



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

KINGSTON CENTRE NEWSLETTER

Opus 97 – December 2014

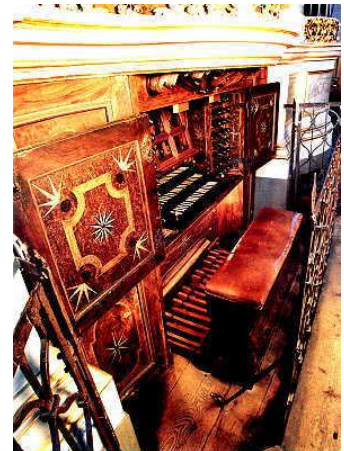
Website <http://www.rcco-kingston.org>

Cathedral of St. Mary, Freiberg, Saxony, Germany Gottfried Silbermann, 1711-14



In 1711 Gottfried Silbermann was only 28 years old, and just established as an independent organ builder. Nevertheless it was in that year that the Cathedral in Freiberg invited him to build a new three-manual organ of 44 stops. Over the next three years he constructed what is still one of the great organs of Germany, and of the world. You can read more about it at <http://www.baroquemusic.org/silfrei.html> and still more at <http://www.freiberger-dom.de/en/concerts/organs-by-silbermann/great-organ-by-silbermann.html>

But first, we suggest that you listen to a seasonal piece played on it. Bach's *Nun komm', der heiden Heiland* ("Come now, Saviour of the Gentiles"), BWV 659, is one of the greatest evocations of longing and hope that music has ever captured. Ton Koopman plays it on the Freiberg Cathedral organ.



If you need a score, click here:

[file:///C:/Users/User/Downloads/\[Free-scores.com\]_bach-johann-sebastian-nun-komm-039-der-heiden-heiland-7514%20\(2\).pdf](file:///C:/Users/User/Downloads/[Free-scores.com]_bach-johann-sebastian-nun-komm-039-der-heiden-heiland-7514%20(2).pdf)

To hear and watch Koopman's performance, click here:

<https://www.youtube.com/watch?v=Ij4sZRY79zo>

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Centre President's Greeting

Joan Egnatoff



What a wonderful Evensong was celebrated on Nov. 23, when we also had the opportunity to present certificates to the current scholarship winners! Lots of music, a full choir loft, and organists everywhere! It certainly was an occasion to repeat in years to come. The students I talked with were pleased to be acknowledged, and people were excited to take part in the Evensong. If you missed it, you really did miss a fine evening. (See Jill Mingo's report, page 8)

It was a wonderful way to celebrate music together. As Martin Luther put it, "I wish to see all arts, principally music, in the service of Him who gave and created them. Music is a fair and glorious gift of God. I would not for the world forego my humble share of music. Singers are never sorrowful, but are merry, and smile through their troubles in song. Music makes people kinder, gentler, more staid and reasonable. I am strongly persuaded that after theology there is no art that can be placed on a level with music; for besides theology, music is the only art capable of affording peace and joy of the heart ... the devil flees before the sound of music almost as much as before the Word of God."

So, this Advent, may you have that peace and joy in your heart, as you sing, make music and celebrate once again, the birth of the Christ Child. Merry Christmas to all of you!

From the Editors: Internationale!

David Cameron

Working away at our local jobs, as so many of us do, it's easy to forget that we who play or love the organ are part of a much greater community. Our national College, with nearly a thousand members in thirty centres, has its close alliances with other and much larger international partners: the American Guild of Organists, the Royal College of Organists in the UK, the Incorporated Association of Organists (also mainly in the UK, but with several overseas organ societies): and the list could go on and on.

These aren't merely theoretical partnerships. Sadly, the International Congress of Organists, held every ten years through much of the twentieth century, seems to have ended with the one in Montreal in 1993. However lots of international co-operation continues. In 2017 the RCCO National Convention (successor to our Kingston festival in 2016) will be a joint meeting with the northeastern region of the AGO, and may perhaps also include the Québécois *Les amis de l'orgue*. There is a constant exchange of artists: at our 2016 festival, we'll hear Felix Hell (German-born, now teaching in the United States); Isabelle Demers, a Canadian who also teaches in the US; Rachel Mahon, the Canadian who is Organ Scholar at St. Paul's Cathedral in London: and the list could go on and on. A number of RCCO members have joint membership in the AGO, and many of our folk, including the editors of this Newsletter, can report how kindly we have been received by organist colleagues in Britain, the US, and elsewhere. We are truly part of a wide, and even still expanding, commonwealth of organ lovers.

Some readers will no doubt feel that this is all very well, but it's always "over there": the National Office is in Toronto, and this year's festival convention is in Winnipeg, and the historic organs of Europe are very far away, while budget cuts and resistance to choirs and organs and the pressure of learning that new piece for Christmas are all too close at hand. True enough, but perhaps it doesn't have to be the whole story. A great opportunity to meet other organists and to enjoy their company is now taking shape, as we plan for the 2016 *I Feel the Winds* organ festival here in Kingston. Read more about it on page 5.

Your editors enjoyed a particularly exciting international event in October, when we attended the last three days of CIOC (the Canadian International Organ Competition, or more officially in Québec, *Concours international d'orgue du Canada*). Though we missed the first round entirely, and were there for only part of the final round, we heard splendid playing by a Russian, two Brits, two Canadians, and an American, with large (some near 1000-person) attendances to hear some of the best organs anywhere. The RCCO held up its head, providing a \$5000 prize for the best performance of a Canadian work, which was won by David Baskeyfield of the UK, playing Healey Willan's perennial first *Introduction and Passacaglia*. Altogether it was an impressive event, and an all-Canadian one: you can read more about it in Fran's report which follows below.

Also in this issue, Festival co-chair Jill Mingo reports on our progress toward the 2016 *I Feel the Winds* Organ Festival and national convention, here in Kingston. Jill also reports on the 2014 College Service, the Evensong on November 23 which Joan has already mentioned (page 8). And to round off the issue we have compiled (from *Wikipedia*, no less) a page or so of information about Christmas carols, and Carol Ramer's invitation to the 2015 Twelfth Night party (pages 8 & 9).

May you all have a rewarding Advent, a rich and joyous Christmas, and a New Year full of hope and promise.



The Canadian International Organ Competition

Fran Harkness

I wasn't really sure that I wanted to take the trip to Montreal for the fall meeting of the RCCO National Council and the International Organ Competition. It was going to be expensive and would take 4 or 5 days from my schedule. However, Dave convinced me that it would be worthwhile and I'm so glad that he did. While we didn't actually see all of the competition, what we did see and hear was superb.

First, however, the hotel. Never assume that when a young man of thirty or so assures you that a hotel will be comfortable, so it will be. Tom Leslie, the Executive Director of the CIOC, booked us a room at the interestingly named Hôtel de Paris. Approached with what seemed like forty steps up from the pavement of Sherbrooke St. East, it had no elevator in sight. Once we had climbed the outside stairs we were faced with the inside staircase, and a climb to our room on the second floor. I later learned that the hotel is primarily a youth hostel!

The first event we attended was in the splendid Victorian baroquerie of the Basilique Notre-Dame. It was the second half of the final round, with compe-



Looks can be deceiving:
the Hôtel de Paris, Montréal



Sanctuary & reredos, Basilique Notre-Dame de Montréal

titors David Baskeyfield and Maria Budacova. Maria Budacova was the weaker player, seeming a little subdued and hesitant, but her playing was nevertheless flowing and beautiful. David Baskeyfield's performance was energetic and powerful. It was an expansion of the program that he played at the convention in London last summer. It was an almost out-of-this-world experience to hear such stellar playing in such a gorgeous place, on the wonderful 1891 Casavant organ. Since its installation the organ has undergone several restorations; to mark its one hundredth anniversary additional stops were added bringing the total number of pipes to 7000. It now has 92 stops distributed over four manuals and pedal.

James David Christie gave the next recital that we attended in the Eglise de l'Immaculée-Conception. His program had the title "Hidden Gems of Early Music", and consisted of works by Scheidemann, J.C. Bach, Georg Böhm and Dieterich Buxtehude. His playing is clear and precise. His ornaments are like crystal, and the music was eminently suited to the 1961 Beckerath organ.

"Great Organ, Great Choir" was the title of the concert that evening at the (Presbyterian) Church of St. Andrew and St. Paul (known to generations of McGill music students as "the A & P"). Christian Lane, who was the winner of the COIC in 2011, performed a varied program in the first part of the concert. His playing is sensitive and technically impeccable. The best part of the evening, however, was Jonathan Oldengarm's accompaniment for Ralph Vaughn Williams' *Dona Nobis Pacem* and *Serenade to Music*. His organ management was almost breathtaking and certainly added much to what I found otherwise to be rather dull music.

The last CIOC event took place in the Maison Symphonique, on the newly installed Grand Orgue Pierre Bélique, Casavant Frères' Opus 3900, which was officially opened on May 28, 2014. It consists of 109 registers, 84 stops, 116 ranks and 6489 pipes. David Baskeyfield was declared overall winner, winner of the RCCO prize for performance of Canadian music and winner of the audience prize; he went home with a tidy \$35,000 in winnings. Andrew Dewar of the UK who also won the Bach prize came second and Daria Budacova from Russia was third. Each of these players performed part of their repertoire to an almost sold-out house.



Maison symphonique, with its Grand Orgue

The competition takes place in a city that is full of interesting places to visit, wonderful restaurants and beautiful churches. The next CIOC competition is in 2017, at the same time as the RCCO national convention (which will be a joint event shared by the RCCO and the AGO's northeastern Region). I'm going to start saving now because we don't want to stay in another youth hostel, and it's an event that I really don't want to miss!!



I Feel the Winds: a Festival in the Making

Jill Mingo

For the past eighteen months the various Festival Committees have been meeting to craft the 2016 RCCO National Convention, which will take place in Kingston, July 10-17, 2016. In order to inform our prospective audience about the Festival, we need Publicity. This is the work of the Communications Committee chaired by Bev Koski. They commissioned our Festival logo (above), and printed and distributed our “bookmark” flyers, which were distributed last summer at the Canadian Organ Festival in London, and the AGO National Convention in Boston, and they have many more projects in store.

The Programming Committee chaired by Jill Mingo has held regular meetings, and has lined up international organ recitalists: Isabelle Demers, Felix Hell and Dave Wickerham. Isabelle will give a concert at St. George’s Cathedral. Felix will bring his Touring Organ to the wonderful new Isabel recital hall, and Dave will entertain us at the Theatre Organ. In addition, the Capital Chamber Choir will present a concert at St. George’s Cathedral.

There will be a coach trip to Belleville for a catered dinner, and Rachel Mahon will present an early evening concert on the newly revoiced four-manual Casavant of Bridge Street United Church.



The Island Star:
Delegates will
have lunch aboard

Then the Festival banquet will take the form of an exclusive 1000 Islands Panorama lunch cruise, with live entertainment.

In addition to these musical events, there will be a College Service, the annual Convocation, workshops, receptions and exhibits, as well as the summer meetings of the RCCO Board and Council, and the College’s AGM. We have commissioned two new organ works, from local composers John Burge and Marjan Mozetich, which will be premiered at the Festival, and available for purchase in print.

Running in tandem with the Organ Festival will be the student Academy, offering young organists a chance to attend many festival events, but also to have private lessons and group sessions with experienced teachers and performers. Queen’s organ grad Mark McDonald, now a doctoral candidate in Organ Performance at McGill, will return to Kingston to co-ordinate the Academy.

All facets of the Festival planning: programming, publicity, finances, hotel and venue arrangements, and transportation, report to the Festival Committee, jointly chaired by Jill Mingo and Michael Capon.



Bridge St. United Church, Belleville.
Its 4-manual Casavant will be
featured in Rachel Mahon’s recital.

It's a big undertaking, rivalling in scope notable past conventions like Ottawa in 2012 or Hamilton in 2011: but we feel that Kingston is more than up to the challenge!

You can see things beginning to take shape at the Festival Website, handsomely designed and presented by Webmaster Charlie Walker: go to <http://kingstonfestival2016.ca/>.

Plan now to take full advantage of the Festival in July, 2016; and if you can, plan to join the other Kingston members as we host our guests from across Canada and the northern USA.

What Sweeter Music: Christmas Carols

Abstracted from Wikipedia, "Christmas Carol", "Henry Ramsden Bramley", and "Nine Lessons and Carols".

The first known Christmas hymns appear in fourth-century Rome. Latin hymns such as *Veni redemptor gentium*, by Ambrose, Archbishop of Milan, or *Corde natus ex Parentis* (*Of the Father's love begotten*) by the Spanish poet Prudentius (d. 413) are still sung in many churches. Towards the end of the first millennium they were succeeded by the Christmas "Sequence" or "Prose" which under Bernard of Clairvaux developed into a sequence of rhymed stanzas. In the twelfth century, in Paris, Adam of St. Victor began to derive music from popular songs, introducing something closer to the traditional Christmas carol or noël.

In the thirteenth century Francis of Assisi led the emergence of Christmas songs in the vernacular; carols in English first appear in a 1426 work of John Awdlay, who lists twenty five "caroles of Cristemas", probably sung by groups of 'wassailers', who went from house to house, as caroling groups still do. In Germany the Christmas chorales written by Martin Luther and his followers brought Christmas song into public worship in churches before 1600 CE. English carols continued to appear, but they weren't yet sung in churches.

Nineteenth century antiquarians rediscovered early carols in museums (according to the *Encyclopædia Britannica*, about 500 have been found). Some are religious songs in English, some are in Latin, and some are "macaronic" — a mixture of English and Latin. The most famous survival of these early macaronic carols is "The Boar's Head", which reportedly has been sung at Christ Church, Cambridge, since 1607. The first appearance in print of *God Rest Ye Merry, Gentlemen*, *The First Noel*, *I Saw Three Ships* and *Hark! The Herald Angels Sing* was in *Christmas Carols Ancient and Modern* (1833), edited by William Sandys. It was this period that produced such favourites as *Good King Wenceslas* and the New England carol *It Came Upon the Midnight Clear*.

Along with earlier 19th-century editor-collectors like William Sandys and translators like John Mason Neale, Henry Ramsden Bramley and Dr. (later Sir) John Stainer are credited with fuelling the Victorian revival of carols with their 1867 publication of *Christmas Carols, New and Old*. It contained a total of only 20 carols, but in 1871 a second series of 22 carols followed, bringing the total to 42; then a third series with 28 carols was issued in 1878, expanding the collection to 70 carols.



Of the Father's love begotten began as a Eucharistic hymn, *Divinum mysterium*. This presentation, in triple time, is from the Finnish *Piae Cantiones*, 1589.

The service of Nine Lessons and Carols was based on an Order drawn up by Edward Benson, later Archbishop of Canterbury but in 1880, Bishop of Truro, in Cornwall, UK. Tradition says that he organized a 10:00 p.m. service on Christmas Eve in a temporary wooden structure then serving as the cathedral, and that the purpose of the service was to keep men out of the pubs!

And we are the lucky heirs of all of this – Deo gracias!

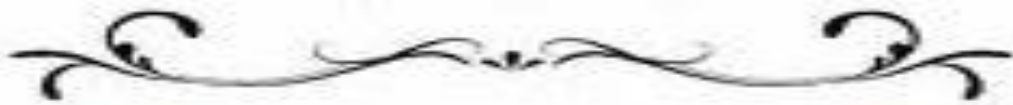


The 1887 Willis organ of Truro Cathedral. Canadian Rachel Mahon, now Organ Scholar at St. Paul's, London, was Truro's Organ Scholar in 2012-13. She will be a featured artist at Kingston's 2016 Organ Festival, *I feel the Winds*.



We're told that Emperor Constantine said, In hoc signo vinces! (In this sign we conquer), although in fact he spoke Greek, not Latin. But do you suppose this could be what he meant?

See http://en.wikipedia.org/wiki/In_hoc_signo_vinces



The College Service

RCCO Kingston Choral Evensong Nov. 23

Jill Mingo

Late in the afternoon of November 23, RCCO Kingston Centre presented a Choral Evensong in St. Paul's Anglican Church at Queen and Montreal Streets in Kingston. The officiant was the Rev'd Kris Michaelson, Rector of St. Paul's, and himself an experienced organist and choir director. Incorporated into the service was the presentation of Scholarship Certificates to this year's RCCO Organ Scholars.

The service was sung by a choir convened for the occasion, made up of Centre members, present and past scholarship recipients, and others from the wider community, for a total of two dozen. David Cameron, Music Director Emeritus of the Melos Choir and Chamber Orchestra, conducted; and Brad Mills, Director of Music at St. Paul's United Church in Perth, accompanied all the singing.

Two Preludes were provided, the first being one of Josef Rheinberger's trios, marked *Andante*, played by current Organ Scholar Adam Reid. Following that, Matthieu Latreille, one of the Directors of Music at St. Thomas' Anglican in Belleville played the *Andante Sostenuto* from the ninth organ symphony, *Gothique*, of C.M Widor.

The choir sang Adrian Batten's spirited Introit *O Praise the Lord*, from the rear gallery- then after the Processional Hymn, began the service with a setting of the Choral Preces and Responses composed four hundred years after the Batten by Mark Gibson. Settings of the *Magnificat* and *Nunc dimittis* were by Charles Wood, in D. The Processional Hymn, *O Praise ye the Lord*, was sung to Parry's *Laudate Dominum*, and Brad Mills played Parry's own walking-bass harmonization for the last verse.



Adam Reid, who played one of the Preludes, at the St. Paul's console.



Scholarship winners, L to R Emma Drinnan, Kathryn Jonker, Anka Carrington, Adam Reid, May Ng, Sharon Chan, Ruth Oh.
Absent: Clare Gordon, Gloria Hahn, Heidi Scott

The Office Hymn, looking forward to Advent, was *There's a voice in the wilderness crying*, as set by former Edmonton Cathedral organist Hugh Bancroft. Fr. Michaelson's homily addressed the importance of music in conveying text and meaning in Worship. Speaking of ministry to the elderly, he pointed out that even when people can no longer remember many other things, they can often sing hymns from memory. Speaking both as clergy person and as musician, he discussed the responsibilities, and opportunities, that we have as church musicians.

Edward Bairstow's anthem *Save us, O Lord* was movingly sung by the choir. Then Joan Egnatoff, President of RCCO Kingston Centre, presented those Organ Scholars in attendance with their Certificates. The service ended with Fred Pratt Green's splendid hymn *When in our music God is glorified*,

sung to Stanford's *Engelberg*, with a last-verse descant by David Cameron. Then Francine Nguyen-Savaria, co-Director of Music at St. Thomas', Belleville, provided us with a masterful rendition of the *Prelude and Fugue in g minor* by Johannes Brahms as Postlude. Following the service all those present were welcomed to a Reception in the Parish Hall.

The event served as a glowing illustration that, whether setting words, or purely in and of itself, music is a universal means of communication.



Well-known Kingston soprano Gilda DiCola Mills carries the processional cross as the choir leaves St. Paul's chancel after the College Service.



Jan Steen, 1668. *Twelfth Night*

Twelfth Night Party

7:00 pm, Saturday January 10th

St. John's Portsmouth, 41 Church St. Kingston
(opposite the Domino Theatre)

Carol Ramer

Mark Twelfth Night on your calendar! This annual event (sorry about last year's terrible weather) has been a welcome break after all of the Christmas rush. Bring your significant other, a sweet or savoury to share, and if you are willing, some form of entertainment that you would like to present either on your own or in league with your colleagues. This entertainment has always been popular. Offerings have been played, sung, or spoken. There is a piano in the space.

If you would like, you may bring an alcoholic beverage (*Ed. note: it doesn't have to produce scenes like the Steen painting above*). Coffee, tea and punch will be provided.

We are grateful to the folks at St. John's Portsmouth for making the venue available and to Bev Koski for organizing the event. Carol Ramer will be the usual MC. Please let us know that you are coming, and whether you are planning to present an "entertainment".

To contact Carol: gcramer@sympatico.ca or 613 547 0378.

Supply Organists

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

Rod McAvoy, B.Mus., M.Div. is available to play for weddings, funerals and church services. Phone in Brockville 613-246-3676, or cell phone 289-251-4191, or email at mcavoy_rod@yahoo.ca

The Newsletter

The *Kingston Centre Newsletter* is edited by Fran Harkness and David Cameron, 34-100 Medley Court, Kingston, Ontario, K7K 6X2. They may be reached by telephone: 613-549-7125, or by e-mail at either address: charles.david.cameron@gmail.com or harknessfran@gmail.com. The Newsletter is published four times a year, in September, December, March and June, and 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, Fran Harkness, 34-100 Medley Court, Kingston, ON K7K 6X2. Cheques should be made payable to *RCCO Kingston Centre*.

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 Brad Mills e-mail: millham@sympatico.ca


Advertisements

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

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Deadline for all submissions to the March, 2015 Newsletter, Feb. 28, 2015.

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PIPORG-L <https://www.google.com/webhp?hl=en&tab=mw#hl=en&sclient=psy-ab&q=piporg-l>
Canadian International Organ Competition <http://www.ciocm.org>
Winnipeg Organ Festival 2015 July 5-9, 2015 www.winnipegorganfestival.ca
Kingston Festival 2016, *I feel the winds* <http://kingstonfestival2016.ca/>
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