



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


KINGSTON CENTRE NEWSLETTER

Opus 128 May, 2022

Community. Inspiration. Education.

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



 Wikimedia Commons

The Church of All Saints in Lullington, Somerset, UK, with its spring flowers; the church dates from the 12th century. Lullington (one of three villages with this name, in different English counties) lies eleven miles south of Bath, and about three miles north of Frome, where historically part of your editor Fran's family lived. The church houses an 1871 Hill one-manual organ with the following specification:

Pedal		Great	
Bourdon	16	Open Diapason	8
(permanently coupled To Great)		Dulciana	8
		Stopped Diapason	8
		Suabe Flute	4
		Octave	4



NPOR

Inside this issue

Centre President's Message Brad Mills	2
The Kingston Centre Presents "The Great Bach Marathon"	
Letter of Thanks from the Canadian Red Cross	11
From the Editors <i>To the members, and especially to the non-member subscribers:</i>	
<i>An Invitation, a Request—but not an SOS!!</i> David Cameron ...	13
The Members' & Scholarship Winners' Concert, and Centre AGM.	17
Dudley Buck, <i>The Influence of the Organ in History</i> (conclusion) David Cameron .	18
Coming events	22
Position open	23



President's Message – Brad Mills

Ed. note: As we enter May, Centre President Brad and his wife Sue are in Edmonton, visiting their son and family, including a new granddaughter. Because we want to give adequate notice for the Annual General Meeting on June 4, we decided to circulate the usual June issue a month earlier.

In place of Brad's usual President's Message, we bring you the following article, his report on our Great Bach Marathon in March. Some photos are inserted in the text, and a number of others are collected at the end of the article.

The Kingston Centre Presents "The Great Bach Marathon"

On March 26, over forty performers and about one hundred audience members gathered at St. James Anglican Church on the edge of the Queen's University campus in Kingston, to enjoy the music of J.S. Bach. "The Great Bach Marathon" was the first in-person event for the Kingston Centre since the start of the pandemic in March of 2020.



(left) Fran Harkness welcoming members of the audience.



(right) Brad Mills introducing the players.

Event coordinator **Fran Harkness** welcomed the audience, and Centre President **Brad Mills** introduced the musicians. In addition to celebrating the music of J. S. Bach, proceeds from the concert went to the Red Cross Ukraine Humanitarian Crisis Appeal.



Yuki Langelier playing BWV 1056 with the strings, Fran turning pages.

David Cameron, who has fulfilled the role of both Centre and RCCO National President, assembled and conducted a thirteen-member string orchestra to accompany the first three performers. Past President **Michael Capon** opened with a performance of *Sinfonia* from Cantata, BWV 29 on the church's two-manual Casavant (1918/1960) organ. **Robert Martin**, Director of Music at St. Thomas Anglican church in Belleville sang *Deposuit potentes* from the *Magnificat*, BWV 243, and **Yuki Langelier** played the Keyboard concerto in f minor, BWV 1056.

Orchestra Kingston and Kingston Baroque Consort violinist **Andrew Dicker** presented the *Adagio* from Sonata for solo violin in g minor, BWV 1001.

The Accord Trio met while playing in Kingston Community Strings. **Douglas Handforth**, violin, **Jennifer Tindale**, cello, and **Fran Harkness**, piano, performed *Bourrees 1 and 2* from the Orchestral Suite no.2, BWV 1066, *Air on the G string* from the Orchestral Suite no.3, BWV 1068 and *Gavottes 1 and 2* from the Orchestral Suite no. 3, BWV 1068.



The Accord Trio takes a bow; L to R, Doug Handforth, Fran Harkness, and Jennifer Tindale.

Several Kingston Centre organ scholarship recipients contributed their talents to the five-hour afternoon concert, including **Angela Stewart**, who played *Hilf, Gott, dass mir's gelinge*, BWV 624.



Juliet Milsome and Marian Holobow at the piano

Husband and wife team **Denis Lehotay**, violin and **Joan Scaglione**, piano played the Bach/Gounod version of *Ave Maria*.

Church choirs are fertile ground for nurturing musical talent. **Juliet Milsome** and **Marian Holobow**, who met in the Chalmers United Church choir, have been playing duets for ten years. Their Great Bach Marathon four hand piano contributions were *O Worship the King, Jesu Joy of Man's Desiring* from Cantata BWV 147 and *Sheep May Safely Graze* from Cantata BWV 208.

Alec Robinson, who studied computer science at Queen's, and is a machine-learning specialist, performed *Allemande*, *Sarabande*, and *Gigue* from the Partita for Violin no. 2, BWV 1004.

Mária Budáková is the Regional Director for the RCCO in Quebec and Eastern Ontario and a recent recipient of the degree of Doctor of Music from McGill University, studying under Hans-Ola Ericsson. The Kingston Centre was so pleased that Mária was able to come from Montreal for the day to participate in the program with her performance of *Prelude and Fugue in b minor*, BWV 544.



Alec Robinson



Alexander Colpa

Alexander Colpa, a retired music history instructor from Queen's, introduced the audience to his custom made replica 1740's Baroque flute with his performance of *Allemande* from the Partita in a minor for unaccompanied flute, BWV 1013.

Inka Brockhausen, a science professor at Queen's, demonstrated her passion for playing the music of Bach with her rendition of *Gavotte and Gigue* from the Suite in G, BWV 816.

The Great Bach Marathon drew together a wide variety of amateur and professional musicians who share a common love of the music of the Baroque master. One such professional musician is **Jeffrey Leung**, who is the Assistant Professor of Saxophone at Queen's University. He brought along a collection of three types of saxophones to perform four transcriptions, including: *Prelude* from Cello Suite no.1, BWV 1007 arr. for Baritone Saxophone, *Corrente* from Flute Partita, BWV 1013 arr. for Soprano Saxophone, *Adagio* from Violin Sonata no.1, BWV 1001 and *Gigue* from Violin Partita no.2, BWV 1004 arr. for Alto Saxophone. His cyclical breathing technique was astounding!



Kornal Wolak

Another Queen's faculty member in attendance was **Kornal Wolak**, who is Assistant Professor of clarinet. Dr. Wolak played three transcriptions for clarinet, including *Preludio* from *Partita 3 for Solo Violin*, BWV 1006, *Allegro* from *Sonata 3 for Violin Solo*, BWV 1005, and *Variatione* from 1st Partita for Solo Violin, BWV 1002. His expertise in "oral articulators in clarinet playing" was very apparent!

Two Kingston Centre RCCO Organ Scholarship recipients were next on the program.

Alexandre Huneault performed *Toccata in d minor* BWV 913, and **Samuel Leung** played the *Passacaglia and Fugue in c minor*, BWV 583.



More scholarship winners at the St. James console: Alexandre Huneault (L), Gavin Winston (ctr) and Samuel Leung (R)

Our youngest performer was eight-year-old **Ronan Henry**, who performed by memory, the *Prelude* from *Cello Suite No. 1*, BWV 1007. Ronan will be the 2022 Kingston representative to the Ontario Music Festivals Association Provincials.

Georgiana Stewart, who is an Anglican priest when she isn't playing the cello, performed the Sarabande and Gigue from *Suite no. 1*, BWV 1007.

Gavin Winston is another RCCO Kingston Centre Organ Scholarship recipient. Dr. Winston played *Prelude and Fugue in C major*, BWV 553.

William Egnatoff can be seen playing his flute in performances at Chalmers United Church or for the Cantabile Choirs at The Spire. Accompanied by **Michael Capon** on the harpsichord, he performed *Flute Sonata in e minor, Adagio ma non tanto, Allegro*, BWV 1035.

Murray Reilly is a member of the executive of the Kingston Centre and is interested in the sounds and tones of the pipe organ. He presented an interesting demonstration of different treatments of harmonization of Bach chorales.

For church musicians who are weekly preparing repertoire that fits with and reflects that week's liturgy and hymn tunes, it is a pleasant experience to be drawn back to one's organ "roots" in the performance of the music of Bach. According to Kingston Centre President **Brad Mills**, this was his experience in preparing for his presentation of *Ach Bleib bei uns, Herr Jesu Christ* BWV 643.

Suitably “book-ending” the performance was St. James’ resident organist **Michael Capon’s** presentation of *Prelude and Fugue in E flat major, BWV 852*.

The Kingston Centre would like to thank all who played in and attended the event. **Over \$2500 was raised for the Red Cross Ukraine Humanitarian Crisis Appeal!**



Rob Martin, David and the orchestra about to begin their aria from the *Magnificat*, BWV 243. Front left, concertmaster Andrew Dicker, with Doug Handforth behind him; Doug Rooks is almost cut out of the picture at the extreme left. In the centre below Rob, violists Ruth Oliver and Diane Houghton.



RCCO Regional Councillor Mária Budácova playing BWV 544, "The Great" Prelude and Fugue in b minor.



Inka Brockhausen playing the *Gavotte* and *Gigue* from the Suite in G, BWV 816.

The Cellists (both playing from memory)



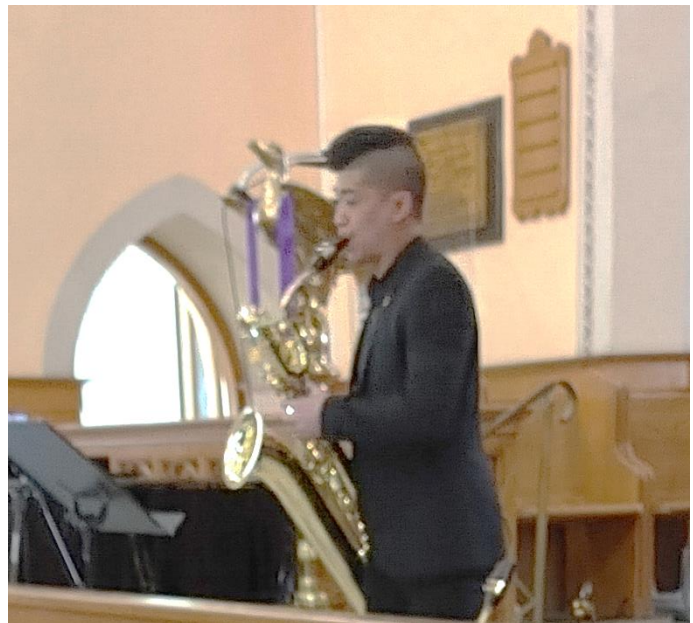
(Left) Georgiana Stewart plays the Suite no.1 for unaccompanied cello, BWV 1007



(right) Ronan Henry playing the *Prelude* from Cello Suite No. 1, BWV 1007.



(left) Scholarship winner Angela Stewart plays *Hilf, Gott, dass mir's gelinge*, BWV 624



Jeffrey Leung
with baritone saxophone



David Cameron directs the string orchestra. Players L to R: Doug Handforth, violin, Ruth Oliver, viola, Andrew Dicker, concertmaster (back to camera); Diane Houghton, viola; violinists Bev Coles & Denis Lehotay; Janice Ley, cello, David and Roger Finlay, double bass. Concealed are cellist Jennifer Tindale, hidden by David, and violinists Doug Rooks and Alec Robinson (both outside the picture, to the left)



Husband-and-wife team of Denis Lehotay and Joan Scaglione play the Bach/Gounod *Ave Maria*



The Solo Violinists

(L) Alec Robinson plays BWV 1004

Andrew Dicker plays BWV 1001



Bill Egnatoff, baroque flute,
with host organist
Michael Capon at the harpsichord.

The Teachable Moment



Doug Handforth explains his
baroque bow



Bill Egnatoff talks about
the baroque flute

Kornal Wolak
talks about
music and about
Bach arranged for
the clarinet.





Our host
Michael Capon
at the
harpsichord

Letter of thanks From the Canadian Red Cross

Dear Royal Canadian College of Organists,

Like you, we are watching the situation in Ukraine with great sadness. The worsening hostilities will have severe humanitarian consequences for the people of Ukraine, some who have already endured years of instability.

In every conflict, the Red Cross is a beacon of safety. In response to the recent escalation, the Red Cross teams have scaled up efforts to meet urgent needs inside Ukraine and in neighbouring countries.

With your generous donation, we will provide critical support to our colleagues on the ground as they deliver humanitarian aid to save lives and reduce suffering.

Thank you for your compassion during this difficult time. We will keep you updated as the situation unfolds.

Sincerely,

Conrad Sauvé
President and CEO



**Canadian
Red Cross**

Canadian Red Cross
National Office
Suite 8000,
400 Cooper St.,
Ottawa, ON K2P 2H8



Bill Egnatoff plays his baroque flute, accompanied by host organist Michael Capon at the harpsichord.



RCCO's new National Office, on 720 Bathurst St., Toronto

From the Editors

***To the members, and especially to the
the non-member subscribers:
An Invitation, a Request—but not an
SOS!!***

Your vision should be both inspiring and strategically sound, with goals embedded within. Wayne Baker,
Harvard Business Review, Dec 14 2018

In 1909, in Brantford, Ontario, a group of professional musicians gathered to discuss the possibility of creating, in Canada, an organisation like the Royal College of Organists in England. Founded in 1864, the British organisation had received its royal charter from Queen Victoria in 1893, a public recognition of its usefulness after nearly thirty years. In 1896 a similar group was formed in the United States, calling itself the American Guild of Organists. So the vision of the Canadian founders' group was based on solid precedents elsewhere.

Important milestones in the College's history since include BORF—the ugly acronym for the British Organ Restoration Fund, which by 1952 had raised \$30,000 towards the cost of the organ in Coventry Cathedral, where our Canadian colleague Rachel Mahon now presides. Our fiftieth anniversary brought significant recognition in 1959 from Her Majesty the Queen, who awarded us the right to use the prefix "Royal", in recognition of the College's fifty years of service. Our hundredth anniversary in 2009 saw an established organization, recognised by educational authorities here and abroad.

But the early 2000's also saw the continuing decline in those mainstream Christian denominations which historically have provided two essentials for organists: organs to play, and jobs playing them. The College's governing bodies have been fully aware of this accumulating problem, and they are actively seeking new and creative ways for the public to interact with the organ, the music great composers have written for it, and the star quality of our best players.

So what's the RCCO good for?

The College has never been a teaching institution—it's a College in the sense of a group gathered to pursue common goals, like the US Electoral College. Like its British and American siblings, it has always given examinations and awarded diplomas and certificates. More about them in a moment, but first consider how musicians beginning their careers are helped by College scholarships.

Since many local Centres, as well as the national office award scholarships for pianists beginning the organ, the number is large and variable. In 2022 the Kingston Centre will award seven scholarships, two of them funded nationally, the others by local donors.

But there are also nine bigger national scholarships (<https://www.rcco.ca/Scholarships-and-Prizes>) which are awarded to young professionals advancing their studies at the post-secondary or post-graduate levels. Consider just one of them, the **Godfrey Hewitt Scholarship** which funds graduate-level study in Canada, or abroad. It has been awarded eighteen times, annually since 2005.

Of those eighteen young and brilliant musicians—brilliant winners, because it is an intensely competitive award—several are probably familiar to our readers.

Isabelle Demers, winner in 2006, played at the 2009 RCCO National Convention in Toronto, and teaches at the McGill Schulich School of Music, where several Kingstonians have gone to study.

Matthieu Latreille (2009), with his wife **Francine Nguyen-Savaria**, worked for a number of years at St. Thomas', Belleville, and took an active part in the Kingston Centre;

Sarah Svendsen (2013) spent several productive days here as a College Travelling Clinician, and nationally is Curriculum Design and Program Coordinator for the Summer Organ Academy of the Royal Canadian College of Organists (RCCO), and serves on the RCCO's National Strategic Planning Committee;

Rachel Mahon (2015), Sarah's partner in the Organized Crime Duo whose musical hijinks many of us have enjoyed, was one of the recitalists in our Kingston "I Feel the Winds" national Organ Festival in 2016, and now exemplifies good Canadian training as the first female Canadian to hold a major cathedral post in the UK;

David Simon (2018) was the most recent guest recitalist we sponsored in Kingston, before the pandemic closed off public concerts; he teaches and plays in Toronto.

Nicholas Walters (2018) is of course one of us, a student of Aurora Dokken's and Queen's grad who played in various Kingston churches, notably St. Mary's Cathedral, before following others to the Schulich School in Montréal.

It's worth noting that the impact of this single scholarship here, among us in the Kingston Centre, has been *recent* and *continuous*. I point this out at some length because there are people who dismiss the national college on the grounds that it has little impact on their lives.

Another aspect of national effect on local events shows if you consider the work of RCCO diploma holders in the life of the Kingston Centre. Local holders of the FRCCO diploma (or its pre-1959 letters as FCCO), **Graham George**, **F. R. C. Clarke**, and your humble servant **David Cameron**. Holders of the ARCCO are **Michael Capon**, your other editor **Fran Harkness**, and of the British equivalent ARCO, **Robert Hunter Bell**. I think all of us would agree that the preparation for our RCCO exams was formative, essential training. I don't think it's unreasonable to claim that we six have been able to make useful contributions to the Kingston community.

But there's much more to the College than diploma holders, and they are only six out of the Kingston Centre's thirty-three members. Our membership includes musicians, of course, but also people in many professions: a professor of engineering, physicians, a real estate agent, teachers and lawyers, all of us united in loving the sound of the organ and its rich heritage of music.

And why describe all of this here, or now?

1. We're going stale

2. We NEED FRESH IDEAS

**3. POST-PANDEMIC ENERGY IS HIGH,
LET'S GRAB SOME OF IT FOR ORGAN MUSIC!**

This year the College has launched a nationwide campaign for new members. The aim? to engage the wider public in Canada's rich organ heritage and reveal our vibrant present-day organ culture.

If you're already a member but not actively involved with planning, socializing, or public events, think about this: those of us who meet socially and in meetings actually have fun! There are some intelligent, thoughtful, sometimes funny people here. Come more often and join us!

If you're one of our friends who reads the Newsletter, and sometimes joins us for events, we're really glad to know you. Perhaps though, it's time for you to become a full member, give us the benefit of your ideas and responses to College events, and get involved to make it all better.

For both groups: truly, a small number of members have been holding the Kingston Centre on course throughout the pandemic. **Now we need more help, fresh ideas, wider outreach—come and join us!**

And were you aware of the RCCO's online presence?

Facebook

The Royal Canadian College of Organists | Facebook

<https://www.facebook.com/RCCO.ca/>

Twitter

RCCO CRCO (@RCCO_CRCO) · Twitter

https://twitter.com/RCCO_CRCO



The E-Newsletter of The Royal Canadian College of Organists

See over to next page



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

KINGSTON CENTRE NEWSLETTER

From the Editors' desk:

**The
ANNUAL GENERAL MEETING
of the
KINGSTON CENTRE RCCO,
begins with the
MEMBERS' and SCHOLARSHIP WINNERS'
CONCERT**

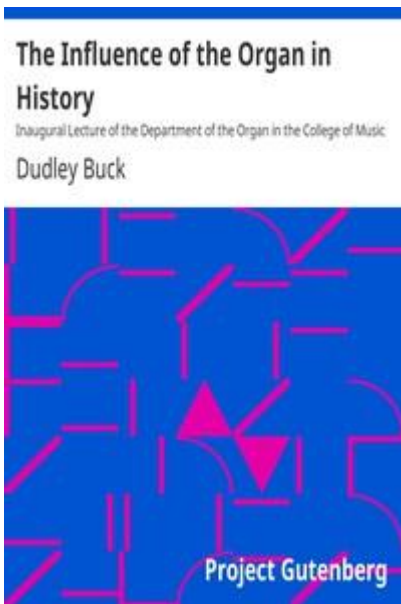
SATURDAY, 4 JUNE, 1:30 pm.

**St. Andrew's Presbyterian Church,
Princess St. at Clergy**

- A short business meeting
- A chance to discuss future events
- A live, in-person recital.
- A reception with refreshments and time to chat

Choose your repertoire and start practising now!

To arrange practice time at St. Andrew's call the church office
(613) 546-6316 Tues-Thurs 8:45 am to 12:15 noon
There are not enough memory levels for everyone,
so plan to write down your piston settings so that
they can easily be reset when you return to play.



DUDLEY BUCK

PROFESSOR AND LECTURER OF THE DEPARTMENT
Music Department, Boston University

We resume our excerpts from Prof. Buck's inaugural lecture, completing last issue's article:

. . . it is these differences of usage which in process of time, combining with further differences of national taste, led to that varied style and treatment which we denominate "Schools of Playing."

We divide these schools into the German, French, and English.

The first of these, the German school, is especially characterized by the importance given to the use of the pedals, the feet being called upon to execute passages of equal melodic value with that assigned to the fingers. This renders it the school of schools for those who would really attain a mastery of the instrument, and gain that independence of foot and finger so difficult to acquire. In fact, it is only possible by a thorough study of the great masters in this school of playing, to destroy that sympathy which exists between the left hand and the feet. This sympathy lies in the fact that should a pedal passage *ascending* occur in conjunction with a left-hand passage *descending*, the natural inclination of the left hand is to follow the pedal, instead of executing its own independent part. Of course the same trouble is experienced if the conditions, as just stated, should be reversed. This is the great difficulty of the *obbligato*, or independent mode of treating the pedals, to conquer which may fairly be termed a life-study. For this reason the earnest student should always begin his studies in this school, and not deviate therefrom until such time as a reasonable degree of skill has been attained, and the sympathy between hands and feet, before alluded to, measurably overcome. And here let me say that far too many of those who feel themselves drawn towards the study of the organ, approach such study unprepared. The organ, as a keyed

instrument, has all the main points of technique[Pg 38] in common with the piano. All the varied forms of scales, arpeggios, &c., together with the necessary independence of finger requisite to play in the *legato* style, should first be learned upon the piano, where, by the way, it can be more speedily acquired. Pupils who, having accomplished this, proceed to the study of the organ, can at once begin with the peculiarities and characteristic difficulties of the instrument, and as far as the pedal is concerned, will make far more rapid progress if fair manual players. They are thus enabled to concentrate their attention upon that which is new and strange to them. Such would undoubtedly be the testimony of all those who have had experience in this branch of teaching.

Without questioning the pre-eminence of the German school in all matters of technique and pure science, although educated in that school myself, I would not claim for it, as do some, that it is the Alpha and Omega of all true organ playing. Viewed in relation to the modern organ as it exists to-day, especially in France, England, and America, it seems to me that the instrument is in advance of the school, or that the school is weak in the two following points:—

First: It does not make a sufficient employ of registration within the limits of one and the same composition. Beauties of contrast, to be obtained by this means, are too frequently regarded as a matter of less than secondary importance. This, I am aware, arises from the fact that the majority of German organs are incapable of producing such variety, being built with a single eye to accompanying the congregation. In the direction of the grand and sublime, this school is unequalled; but surely there are many[Pg 39] effects possible to-day which lay no claim to profundity, and yet are pleasing and worthy of employment by a true artist.

Second: Ignoring the emotional element in organ music to a great extent, and substituting the purely intellectual and technical. In their melodies we recognize the true inspiration of the great composers. The scientific setting they may give them, the technical dress in which they may clothe them, thus often greatly enhancing their beauty, is, after all, a matter of pure science acquired through schooling and dignified by talent. This appeals to the intellect, and is a most desirable object of study; but the melodic inspiration itself appeals to the heart, and, as the God-given quality, is the higher of the two. Now the German writers for the organ, from Bach to this day, have, as a rule (to which I am aware there are some marked exceptions), apparently avoiding giving to the organ that *melodious* element which their great composers have so beautifully done, not only in their symphonic writings, but also in their smallest works for the piano or other instruments. The mere lack of means for expression (by means of the swell or other mechanical appliances) is hardly a sufficient explanation of this, nor do I see anything in the character of the organ to account for it. That the great German writers following Bach (Mendelssohn excepted), but more especially the masters of the more recent so-called Romantic School, have contributed little or nothing towards the literature of the organ, is really explained by the following remark of Berlioz, in his treatise on "Modern Instrumentation." Speaking of writing properly for the organ, he

says: "The special resources are here so vast and numerous, that the[Pg 40] composer will never be well acquainted with them, as it appears to me, unless he be himself an accomplished organist."

The French school of organ playing is usually light, sensational, often pleasing, but too often frivolous and unworthy of the instrument. Yet in a certain direction they have had their great men. No one who has had the opportunity of hearing Lefebure Wely extemporize on that great organ at the church of Saint Sulpice, in Paris, but must acknowledge that the performance was masterly, although widely different from the German school. In fact, these extempore performances of Wely's were far better than his published compositions. The prevailing tone of the French organ-playing is dramatic, and, as before said, too often sensational. As might be expected from the national character, it forms a great contrast to the German style. The use of the pedal for melodic phrases is rare, it being more generally employed simply to give the fundamental support of the harmonies and passages executed upon the manuals. On the other hand, much attention is paid to registration, and frequently much talent displayed in this direction; besides, their organs are built in a manner calculated to assist the player in this respect. Of course the Romish ceremonial, the universally dominant religion in France, gives much opportunity for display of this kind. To judge any of these varieties of organ-playing, it will be seen that the standpoint of use to which the instrument is to be put must be carefully borne in mind. Although this school is by no means devoid of excellencies, it is not to be recommended to the American student who is seeking a solid foundation in organ-playing. Still it may be employed to advantage, both in the way of[Pg 41] recreation, general culture, and especially as studies in registration, after the "weightier matters of the law" have received due attention.

The English school, as a *distinctive* method of treatment, can hardly be said to exist. It forms a sort of middle ground between the two schools of which I have just spoken, and their organs may be described in the same manner as to characteristics of building. In America, of late years, we have followed suit, copying Germany in the voicing of most of our open and stopped pipes, both metal and wood; copying France in the main characteristics of their reed voicing (in which they were long pre-eminent), and copying England in the general plan of our organs, together with their conveniences of mechanism and effects of combination.

In spite of the fact, then, that England has no distinctive *national* school of the instrument, still there is probably no country where so much interest is taken in organs and organ-playing as in the England of to-day. Her prominent organists are solidly founded on the German school; but while they execute these great works in a masterly manner, their *repertoire* extends over a far wider range and variety of compositions than the German school alone can supply. This seems to me to be praiseworthy, for although the practice of this theory may be carried too far, and it is certain that *everything* cannot even approximately be played upon the organ; yet, in view of the vast improvements of the last twenty years, all tending to assist the players in producing effects impossible heretofore, why should the use of these means be ignored? The English organists, to this end, have made a

vast number of arrangements and adaptations from works not originally composed for the organ. Very many of these are just as effective as if originally composed for the instrument, and so far form a welcome addition to organ literature; inasmuch as they generally embody the use of the new improvements and facilities referred to. On the other hand, many of these go too far, and attempt transcriptions of compositions totally opposed to the genius of the organ. The careful student will, however, easily be able to recognize and avoid such, if he has had the proper foundation laid before attempting works of this class.

There are those, however (and their opinions are entitled to respect), who claim that such free treatment of the organ is improper. These persons would, with little or no exception, limit the *repertoire* to such works as have been originally written for the organ; and when they got outside fugue or canon, would still remain carefully within the limits of purely contrapuntal orthodoxy. Any other treatment is styled "*illegitimate*." I had hoped to avoid this terrible word,—the great bugbear among conscientious students of the organ,—nor do I propose to enter into any analysis of what the "legitimate" may or may not consist in. The fact is, we should all retain our original opinions very much according to our early education, natural tastes, and impressions. There has been much controversy on this point, and I do not think it necessary to contribute to that. In any case, where the subject under discussion cannot be considered as a *positive* right or wrong, but largely as a matter of taste or preference, there will always be a difference of opinion.

Froude, the historian, says in one of his published lectures: "Controversy has kept alive a certain quantity of bitterness; and that, I suspect, is all that it [Pg 43] would accomplish if continued till the day of judgment.... Each polemic writes for his *own partisans*, and makes no impression on his adversary." So it would be in this case.

The inference which I draw from this superficial glance at the main characteristics of these three schools, is this:—

The American student who would excel as an organist, must first be thoroughly educated in the German school of playing. Here alone can he gain the solid technique which will fit him for the execution of any tasks he may propose to himself. Only from that mine of musical wealth, the German school, especially as represented by Bach, can the suitable foundation-stones for the desired structure be derived. But with this foundation broadly and deeply laid, as the building progresses upward, the best of architects may, without fear, add many things that simply please the eye, but bear no relation whatever to the strength or durability of the edifice. So with the education of the organ student; first the broad foundation, and then a judicious liberalism. His auditors will always remain the great public, and that public to the end of time will never be so versed in musical science that it can appreciate the stricter forms of organ music. But very many among the public *can* appreciate, or at least enjoy; and this number is increasing from year to year. I am by no means arguing that the organist should avoid these stricter forms on this account; quite the contrary; but simply that the judicious liberalism above referred to should provide as great a variety of musical food as will suit and satisfy the musical appetite within the means of the instrument as it now exists. Nor should

the "milk for babes" be despised.[Pg 44] The workings of this principle will surely attract rather than repel, and maturer musical strength will instinctively call for heartier food. We have to deal with men as we find them, and tastes vary. A programme intended for a miscellaneous audience is, after all, only a musical bill of fare. Real musical hunger can only be satisfied with solids; but if we first quiet the deeper cravings with roast beef, I know of no moral obligation why we should not finish with ice-cream, if inclination should point that way. To invert the order would be manifestly unsound.

To my mind, then, the duty of the American organist of to-day is to be eclectic. He has no "call" to tie himself up exclusively and strictly to any one particular school; nor, if he pursues the right course, need his education, technical or æsthetic, suffer on this account. But he must justify this argument by being thorough in what he undertakes. The skill with which a thing is done goes far to justify it, if there is any question at all about the matter. Not that I suppose that many can be found, who, with all talent and due diligence, can equally excel in all styles; still the effect of liberalism in this respect cannot but have a good effect upon the general culture, and aid not a little towards the accomplishment of that great problem, professional success.

I cannot close without a congratulatory word respecting the standing, present and prospective, of the profession in America to-day. I am proud that we begin to be able to point to so many musicians (even if the number is still relatively few) who, both from their own scientific standpoint, and from that of general culture, are deemed worthy of being placed side by side with the other learned professions. Is not the creation[Pg 45] of this college as a branch of a university course, proof of this comparatively new but happily increasing appreciation? Of what importance, then, to keep this present status intact, to secure it, to increase it, by upholding the dignity of our profession! Let such as propose to devote their lives to it, both feel and practise the idea so beautifully expressed by Schiller in his "Ode to the Artists"—

"O, Sons of Art! man's dignity to you is given,
Preserve it, then!
It falls with you; with you ascends to heaven."

While you her thousand paths are tracing,
Press onward, keeping truth in sight!
Come, all together, stand embracing
Before the throne where paths unite!"

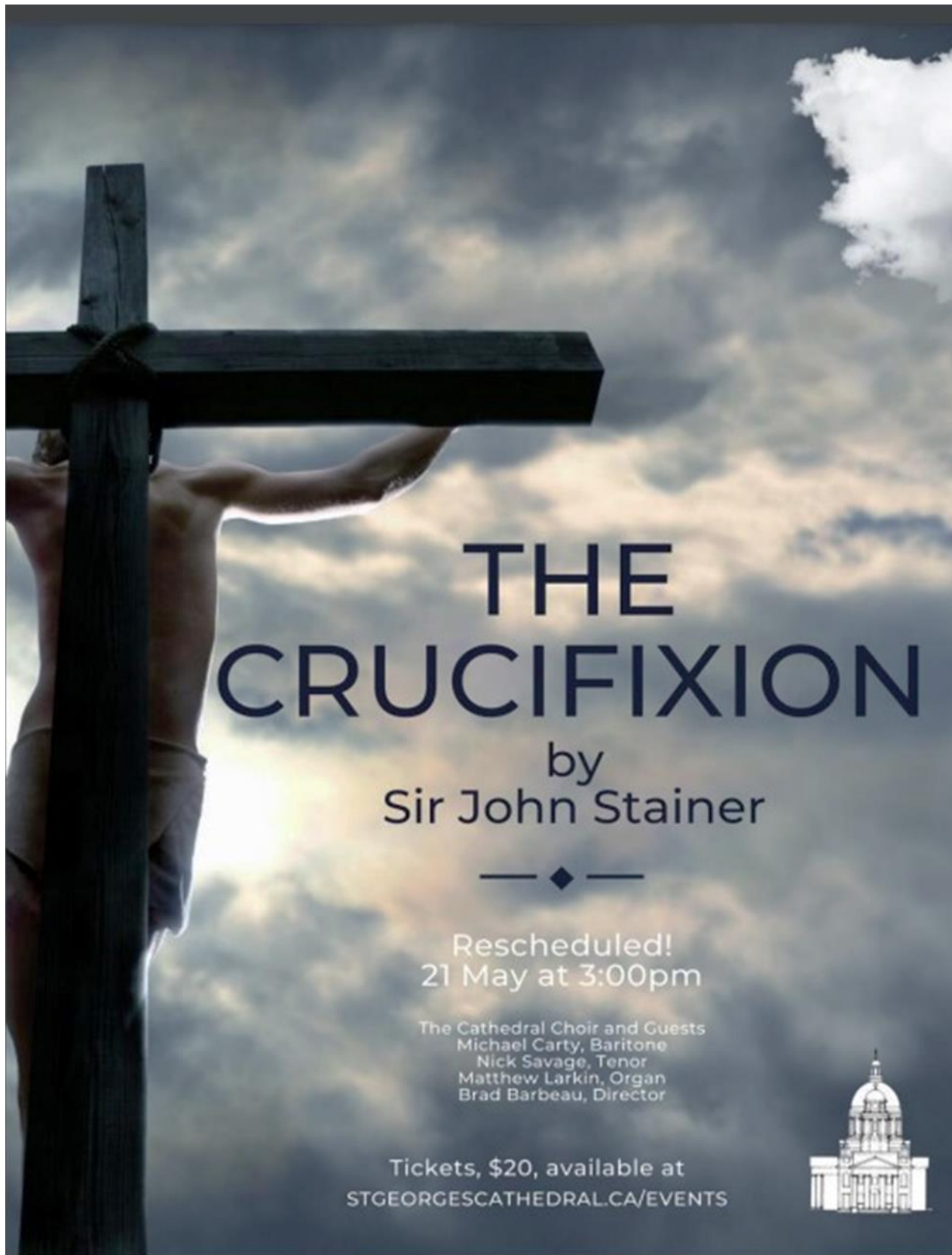
Printed by the New Temple Press, Grant Road, Croydon.

+

We may view Buck's comments with surprise, or amusement, particularly those of us who enjoy playing the whole range of English organ music.

However we should recall that Buck's lecture was written well before Parry's or Stanford's later works were composed, and certainly long before they and their contemporaries were at all well known in America.

COMING EVENTS.



**THE
CRUCIFIXION**


by
Sir John Stainer

— ◆ —

Rescheduled!
21 May at 3:00pm

The Cathedral Choir and Guests
Michael Carty, Baritone
Nick Savage, Tenor
Matthew Larkin, Organ
Brad Barbeau, Director

Tickets, \$20, available at
STGEORGESCATHEDRAL.CA/EVENTS



POSITION OPEN

Princess Street United Church (PSUC) in Kingston, Ontario, is seeking to hire a Music Director, due to the retirement of Scott Milligan, our incumbent of 33 years.

This is a contract position to start in September 2022. Payment is per weekly worship service based on about 6hrs preparation & performance time, invoiced and paid monthly.

Currently, the PSUC congregation is worshipping with St. Luke's Anglican Church while renovations to the worship space at our church are undertaken. At this time, leadership of the services is shared, requiring the PSUC music director to play 2-3 scheduled services each month.

Our ideal candidate will have strong musical skills and proven experience to play keyboard instruments. Preference will be given to those with organ experience or interested in learning and with the capability to find and include other instrumental and vocal accompaniments in worship.

We invite interested candidates to apply to: psucsearch@kingston.net

Please include a covering letter, resume including references, and video or audio clip demonstrating keyboard proficiency (required) and choral conducting skills (if possible).

Key Responsibilities:

- Be the primary organist/pianist at scheduled services and then full time in the PSUC building.
- Attend regular worship planning meetings with the Minister.
- Choose hymns for weekly and special services in collaboration with the Minister.
- When available, provide music for special services such as funerals and weddings.
- Work with soloist(s) and when re-established post COVID, a small Choir, to which we want to attract more voices.
- Be familiar with, and willing to include, contemporary Christian music in worship services, in addition to traditional hymns and other music.

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 June, 2021 *Newsletter*: May 31, 2021.

Kingston Centre RCCO Officers 2020-2021

President **Brad Mills** tel. 613 812 0871 millham@sympatico.ca
 Chair and Past President **Michael Capon** tel. (613) 766-2109 michaelcapon@gmail.com
 Vice-President *currently vacant*
 Secretary *currently vacant*

Treasurer **Fran Harkness** tel. 613-549-7125 harknessfran@gmail.com
 Membership Convenor **Joan Egnatoff** tel. 613-634-3341 joane@kingston.net
 Scholarship Secretary **Aurora Dokken** tel. 613-546-9868 dokkengallery@gmail.com Student
 Representative **Séamus Kelly**
 Newsletter Co-Editors

David Cameron tel. 613-549-7125 charles.david.cameron@gmail.com

Fran Harkness tel. 613-549-7125 harknessfran@gmail.com

Publicity **Brad Mills** tel. 613 812 0871 millham@sympatico.ca

Website Editor **Jennifer Roche-Brown** tel. 343-363-5316 jenniferroche68@gmail.com
 Professional Concerns **David Cameron** tel. 613-549-7125 charles.david.cameron@gmail.com
 Centre Chaplain **The Reverend Kris Michaelson** tel. 613-572-5650 kdm@kingston.net
 School Liaison **David Rankine** tel. 613-483-4889 david.i.rankine@gmail.com

Members at Large

Jeffrey Moellman musicmoell@gmail.com

Murray Rielly mwrielly@kos.net

Charles Walker cewalker@kingston.net

Gavin Winston gavin.winston@gmail.com