



KINGSTON CENTRE NEWSLETTER

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

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

St. Jakobi, Hamburg, Germany: and Mark McDonald Arp Schnitger, 1693 and earlier



One of the great monuments of Baroque organbuilding is the IV/60 instrument in St. Jakobi. J. S. Bach played it when he applied (unsuccessfully) for the post of organist. Though damaged by the years and World War II, it was been triumphantly restored.

In the last week of August this year it has been featured in the final round and closing concert of the Arp Schnitger Competition. Fifteen selected international contestants competed in the first round, and from them eight finalists were chosen., among them former Kingston Centre member Mark McDonald.

In the final round, Mark placed third!

When he was an undergrad at Queen's, Mark ran Kingston's very successful "Haunted Organ" concerts at Hallowe'en. Since graduating he has completed his Master's degree in organ performance under John Grew at McGill. He then spent a year in Germany and finished the university's Artist Diploma. He is now a doctoral candidate under Prof. Grew's successor, Hans-Ola Ericson. Mark will be co-ordinator of the Student Academy at the 2016 National Organ Festival here in Kingston (see page 8).

For more information about the Schnitger competition, see <http://www.arp-schnitger-festival.de/asf/index.php/en/about-the-competition.html>

For more about Arp Schnitger and the St. Jakobi organ, go to http://en.wikipedia.org/wiki/Arp_Schnitger and <http://www.armschnitger.nl/shamb.html>

Congratulations to Mark on being one of the winners in this major international event!

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Centre President's Greeting

Joan Egnatoff



We are entering a new year in the life of the RCCO Kingston Centre. The program for the year is being developed, and looks exciting. New possibilities, new opportunities and relationship building are ahead of us!

I would like to encourage you to become involved in the RCCO this year, so that, together we can become stronger.

Our first get-together is the Fall Social, being held on Saturday, September 13 at the home of David Cameron and Fran Harkness. It is a pot luck meal, and a time to connect with other organists and their partners. I would encourage you to come and share yourself with us!! Henry Nouen has said, "We are as poor in time as people in the Third World are in goods." Let us take the time to be with one another.

On Saturday, October 4, we will be visiting Alain Gagnon's workshop in Perth Road Village, where he is restoring the Bridge St. United Church organ from Belleville. We are also planning a College Service for November, to acknowledge the winners of organ scholarships this year. There are 10 scholarship winners, and I think that has to be the largest number of scholarships ever awarded in a single year! Come, and meet the beginning organists!

I wish you a good year; choir members who are faithful, ministers who are encouraging, music that inspires, and may your instrument always be in tune! Remember Philippians 4: 8: "Fix your thoughts on what is true and good and right, Think about things that are pure and lovely, and dwell on the fine, good things in others. Think about all you can praise God for and be glad in it." TLV

From the Editors: Another Season!

David Cameron

As I write this a week before Labour Day, the sun is gleaming on the lake, and the air smells fresh from one of the (too numerous) summer storms which has just passed through. It's hard to believe that a new season is about to begin, and that Thanksgiving's only six weeks away. But in churches, schools and universities, and for the RCCO Kingston Centre, the 2014-15 season is indeed upon us. Under the leadership of our new Centre President Joan Egnatoff (see her letter above), the Executive has outlined a season with something for almost everyone.

Our season will begin early with the ORGANISTS' FALL SOCIAL (formerly Fall Kickoff Party), on SATURDAY, SEPTEMBER 13, at 4:30 PM. It will be a pot-luck gathering at your editors' home, 34-100 Medley Court, just north of Barriefield Village, and we're inviting not just our members and their spouses, but also as many other church musicians as possible, naturally with spouses too. It may be crowded, but it's sure to be fun talking shop, catching up on everyone's news, and eating the grand culinary ensemble of an organists' Pot Luck!

For this occasion, RSVP BECOMES VERY IMPORTANT! There may be too many people for our house to accommodate, and we need to know this in advance (other venues are available). So please come! And please let us know whether or not you *will* come!! Parking will be in the turn-around at the entrance to Medley Court.

In October, your Executive has planned a really interesting event: a visit to Alain Gagnon's workshop, where he is finishing the revoicing and mechanical renewal of the four-manual Casavant from Bridge St. United Church in Belleville. It will be a chance to see how a first-class voicer works, and to ask him questions about his work and the Bridge St. organ. Alain's workshop is at 1374 Norway Road, Perth Road Village. Saturday, October 4, arriving at 2:00 pm.

In November, we hope to hold a College Service, a celebration of the feast of St. Cecilia. This is still subject to confirmation, but reserve Sunday, November 23: 1:30 pm if you want to sing in the choir, and the service time at 4:30. The probable location is St. Paul's Church at Queen & Montreal Sts. This will give us an opportunity to worship together with music, to present our scholarship winners with their awards, and for some social time afterward. I will be assembling the choir for that service, and singers will be welcome—and needed! Please email me at charles.david.cameron@gmail.com if you can help.

Other events for the season are proposed: (some details still need to be confirmed)

- The traditional **Twelfth Night Party** will celebrate the New Year, at St. John's, Portsmouth, on the evening of **Saturday, January 10** (2015).
- **Members' Recital** will be on Valentine's Day (this should help with programming choices!): **Saturday, Feb. 14**, location TBA.
- **Student Recital** will be at **2:30 pm, Sunday, March 8**, again location TBA.

There will likely be a final event in April or May, but this is still under review.

Beyond the boundaries of Kingston, October will see the third Canadian International Organ Competition in Montréal, with its opening concert October 7 in St. James' United Church. It will feature 2011 Grand Prize winner Christian Lane, and the organist of the Orchestre Symphonique de Montréal, Jean-Willy Kurz, who won the Audience Prize in 2011. *Sharing the programme with them will be a so far unidentified popular music star!*

The first round of the competition will follow over the next three days, at l'Église Immaculée Conception. A jury of nine internationally known concert players, including Dame Gillian Weir and Olivier Latry, led by the CIOC's founder John Grew, will hear sixteen first-round players from the UK, Slovakia, Russia, South Korea, Germany, the USA, Hungary, Austria and Canada. Ten of them will be chosen to play in the second round on October 14, and five finalists will play on October 17.

Interspersed among the competition events will be recitals by most of the distinguished jury members, and the event wraps up with a Gala Concert at the Maison symphonique de Montréal, the OSM's new concert hall, with the magnificent new Grand Orgue Pierre Béique (Casavant, mechanical action, 4 manuals, 87 stops, 116 ranks). Altogether CIOC provides an extraordinary banquet of music, ten days of great playing on fine organs.

For more information about the CIOC, go to http://www.ciocm.org/home?language=en_CA&. For ticket information see <http://www.ciocm.org/events-and-tickets>. Your editors will be attending part of the CIOC, in order to join a special meeting of the RCCO National Council on Saturday, October 18, and we'll hope to bring a report in a later *Newsletter*.

Below on this page, we have what John Uttley says will be his final *Utterly Uttley*. John's contributions as Centre President, and since then as a *Newsletter* columnist, have done much to form the life of the Centre, and to set the tone of this journal. His regular contributions will be missed, but we are hardly saying "Goodbye", because John has accepted the pivotally important job of Registrar for the 2016 National Convention, here in Kingston (see page 8). To round out the issue we have an announcement From Francine and Matthieu Latreille, John's successors at St. Thomas', Belleville; Centre Secretary Elizabeth Mitchell's report on the Summer Institute at Whitby; some words of wisdom from the Victorian composer Sir John Stainer; and last but far from least, this year's Coming Events Calendar.

Utterly Uttley

Fr. John Uttley

Dear *Newsletter* Readers,

This is the final chapter of "Utterly Uttley" and the topic, fittingly, is a final service, held at the church where I was ordained priest Sept. 24, 1967 - St. Thomas Anglican Church in the village of Frankville, on the highway between Brockville and Smiths Falls. I was invited to play the organ for the occasion.



A stone structure with seating for 100 souls, building began in 1859 and the first service was held in November 1862, the birth year of the Diocese of Ontario. An Irish-born priest, Thomas Bedford-Jones, was appointed the first rector. He encouraged the farm folk to pay off the construction debt by selling butter. The date of consecration by John Travers Lewis, first Bishop of Ontario, was July 21, 1867, the month of Confederation. St. Thomas became the mother church of Kitley (Township) Parish, and eventually had three satellite churches.

The Rev. Bedford-Jones became a personal friend of Sir John A. Macdonald, and coaxed him to join the Anglican Church. One of the satellite churches, All Saints', Redan, (named after a battle in the Crimean War) was built in 1893, almost entirely by volunteer labour. The cost was \$85 - mostly for the master stonemason. It contained a window in memory of Sir. John A. Macdonald. Unaware at the time of his friendship with Bedford-Jones, I asked the tiny congregation if Sir John had any connection with the community. "No connection," they replied, "it was just that back then, we were all loyal Conservatives." Redan Church closed around 1973 and was sold for \$1,200 to a retired minister, who converted it into a house, which it is today. The memorial window was removed and sent to Queens University for storage.

If ever you visit Sir John's grave at Cataraqui Cemetery, pop into the cemetery office. The memorial window is now there.

On June 1 of this year, Bishop Michael Oulton, assisted by the rector, the Rev. Nancy MacLeod, celebrated the final Eucharist, in the presence of 80 parishioners and visitors. His sermon was based on 2 Samuel 7. King David was determined to build God a house, but instead God told David, "I will build YOU a house." (that is, a dynasty) What God does for us is more important than what we do for God. The Bishop went on to the case of Coventry Cathedral in England. It was bombed into ruins during World War II. The ruins of the medieval structure were left, and a new cathedral of modern design was built close by, with a new organ towards which the RCCO (then the CCO) contributed generously. In the ruins there is a stone altar with the words "Father forgive", surmounted by a cross fashioned from two burned beams. Indeed, a spirit of reconciliation and forgiveness prevailed. Germany, which was severely punished by war reparations after World War I, was allowed to get back on its feet, economically, after World War II, thanks to the Marshall Plan. So, the Bishop explained in encouragement, "we have not come to a dead end, but to a crossroads."

Less encouraging, there were only two children, both toddlers, present. I'm proud to say they were grandchildren of one of my former Junior Choir members. Curiously, the open offering went to Camp Hyanto, 25 km. to the west. This is the Diocese of Ontario's chief ministry to children and youth. Back in 1957, when I was 16, my music teacher, Robert Bell, recommended that I attend the Diocesan choir camp at Hyanto. George Guest of St. John's College, Cambridge, was the prestigious visiting director that year. I remember challenging him concerning a perceived misprint in one of the anthems, a Tudor one. He replied, with subdued astonishment, "Have you never heard of false relations?" I was embarrassed to admit, I had not. False friends, yes, but not false relations.

My time at the Frankville reed organ did not have a good start. The organ had not been used for a long while, and the Swell stops were difficult to draw. Many keys were dusty, some even mouldy. Within seconds of sampling a few chords, a connection on bottom F broke, creating a cipher that rendered the Swell unusable. The stops there were too delicate for effective use anyway, and during the Communion, the quietest part of the service, the incumbent musicians, a soprano and an alto with an

auto-harp, had been assigned to play the hymns. Another guest sang, accompanying himself on the guitar, and led the congregation in the gospel and protest song *We shall overcome*. The Great and Pedal stops all worked. The bass notes were sonorous but the treble range was weak; I had to double the chords at the superoctave. I did not dare use the coupler provided for this purpose, for fear of breaking another connection.

A time for socializing and reminiscing followed at the former Village Hall, along with an ample supply of sandwiches, salads, and squares - the kind of spread for which country folk are famous.

THE ST. THOMAS FRANKVILLE ORGAN

Built by the Estey Organ Co. of Brattleboro, Vermont, in 1909.
Purchased, second-hand in 1947 from the T. Eaton. Co. of Toronto, cost \$650.

Before the Esteys got into the organ business, they were plumbers. Their factory closed in 1960*. The organ is a massive piece of furniture, comparable to a pipe-organ console. Originally it was pumped by a second person, using a long handle at the rear. Prior to 1966, an electric blower was installed.

Compass of Great and Swell Manuals - C to C, the present standard, 61 notes.
Compass of Pedals, C to F, 30 notes.

Great

Clarinet 16' *mp*
Open Diapason 8' *mf*
Dulciana 8' *p*
Trumpet 8' *f*
Vox Humana (not a rank of reeds,
but a modifier of timbre.
Did not seem to work)

Swell

Bourdon 16' 37 notes, Middle C upwards. *mp*
Salicional 8' *p*
Flute 4' *p*
Harp Aeolienne 2' *pp* (A 2-rank celeste. 24 notes only,
bottom C to tenor B.)

Pedal

Open Diapason 16' *f*
Stopped Diapason 16' *mp*

Couplers: Gt. to Ped., Sw. to Ped., Sw. to Gt., Great Octave Coupler Swell Expression Pedal

The consecrated items in the church have been moved to other churches or removed for safekeeping. The organ is up for sale. John Hall told me that he has a similar organ in his museum at Napanee. I referred the St. Thomas Church officials to The Reed Organ Society, which is interested in the promotion, preservation, and restoration of such instruments. For more information, call me - John Uttley- at [613-962-5527](tel:613-962-5527) or e-mail office@stthomasbelleville.ca

* *Ed. note:* Estey's also built pipe organs on a large scale, including theatre organs, and even ventured into early electronics. See http://en.wikipedia.org/wiki/Estey_Organ



The Estey Studio Organ.

News from Saint Thomas' Anglican Church, Belleville

Francine & Matthieu Latreille

We arrived in Belleville on December 31st, 2013, after having spent the last two years in Los Angeles, California. It was late in the night. We heard the new year's fireworks, and for us, it marked a new beginning in a new place. Thanks to technology, we had accepted the position of music directors at Saint Thomas' Anglican church without having ever been to Belleville! Eight months later, we are now settled in our new surroundings.



Our church position is very important to us. We wanted to share the position, because during our time in California, we realized that what we accomplished together was greater than the sum of its parts... We love working together. We share the same passion for liturgy and beautiful sacred music. For us, it is not only about the organ, organ music or choral music, but liturgy as a whole. We always were, and still are attracted by its beauty and depth.

Saint Thomas' will be hosting a new music series in September. The events of this series will take place on the third Sunday of each month, at 4:30 PM. We are hoping to share with Belleville's community the beauty of great classical music, and the artistry of exceptional and renowned musicians over the coming years.

The 2014 - 2015 music series will feature a harp recital given by internationally-known harpist Valérie Milot. The outstanding harpist has won prestigious competitions and her recital will certainly be an exceptional and memorable one. Other events include two organ recitals given by each one of us, two services of Evensong, a Festival of Nine Lessons and Carols, and a Festival for the seasons of Lent and Easter (in the style of King's College, Cambridge).

As for our plans as concert artists, Matthieu has prepared the eighteen Leipzig chorales by Johann Sebastian Bach, and is ready to tour with this programme for the 2014-2015 season. Francine is working on the complete works by Johannes Brahms and her programme will be ready in October.

See the 2014 - 2015 Music Events at Saint Thomas' Belleville, on page 14.

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

Summer Institute of Church Music 2014

Elizabeth Mitchell

Organists, choir directors, and others involved in music ministry, gathered at Trafalgar Castle School, Whitby, for the 45th session of the Summer Institute of Church Music, from July 6 to 11.

As always, the Director, Christopher Dawes, and the Board of Governors, had put together a program involving participation in organ and choral music, discussions, and worship, with the opportunity to make new friends and catch up with colleagues, and leave inspired and energized for the coming year.



Trafalgar Castle School

The theme this summer was "Christian Spirituality: Substance and Style for the Church Musician". Lectures on characteristics of the various forms of Christian spirituality (Anglican/Catholic, Reformed, United, and Charismatic/Evangelical), combined with worship services reflecting music and liturgy from those traditions, gave us an appreciation of the strengths of each, and an opportunity to reflect on our own personal spirituality. The Chaplain, Rev. Wanda Stride, a United Church minister with a background as a folk musician, led the worship services each morning, and Rev. Dr. Betty-Lynn Schwab wrapped things up on Thursday with exercises to help us discover our spiritual style.



The SICM Chorale is a major part of the choral side to SICM, and for the last few years, choir members from the area around Whitby have been able to register for SICM as Choristers, and come for evening practices on Sunday through Wednesday in order to sing in the choir for the Gala Organ/Choral Concert at St. George's Church, Oshawa. This is a wonderful opportunity for choristers to get some intensive choral training under an expert director and sing music which they might not otherwise have a chance to perform. We had only eight hours of rehearsal time to bring ten anthems to performance level! Lee Willingham, an Associate Professor at Wilfred Laurier University, with a long experience in music education and choral conducting, kept us working hard, but his good humour made our practices enjoyable. In addition, his lectures on "Building a Choral Community" focussed on conducting gestures, vocal technique, repertoire, and the role of the choir in worship.

The organ side of SICM was led by David Palmer, Professor Emeritus at the University of Windsor. Back for his second summer, in his sessions on "The Musician as Organist and/or Pianist" he discussed creative hymn playing in order to "enable the congregation to sing its song", and presented solo repertoire for preludes and postludes, including works by Canadian composers. His helpful comments and suggestions in the organ master class and the "Great SICM Hymn Challenge" made those who had volunteered to play in front of their colleagues glad that they did.

On Tuesday night we went to St. George's Anglican Church, Oshawa, for the final round of the 23rd Biennial Osborne Organ Competition. This is always a good opportunity to hear young organists who will be making names for themselves in the near future. The three competitors, Stephen Boda, David Simon, and Matthew Whitfield, all gave outstanding performances. In the 2012 competition, Stephen

Boda had shared second prize, but this time he succeeded in achieving first place. Incidentally, the other two competitors in 2012, Matthieu Latreille and Francine Nguyen-Savaria, are now the Music Directors at St. Thomas' Anglican Church, Belleville.

On Thursday evening we returned to St. George's for the Gala Organ/Choral Concert. The SICM Chorale sang the anthems we had worked on during the week, which ranged from Tallis's "If ye love me" and Mendelssohn's "Be not afraid (from Elijah), to the spiritual "I know the Lord's laid his hands on me", Rollo Dilworth's rhythmically challenging "Jeremiah's fire", and Stephanie Martin's recent "And as I wake". Other Canadian composers featured were Jeff Enns, Stephen Hatfield, Eleanor Daley, and Ian Bevell.

David Palmer's organ recital was made up entirely of music by twentieth-century (and probably lesser-known) composers. Between each group, David came out from the organ to comment on the music and give us some background on the composers, which most of the audience had probably never heard of before. First on his program was a group of organ works founded upon hymn tunes, by Christopher Kovarik, Pamela Decker, and John S. McIntosh. Second was "Sonata in E, Op. 38, by Swedish composer Otto Olsson. Finally, David brought the concert to a rousing close with his performance of contemporary Australian composer Graeme Koehne's "Gothic Toccata".

The purpose of SICM is "To aid church musicians in their efforts to enrich and improve the musical offering within church worship." Anyone involved in or interested in church music, whether beginner or experienced, will find it a rewarding and refreshing experience.

The 46th session of the Summer Institute of Church Music will take place July 5-10, 2015, with Rupert Lang as the organ clinician, and Lee Willingham returning for his second year as the choral clinician. We hope to see you there!



The Organ World Comes to Kingston (and WE are its hosts!)

Many readers of the *Newsletter* are already heavily involved in the planning and organization that go on for more than two years before a national convention, like the one we will host in July, 2016. Major artists have already been engaged; much planning has already produced a detailed schedule, and advertising materials like the logo at the top corner of this page. Promotional materials were distributed at the 2014 convention, in London, Ontario, and at the American Guild of Organists' national convention in July, in Boston.

Those familiar with our national conventions will know what a treat it will be to have such an event here in Kingston. If you haven't previously attended, you will greatly enjoy four days of music and fresh ideas, workshops, and good fellowship with musicians from across Canada and abroad. You will also be called upon to work hard in making it all happen – all of us will need to join in as ambassadors and hosts for as many as a hundred and fifty musical guests.

Our Webmaster is Charlie Walker, and in addition to the regular Kingston Centre website he is in process of building the exciting, beautifully illustrated Kingston Festival 2016 site. Visit it and enjoy the presentation at

<http://kingstonfestival2016.ca/>

Advice from the Past:

Sir John Stainer on Expression

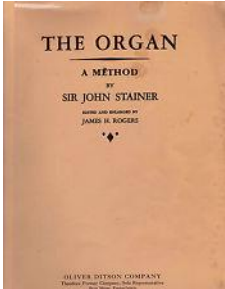
With editorial notes



*John Stainer (1840-1901) was variously University Organist at Oxford, Organist of St. Paul's Cathedral, London, and Professor of Music at Oxford. He's best remembered for the short oratorio *The Crucifixion* (1887), and excerpts from it: several excellent hymn tunes and the motet *God so loved the World*. However he also wrote a substantial body of church music, and some of it – for instance the anthem *How beautiful upon the mountains* – is well worth revisiting.*

*Stainer was a pioneering musicologist, and was especially active in collecting and publishing folk carols. He was knighted by Queen Victoria in 1888. He left important studies of medieval music, a harmony textbook, and the source of the following excerpts, *The Organ* (1909). A comprehensive book, it describes the development of the organ from its earliest appearances until Stainer's own time, with action diagrams and pages about registration. It also presents a thorough course for students, including many pages of useful exercises. Stainer then turns to the expressive side of organ playing, and while his language is a bit dated to our ears, he writes a great deal that is pertinent for all of us who play the organ.*

106. To phrase properly a player must possess not only knowledge but taste; the intentions and meaning of a composer must first be duly appreciated intellectually, and then practically brought out, care always being taken to avoid on the one hand a weak performance caused by an insufficiently broad outline, and on the other hand an exaggerated reading caused by bringing the peculiarities of the composer (or the composer and player mixed) into undue prominence. In the former case the attentive hearer traces too little of the spirit of the author; in the latter too much of the egotism of the player.



*In pianoforte music, until quite our own times, very few indications of phrasing and other delicate forms of expression were to be found; and although modern composers have striven to remedy this defect, much still depends on the knowledge and taste of the performer. A comparison between one of Handel's *Suites* and any pianoforte piece by Schumann or Chopin will show the progress made in this direction. In organ music no corresponding progress can be traced, composers and "arrangers" frequently making the great mistake of giving numerous lists of registers, or indicating combinations of stops, the effect of which varies widely in different instruments. (Ed. note: Stainer's reference to the Handel *Suites* as "piano music" reminds us that he was writing before the harpsichord had begun its modern reappearance. In this he is dated, but his suspicion of registration "by the book" instead of through the ear is as necessary now as it ever was).*

Much therefore has to be attained by an organist besides merely mechanical skill with fingers and feet, or agility in handling the knobs of stops.

106. In slow movements of an expressive character it is of the utmost importance that the student should aim at something higher than correctness. It will be found that the Swell pedal (if rightly treated) will add largely to the power of phrasing when used in conjunction with the other modes of

expression above enumerated ; but, on the other hand, the wisest efforts of the fingers to " round a sentence " will be completely frustrated by carelessness in this respect.

107. In playing fugues or other pieces not calling forth the minutest details of expression, care must be taken that the general rendering is broad and dignified. The grandeur or beauty of a fugue consists in the fact that it is constructed so as to be of constantly increasing interest from beginning to end. Several important considerations present themselves if this be borne in mind. First, the full power of the instrument should be judiciously reserved for the climax (probably the stretto) ; and although the enunciation of the subject should not be soft or weak, enough power should be kept in hand to enable the player to add to the strength of tone from time to time. It need hardly be pointed out that nothing but a most vicious taste could suggest the giving out of a fugue-subject on a Tuba Mirabilis or any other "fancy" stop. (*Ed. note: Not all of us will agree with Sir John, that fugues should be "gradually increasing" throughout – that is, in terms of registration. But those who play on an unchanging plenum throughout had better achieve a corresponding sense of direction and climax, by other means!*)

Next, it is certain that if the interest of a fugue is to go on increasing, the episodes (those portions of a fugue which do not actually include the working out of the subject) must not be severed from the context by being played on a different manual, or with a strongly-contrasted quality of tone. The notion that a fugue is made more interesting by suddenly skipping from the Great Organ in order to play an episode on the Swell manual (with much pumping) cannot be too strongly condemned. Thus to cut a slice out of the middle of the work completely destroys its unity of purpose. It sometimes may happen that the episodes require even greater power and vigour of style to keep them up to the level of the fugue.

Although these remarks apply to the majority of fugues, the reader is of course aware that there are many others of so calm and melodious a character as to require special treatment; such, for example, as the beautiful "short " Fugue in E minor by Bach. Mendelssohn's Fugue in G major is by some organists brought to a pianissimo ending; in this and many other cases the student will have to exercise his judgment.

108. In classical organ-music passages are often found in which each figure occurs twice, e.g.



It is hoped that the student will never be so unimaginative as to suppose that the composer intended to represent by this means a series of remarkable echoes. His good sense should protest against the caricature of these passages, although it calls forth rapidity of bodily action:



Enough has been said to prove to the student that his taste and education will mould and stamp their mark on his organ-playing ; and any want of refinement will be quickly traced by the best class of

hearers, even if he should succeed in making himself an agile gymnast of the first order. (*Ed. note: Stainer's correct that over-registration is bad, for other music well as for fugues, and his example of ff alternating with pp is an extreme case, and a tasteless one. Nevertheless some very great players have disagreed with him about manual changes in repetitive passages, and we do have to account for the Baroque preference for three manuals over two, and even four over three. Each of the divisions those manuals control usually has a complete plenum, contrasting with the others. If music was to be played on one plenum throughout, why bother to have the other ones available at all? As Stainer says, taste and education must both play their parts; and wouldn't it be boring if we all agreed all the time!*)

Lastly, in organ-playing, as in every other branch of art, the object for which the labour of study is undertaken and persevered in will assuredly influence the result. The performer whose motive is selfish pleasure or a love of laud will drift into a style of playing reflecting his frame of mind; but he who works on with purity of purpose; realising-the nobility of his study, and, better still, desiring to devote his studies to some high aim, will find that he has unknowingly woven a chain which will bind his hearers to him in a bond of mutual sympathy.

There it is: serious thoughts about a serious business, from one of the most thoughtful musicians of his time. That business? the playing of great works in a way worthy of them, and of the splendid instruments for which they were composed,

COMING EVENTS CALENDAR 2014-15

Concerts and Recitals in Kingston, Perth, Belleville, Picton

Sponsors and Performers: Cantabile, Cantabile Choirs of Kingston; KCC, Kingston Chamber Choir; KCStr, Kingston Community Strings; KCSoc, Kingston Choral Society; KSO, Kingston Symphony; MEL, Melos Choir & Chamber orchestra; **RCCO, Kingston Centre events**; St.GC, St. George's Cathedral.
[For the music series at St. Thomas', Belleville, see page 6.](#)

DATE & TIME	GROUP	TITLE	VENUE
SEPTEMBER-OCTOBER 2014			
Saturday, Sept. 13, 4:30 pm	RCCO	Organists' Fall Social	34-100 Medley Court
Sunday, Sept. 21, 5:00 pm	St.GC	Choral Evensong	St. George's Cathedral
Sunday, Sept. 28, 2:30 pm	KSO	Beethoven & Berlioz	Isabel Bader Centre
Friday, Oct. 3, 7:30 pm	KTOS	John Ortloff	Kingston Korean Church
Saturday, Oct. 4, 2:00 pm	RCCO	Alain Gagnon workshop visit	1374 Norway Road, Perth Road Village
Sunday, Oct. 19, 5:00 pm	St.GC	Choral Evensong	St. George's Cathedral
Sunday, Oct. 26, 2:30 p.m.	KSO	Mozart & Beethoven	Grand Theatre

NOVEMBER 2014

Sunday, Nov. 2, 2:30 p.m.	KSO	<i>Major Mitchell Salutes Melody</i>	Grand Theatre
Sunday, Nov. 2, 7:00 pm	Melos	Baroque Idol competition	St. George's Cathedral
Friday, Nov. 7, 7:30 pm	KTOS	John Lauter	Kingston Korean Church
Saturday, Nov. 8	Melos	Kevin Mallon early music workshop	St. George's Cathedral
Saturday, Nov. 8, 7:30 pm	Cantabile	<i>Letters Home</i> (WW I remembrance)	Sydenham St. United Church
Sunday, Nov. 9, 2:30 pm	KCC	Remembrance theme, Ted Barris guest	St. George's Cathedral
Friday, Nov. 14, 7:30 pm	KCStr	Community Strings	St. Andrew's Presbyterian
Sunday, Nov. 16, 3:00 pm	Melos	Tea: <i>Petits Fours & Pearls of the Fr. Baroque</i>	St. George's Hall
Saturday, Nov. 22, 7:30 p.m.	KSO	John Williams at the Movies	Grand Theatre
Sunday, Nov. 23, 5:00 pm	RCCO	St. Cecilia's Day Service, St. Paul's	<i>to be confirmed</i>
Thursday, Nov. 27, 12:15 pm	St.GC	Advent Concert	St. George's Cathedral
Friday, Nov. 28, 7:30 pm	KTOS	David Wickerham	Kingston Korean Church
Sunday, Nov. 30, 5:00 pm	StGC	Advent Procession with Carols	St. George's Cathedral

DECEMBER 2014

Thursday, Dec. 4, 12:15 pm	St.GC	Advent Concert	St. George's Cathedral
Friday, Dec. 5, 7:30 pm	Melos	<i>Sur la Naissance . . .</i>	St. George's Cathedral
Sunday, Dec. 7, 2:30 p.m.	KSO	Afternoon at the Opera	Grand Theatre
Thursday, Dec. 11, 12:15 pm	St.GC	Advent Concert	St. George's Cathedral
Saturday, December 13, 7:30 pm	KCC	Bach Cantata 147	St. George's Cathedral
Tues/Wed., Dec. 16 & 17, 7:30 p.m.	KSO/KCSoc	Candlelight Christmas	St. George's Cathedral
Thursday, Dec. 18, 12:15 pm	St.GC	Advent Concert	St. George's Cathedral
Saturday, Dec. 19, 7:30 pm	Cantabile	<i>Dear Santa</i>	Sydenham St. United Church
Sunday, Dec. 20, 2:00 pm	Cantabile	<i>Dear Santa</i>	Sydenham St. United Church
Sunday, Dec. 21, 5:00 pm	StGC	Christmas Lessons & Carols	St. George's Cathedral

JANUARY-FEBRUARY 2015

Saturday, Jan. 10, 7:00 pm	RCCO	Twelfth Night Party	St. John's, Portsmouth
Saturday, Jan. 17, 7:30 p.m.	KSO	A Celtic Journey	Grand Theatre
Saturday, Jan. 24, 2 pm & 7 pm	StGC	Children's Choir with Open Voices	Isabel Bader Centre

Sunday, Jan. 25, 5:00 pm	St.GC	Choral Evensong	St. George's Cathedral
Sunday, Feb. 1, 2:30 p.m.	KSO	Dvorak & Brahms	Isabel Bader Centre
Sunday, Feb. 8, 2:30 p.m.	KSO	The Great Outdoors	Grand Theatre
Saturday, Feb. 14	RCCO	Members' Recital	TBA
Sunday, Feb. 15, 5:00 pm	St.GC	Choral Evensong	St. George's Cathedral
Friday, Feb. 20, 7:30 pm	KCStr	Community Strings	St. Andrew's Presbyterian
Sunday, Feb. 22, 2:30 pm	KCC	Rutter <i>Gloria</i> , Michael Capon guest	St. George's Cathedral

MARCH 2015

Sunday, March 1, 2:30 p.m.	KSO	Rachmaninoff & Tchaikovsky	Grand Theatre
Saturday, March 7, 7:30 pm	Melos	Tavern Night, <i>Rites, Revels & Romance</i>	St. George's Hall
Saturday, March 7, 7:30 pm	Cantabile	<i>Wish you were here</i> Pearl Shangkuan, guest conductor	Sydenham St. United Church
Sunday, March 8, 3:00 pm	RCCO	Student Recital	TBA
Sunday, March 15, 2:30 p.m.	KSO/KCSoc	Mendelssohn's <i>Elijah</i>	Isabel Bader Centre
Sunday, March 22, 5:00 pm	St.GC	Choral Evensong	St. George's Cathedral
Saturday, March 28, 7:30 p.m.	KSO	O'Callaghan Sings Cohen	Grand Theatre

APRIL 2015

Friday, April 10, 7:30 pm	KTOS	Clark Wilson (including a silent movie)	Kingston Korean Church
Saturday, April 11, 7:30 pm	Cantabile	<i>Dear Mom & Dad</i>	Sydenham St. United Church
Sunday, April 12, 2:30 p.m.	KSO	Shostakovich & Schubert	Isabel Bader Centre
Sunday, April 19, 5:00 pm	StGC	Choral Evensong	St. George's Cathedral
Saturday, April 25, 7:30 p.m.	KSO	Howard Cable's Big Band Hits	Grand Theatre
Sunday, April 26, 2:30 pm	KCC	Bernstein Chichester Psalms, Matthew Larkin, guest	St. George's Cathedral

MAY 2015

Friday, May 1, 7:30 pm	KTOS	Nathan Avakian	Kingston Korean Church
Friday, May 8, 7:30 pm	KCStr	Joint concert with Orchestra Kingston	Isabel Bader Centre

Sunday, May 13, 3:00 pm	Melos <i>Il Maestri di Venezia</i>	St. George's Cathedral
Saturday, May 23, 7:30 pm	Cantabile <i>O Danny Boy, with Celtic Trio Nua</i>	Sydenham St. United Church
Sunday, May 24, 5:00 pm	StGC Children's Choir concert	St. George's Cathedral

BELLEVILLE EVENTS

2014 - 2015 Music at Saint Thomas' Belleville, ON (613) 962-3636

September 21st, 2014 at 4:30 PM
The launching of the music series

January 18th, 2015 at 4:30 PM
A recital given by harpist Valérie Milot

October 19th, 2014 at 4:30 PM
An Evensong sung by the Senior Choir of St. Thomas'

February 15th, 2015 at 4:30 PM
An Evensong sung by St. Thomas' Choirs

November 16th, 2014 at 4:30 PM
An organ recital given by Matthieu Latreille

March 15th, 2015 at 4:30 PM
A Lent to Easter Festival

December 21st, 2014 at 4:30 PM
A Festival of Nine Lessons and Carols

April 19th, 2015 at 4:30 PM
An organ recital given by Francine Nguyen-Savaria

FREE-WILL OFFERING

Bridge St. United Church

Friday, November 7, 7:00-9:30 pm Choral Conducting Seminar with Dr. Hilary Apfelstadt (\$25)

Saturday, November 8, from 9:30 am – 8:30 pm Choral Choir workshop and concert with Dr. Hilary Apfelstadt.
(\$50 includes full day, catered lunch)

Sunday, November 9, 3:00pm, Chamber Music concert featuring the Lavender Ensemble (Schubert, Dvorak)

Tuesday, December 2, 9, 16, 23 from 12:15-12:45pm Advent noon recitals. These recitals are free and open to the public and will feature our newly restored pipe organ.

Sunday, December 21, 3:00pm "Visions of the Nativity", Bridge Street United Church's Annual Christmas Concert (Bridge Street United Church Choir, Bridge Street Ringers Handbell Choir, and special guest, Elizabeth McDonald, soprano).

Saturday, January 31, 7:00pm will feature Michael Unger – organist in concert. This is the first concert in the series of four concerts to help celebrate the 200th Anniversary of Bridge Street United Church and the completion of the major restoration of our pipe organ. Concert series subscriptions are only \$90 for all four concerts.

Tuesdays, March 10, 17, 24 from 12:15-12:45pm Lenten noon recitals.

Friday, April 3, 10:30am Good Friday Service featuring a major choral work.

Saturday, May 30, 7:00pm The Metropolitan Silver Band in concert. This is the second concert in the series of four concerts for the church's 200th anniversary, and the completion of the organ restoration.



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*.

Kingston Centre RCCO Officers 2013-2014

Centre President: Joan Egnatoff 613-634-3341 e-mail: joane@kingston.net
 Past President: Aurora Dokken 613-646-9868 e-mail: adokken@ucperformingarts.com
 Vice-President: Jill Mingo 613-962-5527 e-mail: jjmingo316@hotmail.com
 Recording Secretary: Elizabeth Mitchell 613-968-4498 e-mail: emitchell4@cogeco.ca
 Treasurer: Fran Harkness 613-549-7125 harknessfran@gmail.com
 Membership Convener: Joan Egnatoff 613-634-3341 e-mail: joane@kingston.net
 Newsletter Editors: Frances Harkness & David Cameron 613-549-7125
 e-mail: charles.david.cameron@gmail.com harknessfran@gmail.com
 Publicity & Scholarship Secretary: Bev Koski e-mail: koski.beverly@gmail.com
 Professional Support: David Cameron email: charles.david.cameron@gmail.com
 Webmaster: Charles Walker 613-530-2438 e-mail: cwalker@kingston.net
 Co-Chairs, *I feel the winds* 2016 convention: Michael Capon e-mail: organist@stgeorgescathedral.on.ca
 Jill Mingo e-mail: jjmingo316@hotmail.com

Executive members-at-large:

Terry Head e-mail: terryhead@rogers.com
 Mark Sirett e-mail: msirett@cantabile.kingston.net
 Brad Mills e-mail: millham@sympatico.ca

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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.

Les Orgues

Alain Gagnon

Pipe Organs



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1374 Norway Road, Perth Road Village, On, K0H 2L0
Tel: 613-353-9991, Cell: 613-484-6712, orguesalaingagnon@gmail.com
Region de Kingston & Ottawa Region

Frederick Wm. Knapton & Sons
PIPE ORGAN BUILDERS
Rebuilds – Renovations – Repairs
Tuning and Servicing
2106 Battersea Road
Glenburnie, ON K0H 1S0
Telephone: (613) 544-1529
Cell: 561-1252

Deadline for all submissions to the December, 2014 Newsletter: Nov. 30, 2014

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
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>
The Scottish Federation of Organists <http://www.scotsorgan.org.uk/>
Australia & New Zealand College of Organists <http://www.anzco.org/>
Incorporated Association of Organists <http://iao.org.uk/>