

KINGSTON CENTRE NEWSLETTER



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

Opus 125 – September, 2021

Community. Inspiration. Education.



John Whitmore, May 2021  Picasa

The Pavilion, Lake Ontario Park, site of the RCCO Kingston Centre's first face-to-face meeting since the Twelfth Night Party in January, 2020. On SUNDAY, SEPT. 19, 2:30 – 4:30. Plan to bring chairs and your own drinks and snacks, and two or three Trivia questions. For more information see Page 4.

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Centre President's Message – Brad Mills

As his Centre President's Message for September, Brad sends the report he submitted to Organ Canada for the Fall issue.

Annual General Meeting, Parts I & II

Sundays, June 13 & 20, 2021, 2:30 p.m.

Brad Mills, Centre President

As COVID restrictions begin to be lifted, the Kingston Centre has begun to re-activate its scholarship program. Zoom auditions have resulted in three new scholarship recipients and three renewals.

The Centre AGM this year was in two parts, with a business meeting on June 13 and members' recital on June 20. Over twenty members and friends enjoyed the recital, drawn together by Aurora Docken and Michael Capon. Our host David Cameron described the program, as a "generous wealth of music".

One advantage of such an online recital is the resulting variety of instruments and locations.

Scholarship recipient Brent Nuevo opened the event from St. Mary's Roman Catholic Cathedral with a performance of Daquin's "Noel VIII: « Étranger". This was followed by David Rankine playing "Prelude" from the Concerto in D by Balbastre, featuring the fully restored historic Edward Lye and Sons organ in Newburgh United Church.

Mirjam Spoelstra directed, and sang in, a performance of Cristobal de Morales' "Alleluia" ("Missa Benedicta es Caelorum Regina"), featuring her St. Michael's Parish Schola Cantorum quartet from Belleville. Kris Michaleson, our Centre Chaplain, and Rector of St. Paul's Anglican Church, performed J.S. Bach's "Little Prelude and Fugue in G minor" on the two-manual Casavant of St. Paul's.

Gavin Winston received a National RCCO Organ Scholarship in 2019-2020 and continues to study with Michael Capon. Gavin played two Toccatas by Pachelbel and Fletcher, on the organ of St. James Anglican Church, located on the campus of Queen's University.

Opportunities arise in online performances, for musicians to perform "together" from different locations. So was the case with Rorry Docken, piano and Carolyn Cameron, violin, who recorded from Kingston and Rossland, British Columbia, Arvo Pärt's *Speigel im Speigel*.

Recent Queen's University composition graduate Renata Van Vliet shared a recording of two pieces from Victor Togni's "Five Liturgical Improvisations": "Jesu Dulcis Memoria", and "Verbum Supernum". Michael Capon then performed Renata's "Cantilene", one of the pieces that got her accepted into the Master's Program in Ottawa.

A former Kingston Centre member composer is Laurence Rowbotham. Laurence composed a short Christmas toccata based on "Good Christians all Rejoice", which was performed by Michael Capon.

In addition to the choral music mentioned earlier, there were two other non-organ performances. Anke Carrington played an unaccompanied improvisation on the oboe, based on the hymn tune "Ebenezer", which she called *Ebenezer +*, and Michael Goodwin offered Philip Kevern's piano arrangement of "He's Got the Whole World in His Hands".

The program closed with Centre President Brad Mills performing "Come, Thou Fount of Every Blessing (Nettleton)" composed by Jason D. Payne, and played on the three manual Casavant/Phoenix hybrid organ, located at St. Paul's United Church in Perth.



From the Editors

Apologeticum hic requiritur.*

But on the other hand,

Never ruin an apology with an excuse.

Benjamin Franklin

David Cameron

I had hoped, in this issue, to complete my piece about the Kimball organ owned by the Kingston Theatre Organ Society. Regrettably, other things have intervened, as they so often do, and I don't have that piece ready for this issue. It will be transposed to November.

I have taken a good deal of space, no doubt self-indulgently, to complete my article about the organs through the history of Chalmers United Church. In particular the final article discusses the decisions and choices which gave the organ its present form.

We have important announcements on pages 4 and 16.

* "An Apology is required here".

Don't MISS IT!!



THE ROYAL CANADIAN
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Kingston Centre

**Invites you to a fall meet-and-greet party
in beautiful Lake Ontario Park.**



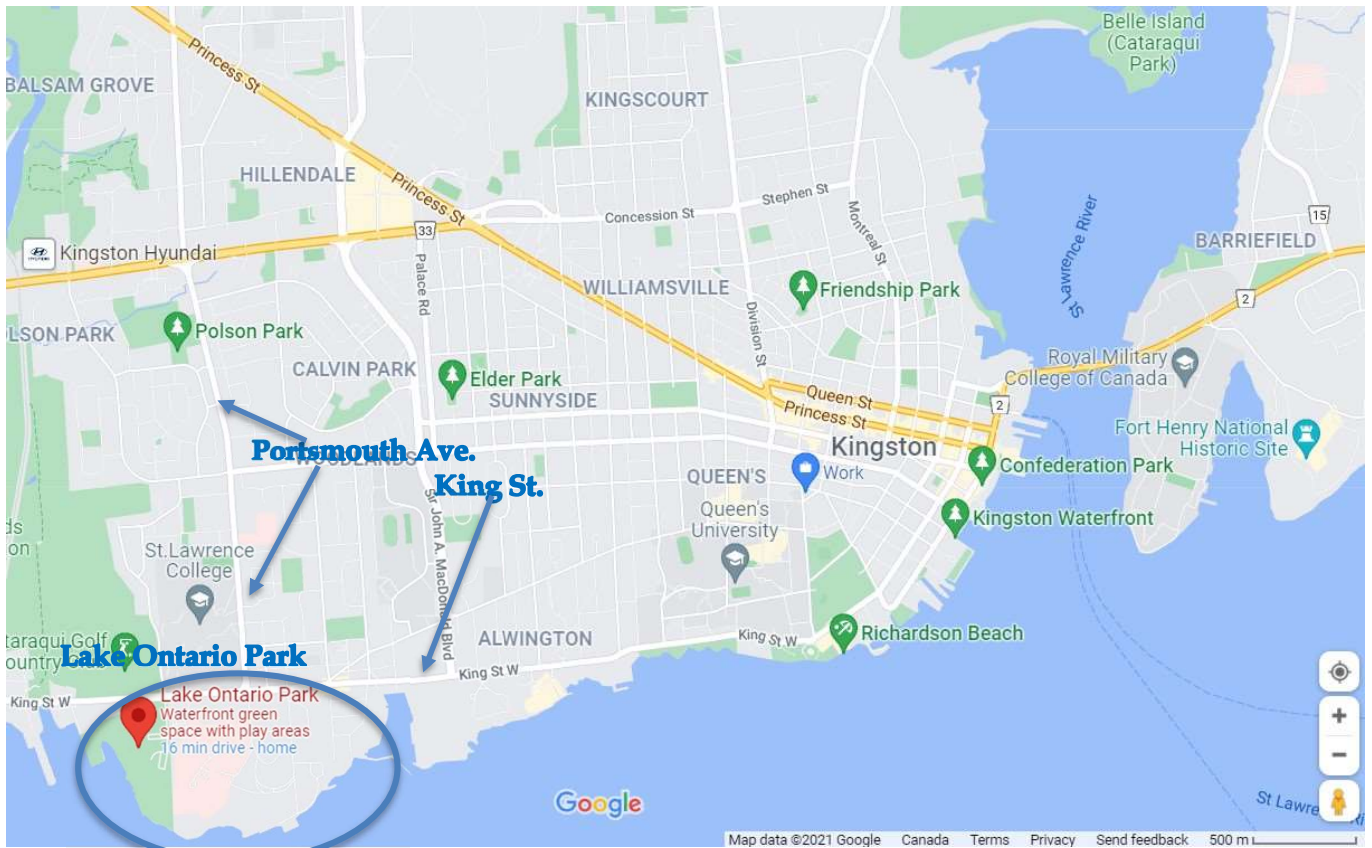
CSLA-AAPC

*This will be the Centre's first face-to-face
meeting since the Twelfth Night party
in January, 2020*

**Sunday, September 19
2:30 – 4:30 pm**

All members and friends are invited. Please bring a chair or blanket to sit on, and your own drinks and snack, and—most importantly!—two or three trivia questions, any field, any topic! The Park requires social distancing.

For location see next page.



Lake Ontario Park is located on King St. just west of Portsmouth Ave., across from the St. Lawrence College campus.



RCCO Kingston Scholarships, 2021-22

As COVID restrictions begin to be lifted, the Kingston Centre has begun to re-activate its scholarship program. Zoom auditions have resulted in three scholarship recipients and three recommended renewals, contingent on money available.. The jury which heard new virtual auditions consisted of Aurora Dokken, chair, Michael Capon, Brad Mills, Fran Harkness and David Cameron.

New Scholarships

Mike Fenn
Alexandre Huneault
Sandy Parisi

Scholarship Renewals

Brent Nuevo
Yukie Langelier
Barbara Szarek



Your editors were among the numerous organists and music-lovers from across Canada and abroad who met virtually beginning on August 8, to enjoy Organ Festival Canada 2021. We shared in an extraordinarily rich buffet of recitals, talks, and workshops including a recital on the largest organ in New York City, a live choral workshop from Cambridge University, the national Organ Playing Competition, and live recitals from three nations.

In a combined eighty years of attendance at RCCO annual conventions, and some American ones as well, neither of us has seen anything quite like what the Hamilton team had assembled for us. The Festival's greatest potential weakness turned out to be one of its great strengths. As the Covid Pandemic prevented us from assembling face to face in Hamilton, it also kept artists from traveling to give live concerts there on Hamilton-area organs. Therefore the Festival, not having to cover the costs of travel and accommodation, could afford to engage many more such performers, and they were able to be heard on favorite instruments in their own areas. So we heard far more performers, on many more organs, than could possibly be managed in any face to face gathering.

The Festival began with Kingston's own Matthew Larkin, playing a recital of twentieth and twenty-first century works, including three premières. Matthew played brilliantly, on the organ of Toronto's Anglican Cathedral of St. James.

We then turned to the semi-finals of the National Organ Playing Competition. The contestants had played by video recording in the first round. Now five of them played live in Hamilton, or rather in nearby Ancaster, using the 2018 Wallace tracker organ of the Ancaster Canadian Reformed Church. Hosts for the competition were Duo Majoya, the wife-and-husband team of Marnie Giesbrecht and Joachim Segger.

It is worth mentioning the very valuable introductions, in which members of the Festival production team spoke, always informatively and engagingly, about the artists and performances we were about to hear. Program notes, artist biographies, and organ stoplists were available at the click of a mouse, and the standard of audio and visual production was uniformly high.

There were altogether twenty-five events: organ recitals of course, two choral programs, an interview with and performance by RCCO Hon. Patron Angela Hewitt, workshops, a virtual Convocation for the awarding of diplomas, and the finals of the Competition. The three finalists played on the very large four-manual Casavant of Central Presbyterian Church in Hamilton, and the jury awarded these positions:

1st: Manuel Piazza – graduate student at Yale: Godfrey Hewitt Memorial Prize (\$5000)

2nd: Tyler Boehmer – doctoral student at U. of Kansas: Paul Murray Prize (\$2500)

3rd: Samuel Lee – Grew up and trained in Ottawa, now a doctoral student at McGill:
Muriel Gidley Stafford Prize (\$1000)

It's still possible to register and hear the programs, which are available until September 30. It would be hard to imagine a better bargain for the listener.



52nd Summer Institute of Church Music 2021

Church Music Leadership in Times of Change

After our abbreviated (3 mornings) online SICM last year, we had hoped to be back in person at Whitby this year, but when Trafalgar Castle School announced early in January that they could not host any summer camps in 2021, the Board of Directors decided that we would “go for it” and have the four full days of the Summer Institute online, and make it as close as possible to a live experience at Whitby.

We had already engaged our faculty from last summer - Chaplain Rev. Wanda Stride, organ clinician Dr. Matthew Larkin, choral clinician Dr. Hilary Apfelstadt, and Betty Pries of Credence & Co. - and all were enthusiastic about returning in 2021 for an expanded online version of what they did last year.



Some of the 40 participants

The Board was a bit worried at first that people might be reluctant to register because of the cost (\$300) or the prospect of four days of “Zooming” from 9:00 a.m. to 8:00 p.m., even though there were breaks built into the schedule. However, by the closing date, 42 people had registered – more than enough to break even. Participants were from BC, Alberta and Saskatchewan in the west, to Nova Scotia and PEI in the east. As well, we invited a number of extra people – potential partners and sponsors – to join us for sessions in order to “taste and see” what SICM is all about.

Each day began with a short Chapel service led by Rev. Wanda Stride. In keeping with our thoughts about life getting back to normal after COVID-19, the Old Testament readings were short passages from Nehemiah about the rebuilding of the gates of the temple in Jerusalem after the Jews returned to their homeland. This was followed by a New Testament reading, an inspirational reflection from Wanda, and a recorded hymn to which we could sing along.



Hilary Apfelstadt’s Choral sessions focused on the leadership roles of the conductor – not only as musician, but also as teacher, counselor, mentor, administrator, and spiritual director.



She encouraged conductors to “look like the music” in their gestures and communication. We even had three brave souls who volunteered to demonstrate conducting an anthem – live, in real time - from the online package we had received. If we had been at Whitby, Hilary’s evening sessions would have been devoted to intensive rehearsals of anthems for the Gala concert. Instead, we looked at several anthems from the package as Hilary discussed what goes on “inside the conductor’s hands and head”.

Matthew Larkin’s Organ sessions were practical and helpful. In his repertoire master class he discussed and demonstrated three pieces that are within the capabilities of most church organists – “Ich ruf’ zu dir, Herr Jesu Christ” from J.S. Bach’s *Orgelbüchlein*, Vaughan Williams’ *Rhosymedre*, and *Prélude* from Franck’s *Prélude, Fugue, Variation*, as well as the accompaniment for his newly composed Psalm 84. For his hymn-playing master class, he selected a dozen hymns from *Voices United*, covering styles from Gregorian chant to contemporary, and demonstrated accompaniments on organ and/or piano. Presented online, his sessions were almost like being there in person, as if we were sitting beside him on the organ bench while he played and pointed out features in the scores.



The anthem reading session with Joy Berg [[Joy Berg](#)], of Cypress Choral Music, involved screen sharing of a dozen anthems accompanied by recordings. This was very useful for music directors looking for a Canadian source for choral music. All the anthems featured were by Canadian composers (including two of our SICM participants) and were within the capabilities of most church choirs, and suitable for a variety of occasions.



Theme sessions, facilitated by Betty Pries and Marg van Herk-Paradis of Credence & Co. [[Credence & Co.](#)] and the Uniting Voices Collective vocal group [[Uniting Voices](#)] looked at congregational life and musical leadership in an age of anxiety, during and after COVID-19. As well,

recognizing that problems can arise in church congregations as in other organizations, there was discussion about healthy ways of handling disagreements and mishaps of communication.



Thursday morning’s Feedback Session was a chance for participants to chat with the Board, and also the opportunity to announce plans for next year, when we will have a Western campus in Edmonton in addition to the Whitby campus. Each will have local choral and organ clinicians and its own choir, but will share theme sessions. We had surprise visits from Larry Nickel of Cypress Choral Music [[Cypress Choral Music](#)] and Sarah Svendsen [[Sarah Svendsen](#)], who will be the 2022-2023 organ clinician at Whitby.

Since 2009, in odd-numbered years, SICM has selected a prominent Canadian church musician to receive an Honorary Fellowship. To mark the conferring of the F.SICM, the Institute commissions an anthem in honour of the recipient. This year, Rupert Lang [[Rupert](#)

[Lang](#)] was named SICM's Seventh Honorary Fellow, and Matthew Larkin composed a new anthem, *Psalm 84*, for choir and organ. Everyone on the SICM emailing list received the anthem with an invitation to submit a video recording for inclusion in the SICM virtual choir which would be part of the Gala Organ and Choral concert on Thursday evening, July 8. During the Gala concert, Rupert Lang made a live appearance from Vancouver to receive the Fellowship, followed by a tribute from Matthew Larkin and the premiere of the virtual choir singing *Psalm 84*. The YouTube recording of the Gala concert, which participants were able to share with friends, featured pre-recorded anthems interspersed with organ solos recorded at various churches by Matthew Larkin, and commentary by Chris Dawes and Hilary Apfelstadt.

Trafalgar Castle School has us booked in for the first week in July for the next three years, so we hope to welcome friends back to Whitby (or Edmonton), in person for the 53rd Summer Institute of Church Music, July 3-8, 2022. For more information, check the SICM website [www.sicm.ca].

Elizabeth Mitchell,
Secretary,
Summer Institute of Church Music



Advice to a would-be composer,
The Musical Times, August 3, 1932

H. M.—We are sorry we cannot encourage you to proceed with your composition. No amount of 'correction by an expert' will make your Nocturne a success. You must reconcile yourself to the fact that without some study you are wasting your time in attempting to write music.

Further Good Advice

Take time to enjoy life.

Smile often.

Never get dressed in the dark.

If your eyes hurt after you drink coffee, take the spoon out of the cup.

The 1995 Rebuild at Chalmers Church, Kingston

David Cameron



Positive ②	
15. Gedeckt	8
16. Nachthorn	4
17. Gemshorn	2
18. Quintflöte	1 1/3
19. Sesquialtera II	2 2/3
20. Cymbal III	1/4
21. Krummhorn	8

Good Friday, 1973: our first performance of the Brahms Requiem.

The Casavant console
 ① is being used as a music stand by trumpeters

Great ③	
1. Principal	8
2. Bourdon.....	8
3. Octave	4
4. Koppelflöte	4
5. Super Octave	2
6. Mixture IV	1 1/3

Wayne Tindale and John Palmer. At ④ Pamela Davidson is playing a Classic two-manual (we needed its harp*, and Pamela also covered the horn and trombone parts; obviously we had no room for five more players). At ⑤ in the lower right corner I am just signalling the orchestra to rise, while soprano Carol-Lynn Reifel is being presented with flowers, and baritone Robert Hanks looks downward, I don't know why.

*This earned her the nickname "Harpie", which she endured for a couple of years following.

The pipe organ is the Phelps Casavant, Opus 2648 installed new in 1961, the organ which helped to entice me to Kingston. It was and still is a wonderful medium for much of the organ literature, quick under the hands, with Lawrence Phelps' characteristic light-pressure, articulate voicing, topped off with sparkling, unshrill mixtures. So what if they are non-historic? Even when he turned Casavant to building tracker instruments, Phelps never claimed to be re-creating historic organs. He had his own vision, and though it has fallen out of fashion now, it was the vision of a scholar and an artist.

No less an artist than Francis Jackson of York Minster said, after playing it, "It really has everything you need, doesn't it?" Unfortunately, installed and located as it was, Dr. Jackson wasn't quite right. We needed a greater variety of accompanimental stops, not because of the organ which he had assessed from the console, but because of what the room did to choir and organ sound out among the pews.

The church in 1961 was determined to retain its Anglican-style chancel, compressed into what had been the organ chamber. The only way Phelps could fit even a modest three-manual into the available space was by cantilevering his Great and Positive divisions off the chancel walls, as the photograph shows. This meant that the choir was forced to sing from beneath the Great and Positive windchests. The pipes were well placed to sing out into the church, and did so; but the choir, muffled beneath the windchests, had trouble making themselves heard.

Stops that in a more conventional installation would have been good for accompaniment, like the Positive Gedeckt, the Great Bourdon and their 4' flutes, perhaps even the 8' and 4' Principals in big passages, drowned the choir's sound almost completely. And this was a choir with some substantial voices including eight paid section leaders.

So for accompanying we were restricted mainly to the Swell. Its reeds, designed to supply the full reed chorus of the organ, were loud for any but big *forte* passages, and the Mixture (designed so that no 4' Clarion was needed) is very bold. Most of the time this meant accompanying on four stops, 8'8'4'2'.

When the rebuild became necessary, after the 1995 fire, several things seemed obvious. First, we should get rid of the cantilevered divisions which smothered the choir. But this left 13 stops – 19 ranks, with the mixtures – needing a new home.

After much consultation with two architects (fortunately both members of the parish), engineers and our contractor, it was determined that we could move the chancel window, and its wall, forward eleven feet. This more than doubled the interior volume of the chamber which had contained the Swell and Pedal, making ample space for Great and Positive.

Swell	
7. Rohrflöte	8
8. Viola	8
9. Viola Celeste (low G)	8
10. Spitzprincipal	4
11. Waldflöte	2
12. Scharff IV	2/3
13. Fagott	16
14. Trompette	8
Tremulant	

Pedal	
22. Principal	16
23. Subbass	16
24. Octave	8
25. Pommer	8
26. Superoctave	4
27. Mixture IV	2 2/3
28. Posaune	16
29. Schalmey	4

The only part of the organ that wouldn't fit there can be seen clearly in the picture: the six big Principal pipes on each side of the window, the bottom octave of the Pedal Principal. It turned out that Knaptons, the organ builders, had a purchaser for that stop, and it could be replaced digitally, so off it went, leaving a saddened Music Director behind; it was a fine stop.

We had long since decided – based in part on concert experience, with the choir facing out toward the congregation – that we should remove the choir stalls. They faced each other much too closely in any case, in the confines of the former organ alcove. So in line with modern liturgical trends, the Eucharistic Table was moved out to a central location, with choir and organ console behind it.

The organ, in its new chamber, would still be too loud for the choir; Phelps had scaled and voiced it to provide the sound of a big organ, from only 29 stops, 33 ranks. The organ and choir were heard every on CKLC radio, with between 5000 and 9000 listeners across the area from the southern suburbs of Ottawa, to Watertown, NY and further south. All of these people already listened through loudspeakers. So the digital solution beckoned.

Kingston organists at the time were all familiar with the organ at First Baptist Church, where a very intractable small two-manual pipe organ had been augmented, most successfully, with digital stops by Classic (later Artisan-Classic) Organworks. We investigated quite widely; commissioned by Chalmers, the late Dr. Fred Clarke and I drove all the way to Goderich, Ontario to hear a pipe-digital hybrid by Classic; our verdict was that from out in the church, neither of us could distinguish digital stops from pipes.

Eventually we reached a consensus: our needs for more flexible accompanimental resources could best be met with the addition of selected digital stops. In addition, since the organ was a principal teaching resource for organ students from Queen's School of Music, it gave us the opportunity to fill in a few elements which, constrained by space, Phelps had been forced to omit.

Broadly speaking these were missing elements needed to complete the choruses in each division; the provision of a second expressive division, always a useful tool in accompanying (as things developed we were able to include a third expressive partial division); and some repertoire-positive new elements like a choice of Cornets.

As it stood **the Great Principal Chorus** or *Plein jeu* (shown in green) lacked a 16' foundation, a second 8' Principal, and a high Mixture to reduce the its dependence on coupling the Swell. The Great was also reedless, a common pattern in some 20th-century North American

Great	
1. Quintaton*	16
2. Principal No. 1	8
3. Principal No. 2 *	8
4. Gemshorn*	8
5. Bourdon	8
6. Principal*	4
7. Octave	4
8. Koppelflöte	4
9. Super Octave	2
10. Mixture IV	1 1/3
11. Sharp Mixture III*	2/3
12. Trumpet*	8
13. Clarion*	4

(Stops marked * are under expression)

organs, but a real limitation for much of the repertoire, and for supporting large congregations in song.

As the stops **in red** show, we were able to provide some 16' tone, a second 8' Principal, a Sharp Mixture, and a Trumpet with its Clarion. We also took the opportunity to include a quiet stringy stop, the 8' Gemshorn (No. 4), and to put the digital stops under expression.

Swell	
14. Diapason	8
15. Rohrflöte	8
16. Viola	8
17. Viola Celeste (low G)	8
18. Nason Flute	4
19. Spitzprincipal	4
20. Waldflöte	2
21. Italian Principal	2
22. Cornet III	2 2/3
23. Plein Jeu III	2
24. Scharff IV	2/3
25. Fagott	16
26. Hautboy	8
27. Trompette	8
28. Clarion	4
Tremulant	

The Swell had a light Principal chorus built around its 4' Spitzprincipal (No. 19), **shown in green**. **Also in green** is the other original flue stop, the Viola Celeste (No. 17).

Two of the additions, Nos. 21 and 22 (**shown in blue**), are Phelps/Casavant pipework which came from an organ in Burlington, ON. This gave the Swell a Cornet, for French and German Baroque music, and for inclusion in the Full Swell. No. 21 provides a second 2' stop, this one a Principal with more energy than the original (very beautiful) flute.

The reed chorus is all new, all digital, and covers the usual French and English pattern of 16'-8'-8'-4'. **It is shown in yellow**. With the addition of some

flue-work like Nos. 14-16, 19, 21-24 these reeds make a very satisfactory Full Swell.

The Positive is the least-altered division, with Phelps' flue-work largely un-changed. The Cymbal, scintillating on top of Full Organ, was rarely used otherwise, and Knaptons partially enclosed it in a tone baffle to soften it; but it was one of Phelps' non-historical experiments, very successful over Full Organ but of limited usefulness in its 8-stop home division. Phelps had made a pretty effective ensemble based on the 2' Gemshorn, but the addition of a 4' Principal, also pipework from Burlington, has made the division a better foil for the Great.

The **Krummhorn** is the only digital stop in this division.

The Choir, on the other hand, is entirely digital. It is also a floating division, with no home keyboard of its own. I discussed the reasons for not having a four-manual console in our last issue; they had to do with console height and depth, which if too large make for harder communication between organist and choir. So the Choir is a "floating" division, playable only through couplers.

Positive	
29. Gedeckt	8
30. Nachthorn	4
31. Principal	4
32. Gemshorn	2
33. Quintflöte	1 1/3
34. Sesquialtera II	2 2/3
Choir	
37. Geigen Principal	8
38. Stopped Diapason	8
39. Dulciana	8
40. Unda Maris	8
41. Principal	4
42. Spitzflöte	4
43. Nazard	2 2/3
44. Recorder	2
45. Tierce.....	1 3/5
46. Mixture II	1 1/3
47. Cremona	8
48. Fanfare Trumpet	8
Tremulant	

It has enriched the organ's variety of foundation stops, added a third Cornet (this time a cornet composée providing the Tierce and Nazard separately), and is home to that absolute essential, the Fanfare Trumpet which can dominate the whole organ.

I have one regret about the Choir, which is that I was unable to fit in just one rank of pipes to give it more presence. If its Geigen or Stopped Diapason had been done with pipes in their own tiny swell box, the division would have been better able to stand alone, and more independent of pipe support from another division. This is in obedience to my

FIRST COMMANDMENT for Players of Hybrid Organs

Do not EVER play a digital stop or combination without the support of pipes.

In 1996, Classic's digital samples were state-of-the-art. Nothing better was available, and as I wrote above, they were quite good enough to fool Fred Clarke, and me, when compared with pipes. Or at least, with certain pipes. The original organs at First Baptist and in Goderich were both from the early 20th century, when the sound many preferred was unexciting, perhaps a bit "thick", in stoplists with no upperwork and voiced with much nicking, on fairly high wind pressures.

Laurence Phelps' pipework at Chalmers, on the other hand, is voiced with little or no nicking, on very light wind pressures, and its sound is clear and liquid. It is much harder to match such tone, and its clarity tends to expose any mismatches most cruelly.

So in 1995, and since, I have felt that the digital sounds, lovely and effective as many of them are, generally need the support of at least a small-toned rank of pipes. I suspect that this is not true nowadays, with the very best modern samples, because computing power has increased so enormously since 1995. The best samples now are like those of Walker Digital in the US, for instance, whose organ in Trinity Church, Wall St. in New York City has so satisfied a very rich and demanding congregation that they may or may not rebuild their huge Aeolian-Skinner which was ruined on 9/11; or the temporary three-manual Walker further north in Manhattan, at the Cathedral of St. John the Divine. It's good enough that David Higgs has used it for his virtual recitals during the pandemic, when he could probably have had any organ in America!

Perhaps a hybrid using first-class pipework, as at Chalmers, with the very best modern digital stops, would invalidate my First Commandment, and let people forget about any difference between digital ranks and pipes. This has not yet happened at Chalmers, where I have occasionally heard digital stops used ineffectively, so that they sound "electronic".

The last division, **the Pedal, has followed the same principles as Great and Swell.** There is an existing chorus up to mixture, designed by Phelps to work in dialogue with the Great, and augmented by excellent stopped flutes at 16' and 8'. As with the manual divisions, our digital additions have aimed to broaden the resources, introducing stops

which would be usual, but which Phelps had to omit for reasons of space, and adding voices — like the Fanfare Trumpet — which weren't part of the original concept, but which enrich its palette with sounds useful both in church and in concert. The original flue-work is **shown in green**.

First we had to replace the 16' Principal (alas!), and substitute a full range of digital reeds for the original pair.

Next we rounded out the bass, with a rich 16' Open Wood, and soft and louder 32' stops.

Finally we had two open toe-boards and racks on the main Pedal chest, and I would have liked to complete the Pedal ensemble with a softer 4' and a 2' stop in pipes. Regrettably suitable pipework didn't appear on the market before my retirement, and those stops still remain silent and "prepared".

For me the Chalmers instrument was a great joy to play, in recital and in worship services. If I had a similar project to do again, I would change very little. In retrospect, we could have raised the choir's floor a few inches, since their risers were being reconstructed anyway, and then there would have been room for a fourth manual. This would have been a sensible adjustment, particularly if the Choir division had been stiffened just a little with real pipes.

Finally, I'm truly grateful for the professionalism and careful work of the late Frederick William Knapton Sr., and of Fred Knapton Jr., who took complete charge of the configuration, installation and tonal refinishing of the Casavant pipework, including the five ranks imported from Port Nelson United Church in Burlington, ON; and the technical skill allied with musicianship which Bob Schmitt and the late Michael Donovan, of Artisan-Classic Organ (as the firm then was) brought to the installation, voicing and regulation of the digital ranks. I had ideas about the form and affect the organ could assume. It was they who brought those ideas to reality.

Pedal	
49. Contrabass	32
50. Contrabourdon	32
51. Open Diapason (wood)	16
52. Principal	16
53. Subbass	16
54. Gedeckt	16
55. Octave	8
56. Pommer	8
57. Superoctave	4
58. Open Flute	4 (prep)
59. Gemshorn	2 (prep)
60. Mixture IV	2 2/3
61. Contra Posaune	32
62. Basson	16
63. Posaune	16
64. Trumpet	8



The reconstructed choir loft, with the window advanced eleven feet, and the whole organ relocated behind it. Later the stage was extended, making more space for liturgical use, and for orchestral players on special occasions.

Organist Vacancy

Sydenham Street United Church, Kingston ON

Music Director and Organist – Contract position 10 hrs per week

Sydenham Street United Church congregation, with a rich history of meaningful music, seeks a music director/organist. This is a 10 hour per week, part-time, contract position, following the RCCO Table of Recommended Salaries.

Responsibilities include playing the three-manual Casavant pipe organ, directing the choir (weekly practices and Sunday services), and meeting regularly with the Minister and monthly with the Worship Committee to plan the service music. As we exit COVID restrictions we look forward to a full choir and congregational singing. We welcome expressions of interest or applications. To obtain more information including the position description, or to submit an application, please contact Barb Carr at barbecarr@hotmail.com

Sydenham Street United Church
82 Sydenham Street, Kingston, ON K7L 3H4
613-542-9616
sydenham@kos.net
www.sydenhamstreet.ca

Job Description

Part-Time Music Director and Organist

Context:

The Music Director and Organist of Sydenham Street United Church (SSUC) follows a long tradition of providing exemplary musical leadership in our beautiful heritage sanctuary, working with the minister and lay members of this community of faith to co-create memorable worship experiences for all.

This is a part-time, 10 hour per week, contract position, following the RCCO Table of Recommended Salaries

Accountability

The Music Director and Organist is accountable to the Worship Committee with support from the Ministry and Personnel Committee.

Primary responsibilities:

1. Making beautiful, meaningful music by:
 - a. Collaborating with the minister and laity in creating a joyful, integrated and expressive worship experience;

- b. Incorporating in services a range of music styles: traditional, contemporary, spiritual, contemplative, classical;
 - c. Providing leadership to the choir as director, rehearsal leader and accompanist, continuing a proud tradition of excellent choral music; and
 - d. Encouraging the participation of soloists, small ensembles, and non-choral musicians.
2. Growing the music program by:
- a. Nurturing, engaging, and augmenting the existing choir, open to all interested participants; and
 - b. Using a variety of resources: traditional musical instruments (Casavant organ, Young Chang piano) and other musical instruments appropriate to the service; virtual opportunities; appropriate supporting software; the extensive music library.
3. Administering the music program in collaboration with professional and volunteer members of the church, as a key part of the worship team. This includes:
- Attending meetings of Worship Committee as required;
 - Short and long-range planning for worship services with clergy, building staff, as well as other teams/committees connected to the arts and music; and
 - Specifically overseeing:
 - a. Choral library management: in collaboration with choir volunteers; adding to the library as needed, based on budget;
 - b. Scheduling and organizing choir practices and organ/piano practices consistent with the policies and procedures of a very busy building, while remaining flexible and coordinating with key staff;
 - c. Organ and piano maintenance in consultation with building staff and volunteers: oversee tuning, maintenance and repair of the Casavant organ and Young Chang piano within the approved budget;
 - d. Licensing/copyright compliance in collaboration with lay volunteers;
 - e. Music budget: collaborating with Worship Committee in developing the annual music budget; and
 - f. Piano/Organ maintenance – collaborating with Property Committee in developing the annual maintenance plan and budget.

Qualifications:

- Post-secondary degree in music is an asset
- Membership in the Royal Canadian College of Organists is an asset
- ARCT or equivalent is an asset
- Demonstrated ability to carry out the responsibilities
- Current police Vulnerable Sector Check

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 December, 2021 *Newsletter*: November 30, 2021.

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