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## Centre President's Message

### Michael Capon



Thank you to Mark Dumbrique and Laurence Rowbotham for organizing the recent concert by Matthieu Latreille and Francine Nguyen-Savaria (Duo Pergulae). The duo put on a beautiful performance for the approximately fifty-five people in attendance. We are fortunate to have such fine artists in our midst.

Next up is the "Community of Organists" concert on Saturday March 18 at 3:30pm at St. Andrew's Presbyterian Church, featuring...you! Students and local organists are encouraged to participate, so start thinking about what you'd like to play. Be ready to hear from Bev Koski and Joan Egnatoff, who are organizing the event. A reception will follow. Please encourage your friends to come along as proceeds will go toward our scholarship fund.

Coincidentally, that will be the same day as the closing performance of the Domino Theatre production of "Village of Idiots", a classic comedy by local playwright John Lazarus, in which I'm playing the role of the Rabbi! It runs from March 2 to 18, Thursday to Saturday at 7:30pm. I believe that's called a shameless plug!

Wishing you a good Lenten season, and a Happy Easter!

Michael Capon

## *From the Editors:* The trends indicate . . .

David Cameron

It's hard to second-guess progress. Now and then one reaches a milestone, which suggests a look back over the years, to assess the trends that shaped things then, and to consider how far those trends affect our present reality. For me my eightieth birthday (it still astonishes me, to write this), which will be celebrated with a concert shortly after you receive this, is such a milestone (see page 7).

I think for instance of the musical trends in 1966, when I moved to Kingston. The "baroque" organ – what we would now describe in various ways, but not that one – had reached Canada some years behind the United States, and several decades behind Germany. Complete principal choruses, with a mixture in every division, and lower wind pressures with articulate voicing, were becoming commonplace. I had encountered them first with the 1954 three-manual rebuild, by Schlicker, in Holy Trinity Church, Toronto, where I studied with Catherine Palmer. The church is now surrounded by the Eaton Centre, and that organ has been replaced by the three-manual Casavant tracker which William Wright had built for the now defunct Deer Park United Church.

In 1966 I moved to Chalmers Church in Kingston. Its five-year-old Lawrence Phelps Casavant was similar to the Schlicker: bright choruses, a lean sound, with very bright upperwork, and lots of it: with 41 ranks constituting 29 stops, the 12-rank difference was all in mixtures and one mutation. The organ's 17 ranks of mixtures gave it an exciting brilliance (and still do, especially when the mixtures are properly in tune!). However, with only 6 manual ranks at 8' pitch – and one of them a celeste – creating warm support for the choir, or a welcoming wash of sound for the congregation, could be a challenge.

1961, the year the Chalmers organ was installed, also saw Casavant's first modern tracker instrument. Over two hundred were to follow, including the Deer Park one. There were more trackers from other Canadian firms like Helmut Wolff, Karl Wilhelm, Gabriel Kney, and later Orgues Létourneau and Juget-Sinclair, to name just a few. The trend was toward brilliance, clarity, and responsive touch; Grant Hall at Queen's is a Casavant example.



It was around the same time that I began to study composition with Graham George, head of music at Queen's and a composer I had admired since I'd heard some of his work on the CBC. Graham was a disciple of Paul Hindemith – he had been one of Hindemith's postdoctoral fellows at Yale. His style was crisp, strongly dissonant, but with anchors in melody and tonality which the composers working in serialism in the '60's had frequently mislaid.

We worked away into the 1970's, Graham to continue expanding his substantial *oeuvre*, and me to master something like "the lean, athletic style of Hindemith". Graham often presented his music to his volunteer choirs at Christ Church, Gananoque, and later at Edith Rankin United Church, with very approximate results. With my eight paid singers at Chalmers, including several with perfect pitch, we did a bit better. We even toured an all Graham George program to London and Toronto, with Jan Overduin at the organ. But it was devilish hard work – exciting to hear, but hard to prepare.



“We just have to persevere”, said Graham. “Some time soon the public ear will be used to dissonance, and they’ll feel just as much at home with it as they do now with triads”. This too seemed to be a trend.

So what became of those two powerful trends for church musicians in the sixties? The answer is not as simple as one might think. The “American Classic” organ, with very bright ensembles played through electro-pneumatic action, has passed into history. So has the excessive brightness of its upperwork, and the paucity of its foundation tone. But Organ Reform enriched us all the same: we may seek a warmer, even gentler sound, but we still want complete choruses with mixtures. And if we are lucky enough to build a new organ, it may very well have tracker action, which has proven not only to give the player a closer sense of control, but also to last much, much longer than even the finest electric action. The early stages of the Organ Reform trend went too far, but overall the movement enriched everything we organists do.

As for Graham George’s post-Hindemithian dissonance, it faltered not long after our tour. Even though I later studied with another of Hindemith’s post-docs (Harold Blumenfeld, in St. Louis), by the early 80’s I, like many other composers, had turned back toward tonality. Far from the public learning to enjoy dissonance as Graham predicted, it was the composers who blinked first! But though the best music being written now isn’t saturated with dissonance in every bar with never a triad, like what we wrote around 1970, those efforts freed composers to use a touch of unresolved dissonance anywhere, wherever it’s expressively right. Perhaps more importantly, the major experiments in serialism, the Hindemithian idiom, and other mid-twentieth-century systems, freed composers to take fresh looks at musical texture – if the trends in the 1970’s didn’t exactly cause minimalism, for instance, they did in many ways enable it.

What trends surround us now? Do they look as if they will reshape our musical world irresistibly? It may be so. But probably not completely, or in a form we can now foresee. Hang on, it’s going to be an exciting ride!

## THE TWELFTH NIGHT PARTY

It may have been a special gift, that this year’s Twelfth Night party really was on Twelfth Night. On the evening of January 6 (which is also the Feast of the Epiphany), seventeen members of the Kingston Centre made their way to the comfort of The Royal George’s party room, by the kind invitation of Gord and Carol Ramer. Over the years – and this event has been continued for many years – it has taken place in church basements, parish halls and whatever space was available. The quality of the food and fellowship has always been of the finest, but sometimes the venues were less than ideal.



The Royal George party room

Now for a second year Carol and Gord have invited us to use their penthouse-level party room, with its well-equipped kitchen, grand piano, and comfortable seating. Again it made an enjoyable party even more fun.

Much of the pleasure on these occasions comes from the chance to sit with friends and colleagues, and talk at length. So often our contact with our friends and fellow-members is slightly spoiled, because there isn’t time to enjoy the company of some very interesting people. The Twelfth Night party lets us have that time, and it’s a very valuable part of our year.

Of course there's more to the evening than food, drink (it's BYOB, and most people did), and conversation. Most of our members are performers; that's a large part of what we have in common. But the Twelfth Night party has no organ, and only the roughest possibility of a choir. So members have to perform in new ways.



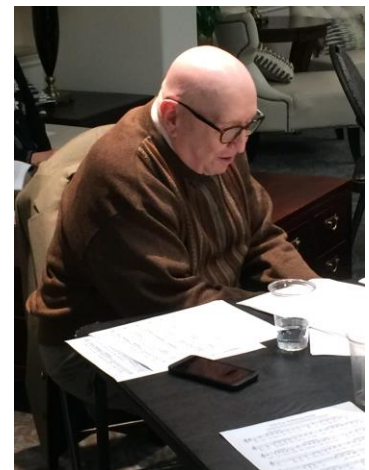
Carol reading a poem greater volume by Michael. Add to this a few good jokes told by Robert Hunter Bell and more poetry (doggerel?) read by Carol, and the audience was well entertained and ready for the delicious food that awaited.

After the reading of a very funny poem by Carol Ramer, who punctuated the program with similar offerings, Joan Egnatoff continued a discussion that she started at last year's party. One of the things that organists have in common is weddings and each one of us has a wealth of experiences that are amusing, if not downright hilarious. Everyone had a story of a bride who was late, whose mother dominated the scene or who chose most inappropriate music.

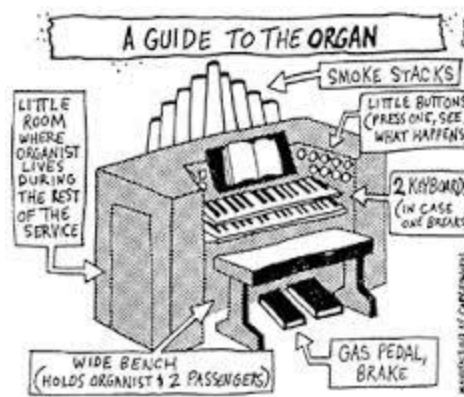
Charlie Walker presented us with a 50 question quiz that was very difficult (who knows what the diameter of the earth is anyway???) and David Cameron produced his usual impossible quiz about the RCCO.

Michael Capon, with Fran Harkness at the piano, sang the Flanders and Swan *Hippopotamus Song*, with everyone joining in on the choruses, urged to ever

If you missed this year's Twelfth Night Party, plan now for next year's. Probable date? Look at Friday, January 5. This is subject to confirmation!



More pictures from the Twelfth Night party: Left, Robert reading; Centre, Charlie introducing his quiz; Michael, who placed first with 17% (it was a fiendish quiz), seated beyond; Dave stumped by Charlie's quiz!



Look for Cary Edwards at <http://www.cleancomedians.com>



Pondering Charlie's quiz; L to R, Bev, Sheila-Rae, Martin, Anke, Jim and Shirley, Dave, Charlie (back to camera), Sharon and Robert, with Gord and Carol standing at the piano. The enigmatic face above the piano did not belong to our group.

## Duo Pergulæ at St. George's Cathedral

by Brad Mills



Francine Nguyen-Savaria and Matthieu Latreille  
(Duo Pergulæ) at St. George's console

The husband and wife organ duo, *Duo Pergulæ* performed at St. George's Anglican Cathedral in Kingston on Saturday February 11 at 4:00 p.m. Matthieu Latreille and Francine Nguyen-Savaria are Canadian organists and choirmasters, currently sharing duties as co-directors of music at Saint Thomas Anglican Church in Belleville, Ontario. Both recitalists in their own right, they are active as soloists, as well as a duo, on the North American scene.

From Hull, Quebec, Matthieu Latreille has studied at the Gatineau Conservatory of Music and the Montreal Conservatory of Music, where he was awarded the *Prix de lieutenant-gouverneur du Québec* in 2007. In 2008, he was the first Québécois to perform the complete organ works of Maurice

Durufié in one single concert. He has won first prize at the Lynnwood Farnam Organ Competition and was selected as one of ten organists to participate in the first edition of the Longwood Gardens International Organ Competition. *La Presse* has described his performance as "brilliant" and confirmed "his qualities as a virtuoso orchestrator and performer".

From Montréal, Quebec, Francine Nguyen-Savaria is a graduate of the Montréal Conservatory of Music. She completed graduate studies at the University of Southern California in 2013. Awards include a second prize at the 2012 Osbourne Organ Competition, the John Goss Memorial Scholarship from the Royal Canadian College of Organists, and the Irene E. Robertson Music Scholarship from the University of Southern California School of Music.

The concert opened and closed with works by Mozart. The opening piece, *Fantasia in F minor*, K. 608, was originally written for mechanical organ in 1791 and arranged for four-hand piano in the 19<sup>th</sup> century. The performers displayed clean articulation and thematic focus in the swaggering French Overture style opening, and lovely relaxed playing on flute stops in the middle andante section.

One of the most exciting pieces on the program was the “Allegro” from Widor’s *Sixième symphonie en sol mineur* performed by Latreille and hand registered by Nguyen-Savaria. The St. George’s organ console is moved to the opening of the chapel for concerts, so audience visibility of the performers (including some wonderful octave pedalling in the grand opening) is excellent. The organ possesses a fine swell box, which was put to good use in the Cavallé-Coll-inspired long crescendos and dynamic contrasts. Latreille was totally in control of all musical elements throughout the unfolding of this dramatic composition.

Another organ duo offering was the nine *Variations on Veni Creator Spiritus*, written by David Briggs, and often included on programs by the American duo Raymond and Beth Chenault. The artful registrations included explorations of the reeds, string celestes, flutes and Great plenum. The eighth variation, “Duo pour pedaliér” for four feet (only) was an audience pleaser!

Nguyen-Savaria’s performance of *Apparition l’église éternel* by Messiaen aptly depicted the image of a great cathedral rising from the mist and then disappearing into nothingness. From the dramatic closed swell opening, through the overarching architecture of long crescendo/decrescendo, to the meditative and hypnotic pedal heartbeat throbbing below the dissonances and open fifths and unisons at the end, the piece was mesmerizing from start to finish.

*Pergulæ* is described in the program notes as “the plural form of the Latin word “*pergula*”, which means “vine arbour” in English, and “la treille” in French; a delightful explanation from a delightful and musical couple, Matthieu Latreille and Francine Nguyen-Savaria.



## Montréal Organ Festival

**A joint presentation by RCCO, AGO Northeast Region, and CIOC**

The deadline is looming! Register for the Festival before February 28 to take advantage of the early bird special registration price!

→ <http://bit.ly/2j4X3kk>

## Coming Events



*Centre President Michael wrote about a shameless plug. Here's another one!*

**Saturday, March 11:  
Dave & Friends celebrate  
David Cameron's 80<sup>th</sup> Birthday**  
with a 4:30 pm concert  
at St. George's Cathedral.

Music by Willan, Telemann, Couperin, Délibes, Bolcom, Wildhorn, and a Cameron retrospective. Participants include Don Davidson, Aurora Dokken, Heather Schreiner and Jason Hawke, Holly Gwynne-Timothy and Gilda DiCola Mills, Janice Coles, Anke Carrington and Chris Scott, Fran Harkness, and Michael Capon – together with a choir of fifty and the Cathedral Chamber Orchestra, directed by David.

**Please no cards or presents!** Instead we'd welcome money or non-perishable food items for *Lunch by George*.

*A separate invitation has been sent to most subscribers. If you didn't receive it please come – you'll be very welcome!*



St. Andrew's Presbyterian Church, interior

**Saturday March 18, 3:30pm, Member/Student  
concert**

A "Community of Organists" concert at St. Andrew's Presbyterian Church

Play if you can – but if not, come and support those who do!

To participate or for more information call or write to  
Bev Koski <koski.beverly@gmail.com>,  
or Joan Egnatoff [joane@kingston.net](mailto:joane@kingston.net) 613-634-3341



### MARCH 19 Choral Evensong



A service of Choral Evensong will be sung at St. George's Cathedral on Sunday March 19 at 5pm. The Cathedral Evensong Choir, under special guest director David Cameron, will sing music by Herbert Howells, Herbert Brewer, John Sanders, and Felice Anerio. The Cathedral is at 270 King St. E. (at Johnson) in Kingston. Call [613-548-4617](tel:613-548-4617) or visit [www.stgeorgescathedral.ca](http://www.stgeorgescathedral.ca). Join us for an evening of spiritual refreshment.

## MARCH 26 Kingston Choral Society

Join the Kingston Choral Society and St George's Cathedral organist Michael Capon on Sunday March 26 at 2:30pm for a remarkable afternoon of music for choir and organ, featuring works by Herbert Howells, Benjamin Britten, C.H.H. Parry, Michael Capon, and more. Experience the vibrant acoustic of St George's Cathedral, filled with the sound of almost 100 voices and the most magnificent organ in the region performing well loved music from Britain, the US and Canada.



### The Choir of Men and Boys of Christ Church Cathedral, Ottawa, In Concert at St. Thomas' Anglican Church, Belleville



The Choir of Men and Boys of Christ Church Cathedral, Ottawa,  
at St. Paul's Cathedral, London

On Sunday March 19th at 4:30 PM, "Music at St. Thomas" will host the Choir of Men and Boys of Christ Church Cathedral in Ottawa, directed by Matthew Larkin. Sacred works from the great repertoire of the late 19th and 20th centuries will be performed, with the programme featuring works by Stanford, Poulenc, Messiaen and Whitacre

For Francine and Matthieu Latreille, directors of music at St. Thomas' Anglican Church, those monthly afternoons of serious music are not only an important cultural offering, but a vital part of St. Thomas' Anglican Church's role in the community. "We want to

challenge assumptions and stereotypes. We think that there will always be a place for classical music. It is not always entertaining, but it is rich, deep, and it touches the soul in a special way. We wish to offer such experiences. It is more than entertainment. What we offer is often considered to be hard-core classical music, but there is something special about high quality and passionate live performances of timeless music." says Francine.

Formed in 1891, the Cathedral Choir of Men and Boys is one of the few remaining choirs of men and boys in North America. The choir has served the national capital community for 125 years, and over the course of that time, has upheld the cathedral tradition of music through liturgical and concert performances locally, nationally, and internationally. The boy choristers themselves hail from throughout the Ottawa area, and are supported by a group of professional singing men who study or work in the city.

The choir has travelled several times to the great cities of the eastern United States, singing to acclaim in Boston, New York, and Washington, and has sung in residence at Edinburgh, Ely, St. Paul's, and Salisbury Cathedrals in Britain, and at Chartres Cathedral and Notre Dame Cathedral in Paris. The choir will return to the UK this coming July, and be in residence at Gloucester Cathedral and Westminster Abbey.



A native of Oxford, Matthew Larkin (FRCCO, D.S. Litt) received his early musical training as a boy chorister in Kingston, and later attended the University of Toronto (as Organ Scholar of Trinity College) and the Royal College of Music. Well-known as a choral conductor, recitalist, accompanist, composer and recording artist, he has served the Anglican Church of Canada in a professional capacity for over three decades, and for the past fourteen years, as Director of Music at Christ Church Cathedral.

Since 2014, "Music at St. Thomas" has fulfilled its artistic mission: sharing with Belleville's community the beauty of great classical music, and the artistry of exceptional and renowned musicians. The Rector of the church, the Rev. Brad Beale, adds: "Beauty is different from taste. There is something about some art works that is unmistakably beautiful. Many people who come to the music series are not familiar with classical music in the first place and would not voluntarily listen to such music on the radio. They have no particular taste for Bach or Beethoven, but attend those concerts and come back. As a matter of fact, Choral Evensong is a growing trend in the Church of England. A lot of people who go to these Evensong services claim to have no religion. Maybe the fact that they are touched by such beauty is enough. There is something about the experience that touches them. They don't need to have language, words, to describe it. Somehow, they are touched just by the beauty of the experience. I think that this is what Matthieu and Francine are trying to do with the music series."

### PROGRAM – 19 MARCH

Peter ASTON (1938-2013) Alleluia psallat  
 Charles WOOD (1866-1926) Hail! Gladdening light  
 Matthew LARKIN (b. 1963) Domine probasti  
 Edward BAIRSTOW (1874-1946) Let all mortal flesh keep silence  
 William WALTON (1902-83) A Litany  
 Charles Villiers STANFORD (1852—1924) Beati quorum via  
 Francis POULENC (1899-1963) Exultate Deo  
 Olivier MESSIAEN (1908-92) O sacrum convivium  
 ANON. (arr. Larkin) Lent prose  
 Eric WHITACRE (b. 1970) Sleep

For more information, please contact: Francine & Matthieu Latreille Telephone: [613.962.3636](tel:613.962.3636)  
 Website: <http://www.stthomasbelleville.ca/music.php> Email: [MusicAtStThomas@gmail.com](mailto:MusicAtStThomas@gmail.com)



### SUPPLY ORGANISTS

**Joan Egnatoff** is available for occasional services or other occasions.  
[joane@kingston.net](mailto:joane@kingston.net) or telephone 613-634-3341

**Catherine Helferty** is available to play for services. Please contact her by email:  
[catherinehelferty@hotmail.com](mailto:catherinehelferty@hotmail.com)

**Murray Baer**, newly arrived in Prince Edward County, and formerly of St. Mary's Anglican Church, Richmond Hill, is available for supply or occasional work in Prince Edward County, Belleville or Quinte West. He can be reached by email at [murray\\_baer@hotmail.com](mailto:murray_baer@hotmail.com) or by telephone at 416-520-5702.

## The Newsletter

The *Kingston Centre Newsletter* is edited by Fran Harkness and David Cameron, 34-100 Medley Court, Kingston, Ontario, K7K 6X2. They may be reached by telephone: 613-549-7125, or by e-mail at either address: [charles.david.cameron@gmail.com](mailto:charles.david.cameron@gmail.com) or [harknessfran@gmail.com](mailto:harknessfran@gmail.com). The Newsletter is published four times a year, in September, December, March and June, and 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 June, 2017 *Newsletter*, May 31, 2017.

## Kingston Centre RCCO Officers 2016-2016

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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.

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