



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

Community. Inspiration. Education.

KINGSTON CENTRE NEWSLETTER

Opus 123 – June, 2021
Website <http://rcco-kingston.ca>



The Console of the Kingston Theatre Organ Society’s 1928 Kimball, built in Chicago for the State Theatre in Youngstown, OH. For more information and pictures see page 13.

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President's Message – Brad Mills

RCCO Kingston Centre
June 2021 Newsletter

The organizers of Organ Festival Hamilton 2021 are asking us to participate in “Cross-Country Roundup” in which “members share in very short videos why they are passionate about the organ, how they came to be an organist, and who or what inspired them”. These videos will be included in the Festival online programming. Details can be found at <https://rccofestival2021.ca/getinvolved/>

This led me to think that it might be nice to hear, in written format, how the members of our Centre were first drawn to, or introduced to the organ – I think it would make an interesting feature in a future Centre Newsletter.

Let me lead off by sharing my formative organist story with you.

My career as a church organist began in the spring of 1977, nearing the end of my second year as a tuba major in the music program at Queen's. A childhood friend, who was studying drama at the University of Alberta, called me up to say that she was getting married that summer in our hometown church where her father had been the minister, and where we had both sung in the choir, and would I play the organ at her wedding?

Like most music majors, I had a basic level of piano training, took some organ lessons that summer from a local organist, and stumbled through the playing of my friend's wedding in August.

Upon returning to Queen's in September, I overheard the then University Chaplain, Padre Laverty asking the Administrative Assistant in the music building if she knew of any organists who might be interested in playing for him in the Queen's Chapel. I boldly stepped forward and offered my services. The lessons I had begun that summer in my hometown continued at Chalmers under the capable tutelage of David Cameron, and I was launched on the strange path as a tuba/organ major. My work on Bach and Franck were often set aside so I could bring the service music for the weekly University chapel services in to some sort of recognizable and listen-able order.

At about the same time that I started playing at the chapel, I was encouraging my classmate and Queen's Musical Theatre friend Paul Chant to take a position at St. Paul's United Church in Perth. After about two years, Paul decided to move on to a larger church, and he suggested to his employers that I might make a good replacement.

As I headed in to education studies at McArthur in the fall of 1979 at the age of twenty-two, I began my adult life long career as the Director of Music at St. Paul's (and a high school music educator as well for thirty of those years).

So what are your stories? Send them along and I'll edit them into an article for a future newsletter. As well, you might want to consider submitting a video of your story to the "Cross Country Roundup" mentioned above.

I trust we'll see you all at the AGM on June 13 and the virtual concert on June 20!

Brad



Healey Willan
at the console of
St. Paul's, Bloor St.
(c. 1918?)



Willan Commemorative
Postage stamp,
Canada Post, 1980

From the Editors

Decisions, decisions . . .

David Cameron

In this space, in the last issue I wrote, “It’s with some trepidation that I approach an article based on the design of my own (former) console at Chalmers United Church in Kingston”. And I’m still uncomfortable writing about something in which I was so much involved. Nevertheless I promised to write in this issue about the tonal redesign of the Casavant instrument installed in 1961.

So I began to write, describing how Chalmers’ situation before the fire in 1995 made a new console, and some other redesign, essential. After that I intended – and still intend – to write about the factors that influenced our decisions, including the possibly controversial one of adding digitally-sampled stops to the Casavant pipework.

But as the background story unfolded I became increasingly aware that it *was* a story, and that it deserved more than a few paragraphs in a piece about tonal design. So my first decision was that the story of the organs in Chalmers Church is rather fun, and that it should stand alone, as it does on page 7. A third article, describing the design of the present Chalmers organ, will follow in the September issue.

That first decision prompted a second one. I had wanted for some time to recognize the Kingston Theatre Organ Society’s Kimball organ by posting a picture of some kind on the *Newsletter*’s first page. Not long ago, conducting a different Google search, I found the very thing, the excellent console picture by James Hopkins which dominates our front page. I emailed the Society requesting details and permission to use the picture, and KTOS President Roy Young responded overnight. Later in the same day Mr. Hopkins sent a brief account of the founding of the Society in 1981, as well as a printable image of his picture.

But the KTOS folk are kind and welcoming, and they didn’t stop there. Mr. Young called to offer a copy of their 25th anniversary brochure. Needless to say I gladly accepted everything they offered. Then I realized that with such a profusion of material the Theatre Organ article too could very well gain from being presented in two stages. The first of them is on page 13.

Nostra culpa est. We plead guilty. Both of your editors were having so much fun at the Trivia party on April 11, that we totally neglected to make any notes, or take any screenshots. Fortunately our President was more responsible, and took some notes as the party progressed. He shares them on page 6.



THE ROYAL CANADIAN
COLLEGE OF ORGANISTS

June 2021

Don't miss these!

RCCO Kingston Centre Events

Annual General Meeting, Part I

Sunday, June 13, 2021, 2:30 p.m.

Annual General Meeting, Part II

Sunday, June 20, 2021, 2:30 p.m.

Zoom. Our Annual General Meeting is being held on Zoom over two Sundays.

The first part, on the first Sunday, will feature the meeting of members and friends at which officers of the Centre Executive will be appointed and events discussed and planned for the 2021-2022 season.

The second part, held on the second Sunday, will feature a concert by members and friends who will share, over Zoom, pre-recorded videos of themselves playing a piece of music. We hope you will join us on both Sundays!

For more information, or to receive the links to the Zoom meetings, please contact our President, Brad Mills, at president@rcco-kingston.ca, or our Chair, Michael Capon, at chair@rcco-kingston.ca.

Join us when you can, leave when you must!

Zooming Trivia Party in April

RCCO Trivia Zoom

On Sunday April 11, the members of the Centre gathered on Zoom to participate in a “pot luck” version of a trivia contest, with contributions from most of the attendees. From my cryptic scribbled notes, here are some highlights with the name of the contributor and a morsel or two or three of trivia:

Elizabeth – information about the first electronic organ in Belleville

Juliette – a COVID choir in Washington

Carol – WF Bach’s status in the family

Brad – the Revolutionary War, beekeeping and cross country skiing

Rorry – the West Point Academy organ

Bev – Dolly Parton

Michael – synesthesia

Murray – Waltzing Matilda and legal loopholes

David – HRH Prince Phillip’s wartime service, and monitors

Joan – choral singing and communism

Jennifer – Elgar’s house

Well if this isn’t a way to get insights in to the non-musical minds of our colleagues, I don’t know what is! We should do this again!

Brad

The Four Organs of Chalmers Church, Kingston

David Cameron

Antidisestablishmentarianism! The place was the Church of St. Andrew in George Street, Edinburgh, and the date was April 18, 1843. Ending a twenty-year-old dispute within the established Church of Scotland, about the rights of government and local aristocracies to direct the polity of the church, 450 ministers out of a total of 1,200, left the church's General Assembly, and formed the Free Church of Scotland. The first Moderator of the breakaway Presbyterians was the Rev. Dr. Thomas Chalmers, who was widely respected as a theologian and also a political economist.

The formation of the Free Church of Scotland had repercussions all over the world. A slim majority of Presbyterians in the British Empire remained in full connection with the Church of Scotland, but almost everywhere some members and clergy split off in support of the Free Church. Many of the new congregations they founded were named in honour of Dr. Chalmers: Dominion-Chalmers in Ottawa and Chalmers-Wesley in Vancouver became part of the newly formed United Church in 1925, but there is a Chalmers Presbyterian Church in each of Montreal, Toronto, Hamilton, Calgary and Vancouver, as well as in many other Canadian communities.



The Rev. Dr. Thomas Chalmers (1780 - 1847)

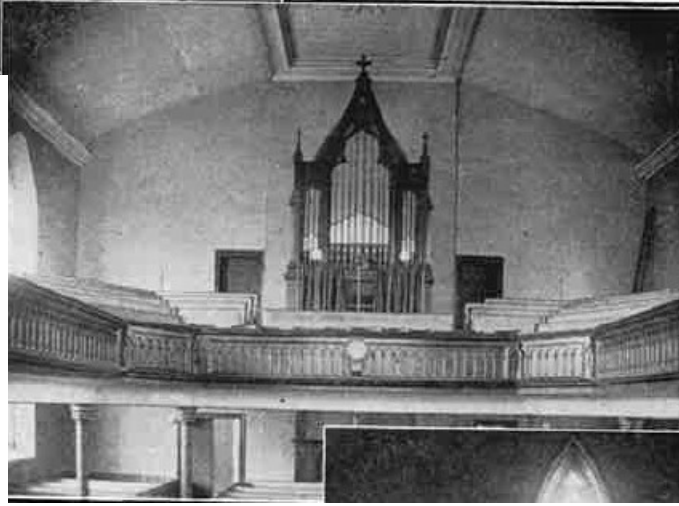
In Kingston, St. Andrew's continued its links with the Scottish established church, but its dissident members left to form a Free Church congregation in 1846-7. From January 1847, services were held at City Hall. The congregation chose to honour Thomas Chalmers by naming their church after him, and their first church building, completed in 1851, stood on Earl St. on the land now occupied by the Annandale apartments.

This first church building became the focus of a minor *cause célèbre* in the 1860's. Since the Reformation it had been the practice of the Calvinist churches, of which the Church of Scotland was one, to exclude from worship any songs except the biblical ones, the Psalms. With this went a strict prohibition against any musical instruments, including the organ.

As the organ in the British Isles became increasingly expressive (see my article in *Organ Canada* this summer) its effect upon congregational singing in Anglican and Methodist churches became more and more tempting, and various Presbyterian churches joined in. Among them, the Chalmers congregation installed an organ in the West Gallery of the new building, which – with its action electrified – is now in St. Andrew's Presbyterian Church, Gananoque.



The first Chalmers Church, on Earl St. Above, its Perpendicular Gothic exterior. Right, the organ (now in St. Andrew's, Gananoque)



The First Organ, 1860's Since the General Synod of the Free Presbyterian Church in Canada had condemned the use of organs in 1855, the Chalmers decision was deemed unacceptable. Synod ordered the organ's removal, and the Chalmers officials refused. Synod then sued to enforce its legal authority, a suit which eventually reached the Supreme Court of Canada. This took years, of course, so that when the Court ruled in favour of Synod, the issue had become moot: by then virtually all Presbyterian churches had organs.

In the 1880's, needing a larger building, the growing Chalmers congregation built the present church at the triple junction of Barrie, Clergy and Earl Sts. The

architect provided a substantial hard-plastered chamber for the organ, opening through a round arch, front and centre behind a choir loft, pulpit, and Communion Table. At first the organ from Earl St. occupied the organ chamber. That architect was up-to-date with the latest acoustical ideas too; the Chalmers sanctuary was built as a

"live-end/dead-end" auditorium, as suggested by the pioneering acoustical research of Wallace Sabine at Harvard.

The area of congregational seating was carpeted and absorptive, an ideal environment for the Minister's unamplified voice*. But behind the pulpit there was an area with bright reflective surfaces, stretching the full width of the building, and eleven feet across, the "live end". Here stood the choir, supported by the organ immediately behind them, and by a band of live reflection across the church, which not only helped them to hear each other, but also warmed the sound reaching the congregation.

The Second Organ, 1890 When the new church opened in 1890, the organ alcove contained the organ in the photograph above. It wasn't long, however, before a parishioner donated funds to purchase a new large two-manual Warren instrument in an oak case. The first organ was sold to St. Andrew's Presbyterian Church in Gananoque, where (with its action electrified) it still plays. For a period I worked with the choir there, and found it an effective but small two manual.

* No unauthorized conclusions should be drawn from the fact that this was the "dead end".

When the second, Warren organ was about fifty years old, it too was sold, to St. John's Roman Catholic Church – also in Gananoque and just down the road from the first Chalmers organ at St. Andrew's. In the 1970's I played and liked this instrument in its second home. Eventually it went on to serve a third congregation, a Catholic church in California.

The Third Organ, 1938 In the 1930's it wasn't fashionable to repair, let alone restore, good older organs. The fashion was to sell them on, as Chalmers did with the Warren, and to replace them with something new. Accordingly in 1938 a committee at Chalmers, the members, their curiosity piqued by the Hammond company's advertising, purchased Hammond's new Concert Model E, with a full AGO pedalboard and pedal 32' sounds. It seemed then to be just the up-to-date thing, to replace the the fifty-year-old Warren tracker with something electric. And There was also what appeared to be an added benefit: removing the Warren's case gave room for an Anglican-style divided chancel, with a new east window.



The Chalmers chancel, 1938. The space behind the arch, with choir seating and Table, was formerly the organ chamber, with Warren's flat pipe front just at the arch. The grilles on each side of the new window accommodated the Hammond speakers, with the console behind the pulpit.

Thirty years later the late Dr. Gordon Mylks, who had been a member of that committee, told me that within months they knew that they had made a dreadful mistake. But by then World War II had begun, and pipe organ construction was suspended for the duration.

After the war discussions with pipe organ builders revealed a new difficulty. The 1938 "chancel" had usurped the large alcove which originally housed the organ, and there was nowhere to put a new organ without removing the chancel, something the congregation was unwilling to support.

The Fourth Organ (a), 1961 The American scholar and organ builder Lawrence Phelps, newly arrived in 1958 as Casavant's Tonal Director, found a solution for the lack of space. Organs generally depend upon large horizontal bellows under their wind chests, which stabilize the rough wind from the blower before it reaches the pipes. These bellows take up considerable floor space, and in the postwar '40's and 50's this had balked any replacement for the Hammond. Phelps suggested a different technology, one which had become common with the revival of tracker-action organs in Europe before the war. Instead of a reservoir on

the floor below it, each windchest was equipped with a spring-loaded floating panel – a Schwimmer – built into its bottom. Schwimmers stabilize the wind solidly, sometimes too solidly, and using them enabled Phelps to mount parts of the organ over the choir seats in the 1938 chancel.

The accompanying photograph shows how Phelps had the chests cantilevered from the chancel walls, Positive on the left, Great on the right, with the bottom octave of the Pedal 16' Principal displayed at each side of the window. The rest of the Pedal, and a specially-built Swell chest – it had to be several inches shorter than Casavant's standard design – were at second-floor level behind, and can almost be seen surrounding the window, speaking through grillwork at each side. Note the low headroom for choir members under the cantilevered chests, with the bottom of the windchests coming right down to the wood panelling (it allowed less than seven feet, floor to ceiling).



Chalmers Choir and the Pro Arte Singers. Brahms, *Ein deutsches Requiem*, 1974. The extra console (lower left) was a rental from Classic Organs, which enabled Pamela Davidson to replace Brahms' harp and three trombones. Among familiar faces, Carol-Lynn Reifel is accepting flowers, while Robert Clark is at the extreme left. The author, lower right, is just inviting the orchestra to stand.

When I first entered Chalmers Church I saw that it was acoustically dry, a bad space for choirs and organs, but then the Rev. Bob McLean played the organ. Pastor and poet, Bob was also a very fine musician, who had left a promising career at the piano to enter the ministry, and under his hands that day Phelps' work came to splendid life. I decided that the acoustics must be better than I expected, because the organ sounded so fine (I was mistaken). But there was no mistake about the organ; it had, and has, a very fine *plenum*.

Many organs built in the 60's suffered from problems with pipe metal, specifically with zinc. New methods of refinement gave a much purer metal, but when it was used in pipe-metal alloys the impurities were missed. The pure metal made alloys much weaker than the old contaminated ones, and in the 1970's languids began to sag, and even feet to crumble. Some pipes became impossible to tune, while others were put off speech entirely. This affected the Chalmers instrument among many others, and in 1980 it became necessary to send all the foundation ranks back to Casavant in Ste-Hyacinthe for rebuilding.

The Fourth Organ (b), 1981 With the organ dismantled, we were able to raise the Chancel ceiling, allowing the Great and Positive chests to be lifted 18 inches. This gave a bit more breathing – and singing – space to the back-row choristers. The organ continued largely in this configuration throughout the eighties, and into the nineties.

Throughout this period the choir and organist suffered continuing frustration. Despite eight paid section leads, the choir's sound was inhibited by the overhanging organ divisions, while the organ projected very well. This resulted in chronic balance problems; of the accompanying stoplist, only the six stops in bold green could be used for normal accompaniments – and only one stop outside the Swell. Always a registration geek, I became very creative in accompanying anthems written for three or four manuals which balanced the choir, on one manual and a bit, but it was never quite right. In particular the reeds, so important in colouring music in the English style, could only be used with the Swell shut, under a really robust choral *forte*.

Chalmers United Church, Kingston
Organ by Casavant Frères, Opus 2648, 1961

Great		Positive	
1. Principal	8	15. Gedeckt	8
2. Bourdon.....	8	16. Nachthorn	4
3. Octave	4	17. Gemshorn	2
4. Koppelflöte	4	18. Quintflöte	1 1/3
5. Super Octave	2	19. Sesquialtera II	2 2/3
6. Mixture IV	1 1/3	20. Cymbal III	1/4
		21. Krummhorn	8
Swell		Pedal	
7. Rohrflöte	8	22. Principal	16
8. Viola	8	23. Subbass	16
9. Viola Celeste (low G)	8	24. Octave	8
10. Spitzprincipal	4	25. Pommer	8
11. Waldflöte	2	26. Superoctave	4
12. Scharff IV	2/3	27. Mixture IV	2 2/3
13. Fagott	16	28. Posaune	16
14. Trompette	8	29. Schalmey	4
Tremulant			

The Fourth Organ (c), 1996-2003 In the fall of 1995, Chalmers suffered an electric short circuit. There was, in the attic, so-called “knob-and-tube” wiring, from the building's earliest years, and when tested it proved to be alive, still connected to Hydro, though unused for decades. The short circuit wasn't in the knob-and-tube relics, however, but in modern wiring dating from the 1960's. It started a fire in the wall on the left of the chancel (congregation's view), which ran up into the attic. There, it triggered the sprinkler system, which promptly extinguished the fire, with little damage to the building.

Organs, however, are only slightly more vulnerable to fire than they are to floods of water. In the hour or so that the sprinklers ran, before the fire department could secure them, we lost the console (I wrote about that in March), the actions to all six windchests, and various electrical components.

How this damage was repaired, and what other changes we made concurrently, will be my topic when this article continues in September. Everything that was done, however, should be seen in the light of the organ's limitations, for accompanimental purposes, in a church in whose worship choral music and hymns played a very important role.



**A house organ on the grand scale: J.Walker & Sons, 1904. III/21
Hatchlands Park, Surrey, UK**



Organ Festival Canada: Hamilton 2021, the first virtual RCCO festival*.

Although this format is new to all of us, you will find that it includes many of the experiences we have all enjoyed at in-person festivals. Additionally, we are very pleased to offer an international flavour with performances from New York, Houston, and Cambridge, as well as Coventry and St. Albans Cathedrals. Our dynamic programme features world-class organists, award-winning choirs, engaging clinicians, and chances to socialize with your colleagues. There are also exciting opportunities for you to become directly involved in the festival – visit the Get Involved page for details. We hope you will join us for this celebration of fine organ and choral music.

PLEASE NOTE: You will have access to the content you have registered for until September 30th.

For Festival registration go to <https://rccofestival2021.ca/registration/>

* Ed. Note: Victoria presented part of their Festival virtually last year, but it wasn't planned that way.



The Kingston Theatre Organ Society and their Kimball organ

With the permission of Roy Young, President of the Kingston Theatre Organ Society, we quote from *Celebrating 25 Years*, the brochure accompanying their celebrations in 2006. Established in 1981, the Society will be forty years old when it resumes post-Pandemic concerts this year. But this is how it started:

Our Beginnings

**When three determined aficionados put their heads together,
even miracles can happen**

It started, innocently enough, with a radio program. In the seventies, John Carey hosted *At the Console* on a Kingston station, a monthly hour devoted to the unique music of that relic of the movie palace days, the theatre pipe organ. His interest piqued by the landmark recordings of George Wright, he had joined the American Theatre Organ society and attended their 1972 convention in Washington DC. When school teacher-organist John Robson and retired army officer Frank Pratt, who had played theatre organ pre-war, separately contacted the radio host to comment on the program, he invited them to meet at his home to listen to theatre organ recordings.

Talk soon got around to the shortage of theatre organs in Canada and the fact that Kingston had never had one. How nice if we could find an old one somewhere, bring it here and fix it up — maybe instal it in some public place where people could come and hear it.

That was all it took; the spark to start things happening. A newspaper ad brought a dozen interested Kingstonians together to discuss possibilities. Frank suggest that we out to be properly organized, perhaps as the Kingston Theatre Organ Society.

But where to find an old theatre organ? There never had been many in Canada, mostly in Montreal, Toronto, Winnipeg and Vancouver, and a couple in Ottawa. Indeed, some were occasionally to be found in the For Sale columns of *Theatre Organ*, the American society's magazine. A promising Barton organ turned up,

owned by a doctor in the US, although it needed a lot of work. Then that opportunity fell through as did others, until eventually one quiet evening Frank took an excited call from John Carey: “I think we’ve got ourselves an organ, and it’s in Youngstown, Ohio, not *that* far away. It’s a Kimball — remember all those lovely Kimballs we heard at the Philadelphia convention? — three manuals and twelve ranks, and it’s been in storage ever since the State Theatre was torn down”.

In a sense, the rest is history. They saw the organ, and liked it, and bought it, and had it brought back to Kingston. Its console adorns our front page.

The Kimball organ found its new home in the Anglican Church of the Redeemer on Kirkpatrick Street. Then, in what has become an all-too-common process of adjusting to shrinking church attendance, the Diocese of Ontario had to close the Redeemer parish. Fortunately the building was sold to the Kingston Korean Church, who have continued to welcome the theatre organ presence in their building.

The Society has maintained a very high standard in its regular (pre-Covid) concerts, many of them given by artists with international reputations. Some of our readers were present in the summer of 2016, when Dave Wickerham gave a very popular concert as part of our national RCCO Festival, *I Feel the Winds*. Others may recall our own Michael Capon’s successful foray into the theatre-organ world, and among other performers’ names listed in the 25th Anniversary booklet are William Maddox and Matthew Larkin.

Indeed, members common to both the RCCO Kingston Centre and the Theatre Organ Society have played important roles in Kingston’s world of organ music. They include Centre executive member Jim Zehr, and several loved and active members who have passed away: Eric Adams, Elwyn Jones, Carl Redmond and John Robson.

Pipework in one of the Kimball’s two large expression chambers. Note the enviably hard wall surface, ideal for reflecting sound into the auditorium.

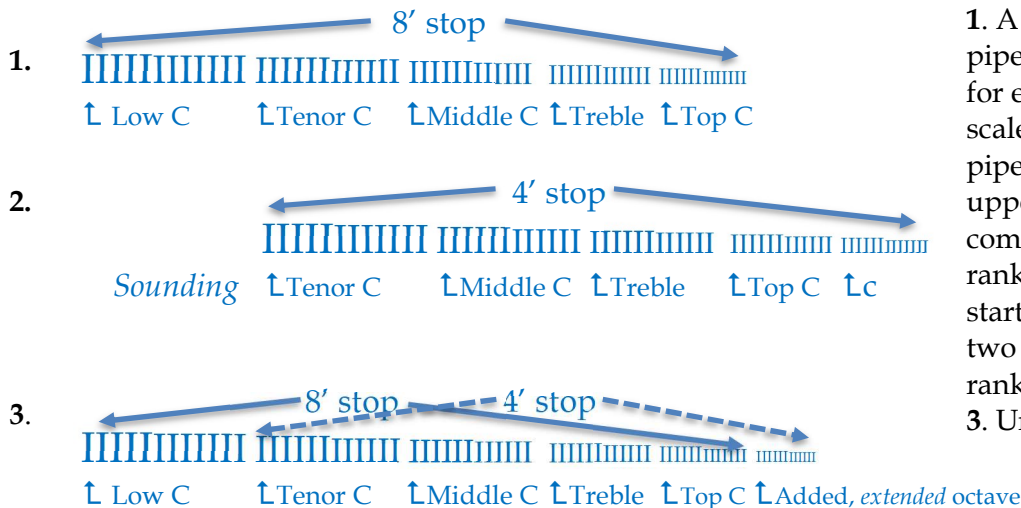


Volunteers at work — the console *en route* to its new Canadian home.



So what's the difference? How does a theatre organ function, and how does that relate to a classical church or concert organ?

The key word is probably *unification*. Consider a normal rank of 61 pipes, at 8' pitch. They will all be similar in shape, producing a continuous flow of tone from low 8' C to C five octaves higher.



1. A normal rank of flue pipes at 8' pitch has one pipe for each note, moving up the scale from the large bass pipes to the tiny ones at the upper end. 2. It could be combined with a similar 4' rank, with its own 61 pipes, starting at 4' C. These are two independent, "straight" ranks.

3. Unification: two (or more) stops are drawn from a single rank of pipes.

In the 1890's Robert Hope-Jones, the British engineer who is usually credited with the invention of the theatre organ, realized that with electric action and the right wiring, any key could play any note. So the Middle C key would usually play the Middle C pipe, two feet long in an 8' open rank.

But it could also be switched to play the C an octave higher, or even two octaves higher. The electrical signal would go wherever the switching directed it.

This opened up what seemed to be wonderful possibilities. Pipes and their actions are expensive, and often it's hard to find the space an organ requires. So what if one Flute rank could provide a whole range of stops: 8' and 4' in one division, 8' and 2' somewhere else, and 16' and 8' in the Pedal? It could even be used to provide mutation stops, like a $2\frac{2}{3}'$ (although the parent rank's tempered tuning (remember JSB and his *Well-Tempered Clavier*?) isn't quite the same as a well-tuned $2\frac{2}{3}'$, which matches the natural harmonics rather than the tempered scale.

The higher grade of classical organ builders haven't found the idea very useful. For them there are two main objections. First, if you play a chord C-E-G-C with 8' and 4' both on, you'll have two pipes an octave apart sounding E and G, but with the two C's, where you'd expect four pipes to sound, there are only three. The 4' of the lower C is the same pipe as the 8' of the higher C, so either one note is missing its 4', or the other one's missing its 8'. This isn't very noticeable if it happens once, but in complex music it happens constantly, and

makes it hard to keep track of complex contrapuntal lines. A problem in Bach or Hindemith, *but theatre organs aren't designed to play Bach or Hindemith.*

The other objection is that unification makes the 8' and 4' stops in our example *the same*; but real artists among organ-builders don't make them the same. Instead they taper and adjust the scaling and tone colour of each rank to make a blended and more interesting ensemble.

This isn't to say that pretty good classical results can't be produced with unification. The first pipe organ the author played as organist was a little 1948 Casavant, in the Toronto suburb of New Toronto, consisting of the following:

Open Diapason, 8' and 4' in the Great, 8' in the Pedal
 Stopped Diapason 8', 4' in the Great, 8', 4', 2 2/3', in the Swell, 16' and 8' in the Pedal.
 Dulciana, 8' in the Great, 4' and 1 3/5' in the Swell
 Viola da Gamba 8' in the Swell, 2' in the Great
 Pedal Bourdon

It was a nice, inexpensive little organ, and fun for a student to play; the author used it to prepare for his ARCCO. But the great artist builders need to control every pipe of every stop, so that they can shape a coherent and highly expressive ensemble. Sometimes they will allow a few "borrowed" stops, like making a Swell 16' flute available on the pedal, but generally classical organs build up vertically: 8' and 4' foundations, every stop separate and complete; then such upperwork as 2' and 2 2/3', then a Mixture or even two: and then the reeds, at 8', 4', and perhaps 16'. All these steps are designed to complement their neighbours and to play its part in the builder's ensembles at various dynamic levels.

Theatre organs are very differently conceived. Hope-Jones thought of his organs as "Unit Orchestras", and they seek to imitate, and sometimes to improve upon the sounds of the orchestra. In the Kingston Kimball the two chambers are "Solo" and "Accompanimental", so the contrast between manuals isn't like the Great vs. Swell (or Positive) changes many players use in, for instance, Bach's d minor Toccata. Instead, it's a wide variety of solo voices, supported by rich and varied accompaniments on another manual. In addition, there are many non-pipe sounds: percussion instruments, tuned or not, and plucked or hammered strings like the harp and the piano. These contribute to a very present, audience-involving sound.

Good classical organs usually have more ranks than stops. The original Chalmers Great on page 11 has six stops, but nine ranks of pipes because the Mixture has four ranks. A theatre organ like the Kimball has many more stops than ranks, several stops being derived from each rank through unification.

As an example of it at work, President Roy Young has sent the following link to a recital by Dave Wickerham: <https://youtu.be/JmOx5sm4GyQ>

In the next issue we'll look at the history of the Kingston Kimball, its tonal resources, and how the theatre organ ideals are expressed in it.

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 September, 2021 *Newsletter*: August 31, 2021.

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