



KINGSTON CENTRE NEWSLETTER

Opus 92 – September 2013

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

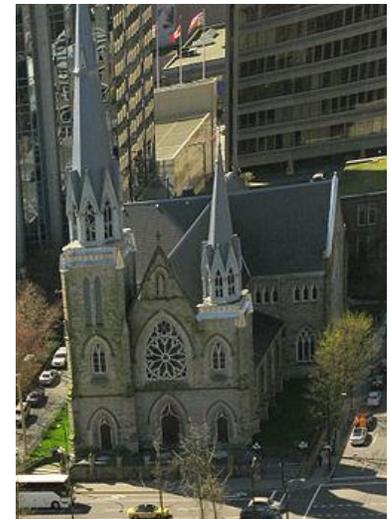
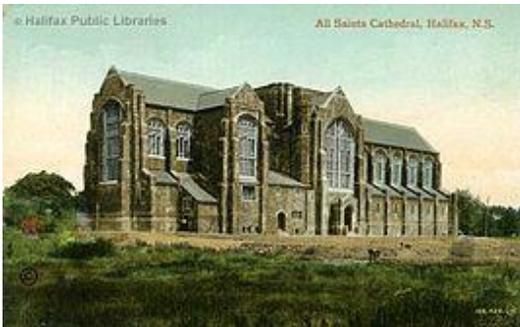
Website

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



From East to West, from shore to shore . . .

As we begin another season, we're reminded that the RCO extends across Canada, with members – our colleagues – in every province. On the left, the console of the 1910 Casavant organ of All Saints Cathedral, Halifax (rebuilt by Hill, Norman and Beard, 1961; new Casavant console 2011), with a 1911 postcard view of the then one-year-old Cathedral. On the right, the 1900 Karn-Warren organ in Holy Rosary Cathedral, Vancouver (rebuilt by Casavant Frères for its hundredth anniversary in 2000), and the exterior of the Cathedral. The organists are John Hudson, in Halifax, and Denis Bédard, in Vancouver.



Links

http://www.cathedralchurchofallsaints.com/cathedral_organ.html

http://www.youtube.com/watch?v=qnEWpo3q_ZA

<http://www.holyrosarycathedral.org/concerts/>

Inside this issue

From the Editors <i>Thank you!</i> David Cameron	2
<i>Orgelfest 2013</i> Fran Harkness	4
Utterly Uttley John Uttley	5
Student Recital, 23 March 2013	4
St. Thomas', Belleville, announces successors to John Uttley	7
Why go to a convention? Michael Capon	7
Late Report: Season Kickoff Potluck at St. George's	8
MUSIC IN KINGSTON Our annual calendar of events	9

From the Editors

Thank you!

David Cameron

We begin a new season, with a new Centre Executive headed, once again, by Dr. Aurora Dokken as Centre President. With her, Elizabeth Mitchell continues as Recording Secretary, and Joan Egnatoff as Treasurer (and also as membership convenor). Bev Koski succeeds Nora Vincent as Scholarship Secretary, while continuing in charge of Publicity. In the areas of communication Charlie Walker continues as Webmaster, and Fran and I as editors of the *Newsletter*. Michael Capon and Jill Mingo continue in their very important roles as co-chairs of the 2016 Convention Committee. The whole list will be posted at

<http://www.rcco-kingston.org/Executive.php>

The *Newsletter* won't attempt to review all of the splendid *Orgelfest 2013* convention in Ottawa in August. I think we can count on Bruce Cross to do that thoroughly in the next *Organ Canada*.

Nevertheless we will have some references to it here, because it was a highly successful convention from which we Kingstonians can learn many things as we approach our own festival in 2016. The picture again reminds us that we're a national, not just a local organization. It shows National President Nick Fairbank chairing National Council, with College Secretary Dr. Patrick Carter beside him. Facing the camera is Rachel Afflatt, the Vancouver musician who is married to the composer and cathedral organist Denis Bédard. Elsewhere in this issue Michael Capon and Fran Harkness write about their experiences of some convention events.



The Ottawa meeting of National Council passed the final motion enabling and naming our new third Service Playing exam, as a second approach to the diploma of Colleague. The long-established first diploma continues as the CRCCO in Performance, and the new one is designated CRCCO in Service Playing. Those who have worked for several years to set up new Service Playing exams hope very much that members who don't want or need our more academic diplomas may find valuable guides to training, and a satisfying achievement, in the Service Accompanist Certificate (which is available to pianists as well as organists), the more advanced Service Playing Certificate, and now the CRCCO in Service Playing. If this interests you or someone you know, the exam requirements are on the College website at <http://www.rcco.ca/documents/ExaminationRegulations2014revisedJuly29.pdf>. Or call me at 613-549-7125 to discuss it.

I personally was greatly honoured to receive the FRCCO (*honoris causa*) in Ottawa, fifty years after the convention which granted my other one (the one earned the hard way, through examinations). I'm most grateful to those in our Centre who helped to make this happen, particularly to our Centre President Aurora Dokken, who wrote much of the citation – thanks, Rorry! It's very humbling to be

singled out in this way, particularly when so much of the work being celebrated has been shared with countless committee members, advisors, and other helping hands. It did give me a chance to talk publicly about the College exams, something I'm always glad to do!

There are a number of useful or interesting items on the *Orgelfest 2013* website, under POST CONVENTION at http://www.rcco-ottawa.ca/orgelfest2013/index_en.html. There you can find handouts from workshops, radio interviews with participants, and a review of the closing concert, Bach's *The Art of Fugue* played by Angela Hewitt. There's also a Slide Show of convention photos. As an appetizer, here are two of them, plus Angela Hewitt's portrait:



Kingston's own Mark Sirett, at workshop on SAB and flexible anthems.
(Photo, Suzanne Marjerrison)



Angela Hewitt



Angela Hewitt receiving standing ovation after *Die Kunst der Fuge*, Dominion-Chalmers United Church. (Photo, Gilles Leclerc)

It's unlikely that we can all agree on the best way to hear *The Art of Fugue*. It's hard to deny the authenticity of performances on the harpsichord or the organ, though I've also heard excellent readings by strings and by a wind ensemble. But for sheer musicality and expressive power, it would be very difficult to surpass Angela Hewitt's performance, which concluded *Orgelfest 2013*. When she came to the end of the final incomplete fugue, the large audience maintained an intense silence, almost as if we all held our breath. Then she played *Vor deinen Thron tret' ich hinein*, the last of the Leipzig chorales, which Bach dictated from his deathbed. Never can I recall a more vivid encounter with what Victor Hugo describes:

"Music expresses that which cannot be put into words and that which cannot remain silent." "

It was a profoundly moving end to a wonderful concert, and week.



18th century ms. by unknown copyist

Orgelfest 2013

Fran Harkness

Dave and I attended the Orgelfest in Ottawa in August this year and when I went, I wondered what I would get from the conference, since I'm no longer employed as an organist. I didn't need to go to Mark Sirett's workshop, for example, because I don't direct a choir. Ditto Giles Bryant's workshop on 'Accessible Britten' or Marg Leask's 'What Shall We Sing?' As it turned out, however, there were a great many concerts and events that I could enjoy – in fact, it was one of the most enjoyable organ festivals that I have ever attended.

In his part of *From the Editors* Dave writes about Angela Hewitt's performance of *The Art of the Fugue*, but what made the recital accessible for me was the wonderful explanation of the work given by Neil Cockburn of Mount Royal University in Calgary. Having his explanation of the various themes and treatments fresh in one's mind made it much easier to understand the work which was played as a whole without a break. It helped, too, to have a score in hand, and the lighting in Dominion-Chalmers Church was kept bright enough that we could read our scores.

One of the nice features of Ottawa's *Orgelfest 2013* was the way that the events were paced. In the middle of all the RCCO activities, we had a boat trip on the Ottawa River. Even though I am very familiar with Ottawa I had never before seen the city from this perspective. It was a very pleasant interlude among the music and workshops and I learned things about Ottawa that I had never known before, such as the fact that the Rideau River is so named because of the Rideau Falls emptying into the Ottawa River. *Rideau* in this case is the French word for 'curtain' and that is just what the falls look like from the river.



Most members of the Kingston Centre have probably heard that this was a very special occasion for David. He had been nominated for an award, and the highest award available to the Honorary Awards Committee is that of Honorary Fellow of the College – even though he already has an earned Fellowship. Former President Mark Toews read the citation listing the many, many things that David has done for the College through the years, including his Presidency and the many national committees that he has chaired, as well as his repeated periods as president of the Kingston Centre. David gave the keynote speech outlining the importance and relevancy of the College and its exams, which he now oversees as Chair of the Examination Committee. It was a nice, and moving tribute from his friends and colleagues.

Rideau Falls from the Ottawa River, with an intrusive or curious houseboat.

At every convention there is a banquet, but for a number of reasons this one will be remembered by us for a long, long time and not because of the food! Natalie Choquette and Scott Bradford were the entertainers. Natalie, who has performed in Kingston with the Symphony, satirizes opera in the most hilarious way.... have you ever seen someone sing an aria standing on her head on the piano??? Her final number was a rendition of the Habanera from Bizet's *Carmen*. While singing it, she passed through the audience teasing the men; made a beeline for Fr. Ed Wagner, who was sitting with us – but then seized David by the hand, and towed him to the stage, where she directed him through all sorts of moves and poses! He has always told me that he can't dance, but in her hands on the stage he did a remarkable tango! (David comments, "All I could think of was: *what* am I doing here?")

The concerts were all first class. The Ottawa Centre people were helpful and welcoming, and the College Service was very beautiful, with an address given by the Reverend Canon James H. Beall which was thoughtful and inspiring. All in all it was a wonderful convention and an admirable model for Kingston to emulate in 2016.

Utterly Uttley

Fr. John Uttley

This hymnological treatise has its genesis in a remark made at St. Luke's Church, Kingston, in 1999. The occasion was a workshop set up by the Anglican Diocese of Ontario, to introduce its clergy and church musicians to the new *Book of Common Praise*. The guest speaker, a Rev. Walker* from the Diocese of Toronto, made the observation that Georgian and Victorian hymns were full of biblical allusions. The hymnwriters assumed that the hymn users would be familiar with Scripture, and would make the connection. Modern hymn writers, claimed Mr. Walker, do not write hymns that way now. They assume that most hymn users are biblically illiterate. If they want to tie the hymn to the Bible, they quote or paraphrase Scripture directly.

I was brought up on a diet of 18th and 19th century hymns. *Jesus Bids Us Shine* was a Sunday School staple. I was too young to have heard Jesus' words "Let your light so shine that men may see your good works, and glorify your Father in heaven", but clearly the hymn was laying a biblical foundation. As a youth, I did not yet know what has come to be called the most popular hymn in the world, but by the time I did encounter it, I knew enough Scripture to recognize that the lines "I once was lost, but now am found, was blind, but now I see" were connected to the Parable of the Prodigal Son, and to the account in John 9 of the blind man healed by Jesus.

Biblical allusions are the theological equivalent of what musicians call 'resonance'. They amplify the meaning of a word or phrase by connecting it to a biblical story or teaching. A biblically illiterate hymn singer who does not "get" the allusion is like a reed without a resonator.

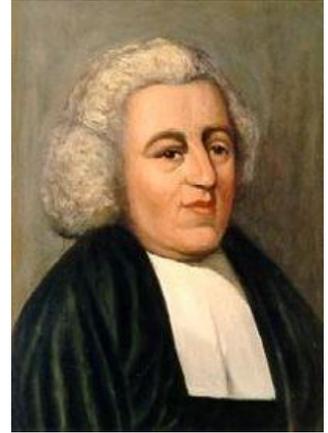
Do not think that biblical illiteracy is just a modern problem, or that it is confined to people who don't attend church, or to churchgoers who are new Christians. The first academic exercise I encountered when I entered seminary back in 1964 was a Bible quiz. Over half of the new students failed to pass, that is, to get at least 50 per cent of the correct answers.

While we are on the topic of biblical allusion let's take another look at *Amazing Grace* (the very title is a possible allusion to the words of an earlier hymn, "Love so amazing, so divine"). I feel somewhat dishonest in singing the line "That saved a wretch like me." Perhaps you do, too. I don't normally think of myself as a wretch. True, I have already come through many dangers, toils, and snares, but I have never served time in jail, never been poor, never been seriously ill, never been a victim of war. I enjoy life in one of the richest and safest countries in the world.

* The Rev. Peter Walker, longtime conductor of the Tallis Choir of Toronto, is Rector of Grace Church on-the-Hill, in the Forest Hill section of Toronto. *Ed.*

But hey! I bet that author John Newton, when he was making good money as a slave trader, never saw himself as a wretch. It was only when he encountered Christ that he felt the same way that Peter the fisherman did, when, falling at the feet of Jesus, he exclaimed, "Depart from me, for I am a sinful man, O Lord." I am hazarding a guess that Newton, by now a Church of England clergyman, lifted the word "wretch" from the Ash Wednesday Collect in the Book of Common Prayer. Notice the context.

Almighty and everlasting God, who hatest nothing that thou hast made, and dost forgive the sins of all them that are penitent: Create and make in us new and contrite hearts, that we worthily lamenting our sins, and acknowledging our wretchedness, may obtain of thee, the God of all mercy, perfect remission and forgiveness; through Jesus Christ our Lord.



The Rev. John Newton (1725-1807)

I am saying that John Newton chose the word 'wretch' for its allusional value, as also did the author of the collect himself. The word 'wretch' makes a striking appearance in Scripture, where the Spirit castigates the Church of the Laodiceans. I quote - but shorten - the passage from Revelation chapter 3:

So then because thou art lukewarm, and neither cold nor hot, I will spue thee out of my mouth. Because thou sayest, I am rich, and increased with goods, and have need of nothing; and knowest not that thou art wretched, and miserable, and poor, and blind and naked: I counsel thee to buy of me gold, that thou mayest be rich; and raiment, that thou mayest be clothed, and eyesalve, that thou mayest see.

Obviously the Laodiceans didn't consider themselves wretches, either. They were as self-satisfied as the Pharisees that drew upon themselves the displeasure of Jesus.

Before I entered seminary, I did not always agree with the teachings of the Book of Common Prayer. I was what you call a "Pelagian". Pelagius was a British monk who engaged in controversy with St. Augustine of Hippo about the year 400. He believed in God and Christ of course, but he held that man by his own power could attain righteousness. Pelagianism has been called "the favourite British heresy."

The seminary authorities were well aware of the dangers of Pelagianism. After the Bible quiz had exposed the wretched state of our Biblical knowledge, or rather, of the lack thereof, we got down to Scriptural studies in earnest, beginning with the Beatitudes.

"Blessed are the poor in spirit"

"What does this mean?" intoned the principal, rhetorically.

"Blessed are they who feel their need of God."

This article will be continued in the next edition of the Newsletter

St. Thomas', Belleville, announces successors to John Uttley

An official announcement was made to the parish of St. Thomas', Belleville, in the Sept. 9 church bulletin.

Their new organists are a husband and wife team, **Matthieu Latreille** and **Francine Nguyen-Savaria**, originally from Montréal, but currently residing in California where they are serving at an Episcopal Church. They were winners in the 2012 Osborne



Bridge St. United & St. Thomas

Organ Competition, sponsored by the Summer Institute of Church Music in Whitby/Oshawa. You may see them by googling SICM and clicking on the Osborne Organ Competition, as at <http://sicm.ca/new/index.php?topic=oocnews>. Matthieu's playing can be heard on his website www.matthieulatreille.com, and Francine's on SoundCloud at <http://snd.sc/11Acu5G>, <http://snd.sc/11AczpV>, and <http://snd.sc/13gnbEI>. Their playing is well worth hearing!

The stoplist of the 1977 Gabriel Kney organ in St. Thomas' can be seen at http://stthomasbelleville.ca/files/1977GABRIELKNEYTRACKERORGAN_87.pdf.

Matthieu and Francine will take up their joint position in Belleville in January, 2014. Until then the interim organist is Susan Richardson, formerly of Bridge Street United Church in Belleville. As the picture shows, the churches (which will play important parts in our 2016 Kingston RCCO Convention) face each other across Bridge St. in downtown Belleville.

Why go to a convention?

Michael Capon

As we prepare to host the National Convention in 2016, we may want to ask ourselves why someone might want to attend. My experiences this summer in Ottawa brought some possible answers.

Organ Performances: Collecting our resources together in the form of a convention allows us to hear high quality performances by nationally and internationally recognized artists. In Ottawa we heard some organ performances by Jennifer Loveless, Tom Annand, Christian Lane, and Rachel Laurin, all of which were excellent. As well, we heard fine performances by the three young finalists of the National Organ Playing Competition. Who should perform at our festival? How should we balance local, Canadian, and international artists?

Socializing: Coming together once a year from across the country allows us to renew acquaintances with those we wouldn't otherwise see, and meet new people with similar interests to ours. Let's face it, how often can you talk about diapasons in everyday life? How can we make sure people have plenty of opportunities to mingle?

Music Browsing and Purchasing: Conventions offer a wonderful opportunity to browse through music that we can't find locally. I bought a pile of new music, even though my "to do" pile is probably

already beyond what I can get through in my lifetime! How can we make our convention attractive to exhibitors?

Worship services: In Ottawa, worship services ran the gamut from a traditional Choral Evensong at St. Barnabas Church, Morning Worship at St. Peter's Lutheran Church, Morning Prayer at St. John the Evangelist Anglican Church, and Morning Mass at St. Patrick's (Catholic) Basilica. How can we best provide a variety of worship experiences for delegates? Should we explore non-Christian worship?

Workshops: Even if you pick up just one new good idea, attending a workshop can be stimulating and enlightening. As it turned out, I wasn't able to attend any of the workshops in Ottawa, but I'm sure they were excellent! What workshop topics would be of interest to our delegates?

Local Attractions: I did have some free time to explore some Ottawa attractions. Compared to the Fort Henry Sunset Ceremony, I found the changing of the guard on Parliament Hill disappointing. The soldiers put down their guns, picked them up, put them down, picked them up, took two steps forward, put down their guns, picked them up, and then marched away. A visit to the National Gallery, on the other hand, was wonderful. Barnett Newman's controversial "Voice of Fire" is as spectacular as ever. What Kingston attractions would appeal to potential delegates?

The organizing committee for the RCCO Kingston 2016 festival welcomes your answers to these questions, and any other input you can offer. Committee members are listed below. Grab their ear some time.

Michael Capon (Co-Chair); Jill Mingo (Co-Chair, Chair Programming); Elizabeth Mitchell (Secretary); John Uttley (Registrar); Bev Koski (Publicity, Chair Communications); Charlie Walker (Website); David Cameron (Co-Editor); Fran Harkness (Co-Editor); Joan Tobin (Treasurer); Scott Milligan (Transportation); Jim Zehr (KTOS Liaison); Mark Sirett (Fund-raising); Robert & Sharon Bell (Hotel Liaison); Mirijam Spoelstra (Member); Joan Egnatoff (Member); Carol Ramer (Helper)

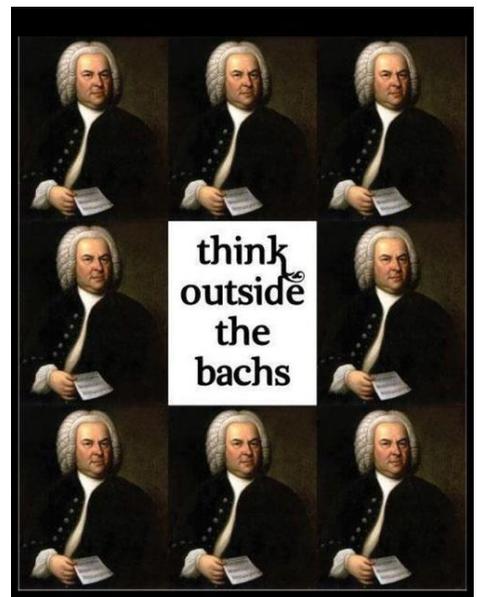
Ed. Note: At its meeting on September 18, the Kingston RCCO Festival Committee confirmed the theme title for the 2016 Convention, with its subtitle, as:

*I feel the winds . . .
A Festival of Music*

Co-Chairs of the Festival Committee are Michael Capon and Jill Mingo.

Late Report: Season Kickoff Potluck

On Saturday morning, September 21, ten members of the Kingston Centre met at St. George's Cathedral, to hear Michael Capon's detailed account of the recent changes to the Cathedral organ. Michael played several pieces in different styles, showing the instrument's wide range of contrasting expressive resources. The group then adjourned to the Cathedral library for a delicious pot-luck lunch.



It was a delightful start to the season for the small group who were able to attend!

MUSIC IN KINGSTON OUR ANNUAL CALENDAR OF EVENTS

Kingston Centre RCCO events are in red type

SEPTEMBER 2013

Saturday, 21st, 11:00
 Sunday, 22nd, 17:00
 Sunday, 29th, 14:30

RCCO Kingston Kickoff Party, St. George's: Organ demonstration & Potluck
Choral Evensong at St. George's
 Kingston Symphony, Beethoven & Brahms Grand Theatre

OCTOBER 2013

Sat., 5th, 19:30
 Dunning Hall
 Wed., 23rd, 19:30
 Harr-LeCaine Rm 124
 Friday, 25th, 14:30
 Dunning Hall
 Sunday, 20th, 17:00
 Sunday, 27th, 14:30
 St. George's

William Kinderman, piano Beethoven, Brahms, Kurtag
John Burge discusses his new *Cathedral Architecture* for organ & orchestra
Everett Hopfner, piano (E-Gré winner Music from the past 20 years.
Choral Evensong at St. George's
Kingston Symphony, Glen Fast cond., première of John Burge's *Cathedral Architecture*
 with **Michael Capon, organ**

NOVEMBER 2013

Saturday, 2nd, 19:30
 Sunday, 3rd, 14:30
 Dunning Hall
 19:30
 St. George's
 Saturday, 9th, 19:30
 Kingston Gospel Temple
 Sun., 10th, 19:30
 St. George's
 Sun., 17th, 15:30
 St. George's

Cantabile Choirs, *By Nordic Seas* Sydenham St. United Church
Gisèle Dalbec, violin, Donelda Gartshore, flute, Bruce Kelly, baritone,
Dina Namur, piano. Bach arias and sonatas.
Baroque Idol Melos' second annual competition for voice students, live
 round with judges & audience
Kingston Symphony, Choral Society, Queen's Choral Ensemble,
Cantabile Choirs Orff *Carmina burana*
Kingston Chamber Choir, dir. Gordon Sinclair Durufle *Requiem*, also Durufle
 motets, other songs on *Love and Loss* theme.
Melos Choir & Chamber Orchestra. A Celebration in the music of Mozart &
 Haydn. **Cond. David Cameron,** with **Fran Harkness, piano; Holly**
Gwynne-Timothy, soprano, with Janice Coles, mezzo, Tim Stiff, tenor
David's and Fran's farewell concert as **Melos' leaders.**

Sat., 23rd, 19:30
 Grand Theatre
 Thurs, 28th, 12:15
 14:30
 Harrison-LeCaine Hall,

Kingston Symphony *Cirque de la Symphonie*
Advent Recital at St. George's
 Queen's annual *Messiah* singalong (all welcome, free)
 Rm. 120

DECEMBER 2013

Sun., 1st, 15:00
 Sun., 1st, 14:30

Belleville Choral Society, *Christmas music* St. Michael's Church, Belleville
Kingston Symphony, cond. Glen Fast, Gisèle Dalbec soloist, Mozart

Grand Theatre
 Sun., 1st, 17:00
 Thurs., 5th, 12:15
 Sun., 8th, 14:30
 St. George's
 Tues., 17th, 19:30
 Fri., 20th, 19:30
 Sat., 21st, 14:00 & 19:30

Sun., 5th, 7:00
 St. Thomas', Reddendale
 Sun., 12th, 14:30
 Chalmers Church
 Sat., 18th, 19:30
 Grand Theatre
 Sun., 26th, 17:00

Sun., 2nd, 14:30
 Grand Theatre
 Sun., 9th, 15:30
 St. George's

Sat., 22nd, 15:00
 Sun., 23rd, 14:30

Sat., 1st, 19:30
 Sun., 2nd, 14:30
 Grand Theatre
 17:00
 Sat., 8th, 19:30
 St. George's, Great Hall
 Sun., 9th, 14:30
 Chalmers Church

Fri., 21st, 19:30
 Grant Hall
 Sun., 23rd, 14:30
 Kingston Gospel Temple
 Fri., 28th, 19:30
 Sat., 29th, 19:30

Advent Carol Service at St. George's
Advent Recital at St. George's
Kingston Chamber Choir, dir. Gordon Sinclair Handel *Messiah* with
 chamber orchestra. Donna Bennett, soprano, Scott Belluz,
 counter-tenor, Christopher Mayell, tenor, David Pike, bass.
Kingston Symphony & Choral Society *Candlelight Christmas*
Cantabile Choirs *By the Cradle* Concert given three times,
 Sydenham St. United Church

JANUARY 2014

RCCO Kingston Centre *Twelfth Night Party*
Pendereski String Quartet with Wolf Tormann, cello
Kingston Symphony *Lights, Camera . . . Music!*
Choral Evensong at St. George's

FEBRUARY 2014

Kingston Symphony Mahler, Ravel & Dvorak
Melos Eros and Agapé. Choir, vocal soloists, members of the Chamber orchestra,
 consort of viols, recorders, mediaeval instruments. **Holly Gwynne-Timothy's**
 debut as *Melos'* regular conductor!
RCCO Kingston Centre Student Recital, First Baptist Church
Kingston Chamber Choir *Spirit Stirring* Winnipeg-based aboriginal choral conductor
 and composer Andrew Balfour is our guest Other music will honour aboriginal culture.

MARCH 2014

Cantabile Choirs *By the Billabong*
Kingston Symphony Brahms, Mozart & Elgar
Choral Evensong at St. George's
Melos Tavern Night Food, fun, music, silent auction
Brass Royale: Music for Saxophone, Trumpet & Piano
Broadway—Take Two Queen's fundraiser, singers & orchestra
Kingston Symphony, cond. Glen Fast, with Bruce Kelly, baritone
Mozart Requiem
Queen's Choral Ensemble, dir. Mark Sirett End of season concert
Kingston Symphony *Sweet and Hot*

& Beethoven

Sun., 30th, 15:00

RCCO Kingston Centre Members' Recital, Heathfield Chapel

APRIL 2014

Sat., 5th, 19:30

Cantabile Choirs, *By the Footlights* Opera, operetta & musical theatre

Sun., 13th, 14:30

Kingston Symphony Brahms, Schumann & Tchaikovsky

Sun., 26th, 19:30

Kingston Symphony *Broadway, my way*

Sun., 27th, 14:30

Kingston Chamber Choir Vaughan Williams *Dona Nobis Pacem*.

Heathfield
28th, St. George's

Baritone Jesse Clark and guitarist Michael Savona share in the program. This repeated program supports the Peace Quest initiative of the Sisters of Providence.

MAY 2014

Sun., 4th, 15:30

Melos Choir & Chamber orchestra *Soli Deo Gloria!* Music of Bach and Telemann.

Major solos by **Joan Kirchner**, soprano; **Aurora Dokken**, harpsichord;

Heather Schreiner, oboe. Cond. **Holly Gwynne-Timothy**.

St. George's

Sat., 24th, 19:30

Cantabile Choirs *By the Hearth*

Sydenham St.

Sun., 25th, 17:00

St. George's Children's Choir concert, St. George's Hall

JUNE 2014

Sun., 1st, 17:00

St. George's Concert Choir, première of *Anthem*, by Clifford Crawley, text by Helen Humphries.

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

Harpsichordist Wanda Landowska to an unidentified colleague: "There's no reason why we can't be friends. You play Bach in your way, and I in his!"



Kingston Centre RCCO Officers 2013-2014

Chair:	Aurora Dokken	church: 546-6316X24	e-mail: adokken@ucperformingarts.com
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Fran Harkness e-mail: harknessfran@gmail.com
Mark Sirett e-mail: msirett@cantabile.kingston.net
John Uttley e-mail: sthomang@on.aibn.com

Coming in December:

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*.



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 December Newsletter: November 30, 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>
 The Festival at the Forks, London ON July 6-8, 2014 <http://www.london2014.net/>
 The Royal College of Organists <http://www.rco.org.uk/>
 The American Guild of Organists <http://www.agohq.org/home.html>