



KINGSTON CENTRE NEWSLETTER

Opus 94 – March 2014

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

Website

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



St. James' Cathedral, Toronto

The Anglican Cathedral in Toronto has a number of superlatives: the highest spire in Canada, and the second-highest in the Americas (after St. Patrick's in New York); the oldest congregation in Toronto, founded in 1797; the home of North America's first full set of 12 change-ringing bells (the only one in Canada, and one of only two installations on the continent).



The organ was built originally by the revered S. R. Warren Company of Montréal, first installed in 1863, and enlarged in 1889. It was then rebuilt by Casavant in 1936, and again in 1966-67, with further additions by Lawrence Phelps & Associates in 1976 and by Andrew Mead in 2000. The present console was by J. W. Walker, in 1979, modernized and digitized in 2001. In its present form the instrument has 87 ranks forming 67 speaking stops, over four manuals and pedal.

Music at the Cathedral is in the hands of Artist-in-Residence David Briggs, Associate Music Director Vicki St. Pierre, and guest organist Andrew Agar, and the Cathedral is currently seeking a half-time Assistant Organist.



Newsletter Editor Fran Harkness at the Cathedral console after playing David Cameron's Processional on *Sine Nomine* in a 2005 concert presenting the contents of the RCCO's *Te Deum Laudamus Volume I*, in memory of Gerald Bales.

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From the Editors: Renewal, Survival – Spring?

David Cameron

As I write this, we are still surrounded by great piles of snow, although the temperature – tantalizingly enough – has managed to rise above freezing a few times. Organ tunings are still unstable, parking lots are full of mire, and choir members grumble about the climate. But then choir members would be lost without some reason to grumble!

Spring, however, can't be far away; perhaps by the time you read this, it will have arrived. This annual movement from darkness into light, and from chill into increasing warmth, makes me consider the plight of the organist, and the music and instruments we love, in this year of Our Lord 2014. There's certainly no question about the chill; at a vestry meeting I attended yesterday there was frank talk about further church closings, and several prominent Kingston churches are reported to be in negative cash-flow situations which can't bode well for their futures.

One of the symptoms of the increasing financial stringency almost all churches are experiencing is a sharp reduction in their salary offerings to their musicians. I'm currently serving as Interim Music Director at St. Andrew's Presbyterian Church in downtown Kingston, a congregation with a long tradition of musical leadership by professionals which is now faced with the search for a new Music Director. In the first instance, that meant reviewing the job description, and drafting an ad for the RCCO's national website and *Organ Canada*. But then a closer examination of the books revealed that an appointment at even the lower ranges of the RCCO Salary Table might be sustainable for only a few years.

St. Andrew's officials took a principled position. They decided quite quickly that it wouldn't be ethical to hire a musician, who would have to leave another job and perhaps move from another city, when the position might prove not to be sustainable. This means that they must now try to find less expensive musical leadership than they've had in the past, and may even suggest a hiatus with volunteer musicians while the financial situation stabilizes, as it may well do; their new Minister, Andrew Johnston, is very effective. This is the challenge facing many a downtown church, charged with the maintenance of an historic building, and yet wishing to continue with the choral and organ music their people love.

So two issues face us as we move through this second decade of the century. First, for many churches, there is the challenge of sustaining a meaningful music ministry, without the financial resources which in the past supported professional or semi-professional leaders. For organists, this means a continuation of the present trend: fewer remunerative jobs, and intense competition for the major positions which continue to pay significant salaries. Therefore many musicians will need either to find other outlets for their organ playing, or to forget the organ entirely.

Already many of our members play for an honorarium rather than a real salary, making their livings from other endeavours, which may or may not be in music. Like piano students, more organ students in the future may have to welcome any chance to play regularly, without viewing their organ skills as the basis of a career. Fewer and fewer young people hear decent organs decently played, so they can never experience the excitement and fascination of the King of Instruments, and it's quite possible that our instrument may become the niche interest of a tiny minority.

One answer may be the extension of organ culture into the wider society. What if gifted students could make music at home, and could sometimes take it out into other settings? Home organs used to be an

expensive luxury most of us couldn't afford. Even the cheapest new digital instruments begin around \$12,000, and that's a major outlay for most households. But there could be other answers. The best home organ solution I know of is the Hauptwerk software which presents extremely high quality digital samples of fine organs, including some of great historic interest. It plays through a computer, and needs a MIDI console of some kind, and a good sound system.

See <http://www.hauptwerk.com/learn-more/overview/> and click on the introductory video

At present, it's still fairly expensive: a fully equipped three-manual setup, ready to play, can cost upwards of \$20,000. Even for smaller projects, a good brand of MIDI keyboards runs at \$875 each for manual keyboards, and \$1750 for pedalboards. By the time sound equipment and a computer are included, even using free software, a playable two-manual setup cannot cost much less than \$5000. But that could change: there are lots of playable five-octave keyboards for \$200 or less. If some entrepreneurial person with a good technical background could devise a less expensive MIDI pedalboard, and combine it into a simple console assembly for, say, less than \$2000, it might find a significant market: and with Hauptwerk's faithful reproduction of fine pipe sounds, it would let the organ make its own argument through exciting sound and beautiful music.

As I write, we in Eastern Ontario are still awaiting spring. It feels as if it may never appear, but experience affirms that despite the deep snowdrifts on our lawn today, spring and renewal are at hand. Can we make this true for our organ culture too? What do you think? How, if at all, will the public experience the organ twenty years from now? And what can we do to make the answer a positive one? These aren't rhetorical questions – please email me your answers, feelings, opinions, and we'll begin to share them in our next issue. *And – don't forget the Members' Recital: see page 10.*

Utterly Uttley

Fr. John Uttley

I have related in a couple of previous articles how one summer in Picton I worked with Wayne Riddell, the noted Montreal choral conductor whose motto was "Look and Live". One item that year on the program for the volunteer choir (they were mostly experienced singers) was a selection from Brahms's *Liebeslieder Waltzes*. The piano accompaniment required four hands, Wayne's and my own, and of course, several piano-only rehearsals. Inevitably, during these rehearsals, one or both of us, would screw up, and things would come to an embarrassing halt. Wayne would say something like "Pause for a moment" or, "Let your mind go blank for a bit". Only when a few seconds had elapsed would he issue the command, "O.K. - let's try again from bar so-and-so". Amazingly, I discovered that most of the time, the second attempt was successful. I christened Wayne's peculiar little pauses, "Microsabbaths".

From my teenage years on, I have observed the Sabbath, with varying degrees of strictness. But never in my musical career until I met Wayne, had I observed a Microsabbath. Normally I would re-attempt a botched passage with ferocious determination and ever-increasing impatience. The result? "Play agains" became more frequent than what can be found on the rim of a Timmy's paper cup in March. Eventually I would be reduced to plodding off in low gear, like a driver attempting to negotiate a rough road.

It is well known that mistakes can become embedded in the brain, but the good news is, they can be deleted too. To use a religious analogy, all of us sin, but confession and absolution can offer us a fresh start. The microsabbath is confession and absolution, a sacrifice of time necessary for the brain to clear itself of all (musical) unrighteousness. Come to think of it, both my electronic organ and piano demand

a microsabbath. The first instruction I see after turning the instrument on is, "Please Wait." The wait is never for long.

When I was a child I used to think that Sunday was the sabbath, and often wondered why calendars counted days from Sunday to Saturday and not Monday to Sunday. Even now, I find it hard to separate the weekly day of worship from the weekly day of rest. Of course Sunday is the one day that clergy and organists have to work, but the work is 'sacred'. Most of my life I have observed two sabbaths - Sunday, when I abstain from non-sacred work, and another day of the week when I do ordinary work, but nothing connected to my clergy or organist duties. Some years ago I played the organ at a wedding of a former junior choir member. At the banquet I found myself seated beside a guest who was a Christian from Egypt. I said to her, "The Muslim weekend is Friday. So when do you worship?" Her reply was, "We worship on Sunday. It's a work day in Egypt, but our service is at six in the morning." I did a mental exercise in non-musical transposition and said, "In Canada, that would be like going to church Tuesdays at 6 A.M. It would feel weird!"

One of the TV preachers I like listening to is Max Craddock of "Key to the Kingdom". Recently on his program he maintained that the Fourth Commandment is not binding on Christians. Rather, the Sabbath Day is a gift of God to the Jews as a weekly reminder of their deliverance from slavery in Egypt. Part of me tends to agree with this. Jesus broke the Sabbath rules of his time and place, and Paul seems to allow freedom of conscience regarding the Sabbath. "One man esteems one day as better than another, while another man esteems all days alike. Let every one be convinced in his own mind. He who observes the day, observes it in honour of the Lord." (Romans 14:5 - 6.) But another part of me is loth to dump the tradition of Sabbath observance altogether. Even though we live in a free country, life can become a rat race in which quality time with God is thrust aside and eventually forgotten.

How shall I summarize these thoughts? If the Jewish Sabbath, the seventh day, is rest after work, then the Christian Sabbath, the first day, is rest before work.

May you have times of refreshment - however and whenever.

Walzer.
Waltzes.
(Verse aus „Polydora“ von Daumer.)

3

1. Johannes Brahms, Op. 52.

Im Ländler-Tempo.
In slow Waltz time.

SOPRAN.
ALT.
TENOR.
BASS.

Re-de, Mäd - chen, all - zu lie - bes, das mir in die Brust die
Oh give an - swer, mai - den fai - rest, thou whose smile my heart en -

Im Ländler-Tempo.
p dolce

PRIMO.
Pianoforte.
SECONDO.

Celebrating a 100 year old Pipe Organ in Picton

The year 2013 saw the centennial celebrations of the 'new' church of St. Mary Magdalene in Picton. At the beginning of the twentieth century the old church, built in 1827, was deemed too small for the burgeoning population and it is now a part of the Macaulay Museum and Heritage Park on Picton's Union Street. The new church construction was begun in 1912 and the building finally opened in May of 1913.

It was soon decided that a grand pipe organ should be installed in the church to add the glory of music to the church services and to further the interest of music in the community.



St. Mary Magdalene, Picton

Casavant Frères in St. Hyacinthe, Qué., was approached and a suitable plan was drawn for a two manual organ. It was installed in March of 1914, as Casavant Opus 551, and played for the first time in the services of 22 March. The following day, which was Monday, 23 March, 1914, a recital was played on the new organ by R. J. Devey from St. John's Church, Peterborough, to introduce the instrument to the population of Picton and the county at large.

Now in 2014 we are celebrating the 100th anniversary with a series of three concerts, the first of which will be on Monday, March 24, almost 100 years to the day! This first concert will be played by **William (Bill) Maddox**. Bill is a local boy born and raised in Picton. He graduated in performance from Queen's University and from Trinity College of Music in London, England and has served in churches in Belleville and Kingston and was in fact the organist at St. Mary Magdalene from 1976 to 1980. In 1996 he became Organist and Music Director at Yorkminster Baptist Church in Toronto. This is the largest Baptist Church in Canada and supports a music programme which embraces the very finest of the church music repertoire. Mr. Maddox' programme is on page 6 below.



William (Bill) Maddox

The second concert on **Tuesday April 29th** will be played by **Michael Goodwin** who is the present music director at St. Mary Magdalene. He will be assisted on his programme by singers Josie Farrar, soprano, and Michael Dufault, baritone. Michael was for many years a professional French Horn player. He became a choral conductor and organist in the 1990's and has led choirs across eastern Ontario in Cornwall, Morrisburg, Brockville and Kingston. He is in his tenth year at St. Mary Magdalene.

The third concert in this series, on **Wednesday, May 28th**, will be performed by **Duncan McDonald**, also a resident of the county. After studying piano for several years with Betsy Kidd he began taking organ lessons with Bill Maddox, at St. Mary Magdalene Church. He was soon recognised by Bill as a very talented young man and after finishing high school he won a place as an organ student at the prestigious McGill University Music Department in Montreal where he is in his third year. He is also the Organ Scholar at the Presbyterian Church of St. Andrew and St. Paul in Montreal. The 1914 organ filled the needs of the parish until 1974, when it was decided that it needed refurbishment. Raymond L. Barnes of Ottawa, who then represented the Casavant company in eastern

Ontario, was hired to do the work. In addition to necessary repairs after fifty years of service, it included the addition of new pipework to improve the overall sound of the instrument, and a new console. Other minor changes were made in 2008 to further improve the sound. The instrument has been described as the best example of its kind for its age in eastern Ontario.

Recital Programme:
William Maddox, organ

The Church of St. Mary Magdalene, Picton

Monday, March 24, 2014

100th Anniversary of Casavant Organ Opus 551 (1914/1974)

Toccata and Fugue in D minor, BWV 565 Johann Sebastian Bach

(Performed by Brian Snell at the Rededication Recital, 1974)

Adagio (Symphony V, Op. 42) Charles-Marie Widor

Two Improvisations, Op. 150 Camille Saint-Saens

No. 4 Allegretto

No. 7 Allegro giocoso

Adagio (Symphony V, Op. 42) Charles-Marie Widor

Praise the Lord with drums and cymbals Sigfried Karg-Elert

Toccata in D minor Gaston Bélier

Four pieces for a mechanical clock Franz Joseph Haydn

Tempo di minuetto

Allegro

Presto

Marcia

Canadianette S. Alec Gordon

Sonata II, Op. 65 Felix Mendelssohn

Grave

Adagio

Allegro maestoso

Fugue

(Performed by Brian Snell at the Rededication Recital, 1974 and by William Maddox at his debut recital in 1976)



*What might this be? Send us your (funny) caption.
Email to charles.david.cameron@gmail.com*

Playing with Intent

Donald Russell

Centre President's Message to the Ottawa Centre,
from *Pipelines*, Vol. 37. No. 7, March 2014
Reprinted with permission

March - the word implies intent, moving forward. When we play, one thing we cannot stop is time moving forward. How we deal with this depends very much on what we are trying to accomplish when we play – what the intent is. If we are practicing, we listen carefully to the music we make and assess it relative to the intent of the composer as indicated in the score. When we discover an interesting (often dissonant) harmony it can mean that the notes we have played do not correspond properly to the black dots on the page. We then fix things. One oft-mentioned approach is to correct the error, work until we can repeat the passage three times without the error, then move on. Practice means listening to what we have played and making it right. When it comes to performance this can't happen. Performance is all about intent. We do not stop and fix things. In fact, perhaps we should not even be listening too carefully to the sounds we are hearing. Consider that it takes some time for the nerves to transmit the signals that come from the brain to reach the muscles that cause the actual movement of a finger. It takes longer to respond to a sound (mistake?) with an action. The exact amount of time depends on a number of things, but biomechanics and neurophysiology suggest that the time should be around one-third of a second. So why does that mean we should not listen? One thing about nerve signals is they cannot be recalled (like an email that should not have been sent) and by the time the message reaches the muscles that cause a finger to depress a key our brains will likely have already sent the commands for several more notes to be played. Consider a rapid passage – say the famous Widor toccata. Even at the slower tempo of Widor himself the notes are being played at a rate of four or five a second. Check out Widor at age 88 playing his Toccata on YouTube:

http://www.youtube.com/watch?v=J8vz1D_L_OE

So this means that by the time you hear a note the commands for one or two notes have already left the brain and are on the way to the hand. There is nothing one can do about a mistake. In fact, several other notes will have been played before it is even possible to realize that a mistake has been made. Even if you wanted to stop immediately after hearing the mistake, you could not. So what to do? When you perform, don't listen to the music you hear in your ears. Don't look at the notes that correspond to what you are hearing – these things have already happened – they are in the past, history. To stay in the present – listen to the music in your head that corresponds to the notes about to be played – play what you hear in your head. Don't worry about mistakes that you hear – there is nothing that can be done about them. Worry if you are listening for mistakes when you perform – that means you are living in the past (the not very distant past, but the past nonetheless) and not focusing on making music with intent. As time marches forward, play with intent.

(Thanks to Donald Russell and *Pipelines* editor Suzanne St. Germain)



Donald Russell, ARCCO (ChM) studies organ with Mervyn Games and composition with Dr. Maya Badian. Donald Russell is a Professor in Mechanical Engineering at Carleton University and Associate Dean of the Faculty of Engineering and Design. His research focuses on the biomechanics of playing keyboard instruments. He holds a black belt in Goju-Ryu karate. He is married to Dr. Theresa White and is the very proud father of Aiden and Emily.

Two Ottawa Reports

Catherine Helferty

Ed. apology: These two reports were submitted in good time for the December issue of The Newsletter, but through an oversight were omitted when that issue went to press. We apologize for this error, and hope that neither of the reports will have lost its immediacy and value. Indeed, as we approach the 2014 Convention, The Festival at the Forks, July 6-8 in London, Catherine's account of last summer's convention may encourage members to plan to attend this year. As we approach 2016, when Kingston will be the host Centre, the more Kingstonians who have experienced a national convention, the better equipped we'll be!

I. Cameron Carpenter Concert

On October 31, after a full day of classes at Queen's, I drove through pouring rain for two hours to get to the nation's capital. A friend of mine agreed to accompany me to hear one of my favourite artists play the king of instruments on Halloween. By the time we got settled into our seats in Southam Hall, I was feeling tired from a long day and also disbelief that I was about to hear one of my favourite musicians play live. Cameron Carpenter stepped out on stage at 8pm, starting with Bach's well-known Toccata and Fugue in D minor, BWV 565. The National Arts Centre (NAC) Orchestra joined Carpenter for his concerto *The Scandal* under the newly appointed NAC music director Alexander Shelley's baton. Cameron has performed his concerto with Shelley a number of times, but in honour of Shelley's new appointment, Cameron officially dedicated the work to Shelley at this concert. It was a special moment: hearing that announcement in person. The concert was spectacular, finishing off with Belioz's *Symphonie Fantastique*.

As a young organist, I have been impressed and inspired by Cameron's fresh approach to the organ. His passion, creativity, and willingness to experiment, combined with his skill and dedication to excellence, make him a wonderful performer. What was especially refreshing, though, was to speak with him after the concert and find that he is a genuine person. My friend and I introduced ourselves to him and told him we hope he will come to Kingston soon. On the rainy and late-night drive home, I reflected on my experience and on the fact that I would be soon waking up again for an 8:30 am class. It was well worth it!

II. Orgelfest Convention

This past summer I attended my first organ convention: *Orgelfest*. Throughout the week at the Delta Hotel in downtown Ottawa, participants were given opportunities to meet other organists, attend concerts and workshops, and participate in prayer services in various churches. The concerts were excellent. As a recent convert from piano to organ, I would estimate that I heard more live organ playing within that week than I have heard live in the rest of my life. For that week, I was surrounded by a very specialized group of musicians, in a culture driven by music. It was a chance to meet some of the most devoted musicians in the country, many of whom dedicate their gifts to God and to the service of those around them. I was excited to be mingling with some of Canada's greatest organists. It was humbling to get the opportunity to perform in the student recital on the Friday morning.

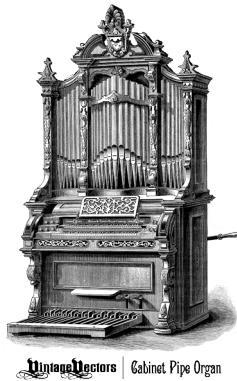
My favourite part of the week, though, was the services. I have never attended such participatory services in my life. The music was excellent, the congregation gave strong responses at appropriate times, and for the first time, I experienced congregational singing that was truly inspirational. The congregation belted out hymns in four-part harmony along with the organ. The memory of truly

participatory liturgy is something I bring back to Kingston with me, and hope that we as organists can instill in the congregations across the country.

Catherine Helferty is currently the organist and music director at St. Mary's Cathedral of the Immaculate Conception. She is studying in her final year of the Concurrent Education programme at Queen's University and graduated with a B.Mus. from Queen's University in June, 2013



Catherine Helferty



COMING EVENTS AT ST. GEORGE'S

SUNDAY, MAY 25 Children's Choir Concert

The St. George's Cathedral Children's Choir, directed by Michael Capon, will perform a concert on Sunday May 25 at 5pm in the Cathedral Great Hall. High Tea will be served starting at 4pm. Admission is free, with a voluntary offering collected in support of the Children's Choir program. The Great Hall is at 129 Wellington St. in Kingston. Call 613-548-4617 or visit www.stgeorgescathedral.ca. Come and enjoy the beautiful voices of children singing!

SUNDAY, JUNE 1 St. George's Concert Choir

The St. George's Cathedral Concert Choir, directed by Michael Capon, and the Kingston Community Strings, directed by Jim Coles, Bob Clark, and Wayne Tindale, will present a concert on Sunday June 1 at 5pm at St. George's Cathedral. The concert will feature the world premiere of *Anthem*, a newly commissioned work by Clifford Crawley using texts by Kingston author Helen Humphreys. Admission is free, with a voluntary offering collected.

SUMMER CONCERTS - JUNE

The St. George's Cathedral Summer Concert Series begins on Thursday June 12 from 12:15 pm to 12:50 pm with the Celtic duo "Seraphina" (Celtic Harp, Soprano) from Montreal. It continues on June 19 with the Piano duo Ioulia Blinova and Ruby Jin from Ottawa, and on June 26 with the flute ensemble "Flutissimo" directed by Anne Palmer. The series will continue every Thursday through August 28. Admission is free, with a voluntary offering collected.

Notices and Vacancies

DON'T FORGET the annual **Members' Recital**
SUNDAY, MARCH 30, AT 3:00 PM

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

Dinner to follow at a local restaurant.

*To arrange dinner reservations or practice email Brad
Mills at millham@sympatico.ca*

Supply Organists

Mark Sirett is available to play for church services. He can be reached at 542-6506 or 542-9616 ext. 24 or

msirett@cantabile.kingston.net

Cooke's-Portsmouth United Church, Kingston, is seeking a Music Director
Allen 2 manual digital organ, Yamaha Baby Grand piano. Detailed job description from
<http://www.akingstonchurch.org/>

Applicants may forward their resume by email to cpuoffice@gmail.com marked
Attention Music Director Search Committee, or by mail to Cooke's-Portsmouth United Church 200
Norman Rogers Drive, Kingston K7M 2R4, attention Music Director Search Committee

St. Andrew's Presbyterian Church is seeking an Interim Music Director
3-manual pipe organ, Steinway Grand in sanctuary, Choir with paid section leads
Contract position with the possibility of an eventual permanent position
For further information or to submit resumé contact David Saunders, Search Committee Chair
david.saunders@standrewskingston.org

The Newsletter

The *Kingston Centre Newsletter* is edited by Fran Harkness and David Cameron, 34-100 Medley Court, Kingston, Ontario, K7K 6X2. They may be reached by telephone: 613-549-7125, or by e-mail at either address: charles.david.cameron@gmail.com or harknessfran@gmail.com. The Newsletter is published four times a year, in September, December, March and June, and is sent free of charge to all members of the Kingston Centre of the RCCO and to current scholarship holders. It will be sent on request to others on payment of an annual subscription of \$10.00, which should be sent to the Treasurer, Joan Egnatoff, 82 Braemar Road, Kingston, ON, K7M 4B6. Cheques should be made payable to *RCCO Kingston Centre*.

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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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Deadline for all submissions to the March, 2014 Newsletter: February 28, 2013

LINKS

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

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

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

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

The Festival at the Forks, London ON July 6-8, 2014 <http://www.london2014.net/>

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/>