



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

KINGSTON CENTRE NEWSLETTER

Opus 89 – December 2012

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

From the Chair

Ian W. Bevell

“Christmas is coming; the Goose is getting fat;
please put a penny in the old man’s hat”!

As we approach the celebration of our Lord’s birth, we begin the usual rigmarole of carol services and Concerts & Christmas appears to be getting earlier & earlier, each year. I remember back in late October hearing the phrase “Raindrops on Roses & whiskers on Kittens...”; coming from a store in downtown Kingston, not considering that I would be hearing that same phrase each evening for the next two months, in one rehearsal or another!

I’m sure many of us have our own distinctive memories of past “Christmas’ from the Console”. For me these include the Star falling off the top of a Christmas tree, narrowly missing the baby Jesus in a Nativity play, to clearing up a ‘deposit’ from the donkey who’d stood a bit too close to the organ case.

The one that stood out for me the most was this. At one particular large church the Songmen knew exactly what to do with the monotony of Civic carol services. At a pre-arranged time in the first (of many) carols, they left their stalls in the nave, and processed back up through the Quire, swung a right at the high altar and left the church (still in procession) to walk in silence across the market square and into the nearest hostelry. There they would remain until the Verger would phone to say that they were nearing the end of the service, at which point glasses would be downed and the whole process would be repeated in reverse, and the Songmen would return to the choir just in time to sing the last carol of the evening! The evening would then be rounded off for the choir as they were invited to the nearby Town Hall to join the Civic leaders for Hot Mead. I guess you could say that the Spirit was flowing in all directions!

Whatever your musical calendar looks like during this festive season, can I take this opportunity to wish all of you a very Happy (if not Merry) Christmas.

OH! And one last Christmas organ joke:

What did the organ teacher say to the organ student who was trying to play Dieu Parmi Nous instead of his lesson plans?

Stop Messiean around!

Ian

From the Editors



Some Thoughts About Hymn Playing David Cameron

In my capacity as Chair of both the Examination Committee, and the Study Group which has been investigating ways to broaden the College's examination offerings, I frequently have occasion to discuss hymn playing, with musicians of wide experience, but also with the general public (who tend to think of it as something easy). It isn't. The way a great hymn accompanist can simultaneously achieve seemingly contradictory ends – to *lead*, and yet simultaneously to *be with* the singing of a large group – is a high achievement of rhythmic control, of hints to the singers through articulation and registration, and of highly refined ensemble instincts.

Hans von Bülow was an interesting man: piano soloist in the first performance of the Tchaikovsky Piano Concerto, conductor of the premières of Wagner's *Tristan* and *Die Meistersinger* (and cuckolded first husband of Liszt's daughter Cosima, who left him for Wagner); one of the principal performing musicians of the nineteenth century. He left us a quotation which should underlie most performances, and especially the leading of hymns: "In the beginning was rhythm".

How does an organist communicate rhythm to groups of singers, who have the normal human instincts but who lack formal training about pulse and metre? Most of us will have been taught about dynamic accents (easy on the piano the violin, but virtually impossible on the organ), and the more subtleagogic accent created by articulation and refined control of timing. In some of his prefaces the late wonderful Marcel Dupré suggests that for clarity of touch, four successive quarter notes should be played as eighths separated by rests, so that

 sounds as .

The trouble with this approach is that neither form conveys any accent at all. In fact Dupré's own exciting playing does nothing of the sort. Depending on context and tempo, he might play  or even  or dozens of other possibilities.

Good hymn players apply this kind of touch widely but selectively: it might appear in the soprano only, or the inner parts only, or pedal only; it might apply to a single measure, or to large sections of the tune; and it will vary with the words from verse to verse, with the acoustics, and the singers (and very likely with how the organist slept Saturday night, and what s/he had for breakfast).

Another thought has to do with registration. My teacher Catherine Palmer (who incidentally is the aunt of Brasswerks' John Palmer) told me that when she was a young beginner, her mother asked her, "Have you noticed that the organ sounds much louder when Mr. ----- plays it, than

when you do?" Catherine said no, that she hadn't noticed, and her mother pointed out that Catherine used a big combination of many stops, most of the time; whereas Mr. ----- saved the big sound for expressive effect, when it was needed, and quite often played several verses fairly quietly. Then when he pulled out the stops, people noticed!

I've always felt that this was one of the most important lessons Catherine gave me. Even quite small organs are wonderful noisemakers: they can be quite loud, or very loud, or sometimes simply drown everything else that's going on. The temptation to show off all that sound is enormous (nobody knows better than me!). But for accompanying singers, and especially for artistic effect, less can often be more.

David

Utterly Uttley

John Uttley

Editorial note of apology: in our last issue, your editors (new to the job as we were) managed to confuse John's material, and instead of giving you his September message in September, we re-issued a piece from much earlier. Accordingly now you get both John's December message, and the September one which it continues. Sorry John! And everyone else!

The Editors

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".

It is now six days since Santa Claus and his wife came to town, heralded by a colourful hour-long parade. I stood and watched with a friend who loves parades, close to the Belleville City Hall, a masterpiece of Gothic architecture. I remembered how the great J.S. Bach was hired by the Leipzig city council to be director of music, not of one, but of four downtown city churches, one of which was named after the city's patron saint. Leipzig stood at an important crossroads, and was a thriving trading and commercial centre. Speaking to someone about this, I explained, "St. Nicholas was the patron saint of merchants." "He still is." was the reply.

Nowadays I'm not too sure about St. Nick. I fear that he may have sold his soul to serve the great god Mammon, who this week in the Belleville flyers, announced a new day in his

liturgical calendar-Black Friday, hitherto an exclusively American phenomenon. But as a kid, I was a firm believer in Santa Claus.

It was about 1946, and my parents had invited a couple over for Christmas Eve dinner. They had a son, also called John, about my age, and the two of us were having tremendous fun until that dread moment came. "Johnny, get your things on! Time to go home!" We both protested vigorously, bargaining for an extension of time. Then I saw my dad go to the phone. "Trenton Airport? Do you see anything unusual in the sky? You do? In the north-west, near Brighton? Right! Thanks. Have a Merry Christmas!"

I bolted up the stairs to bed, while our visitors hustled themselves out the front door. My father was a reserved man, definitely not the huggy type, and he rarely joked. He had little interest in sports or in the outdoors, and it often seemed like we had nothing in common. But come Christmastime, he would mellow and become positively jovial. He loved singing hymns, especially Christmas carols, and it helped that I was starting to play them on the piano. He was fond of "Good King Wenceslas" and taught me a version he had learned as a choirboy in England.

Good King Wenceslas looked out,
On the feast of Stephen,
Someone poked him in the snout,
Made it all uneven.
Brightly shone the stars he saw,
For the blow was cruel,
His courtiers took him home that night,
Seated on a mu -- le.

Sadly, this amusing parody contains more truth than the original. I always imagined Wenceslas to be a burly middle-aged man, but he actually came to power (more as a duke, than a king) in his teens. Yes, he really was generous to the poor, and gave away large sums to churches, monasteries, and convents. Well in advance of his times, he abolished throughout his realm the use of torture as a means of extracting confessions. But his rich nobles felt threatened by his excessive piety, and they plotted with his brother, who treacherously attacked and killed Wenceslas outside the church where he had just been attending Mass. His last reported words, "God forgive you, my brother" recall those of St. Stephen. Wenceslas was only 21 years of age when he was martyred.

Another favourite of my dad's was "Angels from the Realms of Glory", but he insisted on the tune "Kensington New". This tune was used sometimes when I was a kid, but has now been totally supplanted by the more robust "Regent Square". But his best favourite was a hymn that I have never found in any hymn book that I have come across. He sang it from memory, and was very pleased when I was able to reproduce it on the piano, complete with harmony. The words I have forgotten, save for the chorus:

The Holy One is Mary's Son,
He comes on earth to dwell,
Let heav'n proclaim his glorious name,
Emmanuel, Emmanuel.

We are told that our ideas about our Heavenly Father are conditioned by what we have experienced from our earthly fathers. I can vouch that this is true in my case. I believe in "God Above Us", about whom Paul wrote in Romans 11:33, "How unsearchable his judgments and how inscrutable his ways!" But every year at Christmas, I am warmed by the thought of the Mellow God, Emmanuel: "God With Us", about whom John wrote, "And the Word was made flesh, and dwelt among us, and we beheld his glory, . . . full of grace and truth." (John 1:14) Merry Christmas!

October Organ Festival 2012

Celebrating the newly rebuilt organ of St. George's Cathedral, Kingston, Ontario

The stars of the show were Sylvain Brisson, who gave the organ its lungs and technical reliability; Alain Gagnon, pipe voicer *extraordinaire* and an *artiste* in his field; and the recitalists, who demonstrated the organ's versatility and stylistic capabilities. Sylvain and Alain have worked tirelessly for five years on this project, given it their very best, and have created an instrument of world-class quality.

Organists need to remember the dictum that less is more and its corollary that *ff* is effective in inverse proportion to frequency of use. There is plenty of colour on a small scale and the great amplitude of power is most useful when there is an disparate crowd of singers (think Tower of Babel) who need to be guided into a unified "Body of Christ". Think of Christmas, Easter, and Diocesan Synod Services.

MICHAEL CAPON, *Sunday, 14 October 2012,*

Michael began with J. S. Bach's monumental *Prelude and Fugue in Eb*, BWV 552, which forms the outer movements of the *Clavierübung*, a German Lutheran Mass and Catechism based on chorales. Both outer movements are tripartite and thus Trinitarian in keeping with the theological intent of the collection. An ample Great plenum with smaller plena on subsidiary manuals for the *Prelude* demonstrated the crystal clarity of which this instrument is capable - a litmus test for Bach and for the performer.

Paul Hindemith's *Lebhaft* from *Organ Sonata 2* (1937) gave us 20th c. German/American tonal music that is venturesome in its harmonic vocabulary but without a single extraneous note. Nazi Minister of Propaganda, Josef Goebbels, denounced Hindemith as an "atonal noisemaker," but the great conductor Wilhelm Furtwängler described Hindemith's music as basically tonal. Personally, I like Donald Tovey's description of a "lean, athletic style" which is exactly how it was played.

Moving to the distinctive registration requirements of French Classical organ music, Michael played three movements from François Couperin's *Messe pour les Couvents* (1689-90). The Swell *Voix Humaine*, Choir *Tierce en Taille*, and the magnificent Great *Grands jeux* demonstrated the

instrument's capacity to produce appropriate sounds.

Legally blind composer Louis Vierne, organist of Notre Dame de Paris 1900-1937, who composed on extra-large manuscript paper with what Dupré described as a giant pencil, was heard in his *Claire de Lune*, highlighting the French romantic capability in the strings (Voix Celeste and Unda Maris) and the solo Doppel Flute and Flûte Harmonique.

Kingston composer Mark Sirett's delicious *Sicilienne* and Michael Capon's own "loud and fast" *Windsong* were followed by Healey Willan (English by birth, Irish by extraction, Canadian by adoption, and Scotch by absorption) who bridged recent Canadian music back to an Edwardian style in the small *Prelude and Fugue in g*, the beautifully distinctive fugue of which was adapted from Willan's *Incidental Music* for E. J. Pratt's poem *Brébeuf and His Brethren*.

Early 20th c. English church music gave us Eric Thiman's *A Tune for the Tuba* featuring the *Tuba Magna* and *Festal Trumpet* (both on high wind pressure) with the *Great Trumpet*, which three blend seamlessly. (Cheers, Alain Gagnon!). Thiman, though largely self-taught was Professor of Harmony at the Royal Academy of Music and subsequently Dean of Music at the University of London. He was also organist of the Congregationalist *City Temple* where he replaced a somewhat lugubrious repertoire of 19th c. music with his own singable, tuneful, and slightly modal compositions, bringing choir and congregation into the early 20th century.

John Stainer's *Jubilant March* brought this recital to a brilliant close. It is an entertaining bit of Victorian "pop," but there are two things to note here: Michael used "all the stops" and miraculously the huge ensemble was crystal clear (kudos, Alain!) and the wind supply was able to sustain that gigantic demand without a waver (kudos, Sylvain!). Secondly, Stainer is not to be judged by this popular style of music. He wrote noble Anthems and Services, was a scholar of ancient music (*Dufay and his Contemporaries*, London, 1892), the best choir trainer in England (St. Paul's Cathedral, London), Professor of Music at Oxford University, and from England's Rossini, Sir Arthur Sullivan - "he was a genius!"

PATRICK WEDD, Wednesday, 17 October 2012

Patrick is Director of Music at Montreal's Christ Church Cathedral. He chose an English organ music programme in keeping with the history of the instrument and, as he said, to observe the Royal Diamond Jubilee. Having myself played the 1929 Woodstock, examined on the Hill, Norman & Beard rebuild (with the massive Westminster Abbey-style console), and played on the Caron 1980s renovation (with the space-age console), I can attest to the Englishness of this instrument's provenance.

Following an introductory *Carillon* by Herbert Murrill to warm up both audience and performer, the external anchors of the programme were Sir William Walton's *Crown Imperial* (Coronation March 1937, arranged for organ by Herbert Murrill) and *Orb and Sceptre* (Coronation March 1953, arranged by Sir William McKie). The Walton marches are modelled on Elgar's *Pomp and Circumstance* marches, giving an added dimension to the thoughtful

programme design. Patrick reproduced all the colour and dynamics of the original orchestration of these marches and all the grandeur of the Cathedral organ. His legato style appropriately simulated the reverberation of Westminster Abbey where the coronations took place.

British/Welsh giant Ralph Vaughan Williams' gentle *Rhosymedre* (1920) contrasted well with the first *Coronation March*. It was notable for subtle rubato and neatly executed agogic accents making this a perfect example of Patrick's musical and imaginative playing.

The centrepiece of the concert was Elgar's magnificent *Sonata in G*, Op. 28. We heard an amazingly kaleidoscopic array of organ colours in a compelling performance of this monumental organ work. The performance defies description - it had to be heard! Once more we could imagine ourselves in a vast English cathedral where the acoustics would provide the seamless legato Patrick used so skilfully.

Handel's *Organ Concerto in F*, Op. 4, no. 5 served its original purpose as an oratorio entr'acte between the giant Elgar *Sonata* and some smaller works before the thrilling conclusion with the second Walton *Coronation March*. Patrick played Handel with period English registration, clarity, and elegant, stylistic baroque ornamentation. Welsh composer William Mathias' *Jubilate* was crystal clear, having some amusing lower reed sounds and Australian/English Thalben-Ball's *Elegy* (played at Dianna's funeral in Westminster Abbey) was tenderly lyrical.

Patrick Wedd is one of those rare consummate artists who lifts the music off the page, seducing the listener to enjoy it and compelling his/her attention. So satisfying is his artistry that one overlooks the occasional technical glitch because it does not matter. The overall architecture of the programme, the superbly musical playing, and the typical Englishness of the registration were the best assets of this concert.

EDWARD NORMAN, Sunday, 21 October 2012

Edward Norman, Vancouver, who first conceived the renovation of the organ when he was Music Director at St. George's, gave an eclectic programme, befitting the versatility of the reincarnated instrument.

The highlight was the virtuosic *Variations sur un Noël* (1923) by Marcel Dupré, composed for the Cavaillé-Coll organ of Saint-Sulpice, Paris. The simple *Dorian* carol is played on the 8' Gamba before being presented in nine Variations to explore the organ's colours and the organist's technique prior to ending in monumental French Toccatas. To his credit, Edward used the composer's registrations exactly and one could imagine oneself in Saint-Sulpice.

Ed's programme began with the *Hornpipe* from Handel's *Water Music* (1717) using Dr. Peasgood's liquid arrangement for organ. It was a brilliantly fast *Hornpipe* which could have caused a few British tars' broken legs, had it been danced. Mozart's *Andante for a Mechanical*

Organ is a delight. It is also a transcription registered with flutes above 8' pitch as befit's a small domestic instrument.

Two jazz-style settings of sacred melodies: *Go Do Mo* (Go Down Moses) by German rock musician Jürgen Rehberg was a charming bit of smoky jazz having almost theatre-organ registrations. (Bravo, Alain and Ed!) *Komm, o komm, du Geist des Lebens* by Gunter Göttsche, teacher of organ improvisation at the University of Church Music, Heidelberg, could be described as churchy almost-jazz.

The great Sebastian Bach (1685-1750) was represented by his own transcription of a lost cantata movement, *Kommst du nun, Jesu* BWV 650. The right hand plays the violin part with some wide leaps (easy when crossing strings but treacherous on a keyboard). It was taken at a brisk pace and the pedal trills of the solo chorale were immaculate. Bach's monumental *Fantasia and Fugue in g* BWV 542 ensued at a breathless tempo. Registration was of large plena and the recitalist helped Bach's written-in crescendos with some judicious swell pedalling in a mid-20th c. British style of playing the *Fantasia*.

Kingston composer John Burge's *Lord of the Dance* is a delicious, if treacherous trio to play. Ed navigated it successfully omitting a repeat, which disappointed the composer, but it seemed perfectly well-balanced in this guise.

Olivier Messiaen's *Le Banquet Céleste* (1934), subtitled "*Celui qui mange ma chair et boit mon sang demure en moi et moi en lui*" is a mystical work with a modest crescendo and diminuendo as its form. Mildly dissonant dominant and tonic harmonies in F# accompany a staccato pedal played on Prestant 4' and Piccolo 1' (the composer's registration) to represent the drops of Christ's blood. It is a deeply religious meditation on the Eucharist.

After the magnificent Dupré *Variations*, Ed played "*Trumpeting Organ Morgan*" (2006) by the distinguished Welsh composer Karl Jenkins. Organ Morgan is the organist of Dylan Thomas' imaginary Welsh fishing village, Llareggub, the name of which tells us what one can do there. (Say it backwards). "...and trumpeting Organ Morgan at her side snores no louder than a spider." This title was too delicious to squander on a spider's snore so composer Jenkins took full opportunity to interpret this evocative title in a British/Welsh-sounding display of the Trumpets.

A brilliant encore performance of Henri Mulet's *Carillon Sortie* ensued.

The cathedral organ now has 81 stops derived from 65 independent registers and 86 ranks of pipes. It has 100 memory levels and all the "bells and whistles" one could want except for a Sequencer, which would be an invaluable aid to an anthem accompanist and a recitalist.

MATTHEW LARKIN, Wednesday, 24 October 2012

Matthew Larkin, Ottawa's Christ Church Cathedral Director of Music and a former

Assistant Organist at St. George's returned home to give us a concert of distinguished early 20th c. late romantic organ repertoire. The external architectural pillars of this monumental programme were Healey Willan's *Passacaglia and Fugue No. 2 in e* (1959), his last major work for organ written when he was 80, and the Belgian composer Joseph Jongen's single movement *Sonata Eroica* (1930). One could imagine that Willan himself was playing the *No.2*, so true to legato style and English registration was this presentation - a tribute to Matthew's sense of appropriateness.

Carol by Gerald Finzi, arranged for organ by Robert Gower gave us a lyrical break before the peak of the programmatic architectural arch, Herbert Howells *Three Psalm Preludes* (Second Set 1938-9): *Psalm 130 "out of the deep have I called to you, Lord,"* with blues harmonies and English false relations; *Psalm 139 "yea the darkness is no darkness with thee,"* in a lighter vein (if such there is in Howells); and *Psalm 33 "Sing unto him a new song,"* full of marvellous harmonic, contrapuntal, and rhythmic invention. Matthew played with stylistic perfection, operating swell pedals and registration seamlessly to give us a profound sense of Howells' understanding of these texts. The Englishness of the organ was on display making it sound like a romantic English cathedral organ.

The other half of the architectural peak was *Prélude et Fugue sur le nom d'Alain, op.7* (1942) by Maurice Duruflé, organist of St-Étienne-du-Mont (1929-86). The *Prélude* has extensive quotations from Alain's famous *Litanies*, a nice touch in remembrance of his student and friend, killed in WWII. Through his registration, Matthew let us imagine ourselves in this large Parisian church.

Olivier Messiaen's *Apparition de l'Église Éternelle* 1934, rev. 1985, followed. It is hardly light relief but rather an imposing architectural creation in its own right. "*An iambus and a double long...A huge crescendo gathers together...As the words for the Dedication of Church, chisel, hammer...living stones of the spiritual edifice*" (hammering, imposed by the incessant pulsation of the bass). What a magnificent piece of programme music this is, going from *f* to *fffff* (sic) then back down. The 32' Pedal Bombarde made my feet vibrate, and my backside too! An audience member told me that this was not her concept of the Eternal Church. Point taken! But it is not the job of artists (painters, musicians, architects, etc.) to reinforce our comfort zone but rather to stretch us and open up possible new concepts of our understanding. Matthew's tempo may have helped to cause her distress. He played a good deal faster than Messiaen's "*Très lent,*" which gives a sense of timelessness to the work and allows the sustained dissonances to merge into mystic sounds.

The programme closed with the Belgian composer Josef Jongen's *Sonata Eroica* which covered a gamut of dynamics and registration colours in a brilliant and musical performance.

Matthew Larkin played a musician's programme, without "comfort music." Through his skilful musical insight he transported us to Britain, France, and Belgium in a programme of early 20th c. music that is no longer modern, but nonetheless challenges us to listen to music

from various perspectives and with various musical vocabularies. Bravo, Matthew!

And bravo Edward, Michael, Alain, Sylvain, and St. George's Cathedral for giving us a versatile instrument suitable to accompany choir and congregational singing as well as being the best concert organ in Eastern Ontario. Long may it be used to full capacity!

It is troubling that so few organists were in attendance. Could it be true that we only like organ music when playing ourselves? But perhaps they were busy practising or earning a living. Surely, an active organist could write off the price of a ticket in the Professional Development column of a tax return.

Kingston RCCO is planning a National mini-convention for the summer of 2016. It will be interesting to hear this organ played by one who is primarily a concert organist and to see just what repertoire and registrations are presented to us.

Robert Hunter Bell, October 2012



NOVEMBER 29

The St. George's Cathedral Advent Concert Series begins on Thursday November 29 from 12:15pm to 12:50pm with Kyoko Ogoda performing on the Marimba. The series will continue on Thursdays through December 20.

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. Join us for a mid-day musical interlude!

DECEMBER 6

The St. George's Cathedral Advent Concert Series continues on Thursday December 6 from 12:15pm to 12:50pm with vocal ensembles "Hildegals" and "Cloister Voices", directed by Holly Gwynne-Timothy. The program, "Ancient Advent - Through Darkness to Light" will feature music of Advent and Christmas from the 12th to 17th centuries. Guest instrumentalists Jason Hawke, Heather Schreiner, Julia duPrey, and Michael Goodwin will accompany the singers. The series will continue on Thursdays through December 20. 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. Join us for a mid-day musical interlude!

DECEMBER 13

The St. George's Cathedral Advent Concert Series continues on Thursday December 13 from 12:15pm to 12:50pm with Piano Duo Valery Lloyd-Watts and Clare Gordon performing works by Debussy and Schubert. The series will continue on Thursdays through December 20. 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. Join us for a mid-day musical interlude!

DECEMBER 20

The St. George's Cathedral Advent Concert Series concludes on Thursday December 20 from 12:15pm to 12:50pm with Organist Brad Barbeau performing. 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. Join us for a mid-day musical interlude!

Pedals, Pipes, and Pizza

By Terry Head

On Saturday, September 29th, a small but enthusiastic group of people gathered at Victoria Avenue Baptist Church in Belleville as our first stop in our morning session. At that church, I demonstrated the various families of pipes with some old pipes that were lying around the Bridge Street Church. Although some of the pipes were pretty scruffy looking, they still conveyed the differing families of sound. After that, I demonstrated on the church's Allen electronic organ (approximately 30 years old, and donated to the church by the late, S. Alec Gordon), the sounds as they are imitated via electronic means. It was then an opportunity for those participating to gather around the organ and give it a try. I had encouraged everyone to come with some music that they felt comfortable playing, and we had enthusiastic people aged 6 through their mid-sixties try the organ.

After our time at Victoria Avenue Baptist Church, we walked a couple of blocks to St. Thomas' Anglican Church where we met up with John Uttley, St. Thomas' organist. John graciously offered a bit of history about the church and the organ, before we ascended into the choir gallery to get a close look at the Gabriel Kney tracker organ. John reviewed the families of sound as they are heard from a real pipe organ this time, and afforded everyone a chance to see the workings of the tracker and a chance to try playing different registration combinations. Even the 6 year old who was at first reluctant to play, offered a lovely rendition of a minuet that she was learning in her grade 1 RCM studies.

Following our visit to the tracker organ at St. Thomas', we headed across the street to Bridge Street Church where we went into the sanctuary to have a look at the 61 rank Casavant/Keates-Geissler organ. Unfortunately because Alain Gagnon was starting the restoration of our organ, we were limited to only the Swell and Pedal divisions, but were still able to create enough sound to impress those participating. I spent a bit of time talking about pedalling, and played a portion of the first movement of Bédard's, *Trois Esquisses* (pedal solo works) and discussed how the feet are capable of playing an entire piece themselves. The teenagers who participated tried some of this work and appeared to enjoy the challenge. Fortunately at Bridge Street United, we are blessed to have two pipe organs, so we made our way down to the Davis Chapel to examine and try the two manual, 4 rank tracker organ. By this time, everyone seemed to have a pretty good grasp of the workings of a pipe organ and it was time for lunch.

Thanks to the music committee of Bridge Street Church, we were able to offer a pizza luncheon where I handed out some reference information about the workings of an organ, basic stop lists, and provided pictures of some of the organs that I was able to experience at the past two AGO national conventions in Nashville and Washington, D.C. Although we were not large in numbers, this is an event that I plan to host again, and sincerely appreciate the participation and hospitality of Victoria Avenue Baptist Church, and St. Thomas' Anglican Church.

Summer Institute of Church Music 2012

by Elizabeth Mitchell

“Improving your serve” was the theme of the 43rd session of the Summer Institute of Church Music, held at Trafalgar Castle School, Whitby, July 1-6. Kingston Centre members John Uttley, Michelle Pyatt, and myself attended, and enjoyed a week of organ music, singing, workshops, discussions, worship, and fellowship with other church musicians.

In his opening address, Director Chris Dawes explained that the game of tennis begins with a serve, and for the game to proceed, it has to be co-operative and not just adversarial. In the plenary session following, we discussed “improving our serve with congregations”. Remembering that the game of tennis begins with “love”, we looked at the small circle of people we work with regularly (clergy, secretary, custodian, people who frequently offer compliments or criticism), and then discussed how we can reach out to ever increasing circles – the regular congregation, the people who come back for Christmas and Easter, and those who rarely cross the threshold of any church. The larger the group we serve, the more difficult it becomes to please everyone. In order to use our music ministry to “Draw the circle wide”, we need to expand our minds while remembering that it all begins and ends with “love”.

On Tuesday, a panel of directors of various kinds of choirs – church, community, and school – led discussions on “improving your serve with choristers”, focusing on the many aspects of the leadership role of the choral director – communication, trust, caring, and dedication to excellence.

Fred Graham, a regular member of the faculty of SICM, returned this year as our chaplain, leading the chapel worship services that began each day, the liturgy for which was adapted from the Iona Community's *A Wee Worship Book*. Recently retired as Director of the Master of Sacred Music Program at Emmanuel College, Fred has had wide experience as organist, choral director, and hymn book editor. His Wednesday morning session on “improving your serve with clergy and committees” dealt with the roles and responsibilities of the church musician and his/her relationship with the other members of the team.

On Thursday morning, Betty Pries, a mediator who specializes in conflict resolution, including conflicts in churches, led us through discussion of “improving your serve in the church system”. The goal is not to have no conflict, but to be able to have healthy disagreement with a respect for each other. A congregation's “immune system” to positionally-based conflicts is to have a clear vision of what the members have in common.

SICM uses several venues in addition to Trafalgar Castle School. Having been away for a few years, we were pleased to return to All Saints' Anglican Church this year for our Monday organ session. After a devastating fire on December 14, 2009, that completely gutted the chancel and sanctuary and part of the nave, including many of the beautiful stained glass windows, the church has been restored, with a “new” three-manual organ from a convent in

Quebec. Although the church probably didn't know about this year's SICM theme, we were amused to see that the advertising sign in front of the church read "Life is like tennis: serve well and you will win".



We were delighted to have Rachel Laurin back with us for a second year as organ clinician. A busy organ teacher, composer, and internationally-known recitalist, she also enjoys singing in a church choir in her spare time. In her organ session on Monday afternoon she started by "exploring" the new organ at All Saints' Church, and proceeded to give

a wonderful improvisation as she tried out every stop. She then guided several volunteers through various improvisation techniques that even beginners can use. In the organ master class on Tuesday, her helpful criticism for those of us who volunteered to play was also instructive for the audience who enjoyed hearing what their colleagues had been working on. Rachel also presided over the annual SICM Hymn Challenge, in which several volunteers played hymns for the other participants to sing, and received suggestions on using organ or piano for aiding and encouraging congregational singing.

I must admit that I hadn't heard of the choral clinician, Hilary Apfelstadt, before this summer. Currently Director of Choral Programs at the University of Toronto, she has degrees in vocal music education and wide experience in choral education and in directing choirs in the United States and Canada. In addition to her sessions on vocal warmups, fundamentals of choral conducting, and "improving your serve: the conductor as leader", she also directed the SICM Chorale. A feature of SICM since 2005, this gives choir directors a chance to sing in a choir and learn new anthems they can take back to their own choirs, while experiencing conducting techniques from the best choral directors.

After only six hours of rehearsals, we presented "Songs of Comfort and Joy" as part of the organ recital on Thursday night at St. George's Church, Oshawa. Anthems ranged from Handel's "Sing unto God", to Eleanor Daley's "Psalm 100", and included a Christmas anthem composed by one of our SICM participants, Anne Mizen-Baker. Rachel Laurin's organ recital included Vierne's "*Cathédrales*" (Pièces de Fantaisie, Quatrième Suite, Op. 55), Buxtehude's *Praeludium en Mi Mineur* (BuxWV 142), excerpts from her own *Twelve Short Pieces*, Op. 58, and her *Epilogue*, Op. 50.

Another highlight of the week was the final round of the 22nd Biennial Osborne Organ

Competition, held at St. George's on Tuesday evening. The three finalists all had to play a major work by J.S. Bach, a work by a Canadian composer (two of them chose Rachel Laurin's *Étude héroïque*), and lead in the congregational singing of a hymn. The jury, comprised of Rachel Laurin (chair), Hilary Apfelstadt and Fred Graham, awarded Matthieu Latreille the First Prize and divided the Second Prize between Stephen Boda and Francine Nguyen-Savaria. No doubt we will be hearing more from these young organists in the coming years.

The purpose of SICM is "To aid church musicians in their efforts to enrich and improve the musical offering within church worship." Anyone involved in church music, whether beginner or experienced, will find it a rewarding and refreshing experience. Next year's Summer Institute of Church Music will run from July 7 to 12, 2013. We hope to see you there!

Music in Picton

Michael Goodwin

Over the last ten years or so Picton, or to more correctly describe the area, Prince Edward County, has become a hotbed of exciting musical activity, particularly in the summertime. However, I must say right away that there is in fact very little to do with organ music. The one exception is a very talented young man by the name of Duncan McDonald who studied for a few years while in high school with Bill Maddox and who now has completed his first year of studies at McGill University in Montreal. He is a very fine young talent.

Other than Duncan there are no organists of note in the county. In fact, to my knowledge, there are only three pipe organs in the county; in the United Church, Picton, in St. Gregory's Roman Catholic Church and in my church, St. Mary Magdalene Anglican Church.

But there is music galore in the summer.

First is the Port Milford Summer School for string players. This is an institution which has been going on for about 25 years. Talented young string players come from all parts of Canada and the U.S. to study and perform. They live on an old farm property on the south-east coast of the island, which has been fitted with cabins, practise rooms and a performance space. They are coached by professional string quartets and these quartets give weekly concerts in town at St. Mary Magdalene Church; at the end of the Summer School there is also a concert given by the students themselves. The school runs for four weeks, the last two of July and the first two of August.

The next big event in Picton is the Jazz Festival. This generally runs for a week in the middle of August. It is organised by part-time resident Brian Barlow, a terrific drummer, who brings in an excellent array of jazz artists from Toronto, Montreal and this year also a group from New York. On the Sunday at the end of the week his trio performs at St. Mary Magdalene, a Jazz Mass, which also features my choir in jazz arrangements of the liturgy.

Finally, in September, we have the Prince Edward County Music Festival. This will be going into its tenth anniversary next season, but meanwhile we have just enjoyed the ninth season which always takes place at St. Mary Magdalene Church. The festival is organised by its music director, Ottawa pianist Stephane Lemelin, and this year we heard the New Orford String Quartet, the Jeunesse Musicales Opera Ensemble in a performance of Mozart's *Così fan tutte*, and the Penderecki String Quartet. Each year there is an invited Canadian composer to showcase some of his or her works and this year was the turn of Marjan Mozetich from Queen's. One of his featured works was a piece entitled *Hymn of Ascension (1998)* for string quartet and harmonium. He has since rearranged it for quartet and organ and this was the way we heard it on the final concert. The organist was Christopher Dawes who himself came originally from Kingston. He now lives in Toronto and divides his time between the church of St. Gregory-the-Martyr in Toronto and St. James Anglican in Dundas. He also is the director of the Summer Institute of Church Music in Whitby and the Organ Concerts and Academy at Stratford Summer Music.

Finally, speaking of anniversaries, the coming year will mark the centennial of the building and consecration of our beloved St. Mary Magdalene Church in Picton. Sunday May 5th will be our 100 year anniversary service and many events will be planned to take place around this time. Included will be a Festival of Church Music Concert to include many of the anthems which would have been heard in the church during the previous hundred years. More details about this will be available closer to the time.

Michael Goodwin

The RCCO Hamilton Centre is proud to announce the second Howard Fairclough Organ Competition, to be held in the spring of 2013, with the assistance of the Hamilton Community Foundation. Ontario organ students up to 28 years of age are eligible. (Ontario residents living outside Ontario for purposes of study are eligible.) Finalists will be selected from CDs submitted; the deadline for submission is 25 March 2013. The finals will take place in Hamilton on 25 May 2013.

The first prize is \$1500; second prize \$750; third and fourth prizes \$200. Full details are available from faircloughcompetition@gmail.com

Ancient Advent - Through Darkness to Light

The Christmas Story told through mystical music and poetry of the 12th - 17th centuries

The Hildegals and The Cloister Voices

Directed by Holly Gwynne-Timothy

Thursday, December 6, 12 noon

Half-hour program

**St George's Cathedral
270 King St East, Kingston,**

Free-will offering

Sunday, December 9, 3:00 p.m.,

Full concert

**St. Mary Magdalene Church,
330 Main St, Picton**

Tickets at the door \$18; under 18, \$5

- * Gregorian chant, music of Hildegard von Bingen
- * 16th & 17th century motets by Victoria, Gabrieli
 - * Celtic carols with period instruments
- * Seasonal poetry readings from 15th-17th centuries

With Period Instruments: Jason Hawke - hurdy gurdy, viol, recorder, crumhorn;
Heather Schreiner - recorder, vielle, crumhorn; Michael Goodwin - harpsichord, percussion;
Julia duPrey - recorder, lap harp; Josie Ferrar - viola da gamba; Michael Capon – organ

Calendar of Coming Events

*This is the current list of forthcoming musical events. 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, **KTOS**, Kingston Theatre Organ Society*

Please check the individual websites to confirm dates and times.

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
 5 KTOS 7:30 PM Clark Wilson Kingston Korean 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

- 3 KTOS 7:30 PM Mark Herman Kingston Korean Church
 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

| | | | |
|-----------------------------------|---|---------------------|--|
| Chair: | Ian Bevell | church: 546-6316X24 | e-mail: ian@standrewskingston.org |
| Past-Chair: | Aurora Dokken | home: 962-5527 | e-mail: adokken@ucperformingarts.com |
| Vice-Chair | Jill Mingo | home: 549-4085 | e-mail: jjmingo316@hotmail.com |
| Secretary: | Elizabeth Mitchell | home: 968-4498 | e-mail: emitchell4@cogeco.ca |
| Treasurer and Membership Convener | Joan Egnatoff | home: 634-3341 | e-mail: joane@kingston.net |
| Newsletter Editors | Frances Harkness & David Cameron | home: 549-7125 | e-mail: cdc@queensu.ca harknessfran@gmail.com |
| Publicity | Bev Koski | | e-mail: <a href="mailto:<koski.beverly@gmail.com>"><koski.beverly@gmail.com> |
| Scholarship Secretary | Nora Vincent | home: 389-0866 | e-mail: <a href="mailto:<tvincent@cogeco.ca>"><tvincent@cogeco.ca> |
| Webmaster | Charles Walker | home: 530-2438 | e-mail: cewalker@kingston.net |
| Assistant | Juan-Pablo Jou-Valencia | | e-mail: |
| Student Representative | Andrew Fraser | home: | e-mail: 4af8@queensu.ca |

Executive members-at-large:

Michael Capon e-mail: organist@stgeorgescathedral.on.ca
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: charles.david.cameron@gmail.com 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*.

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

Les Orgues

Alain Gagnon

Pipe Organs

From simple tuning to complete restoration

Experienced Pipe Organ Voicer and Technician

1374 Norway Road

Perth Road Village, Ontario K0H 2L0

Cell: 613-484-6712

Email: orguesalaingagnon@gmail.com

Electronic Organ Service

Serving Eastern Ontario
 Repairs to all makes of organs

Gilles Bruyere
 613 762 2824

Embrun, Ontario
 (East of Ottawa)

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.

Deadline for all submissions to the March Newsletter: March 15, 2013

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>

And coming up . . .

THE ANNUAL TWELFTH NIGHT PARTY
Friday, January 4, 7:00pm, St. Thomas', Reddendale
(NOTE: TO BE CONFIRMED BY EMAIL!)

MEMBERS' RECITAL
Saturday, February 9, 2:30 PM.
St George's Cathedral