



The Organs of St. James' United Church, Montréal

E.D. Wadsworth & Bros. (1889) •
Warren Church Organ Co. (1909) •
Casavant Frères Ltée (1938), restored by
Orgues Létourneau Limitée (2011-12)



Built in 1889, St. James' was the most imposing Methodist church in [Canada](#), with 2,000 seats. In 1927, to cover operating costs, a commercial building was erected in front of its Sainte Catherine Street façade. For 78 years the church was hidden from the street. At last, in 2005 the buildings hiding the church were demolished, putting the facade on view across a new public square. St. James' has a long tradition of fine music. One of its music directors was the late Gifford Mitchell, who retired to Kingston and whom some of us remember affectionately.

In addition to the four-manual main organ, St. James' has a chamber organ by Karl Wilhelm, of one manual and no pedal with 3 stops: Holzgedackt 8'-Rohrflöte 4'-Prinzival 2. Philip Crozier has been Director of Music since 1986.

The stoplist of the main organ whose builders are listed above can be seen at <http://www.stjamesunitedchurchmontreal.com/news/wp-content/uploads/2012/02/Organ-Specification-St.-James-United-Church-Montreal.pdf> and you can hear Philip Crozier playing several pieces at <http://www.stjamesunitedchurchmontreal.com/music/>

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Centre President's Greeting

Joan Egnatoff



Greetings!! As I write this, spring is in the air - bulbs are shooting out of the ground, snow is gradually disappearing, and there's a lightness in the air. It also means that Easter is coming, the most important time in the church year. As we are preparing for the events leading up to the death and Resurrection of Christ, I am reminded about a different approach to fasting during Lent:

1. Fast from anger and hatred - give your family an extra dose of love each day.
2. Fast from judging others – recall how Jesus overlooks our faults.
3. Fast from discouragement – hold on to Jesus' promise that He has a perfect plan for you.
4. Fast from complaining- recall some moments of Joy you have been given.
5. Fast from resentment or bitterness – work on forgiving those who may have hurt you.
6. Fast from spending too much money – try to reduce spending; give to the poor.
7. Spend extra time for personal prayers.

The time for the Kingston Festival of Music is drawing nigh. In July 2016, organists from across Canada will be coming to Kingston to celebrate the organ. Plans have been ongoing for the past two years. One of the things that will be needed at that time, is people – lots of them- to volunteer in many ways to make the festival run smoothly. We will be calling on you to help in any way that you are able. Set aside the dates, July 10 to 14, 2016, so that you are able to help make the festival a success.

Also, watch for details about our Annual General Meeting, in June, and plan to attend. Remember, the voice you are born with is God's gift to you; the use of your voice is your gift to God.

Joan Egnatoff
President

From the Editors: Eddies from the past

David Cameron

As many of you know, I can never resist a pun. This title may be an especially reprehensible one, because I want to write about a musician named Clarence Eddy. He was born in Massachusetts in 1851. His principal organ teacher was Dudley Buck; he also studied in Germany, but as a pianist, not an organist. In 1874-1908 he worked in churches in Chicago, and as director of the Hershey School of Musical Art founded by his wife, a singer named Sara Hershey (presumably not a member of the chocolate family, or somebody would say so). In 1877-79 Eddy gave a series of 100 organ recitals, with 100 entirely different programs, a memorable achievement in for a musician in any time or place.



We can get a faint impression of his playing on YouTube, at <https://www.youtube.com/watch?v=kOxTFUQSauw> . The impression is faint not because of the technology: organ and piano rolls give a very faithful replication of what a musician's feet and fingers did. But it can only exploit the resources of the instrument on which it's played, and the Aeolian house organ used on YouTube has no substantial or exciting plena. The roll suggests that a recital by Eddy, on a large and exciting organ like the one he's playing in this picture, was probably

well worth hearing.

In his *A Method for the Pipe Organ* (1917), Eddy deals first with “Phrasing”, with illustrative pieces by various composers including Merkel, Albrechtsberger, and the *Eight Short Preludes and Fugues* attributed to Bach. His second section, on “Trio Playing”, carries the student as far as the Canonic Variations on *Von Himmel hoch* (BWV 769) – not an inconsiderable range!

His third focus is on “Hymn Playing”, and it was this section that particularly caught my attention.

He begins:

The sole aim of a great majority of organ students is to become church organists, and their ambition seems to end with the one desire of just being able “to play well enough to play in church”, regardless of the fact that a good choir accompanist must have a solid technical foundation, a sound knowledge and command of the instrument, and an ability to execute with a certain degree of skill and freedom.

Unquestionably the most important requirement for the church organist lies in the proper playing of Hymn-tunes, and yet the study of this branch of organ-playing is usually very much neglected.

Eddy then enunciates four fundamental principles:

1. Absolute precision of attack and release in every note.
2. Smoothness and clearness of execution.
3. Steadiness of time and rhythm.
4. Proper division and subdivision of syllabic phrases.

For us in the twenty-first century, these are familiar concerns. Retired from playing, Fran and I attend a variety of churches over each year, and sometimes we hear truly awful hymn playing: indifference to the words being sung, with poorly conceived or unchanging registrations, and unrhythmic, sloppy touch. Such playing can muzzle the singing of the most willing congregation, especially in these days of shrinking attendances. Not for nothing does the College set Hymn Playing as an important part of its examinations, from Service Accompanist Certificate to ARCCO. For most of the exams it’s a separate section equal to Repertoire or Written Work, one which must be passed with a mark of 70% or higher.

Eddy’s next point particularly caught my eye. He refers to “The prevailing tendency in this country to hurry in all church music, and especially in the congregational singing”. Considering that he wrote some time before 1908, it’s interesting how contemporary many of his concerns sound today.

Interesting how little some things change.

National Council Meetings

Toronto, February 28 & 29

Fran Harkness

What’s up at our National Office?

In case you wonder where your RCCO fees go, we decided to have a new column in the *Newsletter* to report on the activities of National Council. Council always has local centres in mind, trying to improve communications, provide educational opportunities, and assist in difficult times. Most of the work is

done by specialized standing committees, reporting to Council. Sharon Adamson is the General Manager who oversees everything in the College from the National Office at 204 St. George St. just two blocks from the U. of T. main campus. I, your editor, am the designated representative of the Kingston Centre, representing Centre president Joan Egnatoff; your other editor, David Cameron, has a permanent seat on National Council as a former National President, as does Centre Member Robert Hunter Bell. Having over 30 members, the Kingston Centre is entitled to another representative – think about it, it's fun to meet and chat with organists from Halifax to Victoria, and sometimes we build lasting friendships!

What follows is a brief summary of some of the committee work now in progress:

Development is headed by Thomas Leslie (also the Executive Director of Montréal's Canadian International Organ Competition), who is in the process of applying for grants from various foundations and government programmes to help fund activities such as travelling clinicians.

Scholarships and Bursaries are looked after by Dave Bythell, a pharmacology professor from Thunder Bay who also teaches the organ and plays it very well. His committee sets policy and handles the applications. We were reminded that each Centre is actually entitled to TWO scholarships each year from National Office.

The national **Website** has just been redesigned and members are encouraged to enter the site at <https://www.rcco.ca/> (if you're a member you will have received a username and password by email, in January when the new site was inaugurated; but everyone can see much of the site without logging in. Some information and services are available only to members, and for these you must log in). Members are invited to pass any comments along to one of the site developers, Simon Irving, at simon.irving@cogeco.ca

The group supervising the rebuilding of the website spent countless hours on the project; not only did they have to work with the web designers on the sitemap and appearance; they had also to revise and confirm all the layers of data that had accumulated, and make sure that all information was complete and up to date.

The **Editorial Board** helps edit *Organ Canada* and solicits articles for it. Watch for one in a forthcoming issue entitled 'Mad Organists in French Literature'! And in the current *Organ Canada*, be sure to read about – and from – Rachel Mahon, who will give a major recital at our 2016 Festival.

Rick Morgan of Winnipeg is in charge of **Conventions**: getting Centres to host them, and assisting with the planning. So far the lineup consists of Winnipeg in 2015, Kingston (*that's US!!*) in 2016, and Montreal in 2017.

David Cameron is head of the **Examination Committee** which sets curricula, prepares all the college examinations, and passes them to the Board of Examiners (which reports to the Exam Committee) for administration and marking.

There is a committee that seeks out **Historic Organs** in Canada, lists them and awards historic plaques. It's headed by William Wright, now retired from a distinguished career as organist, and as an organ teacher at the University of Toronto.

Another committee, chaired by former National President Mark Toews, deals with **Honorary Awards**. Centres are encouraged to nominate members for Distinguished Service Awards, and the committee

also makes awards to distinguished musicians and others who help to promote and celebrate organ music, nationally or internationally.

The **Professional Development Committee**, led by Joanne Hart of Toronto, selects Travelling Clinicians and organizes their journeys throughout Canada to give workshops in Centres who express an interest. This year's clinicians are Maxine Thévenot and Kirkland Adsett.

The **Music Publications Committee** solicits and evaluates submissions from composers to be published under the RCCO imprint. The RCCO is one of the few organizations in Canada to publish the choral and organ music of Canadian composers. The website has a list of our publications, which can be purchased from the new Online Store, or by telephone to the National Office.

Meetings of the National Council are held three times a year on a Friday evening and Saturday morning, in recent years in a large room at Calvin Presbyterian Church off Yonge St., two blocks above Yonge & St. Clair.

If you want to read the actual minutes of Council meetings, go to
<https://www.rcco.ca/national-council-minutes>

Members' Recital 2015

Fran Harkness



L to R, Charles Balme & Aurora Dokken play *The Entry of the Gladiators*, with John Hall ready to turn a page.

On Valentine's Day, 2014, several people braved the cold and snow either to either listen to or to play in the annual RCCO Members' Recital at St. Andrew's Presbyterian Church. The program was loosely themed around love, Valentine's Day and weddings. David Cameron as MC managed to find some sort of relation to the theme in most of the pieces performed.

The *Maria Isabella Waltz*, a lively piano duet played by Brad Mills and Val Leavitt, was the opening number. This piece was composed in 1863 for the wedding of Prince Thomas of Sardinia to Princess Maria Isabella of Bavaria. It was followed by two songs from Schumann's cycle *Frauenliebe und Leben*, sung by Holly Gwynne-Timothy with Fran Harkness at the piano. 'Er der Herrlichsten von allen' and 'Du Ring an meinem Finger' chronicle unfolding love culminating in marriage; their relationship to love and Valentine's Day is quite apt.

Not so obvious was the connection of the next piece to the theme: *The Entry of the Gladiators*, by Julius Fucik, played as an organ duet by Aurora Dokken and Charles Balme. David rose to the occasion, however, by introducing the piece as "what may come after several years of marriage", and quoting Joan Rivers: "Don't go to bed mad. Stay up and fight!"

John Hall showed off the work that he is doing to tame the St. Andrew's organ and played three pieces from the 17th century Church of St. Gervais in Paris, a *Benedictus*, *Elevation*, and *Chaconne* by three of the famous Couperin family: the elder François, François "le Grand" and his uncle Louis. John introduced this with a short history of the Couperin family.

Gabriel's Oboe, from the motion picture *The Mission*, was performed by oboist Anke Carrington with Bev Koski accompanying. Anke continued the theme of love with *Lettre d'Amour* by Antal Dorati, for oboe *a capella*.

Michael Capon ended the recital program in rousing fashion with *the Fantaisie and Fugue in B flat, Op. 18, No. 6* by Alexandre Boëly. He then moved into his role as convention co-chair, and presented the audience with an overview of the Organ Festival that will be held in Kingston in July 2016.

Afterwards performers and audience socialized over juice and coffee at the reception in the hall, complained about the weather and thanked the performers for a relaxed and enjoyable afternoon.



L to R, Aurora Dokken, Anke Carrington, Bev Koski, Brad Mills, Val Leavitt, Holly Gwynne-Timothy, John Hall, Charles Balme, Fran Harkness and Michael Capon.
Photo: Hannah Gwynne-Timothy



A national Convention like the *I Feel the Winds* Festival requires extensive planning, and it has already been under construction for almost two years. Committees are busy working in parallel on Programming, Communications, and down-to-earth matters like transportation and hotel accommodation, the reservation of venues: even planning for some meals! A strong roster of exciting artists has been engaged: read all about it at <http://kingstonfestival2016.ca/> .

This month Bev Koski, Chair of the Festival Communications Committee, reports on her committee's work:

The Communications Committee has been busy spreading the word about *I Feel the Winds - A Festival of Music*, July 11 -14, 2016. A bookmark highlighting the performers and events was added to the delegates' packages for the summer 2014 London RCCO and American Guild of

Organists (AGO) conventions. The Winnipeg RCCO and the three AGO regions in the Northeastern US will be advertising *I Feel the Winds* in their convention programs this summer 2015. The festival website continues to be developed and will have all current information about registration and activities for the Festival. Two organ students have volunteered to provide updates using Facebook and Twitter.

The Committee is working with ORGANIX 15 to advertise the festival in Toronto. ORGANIX 15 offers solo and collaborative performances and will be presenting a concert by Jens Korndoerfer on Friday April 17th at 7:30. (see page 9) We look forward to supporting this event.

As we move closer to the festival more details will be available locally and members of the community will be invited to attend selected events.



Our readers won't all be familiar with the **Organix Series** based in Toronto, and now in its 10th season. ORGANIX is a yearly festival showcasing the finest of organs played by excellent Canadian and international organists, and presenting a wide range of repertoire for organ alone, and in combination.

Diane Bish recently wrote about ORGANIX:

"...it is one of the best and most creative sponsors of organ series in North America. With its dynamic director, Gordon Mansell, Toronto devotees of Classical organ music are able to hear many of the outstanding organ virtuosi in the world today.

If you love the organ and its music, you will be thrilled by ORGANIX performances. From fresh, young, brilliant talent, to some of the most famous names in the organ world, I challenge you to support the first-class ORGANIX series and experience the awesome sounds of the organ, *King of Instruments*. You will not be disappointed!

Diane Bish

Host, *The Joy of Music* International Television Series.

We'll be welcoming an Organix concert here in Kingston on April 17 (see St. George's notices below for details). For more information about the complete series:

www.organixconcerts.ca

416-769-3893, toll free: 1-877-769-5224

STUDENT RECITAL MARCH 14, 2015

Over thirty people were in attendance on the afternoon of Saturday March 14 at First Baptist Church in Kingston for the 2015 edition of the Student Recital. The nine performers were all current or former recipients of RCCO scholarships.

Jill Mingo's two students, Catherine Helferty and Ruth Oh opened the performance. Catherine's piece, "Tocatta in Seven" by John Rutter was nicely articulated and Ruth's piece "Duo" by Clerambault made good use of the French registrations possible on the Casavant/Artisan Classic pipe and digital hybrid instrument.

Aurora Dokken provided an interesting historical background to the repertoire played by her student Sharon Chan. Sharon used some lovely string registrations in the Marcel Dupre “Antiphon V: How Fair and How Pleasant Art Thou”.

Brad Mills’ student Adam Reid, from Perth, played the “Praeludium Nr. 8” by J.S. Bach with a robust registration and good attention to phrasing and articulation.

Michael Capon introduced four of his students. May Ng’s performance of “Finale” by Janet Correll displayed a very fine registration with 16’ manual and 32’ pedal. Kathryn Jonker played David Schack’s “Prelude”, demonstrating the organ’s brilliant Fanfare Trumpet over full organ. Anke Carrington played the major work “Praeludium in D major (BuxWV 139) utilizing lovely contrasting registrations in its several sections. Emma Drinnan, who is organ scholar at St. George’s Cathedral, gave a confident rendering of “Prelude and Fugue in E minor (BWV533) by J.S. Bach.

The program ended with David Cameron’s student Andrew Fraser performing “Postlude on a Ground” by Herbert Murrill, with great assurance and seamless registrational build-up.

Audience members, teachers and performers all gathered in the church hall following the concert for refreshments and social time.

Thanks to Bev. Koski for coordinating this wonderful event!



Back Row - L to R Adam Reid, Sharon Chan, May Ng, Andrew Fraser,
Anke Carrington, Catherine Helferty
Front Row - L to R Kathryn Jonker, Emma Drinnan, Ruth Oh

KINGSTON CENTRE MUSIC EVENTS , SPRING AND SUMMER 2015

BRIDGE ST. UNITED CHURCH, BELLEVILLE Major Concert Series for 200th Anniversary

2015 is the Anniversary Year for Bridge Street United Church's 200 years of ministry in the Belleville area. With deep roots in the Methodist tradition, Bridge Street United Church has a long history of sharing excellent music not only within the church, but also with the community as a whole. That tradition continues as we celebrate the 200th Anniversary with our concert series with 4 stellar performances. We will be featuring the newly restored pipe organ – one of the largest between Toronto and Montreal, in several of the concerts. The restoration including a complete re-voicing by Alain Gagnon, and mechanical work by Sylvain Brisson, contains over 4000 pipes and will also be featured in the 2016 RCCO Festival.

All four concerts are available for a series subscription of \$90.00 (\$75.00 for students 18 and under)



Michael Unger, organ Saturday, April 11, 7:00 pm

"Bravo for...his display of virtuoso and musical playing. Michael will be a performer of note for many years to come!" *Organ Canada, July 2010*

Michael Unger teaches at the University of Cincinnati College-Conservatory. He has inner of many awards, including the Ottawa Centre's two nationally important ones: the Lillian Forsyth Prize <http://knoxottawa.ca/music/lilian-forsyth/> and the Godfrey Hewitt award <http://www.rcco-ottawa.ca/hewitt.html> , and he was First Prize winner in AGO and Japanese competitions.

Metropolitan Silver Band, Fran Harvey, conductor Saturday, May 30, 7:00 pm

Originally formed in 1932, the Metropolitan Silver Band (based at Metropolitan United Church in Toronto) has established a reputation of musical excellence and community service for over 80 years.



Janette Fishell, organ Saturday, October 3, 7:00 pm



"Janette Fishell, a mature musician, plays with great sensitivity and strong, secure technique." *The American Organist*

"Her performance is first rate ... a truly enjoyable recording." *American Record Guide*

Dr. Fishell was one of the judges at last summer's Canadian International Organ Competition in Montréal. She is Chair of the Organ Department at Indiana University.

Mendelssohn's *Elijah*, conducted by Terry Head Saturday, November 7, 7:00 pm

featuring: Elizabeth McDonald, soprano
Jessica Lloyd, mezzo-soprano
Robert Martin, tenor
Geoffrey Sirett, baritone
William Maddox, organ



Tickets may be purchased online as the series, or individually, at
www.bridgestreetchurch.com



MUSIC at ST. GEORGE'S CATHEDRAL Spring – Summer 2015

Friday April 17, 8:00 pm Organix presents
JENS KORNDORFER, Organ

At St. George's Anglican Cathedral, on Friday evening April 17 at eight o'clock, organ enthusiasts from Kingston and far and wide will be treated to a virtuosic performance by German-born organist, Jens Korndoerfer. Jens is currently based in Atlanta, Georgia but is a multiple award winner from the Canadian International Organ Competition and has performed to enthusiastic audiences throughout the world. Dr. Korndoerfer is an exciting and creative performer and his diverse program for this concert will include masterworks from French and German baroque through to



the French romantic and contemporary transcriptions, including *The Lord of the Rings*. For more information or to order tickets, please visit www.organixconcerts.ca or phone 416-769-3893 or toll free: 1-877-769-5224.

SATURDAY, MAY 30 SCHOLA MAGDALENA



Schola Magdalena, directed by Stephanie Martin, sings a concert "In Praise of Holier Women" at St. George's Cathedral (270 King Street East, Kingston) on Saturday May 30 at 3:30pm. Tickets cost \$15 and are available at the Cathedral Office (129 Wellington St.) and the Church Bookroom (90 Johnson St.). They will present chant and polyphonic pieces in honour of Saint Cecilia, Maguerite Bourgeoys, Julian of Norwich, Florence Nightingale, Hildegard of Bingen, St. Brigitte of Sweden and the Blessed Virgin Mary. At 2pm the ensemble will lead a workshop on the notation, performance practice, and culture of chant singing. The workshop is open to singers and listeners at all levels, even if they have never sung or heard chant

before. For information, call 613-548-4617 or visit stgeorgescathedral.ca or www.scholamagdalena.ca.

Schola Magdalena is a six-voice women's group dedicated to performing mediaeval music, from Gregorian chant to the compositions of the German abbess, St Hildegard of Bingen to early polyphony of Machaut and Dufay, as well as modern music for female voices. It is an ensemble-in-residence at the Church of St Mary Magdalene, Toronto.

Though their program focuses on chant, they will also sing pieces by medieval composers, some of the earliest polyphony written in 18th-century Canada, some modern pieces and some adventurous Schola Magdalena arrangements of 16th-century material.

Schola Magdalena made its debut in July 2007 in Ottawa as part of the colloquium of the Gregorian Institute of Canada. Since then, the ensemble has performed in several venues in Toronto and Ontario and Quebec, including Stratford, Waterloo and London as well as Montreal and Chicoutimi. Past engagements have included Scotiabank Nuit Blanche and Barrie's Colours of Music Festival. In 2010, Schola filmed a music video for BRAVO! featuring "Alleluia", a composition of Stephanie Martin. In 2009 they launched their first CD, "O Gracious Light", and the group's second CD in 2011, "Virgo Splendens", showcases a rich array of chant and polyphony dedicated to the Blessed Virgin Mary. The ensemble continues to sing occasional concerts and services at St Mary Magdalene's - this year featuring the ancient, late evening office of Compline.

THE CATHEDRAL SUMMER CONCERT SERIES

June 11 Matthew Larkin (Organ)

June 18 Ioulia Blinova, Ruby Jin (Piano Duo)

June 25 Jill Mingo (Organ)

July 2 Harmonious Pigs (Oboe, Clarinet, Bassoon)

July 9 Ali Berkok (Piano)

July 16 Classic Delight (Horn, Flute, Piano) (continued)

July 23 Cranberry Dixie Band

July 30 Michael Leopold (Lute)

August 6 Deborah Schuurmans (Piano)

August 13 Kyoko Ogoda (Percussion)

August 20 Melinda Raymond, Gauvin Bailey, Clare Gordon (Violin, Cello, Piano)

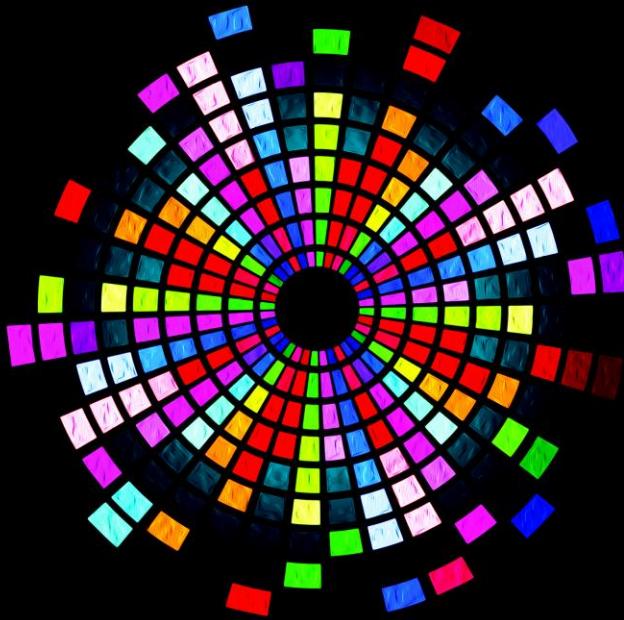
August 27 Antonia Mahon, Tracy Stuchbery (Flute, Piano)

St. Paul's United Church, Perth

ST. PAUL'S UNITED CHURCH MUSIC TEAM PRESENTS

REQUIEM

THE MUSIC OF JOHN RUTTER



with the Combined Adult and Children Choirs of
St. Paul's United & St. James' Anglican Churches & Friends
and Orchestra

SUNDAY, APRIL 19, 2015
7:00 PM

St. Paul's United Church, 25 Gore St. W., Perth

will be presenting their annual spring concert on Sunday April 19 at 7:00 p.m. The adult and children's choirs of St. Paul's (Brad Mills) will be joining the choirs of St. James Anglican church (Peter Woodward) and friends in presenting a variety of sacred music by John Rutter, including his Requiem.

Tickets are \$20 for adults and \$10 for children and are available through Tickets Please (www.ticketsplease.ca)

Perth is a pleasant hour-and-a-half drive from Kingston.

Supply Organists

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

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, Fran Harkness, 34-100 Medley Court, Kingston, ON K7K 6X2. Cheques should be made payable to *RCCO Kingston Centre*.

Kingston Centre RCCO Officers 2013-2014

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 Vice-President: Jill Mingo 613-962-5527 e-mail: jjmingo316@hotmail.com
 Recording Secretary: Elizabeth Mitchell 613-968-4498 e-mail: emitchell4@cogeco.ca
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 Publicity & Scholarship Secretary: Bev Koski e-mail: koski.beverly@gmail.com
 Professional Support: David Cameron email: charles.david.cameron@gmail.com
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 Co-Chairs, *I feel the winds* 2016 convention: Michael Capon e-mail: organist@stgeorgescathedral.on.ca
 Jill Mingo e-mail: jjmingo316@hotmail.com

Executive members-at-large:

Terry Head e-mail: terryhead@rogers.com
 Mark Sirett e-mail: msirett@cantabile.kingston.net
 Brad Mills e-mail: millham@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.

Les Orgues

Alain Gagnon

Pipe Organs



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(East of Ottawa)

Deadline for all submissions to the **June, 2015 Newsletter, April 30, 2015.**

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>
Winnipeg Organ Festival 2015 July 5-9, 2015 www.winnipegorganfestival.ca
Kingston Festival 2016, *I feel the winds* <http://kingstonfestival2016.ca/>
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/>