



Redpath Hall, McGill University, Montréal



On the lower campus of McGill University, near the Sherbrooke St. entrance facing downtown Montréal, stands Redpath Hall. The building was constructed in 1893 as the university library; in 1986 the Reading Room came under the management of the Schulich School of Music and it is now used as a concert hall. In this room, in 1981, Helmut Wolff installed a very specialized pipe organ—Canada’s only replica of a French Classical instrument, the kind of organ for which Couperin, Marchand, Daquin and their fellows composed.

The organ includes such 18th-century features as a short-compass *Récit*, and the short-keyed, F compass French pedalboard. Following the developments of the later 18th century in French organ-building, the *Pédale* does include some 16’ registers—which Couperin’s organ would not have—and a German-style pedalboard can replace the French one, allowing for a broader repertoire.

On this organ, at 7:00pm on Saturday, Feb. 18, our friend Mark McDonald, who played such an important role in the *I Feel the Winds* Festival and Student Academy last summer, will give a lecture-recital, completing his work for the McGill doctorate. Mark’s topic will be the 1981 *Livre d’orgue* by the Swedish composer Bengt Hambreus, who ended his career teaching at McGill, and wrote the four-volume *Livre* in anticipation of the completed Redpath Hall organ. See the complete stoplist on Page 5.

Anyone interested in travelling to Montréal to hear and support Mark on Feb. 18 should call or email David Cameron at 613-549-7125 or charles.david.cameron@gmail.com.

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Centre President's Message

Michael Capon

I want to start by wishing you a happy and blessed Christmas. Remember to take time to relax and enjoy the season!



Once the dust has settled, we'll enjoy getting together to unwind with the Twelfth Night party on Friday January 6th. One of the most important goals of the college is to foster the community of organists, to enable us to support each other. Come to the party not just for yourself, but also for the sake of the others in the college. Building a community takes effort and is immensely rewarding. We need each other.

Make sure your calendars are marked for the Saturday February 11 concert by Matthieu Latreille, Francine Nguyen-Savaria at 4pm at St. George's Cathedral. The concert will be about an hour long, followed by a reception. We will want your support in helping to sell tickets, so stay tuned!

Finally, a big thank you to David Cameron and all those who helped organize the College service on November 13th. It was a wonderful celebration of organ music, choral music, organ scholarships, and the college itself.

Michael Capon

From the Editors: Let the record show . . .

David Cameron

There's an apocryphal story, told I think by Arthur Rubinstein in his autobiography (time commitments just now prevent me rereading it to find the exact quotation). In it Rubinstein recounts how he couldn't attend a colleague's concerto concert, but he was free for the dress rehearsal. So he was seated alone in the auditorium, listening to the rehearsal, when the music reached an extended orchestral passage. His colleague leapt off the stage and rushed back to him, hissed "Arthur! How does it SOUND?" and then rushed back to the stage to be in time for his next entry, not waiting for a reply!



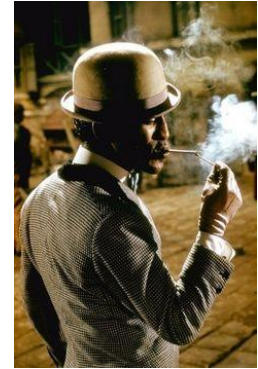
What does the audience expect? Or deserve?

But it's a crucial question, isn't it? Whether in church or in concert, we present music to our congregations or listeners. People come expecting to be enriched in some way, to have their emotions moved, to glimpse beauty and a kind of truth, to have their worship supported and enhanced. Too many flaws can spoil their experience. It would be salutary if we could hear our work with their ears.

Of course that's impossible. We can't bring to the music everyone else's past experience, or their mood of the moment, or their specific expectations. But nevertheless with modern recording technology we

can hear our own work with considerable fidelity. Recording one's work, and playing it back at leisure (but preferably with a score in hand, and a pencil), can often be a pleasant surprise: it sounds a whole lot better than we thought it did! For those with limited self-confidence, and perhaps limited experience as well, it's remarkably encouraging to find out that it doesn't sound all that bad. To find out, we need to make a habit of recording our work, and listening to the recordings.

Of course this can lead to a kind of illusion: we can too easily believe that "OK is good enough", and – and here's the real trap – that our listeners are easily satisfied, and probably don't care anyway. As the likeable villain in Gershwin's *Porgy and Bess* sings, "It ain't necessarily so". I don't know how many times in my career listeners showed an unexpectedly acute awareness of the music and its presentation. Sometimes people with real musical authority turn up where you least expect them: colleagues, teachers, musicians in other genres. Very likely, your congregation – even more certainly, your concert audience – includes serious, perhaps highly trained lovers of music. They may be a small minority, but it would be a travesty to satisfy everybody--except those who really care!



Sammy Davis Jr.
as Sportin' Life

What does this imply for us? First of all, it may be admirable to undertake something really hard. Pianists may want to play the *Waldstein*, and choirs may aspire to the *B Minor Mass*. But as responsible performers, we should care about the *cognoscenti* among our listeners. The kind folks who always say, "The music was wonderful!" even when we know very well that it wasn't, will be happy anyway. But for those who listen with more attention, we shouldn't bite off more than we can readily chew. The odd wrong note probably doesn't matter too much, but unconsidered, shapeless, unrhythmic, stylistically false performances are very trying for listeners who care. By recording ourselves, we can head off these occasions – or at least prevent them from happening more than once!



Beyond that, we have a duty to be expressive. Ideally, we can study the composer's piece, and figure out just how it should be shaped and paced; if it is sung, we can work out how the music is designed to support and enrich the text. We can listen to good performances on line (but note that there are some pretty dreadful ones there, too). Then we can find ways to share that understanding with our listeners. We definitely shouldn't be satisfied with a mere presentation of notes, more or less correct and in time. If music isn't *meaning* something, just how is it different from a particularly protracted noise?

The Olympus LX-10
During the recent
College Evensong
we ran two of
these – one at the
rear for ambience,
one at the front for
closeups.

And this brings us back to listening. Between them, your editors have many, many years' experience, trying to make our music clear and expressive – in our early years in simple ways, we hope with growing sophistication and success as our work matured. For many years both of us have recorded not just performances, but especially rehearsals – recording mainly not for some future archival use, but for immediate consideration. Listening and note-taking, we can find better ways to do things tomorrow or next week. We can economize precious rehearsal time, and make sure that something significant doesn't get overlooked.

Nothing is as illuminating as hearing your work from "out front", as an audience or congregation does; and few things are more exciting than being able to make next week's music somehow more effective than this week's.

Highly sophisticated digital recorders are now quite inexpensive. Indeed, many of us can probably record extended performances on the phones we carry with us (but don't listen to them on your phone, or your digital recorder, except with quite high-grade earphones. A decent sound system is really the best way to share the listener's experience). I wrote to the PIPORG-L chat list, to find out what equipment other musicians are using, and from several replies here's a short list, each highly recommended by one or more musicians, with current prices from Amazon.ca :

| | | |
|---|-------|----------|
| Zoom H4N mp3 or WAV formats internal mics | Price | \$222.99 |
| TASCAM DR-05V2 Portable Digital Recorder internal mics, WAV format | " | \$109.99 |
| Olympus DM-620 Recorder 3 mics (not checked by known musician) | " | \$149.47 |
| Edirol R-09 High-resolution http://www.pashop.com/products/detail/Edirol/R09HR/ | | \$359.20 |

There are also phone apps, about which we have no reports – but they sound promising:

For Android

[Audio Evolution Mobile](#) Requires: Android 2.2 and up Price: \$7.49 USD

Developer: [eXtream Software Development](#)

[Miidio Recorder](#) Requires: Android 2.1 and up Price: FREE!

Developer: [Miidio](#)

For iPhone

PureAudio Live Recorder by Andrea Electronics \$2.99 USD

Go to <http://www.andreaelectronics.com/pureaudio-live-for-ios-devices/>

And remember ...



A Sad Occasion . . . and an Opportunity Opus Two Music in Kitchener is closing!

Dave Knarr, co-owner of the excellent Opus II music shop in Kitchener, has emailed the following:

Hello David:

We need to close in February. So we are offering 50% off all in-stock choral materials.

All organ/piano repertoire is at 40% in November and 50% in December.

We are keeping our website up to date so that if you cannot come in we could ship to you.

Have a look at <http://www.opus-two.com>

Please let your fellow RCCO members know of this special event.

Dave



Look at all the good things on the shelves at Opus II!

For anyone wanting to buy organ or choral music (or other music and books as well) this is a very rare opportunity. An early visit to their website is strongly recommended!

Redpath Hall, McGill University

(continued from Page 1)

Composition sonore / Stop List**II. Grande-Orgue**

| | |
|---------------|--------|
| Bourdon | 16' |
| Montre | 8' |
| Bourdon | 8' |
| Prestant | 4' |
| Grosse Tierce | 3 1/5' |
| Nazard | 2 2/3' |
| Doublette | 2' |
| Tierce | 1 3/5' |
| Fourniture 2' | IV |
| Cymbale 1/2' | III |
| Cornet | V |
| Voix humaine | 8' |
| Trompette | 8' |
| Clairon | 4' |

I. Positif

| | |
|-----------------|--------|
| Dessus de flute | 8' |
| Bourdon | 8' |
| Prestant | 4' |
| Nazard | 2 2/3' |
| Quart de nazard | 2' |

| | |
|---------------|--------|
| Tierce | 1 3/5' |
| Larigot | 1 1/3' |
| Fourniture 1' | III |
| Cymbale 1/3' | II |
| Cromorne | 8' |

III. Récit

| | |
|----------|-----|
| Bourdon | 8' |
| Prestant | 4' |
| Cornet | III |
| Hautbois | 8' |

Pédale

| | |
|---------------|--------|
| Bourdon | 16' |
| Flûte | 8' |
| Gros nazard | 5 1/3' |
| Flûte | 4' |
| Grosse tierce | 3 1/5' |
| Flûte | 2' |
| Bombarde | 16' |
| Trompette | 8' |
| Clairon | 4' |



This picture of a 1609 French console (from Wikipedia) shows the short-keyed French baroque pedalboard, beginning on low F; a similar one is available at Redpath Hall. A modern C-compass pedalboard is also available.

The College Service Brad Mills

The Kingston Centre of the RCCO hosted its annual College Service and Scholarship Ceremony with an Evensong on Sunday November 13, 4:30 p.m. at St. Paul's Anglican Church in Kingston.

Damien Macedo presented a lovely set of voluntaries before the service with music by Böhm, Vaughan Williams, J.S. Bach and Buxtehude.

The Officiant and Homilist was the Rev'd Kris Michaelson, Chaplain of the centre and incumbent at St. Paul's. Dr. Aurora Dokken provided the service accompaniment.

The choir, directed by Dr. David Cameron, consisted of choir members from St. George's Anglican Cathedral (Michael Capon, Music Director), St. Mary's Roman Catholic Cathedral (Catherine Helferty, Music Director), Chalmers United

Church (David Melhorn-Boe, Minister of Music), Sydenham United Church (Glen Thompson, Director of Music), St. Andrew's Presbyterian Church (John Hall, Director of Music), Cantabile Choirs (Mark Sirrett, Artistic Director), Kingston Choral Society (Ian Juby, Chorus Master), Kingston Chamber Choir (Gordon Sinclair, Artistic Director) and Melos Choir (Holly Gwynne-Timothy, Artistic Director).

The Choir repertoire consisted of Choral Preces and Responses by David Cameron, Psalm 98 to an Anglican chant by Thomas Norris, *Magnificat and Nunc dimittis* in D by Herbert Brewer and Purcell's *O God, Thou Art My God*, from which the hymn tune *Westminster Abbey* (Christ is made the sure foundation) is derived.

Eight scholarships were awarded:

| | |
|--|--------------------|
| The Sister Emily Doherty CND Organ Scholarship | Kento Stratford |
| The S. Alec Gordon Scholarship | Melissa Goudescene |
| The Four Winds Presbytery Scholarship | Kathryn Jonker |
| The Four Rivers Presbytery Scholarship | Seamus Kelly |
| The Ted Brown Memorail Scholarship | Rachel Hacault |
| The Sisters of Providence Scholarship | Ann Boniferro |
| The National RCCO Organ Scholarship | Angela Stewart |
| The National RCCO Organ Scholarship | Renata Van Vliet |

Kingston Centre teachers for scholarship students are David Cameron, Michael Capon, Aurora Dokken, Brad Mills and Jill Mingo.

The service concluded with the rousing congregational hymn *Christ is Made the Sure Foundation*, with its tune *Westminster Abbey* taken from the "Alleluia" section of the anthem. The Postlude was J.S. Bach's "Fantasia in G Major", played by Dr. Aurora Dokken.



David Cameron directs the divided double choir, which was too large for the somewhat restricted chancel at St. Paul's. Aurora Dokken is at the organ, behind Fran Harkness who is turning pages.



Participants in the College Service: Back row, Phillip Rogers, Aurora Dokken, Georgiana Stewart, Michael Capon, The Rev. Kris Michaelson, and David Cameron. Second row: Gilda DiCola Mills, Gwen Bergman, Damien Macedo. Front row, scholarship winners: Angela Stewart, Renata Van Vliet, Ann Bonniferro, Seamus Kelly

Do people constantly play your organ, perhaps change your pistons, disarrange your music and use your hymn books to support leaky flower vases? This sign may help!



Our Christmas Offering for our Readers

Editor Fran, in her new incarnation as a violinist, has been playing the Corelli Christmas Concerto in a chamber group. Editor David searched idly one day for an organ version of it. He found one he disliked, and one for sale for more than he wanted to pay, and an 18th-century version by Thomas Billington, for “harpichord, organ (without pedals, of course) or pianoforte”.! So he opened the full score and began to transcribe. Part of the result is on the next four pages, for playing for fun or – who knows? – filling a spot in the holiday season’s music list. The *Allegro* beginning on Page 9 is largely unchanged from Billington, but the rest of the Concerto has been newly transcribed for organ with pedals. Fran has carefully proofread this rather hurried production. Happy Christmas!

Concerto Grosso Op. 6, No. 8

Fatto per la Notte di Natale
Christmas Concerto

Arcangelo Corelli

arr. Thomas Billington (1754-1832)
with revisions by David Cameron, 2016

Vivace **Grave** *Geigen or Principal 8'*

The musical score is presented in three systems. The first system shows the beginning of the piece in 3/4 time, marked **Vivace**. It features a treble and bass staff for the organ, with a dynamic marking of *f*. The second system shows the beginning of the **Grave** section in common time, with a dynamic marking of *p* and the instruction *Gedeckt 8'*. The third system shows the continuation of the **Grave** section, with a dynamic marking of *p* and the instruction *Geigen or Principal 8'*. The score concludes with a double bar line and a fermata.

2 *Gt. & Sw. both full to Mixture* Corelli Christmas Concerto

Allegro

The image displays a musical score for guitar and strings, consisting of five systems of music. Each system is written for a grand staff (treble and bass clefs). The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The tempo is marked 'Allegro'. The score begins at measure 20. The first system (measures 20-23) features a forte (*f*) dynamic. The second system (measures 24-27) includes a piano (*p*) dynamic marking. The third system (measures 28-31) continues the melodic and harmonic development. The fourth system (measures 32-35) features a forte (*f*) dynamic. The fifth system (measures 36-39) includes a trill (*tr*) marking. The notation includes various rhythmic values, accidentals, and articulation marks.

20 *f*

24 *p*

28

32 *f*

36 *tr*

Corelli Christmas Concerto

40

f *p*

44

f *tr*

48

tr

52

tr *p*

56

Corelli Christmas Concerto

4

60 *f*

62 **Adagio**
Man. I *mp*

Man. II *p* *mf* Man. I

8'

65

68 *tr*

If anyone wants the rest of the Concerto—or just the celebrated Pastorale which is its best-known movement—please email David at charles.david.cameron@gmail.com or phone him at 613-549-7125

December Reminders

St. George's remaining ADVENT RECITALS

Thursday, December 8, at 12:15 MICHAEL CAPON, organ.

De Grigny and Bach (Prelude and Fugue in D major, BWV 532)

Thursday, December 15, at 12:15

Duo-pianists VALERIE LLOYD WATTS and CLARE GORDON.

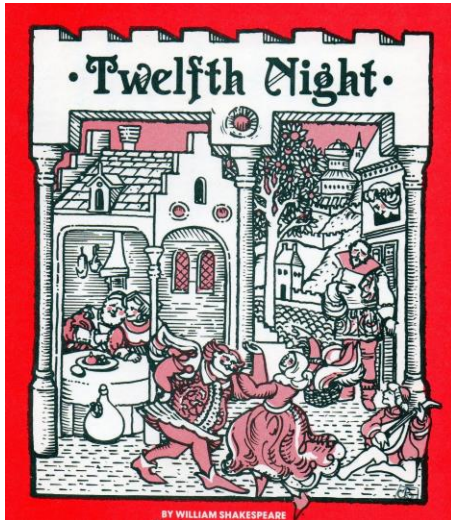
St. George's CHRISTMAS LESSONS AND CAROLS - DECEMBER 18 Sunday December 18 at 5pm. Also the congregational Christmas carols, the Cathedral Christmas Choir, Teen Choir, and Children's Choir, will sing a selection of Christmas anthems.

St. Mary Magdalene, Picton, December 17 The Prince Edward County Ecumenical Choir, directed by Michael Goodwin, Saturday, December 17th at 2 pm. Britten, *A Ceremony of Carols* and Pergolesi *Magnificat*. Tickets \$15 adults and \$5 students.

St. Paul's United Church, Perth, Wednesday, December 27, at 7:00. Brad Mills and Val Leavitt perform a piano-duet version of Tchaikovsky's *Nutcracker Suite*, plus a Carol Sing.

See poster on page 15

Events in the New Year



Friday January 6, Twelfth Night Party 5 Gore Street in the party room on the penthouse floor. The time is 7:30 p.m. Come to either entrance (Gore Street or Earl Street) and buzz 5555 for the penthouse.

Please bring a snack either savoury or sweet to share (it is not dinner), and if you wish, **an entertainment would be very welcome***. Punch, coffee and tea will be provided, but other drinks are "bring your own".

Last year was great fun, lots of laughs and relaxed games and songs etc.

Carol would appreciate an RSVP, either through email or telephone: gcramer@sympatico.ca or 613 547 0378.

And as Michael suggests in his Centre President's message on page 2 – we need you!

So



* Joan Egnatoff will be telling stories – this year, organists' wedding stories! We need some musical contributions, stories, jokes – share some of the things that made you chuckle in 2016!





**Saturday February 11, *Duo Pergulae*
(Matthieu Latreille and Francine Nguyen-Savaria),
will give a concert concert, 4:00pm at St. George's Cathedral.**

The programme includes two works by Mozart transcribed for the organ by Matthieu (Fugue in c minor, K. 426 and Symphony No. 40), plus the Mozart Fantasia, and music by Widor, Tomkins, Messaien, and David Briggs. A reception will follow. Tickets \$15.

We will want your support in helping publicity and ticket sales!

For more information go to <http://www.duopergulae.com/>



**Friday, February 17, Frances Harkness and Michael Capon play Bach's
Concerto for Two Keyboards, BWV 1060, with the Kingston Community Strings
conducted by Wayne Tindale. 7:30 pm at St. George's Cathedral.**



Saturday, March 11: Dave & Friends celebrate David Cameron's 80th Birthday
with a 4:00 pm concert at St. George's Cathedral – proceeds go to Lunch by George.
Separate invitation will follow.



Saturday March 18, 4:00pm, Member/Student concert *Location TBA*



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 **March, 2017 Newsletter, February 28, 2017.**

Kingston Centre RCCO Officers 2016-2016

Centre President: Michael Capon e-mail: organist@stgeorgescathedral.on.ca

Past President: Joan Egnatoff 613-634-3341 e-mail: joane@kingston.net

Vice-President: *vacant*

Recording Secretary: *vacant*

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Mark Dumbrique e-mail: mcdumbrique@gmail.com

Member-at-large: Laurence Rowbotham e-mail laurencerowbotham@sympatico.ca

Advertisements

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

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Nutcracker
Suite

for
Four-Hand Piano

followed by a
Carol Sing

Val Leavitt

and

Brad Mills

Wednesday

December 21, 7PM

St. Paul's United Church, Perth

Donations at the door to YAK
and the Christmas Community Dinner

