



Bloomsbury Central Baptist Church, London U.K.

See also A Bittersweet Recollection, page 4



The Binns organ, rear gallery of Bloomsbury Central Baptist

During this past summer your editors spent four wonderfully musical weeks in England. John Scott’s recital there is especially memorable for us because of his sudden death two weeks later. The Bloomsbury organ consists of pipework by the Yorkshire builder J. J. Binns (1855-1928). Beginning in 2006 most of the pipes from Beechen Grove Baptist Church, Watford came to Bloomsbury, and shortly afterwards the Binns organ from St Augustine’s, Tonge Moor, Bolton, also became available.

The resulting combined instrument is one of the largest and most comprehensive Binns organs in South-East England; its only non-Binns stop is a Pedal 32’ Sackbut, plus some new pipes in the mixtures.

Many of Britain’s leading concert organists have performed on the organ in recent years, notable amongst them Dame Gillian Weir, who played in the church in June 1991 to launch the Waitangi Foundation Gillian Weir Fellowship.



Closeup of the console
(in the balcony, near
the pillar at the right in the larger photo)

Inside this issue

Centre President’s Message *Musings* Joan Egnatoff2
From the Editors *Some thoughts about technique* David Cameron 3
John Scott in Bloomsbury, a bittersweet recollection David Camero..... 4
Annual Meeting and Kick-off Party September 12, 2015 Carol Ramer..... 5
Smile! Souriez! René Peron 6
COMING EVENTS **Bridge St. United Church concerts** 9
St. George’s Cathedral Advent Music..... 10
Supply organists 11
Our advertisers 12

Centre President's Message

Musings from Kingston Centre President Joan Egnatoff



Music expresses that which cannot be said and on which it is impossible to be silent.

Victor Hugo

Since I am not able to convey music in the newsletter so that you can hear it, I will use words!!

This summer I experienced going through a labyrinth. I was not sure what to expect, or what was expected of me. I went in willingly, with an open mind, and a heart ready for whatever was to happen. The labyrinth was created in a friend's yard for a yoga festival. The paths were lined with rocks of various sizes (hand size and bigger), with some spaces between. The centre of the labyrinth was up on a bit of a hill, with a large rock in the middle. The entrance to the labyrinth faced what would be the west at solstice. It was early evening, so the sun was going down, but no sunset, yet. A number of us were walking the labyrinth at the same time. We were told we could take a rock which was at the entrance to the labyrinth if we wanted to, and could set it down at any time.

We each took a rock and proceeded into the labyrinth. The first thing I noticed was the silence! No one spoke - it seemed like a holy place! It gave me a chance to pray, reflect, or let my mind wander, and enjoy being outdoors. I suppose there were sounds of birds, (there were chickens in a run nearby), and other things going on, but I was not aware of them. Walking the maze was a time for reflection. The rock in my hand was, for me, a reminder of burdens or concerns I had. As I turned the smooth rock over in my hands, I thought about these struggles, and, consciously, after prayer, I set it down, in between two other rocks, and let it go!

There was a feeling of release, as I walked with lighter feet, with no particular thoughts in mind, other than continuing the pilgrimage through the labyrinth. We encountered a small tree in the path, and a large flat rock to walk over. I marvelled at the big job it must be to mow the grass around all the rocks, and knew it was lovingly taken care of and an important part of the life of this small community.

Afterwards, there was a surreal feeling within myself that was very cathartic. Nothing much had changed, but I felt different, somehow. It was a calming experience for me. I felt ready for the future!!

Well, the future has arrived, as far as organists and church musicians is concerned. Choir programs have begun for the church year, and plans are being made for Advent, Christmas and the Easter Season.

For the Kingston Centre, this is a very important year. We are hosting the 2016 Organ Festival, entitled *I Feel the Winds*, which will be held next July 11 - 14, with organ and choral concerts in various venues throughout the city. People will be coming from across Canada and abroad, and a wonderful program has been planned. It will require all of us to volunteer in some capacity to make it successful. I hope you are ready to help make it a positive experience for everyone who attends. Please put the dates on your calendar. We will be needing you!! We will be calling on you!!

We began our fall season with a Meet and Greet and AGM, held at the home of Fran Harkness and David Cameron (see page 5). While not as well attended as we would have liked, we all had a good time. Our next event will be a College Service to recognize the beginning organ students who have

received an organ scholarship. It will be held on St. Cecilia's Day, November 22, 2016. Watch for more details in coming emails. If you'd like to sing, contact David Cameron (see addresses, page 12)

Also, we are looking for someone to act as the secretary for the Executive. If that is something you feel you can do, please let me know.

At any rate, please be ready to say, 'Yes', when asked for next July !! If we all work together this year, the Festival will be a memorable one!!

From the Editors: Some Thoughts about Technique David Cameron

“Always use your brain before you use your feet or fingers”!!

(Jennifer Bate, <http://www.theladyorganist.com/five-questions-for-jennifer-bate/>)



Every organ teacher's nightmare ?

In the August, 2015 edition of *The American Organist*, the distinguished British organist and teacher Anne Marsden Thomas writes her usual column, analyzing an organist's best approach to a piece in the standard repertoire. This time she suggests effective interpretative and preparation skills for Bach's familiar Schübler chorale, *Wachet auf, ruft uns die Stimme*. What particularly caught my eye was a sentence late in the article, which says that at each release, you should bring your finger or foot "to the surface of the key, and then move across the keys to the next position; *avoid aerial journeys of the hand or foot*". (ed. italics)

This reminded me forcibly of my own teacher Douglas Bogle's repeated injunction to "let the key push you up" – meaning both that we should play with minimal muscular tension, and also that releases are to be conscious, deliberately timed, and involving as little physical effort as possible. The physical facts are that, after holding a key down, there's a complex series of actions: (i) release the muscular contraction which has kept the key depressed; (ii) relax or raise the finger – or let it be raised--to release that key; (iii) cover the next key or chord with suitable fingers; (iv) depress the next key.

Notice two things about this sequence. First, if the finger is deliberately raised *above* the key, the contraction of at least one muscle is required, but if the finger simply rides up with the key springs, little muscular effort is needed. Second, if the finger and hand are raised higher than the keyboard surface, there is a cost both in muscular effort and in time, because it takes time to ascend above the keys, and then to drop back to them. This affects the timing both of the release, and of the following attack; and as we know, the effect of delicately controlled releases on phrasing and articulation simply can't be exaggerated,

Flamboyant gestures which raise the hands high above the keyboard, or the stomping of pedals as if there were points awarded if you break a key! often have a terrible effect on two critical aspects of organ playing. First, they make for wrong notes, because contact with the keyboard has been broken during the approach to the next note or chord. Second, and even worse, they destroy the fine control of note releases, so that the timing of articulations and other breaks is impaired. This is not to say that

there is no place for vigorous attacks, which sometimes feel weakened if the hands aren't raised before striking. But these are for special occasions, and generally work best for the player who already has a well-developed, even a virtuosic technique.

Watch the late John Scott (see following article) playing one of my favorites. Bach's *Nun komm' der Heiden Heiland*, BWV 659. The organ is the Taylor and Boody tracker in the West Gallery of St. Thomas' Church, Fifth Avenue, New York City. Notice particularly the economy of gesture, and the close contact with the keys, in his eloquent playing at <https://www.youtube.com/watch?v=gQ-7caubYk>

Concluding the article we quoted at the beginning of this essay, Anne Marsden Thomas reiterates what cannot be said too often: use a metronome to control the slow learning of notes, and the gradual increase to performance speed when they are learned; and work to master individual parts, pairs of parts, and sections with hands and feet together. Play as slowly as necessary: *don't practise wrong notes!* And your mastery of the piece, and the instrument, will grow gradually into security!

John Scott in Bloomsbury, a bittersweet recollection

David Cameron



We have alluded above to your editors' wonderful trip to the UK this summer, and this *Newsletter* opens with pictures of the Binns organ in Bloomsbury Central Baptist Church in London. There, on July 25, we heard a splendid recital by John Scott, in itself an exciting memory. That memory is made still warmer by the cordial hospitality of Bloomsbury's organist Philip Luke, and his enthusiastic concert committee. But it all takes on a sombre cast in view of John's death two weeks later.

Born in 1956, John Scott reached the highest levels of our profession on both sides of the Atlantic, as Organist of St Paul's Cathedral in London from 1990 to 2004, and then at St Thomas Church, Fifth Avenue in New York City, until his death aged 59, on August 12. I had met him online, exploring the possibility of his being a featured artist at next summer's *I Feel the Winds* Festival here in Kingston. In the end that didn't work out, and we hoped that he could come here on some later occasion. Now, alas, that cannot be.

His very effective programme in Bloomsbury began and ended with music by Prokofiev, arranged for the organ:

March, from *The Love of Three Oranges* (arr. Guillou)
 Prelude and Fugue in G major, BWV 541
 Chorale, No. 2 in b minor
Méditation (transcribed by Maurice Duruflé)
Concert Fantasia
Pastorale
Toccata (arr. Guillou)

Sergei Prokofiev
 J. S. Bach
 César Franck
 Louis Vierne
 Edwin H. Lemare
 Peter Racine Fricker
 Sergei Prokofiev

He was a splendid player, and a nice man. We are truly poorer for his loss.

The stoplist of the Bloomsbury Central Baptist organ, a notable example of what can be achieved at reasonable cost, by the thoughtful use of good older pipework.

Bloomsbury Central Baptist Church, Shaftsbury Ave., London

B. C. Shepherd & Sons, 2006, using pipework by J. J. Binns (1855-1928)

Great

Bourdon 16
Open Diapason 8
Stopped Diapason 8
Flauto Traverso 8
Dolce 8
Principal 4
Harmonic Flute 4
Octave Quint 2 2/3
Fifteenth 2
Mixture 4rks (15, 19, 22, 26)
Double trumpet 16
Trumpet 8
Clarion 4
Swell - Great
Choir – Great

Swell

Tremulant
Geigen Principal 8
Lieblich Gedact 8
Viol d' Orchestre 8
Voix Celeste 8
Geigen Principal 4
Lieblich Flute 4
Fifteenth 2
Mixture 3rks (15, 19, 22)

Bassoon 16
Horn 8
Clarion 4
Oboe 8
Vox humana 8
Swell Octave
Swell Sub-Octave
Swell Unison Off

Choir (enclosed)

Tremulant
Salicional 8
Gedact 8
Principal 4
Wald Flute 4
Piccolo 2
Larigot 1 1/3
Flageolet 1
Sesquialtera 2rks (12, 17)
Sharp Mixture 3rks (22, 26, 29)
Clarinet 8
Unenclosed
Trompette 8
Tuba 8

Swell - Choir
Choir Octave
Choir Sub-Octave
Choir Unison Off

Pedal

Sub Bass 32
Open Diapason 16
Bourdon 16
Dulciana 16
Principal 8
Bass Flute 8
Fifteenth 4
Octave Flute 4
Twenty Second 2
Sackbut 32
Trombone 16
Bassoon 16 (Swell)
Trumpet 8 (Great)
Clarinet 4 (Choir)
Swell - Pedal
Great - Pedal
Choir - Pedal

See more at: http://bloomsbury.org.uk/music/page/church_organ/#sthash.Y5UJd9Zh.dpuf

Annual and Kick-off Party, September 12, 2015

Carol Ramer

An enjoyable evening was had at the home of Fran Harkness and Dave Cameron on Saturday September 12th. There were 10 members present as well as 4 guests/spouses. We reviewed the last year of activities in the Kingston Centre and looked ahead to events in 2015-2016.

Reports were received from the President, Joan Egnatoff, *Newsletter* editor Fran Harkness in her capacity as Centre Treasurer, Jill Mingo, co-chair of the 2016 Organ Festival "I Feel the Winds", and Scholarship Secretary Bev Koski.

The Nominating Committee reported that we are lacking a Secretary for the Executive, so keep this in mind. If you can think of someone, including yourself, for this important position, please call or email Joan at 613-634-3341 or joane@kingston.net.

Members are reminded that next summer's Festival of Music is to be held July 11-14. Terry Head and his Hospitality Committee are busy getting ready to receive registrations, and the Festival



Potluck dinner at the Centre AGM. L foreground, John Uttley
L to R David Cameron, Terry Head, Michael Capon, Bev
Koski, Carol Ramer, & Gord Ramer in hall with drinks!

(Photo by Charles Walker)

Committee, headed by Michael Capon and Jill Mingo, has been meeting regularly. Plans are in place for the recitalists, workshops and other activities (see <http://kingstonfestival2016.ca>). Bev Koski is also Chair of Communications, and her committee has put together information for the public, as well as promoting the Festival nationally and at AGO conventions in the US. As the above link shows, Webmaster Charlie Walker has done a fantastic job!

Consider seriously taking part as a volunteer, and/or registering as a delegate. There will be plenty of things to do, interesting people to meet, and wonderful music to enjoy.

The meeting ended with a lovely pot-luck dinner and a good visit with our friends in the Centre. Thanks go to Dave and Fran for hosting this event!

Smile! Souriez!

by René Peron



Louis XIV, Roi de France, by Louis Mignard

At times, we musicians are apt to take ourselves much too seriously. Over eons a dispute has existed concerning the true origins of a now quasi sacred song/hymn for those of us born within the British sphere of influence, namely that of God save the King/Queen. Wikipedia and Google offer us the reasoning of scholars such as Percy Scholes, among others, and yet when one has read all the data and opinions one is still left with an uncertainty. It being left to each of us to draw one's own conclusion, why not smile at our foibles and enjoy the following story:

It all begins in January of 1686 when Louis XIV falls ill. It would seem that he was pricked when he sat on a feather from the cushions that garnished his carriage thus creating an abscess at his anus, an abscess which should have been lanced immediately in order to prevent infection of the wound. However, the King's doctors, frightened at the idea of putting a hand to the monarchy's fundament, chose a gentler medical approach in the form of ointments. Sadly, said methods had no effect and for some four months the royal pain never ceased.

Towards the fifteenth of May, the surgeons, scared out of their wits, surmised that a fistula existed and a general panic followed. Finally, Felix de Tassy, the King's primary surgeon, decided to make an incision for which he "invented" a special small knife, a veritable jewel, its blade covered with a coating of silver. Five months were nevertheless needed to fabricate this little jewel. The operation took place on November 17 - without the benefit of anaesthetic! Two more incisions would be required to close the

wound in order to heal. Finally, at Christmas 1686, it was possible to declare that the king was definitely out of danger.....as well as to bring an end to rumours which were being propagated in foreign lands to the effect that Louis XIV was on his death bed.

As soon as the happy end to the procedure became known, prayers were recited throughout the kingdom and the dames de Saint Cyr (founded by Mme. de Maintenon who had become the king's morganatic wife) decided to compose a hymn in celebration of the king's healing. The Mother Superior, Mme. de Brinon (Mme. De Maintenon's niece) wrote a few tame verses which she passed on to Jean-Baptiste Lully to be set to music:

*God save the king!
Long life to our king!
Long live the king.
May he be victorious, happy and glorious!
May he have a happy reign and the support of the heavens!*

The demoiselles de Saint Cyr adopted the custom of singing this small circumstantial hymn each time the king came to visit their school. Thus it was that on a day in 1714 George Frideric Handel, on passing through Versailles, heard this hymn, finding it so nice that he made immediate note of the words and music. Following which he went to London where he asked a clergyman named Carrey to translate Mme. de Brinon's short verse. The good father proceeded immediately and wrote the following words which would be heard the world over:

*God save our gracious King,
Long life to our noble King,
God save the King!
Send him victorious
Happy and glorious
Long to reign over us,
God save the King!*

Handel expressed his thanks and immediately went to the court where he offered to the King (as though it was his own creation) the demoiselle de Saint Cyr's hymn. Very flattered, George I congratulated the composer and declared that from then on *God save the King* was to be performed during official ceremonies.

Thus it is that this hymn, which appears to be very British, was born from the collaboration of:

- a French lady (Mme. de Brinon);
- an Italian (Jean Baptiste Lully or Lulli) naturalized as a Frenchman;
- an Englishman (Carrey);
- a German (George Fredrich Handel or Händel) naturalized as British
and.....
- a French posterior, that of his Majesty Louis XIV.

A truly European hymn in fact! Should Louis XIV not have inadvertently stuck a feather in his behind, what would be the British hymn nowadays?.....

Will you ever be able to listen to *God save the Queen* and not think of that little feather?

Ah yes, French logic!

Parfois nous, musiciens, nous nous prenons trop au sérieux. Depuis nombre d'années des différends ont existé en rapport avec l'origine d'un chant/cantique devenu quasi sacré chez nous qui sommes nés en la zone d'influence de la Grande Bretagne, soit le God Save the King/Queen. Wikipedia, Google nous présentent le raisonnement d'érudits tels que Peter Scholes parmi tant d'autres; toutefois, ayant lu toutes ces données l'on se retrouve dans l'incertitude. Puisqu'il est laissé à chacun de nous d'établir sa propre conclusion pourquoi ne pas sourire de nos

points faibles et prendre plaisir en l'histoire qui suit :

Tout commence en janvier 1686, où Louis XIV tombe subitement malade. Il semble qu'il se soit piqué en s'asseyant sur une plume des coussins qui garnissaient son carrosse, déclenchant un abcès à l'anus, qu'il aurait fallu immédiatement inciser pour éviter que la blessure ne s'infecte. Mais les médecins du roi, épouvantés à l'idée de porter la main sur le fondement de la monarchie, optèrent pour des médecines douces, type onguents. Ces méthodes ne donnèrent aucun résultat et pendant 4 mois les douleurs royales ne cessaient pas !



Le Château de Versailles, Louis XIV's palace

Brusquement, vers le 15 mai, les chirurgiens, verts de peur, soupçonnèrent l'existence d'une fistule. Ce fut l'affolement général. Finalement, le 1er chirurgien Félix de Tassy (appelé simplement FELIX) décide d'inciser et "invente" un petit couteau spécial, véritable pièce d'orfèvrerie dont la lame était recouverte d'une chape d'argent. Mais il fallut encore 5 mois pour fabriquer ce petit bijou...L'opération eut lieu le 17 novembre - sans anesthésie ! Il faudra encore 2 autres incisions (la plaie ayant du mal à se refermer pour cicatriser) pour qu'enfin à la Noël 1686, on puisse déclarer que le roi était définitivement sorti d'affaire...et mettre fin aux rumeurs qui, à l'étranger, se propageaient disant que Louis XIV était à l'agonie.

Dès l'heureuse issue de l'intervention connue, des prières furent dites dans le royaume et les dames de Saint Cyr (création de Mme de Maintenon devenue épouse morganatique) décidèrent de composer un cantique pour célébrer la guérison du roi. La supérieure, Mme de Brinon (nièce de Mme de Maintenon) écrivit alors quelques vers assez anodins qu'elle donna à mettre en musique à Jean-Baptiste Lully:

Grand Dieu sauve le roi !
 Longs jours à notre roi !
 Vive le roi . A lui victoire,
 Bonheur et gloire !
 Qu'il ait un règne heureux
 Et l'appui des cieux !

Les demoiselles de Saint Cyr prirent l'habitude de chanter ce petit cantique de circonstance chaque fois que le roi venait visiter leur école.

C'est ainsi qu'un jour de 1714, le compositeur Georg Friedrich Haendel, de passage à Versailles, entendit ce cantique qu'il trouva si beau qu'il en nota aussitôt les paroles et la musique. Après quoi, il se rendit à Londres où il demanda à un clergyman nommé Carrey de lui traduire le petit couplet de Mme de Brinon. Le brave prêtre s'exécuta sur le champ et écrivit ces paroles qui allaient faire le tour du monde :

God save our gracious King,

Long life our noble King,
 God save the King!
 Send him victorious
 Happy and glorious
 Long to reign over us,
 God save the King !

Haendel remercia et alla immédiatement à la cour où il offrit au roi - comme étant son oeuvre - le cantique des demoiselles de Saint Cyr. Très flatté, George 1er félicita le compositeur et déclara que, dorénavant, le "God save the King" serait exécuté lors des cérémonies officielles.

Et c'est ainsi que cet hymne, qui nous paraît profondément britannique, est né de la collaboration :

- d'une Française (Mme de Brinon),
- d'un Italien (Jean-Baptiste Lully -ou Lulli-) naturalisé français,
- d'un Anglais (Carrey),
- d'un Allemand (Georg Friedrich Händel -ou Haendel-) naturalisé britannique, et
- un fondement français, celui de sa Majesté Louis XIV.

Un hymne européen, en fait !

Si Louis XIV ne s'était pas mis par mégarde une plume dans le fondement, quel serait aujourd'hui l'hymne britannique ?.....

Pourrez-vous désormais écouter God save the Queen sans penser à cette petite plume ?

Eh bien, la logique française!

Coming Events



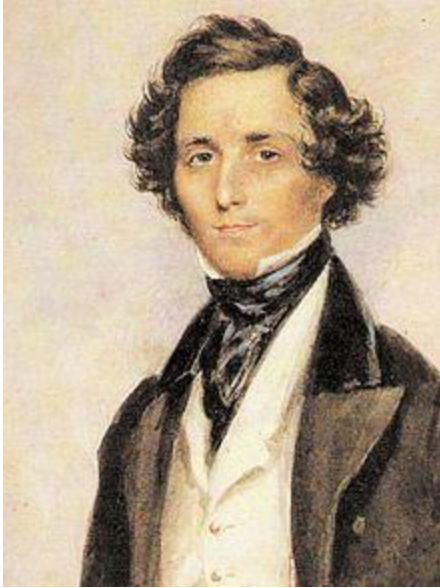
In Belleville, the final two concerts of the 2015 Concert Series, celebrating Bridge Street United Church's 200th Anniversary year, are fast approaching.

On **Saturday, October 3 at 7:00 pm**, Bridge Street United Church will welcome **Janette Fishell**, head of the organ department in the Jacobs School of Music at Indiana University. Janette is a recitalist and teacher of international standing and recently was a juror for the Canadian International Organ Competition. Janette will be performing a wonderful concert featuring the works of Petr Eben, J.S. Bach, Joseph Rheinberger, Robert Schumann, Ethel Smyth, Horatio Parker, and Dudley Buck.



Tickets will be available at the door (\$25.00/adults and \$15.00/students), or online at www.bridgestreetchurch.com, or by calling 613-962-9178.

Felix Mendelssohn-Bartholdy, *Elijah*



The final concert of the concert series will feature Mendelssohn's glorious oratorio, *Elijah*. On **Saturday, November 7 at 7:00 pm**, members of the Bridge Street United Church choir, along with choristers from the community will be joined by Elizabeth McDonald-soprano, Andrea Ludwig-mezzo soprano, Robert Martin-tenor, and Chad Louwerse-baritone. William Maddox, former organist at Bridge Street United Church will be returning to play organ for the oratorio along with Kenneth Erskine on timpani, and conducted by Terry Head (*see pictures below*).

Tickets are on sale until October 16. (\$30.00/adults \$100.00/family). Tickets after October 16 and at the door are \$40.00/adults \$30.00/students. Online at www.bridgestreetchurch.com or by calling 613-962-9178



OCTOBER 18 Choral Evensong

Choral Evensong will be sung at St. George's Cathedral on **Sunday October 18** at 5pm. The Cathedral Evensong Choir will sing music by J.S. Bach, William Harris, and Richard Ayleward.

THURSDAY NOVEMBER 26 Advent Concerts

St. George's Cathedral Advent Concerts begin on **Thursday November 26** from 12:15pm to 12:50pm with Ottawa organist Mark Himmelman performing. The concerts will continue on Thursdays through December 17: December 3, to be announced; December 10, singers Georgiana Stewart and Holly Gwynne-Timothy; and December 17, Valery Lloyd-Watts and Clare Gordon, pianists. Admission is free, with a voluntary offering collected. Join us for a mid-day musical interlude!

NOVEMBER 29 Advent Carols

An Advent Candlelight Procession with Carols will take place at St. George's Cathedral on Sunday November 29 at 5pm. As well as leading the congregational singing, the Cathedral Adult, Teen, and Children's Choirs will sing a selection of Advent music. Join us as we celebrate the beginning of the Advent season!



The service symbolizes the journey from Advent to Christmas, from the Old Testament to the New, from darkness to light. Beginning in darkness, candles are gradually lit as the choir travels through the sanctuary, singing in different locations, until the building is filled with light and music.

DECEMBER 20 Christmas Lessons and Carols

A Service of Christmas Lessons and Carols will take place at St. George's Cathedral on Sunday December 20 at 5pm. As well as leading the congregation in singing favourite Christmas carols, the Cathedral Christmas Choir, Teen Choir, and Children's Choir will sing a selection of Christmas anthems. Join us as we celebrate the Christmas season!

Organist vacancy *Strathcona Park Presbyterian Church, 244 McMahon Ave.,*
requires an organist at least temporarily, after the retirement of their organist of 14 years.
Choir has 12 members, occasionally augmented. Allen organ. Call Mr. Ronald Justus 613-329-2507.

SUPPLY ORGANIST Joan Egnatoff is available for occasional services or other occasions.

joane@kingston.net or telephone 613-634-3341

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 the digital version is sent free of charge to all members of the Kingston Centre of the RCCO and to current scholarship holders. Black-and-white hard copy will be sent on request to others on payment of an annual subscription of \$10.00, sent to the Centre Treasurer, Fran Harkness, 34-100 Medley Court, Kingston, ON K7K 6X2. Cheques should be made payable to *RCCO Kingston Centre*.

Deadline for all submissions **to the December, 2015 Newsletter, November 30, 2015.**

Kingston Centre RCCO Officers 2014-2015

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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

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RCCO National Website <http://www.rcco.ca/>

Pipechat <http://www.pipechat.org/>

PIPORG-L <https://www.google.com/webhp?hl=en&tab=mw#hl=en&scient=psy-ab&q=piporg-l>

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

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/>