



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

KINGSTON CENTRE NEWSLETTER

Opus 95 – June 2014

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

St. Francis Xavier, Brockville

At first glance, Kingstonians may think that they recognize this organ loft. However it's not St. Mary's Cathedral, where Norman Brown presided for so long. In fact, this is the organ of the Church of St. Francis Xavier in Brockville, where Peter Shepherd has been Music Director since 1991. The similarity of style is owed to the architect, James R. Bowes, who designed both churches.

For more information about St. Francis Xavier and its organ, see page 7.



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From the Editors: Reports of our demise

David Cameron

“Who plays the organ anymore when they’re not trying to scare someone?” asks a post on YouTube . . . It endures not because anyone particularly likes organ music (there’s none on iTunes’s top singles this week . . .), but simply because it’s there. . . an organ is too heavy to move and too expensive to burn, so we might as well play the thing, no matter how many young people we’re scaring away.

Fifty years ago, there was hope that the organ, like the Edsel and woolly leg warmers, would eventually die of contempt.
(Jennifer Graham, *Boston Globe*)

Well, that’s a clearly stated point of view, one that most of us have encountered at second hand (few church people are rude enough to say these things directly to an organist). Is this really a poorly concealed consensus? It must certainly represent the views of at least a minority; but is that a minority in some parishes, or a majority in a few parishes, or, God forbid, the views of a majority of the whole people to whom we play?

I like to think – paraphrasing Mark Twain’s “the report of my death was an exaggeration” – that the reports of the organ’s impending demise are at least seriously premature. This isn’t merely wishful thinking, because there’s ample evidence in Eastern Ontario that people support their church organs with hard cash. I list a few of the current examples:

Bridge St. United Church, Belleville A complete renovation of the church’s 4-manual Casavant is being done in stages, so that at least part of the organ remains playable throughout. The process is now approximately half completed, and Alain Gagnon and Terry Head inform me that the final phase is now underway.

St. Lawrence Anglican Church, Brockville Similar work to that at Bridge Street is underway, with work on the console completed, and the Swell pipework to be removed soon for revoicing by Alain Gagnon. The rest of the organ will follow in due course.

St. Paul’s Anglican Church, Kingston Cleaning, partial releathering, and revoicing completed last year by Alain Gagnon.

Newburgh United Church Fred Knapton’s complete cleaning and restoration of the historic Edward Lye tracker organ is underway. (see Page 11)

St. Andrew’s Presbyterian Church, Kingston Gradual remedial work by Fred Knapton, throughout the past season, has changed an instrument with an unplayable Choir division, and multiple missing notes elsewhere, into a playable 3-manual. Four new digital stops were added this year by Pheonix Organs. Further work is being planned.

St. Mary Magdalene, Picton Renovations completed earlier this year, and covered extensively in the March, 2014 *Newsletter*.

When you add to these other major jobs completed in the past ten years, like St. George’s Cathedral, or St. Francis Xavier in Brockville (see pages 1 & 7); the House of Providence Chapel, or the final stage of enlargements at Chalmers United Church, it’s apparent that despite the carping of people like Ms. Graham, there are large numbers of listeners and churchgoers who value organ music. Indeed, all over Eastern Ontario they have been willing to support it both financially and, of equal importance, with their votes in congregational and vestry meetings.

While we in the organ community rejoice in this encouragement, and in the fine instruments which are being produced or restored, we ought perhaps to reflect upon our own responsibilities. YouTube has a number of risible examples of what people sometimes get from “organists”. As samples, and Horrible Examples, listen to <https://www.youtube.com/watch?v=d7QzLUjkCRY> (which shows pipes, but sounds like the worst kind of electronic – however, the organ’s not as bad as the player); or one which will make you long for *Chariots of Fire* at <https://www.youtube.com/watch?v=uC2br24hDCE> .

It’s easy to chuckle at these; but especially in these days of instant recording by smartphone, the evil that bad playing does may live long after its first appearance has mercifully been silenced. Underprepared performances, unrhythmic playing, and poorly chosen registrations are unfair to the people who pay for the instruments and their maintenance (who also very often pay the players’ fees or salaries as well). Organs deserve to be heard as a rich, expressive medium for music that matters; they should never be betrayed by playing that makes them the butt of bad jokes.

Do you record your playing, and listen to it later? Are your hymn registrations related to their texts? Does your manual touch fall into the first trap, of unrelieved *legato* without breaths, phrases, or rhythmic articulation? Or into the second and opposite one, of a brittle and anti-lyrical *détaché toujours* ? Listening to yourself by recording is an easy way to develop a natural, singing articulation on the organ.

A posting on The Organ Forum sums it all up:

Sadly, there are many such organ-grinders occupying benches everywhere. Wish there was some way to remedy the situation, but it has escaped me so far.

Fortunately, another posting on the same Forum suggests a remedy:

A bit of healthy self-criticism is important . . . I can't always make my fingers and feet do what I want them to do, but I know how it should sound. As long as I don't settle for just doing it any old way because it's easier, I have incentive to do better. I don't suppose that what I actually do will ever match what I hear in my mind. Not in this life, anyway . . .

May we all refuse to “settle for just doing it any old way because it’s easier”!

Norman Brown 1922-2014



Hon. President Norman J. P. Brown

Not just the Kingston Centre, but the entire RCCO mourns the loss of Professor Norman Brown, Honorary President of the College, who died on April 19. Norman was national President from 1992 to 1994, and his leadership was marked by important advances including the arrangement of a federal charter, extensive revisions to the bylaws, and later his authorship of the *Centre Chair's Handbook*.

In Kingston he’s best remembered for his leadership in the national convention *Kingston '86*, for several terms as Centre Chair, and of course for his thirty-three years as Music Director at St. Mary’s Cathedral. More complete biographies are available in the forthcoming edition of *Organ Canada*, and online at

<http://www.yourlifemoments.ca/sitepages/obituary.asp?oid=793418>. We offer Jennifer and their family our deep condolences, and our warm gratitude for Norman’s leadership and fellowship in the RCCO.

Members' Recital in Perth

Fran Harkness



What a beautiful little town Perth is! On Sunday afternoon, March 30, members of the Kingston Centre assembled there in St. Paul's United Church for the annual Members' Recital. Host music director Brad Mills had managed a very effective promotional campaign in the community including a radio interview, newspaper articles and the handsome poster reproduced here which resulted in what was probably the largest audience this event has ever attracted.



Brad Mills welcoming the audience.

The organ at St. Paul's is the second large pipe-digital hybrid in our area (after Chalmers United, rebuilt 1996-2005). Building upon earlier work by Casavant, in the 1920's, and Dubé, Pheonix Organs have provided a comfortable draw-knob console, and extensive digital stops, while Tom Fitches revoiced the pipework. The present extensive stolist is on Page 5.



This photograph shows the effectiveness of Brad's promotion; how many organ recitals attract audiences like this? The success of events that are well advertised, like this one shows that public support for organ music is much greater than some would have us believe.

Members' Recital 2014

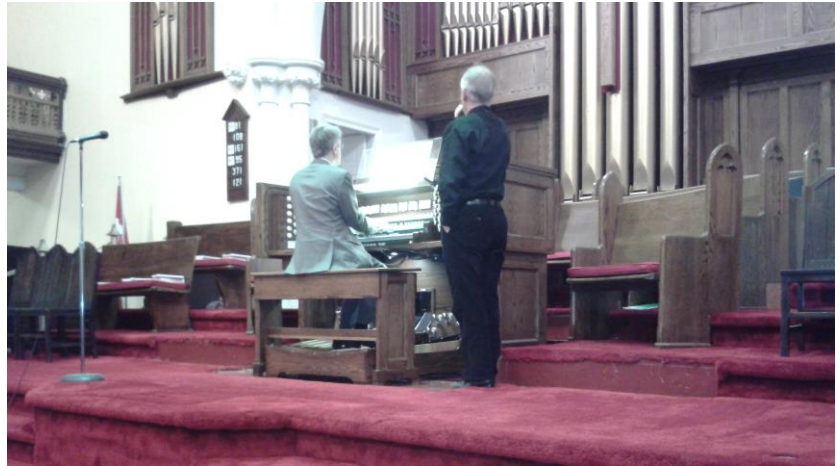
Programme

<i>Cortège Académique</i> (Michael Capon, organ)	Sir Ernest Macmillan (1893-1973)
<i>Slavonic Dance, Op. 46, no.2</i> (Joan Egnatoff and Fran Harkness playing the church's 1877 Knabe concert grand piano, rebuilt by Bolduc, 2001)	Antonin Dvorak (1841-1904)
<i>Petite Suite for four hands (Introduction, Fanfare, Lied, Scherzando)</i> (Val Leavitt and Brad Mills, organ duet)	Denis Bédard (1950-)
<i>Larghetto espressivo (Sonata for organ, 4 hands)</i> (Fran Harkness and David Cameron, organ duet)	David Cameron (1937-)
<i>In memoriam Randall Marsh</i> (David Cameron, organ)	Clifford Crawley (1929-)
<i>Carillon Sortie</i> (Brad Mills, organ)	Henri Mulet (1878-1967)

All the music was well played and the audience reaction was very enthusiastic. Several people stayed afterwards to ask questions and try out the organ. The proceeds from the concert (over \$400.00) were enough to completely fund another scholarship!

After the concert the RCCO members and some friends met for conversation and supper at Fiddleheads, one of Perth's finest restaurants. It was a very enjoyable outing, and the general consensus among the Kingston members who attended was regret that more Kingstons weren't able to make the trip to Perth.

A huge thank you to Brad Mills for organizing it!



Michael Capon playing in the Members' Recital; Brad Mills turning his pages

St. Paul's United Church, Perth, Ontario

PEDAL			7	Superoctave	2	12	Fagotto	16
1	Sub Bourdon	32	8	Mixture	IV	13	Cornopean	8
2	Contra Violone	32	9	Trompette	8	14	Oboe	8
3	Principal	16	POSITIVE			15	Clarion	4
4	Bourdon	16	1	Nason Flute	8	16	Oboe	4
5	Gedeckt	16	2	Prestant	4	(i)	Tremulant	
6	Octave	8	3	Koppelflote	4	CHOIR		
7	Bass Flute	8	4	Blockflote	2	1	Geigen Diapason	8
8	Choral Bass	4	5	Quintflote	1-1/3	2	Spitzflote	8
9	Stopped Flute	4	6	Zimbel	III	3	Flute Celeste	8
10	Mixture	IV	7	Krummhorn	8	4	Erzahler	8
11	Contra Posaune	32	SWELL			5	Erzahler Celeste	8
12	Bombarde	16	1	Gedeckt	16	6	Principal	4
13	Bassoon	16	2	Open Diapason	8	7	Chimney Flute	4
14	Trumpet	8	3	Bourdon	8	8	Nazard	2-2/3
GREAT			4	Gamba	8	9	Recorder	2
1	Principal	8	5	Celeste	8	10	Tierce	1-3/5
2	Rohrflote	8	6	Principal	4	11	Mixture	III
3	Dulciana	8	7	Traverse Flute	4	12	Clarinet	8
4	Octave	4	8	Nazard	2-2/3	13	Fanfare Trumpet	8
5	Wald Flute	4	9	Liebich Principal	2	14	Chimes	
6	Octave Quint	2-2/3	10	Tierce	1-3/5	(i)	Tremulant	
			11	Scharf	IV	15	Piano (touch-sensitive)	

With all standard unison, suboctave and superoctave couplers, MIDI to each keyboard



Dinner after the Members' Recital, performers (marked with asterisks) and friends: L to R Michael Capon, Brad Mills*, Aurora Dokken, Fran Harkness*, Bob Sneyd, Gord Ramer, Sue Upham, Carol Ramer, Valerie Leavitt*, David Cameron*, Mark Dailey, Joan Egnatoff**



*10-foot Principal
(Caption by Michael Capon)*



What might be happening here? (Suggest a caption)

The Organ of St. Francis Xavier, Brockville

Peter Shepherd and David Cameron



Appropriately located on Church St. in downtown Brockville, the Church of St. Francis Xavier is a handsome Victorian gothic stone building. Its rear organ gallery is pictured on Page 1 of this *Newsletter*; the view from that gallery (right, above) is, like the gallery itself, reminiscent of St. Mary's Cathedral in Kingston, on a somewhat, but only somewhat smaller scale. The architect James R. Bowes (1852-1892), was born in Ontario and probably trained under his architect father. Records available at the time of writing do not firmly substantiate that he was the designer of St. Francis', but so it has been reported, and the church's resemblance to Bowes' work in Kingston can hardly be coincidental. The building was extensively renovated for its 150th anniversary in 2006. The interior was redecorated and all carpeting was removed and replaced with the ceramic tile floor seen above.

The organ at St. Francis Xavier was built by the renowned Louis Mitchell (1823-1902) of Montreal. After an apprenticeship to the organ builder Samuel Warren, Mitchell opened his own business in 1861 in partnership with Charles Forte who had also trained under Warren. He later went to study the art of organ building in London.

Louis Mitchell's early products earned him such high praise that he was awarded the contract to restore and enlarge the organ at the Basilica in Quebec City in 1864, transforming the fourteen stop Elliott organ into a handsome thirty-two stop instrument. In 1870 he built an organ for Holy Family Church in Chicago which was immediately hailed as one of the finest in North America and was also, at the time, the fourth largest instrument on the continent. His reputation was further enhanced by the installation at St. Boniface Cathedral, Manitoba, in 1875.

In the early years, Louis Mitchell imported most of the pipework for his new organs from Europe, but by the time the St. Francis Xavier organ was installed in 1876 he was making his own pipework, and this organ, as well as many others in Quebec and beyond, are a fine testament to his workmanship. Historical records show that only two Louis Mitchell instruments were installed in Ontario - one in

Guelph and this one in Brockville. The whereabouts of the pipework from the Guelph instrument is unknown but the facade may be found in St. Patrick's, Hamilton.

In 1912, thirty-six years after its installation, the Brockville organ was rebuilt and enlarged by Casavant Frères of St. Hyacinthe, Quebec. The casework was enlarged to accommodate additional pipework and that facade remains intact (see page 1). In the 1912 rebuild, Casavant retained almost the entire 1876 organ, only replacing only the Swell Oboe stop. 1956 saw another Casavant renovation at which time a new console was provided.

During the early 1990's, the instrument was again restored and enlarged by Frederick Knapton and Sons of Kingston, adding several ranks of pipes from the old organ in Christ Church Cathedral, Montreal.

The latest organ renovation at St. Francis was by Casavant in 2012 – one hundred years after they performed the first rebuild. The console was digitized and the pipework all revoiced. The instrument is housed in a rear gallery which was specially constructed for the organ in 1876.

Peter Shepherd, FRCO, Music Director at St. Francis for twenty-three years, will retire at the end of June 2014. He will celebrate his retirement with an organ recital on Sunday, June 22nd, at 7.00 p.m. No entry fee will be charged, but there will be a retiring collection for a local charity.

The shape of the 1876 Louis Mitchell organ is still clearly to be seen, among obvious additions, in the present stoplist:

Great Organ		Voix Celeste	8'	Clarinet	8'
		Flauto Traverso	4'	Tuba	8'
Double Diapason	16'	Principal	4'		
Open Diapason	8'	Super Octave	2'		
Stopped Diapason	8'	Quint	1.1/3		
Waldflute	4'	Mixture	III		
Octave	4'	Oboe	8'	Pedal Organ	
Twelfth	2.2/3'	Cornoepen	8'	Gedeckt	16'
Fifteenth	2'			Bourdon	16'
Mixture	IV	Positif Organ		Open Diapason	16'
Trumpet	8'	Dulciana	8'	Open Wood	16'
		Melodia	8'	Flute	8'
Swell Organ		Quintadena	4'	Principal	8'
Swell Organ		Gamba	4'	Bourdon	8'
Gedeckt	16'	Piccolo	2'	Choral Bass	4'
Bourdon	8'	Nazard	2.2/3'	Trombone	16'
Violin Diapason	8'	Tierce	1.3/5'		
Viola da Gamba	8'	Larigot	1.1/3'		

20 Divisional Couplers. 5 Thumb Pistons each to Swell, Great, Positif, and Pedal. 6 General Toe Pistons.

Excellent Adventures in Belleville

Kingston Centre Annual Meeting & Organ Crawl

Michael Capon

A small group of RCCO members met in Belleville on Saturday June 7 to explore some of the organs there, and to hold the Annual General Meeting for the Kingston Centre.



St. Andrew's Casavant

The first stop was St. Michael's Roman Catholic Church, where incumbent Mirijam Spoelstra demonstrated the Allen organ dating from around 2007, and other members played. The instrument is supported by a wonderful, resonant acoustic.



Mirijam Spoelstra at St. Michael's Allen

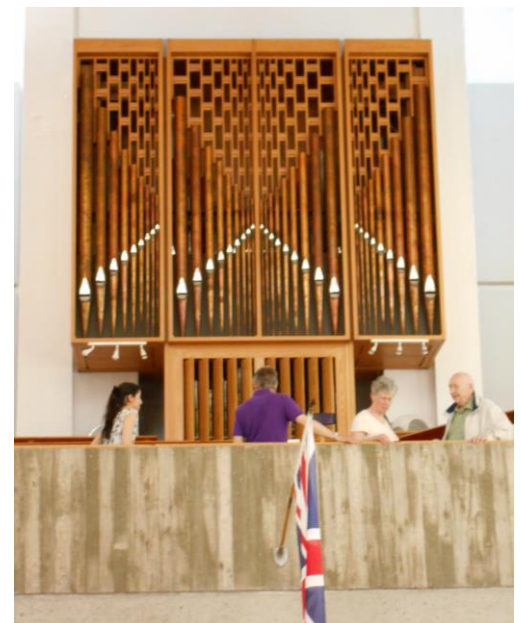
Next was St. Andrew's Presbyterian Church and a two manual organ of 21 stops, 27 ranks voiced by the great Lawrence Phelps. A nice little instrument that seems to be lovingly cared for.

At St. Thomas Anglican Church we were given a well-prepared presentation of the 1977 Gabriel Kney instrument by the new young incumbents Francine Nguyen-Savaria and Matthieu Latreille. The relatively small mechanical action instrument of 16 stops, 17 ranks enjoys a well-balanced specification that gives it a broad scope for variety of registrations and styles. At St. Thomas' we also saw a bust of John Uttley, celebrating his long tenure as Music Director at St. Thomas, and showing in what high esteem the parish holds him.

Finally, Terry Head introduced us to the two organs at Bridge Street United: the 5-stop Keates-Geissler in the downstairs chapel and the large 4-manual Casavant in the main sanctuary. There was speculation that the former was actually a German instrument that was assembled by K-G. The latter, still in the middle of a major renovation, is rich with resources, including a colourful Solo division, and will feature prominently in the 2016 festival. (See pictures on page 10)

At all the churches, we were warmly welcomed and hosted.

The Annual General Meeting was duly held, and Joan Egnatoff was acclaimed as the new Centre President. She was also thanked for her many years of service as Centre Treasurer, a role now assumed



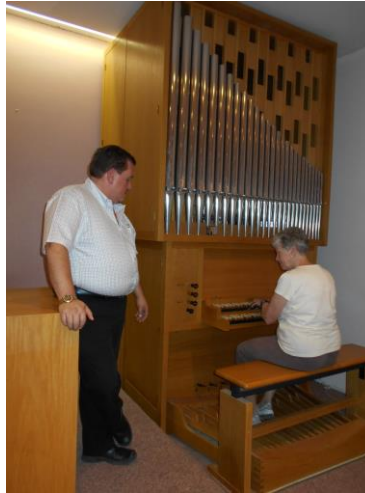
St. Thomas' choir loft, with (L to R) Francine Nguyen-Savaria, Michael Capon, Joan Egnatoff and editor David Cameron.

by Fran Harkness. The day was capped with dinner at the local Paolo's restaurant, where we enjoyed good food and good company.

The turnout from Kingston for this excursion can only be described as disappointing, especially considering that folks from Belleville routinely travel to Kingston. We may need to examine how we communicate with the membership, and how we schedule events. Members of the Executive will, I'm sure, be happy to hear from you with your feedback.



Maggie Dupuis-Ives, Michael Capon, John Uttley, and (under John's arm) editor Fran Harkness, at St. Michael's



Terry Head and Joan Egantoff at the Bridge St. chapel tracker



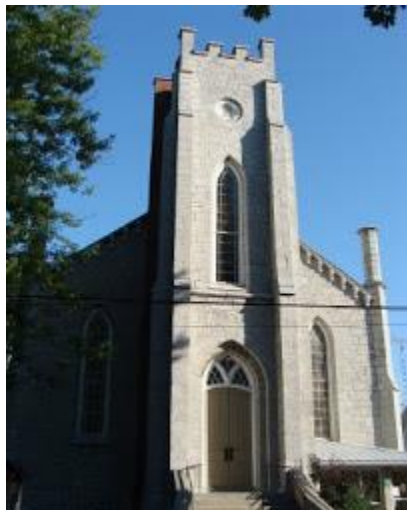
Bust of the Rev. John Uttley, at stairs to St. Thomas' choir loft



Bridge St. chancel, with Michael Capon at the console, and (L to R) Joan Egantoff, Robert Johnston, John Uttley and host Terry Head

Historic Organ in Newburgh Gets New Lease on Life

Fred Knapton & David Cameron



Newburgh United Church Shibley Memorial Pipe Organ

The Shibley Memorial Pipe Organ was built in Toronto in the early 1890's by Edward Lye & Sons, and was installed in the (then) Wesleyan Methodist Church in 1899. It was a gift of Mr. John A. Shibley, in memory of his parents, John Shibley and Harriet Warner Shibley. Dedication was in March of 1899, and for the occasion guest artists were brought from far and wide: the Harvard Male Quartet from Boston; organist Mr. W.H. Hewlett from Dundas Centre Memorial Church in London, Ontario; and soloist Mrs. Chas. Crowley from Old St. Andrew's Church in Toronto.

After 80 years of faithful service, the organ was rebuilt between 1982 and 1985, and continues to be a fine example of its kind. It is totally manual in operation - all keys and stops are connected to the pipes by wires and string. The beautifully painted pipes (with real gold leaf) are "live" pipes - they work and are not just decorative.

Organists for the church have included Mrs. Marguerite Fluke, Mr. Allen Waite, Mrs. June Hudgins, Mrs. Erin Paul-Mundle, Mrs. Renee Hutzler and is currently Mr. Ralph Paul.

The past and present choirs and congregation of the Newburgh United Church are eternally grateful to Mr. Shibley for his original donation, and to all the organists since 1899 who have brought forth wonderful music from the organ to enhance our worship services for over 100 years!

HALLELUJAH

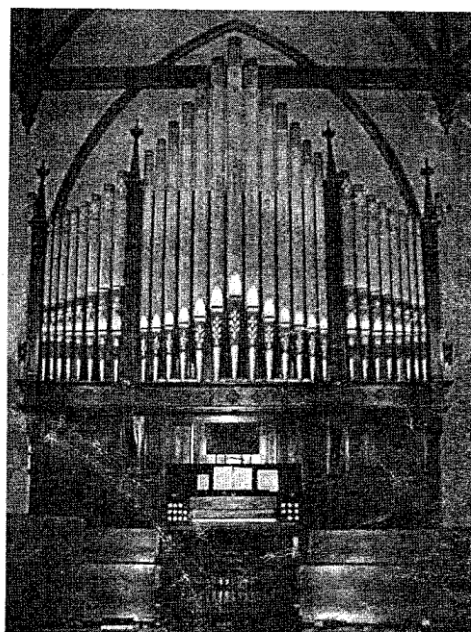
The Village of Newburgh northwest of Kingston was incorporated in 1858, on a site previously called (for reasons unknown, though we can guess) "Rogues' Hollow". The handsome stone Newburgh Methodist (now United) Church was dedicated in the same year. Renovations in 1921 saw the floor being sloped, and the old pews replaced; the interior was completely repainted and restored in 2003. The church, as now configured, seats about 150, with further space in a gallery.

The Editors of this *Newsletter* are particularly interested that the organ was a gift of the Shibley family, because since 2009 we have made our summer home on Shibley Road, on Shibley Point in Sharbot Lake (75 km. north of Kingston), and a major feature nearby is Shibley Island.

At the time of writing the relationship between the Newburgh Shibleys, and those 75 km. away in Sharbot Lake, remains to be studied.

We are indebted to Kingston organbuilder Fred Knapton Jr. for the articles reproduced opposite and below. His restoration of the instrument is underway this summer (see picture, page 12). This work was made possible by a generous donation, but further financial support is needed. If you could help, write to Newburgh Organist David Rankin at david.i.rankine@gmail.com.

Celebrating 100 Years of Music



Newburgh United Church Organ
1899 - 1999

In October 1898 the Methodist Church in Newburgh ordered a two manual and pedal organ from Lye. The church was advised by Mr N.A. Rockwell of Napanee.⁵ The organ was installed by the spring of 1899; next year will therefore mark its hundredth birthday. The instrument is still in regular use, and is in its original condition apart from the removal of the two manual pumps and the installation of an electric blower. Undoubtedly work has also been done on the bellows. In this church the organ builder had every advantage. The organ is against a wall, at a good height from the floor, and is not squeezed into a small chamber. The layout of the organ is therefore the one preferred by builders, with the Great at the front and immediately behind the display pipes, the Swell to the back and raised above the Great, and the Pedal department on the two outer sides. There is ample room for tuners to work and carry out maintenance. As was common a hundred years ago, the organ sounds a semitone sharper than today; the pitch has never been lowered. There is a balanced swell pedal, which in 1899 was rather modern, but it is still on the right side of the pedalboard, and not in the centre. The contract specified spotted metal for six stops, and organ metal with not less than 30% English tin was to be used for the remaining metal pipes, with zinc used for the lowest half-octave. A concession to economy, widespread in those days, was shared basses for most of the eight-foot registers. As was common for the period, the compass of the pedalboard is twenty-seven notes, and the keys radiate from the case, and not from a point behind the player's back.

In Belleville, St Andrew's Presbyterian (1887) and Albert College (1901) both installed Lye organs. The College at its original location burned some seventy-five years ago, and the organ was lost. Christ Church had work done in 1948 by the Lye Organ Company, operated by Edward Lye's grandson William. The Methodist Church in Trenton, and to the north St James' Anglican in Tweed and St Peter's Presbyterian in Madoc, all bought Lye organs. Further afield, St Andrew's Presbyterian in Perth installed a Lye in 1883, and Brighton Methodist bought one in 1905. The Lye organ bought by the Presbyterian Church, Picton, was lost to fire in 1947. At least two of the instruments listed above, those at St Peter's Presbyterian, Madoc, and Trinity-St Andrew's United in Brighton, are still in use, although they are casualties to the strong trend to electrification of the action which was so prevalent in the fifties and even the sixties. The pendulum has since then swung in favour of mechanical action, but not soon enough to save these two organs. It is a matter of irony that Lye persisted in building tracker organs when other builders were moving towards electropneumatic action. Casavant ceased building trackers in 1905, only to see a revival of interest in the tracker organ in the fifties, at which point the firm was obliged to recruit Europeans who knew how to build organs with mechanical action.⁶ By then, the surviving Lyes were no longer building pipe organs, and had taken a Baldwin agency in Toronto.

The largest of the Lye organs in this vicinity was at Wall Street Methodist Church, now Wall Street United, in Brockville. In 1896 the congregation moved to the present church, and Lye was contracted to relocate and rebuild the organ originally purchased in 1882. The instrument was given a new case of quarter-cut white oak, and the number of display pipes was increased from 23 to 41. The reeds were sent to the factory in Toronto for cleaning and revoicing, and a tonal revision was carried out. One stop that was replaced on the Swell organ was a Viola Aetheria 8, and one is left to wonder if perchance it had failed to live up to its name. An unpretentious Aeoline took its place. It appears that Lye left the instrument with two manuals and twenty-one stops. In 1947 Casavant applied electric action to the organ, and spread the stops over three manuals. This organ still continues its useful life, with no external hint that its core is the work of a past builder.⁷

⁵ File on the Lye organ from Newburgh Methodist Church.

⁶ Laurent Lapointe, *Casavant Frères 1879-1979*. (St-Hyacinthe: La Société, 1979.)

⁷ File on the Lye organ at Wall Street Methodist Church, Brockville, and telephone interview with Mr Tufford, organist at Wall Street United Church, May 5th 1981.

from the Canadian Encyclopedia website <http://www.thecanadianencyclopedia.ca/en/article/lye-organ-company-emc/>

Edward Lye, the builder of the Newburgh organ, was born in Somerset, England, 1828 or 1829, and trained as a cabinetmaker, which led naturally to the construction of organs. He moved to Toronto in 1856, and is listed in the Toronto Directory as an organ builder in 1862-3; later, several of Lye's sons joined him in the company, which came to be known as Edward Lye and Sons. Lye's output can only be estimated, though many organs have been identified. Lye's organs were robust, well-built two-manual tracker instruments, tailored to prevailing conditions and the client's means. His tonal design shows a sound knowledge of the principle of reinforcing foundation tone by the addition of appropriate upperwork.

In addition to his organ building, Lye played the tower chimes at St. James' Cathedral, Toronto, from 1867 until 1891. He died in Toronto in 1919.

Kingston holds a second important example of Lye's work in the former Congregational Church at Johnson and Wellington Streets (until recently the Wellington Street Theatre, now a day care centre). Regrettably this substantial two-manual is not currently playable. The photograph below shows the Newburgh United Church organ at the beginning of its current restoration.



COMING EVENTS

ST. GEORGE'S SUMMER CONCERTS

St. George's Cathedral, 270 King St. E. (at Johnson), Kingston
Thursdays 12:15pm-12:50pm Voluntary Offering

June 12 Seraphina (Montreal) (Celtic Harp, Soprano)
June 19 Ioulia Blinova & Ruby Jin (Ottawa) (Piano Duo)
June 26 Flutissimo (Flute ensemble)
July 3 Lisa Scrivani-Tidd (Watertown, NY) (Organ)
July 10 Cranberry Dixie Band
July 17 Paul Stubbings (Scotland) (Organ)
July 24 Partita Trio (Trombone & Clarinets)
July 31 Sandra Smith (Violin)
August 7 Christopher Dawes (Toronto) (Organ)
August 14 Holly Gwynne-Timothy & Georgiana Stewart (Vocal Duo)
August 21 Venetia Gauthier & Melinda Raymond (Violin Duo)
August 28 Kathleen Radke & Clare Gordon (Voice & Piano)

Special Event

Friday July 11, 7:30pm, St. George's Cathedral
Choir of Christ's College, Cambridge (U.K.)

ORGAN RECITAL by PETER SHEPHERD, FRCO **SUNDAY, JUNE 22 at 7:00 pm**

St. Francis Xavier Church, 66 Church Street, Brockville

This recital marks Peter's retirement after twenty-three years at St. Francis'
No admission charge. Retiring offering for a local charity.

It's not too late to register for **The Festival at the Forks, July 6 to 8, 2014**
London, Ontario: We're closer than you think!!

Kingstonians need to experience a convention, before we become the hosts in 2016!

Go to <http://www.london2014.net/>

Online registration for single events or the whole convention at
<https://www.rcco.ca/registration2014/registration-form.cfm>

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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Dr. 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

Rod McAvoy, B.Mus., M.Div. is available to play for weddings, funerals and church services. Phone in Brockville 613-246-3676, or cell phone 289-251-4191, or email at mcavoy_rod@yahoo.ca

Deadline for all submissions to the September, 2014 Newsletter: Aug. 31, 2014

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&sclient=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/>
 Australia & New Zealand College of Organists <http://www.anzco.org/>
 Incorporated Association of Organists <http://iao.org.uk/>