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Centre President's Message

Michael Capon



On a beautiful afternoon in August, Laurence and Beverly Rowbotham hosted our AGM and potluck at their home. During the meeting, as we successfully dodged flying golf balls, we sketched out the program for the year. The Executive later developed further details. Here is the result of our work. Get your calendar out now and reserve these dates:

Sunday evening October 15, restaurant dinner for organists, clergy, and spouses. To encourage your participation, you will receive a **\$10 discount** off your bill. If you work with a clergy person, please invite them early to come along. Details to follow.

Sunday afternoon November 19, RCCO College Service at St. Mary's Cathedral. A celebration of the work of the college, and presentation of organ scholarships.

Friday evening January 5, Twelfth Night Party. A fun post-Christmas evening of food, music, laughs, and dastardly quizzes.

Sunday afternoon February 18, free admission to the Community Suite at the K-Rock Centre for the Frontenacs hockey game

Saturday March 17, all-day Bach marathon for music students, culminating in our Community of Organists Concert in the afternoon, followed by a reception.

Saturday afternoon April 21, Hymn Festival with massed choir

Saturday morning or afternoon May 12, road trip to Napanee

Other events of note:

Sunday October 15, 2:30pm, Felix Hell at the Isabel

Monday October 23, 7:30pm, David Briggs in Ottawa

Saturday November 11, 9am, choral workshop in Perth with Darrell Bryan

Sunday February 18, 4:30pm, David Briggs at St. Thomas Church, Belleville

Thank you again to Laurence and Beverly for hosting our meeting, and to all those who participated in assembling this season's schedule.

It takes hard work to build a community. You can help this work by simply reserving these dates and showing up at the events. See you in October!

Michael Capon



Kingston Centre AGM and Dinner

Fran Harkness and David Cameron

On Sunday afternoon, August 27, the RCCO Kingston Centre held its Annual General Meeting at the lovely home of Laurence and Beverly Rowbotham, in the midst of – actually backing on the water hazard of – the Loyalist Golf Club in Bath. For once in this summer the weather co-operated, and everyone enjoyed the potluck and social time. Having somehow confused the time, despite Michael's comprehensive directions sent to us all, your editors managed to arrive an hour late, missing almost all of the meeting.



In his Centre President's message, Michael has given a full report of the most important business which was carried out: setting up the Centre's program for this season. The meeting was followed by the potluck dinner at 5pm. Having arrived in time for dinner, we can report that as usual at Kingston Centre gatherings, the food was excellent. The company of about twenty organists was – as always – congenial and warmly friendly. The AGM is always a great time to get caught up with friends' lives and activities. Many, many thanks to Lawrence and Beverley Rowbotham for hosting us!

Laurence, with Loyalist Golf Course water hazard – AKA pond – behind him.

Sheila-Rae McDonald, Janine Drinnan, Cathie Secker and Emma Drinnan, with hors d'oeuvres. Janine is Emma's mother and a choral singer and administrator of wide experience in Ottawa, a very welcome guest!



David Cameron, Michael Capon, Jeff Moellman, and Jennifer Roche-Brown

HOW'S THAT AGAIN?

While visiting relatives in Oregon, I commented to my cousin how much later sunset was compared to my home in California. She said she was surprised, since we both lived the same distance from the ocean. I asked her what the distance from the ocean had to do with it. She said it was because that's where the sun sets.

(Anon.)

Montreal Organ Festival 2017

Fran Harkness

I've attended almost every RCCO convention in the past twenty-five years, travelling from one coast to the other, and I can honestly say that the Montreal Organ Festival this summer was in many ways the most memorable of them all. It's worth noting that there were almost a thousand people at the convention, which was joint with the RCCO National, the AGO's northeastern Regional, and also Les Amis de l'Orgue. There is nothing that stirs the soul like a thousand organists singing *All My Hope on God is founded!!!*

It was most difficult to get to the convention hotel by car, because all the roads leading there were closed, particularly Rue Rene-Levesque where our hotel was located. Sunday morning we woke up to the sight of blocks of, hundreds (thousands?) of cyclists, ready to go on a rally south of the city. For two days going anywhere at all by car was absolutely impossible. We finally learned by the end of the week that the reason that we had been given bus passes was that buses and the Métro were almost the only way to get around the downtown area, apart from walking.



Cyclists gather outside our hotel



The Gesu: the High Altar

We had signed up for the pre-convention activities which turned out to have two of the best performances of the festival. The Elora Singers sang at The Gesu (see photo), a very beautifully decorated church close to the hotel. Their performance was memorable for so many reasons, and their sound in the acoustic was exquisite.

On Sunday, we went to a performance by Nathan Laube at St. Joseph's Oratory. The approach to the building is as awe inspiring as it was probably meant to be - a huge edifice far above the street, difficult enough to get to by walking, but an incredible task to perform on one's knees (and we saw a woman half way up that arduous climb.) Mr. Laube's performance was one of the best (if not THE best) that we heard all week.

He managed to show off the wonderful 5-manual Von Beckerath organ at its most beautiful.

The College service was at the Church of St. Andrew and St. Paul on Sherbrooke Street, locally known as "the A & P". The street is lined with really interesting sculptures (see photos), surrounding the Montréal Museum of Fine Arts' Salle Bourgie in the former Erskine and American United Church. This year's service was special for Kingstonians because it inclu-



Oratoire St-Joseph: the long approach

ded anthems by Mark Sirett (*Sweet Peace*) and John Burge (*Aquam Refectionis*), both of which were very well performed by Jonathan Oldengarm and the A&P choir, and they were received enthusiastically by the attendees.

It was interesting to interact with some of the organists from the U.S. They came from almost every state and we learned that their problems and concerns are just like ours - praise band proliferation, insensitive clergy, declining congregations. We also met one lovely lady from Georgia who talked about social conditions and the reason she carries a gun in her purse! (She was quite unhappy that Canada Border Services made her leave it at home).



Organists flocking into Notre Dame Basilica

A visit to Montreal isn't complete without a trip to Notre-Dame Basilica and 'old Montreal'. On Sunday evening we went to watch fireworks from The 360 - the top floor of the Museum of Archaeology. Having slogged through the rain to get there, we found this a little disappointing, since the fireworks were far off in the distance, and there was such a crowd at the railings trying to watch that it was difficult to be impressed.

We attended two concerts at Notre-Dame, one by the titulaire, Pierre Grandmaison, and the final concert of the convention given by Olivier Latty, professor of organ at the Paris Conservatory and titulaire of the other Notre-Dame, in Paris. All I can say about the latter performance is that words can't

convey such splendid mastery -- you had to be there!! And the organ, the Casavant firm's first large one (90 stops) originally installed in 1885 and twice rebuilt, was entirely worthy of Latty's playing.

I have touched briefly on only a few of the events of the week - there were so many other wonderful performances and venues, each one a gem in its own way.



Public art on Rue Sherbrooke, Montréal. The piece at the left, entitled *Woman 1989*, is by Antonio Grediaga Kieff, and it memorializes the *École Polytechnique* massacre of that year.

From the Editors: A New Season, but Old Challenges

I'm writing this on Labour Day weekend, sitting by the cottage window, looking out at the lake. It's raining, and Fran has just posted to FaceBook a picture of the fire which is keeping us warm. It feels like Fall, and the Kingston Centre has already begun its season with a very well-attended potluck and Annual General Meeting at the lovely home of Bev and Laurence Rowbotham (see page 2).

My late-summer reading has included a biography of Dorothy L. Sayers — to my generation a significant writer of mysteries, now very dated, but also a scholar and translator, and a notably trenchant Christian apologist. Her play *The Zeal of Thy House*, written for Canterbury Cathedral's Canterbury Festival in 1937, focuses on the rebuilding of the Quire of the Cathedral in 1174-1180, after a fire; and on the equivocal character (at least in Sayers' play) of the architect in charge, William of Sens. It's a reflection on human creativity, from concept to completion, and on the risks of self-glorification creative people face. In its concluding speech by the Archangel Michael, Sayers celebrates human craftsmanship:



Dorothy L. Sayers

Children of men, lift up your hearts. Laud and magnify God, the everlasting Wisdom, the holy undivided and adorable Trinity. Praise Him that He hath made man in His own image, a maker and craftsman like Himself, a little mirror of His triune majesty. For every work of creation is threefold, an earthly trinity to match the heavenly.

First: there is the Creative Idea; passionless, timeless, beholding the whole work complete at once, the end in the beginning; and this is the image of the Father. Second: there is the Creative Energy, begotten of that Idea, working in time from the beginning to the end, with sweat and passion, being incarnate in the bonds of matter; and this is the image of the Word. Third: there is the Creative Power, the meaning of the work and its response in the lively soul; and this is the image of the indwelling Spirit.

And these three are one, each equally in itself the whole work, whereof none can exist without other; and this is the image of the Trinity.

Reynolds, Barbara. Dorothy L. Sayers: Her Life and Soul (Kindle Locations 5358-5363). Endeavour Press. Kindle Edition.

Splendid language fit to be declaimed by an Archangel! But also the words of a writer who took craftsmanship very seriously, whether in a detective novel, a play, her translations of medieval literature, or her witty and very human letters. I think her words are worth some reflection.

When we musicians set out to prepare a performance, however small the scale or minimal the resources involved, nevertheless and willy-nilly we must follow her pattern. There's the Creative Idea: what are we setting out to write, or practise, or rehearse, or perform, and why? How should it appear when it's completed?

Then there's the Creative Energy, with which we apply pen to paper, or fingers to keyboard, or (maybe the hardest one) singers to singing. If it's done at all thoroughly, it's likely to produce at least figurative sweat, and we hope it expresses passion, that is, that we really care about what we do. Certainly its "incarnation in the bonds of matter" is real and must be coped with: limitations like the stoplist of the organ at hand, or the ranges and colours of the available singers' voices — or the hard interface between



World War II
Sayers as Air Raid Warden

the creative urge, and the reality of what we can manage to capture and put down on paper – these things can't be ignored, and must be accommodated somehow.

Finally there's Sayers' Creative Power, which I take to mean for us, that all-important link joining composer, performer, and listener; for creative energy finally must express itself in another Trinity. First, the art-object itself, for instance music as conceived by its composer; then its realization in sound by a performer who first discovers her own response, and then transmits it to her audience; and finally that audience's completion of the creative act, when their emotion is kindled and beauty is shared.

Perhaps the triumphal conclusion to a play written to be presented in a glorious cathedral over-idealizes what we do? Maybe these reflections can't be at the forefront of our thoughts as we start each day's work; but so often, unexpectedly, we find out that something magical happens when people hear music. Then Sayers' Creative Power is real, and its reality should give us joy.

A Few Quotations from Dorothy L. Sayers:

Always have a quotation for everything - it saves original thinking.

Some people's blameless lives are to blame for a good deal.

How fleeting are all human passions compared with the massive continuity of ducks.

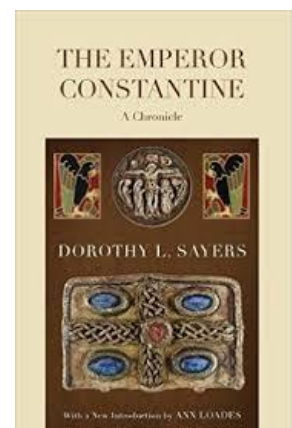
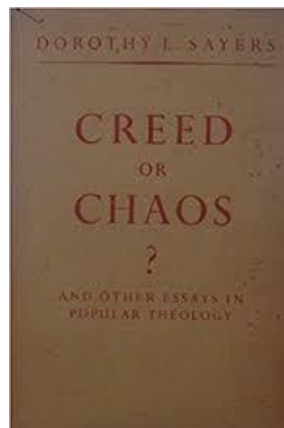
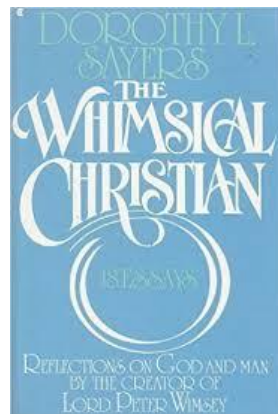
We've got to laugh or break our hearts in this damnable world.

I imagine you come across a number of people who are disconcerted by the difference between what you do feel and what they fancy you ought to feel. It is fatal to pay the smallest attention to them.

The English language has a deceptive air of simplicity; so have some little frocks; but they are both not the kind of thing you can run up in half an hour with a machine.

There's nothing you can't prove if your outlook is only sufficiently limited.

As I grow older and older, And totter toward the tomb,
I find that I care less and less, Who goes to bed with whom.



ST. MARY'S WELCOMES THE MOELLMANS



JEFFREY MOELLMAN, a native of Independence, Kentucky, is the newly appointed Director of Music and Organist at Saint Mary of the Immaculate Conception Cathedral in Kingston, where he began his work on Palm Sunday (ed. note: what a day on which to start!). Jeff earned his Bachelor of Music in Organ Performance from the Cleveland Institute of Music as a student of Todd Wilson, and a Master of Music in Choral Conducting from Kent State University. He has dedicated new and restored organs in northern Kentucky, and was organist for the principal liturgy for the 2008 Central Region convention of the National Association of Pastoral Musicians, held at Cleveland's Roman Catholic Cathedral of Saint John the Evangelist.

From 2011 to 2017, in addition to regular solo recitals, Jeff presented frequent collaborative performances as part of Chamber Music Orillia (CMO), of which he was the founder and Artistic Director. His activities for CMO also included directing the CMO Youth Choirs and the CMO Chamber Choir, comprised of some of the finest choral singers from the Simcoe County and Muskoka regions. He has extensive experience as a vocal and instrumental accompanist and continuoist for choral and orchestral works.

Jeffrey's choral technique was further shaped during time spent as a vocalist with a wide variety of ensembles, including one-on-a-part, chamber choirs, symphonic choruses, community choruses, town-and-gown, scholas, and amateur-professional church choirs. Recently, Mr. Moellman was a participant in the 2014 Choral Conducting Symposium, as part of the Toronto Mendelssohn Choir's Emerging Conductors Program.

Prior to his appointment to St. Mary's Cathedral, Jeff worked as Director of Music at the Church of the Guardian Angels in Orillia (since 2010) and churches in suburban Cleveland. He served for eight years as Choir Director and Accompanist for High Holy Days at Congregation Bethaynu in Pepper Pike, Ohio, and regularly accompanied services at prominent synagogues in Cleveland.

As a musician dedicated to sharing his art, Jeffrey served on the faculty at Our Lady Seat of Wisdom Academy (now College), a Catholic liberal arts institution in Barry's Bay, Ontario. He has adjudicated vocal and piano divisions for local music festivals, presented a number of choral workshops and cantoring master classes for congregations in the GTA and Ohio, and frequently was called upon to lead rehearsals for the Cellar Singers in Orillia. Jeffrey is an active member of the RCCO, having served as President of the Simcoe-Muskoka Centre, and as a clinician at the Summer Institute of Church Music's *Spring Sing* (2014) in Bracebridge.

In addition to his musical credentials, Jeffrey holds a B.A. in Computer Information Systems and an A.A. in Business Administration from Thomas More College (Crestview Hills, Kentucky).



Marie-Caroline Bourque

Jeff isn't the only musician in his family. His wife Caroline Bourque, a native of Montréal, is a violinist who holds a Master of Music degree and a Professional Studies Diploma from the Cleveland Institute of Music, where she studied with David Cerone and David Updegraff. Previously, she had completed her B.Mus. *summa cum laude* at the University of Ottawa, studying with Claude Richard and Walter Prystawski, and she is also a graduate of the Conservatoire de musique de Montréal.

A serious musician, Caroline pursued further studies on scholarship at the Banff Centre for the Arts, and at the Encore School for Strings, the Sarasota Music Festival, the Bowdoin Summer Music Festival, the Domaine Forget Academy, and the National Arts Centre Young Artists Programme directed by Pinchas Zukerman. She was a winner of the National Arts Centre Bursaries Competition, a laureate of the Czech and Slovak Music Competition in Montréal, and a winner in the Canadian Music Competition.

Ms. Bourque has presented solo and chamber recitals in Canada and the US, and has been featured on Radio-Canada and CBC Radio. She has appeared as soloist with the National Arts Centre Orchestra, the University of Ottawa Orchestra, Ottawa Symphony Strings and Thirteen Strings Chamber Orchestra. For over twenty years Caroline maintained a studio of motivated and enthusiastic students, and was teaching assistant to David Updegraff at the Cleveland Institute of Music from 2001 to 2003.

From 2002 until 2010 she was a member of the Canton Symphony Orchestra, returning to Canada with Jeff and their children when he began his work in Orillia. Since then, she has performed with a number of ensembles throughout central Ontario, and served on faculty in 2011 and 2012 at *Music by the Lake*, a summer programme of the Toronto District School Board held on Lake Couchiching. She has adjudicated several music festivals in Southern Ontario, including the 2013 OMFA Provincial Competition, and is a member of the Canadian Music Festival Adjudicators' Association (CMFAA).

Aside from violin, Ms. Bourque has a keen interest in helping children to reach their full potential through comprehensive music education, drawing on traditional and innovative methods. This has led her to home-school their five young children: Jonathan, aged twelve, Clara, aged eleven, nine-year-old Paul, seven-year-old Gabriel, and Catherine, who turned three this summer.

As the photograph shows, the Moellman children are following in their parents' path into music: Catherine is still too young, but her four elder siblings all play their mother's instrument, the violin, as well as the recorder and the piano. They have already achieved considerable success as performers, playing in the Barrie



Jonathan, Clara, Paul and Gabriel Moellman
(absent is youngest sister Catherine)

Concert Associations noontime concert series and in various music festivals, with Jonathan winning the Rose Bowl at the 2017 Barrie Music Festival, and achieving first place in the OMFA Competition for Grade Eight strings last spring, with Clara placing second. All of these high-achieving young people also like outdoors things: hiking, bird watching, climbing trees and biking. And do take note: these young people love to perform, and are looking for chances to do so!

The Kingston Centre is happy to welcome the Moellman family to our city and to our Centre.



An Ambitious Program at St. Thomas', Belleville

Francine Nguyen-Savaria and Matthieu Latreille

St. Thomas' Anglican Church in Belleville is launching its fourth edition of *Music at Saint Thomas'*, a music series dedicated to classical music. The events of the series will take place on the third Sunday of each month from October to April, at 4:30 PM. Since 2014, the series has fulfilled its artistic mission: to share with the Belleville community the beauty of great classical music, and the artistry of exceptional and renowned musicians.

The 2017-2018 series will feature original and ambitious performances. In November, music directors Francine Nguyen-Savaria and Matthieu Latreille will present an organ duet concert featuring a transcription of Beethoven's Fifth Symphony. In January, guest artists François Laurin-Burgess and Antoine Saint-Onge will present a clarinet and bassoon duo programme. "We do not own a grand piano or any piano suitable to give concerts, says Francine Nguyen-Savaria. This forces us to think outside the box when it comes to programmes. There is so much beautiful repertoire, and venturing into less popular instrumental combinations allows us to offer a special concert experience." Then *Music at Saint Thomas'* will welcome organist David Briggs, artist-in-residence at St. James' Cathedral in Toronto, for a recital in February. The recital will be followed by another chamber music concert in March, with the VC2, an eclectic cello duo based in Toronto.



Matthieu and Francine

2018 also marks the bicentennial of St. Thomas' Anglican Church. Two jewels of the Anglican choral tradition will be featured in the music series: Choral Evensong and the traditional Festival of Nine Lessons and Carols for Christmas. The season will open with a Choral Evensong featuring the Senior Choir and intermediate and advanced Junior Choristers from St. Thomas' Choral Academy. The Rev. Brad Beale, rector of the parish, loves officiating those services, and particularly Evensong: "We launch the series with a service of Evensong, not only to offer a part of the rich Anglican tradition, but also because Art holds a special place in liturgy. It is an important part of what can touch the soul. Many people go to church to find something beautiful, that cannot be described with words." The service of Evensong, presented in October, will include works by



St. Thomas' Choral Academy I

Renaissance composer Richard Farrant. In December, St. Thomas' Choral Academy will present Carols by Candlelight, the Festival of Nine Lessons and Carols in the style of King's College, Cambridge, with Christmas choral works and traditional carols.

St. Thomas' Anglican church takes pride in keeping alive the great Anglican tradition in the area, when it is mostly maintained only in a few cathedrals, in larger cities. "The Choral Academy is not your typical church choir!", says Francine Nguyen-Savaria. It is modelled after the programmes of English Cathedral and collegiate choirs. We want to offer high quality classical music education, with standards comparable to those of a serious music school. A chorister who completes the last level of the Academy programme is ready to enter a university music programme." The philosophy of the music directors is that the experience of music is something much deeper than entertainment. They want choristers to be inspired to seek excellence and to offer their art as the result of their hard work. Rehearsals will start in September, with a special project this coming season.

The special event is a major choral project to be presented in April, to close the concert series. "An Afternoon with JS," (JS being Johann Sebastian Bach) will reunite St. Thomas' Choral Academy, a professional chamber choir from Montreal, and the Odin String Quartet from Toronto. The programme will feature Bach's Concerto in C minor for two harpsichords transcribed for organ duet, the Sanctus in D minor, the Cantata No. 4 (Christ Lag in Todesbanden), as well as two works written by the music directors to celebrate St. Thomas' Church's bicentennial. "It is a major undertaking, says music director Matthieu Latreille. It will be an exceptional event, specially for our Junior Choristers, to be able to work with professional singers and instrumentalists, and be inspired by a major project. For some children, it is a once-in-a-lifetime opportunity."



St. Thomas' Choral Academy II

Other performers for *Music at St. Thomas*:



David Briggs



François Laurin-Burgess and Antoine Saint-Onge



VC2



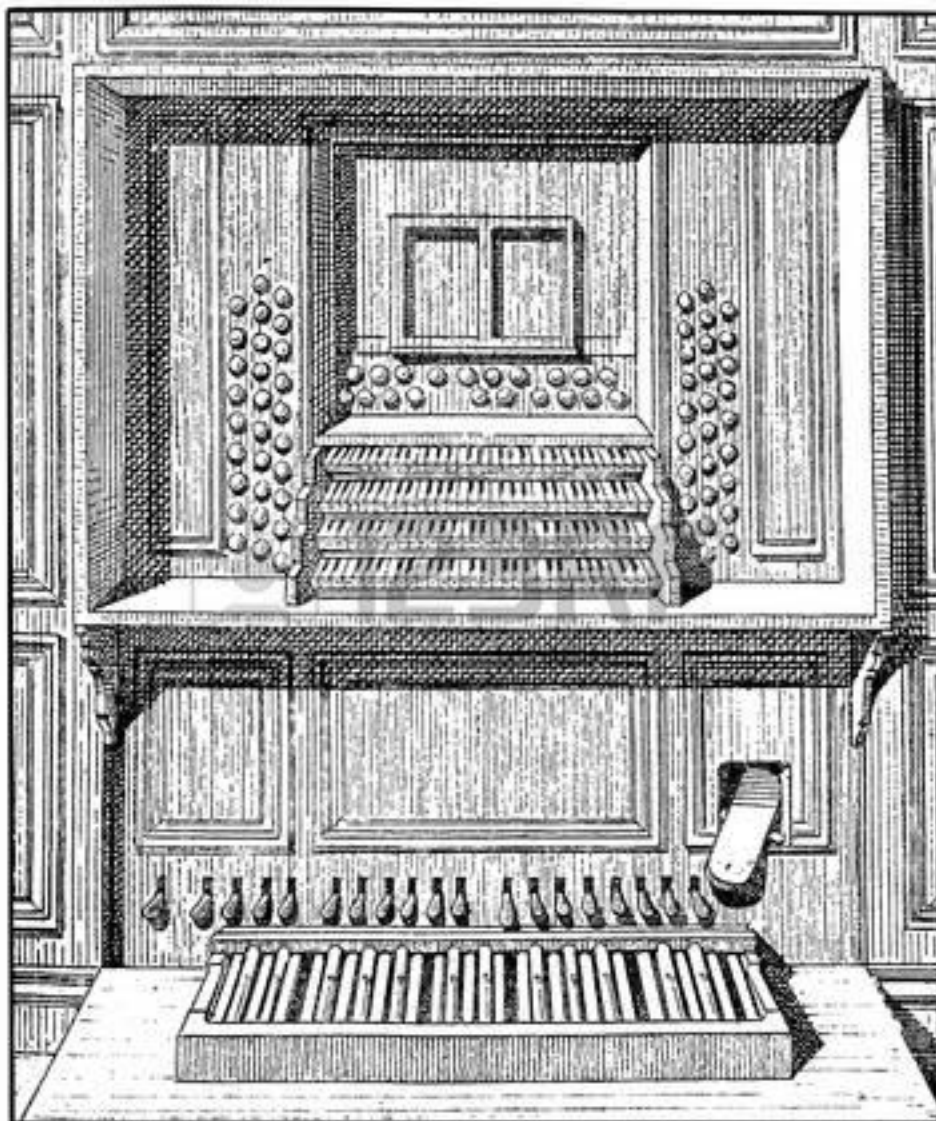
The Odin String Quartet

Please contact Francine & Matthieu Latreille for more information.

Website: <http://www.stthomasbelleville.ca/music-series.php>

Telephone: [613.962.3636](tel:613.962.3636)

Email: MusicAtStThomas@gmail.com



Darrell Bryan to lead Choir Workshop in Perth Brad Mills

Darrell Bryan will be leading a choir workshop at St. Paul's United Church in Perth on Saturday November 11 from 9:00 a.m. to 4:00 p.m. Bryan is an Adjunct Instructor of Music and Voice at Queen's University, Kingston and Voice Teacher, Repertoire Coach and Accompanist in the Musical Theatre program at St. Lawrence College, Brockville. He is best known to Perth singers as the Director of the Queen's University Choral Ensemble, when they joined Perth choirs in 2016 for the Jubilee Musical Tribute, celebrating the Perth 200th and the Queen's University 175th anniversaries.

The day will begin at 9:00 a.m. with vocal warm-ups, leading in to an introduction to a variety of sacred choral repertoire suitable to the seasons of the church year. There will be a break shortly

before 11:00 a.m. for an early lunch (participants may bring a bag

lunch or take in one of the many restaurants a short walk away). Anyone wishing to take in the community Remembrance Day observations may do so if they wish. The afternoon will continue with rehearsal of the repertoire introduced in the morning, culminating in an informal performance around 3:30 to which friends and family are invited.

Following the workshop, participants are encouraged to stay on for some informal social time at a local pub.

Cost of the workshop is \$25. Music will be on loan for the day. A repertoire list with titles, composers and publishers will be supplied. Anyone wishing to take home a set of music is asked to request this when registering (there will be an additional fee to cover the cost of the music). To register, please email John Gill: johngillster@gmail.com or call 613-264-0338. Participants are encouraged to register by Sunday October 29.

St. Paul's United Church is located at 25 Gore Street West in Perth

(<http://www.stpauls-uc-perth.org/>)



Darrell Bryan



A

St. Paul's United Church Music Team Presents a

Choir Workshop

With

Darrell Bryan

Voice and Choral Coach at Queen's University
and St. Lawrence College

Saturday, November 11, 2017

9:00 a.m to 4:00 p.m

St. Paul's United Church
25 Gore Street West, Perth

Registration: Due by October 29(\$25)
Email John Gill at johngillster@gmail.com
or call 613-264-0338.

See the St. Paul's United Church Website for more details:

<http://www.stpauls-uc-perth.org/>

Practice Organ Available

The organ on the following pages belongs to Toronto organist Roma Page Lynde, who is now retired. She would like it to have "a new home; someplace where it will be used and appreciated". For further information call or email her daughter, Deb MacCallum, at debmacallum@aol.com or [613 965 6480](tel:6139656480) or [613 661 4029](tel:6136614029).

eminent

Omegan 8000-8100

Church organs designed for the small church, chapel, hall or home with a remarkable beautiful tone that comes close to the pipe organ sound.

A large number of organists in Holland and abroad have given their advice on the design of these versatile church organs.

The organs are built with the care and craftsmanship, which are the hallmarks of a unique instrument.

With their carefully chosen specifications timeless classical music comes to life in all its shades and gradations.

Each speaking stop is distinguished by its own specific character.



Console

The consoles are designed as two-manual instruments, each manual extending to five octaves. The keys of the Great and Swell organ have the special church organ touch. The casework is in light or dark oak.

Pedalboard

A light up 30-note straight, retractable pedalboard is standard for the Omegan 8000/8100.

A 32-note radiating concave pedalboard is included with the Omegan 8000/8100 console conforming to AGO standards (8050/8150).



Bench

A matching bench with storage and foot rest is standard.

Specification

The Omegan 8000 has 29 stops of which 25 speaking stops.

The Omegan 8100 has a well balanced specification with 31 speaking stops (14 on the Great, 10 on the Swell and 7 on the Pedal).

Great attention has been paid to the authentically voiced solo stops such as Regal, Cornet, Sesquialtera and Schalmei.

In addition to the classic Principals and Flutes, a 4 rank Mixture adds brilliance and further versatility.



Omegan 8000:

Great:

Bourdon 16'
Principal 8'
Rohr Flute 8'
Salicional 8'
Octave 4'
Flute 4'
Twelfth $2\frac{2}{3}'$
Octave 2'
Gemshorn 2'
Mixture IV rks
Trumpet 8'
Tremulant

Pedal:

Subbass 16'
Principal 8'
Gedackt 8'
Contra Trumpet 16'
Trumpet 8'
Schalmei 4'

Couplers:

Swell to Great
Great to Pedal
Swell to Pedal

4 Preset pistons

(P, MF, F, Tutti)
Stop rail piston (HR)

Unenclosed Great
(located under key-desk)

Swell:

Stopped Flute 8'
Gamba 8'
Octave 4'
Rohr Flute 4'
Nazard $2\frac{2}{3}'$
Octave 2'
Tierce $1\frac{3}{5}'$
Cromorne 8'
Tremulant

OMEGAN 8000:

Manual I (Great): 5 Octaves C-c^{'''} with church organ touch

Manual II: 5 Octaves C-c^{'''} with church organ touch

Pedal: 30-note C-f, straight, retractable and with lighting

Stops: 29 Stops, of which 25 Speaking Stops

Tone generation: 2 Sets of generators (PLL system)

Tremulant: Independant Tremulant for the Swell

Amplification: 2 amplifiers, 2 x 30 Watts R.M.S.

Loudspeakers: four

Reverberation: Adjustable reverberation over 2 channels

Master volume: Master volume control (located under key-desk)

Expression pedal: Two functions, Swell only (Unenclosed Great) and Total volume

Mains switch: Switch with lighted indicator

Dimensions: Height 104 cm, Width 135,2 cm, Depth 62 cm (without pedalboard), 82,5 cm with pedalboard retracted)

Weight: Organ: 147 kg, External Speaker System: 60 kg

Casework: Light or dark oak

Output: Recorder (stereo) and Headphones (stereo) (located under key-desk)

SUPPLY ORGANISTS

Joan Egnatoff is available for occasional services or other occasions.
joane@kingston.net or telephone 613-634-3341

Murray Baer, 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 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 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 November, 2017 *Newsletter*: October 31, 2017.

Kingston Centre RCCO Officers 2016-2016

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 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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