



THE ROYAL CANADIAN
COLLEGE OF ORGANISTS
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CANADIEN DES ORGANISTES

KINGSTON CENTRE NEWSLETTER

Opus 117 -December, 2019

Community. Inspiration. Education.

Website <http://rcco-kingston.ca>



The Wanamaker Grand Court Organ in Philadelphia

Pictured here with the Grand Court Christmas Tree in the background, the console of the Wanamaker Organ in Philadelphia, which with its six manuals and seven fixed and five floating divisions, controls 28,750 pipes. There are 729 color-coded stop tablets, 168 thumb pistons, and 42 foot controls.

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If you are reading this before noon on Thursday, December 5,
there's still time to hear *Newsletter* editor and pianist
FRAN HARKNESS,
with violinist DOUGLAS HANDFORTH and cellist JENNIFER TINDALE,
playing music by Joseph Haydn and Frank Bridge.

St. George's Cathedral, Advent Recital, Dec. 5 -- 12:15 to 12:45



Brad Mills

President's Message September 2019

Brad Mills

Our regular monthly RCCO Kingston Centre Executive meeting took place last Wednesday, capably chaired and hosted as usual by Michael Capon in the choir room at St. George's Cathedral. Jennifer Roche-Brown and I "attended" via Skype. During this very productive hour and a quarter meeting your Executive finalized plans for our 2019-2020 season, which is already off to a good start with the Pot Luck held at Dave's and Fran's on September 20, and the David Simon concert at St. George's on October 26. Some of the items that came up at our meeting: we have recently purchased a large projection screen for use at concerts and recitals and are looking into acquiring our own camera and media projector; we have commissioned the creation of a two-sided "sandwich board", which will be placed outside of churches where we are running Centre events – think Bach Marathon and our various other concerts, recitals and services; we reviewed our Safeguarding Policy - in the last two years, we have been required by the RCCO National Office to implement such a policy, which has been created to guard the safety and well being of children and vulnerable persons who attend our events; plans for the New Year include the Bach Marathon on March 21, the Frédéric Champion recital on April 28 or 29 (date to be confirmed) a Hymn Festival on May 24 and the AGM in June. Our next Centre event is the Twelfth Night party on Sunday January 5, 3:30 to 5:30 at Carol Ramer's home. I'm sure that after we all complete our annual round of music making through Advent and Christmas we will be ready to gather with our colleagues to enjoy some fine food, drink and fellowship together. Hope to see you all on January 5!

Brad Mills,
Centre President



From the Editors

An account of the Feast of Christmas: Wikipedia, at https://en.wikipedia.org/wiki/Christmas#Introduction_of_feast, 3. History

David Cameron

The *Wikipedia* article is a source of deep confusion.

It also contains much solidly-based scholarship, mingled however with sharply partisan disagreements, chronological misunderstandings, and legends, not all of them with any explanatory support.

In it we find the history of the festival, how such a celebration came to be held, and how the churches settled (or have they? . . .) upon December 25 as the appropriate date for its observation.



Icon of the birth of Christ by St. Andrei Rublev, 15th century, from *Wikipedia*

The Romans marked the winter solstice on December 25. The first recorded Christmas celebration was in Rome on 25 December 336. Then Christmas played a role in the Arian controversy of the fourth century, in which dispute the belief that the Christ had always existed (“begotten of the Father before all worlds”), was challenged by the assertion that He had been begotten at some point within time. Apparently, after this disagreement was settled, at the Arians’ expense, the holiday declined in importance.

But before that decline, around 200 CE, Clement of Alexandria wrote:

There are those who have determined not only the year of our Lord's birth, but also the day; and they say that it took place in the 28th year of Augustus, and on the 25th day of [*the Egyptian month*] Pachon [20 May] ... Further, others say that He was born on the 24th or 25th of Pharmuthi [20 or 21 April]. *

So there it is: the historians tell us that first, Christmas wasn’t celebrated by the Church until the third century, but that its observance declined in the second; and again, that its date was uncertain. Fit this together if you can; those who want to can read an extended overview of the disagreements which have plagued Christians through the succeeding eighteen centuries, at the above URL.

But ah, what fools these mortals be! The disagreements, the calculations and conjectures, have had their place — there really is some point in us agreeing upon which day to celebrate so fine and divine a Gift — but too often they serve to distract us from the real point:

*Look, the virgin shall conceive and bear a son,
and they shall name him Emmanuel,
which means, “God is with us.” Mark 1:23*

*Ed. Note: Augustus reigned from 27 BCE until 19 CE, so his 28th year would have been 1 CE.

While they were there, the time came for her to deliver her child. And she gave birth to her firstborn son and wrapped him in bands of cloth, and laid him in a manger, because there was no place for them in the inn. Luke 2:6, 7

In the beginning was the Word, and the Word was with God, and the Word was God. He was in the beginning with God. All things came into being through him, and without him not one thing came into being. What has come into being in him was life, and the life was the light of all people. The light shines in the darkness, and the darkness did not overcome it. . . And the Word became flesh and lived among us, and we have seen his glory, the glory as of a father's only son, full of grace and truth. John 1:1 - 5, 14



The Nativity, El Greco, 1603-1605

May the joy of that Light, and the peace of that Word which was with God, however you may perceive Him, be in your home, and in your heart, this Christmastide!

Fran David



Winchester Cathedral in the snow, with anonymous passerby

An Interview with David Simon

by Jennifer Roche-Brown



On October 26, David Simon, a recitalist and also the new organist of St. James Cathedral in Toronto, was invited by the Kingston Centre to play a concert in Kingston at St. George's Cathedral. The first half of the program featured the tenth organ symphony by Charles-Marie Widor ("Romane"). The works in the second half all had a Canadian connection: a transcription by the recitalist of Rossini's Overture to *Cinderella*; Five Liturgical Inventions by the late Victor Togni (father of Peter Togni); and the well-known *Étude héroïque* by celebrated Canadian organist and composer Rachel Laurin (b. 1961).

The following is from an email exchange with the organist.

JRB: As you begin your tenure at St. James Cathedral, what do you see as the role of the cathedral organist in the life of the cathedral and parish? When did you first aspire to such a position?

DS: I grew up as a chorister at St. Michael's Cathedral-Basilica just up the street and I absolutely loved the liturgy, choral, and organ music that I was able to absorb for almost 10 years while in grade school. I count myself fortunate to experience these same joys at St. James and to have this vocation as my profession.

As a church musician, we offer up prayers on behalf of the congregation and inspire their hearts to a higher plane. We evangelize, we commentate musically on scripture and support the liturgy. We heal, and we are sometimes present at the most joyful and most sorrowful points in people's lives. It is difficult to describe the role of an organist or a church musician, but I'd say it is like any clergyperson, staff member, or volunteer: we try to serve the congregation as best we know.

JRB: What led you to choose the tenth of Widor's organ symphonies for this concert?

DS: Many regard Widor's tenth organ symphony as his masterpiece and I agree with that assessment; I think Widor is at his best when dealing with chant, as he did likewise in his ninth symphony. Widor was inspired by the Gothic architecture and organ of St. Ouen in Rouen, France. I experience the tenth as a journey exploring some of the most beautiful and profound scenes that humanity experiences: the grandeur of a Gothic Cathedral, the reflection of light through stained glass, the chirp of birds in the spring, weeping at the grave, death, resurrection, and final release.

JRB: What aspects of the Overture to *Cinderella* did you think would make it interesting as an organ transcription?

DS: Rossini is always wonderfully creative in his use of orchestral colour and contrasts in dynamics. Some of his more famous overtures, such as that to *William Tell*, have become immensely popular and have been transcribed and performed extensively. I am bewildered

why the *Cinderella* overture is not well known, even though its opera has risen in prominence. Through the transcription writing process, I realized how well the overture fits the organ and accentuates the instrument's strengths: wide dynamic range, many solo opportunities, gradual crescendos, and exuberant tutti.

JRB: Regarding the *Five Liturgical Inventions* by Victor Togni, could you comment on whether these miniatures, as you called them, are primarily concert pieces or intended for liturgical use and whether you have used or would use them for both?

DS: I primarily use the Inventions as preludes and postludes, but I thought it would be nice to play them all together as a set in Kingston. Togni was a devout Catholic and prolific liturgical improviser – the Alleluia is a reconstruction of one such improvisation! Especially considering the beauty of St. George's and the possibility that the audience would be familiar with the chants, I felt the *Five Inventions* would be an effective program choice. The Inventions also related to the Widor Symphony in their use of chant themes; their shorter length and Canadian connection made them a natural fit after the titanic symphony earlier in the program.



Rachel Laurin

JRB: The *Étude héroïque* is a Canadian favourite. Can you comment on your experience of playing this on St. George's organ?

DS: Laurin's bubbly personality shows up in her music even when she is at her most heroic. The piece benefits from an organ with a wide palate of colours that she calls for within the piece: fierce trumpets, playful flutes, strange celestes and vox humana, and a plenum that has presence in the room. The organ at St. George's executes these sounds well and benefits from a very nice acoustic. I remarked to Brad Barbeau and Michael Capon that I was pleasantly surprised how fast the pedal speaks – a big help when executing the virtuosic writing in Laurin's *Etude*.

St. Joseph's Oratory,
Montréal,
(where Rachel Laurin served as
Associate Organist 1986 - 2002)
in snow.



The Twelfth Night Party



As we head into the excitement and anticipation of Advent, with the Christmas music and Christmas family time in sight - - - -
DON'T FORGET TO SET ASIDE TIME FOR THE TWELFTH NIGHT PARTY! Once again it will be hosted by Carol and Gord Ramer, in the Party Room at 5 Gore St. There is lots of on-street parking. There will be a sign at the entrance for us to buzz the Party Room.

We start at 3:30 on Sunday, January 5, and conclude at 5:30.

In between, there will be excellent entertainment of all sorts (we know that, because *you*, the members, will provide it). Funny stories? Songs? Dance? Quiz or Trivial Pursuit? Yes. These, and anything else you can think of! Whatever makes you chuckle, bring it along and share it with the rest of us.

PLEASE COME TO THE FIRST SOCIAL EVENT OF THE NEW YEAR!



Ely Cathedral in snow.

The Sixth Edition of "Music at St. Thomas"

St. Thomas' Anglican Church in Belleville has launched its 2019-2020 concert series, "Music at Saint Thomas'." Former directors of music Matthieu Latreille and Francine Nguyen-Savaria have moved back to the Montreal area, but have remained artistic directors for the concert series this season.

On November 17th, Matthieu and Francine launched the series themselves with an organ concert featuring the "Tocatta and Fugue in D Minor" by Johann Sebastian Bach, along with other masterpieces from the great Kapellmeister and another giant of the organ world: French composer Louis Vierne, who was organist at Notre-Dame Cathedral in Paris from 1900 to 1937. The husband and wife team is active on the Canadian concert scene, both as soloists and as a duo. They took turns on the bench to present these well-known and lesser known solo organ works. The pipe organ of



St. Thomas' Anglican Church is one of the finest in the Belleville area. The instrument was built by Gabriel Kney in 1977, to replace the large Casavant organ that had been destroyed with the church by fire in 1975. The instrument of 19 ranks (about 1,000 pipes) has 14 stops and its action is entirely mechanical.



Francine and Matthieu On December 15th at 4:30 PM, a special collaboration will bring together a professional ensemble of eight singers and St. Thomas' choir to 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. "It will be slightly different this year," explains Francine. "Because we can no longer rehearse on a long-term basis with the choral academy, we have expanded the number of musical offerings so that the professional ensemble will sing intricate choral pieces and join the choral academy for more traditional carols. This will give the audience more opportunities to participate as well. We are excited, as it will actually match the format of King's College even more closely!" The Lessons and Carols are very dear to the artistic directors' hearts. While they also produce other concerts, they only prepare one "Carols by Candlelight," and it is the one in Belleville.

On January 19th, Matthieu and Francine will collaborate with oboist . From Métis-sur-mer, Quebec, Tremblay is a laureate of the prestigious "Prix d'Europe" competition and has studied at the Rimouski Conservatory of Music and the University of Montreal. She is currently completing her studies at the Colburn School of Music in Los Angeles. The musicians are taking advantage of her presence in Montreal in January to work together and present this concert.

Mélissa Tremblay

February 16th will bring the unique combination of the deep tones of the trombone with the strength of the organ. Trombonist Jean-Mathieu Royer has been a long-time acquaintance, through the involvement of his mother and uncle in the organ and liturgical worlds, but the musical collaboration had never blossomed before this season. A musician since his childhood, Jean-Mathieu graduated with honours from the Montreal Conservatory of Music, obtaining his master's degree in 2016. He has played in a variety of musi-



Jean-Mathieu Royer

cal ensembles throughout the greater Montreal area, be it classical, jazz or popular. He also participated in the recording of numerous discs as a trombonist, one of them being recorded live during a festival in Germany in 2009, which was broadcast on German cultural radio. Jean-Mathieu is currently part of various groups as a musician and arranger, including the ska francophone group “Les Happycuriens,” which he joined in 2012. His versatility on the trombone makes him a complete instrumentalist.

On March 15th, cellist Dominique Beauséjour-Ostiguy will present two beloved solo cello suites by Johann Sebastian Bach, and will be joined by Matthieu and Francine to present romantic works for cello and organ. “Cello and organ is such a beautiful combination,” says Matthieu. “The timbres blend so well... it is the perfect combination!” Also a laureate of the Prix d'Europe competition – and the recipient of the prize the competition was named after – Beauséjour-Ostiguy was recognized as one of the “30 Hot Canadian Classical Musicians Under 30” of CBC Music in 2018. (As an aside, several musicians invited for Music at St. Thomas' have been rated as such.) He is a founding member of the Andara Quartet, “Trio de l'Île” and recently joined the well-known “Trio Hochelaga.” He plays on a David Tecchler cello dated 1704, with a Pierre Simon bow dated 1855, graciously loaned to him by sponsoring company Canimex Inc. from Drummondville, Quebec.



Dominique Beauséjour-Ostiguy



Christophe Gauthier

The series will close on April 19th with a special concert to celebrate Beethoven's 250th birthday. The event will feature three organists: Matthieu, Francine, and their guest artist Christophe Gauthier. They will even share the bench as a trio! “There won't be too much space left!” jokes Francine. They will be playing a transcription of an orchestral work. Matthieu is the arranger. “I will have to be careful when writing it,” he laughs, “because when we are two we can already exceed the capabilities of the blower, so with three people, we can only have so many notes, or else the blower will give up!” Christophe Gauthier will also help with stop-pulling as Matthieu and Francine will perform Matthieu's beloved transcription of Beethoven's Fifth Symphony on St. Thomas' tracker organ. “We often leave the assistant in the shadow,” says Francine, “but it is a very important task. In this case, the assistant needs to be a fine organist because the maneuvers are quite intricate.”

Matthieu and Francine are excited to come back to St. Thomas' for these monthly events, on the third Sunday of each month, at 4:30 PM. Admission is by donation.



Don't miss this!

The Kingston Centre's new concert sandwich board

In recent years attendance at musical events, and particularly organ concerts, has dropped seriously, and with smaller attendance revenue from ticket sales also shrinks. After discussion of advertising and promotion extending through several meetings, the Kingston Centre RCCO Executive Committee authorized the purchase of a sandwich board which could be used to capture public attention and attract listeners. Centre President Brad Mills undertook to pursue the project, and he now writes to inform us that:

Our "RCCO Kingston Centre" concert sandwich board is finished. I picked it up today. I met with my Perth sign "guy" André Arcand three times to finalize the design (completed sign pictured below). I've known André for many years - he does most of the signage around Perth. The sandwich board comes with removable coroplast pieces which slide into tracks, for each day of the week, and enough numbers to post any time of day. There are storage pockets on the back side of the sign to store the changeable pieces. Event posters can be taped to the back of the rain-proof protective plastic covers (in the photo below they have a protective blue coating which will be removed before we use it). The lettering and logo are from a font vector file that I obtained from the RCCO national office. I think we have a high quality, versatile, weather resistant sign which will last a long time, and will help to publicize our events.



André Arcand with the new sandwich board

I stressed with André at each of our meetings at his shop that we had approved only a limited expenditure. I know that to keep the cost down, he used up some scrap material in his shop, and recycled old aluminum window frames for tracks for the changeable day and time signs. He also reduced his own hourly rate.

Members of the Centre who try to promote concert events are grateful to Brad for making the arrangements and supervising the design of what will be a valuable advertising tool, and to André for his work and generosity.

**Prepare to meet
the next page !**

COMING EVENTS



St. George's Cathedral, Kingston *Special Musical Events, December - March 2019*

THURSDAY, DECEMBER 5, 12:15 pm until 12:45 pm

St. George's Advent Concerts continue with a concert by the Piano Trio of **Douglas Handforth**, violin, Newsletter editor **Fran Harkness**, piano, and **Jennifer Tindale**, 'cello, playing music by Haydn, Frank Bridge, and others.

THURSDAY, DECEMBER 12, 12:15 pm until 12:45 pm

St. George's Advent Concerts continue with a **poetry recital by Phil Rogers**, with improvised piano accompaniment by **Matthew Larkin**.

THURSDAY, DECEMBER 19, 12:15 pm until 12:45 pm

St. George's Cathedral Advent Concerts conclude with **piano duo Valery Lloyd-Watts and Clare Miller** performing.

SUNDAY, DECEMBER 15, 4 pm - CHRISTMAS LESSONS AND CAROLS

A Service of Christmas Lessons and Carols will take place at St. George's Cathedral on Sunday December 15 at 4pm. As well as leading the congregation in singing favourite Christmas carols, the Cathedral Christmas Choir, Youth Choir, and Children's Choir will sing a selection of Christmas anthems by Boris Ord, John Rutter, Franz Biebl, Natalie Sleeth, John Joubert, David Willcocks, and others. Join us as we celebrate the Christmas season!

SATURDAY, MARCH 14, 2020, 7:30 pm CHOIR, SOLOISTS, and ORCHESTRA

Newsletter editor **David Cameron** will conduct the Cathedral Concert Singers and the Cathedral Chamber Orchestra in a concert featuring concertmaster **Douglas Handforth** and vocal soloists in a program including Karl Stamitz' *Viola Concerto* in D, Bach's Cantata *Ach Gott, wie manches Herzeleid*, BWV 3, anthems by Goss, Stanford, Bainton and Rutter, and other music.

Proceeds go to St. George's Heritage Preservation Trust, supporting the Cathedral's historic buildings and maintaining their 191-year-old presence at the corner of King and Johnson Streets.

POSITIONS OPEN

Music Director for St. Mary Magdalene Church, Picton.

St. Mary Magdalene Church, Picton, is a traditional Anglican church built in 1913. It has a 2 manual Casavant pipe organ (1914/1974) and a 7ft Yamaha grand piano. It presently has a mixed choir of about 18 people.

The new music director must be a competent organist and pianist with some experience as a choir director. A knowledge of Anglican Church Liturgy will be a definite asset.

The position will be available as of July 2020. The salary will be commensurate with experience, based on 10 hours per week.

For more information please call the church office at 613-476-3303.

The Rector is Archdeacon Charles Morris.

Christ Church Catarauqui

Job description: Part Time Music and Choir Director

POSITION SUMMARY:

- The Music and Choir Director is an integral part of the worship team and is responsible for enhancing services through the use of music (both instrumental and choral) that is sensitive to the Anglican tradition and the aspirations of the congregation.

- Both Congregations use electric pianos on both the piano and organ setting.

REPORTS TO:

- The Director reports formally to the Corporation through the two Church Wardens, but receives day to day direction from the Rector.

DUTIES:

- The Director will be responsible for organizing, rehearsing with the choir and playing each Sunday at both the 8:30 and 10:30 services and at special services (e.g. Christmas Eve, Ash Wednesday).

- The Director, in consultation with the Rector, will be responsible for the selection of music for Worship Services being mindful of the theme and readings for the Sunday.

- Opportunities for occasional services (weddings, funerals) will be at the Director's discretion and are compensated outside of this role.

- The Director shall be responsible for maintaining the music library and ensuring that copyright laws are adhered to.

QUALIFICATIONS:

- Competency in playing the piano.

- Experience in providing liturgical music and working with a choir.

- Comfortable with both traditional and contemporary music styles.

TERMS:

- This is a part time position that will involve approximately:

- o 2.0 hours of planning and independent rehearsal per week

- o 1.5 hours of choir practise per week

- o 3.0 hours each Sunday morning

- This role will be subject to a three-month probationary period.

- Police and Diocesan screening is required.

- Two weeks per year paid vacation (no other benefits are provided).

- Compensation is to be negotiated.

- Contract to be reviewed yearly.
- References are required.

Please email your resumé and cover letter to: recruitingcckingston@gmail.com subject: Music Director. We thank all interested applicants; however only those selected for an interview will be contacted.

St. Thomas' Anglican Church in Belleville, Ontario

St. Thomas' Anglican Church in Belleville, Ontario is searching for a Director of Music. Our current programme, has included solfege training, a Choral Academy, Senior and Junior Choirs, a cherub choir for younger children and a very popular Music Series focusing on Young Canadian Classical Artists. We are, however, open to new ideas and change, rooted within the Anglican tradition.

We welcome applicants with the following: interpersonal and communication skills; a demonstrated ability as an organist and choir director including recitals; openness to a variety of musical styles, and strong leadership. You will work collaboratively with the rector and others involved in worship planning, being respectful of the diversity of the congregation. Salary, commensurate with qualifications and experience, is based on an average 20 hour work week, which is inclusive of professional development. Additional income options are possible and well-supported.

A full [job description](#) can be obtained by contacting the church office by phone at 613-962-3636 or by email at office@stthomasbelleville.ca. Additionally, a description of our Gabriel Kney organ, is available on our website www.stthomasbelleville.ca, under the Music tab.

Deadline for receipt of applications at office@stthomasbelleville.ca is Friday November 15, 2019.

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 March, 2020 *Newsletter*: February 31, 2020.

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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.

Frederick Wm. Knapton & Sons

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