



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

KINGSTON CENTRE NEWSLETTER

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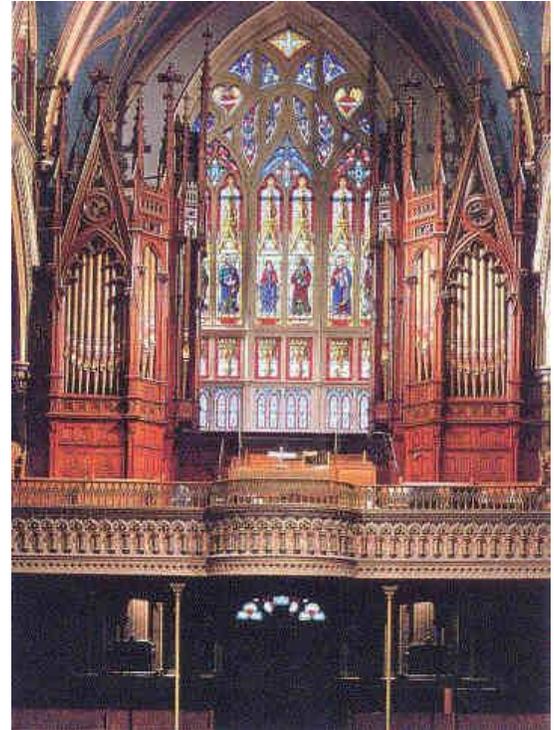


Notre Dame Cathedral Basilica, Ottawa

These exterior and interior views show the Basilica, which faces the National Gallery across Sussex Drive.

The gallery organ was originally by Casavant, 1892, with rebuilds by Casavant in 1940 and 1946, and by Guilbault-Thérien, 1998

On Tuesday August 13, 2013, at 8:00 pm, the Basilica will be



the venue for one of the major events of the Ottawa Orgelfest, a recital by Christian Lane, winner of the prestigious 2011 Canadian International Organ Competition in Montréal and currently Associate University Choirmaster and Organist at Harvard University. For more information see

<http://www.rccoottawa.ca/orgelfest2013/venues.html>



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From the Editors

On Change

David Cameron

As I sit down to write this, I have just heard from Ian Bevell that he will be moving to Ottawa, to become Music Director of Rideau Park United Church. He writes something about this in *From the Chair*, on page 4. We've also just emerged from the weekend of the wedding of Michael Capon and Georgiana Stewart, a wonderful celebration for them and for their many friends, in which some of us were privileged to help with the music: joyous music, and lots of it! Perhaps perversely, these two happy changes have drawn my mind to Tennyson's *Morte d'Arthur*:



Chancel and organ case, Rideau Park United Church

"The old order changeth, yielding place to new,
And God fulfils Himself in many ways,
Lest one good custom should corrupt the world.

Changes can be resoundingly happy, like the new marriage of our friends, or the excitement of a new job. But of course in this imperfect world, change may also have a darker side. Ian goes to a new organ, a new choir and a new city (I forbear to comment on the Ottawa climates – either the one which the Weather Network reports, which is a function of global climate and geography, or the much less salubrious one which sits like a miasma on Parliament Hill, and which defies explanation, forecast, or excuse). But Ian's move means that we lose his cheerful presence and guiding hand as our Centre President, and that St. Andrew's Presbyterian Church in Kingston loses an effective leader and voice.

In this issue's *Utterly Uttley*, John touches on this bittersweet nature of change. He writes about the demise of what was once the large and influential Bay of Quinte Centre of the RCCO, and especially about the career of one of his colleagues there, Edward Milroy. The RCCO is now 104 years old, an old enough organization that a great many of our most distinguished members, and certainly all of our founders, are no longer among us. I can't think of Healey Willan, or Charles Peaker, or Muriel Stafford or Margaret Drynan, or Gerald Bales – or closer to home, Graham George or Fred Clarke – without a real sense of loss. The apocryphal Book of Ecclesiasticus says "Let us now praise famous men" – though of course many of our musical forebears were women – and we praise them because it was they, and others like them, who gave us our standards of musical taste, of probity and transparency in performance, of balance

between line and texture, between sentiment and structure, between originality and tradition. In very real ways we are their artistic children.

But there's another side to the story. This new century has seen dreadful things. On the larger scale, Iraq and Afghanistan, terrorism and Syria carry forward all the worst aspects of the last century. On our more parochial scale as church musicians, established musical norms are displaced by new forms and sounds, perhaps sometimes with good effect, but often with the sense that something good has been thrust aside by a lowest common denominator. Churches are closing in record numbers. The organs they contained, some of them very fine, may not find new homes. Even the churches still healthy, with decent organs preserved and valued, have increasing trouble finding organists to play them. Change for the worse is all around us.

But it's often balanced by renewal, by enriching innovation, and by the high achievements of a new generation. To select at random information which has been drawn to my attention this weekend of May 25-26, I list some of the changes for the good:

The recordings and performances of (to name one among many) The King's Consort, under Robert King, who most recently have applied the principles of historically informed performance, and period instruments, to the works of Stanford and Parry.

The achievements of young international superstars who are Canadian by birth: Ken Cowan, Isabelle Demers, and Maxine Thévenot among numerous others.

New organs of note, like the Casavants in the Maison Symphonique de Montréal, (IV - 84/117) and in the Palais Montcalm, Québec (III - 37/51), or Létourneau's list of overseas exports which includes nine organs in Australia, five in England, and even one in Austria; or David Briggs' \$8 million plans for St. James' Cathedral, Toronto.

The renewal of important organs in our own area, such as St. George's Cathedral, St. Francis Xavier Church in Brockville, and Bridge Street United Church in Belleville.

So be of good cheer! Change will come, and quite often we won't like it; but some of it will be for the good of the music, the instruments and the people about whom we care. As an alliance of music-lovers and music makers, we could do worse than to return to Tennyson, with whom we began. You'll remember that he has Ulysses say, near the end of his long career,

I am a part of all that I have met;
 Yet all experience is an arch wherethrough
 Gleams that untravelled world, whose margin fades
 For ever and for ever when I move.

Surely the music we love is an important road map, pointing us to that untravelled, but gleaming, world of new opportunities.

From the Chair.....

"It's Good Night from Me, and it's Good Night from Him."

Ian Bevell

I am often reminded of a British comedy show called "The Two Ronnies". One of them, Ronnie Corbett was slight in stature, and the other, Ronnie Barker, a giant of a man in comparison. Both of them were extremely witty and able to present a show of what then we liked to call "Good clean humour!"

When I reflect back on this past year as Chair of the RCCO Kingston Centre, I can only think of the tremendous amount of fun that I have had whilst leading it.

We've had some wonderful events, both social and in performances. We also have four new scholarship candidates who will begin their study of the "King of instruments" in the fall, and at least one scholarship renewal. Events are already being planned for the 2016 Mini Convention which we will host in this great city of Kingston.

As some of you may already know, I will be leaving this area in the summer to take up the position of Director of Music at Rideau Park United Church, Ottawa, in late August. It has been a pleasure to work with you all over the last four and a half years. May I wish you all success for the future.

So, in the words of the closing sentences of the show hosted by those two remarkable comedians, I'll sign off with the following:

"It's good night from me" (Ronnie Corbett) "and it's good night from him" (Ronnie Barker).

Goodbye and have a wonderful future!

Ian

UTTERLY UTTLEY

Fr. John Uttley

A few years ago David Cameron requested that I send him material from the RCCO Bay of Quinte Centre, which, sadly, died on my watch in 1982. As I was perusing the last entry of B of Q officers in the National Year Book, my memory was jogged by a name from my past.

Treasurer - Edmund A. Milroy

Those of you who love reading about local history have doubtless encountered long lists of, say, municipal officials of a particular township for every year from 1850 to the present. Worthy though the civic contributions of these individuals may have been in their generation,

they are merely names now, unless the reader happens to be a relative. What follows here is an attempt to put flesh and blood on a name on a 31-year-old list; the name of an individual whose life intersected mine but briefly, at the end of its term.

Edmund Anthony Milroy was born in Toronto in 1903, and started work as a clerk with the Grand Trunk Railway in 1919. He sang with the Toronto Mendelssohn Choir from 1924 to 1940, and was the official carillonneur at Metropolitan United Church from 1930 to 1932, and again from 1936 to 1941. He was a founding member of the North American Guild of Carillonneurs, and at Metropolitan doubled as a back-up organist also. In the 1932-36 interim, he worked for his company, now called the Canadian National Railway, in Orillia, where he met and married his wife Gwendolyn, a recent immigrant from England. They had two sons, Neil and Brian. Brian is currently a churchwarden at my parish of St. Thomas, Belleville, and has recently become engaged to Elizabeth Mitchell, our Centre Secretary. I am indebted to him for providing me with information about his father.



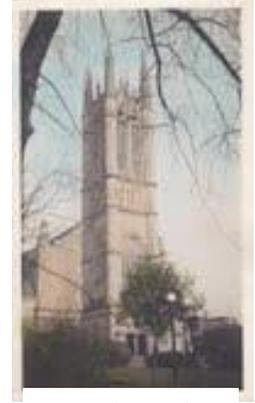
Edward Milroy at the Metropolitan United carillon

As well as being a musician, Edmund Milroy was deeply involved with the military reserve, and served as Sergeant in the 6th Hussars Duke of Connaught's Regiment. As part of his duties, he taught Morse code on weekends. His regiment was mobilized for action in the Second World War, but to his major disappointment, he was not allowed to go overseas with his men. This was because his railway job was classified as being essential to the war effort. From 1941 to 1956 he was in Montreal, and his wartime job was to co-ordinate the movement of boxcars from the five area rail yards to the dockside, in such a way that war supplies had priority, and were delivered in precise order for loading onto specific boats. To do this, he had to liaise with the Army, and remember, this was a time when file cards, not computers, were the order of the day. During his Montreal stay, he was a part-time organist at St. Barnabas Church, across the St. Lawrence River in St. Lambert, Que.

In 1956 he was appointed chief clerk at CNR's Ottawa office. His interest in the military continued, and he served as Staff Colour-Sergeant for the Governor-General's Foot Guards. His field of expertise here was musketry instruction. His connection with the organ world was not broken, but this time he put his accounting abilities to work by serving as the RCCO Ottawa Centre Treasurer.

Having amassed extensive knowledge of freight rates over his long railroad career, he was sent in 1960 to Belleville, the headquarters of CNR's Rideau District, to instruct local freight agents in the intricacies thereof. On retirement in 1965, Edmund moved, with his wife Gwendolyn to Sooke, BC, where there was a community of railroad retirees. In 1976 they returned to Belleville.

In Belleville Edmund became acquainted with Archdeacon A.S. McConnell, a World War II military chaplain and a former rector of St. Thomas Anglican Church. This was the Garrison Church of the Hastings and Prince Edward Regiment, and regimental flags from as far back as the Riel Rebellion had been placed in the sanctuary of the church for sake-keeping. Sadly, these flags were lost when the church was burned by arsonists in 1975. In 1982, shortly after I became Director of Music at St. Thomas, Edmund joined the choir. Familiarly known to us as "Eddie", he was a 'portly' gentleman, extremely affable, and he sported a shock of white hair.



St. Thomas',
Belleville

A clergy friend of mine once confided that many families on his parish list were labelled "BPOs" (Burial Purposes Only.) In the same vein, Eddie could have been labelled an MPO (Musical Purposes Only) because that was his only reason for attending church. He once admitted to me that his personal religious beliefs were more Unitarian than Anglican. He was an ardent Mason, studying long hours to master the knowledge necessary to advance through all the degrees of the Masonic Order. At one point, he played the organ for seven different lodges in the Belleville- Trenton- Picton area. In his home was a full-size two manual and pedal electric organ, on which we practiced and played for enjoyment.

Eddie's stay in the choir lasted only for a year. Poor health necessitated his removal to a nursing home in Marmora. Luckily, the nursing home had a dedicated chapel, with an organ, that he used for practice, and sometimes played for services. He was allowed to sign himself out of the home for short periods, although, contrary to regulations, he would sometimes stray beyond property limits. One day, in July 1983, he signed himself out, and failed to return. His daughter-in-law Stella, our Altar Guild President, phoned me to say, "Eddie is missing. He may try to contact you. If you hear from him, let us know."

The next day, I received a letter from Marmora, post-marked the day of his disappearance. It was from Eddie. There was nothing unusual or disturbing about the contents. He informed me that the local Anglican parish was conducting occasional Evensongs at the nursing home. Would I please visit him soon, and help him deal with the music for the responses and canticles.

Search parties were sent out, but Eddie was not to be found.

Two weeks later, a couple of teenagers stumbled across his body, behind a large rock, a kilometer or so from the village. It was surmised that he had suffered a heart attack while sitting on the rock.

Eddie, rest in peace. May your contribution to our common welfare, musical or otherwise, never be forgotten.

Orgelfest 2013, Ottawa

Registration for Ottawa's Orgelfest 2013, national convention of the RCCO, is now open. To register online: [Registration Form](#)

Why would I register for a convention? If you've never been to a national convention it's hard to explain in a couple of sentences, because there's such a wealth of good experiences. To begin with, a Who's Who of prominent North American artists including Angela Hewitt, Christian Lane, winner of 2011 CIOC competition in Montreal and Ottawa organists Rachel Laurin and Thomas Annand. A complete list of artists is at

<http://www.rcco-ottawa.ca/orgelfest2013/artists.html>

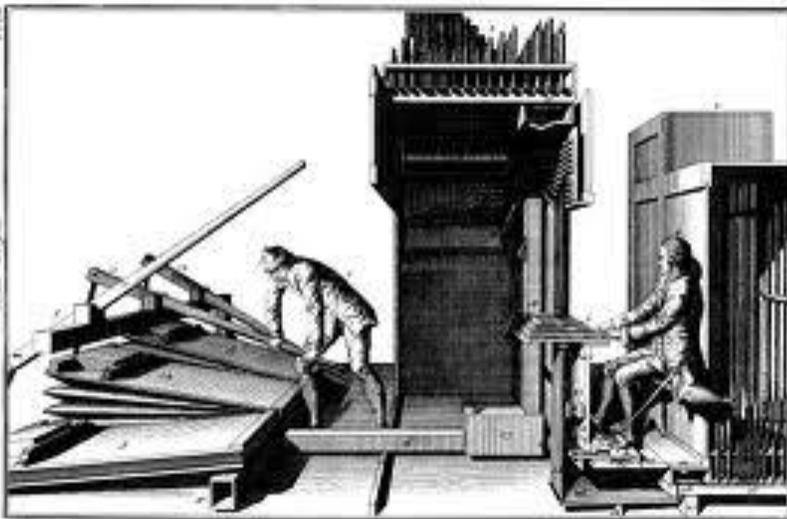
Then there are the workshops: anthem readings (including one led by our own Mark Sirett), encounters with composers like Benjamin Britten (2013 is the centennial of his birth – Giles Bryant leads this), congregational song, maintaining vitality in RCCO Centres. For the whole vast programme of concerts, workshops, a boat trip on the Ottawa River, and much more, go to <http://www.rcco-ottawa.ca/orgelfest2013/schedule.html>.

Those of us who have attended many conventions wouldn't miss this one – especially since it's so close to us. Each year we renew old friendships, and discover new ones; learn new things about music, hear exciting performances: *Why would I register for a convention? Come to this one, and you won't ask that question again!*

And note: in just three years, we in Kingston will host a smaller convention ourselves. Come to Ottawa and find out what works, what doesn't work so well, and how we could improve our offering to the national College and international friends.

How to keep the Organ playing during Power Failures?

This engraving from *L'art du facteur d'orgues* by Dom Bedos de Celles (1709-1779) shows an



organ blower hard at work. In reality the organist would have had a music rack above his manual keyboards, and the trackers are in the way – but here it does look as if the poor fellow on the bellows is under the player's beady eye. Some may wonder whether the organist's sword is to quell any rebellion in the depths of the organ case; or is it for defence against congregants who think the organ's too loud, or clergy who'd rather have a switched-on Praise Consort?

More on Hymn Playing: **Hymn Playing 101: Guidelines for Hymn Registration in Congregational Singing**

Dr. Don Cook

In two previous issues we have featured suggestions about effective hymn playing. In December editor David Cameron wrote Some Thoughts about Hymn Playing, and in March Robert Hunter Bell gave us his Notes on Effective Hymn Playing. Now, by the kind permission of the author, we reproduce Don Cook's Organ Tutor 101: Guidelines for Hymn Registration.



Don Cook joined the organ faculty of Brigham Young University in 1991. In that capacity he serves as organ area coordinator, as university carillonneur, and oversees the group organ program. Formerly he held associate organist/choirmaster positions at Christ Church Cranbrook, Bloomfield Hills, Michigan, and at First United Methodist Church, Lubbock, Texas. He toured Germany, Austria, and Czechoslovakia with the Lubbock choir, and accompanied the Parish Choir of Christ Church Cranbrook on a singing tour of England.

After earning Bachelor and Master of Music degrees in organ at Brigham Young University, he received the Doctor of Musical Arts degree in Organ Performance from the University of Kansas. His principal organ teachers were J.J. Keeler at BYU and James Moeser at KU. For many years he served as head of the instrumental area for the BYU Workshop on Church Music, and currently directs the annual BYU Organ Workshop, founded in 2002. He appears frequently as a Guest Organist at the Mormon Tabernacle in Salt Lake City.

Dr. Cook studied carillon with Albert Gerken while pursuing doctoral studies in organ at the University of Kansas. He became a full member of the Guild of Carillonneurs in North America in 1984, and has performed actively throughout North America since that time. He has served on the Board of Directors and as chair of the Music Publications Committee for the Guild. Carillon performances include a concert tour of Holland in 1990, and a recital tour of east-coast carillons in the summer of 1992. In 1994 he hosted the annual Congress of the Guild of Carillonneurs in North America at Brigham Young University.

He has developed and published the first multimedia organ tutorial for pianists, Organ Tutor Organ 101 in several versions. The tutorial is used for private and group instruction, BYU Independent Study courses, and by individuals in at least nine countries.

GUIDELINES FOR HYMN REGISTRATION IN CONGREGATIONAL SINGING

See the OrganTutor lesson, "Hymn Playing—Registration"

IN GENERAL

1. **Support** the congregation with confidence, but do not overpower.
2. The **principal chorus** (especially the 8' principal) should form the basis for registration in congregational singing.
3. In **meditative hymns**, stops from the flute chorus might be substituted in place of principal stops to minimize sharpness, especially at the 4' and 2' level.
4. **8' and 4' pitches** are minimum for the manual; 16' and 8' are minimum for the pedal.
5. The Great to Pedal and Swell to Pedal **couplers** provide homogeneity between all voices; avoid them if independence in the pedal line is desired.
6. For **clarity**, build upward with only one stop per pitch.
7. For **fullness**, build outward then upward in pyramid fashion.
8. Use **economy** of means; add a stop only if it contributes to the ensemble. Celestes, for example, are not effective for congregational accompaniment.
9. Use 8' (and possibly 4') **reeds** to add fire to a bright principal chorus, or 8' and light 16' reeds to add gravity to a more foundational principal chorus.
10. The normal **position for the expression pedal** ("swell pedal") is fully open. The normal position for the crescendo pedal is fully closed.
11. If the **crescendo pedal** and the **sforzando reversible** have been regulated properly, use them when appropriate. If not, either have them regulated until they are useful or avoid using them.

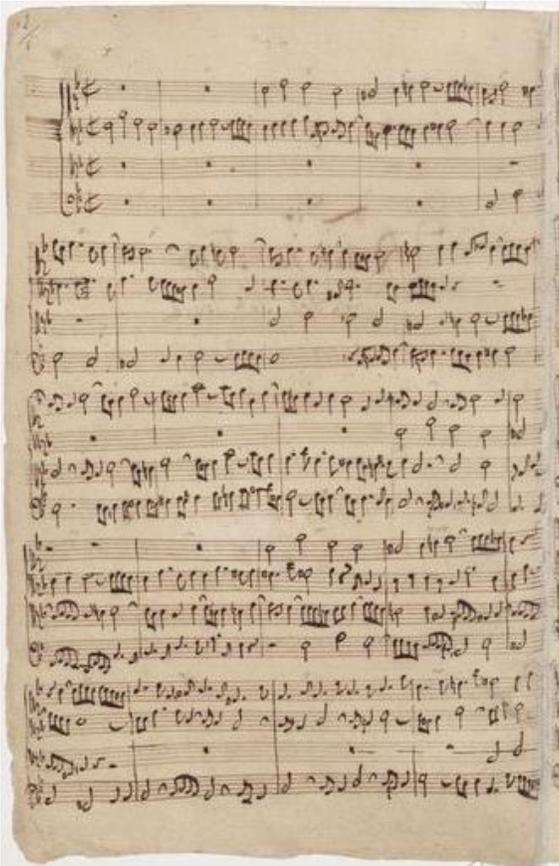
AVOID

12. Generally avoid **16' manual stops**, sub-couplers, and thick, heavy 8' stops.
13. Avoid overuse of **full organ**.
14. Never use the **tremulant** for congregational accompaniment.

TO INSPIRE MORE SINGING

15. Note the message of the **hymn text** in general and the message of each verse. Let them guide the registrational plan for the hymn.
16. Use text-directed **changes of registration** primarily at ends of verses (or between a verse and chorus). However, a change is not necessary following every verse of every hymn. Occasionally it might even be appropriate to play the entire hymn very simply—with no registration change.
17. If the **text fails to suggest a registrational direction**, build upward gradually as the hymn progresses to encourage increased congregational singing. Using another effective approach, diminish the organ after the congregation gains strength, then build the organ again for the final verse.
18. When using **solo lines** in congregational accompaniment, avoid softer solo stops; use large reed or principal stops or combinations to lead out. Be sure the accompanimental combination (as well as the solo combination) is supportive enough for the congregation.
19. Use **manual-only** playing as a contrast to constant deep pedal tone. When the second-to-last verse is played manual only, the impact of the pedal entrance on the last verse is increased.

ORGELFEST 2013, OTTAWA, AND THE ART OF FUGUE



Left: Bach's manuscript of the opening of the first fugue in *Die Kunst der Fuge*. Ton Koopman plays this on the harpsichord at

https://www.youtube.com/watch?v=tro_gaczCxw, and there's an anonymous organ performance at <https://www.youtube.com/watch?v=Lrb0dHKJBR4>.

Die Kunst der Fuge, or *The Art of Fugue*, BWV 1080, is one of the sublime achievements left to us by Johann Sebastian Bach. It will play a central role in the six-day programme of this summer's RCCO National Convention *Orgelfest Ottawa 2013*.

First, on Tuesday morning, August 13, in the convention hotel (the Delta Ottawa City Centre on Lyon Street), NEIL COCKBURN will give a talk about the work and its effective presentation. Neil is Head of Organ Studies at Calgary's Mount Royal University, and one of the most distinguished scholars and

performers among our membership. For more about Neil's training and career see

http://www.neilcockburn.com/Neil_Cockburn/Welcome.html

Then on Thursday evening, August 15, ANGELA HEWITT will play the entire *Art of Fugue* in the convention's gala closing concert, at Dominion-Chalmers United Church. Not everyone prefers to hear Bach's clavier music played on the piano; but an artist of Hewitt's stature makes a cogent argument for it through the scholarly eloquence, and elegance, of her playing. As the daughter of the longtime cathedral organist in Ottawa, the late Godfrey Hewitt, Angela Hewitt is virtually one of us, and she has long been an active supporter of the College and its work. Read more about her life and work at <http://www.angelahewitt.com/> and

http://en.wikipedia.org/wiki/Angela_Hewitt.

Important as they are, these *Art of Fugue* events are only a small part of the rich banquet of music, ideas, and good fellowship that the Ottawa Centre has prepared for us. You can read more at

<http://www.rcco-ottawa.ca/orgelfest2013/schedule.html> .

**IF YOU CARE ABOUT ORGAN AND CHORAL MUSIC – AND CAN POSSIBLY MANAGE
EVEN ONE DAY IN OTTAWA -- DON'T MISS ORGELFEST 2013!**

2016 Organ Festival

The Kingston Centre has undertaken to host the RCCO National Convention in 2016 (just thirty years after the success of Kingston '86). This is a report on progress to date, and an invitation to our members.

The first meeting of the Festival Programming Committee took place on May 16.

In advance of the meeting, committee members were assigned a total of eleven performers to contact regarding availability and fees. It was decided at our October General Festival meeting that the Festival will occur sometime between July 10 and 31, 2016.

Some artists responded promptly and enthusiastically, with fees ranging from \$1,800 to \$7,500. Some were flexible about including a workshop in the recital fee, others had fixed and separate recital and workshop fees. We are still awaiting responses from several of those contacted.

An outline for a four day Festival was drawn up, with twenty event slots. These could include, but are not limited to:

- National Executive Meeting
- Interfaith Worship Services
- Banquet, possibly aboard 1000 Island Cruiseboat
- Belleville afternoon trip, with evening Convocation
- Organ and Orchestra recital
- Workshops - topics dependent upon Recitalists' /Presenters' specialities
- Recital by RCCO Competition winner

The next programming meeting will be held on Tuesday June 18 at noon. If you are interested in shaping the form and content of your 2016 Festival, please join us then.

Jill Mingo
2016 Festival Co-Chair

Have you heard the tale of the mother with the eight-year-old boy who didn't talk? She took him to specialist after specialist. "He's healthy and intelligent; I can find nothing wrong with him," said each medic. Finally, one of them suggested, "Take the lad to church." "Well," said the mom. "We hardly ever go to church, but I'm ready to try anything." So off they went to church. When the organist began the prelude, the boy turned to his mom and said, "Mom, I have lots of things to say to you!" The mother was stunned. She phoned the doctor. "How did you know that going to church would help?" "That's easy," said the doctor. "Everyone talks during the prelude!"

Richard Hooker (1554-1600) on Music

The Elizabethan theologian writes that Music is:

A thing which delighteth all ages, and beseemeth all states; a thing as seasonable in grief as in joy; . . . the reason hereof is an admirable facility which music hath to express and represent to the mind more inwardly than any other sensible mean, the very standing, rising, and falling, the very steps and inflections every way, the turns and varieties of all passions whereunto the mind is subject; yea, so to imitate them, that whether it resemble unto us the same state wherein our minds already are, or a clean contrary, we are not more contentedly by the one confirmed, than changed and led away by the other. . . . There is that draweth to a marvellous grave and sober mediocrity*; there is also that carrieth as it were into ecstasies, filling the mind with an heavenly joy, and for the time in a manner severing it from the body.

From *Ecclesiastical Polity*, quoted by Morrison Comegys Boyd in *Elizabethan Music and Musical Criticism*, University of Pennsylvania Press, 1940.

* moderation or equanimity

Coming Events

Kingston Centre End-of-Season and New Season Kickoff

Sunday, June 23: Annual General Meeting and Potluck Dinner

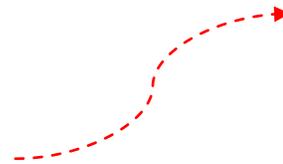
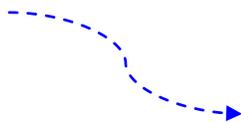


This year's AGM will be held at the home of Joan and Bill Egnatoff,
82 Braemar Road.

Meeting at 4:00 PM (we need your opinions and ideas – do come!)

Dinner at 5:00 – bring meat to barbeque and a potluck dessert, BYOB

Saturday, September 21: Organ Crawl and Season Opener



Reserve the afternoon plus dinnertime!



Summer Concert Series at St. George's

The St. George's Cathedral Summer Concert Series begins on Thursday June 13 from 12:15pm to 12:50pm with the Cantabile Women's Chorus performing under the direction of Mark Sirett. The series will continue every Thursday through August 29. Admission is free, with a voluntary offering collected. Join us for a mid-day musical interlude!

June 13	Cantabile Women's Chorus	July 25	Deborah Schuurmans (Piano)
June 20	Sharon Pond (Organ)	August 1	HMCS Ontario Ship's Band
June 27	Ed Reifel & Greg Campbell (Percussion & Viola)	August 8	Irish Roots (Folk Group)
July 4	Mark Leslie Wilkinson (Baritone)	August 15	Toronto Guitar Duo (Chad Yacobucci & Adam Batstone)
July 11	Toute Ensemble (Flute Duo)	August 22	Cheryl Bruce (Clarinet)
July 18	Finnie Jesson (Soprano)	August 29	Kingston Viol Consort

JUNE 19: Kingston Community Strings, St. George's Concert Choir

The St. George's Cathedral Concert Choir, directed by Michael Capon, and the Kingston Community Strings, directed by Jim Coles and Bob Clark, will present a concert on Wednesday June 19 at 7:30pm at St. George's Cathedral. The concert will feature Edward Elgar's "Te Deum and Benedictus", as well as Giuseppe Tartini's Cello Concerto with soloist Jennifer Tindale. Admission is free, with a freewill offering collected. The Cathedral is at the corner of King and Johnson Streets in Kingston. Call [613-548-4617](tel:613-548-4617) or visit www.stgeorgescathedral.ca. Join us for an evening of great music!

AUGUST 9: New York Polyphony

St. George's Cathedral presents the "New York Polyphony" vocal quartet in concert on Tuesday August 6th at 7:30pm. Tickets cost \$20, and are available at the Cathedral Office (129 Wellington St.), the Church Bookroom (90 Johnson St.), or at the door. Sponsored by Empire Life. Call [613-548-4617](tel:613-548-4617) or visit stgeorgescathedral.ca and newyorkpolyphony.com. Join us for an evening of great vocal music!

New York Polyphony are fast-rising stars on the classical music scene. With "beautifully blended voices of individual distinction" (The Independent), "Early music's Fab Four" (Brattleboro Reformer) are recognized as one of the finest vocal ensembles active today. The all-male quartet apply not only refined musicianship and interpretative detail but also a refreshingly modern touch to repertoire that ranges from austere medieval melodies to cutting-edge contemporary works. Dedication to innovative programming, as well as a focus on rare and rediscovered early music, have earned New York Polyphony critical accolades and a devoted following.

In early 2012, New York Polyphony released *endBeginning*, their third album and first on acclaimed label BIS Records. Containing rare and never-before recorded works from the Franco-Flemish Renaissance, it has amassed substantial critical acclaim. *endBeginning* has been featured on NPR's *Deceptive Cadence*, selected as 'CD of the Week' by Alex Ross (The Rest Is Noise), and rated 10-out-of-10 by *Classics Today*. It also received high marks from international publications including *Klassik Heute* (Germany), *Diapason* (France) and *Gramophone* (UK).

Hailed as a "stunning tour through chant, polyphony and renaissance harmonies" (Minnesota Public Radio), their second CD *Tudor City* spent three weeks in the Top 10 of Billboard's classical album chart.

It has been featured on Danish Public Radio, American Public Radio and NPR's All Things Considered.

NYP's debut CD I sing the birth was released in 2007. The disc – an intimate meditation on the Christmas season – garnered unanimous praise. Gramophone named it “one of the season's best,” BBC Music Magazine selected it as Editor's Christmas Choice 2007, and Classic FM Magazine deemed it “a disc for all seasons.”

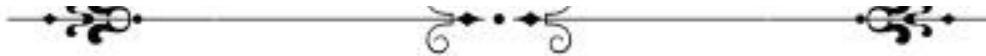
Since their founding in 2006, New York Polyphony have maintained an active performance schedule. The ensemble has participated in major concert series and festivals throughout the U.S. and Europe, including Miller Theatre at Columbia University; Dallas Chamber Music Series; Ireland's Ardee Baroque Festival; Denmark's Vendsyssel Festival; Festival de Música de Morelia, Mexico; and Choral at Cadogan Hall in London. They have been featured on Footprints to Paradise: A Medieval Christmas for Public Radio International, Performance Today for American Public Media, and In Practice for National Public Radio. In December 2011, New York Polyphony made their national television debut on The Martha Stewart Show.

Website:

<http://www.newyorkpolyphony.com>

Wikipedia article:

http://en.wikipedia.org/wiki/New_York_Polyphony



Molto espressivo!!

*Perhaps a console designed for an organ
playing quadruped or an alien octopod?*

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
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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 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*.

Practice: *The last resort of an organist called upon to give a recital.*

Canon law: *A rule which states that the photocopier will break down just before printing the last page of the choir anthem.*

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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Deadline for all submissions to the SEPTEMBER Newsletter: AUGUST 31, 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&scient=psy-ab&q=piporg-l>

Canadian International Organ Competition <http://www.ciocm.org>

ORGELFEST 2013 (Ottawa Convention): http://www.rcco-ottawa.ca/orgelfest2013/index_en.html

