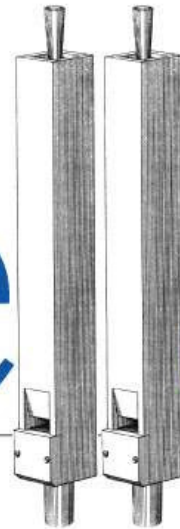


Clarabella

Newsletter of the Waterloo–Wellington Centre of the RCCO



President's message ~ Fall 2015

by *Bradley Moggach*

I am certain that I am not alone in experiencing that unique moment of awkwardness when asked, “What do you do?” It leaves me trying to craft with modern precision (musicians like to get it right and our culture landed a guy on the moon after all and I know that is true because I saw it on TV) a response that sums it all up in a dignified way and still does justice to the importance of our work.

My answer to the question above will depend of course on who asks the question. There is a lot of second-guessing going on (I think the police call it “carding”?) which determines how you put your thoughts together. You might be unwittingly talking to a corporate attorney who grew up singing in an Anglican boy choir. He will certainly have memories of a “Choir Master” (duck!) But then again it might be a person who has never been inside a church. How about a person who certainly knows what church life is like but has come to a point where they could not fathom why anyone would bother with all that goes on in a church? There is no point in pretending there is salvation in a never-ending group session of “Holy Complaint” which might be where you end up with any of my scenarios. Consequently I fear handing out an answer that has me retreating to the Mighty Walls of the Fortress. Clinical psychologist, Jordan Peterson (U of T), says that you have to meet the dragon outside the security of your walls to be successful in order to stay sane and that must be true because I watched his video on the internet.



I therefore am on the side of being “cautiously” proactive (call me an oxymoron if you must). Let us celebrate the co-joining of the Wicks pipe organ and Roger’s digital on September 27th with Mark Himmelman at the console then join hands with university music-makers by encouraging your choir to make Sing Fires of Justice a priority. Follow that up with an organ crawl in Guelph (October 18) where you can encounter the celebrated along side the discouraged. Keep in mind that Johnathan Oldengarm, Douglas Hass and John Vandertuin are featured at St. Andrew’s in this season’s noon-hour offerings. It is all good.

Editor's Message

by *Peter Nikiforuk*

There is lots going on to kick off the fall season. More on the next page about coming events. Also in the issue, Lots of other stuff from lots of people, including me. I leave you to explore and enjoy. Really, I'm just filling up this bit of space.

Coming events

St Andrew's Presbyterian kicks off its season with Jonathan Oldengarm this Wed, September 16. Full schedule on the back page and poster as a link in the main email.

Mark Himmelman at St. John's Lutheran Church, Waterloo. September 27, 3 pm. Dedication recital in celebration of the new organ console.

Sing Fires of Justice at St. Matthews Lutheran Church, Kitchener, October 3 & 4. Celebrating 10 years of Sing Fires. More to come.

Gary Schmidt and the New Apostolic Church on Margaret Ave, Kitchener. Saturday October 3 in the evening. Thanksgiving program with guest choirs: the Leupold Chorale, First United, Mount Zion.

Centre Organ Crawl in Guelph. October 18. Here's a note from Brad on the Tamburini organ we will visit. (Who knew there was a Tamburini in the area!?) More info to come (when someone sends it to me...)

Getting ready for the Guelph Organ crawl, I visited St. John's to check out the Tamburini. Going in with low expectations, I ended up being pleasantly surprised. I was warmly welcomed by the secretary and the priest even came to check me out. The church itself is unique in that the architect clearly wanted to create an environment where there was no definitive focal point. Subsequent priests have fought back and moved things around but the architect still has the upper hand. For example, originally Christ was off-center to the left of the altar. In spite of rug, it has decent acoustics.



Spotlight on New Members

by *Alison Clark*

Melva and Fred Graham

After living and working in Toronto since 1986, no one is more surprised than themselves to find Fred Graham and Melva Treffinger Graham living in Guelph. After a New Year's entertainment at "Village by the Arboretum" they reflected on the merits of that little-known "Active Retirement" centre, and moved in at the end of May. Both are joint members of the Toronto and the Waterloo-Wellington

RCCO centres, and Melva has already placed her name on the “deputy organist” listing. For 25 years of her career, Melva was the director of music at Grace Church on the Hill, Toronto, working with the men-and-boys’ choir, as well as women and girls to great acclaim. She retired May 10 from the parish church of St. John Baptist (Norway). Fred retired in 2012 as Associate Professor Emeritus of Emmanuel College, Toronto, where he established Canada’s first Master of Sacred Music program. For 14 years prior to the College appointment, he was national Officer for Worship and Music for the United Church, and was instrumental in the publication of both *Voices United* (1996) and *Celebrate God’s Presence* (2001) for that denomination. A member of the original task group, he recently published the authorized version of the *Revised Common Lectionary*; in 2014 he was awarded the honorary “Fellow of the Hymn Society” (FHS) in recognition of his national and international work in the area of church music and hymnody. So ~ welcome to ‘active retirement!’

Lawrence Lougheed

Lawrence Lougheed is Past President of the RCCO Brantford Centre and has had extensive experience as church musician at a variety of churches. (Hard to hit a moving target!) He was Music Head at Paris District High School for 31 years. His early studies in piano were completed at the Royal Conservatory of Music. He studied organ with Czech concert organist Dagmar Ledlova-Kopeky, and was an organ major at Queen's University, studying with C. David Cameron. Lawrence is a composer and recording artist, blending his classical training with improvisation in the contemporary style to create soothing, ambient and beautifully evocative music. He has released two CDs, one of which charted internationally, and is presently working on solo piano and synth-based projects. He brings his experience as an organist, pianist, choir director, high school music teacher, composer and recording artist to the role of church musician. He is passionate about traditional and contemporary church music, and is comfortable with a wide range of church music styles. He has been appointed as Music Director, Church of the Epiphany (Anglican), Woodstock - effective September 1st.

Bending, Blending and Challenging: reflections on a day of musical exploration at Crieff Hills

by Pauline Finch



A stimulating conference attracting worship music leaders and clergy from all over southwestern Ontario to Crieff Hills Retreat Centre last June 5 went by the resonant title of “Finding our Voice: Music Ministry in Today’s Church.”

But if organizers from the co-sponsoring Crieff Hills and Waterloo-Wellington RCCO Centre had gazed into their crystal balls and foreseen the energy, interest, and even skepticism that emerged among more than 60 participants, their theme might have posed questions instead, such as: What is Music Ministry in Today’s Church? What, and

Who, is Church Music for Anyway? Is There a Future for Church Musicians? Is Church Music Obsolete? Does Church Music Even Matter Today?

In fact, all of the above and more were shared vigorously around group discussion tables that brought together musicians from urban and rural congregations of varied sizes, situations and backgrounds, with every question evoking a wide range of possible scenarios and responses, some optimistic, others not.

Although “Finding Our Voice” did not rashly promise any bold new answers to familiar *holy laments* such as frayed church finances, congregational music wars, choir member attrition, demographic change, competing secular attractions, or even waning theological literacy, the day provided a rare and welcome opportunity for worship leaders to engage with dozens of colleagues whose biggest shared trait is, ironically, geographic and vocational isolation.

Despite the past decade’s exponential increase in social media contact (even among self-confessed technological peasants) something as “old-fashioned” as bringing a bunch of uniquely skilled individuals into a room for several hours of face-to-face listening, learning and support created memorable experiences that no virtual webinar could ever duplicate.



Glen Soderholm

As keynote speakers Glen Soderholm and Christopher Dawes demonstrated through dramatically different journeys – guitar-strumming Soderholm as a well-travelled grassroots Christian troubadour; Dawes as an acute critic, historian and fearless editor of tradition – practically any genre of live music can bend and blend in surprising and substantial ways as a medium of authentic worship.

Achieving that chemistry of meaningful and mindful in music is anything but simple, however. As we learned from Dawes, head of the Summer Institute of Church Music, a major step involves discarding

commonly-believed but mostly false assumptions about what church members want and need, such as: young and older generations dislike one another’s music; people shy away from foreign language texts; people want only music they culturally identify with; congregations should participate in all worship music all the time.

Complementing Dawes’ invitation to grow beyond traditional boundaries and assumptions, Soderholm described the humbling and uplifting ministry of being a neighbour in the most basic and needful of ways, using music as the context for “finding Christ’s voice and letting it become our voice.”

As with any meaningful gathering of active minds formed by diverse abilities and experiences, much more was said, sung and shared than could ever be contained in a single brief report. Suffice it to say that “Finding Our Voice” was a truly worthwhile event, not only for worship leaders, but also their followers.



Chris Dawes

Remembering John Scott

by Peter Nikiforuk

I was deeply saddened to hear of the passing of John Scott, Organist and Choirmaster of St. Thomas’ Church in New York City, last month. He, sadly, should have had at least another decade or two of sharing his humble genius with the world. He was only 59.

In 1988, having finished my coursework at Yale University, I was still interested in a bit more experience before entering the real world and trying to make my way as a musician. The previous year, at an event in celebration of his retirement, my beloved first teacher at Yale, Dr. Robert Baker, had introduced me to his close friend, Sir David Lumsden, principal of the Royal Academy of Music who was at Yale for the festivities. My thoughts at the time were of doing an organ scholar position at a provincial cathedral in England. I was still a card-carrying Anglican in those days but Sir David, recruiting at the forefront(!), suggested I consider coming to the Academy and enrolling in the Advanced Course as a student in the newly established Church Music program. I took his advice and, I suspect at his intervention, I was assigned to his son-in-law, John Scott, as my organ teacher. I think that I was actually one of the very few students anywhere who got to work with him for any extended

period of time. He was relatively new to the faculty when I studied with him and appointed Organist and Choirmaster at St. Paul's in 1990, a year after I came home. This major appointment forced him to give up regular teaching.

At the time, at the age of 32, John was already extremely well-regarded in the organ world, having won several prestigious competitions, played for the wedding of Chuck and Di and was Assistant Organist at St. Paul's Cathedral in London. My only qualm about studying with him was that he wasn't a lot older than I was. From the first lesson, that particular qualm disappeared. Like everything he did as a musician, teaching and sharing his ideas was second nature to him and his depth of knowledge was profound.

We only spent one academic year working together but there were a few key concepts that John left with me. The two ideas that I carry with me to this day are: 1) Especially with early music, but even with current music, don't tie yourself in knots over what is printed on the page; 2) Find a couple musical 'goals' in the piece you are performing and head for them; if you have too many, you simply get in the way of communicating the story you are trying to tell.

There are three specific experiences of my time in London that involved him that stick in my memory. The first involved the churchy part of the Church Music program where the students were given opportunities to sit in on working rehearsals in some of the great London establishments: Westminster Abbey, Westminster Cathedral and St. Paul's. Under John's supervision, a couple of us were given the opportunity to work hands-on with the trebles of the cathedral. It was a great thrill and helpful in my ongoing development as a choral conductor. (I'll never forget his comment about the downside of working at St. Paul's. The space is so vast that he regretted the boys only ever sang at two volumes: loud and louder.)

The next experience involved being invited to turn pages for his recording of the Duruflé Suite. In typical John Scott fashion, everything was done in one take. I know we were in the cathedral for more than a half hour, but most of the time was taken up with engineer stuff and not because John played any wrong notes. If there were retakes, it had to do with outside noise or building noise. My small moment of glory revolves around releasing (not playing) a single note which the arrangement of keyboards on a non-French organ rendered impossible. My release is there for all to (not) hear on his fabulous recording of the Duruflé Suite! My reward was a pint in the pub around the corner after the session was finished.

The final experience was at the very end of my year in England and it speaks to his kindness and generosity. Along with John Tuttle, who happened to be in town, and another graduating student, John Scott invited us to a farewell dinner at his home. While John was cooking dinner, he left the three of us to explore both the main organ at St. Paul's but also the Willis-on-wheels in the nave. It was an unforgettable thrill to be in that vast, sacred space all alone in the semi-darkness and one that will always stay with me.

I only encountered John twice after I returned to Canada. The first time was when he was in residence in Stratford, Ontario for the summer organ series about 10 years ago. We had a chance to have a coffee and catch up. The second time was only from a distance. Daniel and I were in New York and heard evensong at St. Thomas' on a weekday. It was Lent and the music was the Gibbons Short Service. At the end of the service, John played the postlude from the Taylor and Boody organ in the west gallery. I hadn't let him know I would be in town and he scooted off right after the postlude, so we never got a chance to talk. What was particularly apparent to me at that service was, as fine as the choir had always been under Gerre Hancock, they were singing at an entirely different level of refinement under John.

John Scott was one of those very rare church musicians whose skills as a choir trainer were as exceptional as his skills as a performer and who was utterly incapable of lazy or sloppy playing. He was always "on" and always made it look so easy and such a nice guy on top of it all. It will be a very long time before we see his like again.

My Summer to Go West (Winnipeg) and East (man)

By Alexander Straus-Fausto

Winnipeg RCCO Student Organ Academy

I had a great summer starting in July with the RCCO Student Academy in Winnipeg, which was very well organized. Lucky for me, my teachers for two private lessons were Denis Bédard, organist at Holy Rosary Cathedral in Vancouver, and Wes Elias, Organist at St. Andrews River Heights Church in Winnipeg. I learned a lot from those two teachers. They both attended the RCCO Graduation where I received my service playing certificate (well not exactly received it as they took it back to get the Chair of Examinations to sign it and will mail it in September). Other highlights were masterclasses from Neil Cockburn and James David Christie and attending two concerts by Christie, one with the Winnipeg Symphony. It was also exciting to hear Jean Willie-Kuntz from the Montreal Symphony and to hear a beautiful song composed for the organ by Timothy Corlis. Of course I also was happy to see Professor Jan Overduin who was there to judge the competition. The week had a good balance of private lessons, concerts, masterclasses, and practice time for the eight of us. I even had some free time to see the Museum of Human Rights and the polar bears at the zoo. Overall it was a wonderful week.

Three of us also attended the Student Academy in London last summer. In fact, Gibson MacMillan's church in Stratford generously raised \$1000 for him to attend this year because he got so much out of the London event. We are all looking forward to Kingston July 11-14 when they will even include Dave Wickerham on the theatre organ. I also look forward to seeing Francis Macdonnell again who always works very hard to make sure we are learning a lot and enjoying these events. Finally, I really appreciate the opportunity to connect with other people around my age who also love the organ.

Eastman School of Music Academy for High School Organists

At Eastman School of Music in Rochester, New York, I attended the Summer Academy for High School Organists in August with Joshua Ehlebrecht, another student of Dr. Peter Nikiforuk. I learned a lot that week – in fact, it was the best week of my life. The organs there were the greatest I have ever played; these are the best sounding organs I have ever heard and the nicest looking organs I have ever seen. Rochester is a great place to visit if you want to look at or play pipe organs. There are even two organs at George Eastman's house, one at an art gallery, and a few in auditoriums. I had a lot of fun the entire week, and every day there was a workshop with each professor about different things that they specialize in; for example, Edoardo Bellotti did a workshop on improvisation. I learned a lot from Annie Laver (Syracuse U) and David Higgs who gave me two private lessons each. The school owns several practice organs and several organs in local churches which allow the school to use the space. My favorite organs were at Christ Church, the Hook and Hastings and the Craighead Saunders Organ which is a replica of a Caspirini organ from Bach's time, built by Göteborg Art Organ centre. It is supposed to be North America's most Baroque organ. Bach is only to be played on the baroque organs, while Vierne and Boëllman are only allowed on the French style organs and American Organs.

It was Eastman's first time to offer this program, and they will have one again in 2017 as 2016 will be one for alumni. Every day we went from 8:30 am to 9:30 pm. Each evening ended with a wonderful concert given by faculty and graduate students. We also spent one afternoon visiting Parsons' Pipes, which gave us all t-shirts, pipes, dinner, and a very informative tour. This is the third generation of Parsons to maintain the incredible organs of Rochester. Fortunately, Josh and I were both chosen to play at both of the final concerts. At the end, David Higgs kindly told the twelve of us that we were the best group of high school organists he had ever worked with. In addition to the incredible talent of our professors, what impressed us was their kindness and camaraderie. The gifted graduate students joined us for many of the activities and spoke very highly of the university and the faculty. We have been encouraged to stay in touch with everyone. I've been to other organ programs, but from what

I have seen there is no school like Eastman School of Music! I can't wait to return!

October 22-25 Eastman is holding a four-day festival of concerts, masterclasses, and paper sessions to mark the tenth anniversary of the installation of Eastman's Italian Baroque Organ in the Memorial Art Gallery, Rochester, NY. There is free admission, but seating is limited and concert tickets should be reserved in advance at italianbaroqueorganmag@gmail.com.

Eastman Experiences

by Josh Ehlebracht



Josh and Nathan Laube

I was fortunate this summer to be accepted to attend the Organ Academy for High School Organist at the Eastman School of Music in Rochester, NY. This opportunity gave me five intense and wonderful days of music making on a variety of amazing instruments under the instruction of a truly inspired faculty and with a fabulous group of teenagers who share my love of music and the pipe organ.

Initially, I was really nervous about attending the program; I'd never stayed in a dorm before and my family very kindly dropped me off and left the city until the Friday concerts! I was worried about how my playing would compare to the other students and what the professors would think of my abilities. Fortunately, once the first day was under way, I could breathe a sigh of relief. The other students were really interesting and our shared passion for organ music almost instantly bonded us all together! We had fantastic opportunities to play through our varied repertoire lists for each other in the practice rooms and at the church organ locations; everyone had something different but interesting to share. I was hearing so much organ music that inspired me to learn it all myself.

Over the course of the week, each student had the opportunity to share four two-hour lessons and study with two different faculty members. I studied with Stephen Kennedy and Nathan Laube. Our lessons happened on various organs around Rochester; this allowed us to gear the music styles with the organs. Stephen, my lesson partner and I had a particularly notable lesson on the organs at Christ Church, where we studied Bach on the Craighead Saunders organ: it was mind-blowing. This particular baroque organ replica was absolutely exquisite, perfect for Bach and the flat, wide pedalboard allowed us to use our feet just like Bach himself would have done!

In a later lesson, Stephen and I found ourselves on the massive Austin Organ at Third Presbyterian which was filled with so many different and amazing tonal colours to use that we almost didn't know what to do with such a great instrument. Luckily, we were not alone and our teacher guided us through it; I used this organ to work on Nimrod by Elgar. Here I learned a lot about registration techniques, how to manipulate the swell boxes and how to make smooth transitions between the manuals. I learned how to use numerous registrational changes on enclosed division such as the Choir and Swell, before using registration changes on the Great to make smooth crescendos and decrescendos. The final product had me using a total of 40 Generals (the crescendos were amazing!) as I played Nimrod. I started with the softest of 8'stops and then crescendoed all the way up to mixtures and reeds!

The week culminated on Friday morning with the first of two student recitals at Christ Church, where we opted, as a group to keep it authentic by manually pumping the bellows of the massive Craighead Saunders organ while we played! The afternoon recital was held at Third Presbyterian and signaled the end of a week of musical experience that was unlike any other I had ever experienced. I gained a lot of knowledge about the pipe organ, participated in Master Classes taught by

knowledgeable, enthusiastic Eastman Faculty, visited the Parson's Pipe Organ Factory, met new friends who share my passion and played on a variety of different instruments, which I love to do! What an amazing way to spend a summer week! Thanks Eastman.....I might be back, now that I survived the dorm!

Summer meanderings

by *Peter Nikiforuk*



Our Lady of the Snows, Prague. Note the size of the people compared to the altar, which is unapologetically gigantic!

Woolsey Hall featuring Peter Conte from the Wanamaker Organ in Philadelphia and Tom Murray. The playing was every bit as amazing and musical as one would expect. The real surprise pleasure, however, was the Convocation which featured Thomas Troeger as keynote speaker – if all churches had preachers like him, they'd all be full – and a potpourri of musical ensembles including the very refined singing of the Elm City Girls' Choir in both renaissance polyphony and a medley of South African praise songs that brought down the house. The other great joy for me, believe it or not, was the Shoreline Ringers. I'm not a huge fan of handbells, although like barbershop, I'm happy to listen to them in small doses. The Shoreline Ringers were nothing short of amazing and my hat goes off to their director and the members' dedication. They are a community group and played with subtlety, virtuosity and enthusiasm. What was even more impressive is that almost half of the players were men under the age of 40.

In August, Daniel and I travelled to Central Europe with his parents and my sister. We have come to the conclusion that, in the future, we can travel with his parents or with my sister, but it is probably for the best not to travel with all of them at the same time. Although, I must hasten to say, we *are* all still talking to each and did have a really good trip. Central Europe is not really an organ destination like France or Germany. There are lots of organs around but not necessarily iconic

I had the opportunity to do a bit of travelling this summer, some of it musical but most just with family. But a musician can never completely avoid the siren call of the concert when it is offered or the quick look into the interior of that gothic or renaissance or baroque heap on the side of the road.

In late June, I went to my first-ever AGO regional convention in New Haven, Connecticut. Since it was based at Yale, it was an opportunity to do some alumnus reminiscing and visiting (David and Lilla Hall were also there for the same reasons) while getting a tax deduction to do it! The convention had a very similar feel to an RCCO National. There were about 300 people in attendance over the course of the event. It was very well organized and managed to stay on schedule the whole way through with sufficient free time to not feel rushed.

Very fine concerts were held on several local instruments including two at

instruments. In Budapest, Prague and Krakow, in the tourist areas, there were many concerts to choose from on a daily basis. ALL of them included the Toccata and Fugue in d minor and some combination of the Schubert Ave Maria (there was usually a singer on the program), Albinoni Adagio, Boellmann Toccata and a bunch of other tourist-friendly repertoire. All of these venues presented the same concert from twice per week to daily and charged in the range of \$30 for the privilege of attending. Until we arrived in Warsaw, at the end of our trip, I passed. In Warsaw, knowing his market was not going to support \$30 tickets, I did attend a very solidly played concert at St Anne's Church for \$3.50. (Actually I paid \$7.00 and got to sit in the organ loft and see the console. The "baroque" organ is actually from 1992 and built by the Austrian builder Pflüger. Central Europeans are quite comfortable playing fast and loose with the truth!



Pflüger organ in Warsaw



In Prague, I went with my sister to mass at the Church of Our Lady of the Snows just off of Wenceslas Square. It is a spectacular gothic church (tastefully redecorated in the 18th century to remind the protestants what they were missing out on), relatively small but *extremely* high. The altar rises 30 meters to the ceiling. The liturgical accompaniment was superb with excellent improvisations and, astonishingly, rather spiky modern liturgical music which the congregation was singing. Not a guitar in sight. I was also rather taken with the electronic sign proclaiming the next hymn number. Rather like one of those "now serving" signs in a deli; much more sensible than mechanical action hymn boards. Sadly I didn't get to meet the organist. But the pope was there.

We also wandered into a choral concert by an Italian teachers' choir. It was being held at the parish church across the street from our apartment which was only open for mass and events like this. (A sign in several languages apologized for not being open due to regular problems with "human waste." Shades of downtown Kitchener.) St. Lyudmila is a late 19th century building of great splendour on the inside. The main organ is awaiting restoration. The Italian choir was surprisingly good – my past experience has been that Italian choirs tend to make French choirs sound wonderful...

Also in Prague, Daniel and I attended a concert of baroque music in a period palace and performed by a small group of period instruments and a soprano soloist. The performing was both exciting and virtuosic, as is typical of Czech period specialists, although the recorder player had a couple of "counting accidents" which prompted ocular daggers from the violinist. As I explained to a British woman sitting in front of me, the solo songs consisted of: "I'm happy because I'm in love", "I'm angry because he dumped me" and/or "Love is cruel and I'm going to kill myself". Not much changes in the solo song world.



There are a LOT of nuns in Poland. Sadly, we saw this on our last night in Krakow and the store was closed or it would now be hanging in my house.

Two other musical experiences stay in my mind. One was a performance of the aforementioned Toccata and Fugue in d minor (followed by some Vivaldi Four Seasons⁰ by a Ukrainian accordion trio busking in the main square in Krakow. What amazing, musical playing, not to mention ensemble work. Rhetorical flair, perfectly timed “moments.” Good enough that we bought a CD. The other was in a restaurant in Budapest serving traditional food that had a house band of violin, cymbalon and bass. The violinist, in particular, was simply superb. They played everything from the expected Hungarian and gypsy music to a spontaneous tango when they found out my in-laws were from Argentina and, I believe, some Beatles. All through the trip, and, I suppose the real reason for travelling anyways, it was the serendipitous discoveries that made it all worthwhile.

Other stuff

For those inclined to competitions: Concours International d'ORGUE Cavaillé-Coll, Ville d'Avray – Neuilly-sur-Seine - Trouville – 17-20 Mars 2016 <http://concoursparisva.jimdo.com/>

I Am the Bread of Life: new verse

6. This song has no rhyme, nor does it have an-y leg-it - i-mate me-ter. And that's the

beau-ty of this song! Af-ter all, what's one more_ slur, or one more

dot-ted line_ ty-ing lots of lit-tle ti-ny notes to - geth - er? So you can

sing_ what-ev-er you want! Yes, you can sing what-ev-er the heck you

want, and just keep sing - ing and sing-ing 'til the last_ day!

St. Andrew's Presbyterian Church
(54 Queen Street North at Weber)
Wednesday Noon-Hour Concerts ~ 40th Anniversary Season
Sept. 16 to Dec. 16
12:15 to 12:45 pm
Douglas Haas, Artistic Director

Sept. 16 Jonathan Oldengarm (organ)

Sept. 23 Slide by Slide (trombone quartet - John Monkhouse, Dave Davidson, Bob Phillips, Susan Follows)

Sept. 30 Douglas Haas (organ)

Oct. 7 Karen Calder (Jazz Diva) and John Solberg (piano)

Oct. 14 Koichi Inoue (piano)

Oct. 21 John Vandertuin (organ)

Oct. 28 Halloween Special - Ann-Marie MacDairmid (keyboard) and Bruce Skelton (violin)

Nov. 4 Full House Brass Quintet

Nov. 11 Amazing Grace (20th anniversary) - Daniel Lichti (baritone), James Mason (oboe), Douglas Haas (piano-organ)

Nov. 18 Brantford High School Male Barbershop Chorus (dir Shawn Oakes)

Nov. 25 Mark Lewis (singer and storyteller)

Dec. 2 Glen Soulis Baroque Trio

Dec. 9 Jason White (piano)

Dec. 16 Carol Singing with the Cambridge Girls' Choir (dir Peter West)