



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

KINGSTON CENTRE NEWSLETTER

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Website: <http://www.rcco-kingston.org>

From the Chair

Greetings to all members of the Kingston Centre!

“Out of the Mouths of Babes and Sucklings.”

Autumn is now well and truly upon us, and choirs (and organists!) are slowly lumbering back into a regular rehearsal routine. It's at this time of the year I am often reminded of the time I spent as a teacher in England, before coming out here, supposedly to 'slow down'. Many of my pupils would regale me with jokes and stories of their recent holidays; not in an attempt to send me to sleep (I can cope with a moderate sermon length any time!), but in the strange hope that I would forget about any homework I would normally have set them....

I guess my theme for this first newsletter since becoming president is the young; the next generation of organists. We need to think of more ways in which we can persuade the next generation of musicians in general to consider the “King of Instruments” as a viable career option for the future. New Centre member Terry Head is working up a “Pedals, Pipes and Pizza” presentation in Belleville; what can we do in our other towns, starting with Kingston?

But, returning to some of the strange remarks I occasionally got from former pupils: “The main service book for the Catholic Church is its Missile (Missal)!”

And; whilst trying to explain what all the pipes were for on the front of a large Hill organ in the school's auditorium: “Pipe: Tube with holes in it to let out sounds. Small pipes are called flutes. What do you think the larger pipes are called?”

Answer received: “Water mains Sir!”

Best wishes to you all

Ian W Bevell

From the Editors

This is our debut as Newsletter editors, and to begin we both want very much to express our thanks to the retiring Editor, Michael Goodwin, who has provided us with a well-ordered, clearly organized publication, of a standard we can only hope to emulate. You'll be a tough act to follow, Michael: thanks for all your help!

Rather than present particular editorial thoughts in this issue, we'll share with you something of our past summer, and its implications for Kingston's future plans. First, here's Fran's account of the Convention in St. John:

The RCCO Convention, *Changing Times and Tides*, Saint John, NB, July 15-17, 2012

Dave and I have been to almost every convention since we have been together, starting out with a momentous trip to Edmonton with my two teenaged boys in 1990. Each year has been interesting and rewarding. I couldn't begin to list all the things that I learned about organ playing, choral conducting and music in general. Each year, in the fall, my choir would ask with anticipation "What did you bring us back this year?" and each year there would be something different - new music, new ideas for services, new conducting techniques and new organ repertoire.

This year, we decided again to drive to the convention even though it would have been much quicker to fly and we had already been to the west coast for a wedding. It turned out to be a good decision - we departed from route 20 in Quebec to take the *Route des Navigateurs* along the old South Shore road. We saw stunning scenery, toured some interesting towns and villages, and ate some wonderful food. On the way back we detoured to Prince Edward Island, which we hadn't visited before, and where we were made welcome by Cathedral organist (and Dave's predecessor as National President) Alan Reesor.

Saint John seems to me to be a typical coastal city, built mostly on hills and around rivers. Our hotel, the Holiday Inn, turned out to be very close to the central meeting place for the convention, St. Peter's Catholic Church. Our room overlooked Saint John harbour which was beautiful (when not concealed by fog). For mid-continental people like us, the sight of a Disney cruise ship complete with Mickey Mouse on the funnels was really quite special.

My favorite part of the convention was the organ crawl at the end. I often don't go on organ crawls but this one was interesting for a couple of reasons. First of all, the trip itself was lovely. We crossed the Saint John river on a ferry, and the scenery was spectacular. Trinity Anglican Church, Kingston, (NB not ON!), built in 1789, is home to the oldest instrument in the region, and what must be one of the oldest organs in Canada. It was built around 1780 by W. M. Hedgeland, Organ Builders of London, and

it is still played today. Trinity is the oldest church in NB to remain on its original foundation. Across the street in what was once the local school is a tiny museum filled with the kind of artifacts that I, for one, used to see in my grandparents' house.

But there were other parts of the convention that I enjoyed very much as well. When we arrived, Michael Capon was directing part of the closing service for the Diocese of Fredericton's 55th (yes 55th!!!) annual Choir School, in which dozens of choristers participated; they ranged in age from quite young to quite old. It was a fine service, well sung and a good beginning to the convention. The Rev. Canon Peter Campion, chaplain at the King's Hospital, a school in Dublin, Ireland, led an entertaining and useful workshop on 'Encouraging Congregational Singing' in which he enumerated eight important steps toward engaging a congregation:

1. Affirmation: make them believe that they can sing
2. Getting the people seated together, not spread thinly over a large space.
3. Emphasizing diction, speed, dynamics even with the unmusical
4. Teaching something about the words (even if they express bad theology).
5. **Transpose down!**
6. For every negative, offer six positives
7. Find out what they like, but try to give them variety.
8. Develop an understanding with clergy: choose things together.

He pointed out that people gain more spiritually and theologically from singing hymns than from preaching. The hymns stay with them for life.

I enjoyed his delivery and can well imagine that he is dynamite with teenagers!

There were many recitals and other workshops, some more successful than others, but the overall feeling was one of fellowship. We met and greeted one another and enjoyed learning the details of each other's lives in the time since the last convention. There were people to mourn, events to rejoice in, old friendships to enjoy, and new ones to welcome.

This was a mini-convention, and I think that Kingston can learn much from it, as we approach our own turn in 2016. Not every event was overpoweringly wonderful, and we can learn from imperfections as well as successes, but one thing was notable: the Saint John convention had a strong down-home quality of hospitality and friendliness, something that we would do well to emulate as we work toward our own mini convention.

Fran Harkness

Continuing the reports of the Convention, here are David's thoughts on the panel discussion which began the Tuesday sessions:

Panel participants were Dean Keith Joyce of Fredericton Cathedral, our own Michael Capon, and Saint John musician Christopher Lane. Their topic was “Changing times – music in the Church”.

The face of public worship is changing: not everywhere, and not always in the same ways, but changing it is. Most of us have long since accepted such things as greater congregational participation, often to the extent of taking over what used to be choral functions; the use, at least sometimes, of instruments other than the organ; gender inclusivity in liturgical texts, and new translations for Scripture and for the recurrent parts of the liturgy.

All the same, the winds of change continue to blow. Much of the discussion by this very able panel centred upon the presentation of musical changes: how to make them acceptable to the reluctant, and how to make them more effective for everyone. There seemed, on the whole, to be a consensus among the panellists, that praise songs are here to stay, and that accompaniment by various instruments and ensembles other than the organ will be more and more the norm. It was generally conceded that there’s much weak, tautologous material being published, but this did not seem to alarm the members of the panel as much as it does me.

So I found myself being driven more and more to a kind of devil’s advocacy. Is the praise-song really a replacement for the great hymns of our inheritance, and is it really to be preferred to the flood of new hymnody in traditional forms, which has appeared during the last quarter-century?

Fran and I spent most of March 2011 visiting churches and musicians in southern England. Except for a small, prosperous area in Sussex, it appears that suburban and village parish churches are failing right across the U.K. The Wikipedia article on religion in the U.K. cites several surveys to support its conclusion that

Currently, regular church attendance in the UK stands at 6% of the population with the average age of the attendee being 51. This shows a decline in church attendance since 1980 when regular attendance stood at 11% with an average age of 37. It is predicted that by 2020, attendance will be around 4% with an average age of 56

Against this general decline we found that the Cathedrals and large urban churches are, in the main, doing very well. With few exceptions they are characterized by excellent

organs, well maintained and played, and choirs of professional quality, singing serious music not only from the past, but also notably by living composers, some of them quite young. It is apparent that the maintenance of traditional standards of excellence isn't crippling, in the English context; on the contrary, it seems to be energizing and vital.

Perhaps this too is something from which can all learn. I'd be glad to have others' views for our next issue.

More of Saint John: Janet Kidd Workshop

One of the most enjoyable sessions of the convention was presented by singer, teacher, conductor and composer, Janet Kidd. A graduate of Queen's, Janet drew upon her years of experience as a professional singer with the Vancouver Chamber Choir, and as director of various community and church choirs to this lively morning session.

Most recently she became the director of a Sweet Adelines' Chorus in the Saint John region. Ms. Kidd explained how her concept of diction and tone has been transformed from the traditional, classical model to a more relaxed, natural form appropriate for barbershop singing and popular music. She is a passionate advocate that this style is more accessible and, hence, more successful to amateur singers. This well attended session, in which the delegates served as the lab choir, emphasized voice building through specific exercises for blend, balance and tuning by individual singers and the entire ensemble.

Ms. Kidd provided humour and vitality throughout the hour. She encouraged a greater awareness of the breath and of the use of the whole body as an instrument. Each vowel sound was accompanied by a unique hand-sign to help promote the preferred placement of the tone and/or vowel shape. A great deal of imagery, such as pulling chewing gum, and movement were used to clarify the purpose of the hand sign. For each gesture there was a discernible change in tone and intonation by the choir.

I would highly recommend Janet's blog created with the assistance of the New Brunswick Choral Federation <http://betterchoirs.wordpress.com>. The blog is a useful resource of 'Magic tricks' that can help solve various technical difficulties within the choir. For further information you might also consult Ms. Kidd's book, *Keep em singing*, a leadership manual for choir directors published by Oceana Music.

Mark Sirett

Utterly Uttley

When I entered Lincoln Theological College, England, in August 1964, I was immediately befriended by the chapel organist, who took me under his wing. Barry, a redhead in his late 20's and a former social worker, had a curious sense of humor and often cheered my spirits when days became arduous. He needled me, though, by boasting that he too came from Toronto. (I always referred to Toronto as my home town, figuring that no one in Lincoln would have heard of Trenton, Ontario.) Later I visited Barry's home and found he was telling the truth. There really is a place in County Durham called Toronto, a drab Victorian suburb in one of Northern England's coal mining districts. Barry christened me "O Forsake Me Not", which sounds like something from Bunyan's "Pilgrim's Progress", but which actually is a quotation from Psalm 119:8. It reads "I will keep thy ceremonies: O forsake me not utterly." I am grateful to Jim Zehr for reminding me of my old nickname by suggesting the title "Utterly Uttley" for the column I used to write under the name "From the Chair".

Jim also suggested, and the Executive concurred, that I be allowed free rein as to choice of topics, but in practice I will not stray far from the subject of music or theology. I have mapped out a couple of essays entitled "Kidstuff", but as an introduction let me give you a bit of my family history, from a musical point of view.

My maternal grandfather was an organist in Yorkshire, England, but only served as a "fill-in". He also played the clarinet in a local village orchestra. In his late teens, he applied for a post as a church organist, and was asked by the church trustees what he expected for a stipend. He said "Nothing - I simply want the job to gain experience." The trustees were not impressed. One of them replied, "Nay lad - if we don't pay thee, we can't sack (fire) thee."

Grandfather gave my mother her first piano lessons. One day they had a fight. It was over Haydn's hymn tune "Austria". From that moment on, Mother took lessons from a lady teacher in the village.

Mother wanted to be an English or a history teacher, but lacking money to go to university, she became a book-keeper instead, and got a job at a local textile factory. There she met my father, who was a cloth designer, and in 1935 they married and emigrated to Trenton, Ontario.

Mother played the piano frequently when I was a small child. It was mostly Mendelssohn's "Songs Without Words" and occasionally something that became a favourite of mine, the "Petite Suite" by Samuel Coleridge-Taylor. Now and then, but far too rarely, my father would treat us to a tune on the mandolin. Both my parents were addicted to "BBC - London Calling" on the radio. I enjoyed listening to the band music

on CBC, but if I heard the words "Who's there?" "It's the Happy Gang!", I knew it was time to get off to school.

When I was six, Mother walked me four blocks to the local convent at St. Peter's, where the nuns gave music lessons. They refused to take me as a pupil however, claiming that if I were to make musical progress, I must first learn to read. Mother insisted that I could already read, but she failed to convince the good sister. No one had heard of the Suzuki method back then.

Two years later, I got my first piano teacher, our church organist, who was called Mr. Ball. He came Monday evenings to the house, and gave friendly but firm instructions that I should practice twenty minutes a day. At that time we had an old Karn upright piano, which was in the den, between the dining room and the kitchen. The note B flat in the bass octave took my fancy. It had a rubbery sound like that of a plucked double bass. I still have a relic of those days - a 16-bar piece of music mounted on a card. It is in F major and is entitled "Little Dutch Dance".

.....to be continued

Fr. John Uttley's Bust may be viewed by going to his church's website at www.stthomasbelleville.ca and clicking on "News".

REPORT ON FUNDRAISER RESULTS.

Last spring several members of the RCCO Kingston very generously agreed to support the Frontenac Society of Model Engineers, of which I am a member, in their fundraising drive to finance the new miniature ride-on railway being built at Battersea. The fundraiser consisted of pledges of support based on the distance I travelled early last summer in my boat. My trip was the third of four legs making up a 'round the Atlantic' sailing adventure. This is my report.

My boat is about the same size as David Cameron's, for those of you who went to the RCCO kick-off party, but built much more heavily to withstand the rigours of ocean cruising. It is well equipped for solo sailing with radar, self-steering, autopilot, weather radio, GPS, etc. Originally I left Kingston May 2010, travelled through New York state canals, the Hudson River and through New York City to Newfoundland via the Atlantic for 21 days. That trip was exciting by being my first lengthy ocean trip, being becalmed in hurricane alley at the start of the hurricane season followed by a substantial windstorm; an electrical fire about 1000 miles en-route, when I truly realised how alone I was; and an equipment failure, dropping essential boat parts into 15,000 feet of water. That was my learn-it-quick trip!

With the boat fixed in Newfoundland, I set off again June 2011 headed for Ireland. Now, Newfoundland is a cold place and so are the waters around it, coming from the

Arctic in the Labrador current. I was so cold and seasick for the first several days that I almost gave up. You might ask why I do this – I have always wanted to cross the Atlantic one way or another under my own steam – don't ask why! What really surprised me was the rotten weather pretty much all the way across. Overcast sky and fog all the time, except for two afternoons, accompanied by strong winds and large waves much of the time. While navigation with GPS was no problem for me, I have no idea how navigators found their way around before GPS and radio. Although I had a sextant with me, without sun and stars there was no way I could use it. I acquired great respect for the old mariners. I had to cross commercial shipping lanes on this leg of my trip. To deal with the risk of collision I had radar reflectors and radar which I checked every hour 24/7. It seems the body, even older ones, can adapt to new routines quite readily. Other ships had no idea how large I was so they took great pains to avoid me. One ship had its horn wailing for about 20 minutes as it went around me. A ship's horn in the fog is the most beautiful sonorous sound imaginable. A truly 32 foot rank (only one pipe). It took me 23 days to go the 2000 miles to Ireland, where I stored the boat until the following year.

Spring 2012 saw me at the start of the fundraiser run to the Canary Islands. It was tough going for the first six days with headwinds and gales. Once again I had to endure seasickness but the fact of the fundraiser spurred me on. As I progressed south it got warmer and the wind changed to my direction. It was all downhill thereafter. There was a surprisingly large amount of commercial shipping so my hourly radar checks were all the more essential. I arrived in Lanzarote in the Canary Islands after 18 days. If you're ever in that neighbourhood, Lanzarote is well worth the visit to see its volcano and how the locals make things grow on a volcanic island, particularly wine grapes.

The fundraiser was very successful thanks to you and many others. We raised a little over \$1800, enough to finance this year's railway construction. But there is always next year's railway construction, so there may be another fundraiser based on my trip of 3000 miles from Lanzarote to New York. That will happen, health and weather permitting. The new railway will be showcased at the Battersea Pumpkin Festival all day Saturday October 13 when I hope you will come to enjoy a free train ride and see how we have spent your money. If any of you have ideas for your own fundraiser, such as church organ maintenance or whatever, please just let me know and possibly other fundraisers could be set up next year at the same time. Contributors who have email receive position reports by beacon every 3 days giving my current location at sea . It provides ongoing interest to those pledging support.

Thank you for your support.

Charles Balme

Kickoff Party, September 16

The value of this event is in the opportunity to renew acquaintances and visit with friends we have not seen for some time. The setting was idyllic at Fran and Dave's tidy little cottage in the trees above Sharbot Lake.

Our genial host David took six passengers on a tour of the lake while Brigit, Alain, and I sat in the sun on the gently rocking dock reminiscing about trips to Calgary, St. John's, and abroad. Others enjoyed each other's company on the cottage deck above.

There are too many highlights to enumerate but two in particular deserve mention, namely, Bev wrapped in swathing towels, having recently emerged from the less than tepid lake like a classical Water Goddess, and Stuart's wonderful homemade Greek yogurt and garlic dip which spread much joy on the cottage deck.

The food was excellent and varied. The attendance from Belleville was proportionally large to the delight of we fewer Kingstonians. For those absentees, the loss was theirs. Fran, our smiling hostess, enjoyed the party every bit as much as the rest of us did.

Now, onwards and sideways to the next social event - Twelfth Night - I believe.

Robert Hunter Bell

A Choirmaster's October (November?) Lament

Lie down, my love, my fair one,
 And stay put.
 For lo, the autumn has come.
 The snow is on its way.
 The birds have fled, the singers have laryngitis and coughs,
 And the voice of the sore throat is heard in our land.
 Lie down, my love, my fair one,
 and STAY PUT.

With apologies to Solomon, Healey Willan, and anyone else who may have been wronged.

RHB
 2012 and earlier

Two Interesting Reports from Terry Head

In September 2011 Terry Head took over as Music Director of Bridge St. United Church in Belleville, where he presides over the largest organ between Toronto and Montreal (if we exclude Ottawa). I had spent the first six months of 2011 as interim music director there, so I know that Terry came into a situation full of promise, but with real weaknesses in choral resources, a moribund bell choir, and a general feeling that a formerly strong tradition had rather gone to seed. Since his arrival he has more than doubled the choir, re-established the bell choir, and is now preparing for Belleville's first Pedals, Pipes and Pizza outreach to young people. He also gained the RCCO's Colleague diploma in last June's examinations. We're glad to welcome Terry to our Centre, and congratulate him on a strong first season at Bridge Street!

David Cameron

Master of Sacred Music Degree – A Tremendously Valuable Canadian Resource

As a new member of the Kingston branch of the RCCO, I have been asked to write a brief 'blurb' about my journey through one of my recent adventures. To introduce myself, I am the new (as of last October) Director of Music at Bridge Street United Church in Belleville. Having been working as a church musician since 1994, after taking over from my undergraduate piano professor at a small Anglican church north of London, Ontario, I was incredibly excited to learn about the degree program which began in 2008. I first heard of the program while I was attending the SICM in Whitby, when Dr. Fred Graham, Dr. Patricia Wright, and Dr. Lori-Anne Dolloff arrived with brochures 'hot off the press' ready to distribute to other church musicians who share a love for the work we do. This program, the only Master of Sacred Music Degree offered in Canada, is a joint venture with Emmanuel College in Victoria University at the University of Toronto, and the Faculty of Music at U of T.

After discussing the program with these three committed church musicians and professors in the program, I made definite plans in the upcoming year to prepare myself for an audition and provide all the required documentation to apply for the program. My audition took place at Metropolitan United Church – half on the piano, and half on the organ since I considered myself more of a pianist by training. One of the great aspects of this program is the variety of abilities with which everyone enters the program. My principal studies were on organ with Patricia Wright at Metropolitan, but others in the program study choral conducting or singing as their principal area of performance study. Some have even studied composition as their major. In this way alone, the program is widely open to numerous candidates, not just organists.

The program consists of an equal split of music and theologically based courses. The music courses include performance study, choral conducting, church music history,

hymnody, and an opportunity to take electives. One elective that I chose was music recording—a useful course for any musician to take. I also availed myself of the opportunity to study choral conducting even further with Dr. Hilary Apfelstadt. Everyone enrolled in the program is required to take two full years of private study with a teacher in the program. The current organ professors in the program are Dr. Patricia Wright, and John Tuttle. During my studies with Patricia, she encouraged me to try some of the RCCO examinations, and have since completed the Service Playing certificate, as well as most recently, the Colleague’s exam. I am continuing studies with her and will be taking my Associate’s exam in the near future.

The theological courses taken at Emmanuel College (or one of the other Theological schools that are part of the Toronto School of Theology) allow for students of varying denominations to study together. Although some courses must be taken at Emmanuel, colleagues of mine who are Catholic, Anglican, or Presbyterian took some courses at their respective school for their denomination. There was an absolute richness of conversation that occurred in many of our classes because of the diversity of interests and backgrounds from each of the students. Courses in the theological stream consist of Old Testament and New Testament overview courses, theology, worship and liturgy, Christian education and faith formation, as well as opportunities to enrol in electives in pastoral study, further theological courses, and biblical courses.

My journey through the two year program took me three years to complete. I was only able to work at it part time because of my teaching studio, church work, and commuting from Bailieboro. If anyone is interested in giving their church music career a bit of kick-start, or refreshing their thinking and experiences, as well as deepening their skill-set, I highly recommend this program. I do not know where the last three years of my life went—they were rather busy—but I would not have given up the experiences and the breadth of study in which I was engaged.

Terry Head

The Refurbishment of the Bridge Street United Church Organ

The 1956 Casavant ('91 Keates-Geissler—console and augmentation) is happily in the first phase of being re-leathered, re-voiced and refurbished. The organ at Bridge Street is in need of a three phase restoration process which began in early September. In Phase 1, Centre member Alain Gagnon is re-leathering the distributors, reservoirs and re-voicing all the pipes in the Great division, as well as adding some new bridges for tuning and safety.

The second and third phases will consist of similar work to in the Solo, Choir, Swell and

Pedal divisions. It will be spread over the next three years, and we look forward to the final result. Much of the work to keep this great instrument going is long overdue, and as Bridge Street Church approaches 200 years of ministry, it is my hope that a year-long celebration of the organ will take place in 2015 with a wonderful series of concerts and recitals featuring this substantial instrument.

When I first arrived at Bridge Street, I could hear great potential in the organ, and we are blessed to be able to bring it back to its full potential and beyond. Once 56 years of dust and dirt have been removed and everything is re-leathered and re-voiced, I encourage all of my colleagues to come in sometime and try the instrument.

The present structure of the Bridge Street organ:

Four-manual moveable, 90 drawknob console. 63 ranks over 6 divisions (Great/Swell/Choir/Solo/Processional (floating)/Pedal). There is a Solid-State Logic Combination Action with 16 memories, 3 programmable crescendos (60 stages) generals sequencing expanding generals to 40 per memory, list function (99 steps). 8 general pistons, 8 divisional pistons each to Swell, Great, Choir (also affecting Processional) and Pedal; 5 to Solo. One of the last ranks to be installed during the previous organ enhancement was a 1940 E.M Skinner, English Horn stop on the Solo division. There are just over 4,000 pipes in the Bridge Street Organ.

TH

More About Music in Belleville: the Choral Society

Centre member Mirjam Spoelstra has recently taken over as Conductor of the Belleville Choral Society. She writes about their new season:

The Belleville Choral Society and orchestra will be performing their Christmas concert entitled, *Around the World, Through the Ages* on Sunday, December 2nd at 3:00 p.m. at St. Michael the Archangel Church, 296 Church St. Belleville, On. Please join us as we journey through time, celebrating a tapestry of repertoire beginning with Gregorian chant from the 4th century, through to music of the middle ages, and forward to composers such as Saint - Saens, Mendelssohn and up to the 20th century with *Fanfare* by Martin Shaw and ethnic music sung in various languages.

The choir consists of over 55 dedicated choristers and our accompanist, John Xu, who meet weekly for rehearsals to provide a minimum of two concerts a year for the public.

The B.C.S. has evolved from being strictly an Oratorio choir at its inception in 1959, to presently encompassing both sacred and secular works. In April of this year, I was appointed Director, and must say that it is a joy to be working with such enthusiastic and very capable singers and instrumentalists.

Tickets are available at the Quinte Arts Council and at the door. Adults \$20 Youth 6-18 yrs \$5.

We hope to see you there!

Mirijam Spoelstra

Calendar of Coming Events

*This is the annual list of musical events coming up in the next eight months. It is complete as of September, so far as we know; we apologize if anything has been omitted. The following organisations are represented by their initials: **KSO** Kingston Symphony, **KCS** Kingston Choral Society. **GHS** Queen's Grant Hall Series, **FAS** Queen's School of music Faculty Arts Series, **MLS** Melos Choir and Chamber Orchestra, **CCK** Cantabile Choirs of Kingston, **SGC** St. George's Cathedral. **RCCO**, Kingston Centre events, **BW** Brasswerks, **OK** Orchestra Kingston; **BCS**, Belleville Choral Society*

This does not pretend to be the ultimate authority regarding time or place for any of the events. Please check the individual websites to confirm dates and times.

October 2012

- 14 SGC 5pm Organ Recital, Michael Capon
 17 SGC 7.30p.m. Organ Recital, Patrick Wedd
- 19 KSO 8p.m. Let's Fall in Love, John Pagano, Vocals. Grand Theatre
- 20 GHS 8p.m. Lise De La Salle, piano Grant Hall
 21 SGC 5p.m. Organ Recital, Ed Norman
 21 BW 7.30 Concert with Chris Alfano Sydenham Street United Church
 24 SGC 7.30p.m. Organ Recital, Matthew Larkin
 28 KSO 2.30p.m. *Spirited Sounds*. Elizabeth McDonald, Soprano, with KCS, Rutter
Magnificat, Grand Theatre

November 2012

- 3 CCK 7.30p.m. *Path of Miracles*, music by Victoria, Casals and Joan Szymko
 Sydenham Street United Church
- 4 MLS 7p.m. *Baroque Idol* Competition finals Upper Canada Academy
 4 OK 2.30 Sandra Smith, violin. Copland, Mozart, Borodin Salvation Army Citadel
 10 FAS 8p.m. Gisele Dalbec-Szczesniak, violin, Michel Szczesniak piano Dunning
 Auditorium
- 11 KCC 2.30p.m. *For the Fallen*, Lawrence House, Aurora Dokken SGC
 16 GHS 8p.m. TSOctet chamber ensemble Sydenham Street Church
 18 MLS 3.30 *Concert to celebrate the Jubilee Year of Queen Elizabeth* SGC
 24 KSO 8p.m. *Making of a Maestro*, David Stewart, violin, Mendelssohn *Violin*
Concerto Grand Theatre

December 2012

- 2 KSO 2.30p.m. *European Romance*, James Parker, Piano, Schumann *Piano Concerto*
Grand Theatre
- 2 BCS 3:00 p.m. *Around the World, Through the Ages* St. Michael the Archangel Church,
Belleville
- 9 KCC 2.30p.m. Bach *Magnificat* in D SGC
- 9 OK 2.30p.m. Sing along *Messiah* Salvation Army Citadel
- 13 KSO 7.30p.m. *Hallelujah! Handel Messiah* Kingston Gospel Temple
- 18 KSO 7.30p.m. Candlelight Christmas KCS SGC
- 21 CCK 7.30p.m. *...from Heav'n to Earth* Sydenham Street United Church

January 2013

- 11 FAS 8p.m. QCM Chamber Players Chalmers United Church
- 19 KSO 8p.m. Classical Good Times with host Tom Allen, Kerson Leong, Violin
Grand Theatre
- 25 KSO 8p.m. La Diva, Natalie Choquette, soprano Grand Theatre

February 2013

- 3 KSO 2.30p.m. *Traditional and Contemporary*, Katherine Unrau, violin. Rapoport
Violin Concerto. Grand Theatre
- 10 MLS 3.30p.m. *The Voice of the Cello*, Jennifer Tindale and Jeff Hamacher. SGC
- 17 BW 7.30p.m. *Cead Mille Failte.* Taylor Donaldson, bagpipes.
- 17 OK 2.30p.m. Guest conductor Sylvain Gagnon, Dr. Rober Riseling, clarinet.
Salvation Army Citadel

March 2013

- 1 GHS 8p.m. Talich Quartet Grant Hall
- 2 CCK *Echoes of Eternity.* Jonathan Willcocks, conductor. Sydenham Street United
Church
- 3 KSO 2.30p.m. *Suites, Songs and Symphonies*, Susan Platts, Mezzo-Soprano
Grand Theatre
- 9 FAS 8p.m. Cynthia Szabo-Tormann, piano Chalmers United Church
- 24 KSO 2.30p.m. *Eternal Spring* KSO, Cantabile Women's Chorus Grand Theatre

April 2013

- 1 GHS 8p.m. Hermitage Piano Trio Sydenham St. United Church
- 12 KSO 8p.m. *Ella and Oscar*, Carol McCartney, Vocals, John Sherwood, Piano.
Grand Theatre
- 13 CCK 7.30 *Dance Like the Wind.* The Baobab Youth Performers. Sydenham Street
United Church
- 21 KCC 2.30 *Heaven and Earth*, Willem Moolenbeek, saxophone SGC

27 KSO 8p.m. *Power and Passions*, Denise Djokic, Cello, Dvorak *Cello Concerto*
Grand Theatre

May 2013

5 MLS 3.30p.m. *The Tudors*, with Dylan Hayden, tenor. SGC

5 OK 2.30p.m. Clare Gordon, piano, Shostakovich piano concerto in F major.

Salvation Army Citadel

25 CCK 2p.m. Special presentation by Sheesham and Lotus on the music of the
Gershwin era

Supply Organists

Mark Sirett is available to play for church services. He can be reached at 542-6506 or 542-9616
ext.24 or msirett@cantabile.kingston.net

Kingston Centre RCCO Officers 2011-2012

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Fran Harkness e-mail: harknessfran@gmail.com

Mark Sirett e-mail: msirett@cantabile.kingston.net

John Uttley e-mail: sthomang@on.aibn.com

Coming in November: "*Improving your serve*" Summer Institute of Church Music 2012

by Elizabeth Mitchell

Music in Picton. Over the last ten years or so. . . Prince Edward County, has become a hotbed of exciting musical activity . . . by Michael Goodwin

The Newsletter

The *Kingston Centre Newsletter* is edited by Fran Harkness and David Cameron, 40 Helen St., Kingston Ontario, K7L 4N9. They may be reached by telephone: 613-549-7125; or e-mail: cdc@queensu.ca or harknessfran@gmail.com. It is published four times a year, in September, December, March and June, and is sent free of charge to all members of the Kingston Centre of the RCCO and to current scholarship holders. It will be sent on request to others on payment of an annual subscription of \$10.00, which should be sent to the Treasurer, Joan Egnatoff, 82 Braemar Road, Kingston, ON, K7M 4B6. Cheques should be made payable to *RCCO Kingston Centre*.

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Deadline for all submissions to the December Newsletter: Nov. 30 2012

LINKS

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PIPORG-L <https://www.google.com/webhp?hl=en&tab=mw#hl=en&scient=psy-ab&q=piporg-l>