



THE ROYAL CANADIAN  
COLLEGE OF ORGANISTS  
LE COLLÈGE ROYAL  
CANADIEN DES ORGANISTES

# KINGSTON CENTRE NEWSLETTER

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

## St. Lawrence Anglican Church, Brockville



The postcard sketch on the left, and the modern photograph on the right, show a similar view of what was formerly St. Peter's Anglican Church in Brockville. Now in the merged parish of St. Lawrence, the church is well advanced on a complete overhaul of its 1931 Casavant. More details are in the article on page 3.

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## *From the Editors: Only a year!*

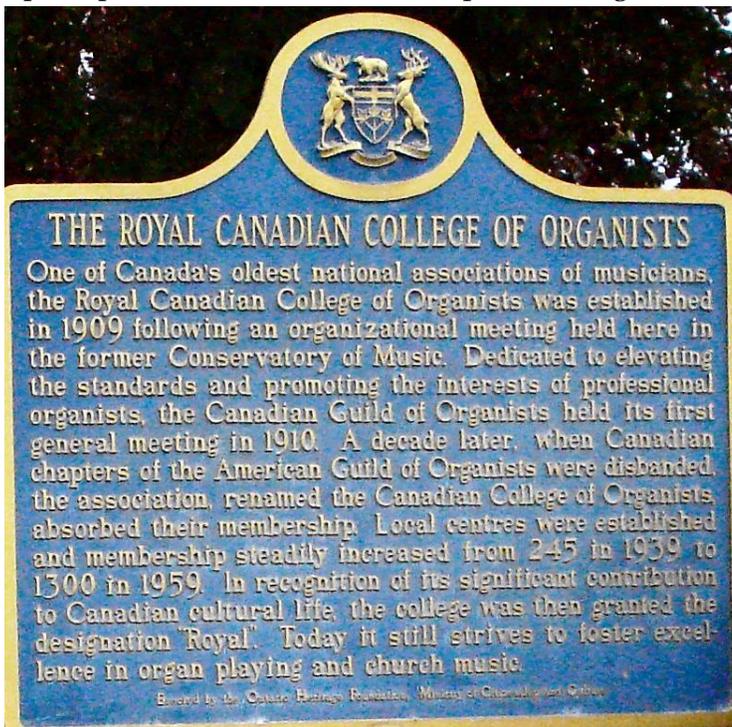
David Cameron

Some of our readers have been frequent attenders at RCCO conventions, more usually known nowadays as festivals. Many haven't had that experience, however, and I want to add my voice to those of Jill and Michael, and all our committee members inviting you – no, urging you – to begin thinking and planning for *I feel the Winds!* It's our chance once again to host fellow organists from across Canada and beyond.

Kingston's first national convention was *Kingston '86*, just thirty years before *I feel the Winds*. Quite a few of us will remember some of its highlights: Simon Preston on the newly rebuilt organ at St. Mary's Cathedral, Brian Jackson conducting choir and orchestra at St. George's, Karen Holmes at Grant Hall, with the whole enterprise carried by the energy and conviction of dear Norman Brown.

Remembered highlights are one of the best reasons for attending conventions. From many past conventions, I still hear things like Fred Geoghegan's 1967 recital, premiering Barrie Cabena's *Cabena's Homage* and presenting a Bach C major which happily ignored all the musicological purifications which lay ahead – but what spine-tingling music-making it was! Or Thomas Murray in Metropolitan United Church, in Toronto, playing for the singing of hundreds of organists and other music-lovers: again spine-tingling, an event to be experienced because one couldn't have imagined it (and also the first time I encountered *When in our music God is glorified*, sung to *Engelberg* – a thrilling first that has formed my playing of that great 20<sup>th</sup>-century hymn ever since).

But above all, what I most remember, and what will keep me returning to conventions as long as I'm able, is the social aspect. Friendships develop quickly, and they reach across generations, and national boundaries, and from St. John's to Victoria. They express themselves in so many ways: shared meals, bus rides, evening receptions, chance meetings around displays of new recordings and music, and perhaps above all in the shared experience of great music admirably performed.



It's more than a hundred years now since the first AGM of the College was held (September 6 and 7, 1911, at the home of Dr. and Mrs. Albert Ham, near St. James' Cathedral in Toronto where he played). Actually, it hadn't yet become a "College"; it began in 1909 as the Canadian Guild of Organists, modelled in part on the already fifteen-year old American Guild. It didn't assume the "College" title until 1920, and the prefix "Royal" wasn't granted until the fiftieth anniversary in 1959. Like the Royal College of Organists, in which Dr. Ham and several of his fellow founders had qualified, the Guild offered diplomas of Associate and Fellow; but geography dictated that like the AGO, it needed separate centres across the country (in the UK, this function is filled by other groups, like the Incorporated Association of Organists). Already in 1911

Plaque in Brantford celebrating RCCO foundation.

there were members from nine provinces – all the provinces there were until Newfoundland joined Confederation in 1949!

Next year it falls into our hands to maintain this old and central tradition of the RCCO. We're already guaranteed some superlative performances, with Felix Hell, Isabelle Demers, and all the other artists Jill Mingo's programme committee has arranged. From lunch afloat on the St. Lawrence, to the closing concert at the Isabelle, the structure of the Festival is taking shape as you read.

It's on that all-important social level that we will each share responsibility. Welcoming our guests, enjoying their company, sharing with them the things that make Belleville and Kingston such happy places to live and work: this relies on the warm participation of everybody who reads this. And if we make our guests welcome, and happy, the warmth of those encounters will stay with each of us into the years ahead, just as much as the great performances do!



Our visitors will lunch among the 1000 Islands

## The Organ of St. Lawrence Church, Brockville

Jeff Reusing



**The Casavant organ** in the right transept at St. Lawrence Church in Brockville was built by in 1933, replacing a smaller Samuel Warren instrument that was situated in the gallery. (*Ed. Note: The gallery Warren can't have been St. Peter's only 19<sup>th</sup>-century instrument. The photo on the right,*

*published in The Dominion Illustrated, 19 August, 1891, clearly shows an encased organ in the right transept).*

The present three manual instrument has 32 stops in four divisions, following a partial rebuild in 1981 by François Caron. The electro-pneumatic console was replaced with Peterson digital technology in 2012 by Sylvain Brisson Organs.

St. Lawrence Church (formerly St. Peter's, until amalgamation with Trinity Anglican in 2005) is a medium-sized building with a stunning acoustic, seating 300. It was constructed in 1837. It has a long history of traditional Anglican choral music with both a men and boys choir and a mixed choir.

The organ was built to resound with 250 people singing! The Swell division speaks directly into the right transept; one can see the enclosing shutters at eye level. The Great division principals speak directly into the nave from the upper left side of the organ case, with a separate chest over the Swell holding the flutes and chorus trumpet. The Choir division has an eclectic selection, including a Fanfare



St. Peter's interior, 1891. An organ case can just be seen, at the extreme right side of the photograph.

Trumpet added in the 1981 rebuild. It sits above the Swell to the far right while the Pedal division is placed underneath the Great in the center. A Zimbelstern was added in 2012.

When I arrived in 1998, it was clear that the instrument needed TLC, but the motivation from the congregation was lacking at that time. In addition, there was a great deal of infrastructure work to be done in the sanctuary, which, of course, caused further deterioration of the organ. Finally, in 2009, we decided to go ahead with a restoration project, which had near unanimous support.



L, Sylvain Brisson; R, Jeff Reusing.  
Centre: the rebuilt console!

A number of ongoing problems needed resolving. The organ sits in a corner with two outside walls and we suffered frequent ciphers along with humidity issues from the unfinished crawlspace basement. The console was awkwardly placed in the transept, 30 feet from the choir in the chancel centre, which necessitated having an assistant to direct the ensemble! From 2010-12, we were able to raise more than \$100,000 from hundreds of donors to complete phase I of the project: replacing the console. We now have a movable console with the choir immediately adjacent, and the organist has the added benefit of being able to

hear the organ sound from a more balanced perspective. As well, we have resolved most of the insulation problems, also improving the lighting and raising the

floor level across the transepts. Looking ahead, we are now well into phase II: repairs and revoicing (by Alain Gagnon), which has been completed on the reeds and some flutes. Further work to be done includes continued revoicing, and replacement of the swell expression motor.

The stoplist of the St. Lawrence organ follows on Page 5.



Click for website: <http://kingstonfestival2016.ca/>

We're also on FaceBook [https://www.facebook.com/IFeelTheWinds?\\_rdr](https://www.facebook.com/IFeelTheWinds?_rdr).

## ST. LAWRENCE, BROCKVILLE: THE STOPLIST

**GREAT**

16' Bourdon (PED)  
 8' Diapason  
 8' Bourdon  
 4' Principal  
 4' SpitzFlute  
 2' Octave  
 1-1/3' Mixture IV  
 8' Trumpet  
     Zimbelstern  
 4' Super  
*8 thumb pistons, GT to PED*

**PEDAL**

32' Resultant (Bourdon I)  
 16' Open Principal  
 16' Bourdon I  
 16' Bourdon II (SW)  
 10-2/3 (Bourdon II)  
 8' Principal  
 8' Stopped Flute  
 4' Octave  
 16' Bassoon (SW)  
 8' Trumpet (GT)  
*4 thumb/toe pistons*

**COUPLERS**

GT, SW, CH to PED at 8', 4'  
 SW, CH to GT at 16', 8', 4'  
 GT, SW, CH unison off (8')  
 SW to CH at 16', 8', 4'  
 MIDI to GT, SW, CH, PED  
*8 General thumb/toe pistons*

**SWELL (enclosed)**

16' Bourdon  
 8' Open Diapason  
 8' Rohr Flute  
 8' Voix Celeste  
 4' Principal  
 4' ChimneyFlute  
 2-2/3 Twelfth (8' flute)  
 2' Fifteenth  
 2' Mixture III  
 16' Bassoon  
 8' Oboe  
 4' Clarion  
 Tremulant  
*8 thumb pistons, SW to PED, SW to GT*

**CHOIR (enclosed)**

8' Stopped Diapason  
 4' Principal  
 4' Flute (prepared for future installation)  
 2' Piccolo  
 2-2/3 Cornet II  
 2/3 Cymbal III  
 8' Clarinet  
 8' Fanfare Trumpet  
 Tremulant  
*8 thumb pistons*

*ADJUST, CANCEL*  
 CRESCENDO Pedal  
 FULL ORGAN toe piston

Console: 50 level memory; transposer; multiple crescendo patterns; separable organist folders; record/playback function; USB and MIDI access;

# The Dictionary of Unknown Organ Stops

*This may not be entirely new to you. In one form or another, it has circulated on the internet for several years now. But this is a slightly updated version.*

## FOUNDATION STOPS (Yes, as in “The Church’s one . . .”)

- 8’ Geiger Diapason** – Made of (almost) depleted Uranium. Easy to find because it glows in the dark. When tuning this stop, it may be appropriate to hum “Don we now our lead apparel, Fa la la *etc.*)
- 8’ Violent Diapason** – Makes a good match with the 4’ Gambino to accompany gangster films.
- 8’ Stopped-up Diapason** – Keep the Roto-Rooter man on call if you have one of these in the organ.
- 8’ Roarflute** –The loudest flute stop in the organ.
- 4’ Spits Flute** – A raincoat is recommended when playing this. Isolate it to keep it from soaking the Boredom.
- 4’ Walled Flute**—an aggressive stop whose tone had to be confined.

## STRINGS and things

- 8’ Dulciana** – Played only to put the audience to sleep. Often combined with the 16’ Boredom.
- 8’ Celeste Aïda** Like cheap digital keyboards, it periodically plays preprogrammed tunes, mostly by Verdi.
- 8’ Salacious** – Belongs in the X-Rated division of the organ along with the Sexaphone, the HotBoys, and the Gross Flute.
- 4’ Gambino** – A short Italian version of the Gamba. When this stop speaks, you listen - if you know what’s good for you.
- 4’ AcetylSalicet** – Played to offset the worry headache caused by any confrontation with the Gambino.

## REEDS

- 4’ Krumpet** – Cross between a Krummhorn and a Trumpet. Mainly used to accompany Tea Dances.
- 8’ Trumpedup** – Invented by an unscrupulous organ salesman to make the stop tabs symmetrical.
- 8’ Vox Inhumana** – Known for the unrelenting brutality of its croaking sound. Best for Hallowe’en concerts.
- 8’ Hobo** – Shabby and poorly made stop. Grateful for any spare change the tuner might have.
- 8’ Tuber** – very loud stop which stores energy in its bulbous feet. Some listeners love it, others are repelled by its strong coarse sound; hence the categories *tubee* or *not tubee*.
- 16’ Baboon** – Uncooperative, with a distinctly nasty bite—fortunately an endangered species.
- 16’ Bombardment** – Large caliber pedal stop based on the sound of politicians in an election year going on and on. And on. **32’ Contra Bombardment** – The other side’s reply to the 16’ Bombardment. Place these two on opposite sides of the chancel and duck! However there is some question which stop belongs on the Left, and which on the Right.

## MIXTURES AND . . well, these stops are *all* mutations

- Furniture (IV?)** No one knows how it got moved into the organ chamber.
- Plain Joe IV** – Made from Tim Horton’s roll-up-the-rim cups. None of this Espresso or Latte stuff, and pooh to Starbuck’s.
- Zinfandel IV** – Made from old wine bottles. More colorful than the Chardonnay IV, with a vigorous bouquet.
- 6 7/8’ Genetic Mutation** – A stop which spontaneously appeared next to the 8’ Geiger Diapason.
- 2 2/3’ Lizard** – Keep this away from the 8’ Geiger Diapason. It might mutate into a 10 2/3’ Godzilla.
- 1 1/3’ Lariat** – Originally developed in Texas to accompany Western films.
- 5 1/3’ Quint Eastwood** – Another part of the Western division of the organ, like the Lariat.



## THE CATHEDRAL SUMMER CONCERT SERIES

June 11 Matthew Larkin (Organ)

June 18 Ioulia Blinova, Ruby Jin (Piano Duo)

June 25 Jill Mingo (Organ)

July 2 Harmonious Pigs (Oboe, Clarinet, Bassoon)

July 9 Ali Berkok (Piano)

July 16 Classic Delight (Horn, Flute, Piano)

July 23 Cranberry Dixie Band

July 30 Michael Leopold (Lute)

August 6 Deborah Schuurmans (Piano)

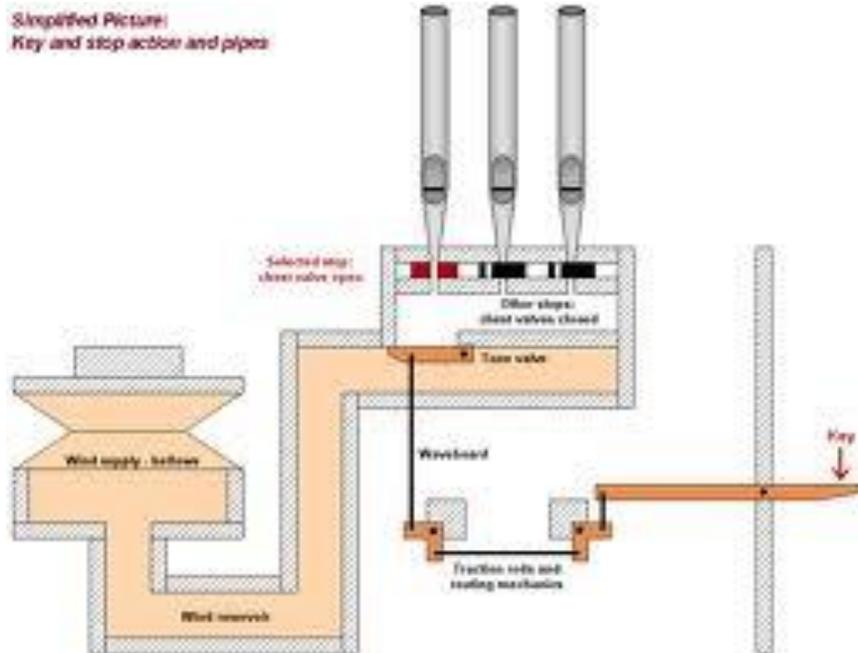
August 13 Kyoko Ogoda (Percussion)

August 20 Melinda Raymond, Gauvin Bailey, Clare Gordon (Violin, Cello, Piano)

August 27 Antonia Mahon, Tracy Stuchbery (Flute, Piano)

### 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](mailto:msirett@cantabilechoirs.net)



## 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](mailto:charles.david.cameron@gmail.com) or [harknessfran@gmail.com](mailto: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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 Jill Mingo e-mail: [jjmingo316@hotmail.com](mailto:jjmingo316@hotmail.com)

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 Brad Mills e-mail: [millham@sympatico.ca](mailto:millham@sympatico.ca)

(Pipework of an organ with some  
 variety of tone colour, but very limited  
 melodic range)



### 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 **June, 2015 Newsletter, April 30, 2015.**

### 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>  
Winnipeg Organ Festival 2015 July 5-9, 2015 [www.winnipegorganfestival.ca](http://www.winnipegorganfestival.ca)  
Kingston Festival 2016, *I feel the winds* <http://kingstonfestival2016.ca/>  
The Royal College of Organists <http://www.rco.org.uk/>  
The American Guild of Organists <http://www.agohq.org/home.html>  
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