



First-St. Andrew's United Church, London, ON



Elsewhere in this issue you will see our congratulations to former Kingston Centre member Terry Head, who has been appointed as Music Director at First-St. Andrew's United Church in London, ON. Fresh from his very active roles as online Registrar and Chair of the Hospitality Committee for the *I Feel the Winds* Festival in July, Terry and his partner Ken have now relocated to London. There Terry presides over an organ which was celebrated nationally when it was installed, because it was the first large tracker organ Casavant had built in many decades. Casavant Op. 3045 was installed in 1968

when Barrie Cabena was Music Director at First-St. Andrew's and Lawrence Phelps was Tonal Director of Casavant. It has been featured in several RCCO national conventions and much other notable music making, including several CD's. The organ follows the American Classic approach, with such factors as low wind-pressure, articulate voicing and strong upperwork. We have seen similar voicing locally in electro-pneumatic organs like Chalmers Church and Heathfield before their rebuilds, or in Ottawa at Dominion-Chalmers United Church or First Baptist. The First-St. Andrew's instrument adds the additional responsiveness and clarity of slider chests and mechanical action.

ORGAN SPECIFICATIONS

HAUPTWERK

Quintade 16
Prinzipal 8
Rohrflöte 8
Oktav 4
Spitzflöte 4
Mixture VI 1 1/3
Kornett V 8
Fagott 16
Trompete 8

RÜCKPOSITIV

Gedackt 8
Prinzipal 4
Koppelflöte 4
Nasat 2 2/3

Blockflöte 2

Terz 1 3/5
Quinte 1 1/3
Scharf IV 2/3
Krummhorn 8
Tremulant

BRUSTWERK (enclosed)

Holzgedackt 8
Salizional 8
Rohrflöte 4
Prinzipal 2
Zimbel III 1/3
Rankett 16
Vox humana 8
Tremulant

PEDAL

Prinzipal 16
Subbass 16
Oktav 8
Gedackt 8
Choralbass 4
Nachthorn 2
Mixture V 2 2/3
Posaune 16
Trompete 8
Schalmei 4
Tremulant
Zimbelstern

Inside this issue

First of all please note: there's no formal review of "our" very successful music festival and convention, I Feel the Winds, in this issue. This is because a comprehensive report should appear soon in Organ Canada. We'll reserve detailed comment until after that review!

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Centre President's Message

Michael Capon



Well, we pulled it off! After working for four years, the *I Feel the Winds* festival was a great success. We enjoyed very positive feedback from the 150 delegates, and strong attendance at our public concerts. It was a truly memorable and significant event for the Kingston Centre.

So where do we go from here? We want to capture the momentum from the high level of involvement in the planning and running of the festival, but we've been working hard for four years and need some down time. The answer is to put together an appealing, simple program for the year. Let's schedule some events that are easy to organize and run. At our recent AGM at the cottage of Fran Harkness and David Cameron, we put together a program that fits the bill:

Kingston Centre Program, 2016-17

- **Sunday November 13, College Service**
- **Friday January 6, Twelfth Night Party**
- **Saturday February 11, Concert, performer TBA**
- **Sunday March 19, Member/Student concert**
- **Saturday May 6, YouTube party**

How does that look to you? Take a moment now to mark the dates in your calendar and plan to join us. If you would be willing to be the lead organizer for the February or March events, let me know. Note that we decided to combine the member concert and the student concert into one event. For the YouTube party, you will select your favourite organ-related YouTube video and be prepared to introduce it.

So let's enjoy a year where we don't have to organize a major national event, and spend some simple quality time together. See you November 13th!

From the Editors: Striking a Balance

David Cameron



The Kingston Centre's best foot forward, July 2016

Nine weeks after the event, our national Festival of Music *I Feel the Winds* already seems to be fading into the past. For many of us who were heavily involved in its organization and presentation, accumulated fatigue and the welcome relaxation which followed on the weekend of 16 July gave an immediate sense of distance. But sober reflection, and the Festival Committee's reappraisal in August, both support the positive feelings we brought out of the Festival week. It was a good job, well done, and we in Kingston presented one of the most enjoyable and memorable conventions in recent RCCO history.

Each of your editors now has several decades' experience of the College as a national institution, and if someone says "RCCO", we are as likely to think of the National Office at 204 St. George St. in downtown Toronto, as of the Kingston Centre. Certainly national functions like competitions, examinations and the awarding of diplomas, and (of course) conventions, are of major importance to all organists. The national College gives our profession a voice and a presence which well exceeds what our mere numbers might suggest.



RCCO National Office, Toronto

But unlike our sister organization, the Royal College of Organists in the UK, the RCCO invests a great deal of its members' efforts, our time, and our money in the promotion of local centres. For many of our members the local centre, plus *Organ Canada*, represents their full experience of the College. And as Michael suggests in his first Greeting as Centre President, it is crucial for us all that the Kingston Centre is a social group, as much as it's a public one presenting concerts and courses. Nobody understands the organist's experience as fully as another organist, and we in the Kingston region are a congenial group with lots shared experiences and plans.

So as we move forward from the success of—and the considerable acclaim for—*I Feel the Winds*, let's first of all do our best to make our centre *central*. Let's seize any opportunity to enjoy each others' company. Let's support each others' concerts and other events. Especially, let's do our best to attend the Centre programs which are presented on page 2. Remember that your presence is an affirmation of our community, and that your fellow members count on it and draw strength from it. And there's almost always a good supply of that great social solvent, laughter.

At the same time we shouldn't ignore the bigger picture. We need to balance the national College's work with the activities which make the local Centre coherent and fun. National committees are working continuously to further the aims of the College and of the profession (see the outline at <https://www.rcco.ca/college-committees>); perhaps something there may tweak your interest. On the other hand, the Centre executive committee does real and interesting work here in the Kingston region, sometimes with national connections or significance.

Above all, plan to support future national conventions. Most of the 150 delegates who came to *I Feel the Winds* came from other Centres, from coast to coast. It's at conventions that the fuzzy separation between local and national life is cleared up, old acquaintances are renewed, and new friendships are formed. We know from our experience this year that a convention represents hard and sustained work by the sponsoring Centre. They supported us this year – let's reciprocate by supporting them next year, and beyond.

Next year's convention will be unique, innovative and huge. For the first time ever, it's to be a joint venture involving **the RCCO, the Northeastern Region of the AGO, Les amis de l'orgue, and the Canadian International Organ Competition**. The resources deployed promise to be on a scale far exceeding what any RCCO Centre can manage, and it will be an event to remember. Plan to be there!



Raphael, *The Ecstasy of St. Cecilia* (1516-17)

Was St. Cecilia the inspiration for Pete Townshend? Note the gutted gamba at her feet – did this inspire the guitar-smashing of the 1960's & '70's?

And another question: what's keeping the pipes of her Portative in place? (Actually, one of them is slipping out). Adding glue around organ actions is would be extremely inadvisable!

The person in the green shirt, to the left, seems from his expression to be the bereft gamba-player. Cecilia's expression, on the other hand, looks as if she's not entirely pleased by the heavenly choir above.

Perhaps this painting should have been called "Cecilia dismantles the Bishop's garage band".

(Could Purcell, Handel and Britten all have been wrong about Cecilia's relationship to music? Or did Raphael just not like her?)

Terry Head: our congratulations and our thanks.



Terry Head

Terry Head was born in Bowmanville and spent his teenage years in Newcastle. He then went on to earn a Bachelor of Music degree in piano performance from Western University, as well as ARCT diplomas in both Performance and Teaching, and he holds the College's CRCCO diploma. Terry did post-graduate work at the Royal Conservatory of Music in the Artist-Teacher Diploma Program at the Glenn Gould Professional School, and holds the degree of Master of Sacred Music from Victoria University, at the University of Toronto.

For the past five years Terry has been a member of the Kingston Centre, and Minister of Music at Bridge Street United Church in Belleville. From the beginning he has served on the Centre Executive, and his service to the Centre and the national College reached a peak this summer. In the very successful *I Feel the Winds* Music Festival, he did a truly amazing volume of work.

Terry combined work as online Registrar – and the bulk of our 150 registrants used the web access he and Charlie Walker had designed – with the separate and very onerous role of Chair of Hospitality. Concerts and workshops are important elements in any convention, but what makes it all work is the mass of details tying it together. Snacks and coffee, fullscale meals, signage, the Registration Desk which was always open to help delegates, the bags of local materials people received at registration: the list goes on and on. Terry oversaw months of planning these details, and during the Festival he was always on hand to make sure things were going smoothly. We are really indebted to him for this work, as well as for his cheerful presence at regular Kingston Centre events.

After more than twenty years in music ministry, Terry has now moved on to a new chapter, in a new city. First-St. Andrew's United Church in London ON has a major music program. (See this issue's first-page description of the organ). Terry now oversees five ensembles: children's and youth choirs, the forty-voiced Senior Choir, and a 21-piece string orchestra. He will also direct the church's longstanding concert series, started by Barrie Cabena in the 1960's, and utilizing both the church's musical resources, and guest artists of high quality. The post of Music Director at First-St. Andrew's is full time, something rare among Canadian churches.



First-St. Andrew's, the console

Terry maintained an active teaching studio in Belleville, Ontario, working with students of all ages, including the training of new teachers, organ and voice coaching, and teaching advanced theoretical subjects. No doubt he will continue to teach at various levels, in London. Under his leadership, in 2015 the Bridge Street choir resumed its performances of large works, with a production of Mendelssohn's *Elijah* last November. He also oversaw a strong concert series celebrating the Bridge Street church's 150th anniversary, using the excellent organizing skills which he will now apply to similar work in London.

We're going to miss Terry at Kingston functions*. It's always sobering when a good friend becomes less available, more absent; but nevertheless, he will remain a good friend for us all.

So Terry, we bid you *au revoir*—because London's not really that far away—and we offer our warmest congratulations on your new appointment. Leonard Bernstein said that 'music can name the unnameable and communicate the unknowable': may you continue to fulfil that double mission in London, as you have done so well in Belleville!

* A report of the Fall inaugural party and AGM held at your editors' Sharbot Lake cottage on September 11 will follow in our next issue. It's slightly bittersweet to recall that many of us were first introduced to Terry and Ken, the last time we held the Fall kickoff party at our cottage.



St. Thomas', Belleville, launches the Third Edition of *MUSIC AT SAINT THOMAS'*

Francine Nguyen-Savaria and Matthieu Latreille

St. Thomas' Anglican Church, at 201 Church St. in Belleville, is launching its third edition of *Music at Saint Thomas'*, a series dedicated to classical music. The series' events will take place *on the third Sunday of each month at 4:30 PM*. Since 2014, the series has fulfilled its artistic mission: to share with Belleville's community the beauty of great classical music, and the artistry of exceptional and renowned musicians.



Marika Bournaki

The 2016 - 2017 edition will be dedicated to keyboard and choral music. On November 20th, *Music at Saint Thomas'* will welcome New York-based pianist, **Marika Bournaki**. As a special event, a documentary will also be presented earlier that month. "I Am Not a Rock Star," was filmed by Bobbi Jo Hart and shows Marika's evolution from being a child prodigy to becoming a professional pianist. At nine years old, she was soloist with the Montreal Symphony Orchestra. At age eleven, she played Beethoven's Piano Concerto No. 1 under the direction of Yannick Nézet-Séguin. Through this documentary, the twenty-five-year-old pianist, now a graduate from the Julliard School of Music, shares the ups and downs of becoming a classical musician. It is about her, but it's indirectly the story of many of us, and more broadly about finding one's path in life.

The traditional Festival of Carols in December will be followed by a harpsichord recital in January. It will be given by harpsichordist **Luc Beauséjour**, who is always glad to make his instrument known to the general public. The renowned harpsichordist has given recitals in Canada, France, the United States, Austria, Germany, Hungary, Belgium and the Bermudas. His performances are regularly broadcast by CBC Radio and Radio-Canada.



Luc Beauséjour

St. Thomas' music directors **Francine Nguyen-Savaria and Matthieu Latreille** are preparing a concert named "Mystery" for February. "It will be a meditative concert, says Francine. It is still a work in progress, but we have a clear vision of what the atmosphere will be." The title says it all.

In March, St. Thomas' will host **Christ Church Cathedral Choir of Men and Boys (from Ottawa), directed by Matthew Larkin**. Formed in 1891, the Choir of Men and Boys is one of the few remaining choirs of men and boys in North America, and the only such resident choir in a Canadian Anglican cathedral. In addition to regularly singing at Cathedral and Diocesan liturgies, the Choir offers concerts of sacred and secular works.

(Ed. note: We will not soon forget the College Evensong at July's Festival, sung by Matthew and his choir).



In April, music directors **Francine Nguyen-Savaria and Matthieu Latreille** are going to give a concert to celebrate the 40th anniversary of St. Thomas' Gabriel Kney organ. The instrument is one of the finest pipe organs of the Quinte area. It was built to replace the large Casavant organ that had been destroyed with the church by fire in 1975. The instrument of 19 ranks (about 1,000 pipes) has 14 stops and its action is entirely mechanical. The program will showcase the wide range of colours the instrument can provide. It will also include some duets.

The Gabriel Kney façade at St. Thomas'

The series will be preceded by a Choral Evensong. A setting composed by Canadian composer **Jean Le Buis** will be premiered at that time. Jean Le Buis was a professor of organ, solfege and music theory at the Montreal Conservatory of Music. Both Matthieu and Francine studied with him. "It is exciting for St. Thomas' Choir to present a world premiere", says Matthieu. "It is challenging, because it is modern music, but it has beautiful melodic lines. It is a very lyrical Evensong setting." The Choral Evensong will take place on October 16th, at 4:30 PM.

For further information contact Francine & Matthieu Latreille

Telephone: [613.962.3636](tel:613.962.3636)

Email: MusicAtStThomas@gmail.com

Website: <http://www.stthomasbelleville.ca/music-series.php>



Summer Institute of Church Music, 47th Session, July 3-8, 2016

“The Church Musician as Master Chef”

Elizabeth Mitchell



Trafalgar Castle School

From the opening concert on Sunday evening (“A Hand Bell Banquet”), through workshops and chapel services, to Thursday evening's Gala Organ and Choral concert entitled “Let Us Break Bread Together,” the Summer Institute of Church Music this year had the theme of church music as nourishment for the soul.

Director Chris Dawes and the Board of Governors again put together a five-day session filled with music, worship, learning and fellowship.

Michelle Martin-Atwood, returning for her second year, was our Organ Clinician, and Evelyn Grieger, whom we had got to know in the past two summers when she came as a participant, was our Choral Clinician. The Rev. Canon Susan Wilson, an Anglican priest, who also came last year as a participant, was our Chaplain, and led our worship each morning.



Dr. Michelle Martin-Attwood



Dr. Evelyn Greiger



Debbie Fingas



The Rev. Canon Susan Wilson

Activities began on Sunday afternoon with our first choir rehearsal for the twelve anthems we would sing on Thursday night. For several years, SICM has had a Chorister Registration, enabling choristers from the Whitby area to come for four evenings of intensive rehearsals (about 12 hours in total), under the direction of an expert choral conductor, and then to sing in the SICM Gala Organ and Choral concert at St. George's Anglican Church, Oshawa, on Thursday evening.

On Sunday evening, Debbie Fingas and her Jubilate handbell ringers from Trinity United Church, Cobourg, presented the first of our food-themed events, with a 12-course “banquet” of hymns and other music, traditional and contemporary.

Michelle Martin-Atwood inspired us to be “Creative Chefs” in her session on organ improvisation. Her suggestions for developing a repertoire of techniques, illustrated with a very useful handout, presented a series of goals and gave practical methods of how to achieve them. The next day, Michelle gave us more basic techniques in her “Registration Recipes” - a guide to setting up a standard service playing piston set, and the do's and don'ts of registration for congregational hymn singing. She also had a collection of spare organ pipes (very small ones!) that people had given her, so each of us could take home a souvenir pipe.

Chris Burling, an experienced percussionist, added the “Spices”. He brought several traditional percussion instruments, and after demonstrating how they can produce a variety of sounds, he gave us

hands-on time so we could try out the techniques on his djembes and congas.

In a session entitled, "Working on the Recipe," Roger Bergs presented ideas for incorporating other instruments into the service music as an accompaniment to the organ.

When the hour for your banquet arrives, whether it's a dinner party at home or the Sunday morning service, in spite of all your preparations, "stuff happens." Chris Dawes led a discussion about "Problems in the Kitchen," or how to deal gracefully with the unexpected, whether it's the result of your own mistake or something done by someone else.

The basic staples of our church music banquet are the hymns we sing together. Tuesday morning's session, "Born in Song," was a celebration of the life of our beloved friend, Dr. Kenneth Inkster, a distinguished church musician, who was Director of SICM for thirty years, and continued attending almost every year after his retirement as Director, until his death on December 6, 2015. The feast of hymns old and new from *Voices United* was interspersed with reminiscences and tributes about Ken from friends and long-time participants in SICM.

Finally, a round table discussion on "Sharing Menus" brought forth ideas on such diverse topics as dealing with budget restrictions, recruiting and keeping choir members, and choosing repertoire.

The 48th Session of the Summer Institute of Church Music will take place July 9-14, 2017, at Trafalgar Castle School, Whitby. This places it in the week between the Royal Canadian College of Organists Montréal Organ Festival, July 2-6, 2017, and the Hymn Society Conference to be held at Conrad Grebel College, Kitchener-Waterloo, July 16-20, 2017. We hope that participants from a wider area will decide to come to this part of the world for a musical vacation, and spend three weeks or more visiting Montréal, Whitby and Kitchener-Waterloo.

For more information on the Summer Institute of Church Music, and some great photos of past seasons, visit the SICM website at www.sicm.ca.



And don't forget the College Service for 2016



SUNDAY, 13 NOVEMBER, at 4:30 pm
ST. PAUL'S ANGLICAN CHURCH

Officiating: The Rev'd Kris Michaelson,
Chaplain, RCCO Kingston Centre

Choral direction by David Cameron
 Service accompaniment by Aurora Dokken

Choir members wanted! If you'd like to sing some glorious music in the soaring acoustic of St.

Paul's (see picture, taken from the gallery), email David at charles.david.cameron@gmail.com

Coming Events

See also the article about **Music at St. Thomas', Belleville** (page 6)



SEPTEMBER 24

The "MOSAIC Canadian Vocal Ensemble" based at Our Lady of Sorrows Catholic Church, Toronto, directed by Music Director **Gordon Mansell**, performs "Te Deum" and "Mass for Peace" by Karl Jenkins, with special guest trumpeter Michael Barth, on Saturday September 24 at 7:30pm. Admission is \$10 or Pay What You Can.

NOVEMBER 12

Organist Michael Capon, Tenor René Repique, and Friends perform at St. George's Cathedral on Saturday November 12 from 3pm to 4pm. The theme of the program is "I am Grateful", with music for organ, piano, guitar, voice, and others. Admission is \$20, with proceeds going to Hospice Kingston.

Visit www.stgeorgescathedral.ca or www.facebook.com/StGeorgeConcerts.

NOVEMBER 24

St. George's Cathedral **Advent Concerts** begin on **Thursday November 24** from 12:15pm to 12:50pm. The concerts continue on Thursdays through December 15. Admission is free, with a voluntary offering collected. The Cathedral is at 270 King St. E. (at Johnson) in Kingston. Call [613-548-4617](tel:613-548-4617) or visit www.stgeorgescathedral.ca or www.facebook.com/StGeorgeConcerts. Join us for a mid-day musical interlude!

ADVENT CAROLS - NOVEMBER 27

An Advent Candlelight Procession with Carols will take place at St. George's Cathedral on Sunday November 27 at 5pm. As well as leading the congregational singing, the Cathedral Adult, Teen, and Children's Choirs will sing a selection of Advent anthems. Join us as we celebrate the beginning of the Advent season!

The service symbolizes the journey from Advent to Christmas, from the Old Testament to the New, from darkness to light. Beginning in darkness, candles are gradually lit as the choir travels through the sanctuary, singing in different locations, until the building is filled with light and music.

CHRISTMAS LESSONS AND CAROLS - DECEMBER 18

A Service of Christmas Lessons and Carols will take place at St. George's Cathedral on Sunday December 18 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.

(continued on next page)

Picton, December 17 The Prince Edward County Ecumenical Choir, directed by **Michael Goodwin**, will present a concert at St. Mary Magdalene Church in Picton on **Saturday, December 17th at 2 pm.**

There will be two main works, *A Ceremony of Carols* by Benjamin Britten and the *Magnificat* attributed to Pergolesi. The Britten will be the original version which was written for childrens voices but is now most often sung by SSA. We are fortunate to have a talented young harpist, Tabitha Savic from Belleville, to accompany this work, as in the original. Tabitha studies with a teacher in Toronto and plays in the Quinte Symphony. The Pergolesi will be accompanied by a small string ensemble.

Between Britten and Pergolesi will be two settings of *Ave Maria*, by Franz Bieber and Anton Bruckner.

The cost of admission to this concert will be \$15 adults and \$5 students.



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 **November, 2016 Newsletter, October 31, 2016.**

Kingston Centre RCCO Officers 2016-2016

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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.

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