



Notre Dame Cathedral Basilica, Ottawa



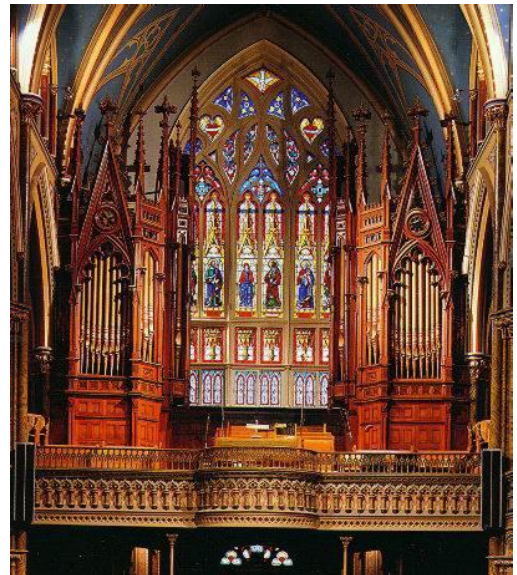
The Basilica

The Cathedral of the Roman Catholic Archdiocese of Ottawa faces the National Gallery across Sussex Drive. We were reminded of its important organ—even though we didn't hear it—when in early December our son took us to the Basilica to hear The Tallis Scholars in a wonderful programme of music by John Sheppard, Thomas Tallis and Arvo Pärt sung with the Scholars' customary extraordinary refinement.

The organ, by Joseph Casavant, was first installed in 1850. Beginning as an eighteen-stop two manual, it was restored successively by Louis Mitchell, then by the Frères Casavant (Joseph's sons) in 1892, making it a three-manual of 52 stops. Further Casavant enlargements and modernizations followed in 1917, 1940, and 1975. In 1999 Guilbault-Thérien provided a new console, and added several more stops. It is now a comprehensive instrument of 54 speaking stops, with an additional 18 in the sanctuary which are playable from the main console.

The organ is featured regularly in recitals, a notable one some Kingstonians will recall being Fred Swann's farewell concert at the RCCO Ottawa *Orgelfest* in 2013.

At the following website, scroll down for English and the stoplist <http://www.musiqueorguequebec.ca/orgues/canada/ottawandame.html>



The organ's two cases embrace a fine stained-glass window in the Basilica's West End choir gallery.

Inside this issue

Centre President's Message Greetings Joan Egnatoff	2
From the Editors Fellowship – and Hockey David Cameron	3
Pedals, Pipes and Pizza in Kingston Brad Mills	5
National Council Fran Harkness.....	6
A Week with the Iona Community David Melhorne-Boe	7
Summer Institute of Church Music, 2015 Elizabeth Mitchell	9
COMING EVENTS	11
Supply organists	11
Our advertisers	13

Centre President's Message

Advent and Christmas greetings to all of you!



Exciting things have been happening in the Kingston Centre of the RCCO – beginning with the AGM and social gathering, with food, of course, at the home of Fran Harkness and Dave Cameron. We laid out the plans for the 2015-16 year, starting with the College Evensong to acknowledge the organ scholars for the year. The service was held on St. Cecilia's Day, November 22, at St. Paul's Anglican Church here in Kingston. The service was conducted by our new Centre chaplain, Kris Michaelson, Rector of St. Paul's church. The music was uplifting, and ably led by David Cameron, accompanied by Brad Mills. A number of students and former organ scholars, played for the prelude, and Michael Capon played a rousing postlude. Thank you to all who took part!

Then, later that week, a number of us attended a Kingston Frontenacs Hockey game. We had the Community Suite, which was on the 4th floor of the arena, where the view was great! The game was all the more interesting when a goal was almost made, and people started throwing teddy bears of all sizes and shapes onto the ice! The players had to stop playing, and 'round them up' so they could be given to the Salvation Army for their Christmas Toy Drive! In the second period, the Kingston Frontenacs scored a goal! Then in the third period, the game was tied, with about 3 minutes to go! I thought we'd be there for overtime, but, no, in the last few seconds, another goal was scored for Kingston! It was all very satisfying. I enjoyed visiting with the organist, David Rankine, a member of our Centre, who might have played a total of 2 minutes throughout the game!! He enjoys the games from a different angle. For a non-hockey fan, I really had a great time!!

Coming up is The Twelfth Night party, on Friday, January 8, gathering around 7:30 PM in the party room at the Royal George, at 5 Gore Street. Hosts are Carol and Gord Ramer. This is a time to let down our hair somewhat, and share music, readings, musical quizzes, and food. It is a fun evening, and being in the Penthouse of the Royal George will be a treat indeed!! Bring a story, song, or creative outpouring, a spouse or friend, and some leftover (or not) Christmas treats. This event tells me that I have, once again, survived the busyness of Christmas. Hope to see you there!!

Then, on, Sunday, February 7, 2016 at 2:30 PM, we are planning a Members' Recital. It will be held at the Sisters of Providence Motherhouse at Heathfield in the Chapel. They have a lovely Casavant organ which is beautiful to play, and I'm hoping that you will be willing to contribute a musical offering for the program. At this recital, we are hoping to raise, by donation, funds to cover an organ scholarship for beginning or early organ scholars. We will also have a friendly audience while there. A reception will follow. Anyone who wants to play, please contact me for practice times (mornings work for them, but other times could be worked out, I think!).

In March we will be hosting the Organ Scholarship Winners' Recital, again at the Sisters of Providence Motherhouse. Sunday, March 13, 2:30 PM, with refreshments to follow. This, too, is an opportunity to donate to the organ scholarship that we sponsor. I'm looking forward to hearing the work that the students are doing.

Here are a few thoughts to reduce stress in your life:



Have a Happy holiday, be safe, and I hope to see you on January 8th!

Joan

Our hostess, Carol writes the following: The annual Twelfth Night Party is on **Friday, January 8th** from 7:30 p.m. It will be held at **5 Gore Street (the Royal George)**, home of Gord and Carol Ramer. There is parking on Gore Street, Ontario Street, and there may be a few spots in the parking lot marked "VISITORS" either on the Gore or Earl Street side. *We have a keen superintendent here, so do not park in a reserved spot!*

When you get to the door, follow the signs to buzz you into the penthouse. The Penthouse party room is on the PH floor.

Please bring a savoury or sweet to share, and an alcoholic beverage if you would like. Punch, coffee and tea will be provided. There is a decent grand piano there, so feel free to entertain your fellow RCCO folks. Other talents are much appreciated as well: songs, poems, as you like.

I would appreciate an idea of numbers, so if people would email or call, I would be grateful.

Phone [613 547-0378](tel:613547-0378) email: gcramer@sympatico.ca

Carol

P.S. The Donald need not attend.....



From the Editors: Fellowship – and Hockey

David Cameron

I'm writing this the morning after a group of us – members and friends of the Kingston Centre – attended the Kingston Frontenacs game at the K-Rock Centre, which Joan mentions above, and which was arranged by Michael Capon – thank you, Michael!

I don't think it's a misuse of language to call that a joyful occasion. If you haven't been to a hockey game for a while, as I hadn't, there's a subtle seductiveness about the precision, the timing, and the energy a good hockey team presents. It's also a vivid metaphor for the work of any musical ensemble; if our efforts, energy and interaction emulate good hockey, we're very much on the right track.

Beyond the hockey there's the companionship. As we prepare for this summer's *I Feel the Winds* music festival, some members of the Centre are seeing each other quite regularly, in person or on line – which is great! But an occasion like last evening's also puts us in touch with fellow members whom we see less often; it enables unhurried chats about work, and life; it's genial and comfortable. Your editors both went home feeling relaxed and happy, and that the time was well spent.

The Oxford Dictionary on line gives more synonyms for **Fellowship** than we have space for here. The list begins with **companionship**, and among twenty-six words or phrases that follow several stand out: **sociability, comradeship, friendship, mutual support, togetherness, and solidarity.**

For us who share organs and church music, the RCCO offers a special kind of fellowship. Learning the organ, practising the organ, preparing music for rehearsals: these are necessarily solitary activities. Solitary but intense. So what a pleasure it is sometimes to be with people who know about it all! And often they turn out also to be people with whom we share other feelings, about art and religion, about life and politics – even where we disagree, there’s rewarding dialogue and respect. We find much to laugh about together. When one of us has trouble, others are there with understanding and support, and this can matter very much. In First Thessalonians, 5:11, St. Paul says it well:

Therefore encourage one another and build one another up, just as you also are doing.

Our music-making communities are often somewhat restricted. First, the congregations we serve share with us; as the author of another Epistle, who quite likely wasn’t Paul, describes church music in the familiar verse from [Ephesians 5:19](#):

(... be filled with the Spirit) as you sing psalms and hymns and spiritual songs among yourselves, singing and making melody to the Lord in your hearts.(NRSV translation)

But that “among yourselves” also includes our choirs, instrumentalists we work with, and audiences at our concerts. Most importantly, it also includes the other organists and choir people in our community. For this comradeship, the RCCO is an ideal vehicle.

Are you making the most of this opportunity for sharing and fellowship? The Kingston Centre has about thirty members, and there are a number of other organists in our area of Eastern Ontario. It would be too much to hope for everyone to be available all the time, but we could probably make more of the RCCO opportunities. Two or three gathered together may be a legitimate worshipping community, but it would be a rather disappointing turnout for a Centre event. Usually we do better than that, as we certainly did at the K-Rock Centre, but we could do still better. Perhaps we should all consider this: if you don’t come, you may be missing something warming and encouraging: but more than that, you’re depriving the rest of us of all we could learn from and share with you.

As we pass through Advent to the Christmas Feast, which has also become a great celebration of family and friendship, please make a place in your thoughts for that extended family which shares our



At the K-Rock Centre: L to R, Joan Egnatoff, David Cameron, Carol Ramer, Bev Koski, Michael Capon, Fred Knaption, Kim Knaption, Bill Egnatoff, Gord Ramer (barely visible behind Bill), Rebecca Hudson, Genevieve Hudson.

Missing from photo: Alec Robinson, Katie Schreiner.

fascination with the organ, the riches of its music, and that still small voice which identifies beauty. And may all of us feel the call of the Bidding Prayer used at King's College, Cambridge, since the Service of Lessons and Carols was begun in 1918:

*Beloved in Christ, be it this Christmas Eve our care and delight
to prepare ourselves to hear again the message of the angels . . .*

A happy and blessed Christmas to all our readers.

Pedals, Pipes and Pizza in Kingston

Brad Mills

WHAT IS A PEDALS, PIPES, & PIZZA? A Pedals, Pipes, & Pizza (PPP) event is a low-cost, partial day program designed to give children and youth a brief introduction to the pipe organ and its music. The event is held at a church, auditorium, or other space housing a pipe organ.
(AGO PPP Handbook)

Despite modest pre-registration, The *Pedals, Pipes and Pizza* event held at St. George's Cathedral on Saturday September 19 was a success, and very enjoyable for the participants, presenters and organizers. Considerable effort was put forth by Terry Head and Brad Mills in getting word out about the workshop to all high school music teachers and piano teachers in the region. Interestingly, it was the fluorescent yellow posters placed at the entrances to the cathedral that brought in a half dozen curious people off the street to bolster the three "official" participants.

Thanks to Michael Capon for his capable presenting skills which included an AV presentation about the organ, a console tour, blower room tour and mini recital. Red hats off to Joan Egnatoff for her dramatic skills in being the reader for "A Young Person's Guide to the Pipe Organ". The event began at 11:00 and was capped off by a delicious pizza lunch in the library around 12:30. It's hoped that the three piano student participants will be inspired to pursue organ study and that the other attendees will have learned something new about the pipe organ.

Ed. note: YouTube has two Pedals, Pipes, and Pizza segments from Ramsey, NJ, in 2009.

See <https://www.youtube.com/watch?v=lCO6RIE-W4c>
and <https://www.youtube.com/watch?v=h4oTRgZ7-CQ>



Marcel Dupré at the console of St. Sulpice, Paris

Dupré's Christmas gift to all of us (especially those who can play them!) is the *Variations sur un Noël*, Op. 20.

Listen at
<https://www.youtube.com/watch?v=QIBn1UDzt3k>

National Council

Fran Harkness

What's up at National Office? If you wonder where your RCCO fees go, we decided to have a new column in the *Newsletter* to report on the activities of National Council. Council always has local centres in mind, trying to improve communications, provide educational opportunities, and assist in difficult times. Most of the work is done by standing committees. (I'm a member of the Communications Committee, and Dave chairs the Examination Committee).

Sharon Adamson is the General Manager who oversees everything in the College. Sharon will be retiring midway through 2016, and she will be greatly missed; indeed there is serious consideration of hiring two people to replace her!

What follows is a brief summary of some of the committee work this year: **Development** is headed by Thomas Leslie, the Executive Director of the Canadian International Organ Competition in Montréal, who is in the process of applying for grants from various organizations to fund such activities as the Travelling Clinicians programme. **National Scholarships** and **Bursaries** are looked after by Dave Bythell of Thunder Bay, whose committee sets policy and handles the applications. (Dave reminded us that there are actually TWO scholarships available from National Office for the centres).

The **Website** has just been redesigned (see <https://www.rcco.ca/>) and members are encouraged to enter the site and pass any comments along to one of the developers (Simon Irving, simon.irving@cogeco.ca or Lorne Swan, lswan@demstrat.com –or through the Sharon in the National Office). The website working group spent countless hours on the project over the last year and a half. The **Editorial Board** helps edit *Organ Canada* and solicits articles for it. Watch for one in one of the next issues, entitled 'Mad Organists in French Literature'!

Rick Morgan chairs the **Conventions Committee**, so he has been a useful resource as we prepare for this summer's convention at the *We Feel the Winds* Festival. Rick is in charge of getting centres to host conventions and assists with the planning. So far the lineup consists of Winnipeg in 2015, just past; us, Kingston in 2016 – now developing rapidly!--and Montreal, a joint meeting with the AGO in 2017. David Cameron, as I have noted, is head of the **Examination Committee** which prepares the three-year Syllabus and sets the national examinations; it also oversees the Board of Examiners which administers and marks all the college examinations. The **Historic Organs** committee seeks out organs of historical significance anywhere in Canada, and when appropriate awards them a historical designation.

The **Honorary Awards** committee accepts recommendations for honorary awards, and makes recommendations to Council. Centres are encouraged to nominate members for Distinguished Service Awards, and distinguished members or non-members for the honorary FRCCO. The **Professional Development Committee**, finds clinicians and organizes their travel throughout Canada to give workshops for centres who express an interest. This year's clinicians are Maxine Thevenot and Kirkland Adsett; Maxine will be with us April 25-29, with a **major concert at St. George's on WEDNESDAY, APRIL 27**, and a schools programme (Mother Goose) on the Thursday. The **Music Publications Committee** solicits and evaluates submissions from composers to be published by the RCCO; the College is one of the few organizations in Canada still publishing the choral and organ music of Canadian composers. (See the list on the website at <https://www.rcco.ca/music-publications>). Meetings of the National Council are held three times a year on a Friday evening and Saturday morning in November and March, and a morning each summer at the national convention.

A Week with the Iona Community

David Melhorne-Boe

My partner Margaret Moncrieff and I had the privilege of spending a week in September at the Abbey in Iona, Scotland. Perusers of contemporary hymnbooks will undoubtedly have seen sacred songs attributed to the Iona Community or, more specifically, to John Bell, one of the Community's leading liturgists and hymn writers. John is also a member of the Wild Goose Resource Group, based in Glasgow, which produces musical and liturgical materials that are used by many denominations of Christianity all over the world. John and his colleagues Graham Maule and Jo Love were present to facilitate workshops under the general heading of "Viable Alternatives". They also had a hand in crafting and delivering a number of creative worship experiences.



Iona: the Abbey grounds



Iona is a small Hebridean island off the west coast of Scotland, a day's train, bus and two-ferry journey from Glasgow. On a day-long walking pilgrimage around the island, we learned that Saint Columba voyaged there from Ireland in 563 CE and established a mission to the local Picts. Columba's simple dwellings and church were raided on a number of occasions by bands of Vikings during the time when Columba's successors were preparing *The Book of Kells*. Eventually the raids caused the monks to disperse throughout Scotland, Ireland and other parts of Europe with what remained of their holy relics.

The Benedictine and Augustine Orders established a monastery and nunnery, respectively, on and near the site of Columba's original mission between the 12th and 16th centuries, which likewise fell victim to raids, abandonment and disrepair. Spearheaded by Iona Community founder, the Rev. George MacLeod, the modern Abbey church and associated buildings were rebuilt over a period of eight years beginning in 1938.

Since then, the ecumenical Christian community has

continued its presence on the island, its work spreading to many parts of the globe.

Participants in our workshops hailed from the United Kingdom, Sweden, Denmark, Germany, Australia, New Zealand, the United States and Canada. We ate our meals together and helped with day-to-day chores. As well as being introduced to many of John Bell's songs through active participation, we learned techniques for enlivening congregational worship through teaching

congregations to sing simple but meaningful sacred songs in three- or four-part harmony. This style of singing and increased participation can be very useful in a number of contexts in our churches.

In situations where choir numbers are small, the full assembly effectively becomes the choir or an extension of it. Where a congregation is blessed with a strong choir, its members can take further leadership roles, along with the music director, in teaching and encouraging the congregation to sing. Choir members know what a joy it can be to sing in parts and to create harmony. When other parishioners discover these delights, it can spur them to join the choir where they had previously felt disinclined.

John and his colleagues typically teach their own songs and others from the global repertoire, many exploring themes of right relationship and justice, without the aid of musical notation. We all recognize that notation can be a barrier to many who lack the training and confidence even to learn a new hymn tune. The use of settings of shorter repeated texts, sung by rote, in a manner similar to the Taizé repertoire, can be a welcome entrée into part-singing. Sometimes, singing with music in hand can also be a detriment to trained singers, who get lost in the notation at the expense of really communicating the emotive message of text and music.

Morning and evening worship services were held in the Abbey church daily. These included a service of prayers for healing – a regular Tuesday evening ritual – with laying on of hands for anyone who wished to receive this sign of grace, as well as contemplative music. A liturgical highlight at another worship service was a multi-media installation piece, conceived and prepared by the Wild Goose Resource Group, with assistance from various workshop participants, based on *The Song of Songs*. This rarely read book of the Bible contains an abundance of extremely sensual language, communicated largely between two lovers. It has often been interpreted by theologians as being a dialogue emblematic of the relationship between the Christ (bridegroom) and the Church (bride). This installation piece, however, lifted up the embodied interpretation of all the senses as a means to free ourselves from a more restrictive, primarily cognitive, approach to scripture. Those in attendance were invited to walk about freely to experience the full spectrum of the enhanced sensorium of the installation. The historic Abbey church contained two double beds draped in red satin. There were small tables holding apple wedges, almonds, honey and spices. Text from *The Song of Songs* was projected onto and scrolled up the high rough-hewn stone walls. Passages from an adapted version of the text were read aloud by actors, at times dramatically or with great intimacy. In the adjoining cloisters and chapter house, the air was fragrant with the scent of red wine, into which participants could dip a quill pen and decorate a love banner. Sacred songs on the theme of love were sung by all at the close of the event.

In all these experiences, infused with the beautiful ambiance of the island – pounding surf, gusting winds, Scotch mist, grazing sheep, warm companionship of fellow pilgrims – there was a profound sense of the Spirit's presence and of rich possibility.

David Melhorn-Boe
Minister of Music, Chalmers United Church

Summer Institute of Church Music, 2015

Elizabeth Mitchell



Trafalgar Castle School, Whitby

The 46th session of the Summer Institute of Church Music took place July 5-10, 2015, at Trafalgar Castle School, Whitby. “Where streams of living waters flow: musicians' care of self, care of others,” was the theme and the focus of workshops, clinicians' presentations, choir anthems, and chapel services.

We were pleased to have with us Lee Willingham, from Wilfrid Laurier University, returning for his second year as choral clinician and conductor of the SICM choir, and we welcomed Michelle Martin-Atwood, from the Crane School of Music, New York, as organ clinician and recitalist.

Morning worship in the form of Taizé services provided a quiet, contemplative start to each day. Organized by the Chaplain, Rev. Dr. Betty Lynn Schwab, worship included the spiritual practice of “lectio divina”, in which a short passage of scripture was read slowly three times, each time followed by a period of silence for meditation on what the passage says to us.

Lee Willingham's sessions on choral leadership, focusing on communicating through text and music, were helpful for singers as well as choir directors. In keeping with the theme of the week, he spoke about the need for having a balance between contemplation and activism in our lives; how music can be a vehicle for the church's mission of healing, wholeness, and social justice; and how the church choir can be a place for healing and nurturing, not just for making music.

As director of the SICM choir, Lee led evening choir rehearsals from Sunday through Wednesday. With only four practices to learn twelve anthems, rehearsals were quite intensive, but with his good humour, Lee kept us working hard so we were able to accomplish a lot. Anthems included two selections in German from Brahms' *Ein Deutsches Requiem*, one in Hungarian by Zoltan Kodaly, and a choral improvisation on “*O Taste and See*” (Tallis/arr, Vaughan Williams). The most challenging was Rollo Dillworth's *Duond Akuru* (“Voice of the Dove”). SICM's \$100 Chorister registration provides a great opportunity for choristers in the Whitby area to sing in a large choir and learn from an



Lee Willingham

expert conductor. Lee's words of wisdom for choristers included “I want to see your fish mouth – not rabbit teeth.” and “Look up as often as possible – at least once every beat.” Conductors know the joke, “How many conductors does it take to change a lightbulb? Nobody knows, because nobody's watching.”



Michelle Martin-Attwood

Michelle Martin-Atwood's organ sessions included practical advice on hymn playing, helpful hints on practice techniques, and a “primer” of accessible historical organ music for service playing from the earliest organ music to J.S. Bach, mostly manuals only, and in the public domain. She introduced us to a

great source of public domain music – International Music Score Library Project (<http://imslp.org/>) – and gave us each a folder of complete pieces she had copied from public domain sources, ready for us to take home and use as service music.

The organ sessions also included the “Great SICM Hymn Challenge”, a master class in hymn playing. This is an opportunity to accompany a congregation (our fellow SICM participants) in a hymn of our choosing, and receive critical advice and encouragement from experts. Is there a hymn that presents technical challenges, or one in which you find it difficult to lead a congregation in singing? This is your chance to work out the difficulties and learn to play it confidently. Very few took up the challenge this year; we hope for more next year.

The culmination of the week's activities was the Gala Choir and Organ Concert on Thursday evening. Michelle presented a recital of organ music ranging from Renaissance to Contemporary. Bach's Toccata in F (BWV 540) was followed by Francisco Correa de Arauxo's *Tiento Segundo de medio reggistro de tiple de quarto tono*. *Mad Rush*, by Phillip Glass, provided a contrast to the other music on the program, and the concert ended with Louis Vierne's spectacular *Finale* from Symphonie #1, op. 14. Organ music was interspersed with four sets of anthems by the SICM choir. The anthems reflected the theme of the week, with words of Living in Hope, Solace in Scripture, Strength in God, and Comfort in Peace.

During the concert, an Honourary Fellowship was conferred on Winnifred Sim, organist and long-time music director of CBC's “Hymn Sing”. This Honourary Fellowship is awarded every second year to someone who has made a significant contribution to church music in Canada over the course of his or her career. As part of the award, a composer is selected to write an anthem in the recipient's honour. Following the presentation, the choir performed the world premiere of the anthem commissioned for the occasion, *Be Thou My Vision*, by Jeff Enns.

The purpose of the Summer Institute of Church Music is to aid church musicians in their efforts to enrich and improve the musical offering within church worship. Participants can be anyone involved in church music – organists, pianists, choir directors, choristers, clergy. It doesn't matter if you come from a large or a small church, or whether you are at a beginner or advanced level of musicianship. Everyone is welcome to come together in fellowship for a week of worshipping, learning, sharing, and discussing, in the SICM community.

Check the website www.sicm.ca for more information and plans for the 47th session, which will be held Sunday July 3 to Friday July 8, 2016. Michelle Martin-Atwood will be returning as the organ clinician, and Dr. Evelyn Grieger, from the University of Alberta (no stranger to SICM participants) will be the choral clinician. A feature will be the Silver Anniversary (25th) of the Biennial Osborne Organ Competition, final round, on July 5. This is a competition for “exceptional young Canadians intending to pursue studies and a career in church music”. (Stephen Boda took first prize in 2014, and RCCO Kingston Centre members Matthieu Latreille and Francine Nguyen-Savaria came 1st and 2nd in 2012.)



Sunday morning at SICM

Coming Events

DECEMBER 17

St. George's Cathedral Advent Concerts conclude on Thursday December 17 from 12:15pm to 12:50pm with duo pianists Valery Lloyd-Watts and Clare Gordon performing music by Felix Mendelssohn, Edvard Grieg, and Gustav Holst. Admission is free, with a voluntary offering collected.



DECEMBER 20 Christmas Lessons and Carols

A Service of Christmas Lessons and Carols will take place at St. George's Cathedral on Sunday December 20 at 5pm. As well as leading the congregation in singing favourite Christmas carols, the Cathedral Christmas Choir, Teen Choir, and Children's Choir will sing a selection of Christmas anthems. Join us as we celebrate the Christmas season!

SUPPLY ORGANIST Joan Egnatoff is available for occasional services or other occasions.
joane@kingston.net or telephone 613-634-3341

The Newsletter

The *Kingston Centre Newsletter* is edited by Fran Harkness and David Cameron, 34-100 Medley Court, Kingston, Ontario, K7K 6X2. They may be reached by telephone: 613-549-7125, or by e-mail at either address: charles.david.cameron@gmail.com or harknessfran@gmail.com. The Newsletter is published four times a year, in September, December, March and June, and the digital version is sent free of charge to all members of the Kingston Centre of the RCCO and to current scholarship holders. Black-and-white hard copy will be sent on request to others on payment of an annual subscription of \$10.00, sent to the Centre Treasurer, Fran Harkness, 34-100 Medley Court, Kingston, ON K7K 6X2. Cheques should be made payable to *RCCO Kingston Centre*.

Deadline for all submissions **to the March, 2016 Newsletter, February 29, 2016.**

Kingston Centre RCCO Officers 2014-2015

Centre President: Joan Egnatoff 613-634-3341 e-mail: joane@kingston.net
 Past President: Aurora Dokken 613-646-9868 e-mail: adokken@ucperformingarts.com
 Vice-President: Jill Mingo 613-962-5527 e-mail: jjmingo316@hotmail.com
 Recording Secretary: *vacant*
 Treasurer: Fran Harkness 613-549-7125 harknessfran@gmail.com
 Membership Convener: Joan Egnatoff 613-634-3341 e-mail: joane@kingston.net
 Newsletter Editors: Frances Harkness & David Cameron 613-549-7125
 e-mail: charles.david.cameron@gmail.com harknessfran@gmail.com
 Publicity & Scholarship Secretary: Bev Koski e-mail: koski.beverly@gmail.com
 Professional Support: David Cameron email: charles.david.cameron@gmail.com
 Webmaster: Charles Walker 613-530-2438 e-mail: cwalker@kingston.net
 Co-Chairs, *I feel the winds* 2016 convention: Michael Capon e-mail: organist@stgeorgescathedral.on.ca
 Jill Mingo e-mail: jjmingo316@hotmail.com

Executive members-at-large:

Terry Head e-mail: terryhead@rogers.com
 Brad Mills e-mail: millham@sympatico.ca


Advertisements

Commercial advertisements will be accepted as follows: the normal size will be business card (one eighth of a page) at \$15 for a single issue and \$50 for a year (four issues). If space allows, we will accept an occasional half-page advertisement at \$30 for one issue. Please send your requests to the Editor, enclosing a cheque for the appropriate amount made payable to RCCO Kingston Centre. *Positions Vacant, Jobs Wanted* and *Supply Organists* notices will continue to be published free of charge.

Les Orgues

Alain Gagnon

Pipe Organs



Harmoniste d'expérience
Experienced Pipe Organ Voicer

1374 Norway Road, Perth Road Village, On, K0H 2L0
Tel: 613-353-9951, Cell: 613-484-6712, orguesalaingagnon@gmail.com
Region de Kingston & Ottawa Region

Frederick Wm. Knapton & Sons
PIPE ORGAN BUILDERS
Rebuilds – Renovations – Repairs
Tuning and Servicing
2106 Battersea Road
Glenburnie, ON K0H 1S0
Telephone: (613) 544-1529
Cell: 561-1252

Electronic Organ Service
Serving Eastern Ontario
Repairs to all makes of organs
Gilles Bruyère
613 762 2824
Embrun, Ontario
(East of Ottawa)

LINKS

RCCO National Website <http://www.rcco.ca/> Pipechat <http://www.pipechat.org/>
PIPORG-L <https://www.google.com/webhp?hl=en&tab=mw#hl=en&sclient=psy-ab&q=piporg-l>
Canadian International Organ Competition <http://www.ciocm.org>
Winnipeg Organ Festival 2015 July 5-9, 2015 www.winnipegorganfestival.ca
Kingston Festival 2016, *I feel the winds* <http://kingstonfestival2016.ca/>
The Royal College of Organists <http://www.rco.org.uk/>
The American Guild of Organists <http://www.agohq.org/home.html>
The Scottish Federation of Organists <http://www.scotsorgan.org.uk/>
Australia & New Zealand College of Organists <http://www.anzco.org/>
Incorporated Association of Organists <http://iao.org.uk/>