



THE ROYAL CANADIAN
COLLEGE OF ORGANISTS
LE COLLÈGE ROYAL
CANADIEN DES ORGANISTES

KINGSTON CENTRE NEWSLETTER

Opus 120 - June, 2019

Community. Inspiration. Education.

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



Colorful spring garden

Anita Martinz, Klagenfurt, Austria

<https://commons.wikimedia.org/w/index.php?curid=2903446>

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Centre President Brad Mills and his wife Sue in their home studio.

President's Message September 2019

Brad Mills

Welcome to the "COVID edition" of our Centre newsletter. I hope you are all staying safe and well during these challenging times. For those of us in musical leadership positions at churches, there has been a dramatic and

unprecedented change in how we do what we do. We will be hearing from several of our colleagues about how they are navigating the world of pandemic and "virtual worship".

My first hint of what was to come came on March 8 as my wife and I boarded the plane to return from our late winter holiday in the sun. A young woman in the seat beside me was wiping down her armrest and the area in front of her with sanitizer, and asked if I would like to borrow some. I politely declined, and silently wondered why she would think this was something that needed doing. I was aware of a virus making its way out of China and had seen a few people in the airport with facemasks, but hadn't given it much more thought.

Choir practice resumed on Thursday March 12. We had a good turnout and I was anxious to "get back in the saddle" after a few weeks away. Our Rutter "The Lord is My Shepherd" was sounding good, the oboe stop was in tune on the organ, and the anthem would fit nicely with the minister's sermon series on Psalm 23.

On Friday, I got a call from our church council chairperson to tell me that the church leadership had decided that it was unwise for the choir to sit together in the choir loft for the March 15 service, which turned out to be the last "real" service we had before the shutdown.

We had no experience at my church of videoing or streaming services, so for the first few weeks, with the minister away on study leave, our lay leadership emailed out the "script" of the service for the congregation to read at home.

I participated by Zoom in a national United Church webinar about virtual worship on April 2. There were a wide variety of approaches presented, using various platforms like Zoom, Facebook and YouTube.

By about the third week, I began recording myself, and my wife Sue (who sings alto in our choir) playing and singing the hymns, which we sent out as MP3 files

with the service bulletin. I included prelude and postlude music as well. We received some positive feedback about the addition of the music.

Our church purchased an enhanced Zoom membership, which allows for meetings in excess of the free 40 minutes. We record the service on Saturday morning and our Office Administrator sends out the Zoom link, password and bulletin on Sunday morning. Our first online service took place on May 3, recorded with a single laptop from the very cold choir loft (the heat had been turned off in the church), with my wife swiveling the laptop, placed on top of the console, between the minister and myself. Primitive, but it worked reasonably well.

Our most recent service on May 17 included the addition of an external “snowball” mic plugged in to the USB port on my desktop computer at home. With Sue beside me on the organ bench of my home Rodgers C-445 and my Casio piano behind the bench, we have put together a reasonable musical package that includes service music and hymns sung by a two-person choir (and it’s warmer at home than in the church!). The minister was located in the chapel at St. Paul’s, and a congregation member provided the pastoral prayer from his home. There are plans to include more lay participation in future services. I’ve sent out an invite to some choir members to see if they would like to offer a solo from home via Zoom some Sunday, so that Sue and I are not always in the “anthem” slot.

Like millions of other people I have taken a financial “hit”. Without choir practices, and the time usual time spent to prepare music for a Sunday service at the church, my hours have been reduced by about half. I have agreed to log the hours I do spend on my music work and I bill the church at the end of the month, using the hourly rate suggested by the RCCO salary grid.

Our choir members update one another on how they are doing, sharing stories, photos, videos and humour. We miss our Thursday nights together, including the usual post-practice gathering at the pub for “wing night”, but we are staying in touch.

On the plus side, I’ve learned more about the Zoom platform (the “mute” button is very important!), snowball mics, and digital recording.

One small additional consolation - for the first time in my adult life I’ve had a chance to listen to “Sunday Morning” on CBC Radio with Michael Enright!

Brad Mills,
Centre President

From the Editors ***Technology—and an acknowledgement***

David Cameron

As I write this on 6 June, it is just a day since the announcement from St. George's Cathedral arrived, which said in part “. . . it is with much soul searching and disappointment that we are announcing that Michael is no longer the Cathedral Music Director”.

What has passed between Michael Capon and the Cathedral is of course private, and we can offer no comment at all. We can, however, address Michael's relationship with the RCCO Kingston Centre, because his membership during the past ten years has been multi-faceted, as the holder of multiple offices. Michael has served us—the Centre—as Centre President, and since stepping aside from the full burden he has continued as Co-President, and latterly as Chair of the Executive. In 2016 he was co-chair (with Jill Mingo) of the very successful *I feel the Winds* national convention and Music Festival. None of these offices is a sinecure, and Michael has brought to them a high sense of purpose and apparently inexhaustible energy. He has worked at every turn to make organ music, and church music heard in the city and region, and countless events have been blessed with his genial and supportive presence.

So thank you, Michael! You have many friends in Kingston and our area, and among them Fran and I will certainly miss our collaboration in the Cathedral's music, and in the life of this Kingston Centre.

Technology! What a difference it has made during the past weeks of lockdown. Fran and I are lucky, having lots of space to do musical and other jobs, and lots of jobs to do. We don't have to live, and frankly can barely imagine the challenges of living locked down entirely alone, like several of our colleagues and family members. But at least we all have the consolation of visits with people near and far—in relationship or in geography—by way of FaceTime or Zoom or Skype or Messenger.

Our family Zoom gatherings are quite extended, from niece Lisa in Japan, to daughter and grandson Cathie and Martin in Reading, UK. It's just possible to bridge those eighteen time zones: 6 pm summer time in Kingston is 7:00 am in Japan and 11:00 pm in Reading.



There isn't much doubt about the usefulness of technology. It provides a mixture of services and hardware unknown fifty years ago, which enables you to read this *Newsletter*, and which lets me type, edit and circulate it. But even living with all that usefulness, from my car's reliable ignition to the microwave that rewarms my coffee in the morning, it's hard to credit how important technological change has been for organ builders and organists.



Organ by Arp Schnitger, 1689-1693
St. Jacobi, Hamburg
IV - 60



S/V Christian Radich
Norwegian Sail Training ship,
built 1937

Up until the advent of dependable steam power, pipe organs were the most complex machines mankind had learned to design and build, their only challenger being the full-rigged ship. Sometimes however, technologies become irrelevant, as the societies they serve move on to new goals. The old technologies are as effective as ever, but no one needs their products.

This almost happened to the organ. The great instruments Bach knew, three or four manuals controlling their divisions laid out in what a later age would call the *Werkprinzip*, were magnificent vehicles for his ideas, one of the apogees of organ music. Manual changes took care of his rare dynamic markings: a simple *p* or *f* in most cases. *Cres.* and *dim.* were unneeded and unknown.

But as style evolved into what we call the Classical and the Romantic, this wouldn't do. Major composers including Haydn, Mozart, Schubert and Beethoven, wrote very little for the organ. But organ builders fought back, particularly in England.

Before 1800, the Swell box had been familiar in English organs for almost a century, but it was a limited device applied to a few solo stops, with a short keyboard (yes, just like a 1960's spinet organ!). Some *cres.* and *dim.* was possible, but not on a whole musical texture.

Of course a player could always change stops, except that tracker drawknobs often had a long travel, and they might be awkwardly located for the player to reach. Then in 1809 J. C. Bishop introduced "composition pedals"—toe levers which would bring on a preset "composition" (combination) of stops. Even quite

large Victorian organs would have only two or three of these—*p*, *mf*, *f*—but they must have seemed enormously important to the people who first used them.

1851 brought technological change several steps farther. It was the year of the first World's Fair, the Great Exhibition organized by Queen Victoria's Prince Consort, Prince Albert. A rising thirty-year-old organ builder, Henry Willis, won a prize at the Exhibition for the largest organ exhibited. With four manuals and seventy speaking stops, the instrument also presented the first concave and radiating pedalboard (designed in consultation with S. S. Wesley); big reeds on a scale never before attempted; and the first thumb pistons. After the Exhibition a large part of this organ was moved to Wesley's church, Winchester Cathedral, and from there it continued to influence musicians all over the world.



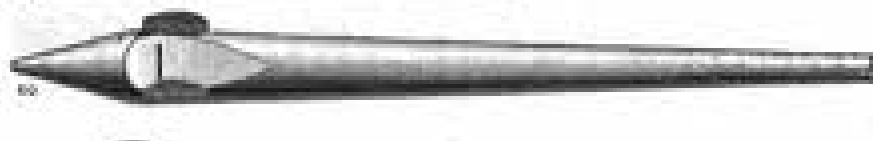
Crystal Palace organ, 1851

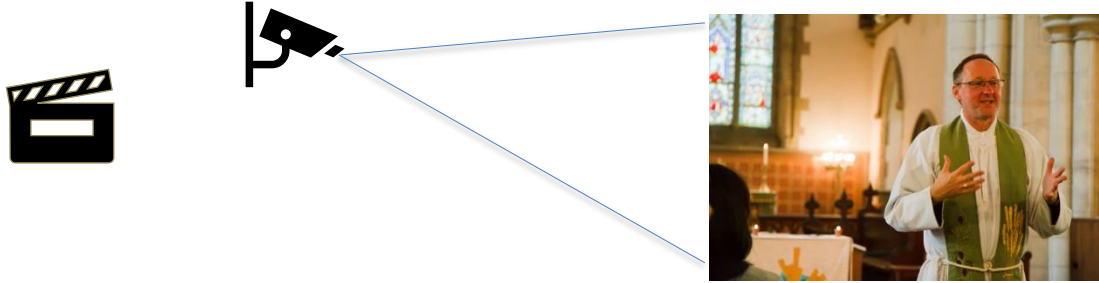
Then in 1891, Casavant Frères of Canada improved Willis' thumb pistons by making them electric, and adjustable, in the then-new organ for Notre-Dame Basilica in Montréal. Various builders had already replaced the mechanical composition pedal with the toe stud, and this technology was still the industry standard when I passed my Fellowship in 1963, and three years later when I came to Kingston.

Then came the computer age. Organ consoles gained multiple memories—at first four, or six levels. In 1996 my new console at Chalmers Church accommodated sixty-seven levels of memory; in 2010 Westminster Abbey had five hundred levels!

So we organists have a stop-managing flexibility that our ancestors couldn't even have dreamt about; and who can imagine what technological advances lie ahead? The advances in home practice organs have been striking too, both as to sound quality, and as to affordability.

Covid-19 will not always dominate the horizon, and technology will continue its exciting advances. We its users should always remember that technologies, however fascinating and however effective, must hold a secondary place. No technology but the human brain can form expressively shaped phrases or conceive articulations that combine style and clarity, and no technology but the human heart can use those things to arouse, and to share, the deep feeling that makes us human.





Crafting the Liturgy – virtually

*Where two or three are gathered together . . .
but never more than five in total!*

Preparing and presenting liturgies by way of live streaming has been a new challenge for most of us. Several members or friends of the Kingston Centre share their experiences, as we enter June 2020 with no clear idea yet of when, as Jeff Moellman writes, “our assembly reassembles”. Perhaps these brief accounts can help us to do Livestreaming better, not just while Covid-19 continues, but also beyond that time, because as The Very Rev. Don Davidson suggests, “Our virtual worship has opened doors of ministry that have extended . . . reaching out further than ever before”.

1. Brad Mills

Brad has incorporated his notes on virtual services at St. Paul’s United, Perth, in his Centre President’s report, page 2.

2. Aurora Dokken



For the foreseeable future, whatever that means, we are asked to produce something thoughtful, a safety rated experience for congregation members locked down in their homes. While at the beginning of this virus ordeal, choir and congregation members called and wrote to say how they missed the fellowship of Sunday services, the calls are now less frequent. And while I have missed the feedback from the choir and congregation, I increasingly relish the time alone in the glorious sanctuaries of Chalmers and Sydenham, just the organ and me, and far away, out of sight, the person collecting the sounds for the recording. I wonder that if restrictions remain in force for much longer, our collective appetites for gathering together in large groups might be forever eroded. I wonder, too, if some churches will succumb to financial pressures as congregation members are disconnected from the rhythm of church life and become less inclined to contribute to the enterprise.

The recording effort at Chalmers and Sydenham is now quick and for the most part painless. For the first couple of weeks, services were live streamed. Following some technical difficulties at Chalmers, the cause of which may have just been an unplugged cord, the day was saved by hot footing it over to Sydenham and beginning just a little late. The powers that be then came to the conclusion that we should instead record ahead of time, piece it together and post it on the church website. This approach has proved workable and has been a gift to me. If a particular piece of organ music produces too many sound accidents on any given day, there is an opportunity to go to Plan B.

I am serving as place holder/sub at Chalmers-Sydenham and doing my best to skirt employment as a contact tracer or something that involves phrases like "would you like fries with that?" Having been involved with recent broadcasting services there, I was made aware of various broadcasts by RCCO colleagues and have really enjoyed hearing their work. Did you catch the ubiquitous Kris Michaelson playing a Bach Fugue in g in the anthem spot for the Sydenham service? At the same time he could be heard from St. Paul's. Now that is a silver lining to the CCP virus invasion.

3. Robert Martin (St. Thomas', Belleville)



Hello David. I hope this email gets to you in time to be useful for your June issue. I was hired as director of music for St Thomas on March 12 of this year. Of course, days later St Thomas closed its doors due to the pandemic. I chose to make the best of this, by spending a good deal of time practicing the (tracker!) organ. When Easter came, I volunteered to add some music to the online service. I am a singer as well as an organist, so I accompanied myself on the organ for a couple of hymns and then on the piano for an arrangement of Lord of the Dance. I simply made audio recordings on my cell phone which were then integrated into the service using a static background for the video.

Once May began, I was officially put on payroll with the church, so I began to regularly create music for Sunday online services. I now record video, both on a video camcorder and on my phone as a backup. I record an organ prelude and postlude at my leisure and then on Thursday mornings I gather four singers in the sanctuary to rehearse three hymns to be recorded on video. I space the four singers twenty feet apart, which has created somewhat of a challenge in hearing them. I sing along with them, which fills out the sound, but makes it that much harder for me to hear the other singers. Fortunately, we have a new digital piano, which has Bluetooth. This makes it possible for me to listen back to our recordings through the piano speakers as we make them with much greater fidelity than my phone speaker or worse, the video camera speaker.

Now we are starting to rehearse anthems as well as hymns. I have three different groups of four singers that rotate from week to week. We will start to add anthems to services as they are ready. So far, although we do struggle a bit with the challenge of extreme spacing, there is positive to this situation. Working with just four singers at a time gives these singers more opportunity to shine and have solo moments. It also gives me the opportunity to get to know the choir members on a more individual basis. I would say we are all enjoying the experience, though of course looking forward to the day we can open the doors again!

Just let me know if there is anything else you would like to know.

Cheers,

Rob

4. Brad Barbeau (Virtual Evensong from St George's Cathedral)

During Holy Week, a member of the Cathedral Choir organized five people to record a few pieces of music for Good Friday and Easter. From that initial, brief, recording session sprang the idea to record Evensong for St George's Day, our patronal festival. Unlike the previous recording, this time we utilized video as well. The overwhelmingly positive responses from the parish, the community, diocese, and indeed other far flung areas, made it apparent that the congregation and others were very pleased with our efforts and it was decided to try and continue virtual Evensong on a more regular basis.

From a technical and musical perspective, putting these together has been an interesting challenge. For recording purposes, the acoustic of the Cathedral is both a blessing and a curse. The space is vast and does not provide much feedback to those singing in it which makes singing in a spaced out fashion (as currently required) difficult. Ensemble does suffer as a result of this but as the group has worked more together, this has improved.

Initially we recorded at the foot of the dome, by the chancel steps. This provided good, direct sound, to mics under the dome. For recording audio only this is a great place and is often where choirs sing during concerts. It does not, however, provide great video images for a service. For an evensong, the best images are from the singers in their traditional location, in collegiate style choir stalls. We have placed cameras in a variety of locations around the chancel to collect video. Unfortunately, this removes the singers from the mics further and makes the sound more remote. While this is the sound somewhat similar to what one would normally experience when attending a service, with only four singers, it was not as clear as we would like for virtual services. Our next step was to include mics in the chancel itself as well as the mic under the dome. This has produced vastly superior audio – direct, clear, sound from the chancel coupled with the “cathedral” feel from the acoustic under the dome.

We have been utilising a Zoom H6 recorder with the mid/side stereo mic to produce a wide stereo image. There are certainly other combinations of hardware possible. For example, an ambisonic mic would be an excellent way to take this recording to a new level, capturing more of the acoustic in the Cathedral. I would heartily recommend the Zoom recorders for this purpose – they can also be connected directly to many cameras, replacing the usually poor quality built-in mics.

Stay tuned for future improvements as we continue to try to improve the quality of our virtual services.

5. The Very Rev. Don Davidson (St. George's Cathedral)



For me, the development of virtual worship offerings goes back to significantly before this current crisis. It was six years ago. My sister had just given birth to twins, but before the date set for the baptism, my father's health took a significant turn for the worse – that would claim his life only a few weeks later. He was a very devout Christian, and for him perhaps the worst part of that change in his situation was that he would not be able to attend and witness the baptism of his last two grandchildren.

Since my father was also living in my parish, and had worshiped there for the previous four years, this was more than a family concern. It was a direct pastoral concern. How could we as the church care for people in situations like this? I had heard a good deal about Livestreaming, but until that moment had never considered it as a possible way for the church to care for those who found themselves physically unable to attend regular public worship.

Over the next few weeks I was out buying and cobbling together a rudimentary set of Livestream broadcast equipment. On Trinity Sunday, six years ago, St. George's of Forest Hill in Kitchener premiered live, and my father was "virtually" present live for the Baptism of Eva and Theo. As the rest of the congregation came forward for communion on that day, I packed a communion set with the sacrament from the sacrament that had just moments before been consecrated, communicated one of the deacons first, and they headed off to the Long Term Care Facility where my dad lived, and gave him communion even as he watched the rest of the congregation receiving. For him it was incredibly moving. He died about 5 weeks later, and I was so happy that I had been able to offer him that ministry on a day that was so important to him. For me, it opened my mind to other possibilities as well.

A few weeks later, the mother of a famous Canadian Olympian was tragically killed in a traffic accident. Her family wanted the funeral from her church, but we all knew that the crowds wishing to attend would far exceed our capacity. Once again, the equipment was trotted out, and we cast the service to the large hall where the reception was to be held, so that the overflow crowd would still be able to participate.

And then shortly thereafter, a very active young woman was preparing to be married. Her entire family lived on the East Coast and would not be able to attend, and his family were all from the Dominican Republic, and likewise could not come to attend. Again, those rudimentary pieces of equipment came out, and hundreds of people from both places were there praying with them as they made their vows.

My sister will often tell you that I often miss subtle cues, and need to be hit across the head with a 2x4 to get things sometimes, but after three of these experiences, I couldn't sidestep the question, "If this can be done for special events, and serve the needs of those folks, why can it not be used week by week, and serve the needs of the regular part of our parish that cannot physically attend?"

Thus began my foray into streaming virtual worship. The technology has improved. The equipment has changed. But the pastoral issue has remained the same. When people cannot come to church, the church needs to find ways to come to them. And we are blessed to live in an age where there are incredible opportunities to do this and to do it well.

When COVID 19 came on the scene, the Cathedral had been broadcasting its worship for over three years. We never missed a step, or a service. At the time we had almost 40 subscribers to our online broadcasts. Now we have well over 300. Over the last few months, we have made huge changes and improvements to the technology used to broadcast, in order to send out better quality video. We've had to deal with the most difficult problem of all for us as Anglicans. "In order to do this better for the person joining us from home, I might have to officiate, or read, or pray from a different spot from where I would under usual circumstances. Can we adjust to such change?" And we've had to find ways of providing fine quality worship, while living within the guidelines of having no more than 5 people present for worship. We have pulled together a small team of people who help us to keep music very much central to our worship. We've adapted. We've changed. We've met the call to proclaim the Gospel in challenging and very different circumstances.

Throughout it all, I have found that my congregation is phenomenally resilient, and has adjusted to great change with grace and good humour. I've discovered gifts in my people that I might not otherwise have seen. I've also found that people from around the globe are now regularly attending our services. Our

virtual worship has opened doors of ministry that have extended the Cathedral's arms reaching out further than ever before.

My Hebrew professor, after a time of particular difficulty in the process leading to ordination, said to me, quoting from the Torah,-- and in Hebrew -- "Remember that you were once a slave in Egypt." It was a reminder that eventually I would be on the other side of that process, and should be mindful of what it was like. It was a reminder that when that time came, needed to be kinder and more gentle with those who come after me. As tough as it has been, I am convinced that we will emerge from this current crisis as a stronger congregation; more responsive to the needs of the those who are unable to attend. "We were once slaves in Egypt." We have all had a taste of what it is like to be shut in. We will now be better suited as the servants that Christ has called us to be.

6. Jeff Moellman (St. Mary's Cathedral)



St. Mary's Cathedral began its live-streaming adventures on Holy Thursday, as if there is nothing else to do for Holy Week! A volunteer with some technical background and problem-solving intuition generously jumped in, and we (tried) to go live. There were hiccups, including a pause in the Mass, but we all survived. Afterwards, she and I met for about an hour to discuss many aspects, including many serious audio considerations, including:

- use of additional mics as opposed to taking the audio feed from the Cathedral's sound system
- the fact that the organ needs to be miked to be heard on the live-stream(!)
- audio levels and balance with the organ
- the serious issue of acoustical delay, since the organ is about 35 metres away from the cantor
- the decision to place the cantor in the sanctuary (front), as opposed to upstairs with the organ (for Covid and delay reasons)
- signalling and communications
- starting the live-stream early to catch (some/most/all of) the organist's prelude

Further discussions over the next week or so yielded decisions about:

- equipment purchase
- Internet service provider issues
- installation of wiring for streaming once the congregation returns
- placement of the camera, permanent installation of microphones
- and much more!

A team has been developed, and the method has settled into something rather comfortable.

Issues of communication take-on added importance, especially when regular interactions and meetings have been put aside. While certain issues can be assumed, others justify care -- a good lesson for church musicians in any time!

From a musical standpoint, practice has taken-on a more organized form. Playing organ repertoire for a live-stream began as intensely nerve wracking, but that has settled a bit! A real benefit is the more buoyant acoustic in the Cathedral. As well, I play the big hymns with less concern about too much umph, as those participating from home can always turn-down their volume! We have also added music to our Wednesday evening Holy Hour, a service added to replace time of adoration previously held all-day in St. James' Chapel, and Wednesday afternoons in the Cathedral.

The processions are shorter, leaving time for interludes only when a modulation is desired. For Communion, the hymn has been cut, but the proper text of the day is still chanted. The only difference is that we are able to use the proper form now: Antiphon, Psalm verse(s), Doxology, Antiphon. I am considering introducing some music that people can absorb while in the comfort of their home and not required to sing yet. The new use of a congregational programme is a benefit, I think, and will aid this. I hope that this can be continued once our assembly reassembles.

These adventures will surely bear fruit. My hope is that our adaptability and ability to see opportunities will bring forth the harvest!



Kingston waterfront, 1919. Taken from an aircraft supplied by Billy Bishop's firm, pioneering aerial photography from a base in Toronto. A world entirely without live streaming, but with the Spanish flu and social distancing.

Fran Harkness

Twelfth Night (also known as **Epiphany Eve**) is a festival in some branches of Christianity that takes place on the last night of the Twelve Days of Christmas, marking the coming of the Magi to the manger in Bethlehem. Various customs to celebrate the day were once common in Europe and North America: masters and servants changed roles, people danced and played games, cakes and sweets were eaten, tricks were played such as hiding live birds in empty pie shells so that 'when the pie was opened the birds began to sing...', to mention only a few. In present times celebrations are usually limited to eating the 'king cake' (the person who gets the hidden bean is king or queen for a day) or having a special meal with the singing of carols and, perhaps, dancing.



Twelfth Night partyers with the Centre's new concert sign

The Kingston RCCO has developed its own traditions for celebrating the day and it has



Carol – and Gord's back – in the kitchen.

become one of the most well attended events of the year and this past year was no exception. Back in the day when we were allowed to congregate in groups of more than six, there



The Food Table

were almost thirty people who gathered in the party room of 'The Royal George' to celebrate. As usual, Carol and Gordon Ramer were the gracious hosts and supplied punch, tea and coffee while the guests brought food.

There were puzzles (David Cameron, Murray Reilly), stories told (John Uttley), poems read (Carol Ramer) and songs sung (Michael Capon). This year there was also dancing as Cathy Kelly and her partner taught the group the macarena. And there was lots of great food and conversation as people caught up on the events of each others' lives.

We're looking forward to next year's celebration!

REPURPOSING

The Rev. John Uttley

Dear Fellow Organists,

Having been laid off from my organ jobs because of the coronavirus, I have embarked on a new career, inventing puzzles. This family of puzzles, which I have christened 'Boustrophedon' (a Greek term meaning "as the ox plows"), consists of repurposing the word blocks often found in the puzzle sections of newspapers.

"Repurposing" is a form, of re-using, one of the three R's promoted by environmentalists. I spent two years, consisting of four terms per year, in a repurposed building, and survived intact.

Lincoln, England, is a Kingston-sized city on the north-east coast, nearly halfway between London and the Scottish border. Its ancient core sits on a bluff, where can be found a magnificent medieval cathedral, and two blocks away a walled castle, of which the original inner buildings have vanished.

As of 1966, the castle contained an early 19th-century courthouse and jail. The courthouse was in regular use, and the jail was preserved as a tourist attraction.

South, across the street from Lincoln Castle, there was built in 1777 the Lincoln County Hospital, a long three-storey brick building. There was a lovely view looking from the front of the hospital, which faced south from the top of the bluff, overlooking much countryside, but also the commercial and industrial part of the city. In 1854 two wings were added to the hospital, pointing south, and boasting Palladian windows.

I was told by one of the seminary staff that in the early 1870's the hospital had become "infected" (perhaps he meant "infested"?). The hospital wards were heated to a very high temperature in hopes of getting rid of the problem. Mercifully, the patients were housed elsewhere in the meantime.

High heat didn't do the job, and the building was declared unfit for use as a hospital. The county built a new hospital a kilometre away, to the east.

The Bishop of Lincoln then bought the old hospital for a rock-bottom price. The hospital wards were long and contained up to thirty patients, even in the new hospital. The only privacy was by the use of curtains. The Bishop had the long wards subdivided into bedrooms, with a corridor at the rear. The ground floor of the west wing became a dining room; that of the east wing became a library. The building reopened as a seminary in 1874, and it was called "The Bishop's Hostel".

In the 1950's a modern addition was made to the north side of the building, which included the main entrance and a lecture hall seating one hundred. Above this public area were bedrooms with central heating. As well as sixty seminarians, there were two

African priests, there to upgrade their theological education. These heat-loving Ugandans were given rooms in the new addition, as a courtesy.

As for the rest of the seminary, only the public areas and corridors were heated. Bedrooms had electric radiators, which only worked when you fed them a shilling. A pig farmer called every morning and took away wasted and leftover food. One week out of every six, we had to take turns waiting on tables at the evening meal. Seminarians also had to do “voluntary” work, gratis. In my first year, I helped in the garden, and was a seller of theological books offered at a bulk-rate discount through the Student Christian Movement. In my second year I was chapel organist.

A Gothic-style chapel was added to the east end of the building in 1905. The one-manual and pedal pipe organ was built by Cousins and Sons of Lincoln. It was totally enclosed. Here are its specifications:

Compass: Manual C2 to A6	58 notes		
Pedal C2 to F4	30 notes		
Contra Salicional (TC)	16'	Pedal Bourdon	16'
Open Diapason	8		(ext. Stopped Diapason)
Stopped Diapason	8		
Salicional	8		
Principal	4	Manual to Pedal	
Flute	4	Expression Pedal	
Twelfth	2 2/3	Pedal to Manual	
Fifteenth	2		

The Pedal to Manual coupler played the bass note of the chord. The organist had to be careful, otherwise the tenor or alto part would be double, thickening the texture.

“The Bishop’s Hostel” closed as a seminary in the 1990’s. The facilities were repurposed for the second time, becoming a retreat and conference centre for both clergy and lay people.

From John Uttley
BOUSTROPHEDON

'Bous', in Greek, means 'Ox'. 'Strophe' comes from ancient Greek theatre. Imagine the actors as they sing and dance on the stage, in their lines –

To and fro.  Back and forth. Left then Right. Up then Down. 

The ORIGINAL TWEET allowed a message of 140 characters maximum.



**ARE YOU SICK AND TIRED OF
TWEETS?**

<i>D</i>	<i>I</i>	<i>T</i>	<i>C</i>	<i>H</i>
	<i>T</i>	<i>H</i>	<i>E</i>	
<i>T</i>				<i>T</i>
	<i>W</i>	<i>E</i>	<i>E</i>	

Meet the PEEP!

Hey! You already have!

PEEP is smaller than a Tweet by a Factor of 5.6, 25 characters max. on a 5 X 5 grid like a Bingo card, with THIS DIFFERENCE: with Bingo the central "cell block" is always free. With Boustrophedon the central "cell block" is free to be any character you choose.

PEEPS can be teamed together. Both of the following PEEPS are whole by themselves, but teamed together they can make a greater impact, either for corroboration or for contrast.

The PEEP on the right beginning with CHRIS is an example of simple, or original Boustrophedon. There is no punctuation, and no spaces separating individual words.

		3		
		X		
	1		7	
		X		
		3		

C	H	R	I	S
E	R	U	O	T
F	F	I	C	L
	Y	C	N	E

Both PEEPS have clues. GOAL: to match the PEEPS to a Bible verse.

BORED??!

Try the Boustrophedon Trail.

Boustrophedon was made
for a time such as this.

It masks the important words.

PEEPS TEAM TOGETHER for extra support.

It costs NO MONEY (Lots of people have no money, anyway).

It is environmentally friendly, REUSING by REPURPOSING.

The paper it uses is RECYCLABLE.

If food falls on the paper and leaves a mark, no problem. Cut the soiled part out and put it in the garbage.



A COMMON PROVERB

P
I
C
T
O
R
I
A
L

P	S	B		
R	E	4		
I	O	A	F	
D	G		A	L
				L

P
E
E
P

My dentist has stuff like this above the dentist's chair – on the ceiling!

A MUSICAL PUZZLE INVOLVING TWO PEEPS.

Note the symmetry.

A	T	#	H	E
F	G		D	R
		B		
C	L		A	S
H	A	R	L	E

H	A	R	L	E
C	D		G	S'
		B		
F	A		E	R
A	T	b	H	E

There are spaces in these blocks. Spaces not allowed?

Know When to Bend the rules!

COMMON WISDOM**DIVINE WISDOM**

No Boustrophedon is involved in this pair of PEEPS. The search is in looking up the Bible verses, which are thinly disguised.

	7	
4	,	4
G	E	N
1	7	2
5	7	4

A	7	T
M	?	T
7		0
2	X	2
1	7	2

AND people have the time just now to create designs like THIS:

R		E
V	E	N
GE		

F	O	R
GI		VE
NESS		



The Summer Institute of Church Music

Music Ministry in Strange Times

Online

SICM 2020 Online Sessions and Registration!

The Summer Institute of Church Music's online sessions will bring us together for learning and sharing. **\$50 includes all chapel and sessions for the 3 days.** You may register online here <https://www.eventbrite.ca/e/sicm-2020-online-music-ministry-in-strange-times-tickets-104687711764?aff=ebdssbonlinesearch>

For more information please email - info@sicm.ca

PROGRAM

Tuesday July 7, 10:30 am – Chapel with Rev. Wanda Stride

Theme Session and Discussion – Dr. Betty Pries and Peter Spratt, Credence and Co.

Insights into the times we're living in – webinars and dialogue about exploring transformation, change, and living in a period of anxiety and unprecedented change as music directors and worship leaders. Credence and Co. works to Love, Listen, Lead by supporting leaders and transforming organizations to be their best and move forward during times of crisis.

Wednesday July 8, 10:30 am – Chapel with Rev. Wanda Stride

Theme Session and Discussion – Dr. Matthew Larkin, Organ Faculty

How has COVID-19 affected what we do as church musicians? What can we learn from this period of discernment? Using the organ in worship and also as a performing instrument. Choosing repertoire for the liturgical year and online events and recitals with a goal of making the organ more accessible.

Thursday July 9, 10:30 am – Chapel with Rev. Wanda Stride

Theme Session and Discussion – Dr. Hilary Apfelstadt, Choral Faculty

“Hope for Hard Times” – Music is integral to worship, says Dr. Apfelstadt. This inspiring leader not only trains choral directors, but also helps singers and congregations see how exploring text and music enhances spirituality.

COMING EVENTS

We hope so!!

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 Cataraqui

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.

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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