



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

# KINGSTON CENTRE NEWSLETTER

Opus 122 -December, 2020

Community. Inspiration. Education.

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



*Annunciation*, attributed to Leonardo da Vinci, is thought to have been painted when he was in his early twenties, and may be his earliest surviving work.

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Centre President Brad Mills

## President's Message – Brad Mills

Greetings, and best of the season to you, the members of the RCCO Kingston Centre! In normal times, many of us would be now well into rehearsals and preparations for upcoming Advent and Christmas services. To use a current term, we've had to "pivot" in a new direction that tries to make the most of our COVID world.

My Anglican colleague Peter Woodwark and I have joined our choirs together annually to present a service of Nine Lessons and Carols at Peter's church, St. James the Apostle in Perth. As we have been without choirs since mid-March we have been moved to prepare a "virtual" event this year. We reviewed the extensive list of, and listened to (audio only) recordings of, pieces sung together by the two choirs over the last 37 years, ably maintained by two of Peter's choir members.

It was a (mostly!) pleasurable exercise, but one I hope we won't have to repeat next year (as I write this, an elderly woman in Britain has just this morning received the first vaccine, and we in Canada will begin in the next week or so). We convened a socially distanced and masked gathering of people one evening at the end of November to videotape the readings. Two of our musician colleagues, Joel Vanderzee and Andrew Graham were recorded playing prelude and postlude.

A purple poster for "Virtual Nine Lessons &amp; Carols". The text on the poster reads: "Virtual Nine Lessons &amp; Carols", "Combined Choirs of St. James' Anglican &amp; St. Paul's United Churches". Below the text are three white illustrations: an angel playing a trumpet, a figure in a white robe kneeling in prayer, and another angel playing a trumpet. At the bottom, it says "From 4 pm Sunday, December 20, 2020" and "Click on the link at stjamesperth.ca or stpaulsperth.ca".

The various elements will be ably stitched together by the son of the Anglican rector (oh to be a digital native!), complete with lyrics slides for all of the choir and congregational carols, and **the service will go "live" on YouTube on Sunday December 20 at 4:00 p.m.** As tradition dictates, we will also

convene a post-Nine Lesson Zoom party for both choirs (sorry, members only!). I have no idea what the final product will look and sound like, but you can access a link from either <https://www.stpaulsperth.ca/> or <https://www.stjamesperth.ca/>

On another note, I referenced in my October message, the excellent webinars that the Ottawa Centre has been offering (see their one on running virtual choirs hosted by Gordon Johnston - <https://youtu.be/KxkJNOIA-8I>). I sat in on the November 20 workshop on copyright, which moved me to upgrade the OneLicense at my church to include the "Bundle with Podcast/Streaming" for a very reasonable additional \$77/year. I had a pleasant email exchange with composer Eleanor Daley who graciously gave us permission to include one of

her pieces in our Nine Lessons and Carols streamed service. I encourage you all to think about ensuring that the composers and lyricists that we rely on get their due.

I look forward to “seeing” you all at the Zoom Twelfth Night party Sunday January 3, 2:00 p.m.. Please send your offerings of entertainment to Joan Egnatoff ASAP (joane@kingston.net). Don’t be shy!

Brad Mills



St. James the Apostle Anglican Church, Perth  
Peter Woodwark, Director of Music



St. Paul's United Church, Perth  
Brad Mills, Director of Music

**EVERYBODY LISTEN, DON'T MISS THIS!!**



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Kingston Centre

# Twelfth Night Zoom Party!!



**Sunday, January 3, 2021  
at 2:00 pm**

*You are cordially invited to participate in  
a Twelfth Night ZOOM party at 2:00 pm  
on Sunday, January 3, 2021.*

*You are invited to have festive hors  
d'oeuvres and beverage at hand.*



**Offerings of recitations, dances,  
songs, jokes and any other  
entertainments are most welcome.**



*Please send an email to Joan Egnatoff with  
details: [joane@kingston.net](mailto:joane@kingston.net)*

*A Zoom link will be sent prior to the event.*

## From the Editors

### ***Magnificat anima mea Domine:*** **the Song of Mary and its music.**

**David Cameron**

Without the canticle *Magnificat*, Mary's words at the Annunciation (Luke 1: 46-55), the world of Christian church music would be a very different place. It is one of the oldest Christian hymns, reflecting the early church's Jewish roots: its parallel repetitions of each poetic idea (*My soul doth . . .* and *My spirit hath . . .*) are typical of centuries of Hebrew poetry, as witness among others the Book of Psalms.

Just how it was sung in the earliest centuries, we do not know. St. Ambrose, Bishop of Milan (c. 340 – 397) isn't known to have composed any of the chants which bear his name, any more than Gregory the Great composed what became known (in the 8<sup>th</sup> and 9<sup>th</sup> centuries C. E.) as the Gregorian chant. But nevertheless, the body of chant which bears Ambrose' name is large, and it comprised the most extensive settings of a Christian liturgy before the Gregorian. Surprisingly it contains no *Magnificat* settings at all!

With the codification of the Gregorian chant things changed. *Magnificat* was sung daily at Vespers in convents and monasteries, and there is a wide variety of settings. It can be sung on

each of the eight Psalm Tones: but it is always preceded and followed by the Antiphon for the day. Antiphons begin on various notes, so there have to be a variety of endings for the *Magnificat* tones, making the end of *Magnificat* lead smoothly into the repeated antiphon. From the eighth-century codification of the psalm tones, until the emergence of polyphony in the 1100's, these were the only common settings, and they have never lost their place. But with the advent of polyphony

M a-gni-fi-cat \* á-ni-ma mé-a Dó-minum.

2. Et ex-sultá-vit spí-ri-tus mé-us \* in Déo salu-tá-ri mé-o.

3. Qui-a respé-xit hu-mi-li-tá-tem an-cil-læ sú-æ: \* ec-ce é-nim ex hóc be-á-tam me dí-cent

ómnes generati-ó-nes.

*Magnificat*, Tone VIII. A performance, with scrolling score, is at [https://www.youtube.com/watch?v=K3yJpfbYD60&ab\\_channel=jipmas](https://www.youtube.com/watch?v=K3yJpfbYD60&ab_channel=jipmas) That site proceeds to other tones, for those who require more!

in the 1100's, and the gradual appearance of named composers, that place had to be shared.

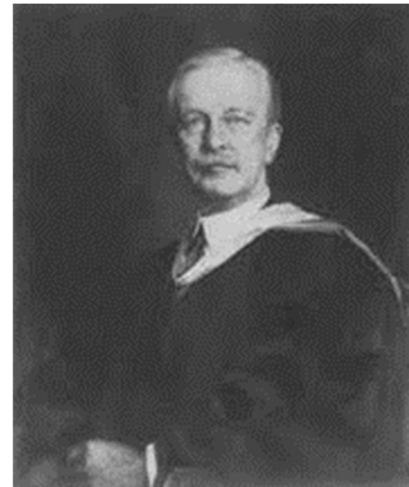
*Magnificat* plays an important role in liturgy across the whole universal church. In Roman Catholic and Lutheran Vespers, it is the principal canticle, and in Anglican Evensong it is paired with the Song of Simeon (*Nunc dimittis*, Luke 2:29-32) as the classic "Mag and Nunc". As we all know, the daily singing of Evensong in dozens of English Cathedrals and university college chapels, by their highly competent choirs, has presented an

irresistible opportunity for composers from Byrd and Gibbons to living musicians like Sir James MacMillan and Dan Locklair.

It would be impossible to choose a favorite from such a panoply of fine composition, so your editors suggest a setting for personal reasons. David sang and loved it as a teenaged organ student, and he has performed it many times since, some of them with Fran at the organ. It is Tertius Noble's setting in b minor.

In 1912 Tertius Noble scandalized the Establishment by moving from York Minster to the U. S. A. St. Thomas', Fifth Avenue, wanted him to establish its Choir School, which is still thriving 108 years later. The b minor Mag and Nunc had been published fourteen years earlier, as the twenty-five-year-old composer was leaving Ely Cathedral for York.

Noble's music captures wonderfully the excitement and joy of the young Mary's "My soul magnifies (exalts) the Lord", and later the serene assurance of "He, remembering his mercy . . .", to mention just two verses. A search on YouTube for a performance which made this evident was surprisingly frustrating. Quite a few big names came close, without entirely working for your editor. Almost ready to turn away from Noble (who can sound pedestrian in the wrong hands), we finally found Thomas Moore's 2018 recording at Wakefield Cathedral, with James Bowstead at the organ.



T. Tertius Noble, Mus. Doc.

This is well worth watching, not least for occasional glances at the five-manual Compton console and Mr.

Bowstead at work. The YouTube recording doesn't quite capture some of Noble's counterpoint in the pedal part, but otherwise these are exemplary performances which call into question whatever friction led to Mr. Moore's resignation not long after the recording was made. They have also recorded *Nunc dimittis*. Magnificat:

[https://www.youtube.com/watch?v=XAG\\_3GhdBrc&ab\\_channel=WakefieldCathedral](https://www.youtube.com/watch?v=XAG_3GhdBrc&ab_channel=WakefieldCathedral)

*Nunc dimittis*:

[https://www.youtube.com/watch?v=U7exilVmfPE&ab\\_channel=WakefieldCathedral](https://www.youtube.com/watch?v=U7exilVmfPE&ab_channel=WakefieldCathedral)

Lovely as they can be, Anglican Evensong settings must be everyday expressions. Quite frequently over the centuries composers have set *Magnificat* in larger styles – generally in Latin and with orchestral accompaniment – for high festivals, or simply for concert performances. These larger settings range from Vivaldi and Telemann in Bach's time to Krzysztof Penderecki and Arvo Pärt in ours. For those who like lists, Wikipedia has quite a long one: search List of Magnificat Composers.

On that list there are three Bachs, C. P. E., his younger brother J. C., and their father. In 1723, thirty-eight years old, Johann Sebastian Bach became Cantor of the Thomaskirche in Leipzig, the post he would occupy until his death. For the 1723 Christmas vespers, he set



the Latin text of the Magnificat for choir, orchestra, and solo voices. That first version, in E flat, incorporated four Laudes (hymns in mixed German and Latin).

Ten years later he produced a new version, without the hymns, and in D major, which lies more comfortably for his trumpets. The E flat version is now catalogued as BWV 243.1, and the D major as BWV 243.2, and both are in active use. The fair copy of page 1 of BWV 243.2, in Bach's handwriting, is reproduced to the left.

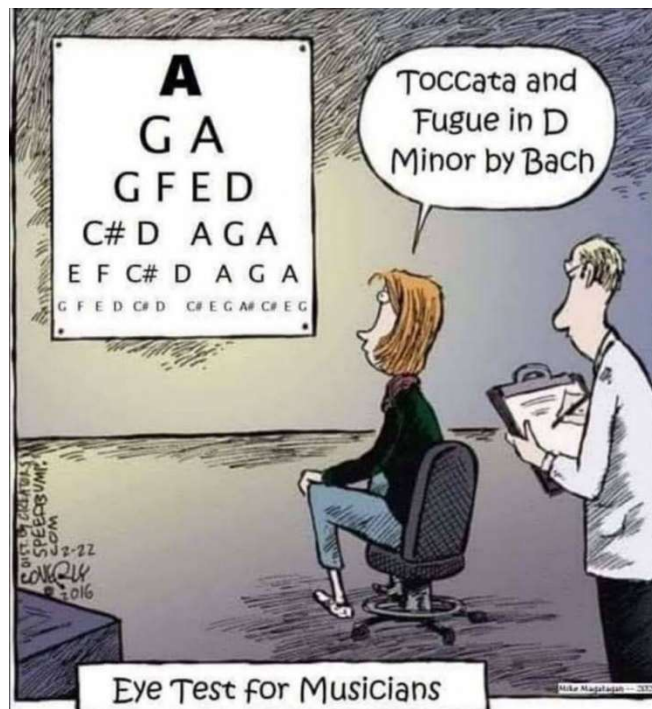
Those magnificent poems, now canticles, from Luke's Gospel, probably date from between 80 to 100 C. E. Their influence has been incalculable, actively helping to form liturgies east and west, and inspiring great works of graphic art as well as music. When next you sing, direct, or listen to *Magnificat*, you will join a mighty host of grateful music lovers and worshippers.

Nikolaus Harnoncourt's performance of BWV 243.2 is on YouTube at .

[https://www.youtube.com/watch?v=41bIlyHQ0hs&ab\\_channel=FacesofClassicalMusic%E2%80%93932](https://www.youtube.com/watch?v=41bIlyHQ0hs&ab_channel=FacesofClassicalMusic%E2%80%93932)

There are scores at

[https://imslp.org/wiki/Magnificat\\_in\\_D\\_major%2C\\_BWV\\_243\\_\(Bach%2C\\_Johann\\_Sebastian\)\\_%28\\_full\\_score%29](https://imslp.org/wiki/Magnificat_in_D_major%2C_BWV_243_(Bach%2C_Johann_Sebastian)_%28_full_score%29) (full score) and <https://ks4.imslp.info/files/imglnks/usimg/a/a9/IMSLP86294-PMLP06399-bach-mag.pdf> (vocal score)



*Some of the ways our Members are Coping with  
Christmas 2020 (and Covid)*

**Collaborative Christmas Carol Services in Perth,  
and Kingston-Sydenham**

*Centre President Brad Mills writes about the collaboration in Perth  
in his message, p. 2*



***St. Mark's Lutheran, St. James' Anglican, and St. Paul's  
Anglican, Sydenham combine forces***

**Michael Capon**

In this time of Covid isolation, three churches have combined forces to create a collaborative video carol service -- St James Anglican, Kingston; St Mark's Lutheran, Kingston; and St Paul's Church, Sydenham. The video is still a work in progress, **to be broadcast on 27 December**. The goal has been to produce an inspiring carol service with a maximum of participation.



St. Mark's Lutheran Church

The largest part of the project is two giant mashup videos that will begin and end the service -- *O come, all ye faithful*, and *Hark, the herald angels sing*, including descants. All members of the three churches have been invited to record themselves as part of a large congregational video. At the time of writing, 23 people have participated, with more expected.

Three more mashup videos are being prepared by the St James Praise Band, directed by Dave Barton. They've been producing videos all through the pandemic, so they're old hands at it by now. Singers from all the churches are participating.

One more mashup project is a simple 2-part Christmas anthem ("Were you there on that Christmas Night" by Natalie Sleeth) recorded by



St. Paul's Anglican Church.  
Sydenham Ontario



choristers from the three churches.

A further four carols were recorded live by a quartet, accompanied on the organ.

The organ prelude and postlude, recorded by Michael Capon, are both by RCCO Kingston Centre members. The prelude is Michael's arrangement of Bach's Sinfonia from the Christmas Oratorio, and the postlude is "In Sweet Joy", a treatment of "Good Christians all rejoice" by Laurence Rowbotham.

An instrumental interlude has been recorded by wife and husband Clarinet duo Carina Canonico (Music Director at St Mark's) and David Gazaille.

Readings and prayers are being recorded by individuals from all three parishes.

The service will feature a wealth of great Christmas music. How will it turn out?

Tune in to the St James Church YouTube Channel

( [www.youtube.com/c/StJamesAnglicanChurchKingstonOntario](http://www.youtube.com/c/StJamesAnglicanChurchKingstonOntario) )

on December 27th to see and hear the result.



Google Earth Image capture: Jun 2016 (Covaci, Marius, June 2016)

St. James' church on a beautiful summer day – remember those?

## St. Andrew's Presbyterian Church, Kingston

### *Carol Singing on the Church Lawn*



John Hall, Music Director at St. Andrew's, reports that in-person services on Sundays have been attended by between forty and fifty, just up to the province's restrictions for St. Andrew's sanctuary. Vocal music has been provided by a Cantor, who sings both solo pieces and about three hymns. The hymns are held down to three verses, and the congregation is invited to stand, and to hum along inside their masks.

For one Sunday John formed a Hall Family Quartet, with his son and daughter-in-law Chris and Megan as tenor and soprano, with John himself as bass and his wife Margaret as alto. This was met with approval by the musical, but resistance from the medically conscious members of the congregation.

The church's Session has had to walk a fine line between effective worship, and the Covid-19 restrictions, and this was never more so than when they considered the traditional Christmas Eve service. Like many other churches, St. Andrew's has welcomed a more or less full house for previous Christmases. Many of these people are visitors, or family members home for the holiday, and many of them are likely to come from areas of high contagion.

After much debate the Session decided that the allotment of about fifty seats couldn't be done fairly. So no doubt with much regret, they decided that there would be no Christmas Eve service with a live congregation in 2020.

Instead, John is setting up a live-streamed service of Lessons and Carols, to be streamed Christmas Eve. And the church lawn? Each Sunday through this autumn, rain, snow, or shine, members of the congregation assemble on the lawn after church, socially distanced and masked, and sing one or two hymns before they go home.

*Pipe Front, Winchester Cathedral,  
Gold Medal winning organ from  
The Great Exhibition of 1851,  
Moved by Henry Willis for Organist  
and Master Master of the Choristers  
Samuel Sebastian Wesley*



## St. Paul's Anglican Church, Kingston

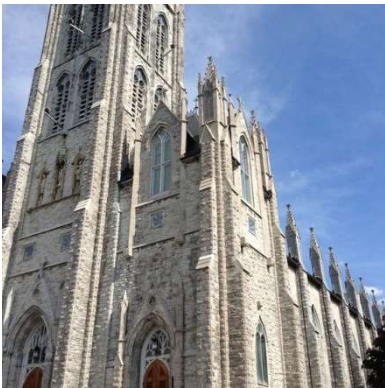
### *Streamed Lessons and Carols, December 24*

Centre Chaplain The Rev. Kris Michaelson writes that St. Paul's is currently streaming some pre-recorded services, including weekly Advent reflections. The service of Lessons & Carols becomes available available 24 December, via St. Paul's parish website, [stpaulskingston.ca](http://stpaulskingston.ca) The church also offers Morning Prayer via Zoom, but Fr. Kris writes that "the internet connection at the church is not great", and that the quality through the website is much higher. He adds, "That method also lets any who haven't yet seen the Moellman Family in Concert do so" (see Jeff's message below).



In conclusion he wishes us a blessed Advent and Christmas.

## St. Mary's Cathedral, Kingston



Jeff Moellmann writes that the Cathedral's Christmas has been held to four Masses. On Christmas Eve, 4:00pm, then 7:00pm (with the Cathedral Schola), and Midnight (again with the Cathedral Schola).

On Christmas morning mass is at 10:30am

Jeff also wishes us blessings.



## Chalmers United Church, Kingston

### Aurora Dokken

*“Alice laughed: ‘There’s no use trying,’ she said;  
‘one can’t believe impossible things.’*

*‘I daresay you haven’t had much practice,’ said the Queen. ‘When I was younger, I always did it for half an hour a day. Why, sometimes I’ve believed as many as six impossible things before breakfast.’”*

There is comfort in a life ordered by the rhythm of church life. The predictable structure of the church calendar, Advent, Christmas, Lent, Easter, Ordinary Time, and special days. We recognize this life and find satisfaction in the preparation and anticipation.

Since March, in response to the plandemic, our lives have been disrupted in countless ways. Nine months ago we may have thought something like "the powers that be have asked us to shelter for a month. We can do this for a month. Watch movies, catch up on paperwork, become an expert mixologist." But as time wears on and more seemingly impossible, contradictory restrictions have been imposed on us, I have found it difficult to believe the situation in which we find ourselves.



Chalmers United Church  
Photo: Foursquare

At Chalmers we have tried to make the best of the restrictive situation. The online choir is coping admirably in spite of being placed so far apart from one another that they can barely hear. When we record, my back is to five of the choristers located in the sanctuary to ensure 'distancing.' Much has been accomplished on a hope and a prayer, working together. It takes a village to manage the broadcast at Chalmers. We are lucky to have so many enthusiastic and expert choir and congregation members. They make it work. And I am constantly amazed that it comes together so well.

Last Thursday we recorded the last two pieces of music for the Lessons and Carols service to be broadcast this Sunday (13 December). In addition to the usual carol lineup of *Once in Royal David's City*, *To Abraham and Sarah*, *O Little Town of Bethlehem*, *The Angel Gabriel*, *Angels We Have Heard on High*, *O Come All Ye Faithful* and *Hark the Herald Angels Sing*, the choir also recorded Elizabeth Poston's *Jesus Christ the Apple Tree* (Bill Egnatoff, tenor soloist), *Lo How a Rose E'er Blooming*, Harold Darke's *In the Bleak Midwinter* and Orlando Gibbon's *This is the Record of John* (Brenda Gluska, contralto soloist). The readings will be read in the sanctuary on Sunday morning, choral music will be broadcast through the sound system and I will play one of Helmut Walcha's Advent preludes *Herr Christ, der einig Gotts*

*Sohn* (in keeping with my feeling that we may have fallen into a colossal Blue Bottle experiment, just as things appear to be clearing, something shakes us again, colouring our world blue, then taking an eternity to resolve again to light) and for the postlude, Bach's *Nun komm, der Heiden Heiland*, probably heard at every church in Kingston during the Advent season.

Services at Chalmers are live streamed and also on YouTube. What seemed to be impossible hurdles a few months ago have been managed by revving up our creative juices and working together. I look forward to hearing how you, my RCCO colleagues and friends have negotiated the current situation. And if I don't see you before the Twelfth Night virtual gathering, may the inspiration of Advent and Christmas as hope, preparation and coming of the light, serve to comfort you.

**The Twelfth Night Party: *DON'T FORGET!!***  
**Sunday, January 3, 2021**  
**at 2:00 pm, via ZOOM**

## 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](mailto:charles.david.cameron@gmail.com) or [harknessfran@gmail.com](mailto: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, 2021 *Newsletter*: February 30, 2021.

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### **Advertisements**

Commercial advertisements will be accepted as follows: the normal size will be business card (one eighth of a page) at \$15 for a single issue and \$50 for a year (four issues). If space allows, we will accept an occasional half-page advertisement at \$30 for one issue. Please send your requests to the Editor, enclosing a cheque for the appropriate amount made payable to *RCCO Kingston Centre*. *Positions Vacant, Jobs Wanted* and *Supply Organists* notices will continue to be published free of charge.

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