

# THE BULLETIN

February, 2012

RCCO Toronto Centre Newsletter

Volume 14 Issue 5

## Open Executive Meeting Friday Concert & Saturday Workshop



**Marnie Giesbrecht**

Dr. Marnie Giesbrecht is a versatile keyboard artist who has performed organ recitals in major cities and universities in Canada, the United States, Europe and South Africa.

Dr. Giesbrecht is Professor of Music at the University of Alberta and Adjunct Professor of Music at King's College in Edmonton, Alberta.

### Improvisation Workshop

With Joachim Segger

Saturday, February 25

9:30 am coffee, 10:00 am session - Free  
Lawrence Park Community Church,



**Joachim Segger**

Dr. Joachim Segger Professor of Music at The King's University College, Edmonton, Alberta and Adjunct Professor of Piano at the University of Alberta.

**Open Executive Meeting**  
**Monday, February 13, 7:30**  
**Our Lady of Sorrows Church**  
Toronto Membership invited to attend  
*Draft agenda on pg. 13*

**Marnie Giesbrecht and Joachim Segger**  
**Are Duo Majoya**

**Fridays@8 Concert**  
**Friday, February 24, 8:00 pm**  
**Lawrence Park Community Church**  
**Tickets \$25/\$20**

Fridays@8 and the Toronto Centre of the RCCO  
invite you to

**Duo  
Majoya  
in  
Concert**

**Organ &  
Piano Duets**

**Friday,  
February  
24, 2012  
8:00pm**

featuring delightful  
renditions of Albinoni,  
Bédard, Schubert, and  
a dramatic new work by  
Ruth Watson Henderson

tickets:  
\$25 /\$20

Lawrence Park Community Church ✕ 2180 Bayview Ave, Toronto ✕ 416-489-1551

## The President's Voice

James Bailey

Well, that was quite a party! (I speak of Twelfth Night, if you're not sure.) A feast for eye, taste and ear, which is clearly attested to by the photographs in this issue of the Bulletin.

While my relationship to many of you is through music, you also know that I am an architect and the visual tableau that greeted us at the Church of the Holy Trinity on Friday, January 6<sup>th</sup> could as easily have been a Vermeer canvas—a beautifully arrayed banquet table, atmospheric candle lighting, in the Medieval ambiance of brick walls and massive roof trusses. As for the period costumes (I admit it is not “my thing”) but having made the effort to be fittingly clad as were the vast majority of our members, I was glad I had. These were needed to complete the picture.



So to the Church of the Holy Trinity, its Rector (the Rev.

Sherman Hesselgrave), our Centre Chaplain, its Wardens and helpful staff, a sincere word of thanks. Your facilities were perfect!

The event was, of course, the product of this year's Toronto Centre Programming Committee under the leadership of (jester) Lydia Pedersen. To her, and the rest of her Committee, a hearty word of appreciation. What would have gone unnoticed is that there were many miles and pounds of cartage involved in creating that wonderful setting.

The evening began with the crowning of our King and Queen. In this the Good Lord, who is clearly a lover of organs and good

organ-playing, surely had his considerate hand. King Gordon and his lovely consort, Queen Inis, presided over the evening with a certain grace.

So what better opportunity to give recognition to the efforts of this generous and capable colleague, Gordon Mansell, one of the co-founders and now, president and artistic director of Organix, the annual organ extravaganza from which we all benefit during the month of May each year. This year will be the seventh such festival.

Anyone who has organized even one organ concert knows how thankless it can sometimes be. The established audience is relatively small and the associations of the larger public to the instrument are, at best, tenuous and more likely negative.

It is a demonstration of Gordon's strong vision, artistic and musical sense, and determination that we have been blessed with such a celebration of the organ. The formula of major gala concerts featuring world renowned performers, coupled with other events and recitals—often free—ensures that a maximum number of people have access to the instrument.

If I have underlined one issue of great importance to our membership during my time as your President, it is that we all have a responsibility to preserve this fabulous instrument, with its rich repertoire and tonal possibilities, for the enjoyment of future generations. In this challenge we have no better ally than Gordon.

I would ask then that we, as the membership of Toronto Centre, support his efforts to the best of our abilities. You are, through your participation in the College, providing direct contribution to Organix 12. The concert by Nigel Potts, organ, and Jeremy Filsell, piano, taking place at Metropolitan United the evening of Friday, May 11<sup>th</sup> is co-sponsored by us. Our bi-annual Young Organists' Competition, which takes place on Saturday, May 26<sup>th</sup> at All Saints' Anglican Church, Kingsway is also part of this season's line-up. Please check out the Organix 12 website for more details: <http://www.organixconcerts.ca>.

And you don't have to wait until May to hear good organ performance. On Friday, February 24<sup>th</sup> at 8:00 p.m. the "Friday's at Eight" concert series of Lawrence Park Community Church, again supported by the Toronto Centre of the RCCO, will be presenting the organist and pianist team of "Duo Majoya" in concert. The following Saturday at 9:30 a.m., Joachim Segger will be presenting a workshop to our membership on organ improvisation. Please plan on attending, no matter what the level of your performance skills. There is always something to be learned.

James Bailey, President  
RCCO, Toronto Centre



### The Chaplain Reflects

One of my favourite Winston Churchill quotes is, "We live life forwards, but understand it backwards." Looking back on my own experience, I can think of several examples of situations that appeared and felt like disappointments or even failures that I came to see as blessings in hindsight. Like the time I had my heart set on a job that I didn't get, but then discovered from the person who did get the position that his new boss was the most difficult, autocratic person he'd ever worked with. We've all heard stories of people who missed their flight, only to have the inconvenience turned into freaky good fortune when they learn the plane crashed.

It is difficult, or perhaps impossible, to assess a "wilderness" experience from inside the picture frame. It is the rare person who has the self-transcendence to see and understand the view from 30,000 feet while still on the ground. Looking back on the experience is another thing, and any of us can reflect and assess how we have benefited from living through a patch of rough sledding. A wilderness sojourn can produce surprising blessings. Looking back on one of my own, I realized that, had it not been for the unexpected detour in my professional trajectory, I would never have had the opportunity to try some things that I now consider to be indispensable parts of my ministry.

My experience resonates with the first line of the Henry Alford hymn, "We walk by faith, and not by sight," or even the 23rd Psalm, "Though I walk through the valley of the shadow of death, I will fear no evil." As we live life forwards, we need to be mindful that we are never completely aware of the blessings embedded in the challenging and painful episodes of our journey until we can make sense of them retrospectively.

(The Rev'd) Sherman Hesselgrave, M.A., M.S., M.Div.  
Chaplain, RCCO-Toronto Centre  
[shesselgrave@holytrinitytoronto.org](mailto:shesselgrave@holytrinitytoronto.org)

### Membership Matters

At the January Executive meeting, it was voted and approved that Johann-Christoph Licht and Angus Fung's names be added as Student Members of the Toronto Centre.

#### OPEN EXECUTIVE MEETING

Monday, Feb. 13, 7:30 pm Our Lady of Sorrows Church  
3055 Bloor St. W. West of Royal York Rd.

**THE BULLETIN** is published by the Toronto Centre eight times a year. Send events listings, submissions and editorial material to the Editor Tom Fitches, at St. Clement's Anglican Church, 70 St. Clements Ave. Toronto ON., M4R 1H2  
or email: [tfitches@stclements-church.org](mailto:tfitches@stclements-church.org)

**Toronto Centre Website:** [www.rccotoronto.ca](http://www.rccotoronto.ca)

**Please be advised** that the National email address has been changed. Please update your contact for the Royal Canadian College of Organists and for Sharon Adamson to [manager@rcco.ca](mailto:manager@rcco.ca).

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Canada  
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**CASAVANT**  
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# PHOTOS FROM TWELFTH NIGHT January 6, 2012



From left to right -

Lady Mary, Watch the Wizard make your money disappear, High Table, King Gordon and Queen Inis, Court Jester Lydia with Harold, Some **monk**ey business with Lady Sandy, Court Jester in training, King Gordon & Lady Patricia, The Royal Actors entertain, All are in attendance, 12th night Glee Club.



Photos by Ron & Sandy Jordan, Tom Fitches, and Lydia Pedersen. More photos on the website: [www.rccotoronto.ca](http://www.rccotoronto.ca)



## Noon-hour Recital Series

### St. James Cathedral *Music at Midday* King and Church Sts. Tuesdays at 1:00 PM

#### February

- 7 Simon Walker, organ  
14 Wayne Carroll, organ  
21 TBA  
28 Andrew Adair, organ *Bach series XIII*

### Roy Thomson Hall— *Choir & Organ Concerts* One Tuesday a month at noon

#### February

- 23 Orpheus Choir of Ontario *Eternal Light*  
Robert Cooper, conductor,  
Edward Moroney, organ

### Yorkminster Park Baptist Church - 1585 Yonge St. Wednesdays at 12:30 PM

#### February

- 1 Andrew Adair, organ  
8 Christopher Dawes, organ;  
Claudia Lemke, soprano  
15 Simon Walker  
22 William Maddox  
29 John Paul Farahat

### Our Lady of Sorrows Church - Wednesdays 12:15pm 3055 Bloor St. W.—West of Royal York Rd.

#### February

- 1 Peter Bishop, organ  
8 Mark Himmelman, organ  
15 Paul Jessen, organ  
29 Philip Fournier, organ

#### March

- 7 Mark Toews, organ  
14 Aaron James, organ  
15

### Metropolitan United Church *Noon at Met* 56 Queen St. E Thursdays 12:15-12:45PM

#### February

- 2 Bruce Kirkpatrick Hill, organ  
*music by César Franck #3*  
9 Trevor Wilson, recorder; William Wright, organ  
16 Gregg Redner, organ  
23 Michael Fitzgerald, baritone

#### March

- 1 Richard Hansen, organ  
8 James Bailey, organ

## Upcoming Toronto Centre Events

**Monday, February 13, 7:30 pm** Open Executive Meeting for Toronto Centre Members. Our Lady of Sorrows Church 3055 Bloor St. W. - W. of Royal York Rd. Come and participate.

**Friday, February 24 8pm** Recital by Marnie Giesbrecht and Joachim Segger. Lawrence Park Community Church.

**Saturday, February 25** Workshop on improvisation by Joachim Segger. Lawrence Park Community Church.

**Friday, May 11** Organix including Rachmaninoff recital by Potts and Filsell.

**Saturday, May 12** Lecture by recitalists on English organ repertoire.

**Saturday, May 26** Student Organ Competition.

**Monday, June 11** Annual General Meeting

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## Concerts and Events

### February/March

**Friday, February 3, 7:30-9:30 pm & Saturday, Feb. 4 10:00 am—4:00 pm** Emmanuel College, 75 Queen's Park Cr. Music and Spirituality in the Key of Jazz, with Tom Reynolds. Info. [www.emmanuel.utoronto.ca](http://www.emmanuel.utoronto.ca)

**Saturday, February 4 7:30 pm** Metropolitan United Church 56 Queen St. E. BACH FEST II—Jam Sessions with Bach. Benjamin Stein, theorbo; Sara-Anne Churchill, keyboard; Daniel Rubinoff, saxophone, and Elyssa Lefurgey-Smith, violin. Instrumental works by Bach and other German masters. Improvisations on Baroque dance forms, Lutheran hymns and other musical influences from Bach. Admission: \$20

**Sunday, February 12, 3:00 pm** St. Clement's Anglican Church. 70 St. Clements Ave. **Community Hymn Sing** St. Clement's Choir, Trillium Brass Quintet, Narrator John Fraser. Admission: Pay what you can.

**Monday, February 13, 7:30 pm** Our Lady of Sorrows Church. 3055 Bloor St. W. Open meeting of the Toronto Executive of the RCCO for Toronto centre members.

**Monday, February 13, 7:30 pm** Emmanuel College, University of Toronto, 75 Queen's Park Crescent East **HYMNS & CHURCH MUSIC: Where is it all going?** A conversation with young musicians who are studying in or have recently graduated from the Master of Sacred Music program at Emmanuel college. The audience is invited to enter the discussion.

**Friday, March 16, 7:30 pm** Metropolitan United Church 56 Queen St. E. BACHFEST III. Bach and the King of Instruments. Patricia Wright, organ Admission: \$20



### ORGAN TOUR

#### South Germany, Austria & Prague

Hosts: Patricia and William Wright  
Tentative dates: June 18 – July 2, 2012

Visiting historic organs in



Ochsenhausen, Irsee, Ottobeuren,  
Zwettl, Fürstenfeldbruck, Benediktbeuern,  
Salzburg, Vienna, Klosterneuburg,  
Prague, Dresden, Leipzig,  
Naumburg, & Merseburg

With time for sightseeing in selected locations

Keep in touch through RCCO publications  
For detailed information as it becomes available contact  
William Andrews: 416-928-3113 x 224, or 1-800-463-1512 x 224  
E-mail: [william@newwavetravel.net](mailto:william@newwavetravel.net)  
Web: <<http://www.newwavetravel.net/>>

**2012**  
**The BULLETIN**  
**March Issue**  
**To be mailed**  
**March 3**  
**Submissions are due**  
**Tuesday, Feb. 28**  
**[tfitches@stclements-church.org](mailto:tfitches@stclements-church.org)**

**A Funeral Service for Douglas Elliott (1916-2012) was held at Lawrence Park Community Church, Friday, Jan. 20, 2012. Douglas was a Member of the Toronto Centre RCCO, and a well loved organist and teacher.**

**A moving tribute to Douglas was given during the service by Richard Baker, Toronto-born organist and composer, who was Douglas's last organ student. Below are excerpts from that tribute.**

When you come out of church after an especially fine service and say to everyone "Wasn't that lovely?" you might be thinking how finely the choir sang, or how inspiring was the minister's message, or how beautiful were the flower arrangements; you might even think to yourself how good the organ sounded, but very seldom would it occur to someone to think, how well the organist played. As an organist I can assure you, that's quite all right, most of us prefer it that way. In fact, if the organist never crosses your mind, then we've done a good job. We're there to lend support and structure and beauty to a service, not to be in the spotlight. I always get a chuckle out of the old musicians' joke that "absence" is the only quality of an organist generally recognized by the public. Douglas Elliott was the organist and Director of Music of this church many years ago, but even back then I found that not many people knew a lot about him, and I'm sure that's the way he liked it best.

When Dr. Ouchterlony became the Principal of the Conservatory and had to give up teaching, I asked him and several other people at the University of Toronto who should I ask to teach me more about organ playing, and the one name that kept cropping up in the community of musicians was Douglas Elliott, the organist of Yorkminster Park Baptist Church at the time. The consensus was "You'll never have a finer teacher" and how right they were!

If Organist A ever sits in on a church service or a recital at which Organist B is playing, then Organist B might as well be sitting in the hot seat of William F. Buckley's "Firing Line," that's the level of scrutiny to which organists hold other organists. At Doug Elliott's recitals a bunch of us would sit around afterwards and try to find something wrong, and we nearly always came up empty, and I can't say that of many musicians we scrutinized. If you had stayed behind at a typical church service at Lawrence Park in those years and listened to Douglas's fifteen-minute postlude made up on the spot from the hymn tune "This Is My Father's World" you would have come away with the feeling that you not only saw a vision of the world but of its Creator as well. Doug was unparalleled in his technique, his interpretation, his improvisations, his vision of what sacred music in Canada should be, the standards of excellence that he expected of others; everything about him gave one the sense of being lifted to a higher plane of thinking and clearer vision. Talent as powerful as that isn't something you can teach someone; it's not something you can learn. I am convinced it's a God-given gift and a very rare one, and Douglas had it in spades.

*Glionna Mansell*  
*Presents*

ORGANIX  
12

A Music Festival unlike any other



Nigel Potts and Jeremy Filsell

May 7 - June 6, 2012

Each Spring we welcome the finest Canadian and world-stage organists to perform for us. This year, in addition to our own superstars we will once again present a stellar cast of

international performers including Massimo Nosetti (Italy), Nigel Potts and Jeremy Filsell (USA), Christian Lane (USA), Marek Kudlicki (Poland), Maxine Thévenot (USA), Renée Anne Louprette (USA) and world famous Diane Bish (USA) the Queen of the *King of Instruments*. For information, tickets and passes, visit [www.organixconcerts.ca](http://www.organixconcerts.ca) or phone 416-769-3893.

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## BARWELL PIANO STUDENT SCHOLARSHIP PROGRAM

### Royal Canadian College of Organists (Toronto Centre)

This scholarship is offered to PIANO Students of Grade 8 (RCM) or higher level who have a serious interest in the study of the organ.

#### APPLICATION FORM

Name \_\_\_\_\_

Address \_\_\_\_\_

\_\_\_\_\_ Postal Code \_\_\_\_\_

Telephone \_\_\_\_\_ Student (Y/N) \_\_\_\_\_

E-mail address \_\_\_\_\_

Do you have access to an organ for practice purposes? Yes or No

Name of organ teacher (RCCO) member with whom you intend to study:

\_\_\_\_\_

Please supply TWO references of those who will sponsor your application (e.g. piano teacher, minister):

Name 1. \_\_\_\_\_ 2. \_\_\_\_\_

Address \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**DEADLINE FOR APPLICATIONS: April 16, 2012**

Candidates will be notified of the audition date by May 8, 2012.

**PLEASE COMPLETE BOTH SIDES OF THIS FORM AND RETURN TO:**

Dr. Kenneth Inkster,

RCCO Barwell Scholarship Program

P.O. Box 688, ALLISTON, Ontario L9R 1V8

Phone: 705-435-6732, ext. 4 or E-mail: [inksterk@bellnet.ca](mailto:inksterk@bellnet.ca)

### Audition Requirements

- A. Piano Repertoire:** The candidate is invited to perform two piano pieces of his/her own selection, one of which must be contrapuntal in style. Total playing time is not to exceed 10 minutes. Candidates should bring 2 additional copies of the music for the adjudicators' use. Performance by memory is preferable but not essential.

Please list your pieces here:

1. Composition \_\_\_\_\_ Composer \_\_\_\_\_
2. Composition \_\_\_\_\_ Composer \_\_\_\_\_

- B. Hymn Playing:** The candidate will select **TWO** hymns from the following list, to be played on the piano. While any hymnbook source may be used, ensure that you are using the correct hymn tune. Hymn numbers referred to in the list below indicate Voices United (VU), Common Praise (CP), Catholic Book of Worship III (CB) or the Book of Praise (BP).

1. For the audition, applicants may choose any 2 from the list below. Prepare an introduction and play the requested verses.

**VU CP CB BP**

220	384	564	321	LOBE DEN HERREN – Praise to the Lord, the Almighty
635			699	ALL THE WAY – All the Way My Saviour Leads Me
55	122		145	CRANHAM– In the Bleak Midwinter
61	132	330	164	DIVINUM MYSTERIUM – Of the Father's (Eternal) Love Begotten
135			238	ST. CHRISTOPHER – Beneath the Cross of Jesus
	10	652		CHRISTE SANCTORUM – We, the Lord's People /Darkness Has Faded

**Please circle above the two hymns you will be prepared to play.**

2. Candidates will be asked to play another hymn at sight.
- C. Sight Reading:** One passage (or possibly two) will be chosen by the adjudicators for sight reading.
- D. Interview:** A short interview will follow the audition to give the adjudicators an opportunity to talk with the candidate about musical background and ambitions.

Please indicate (ON A SEPARATE PAGE) your past or current musical activities. Please also include a response to the question, "Why do you want to play the organ?"

Please sign here \_\_\_\_\_ Date \_\_\_\_\_



### Gordon Mansell, Executive Producer, Artistic Director

It is difficult to believe that ORGANIX is headed for its seventh season and in just a few months will open with David Alexander Simon. You can actually preview David by visiting the ORGANIX website. You can hear David perform excerpts of a Denis Bédard work recorded last summer. Go to the **Program Details** page to preview any of the performers. This is a great way to get a feel for what ORGANIX 12 is presenting this year. On the same day as David's concert, theatre organist Jelani Eddington will perform at Casa Loma. At mid-week we get to hear Italian organist, Massimo Nosetti as he opens the gala series with an orchestra under the direction of Maestro Philip Sarabura. This concert will also feature special guest virtuoso trumpeter, Michael Barth. The first week of excellence continues with a concert from the awesome duo of Nigel Potts and Jeremy Filsell in a performance of the Rachmaninov Piano Concerto #2 transcribed for Piano and Organ. This performance is sponsored in part by our RCCO centre, Metropolitan United and David and June Weind. The day after this gala presentation Nigel Potts will lecture on the Performance Practices of English organ literature. Whew... What a week!!

The second week starts with the remarkable lunchtime performance of Renée Anne Louprette, organist and music director of Trinity Wall Street, New York. This concert will be stunning and will help us launch ORGANIX into the second week that will include performances from John Grew and Christian Lane.

Weeks three through to five will offer so many more brilliant concerts through to our final performance on June 6 with Diane Bish.

Please consider helping ORGANIX 12 by getting your ticket or the very convenient and economical passes in advance. You can get a Pass for all six gala concerts or build your own pass for two, three or four concerts. Why should you buy in advance? Quite simply, it is a good thing to do. For me, presenting ORGANIX is an act of love.

I am actively broadening the appeal of our instrument through these remarkable concerts. Through marketing efforts and in various promotional activities, the organ is becoming better known to thousands of people.

Unfortunately, not all come to concerts. I need my friends and supporters to help in many different ways. I do get some support from you through the RCCO, and this year from The Italian Cultural Institute for the Nosetti concert and The Consul General of The Republic of Poland in Toronto for the Kudlicki concert. However, I really need a broader base of support help grow ORGANIX to the stature and audience levels that major corporations can appreciate. With them, it's a numbers game. Clearly, we need to get more people out to attend organ concerts and your participation as ambassadors and early pass holders is a key part of this marketing effort.

### Christian Lane May 18, 2012, 7:30 Metropolitan United



Winner of the prestigious 2011 Canadian International Organ Competition, Christian Lane is one of America's most accomplished and versatile young organists. Consistently acclaimed for his "driving energy and mature interpretation (*The American Organist*)," Mr. Lane also earned first prize in four major American organ competitions before reaching his twenty-first birthday: the 2000 Albert Schweitzer Organ Competition/USA, the 2001 American Guild of Organists (AGO) Region III Competition for Young Organists, the 2002 Augustana Arts/Reuter National Undergraduate Organ Competition, and the 2002 Arthur Poister National Organ Competition. In 2004, he earned both Second Prize and the Audience Prize in the AGO National Young Artist Competition (NYACOP), widely considered to be the preeminent organ-playing competition in the United States. As a soloist, Mr. Lane performs regularly throughout the United States and in Europe.

Mr. Lane serves as primary teacher to Harvard organ students and is resident tutor in music at Harvard's Lowell House. He is a member of the Executive Committee for the Boston Chapter, American Guild of Organists, and directed a summer organ festival, including two concurrent *Pipe Organ Encounters*, on its behalf in 2011.

**Competition for Young Organists 2012**  
**Toronto Centre Royal Canadian College of Organists**  
 Application form

Name \_\_\_\_\_

Street Address \_\_\_\_\_

City \_\_\_\_\_ Postal Code \_\_\_\_\_

Telephone\_(\_\_\_\_\_) \_\_\_\_\_ Date of Birth \_\_\_\_\_

A CD recording of the following three pieces played by the applicant must accompany this application.

A **major** chorale prelude by J. S. Bach, and two other pieces of **contrasting style**

(use different centuries and possibly different countries of origin)

The recording should be of high quality but need not be professional. No identifying marks may be on the recording.

All pieces must be unedited and recorded on the same day.

List pieces on the recording:

Bach Chorale Prelude (German Title)

\_\_\_\_\_ BWV \_\_\_\_\_

Piece #2

Title \_\_\_\_\_

Composer \_\_\_\_\_

Piece #3

Title \_\_\_\_\_

Composer \_\_\_\_\_

I testify that the accompanying recording was made by me on

\_\_\_\_\_ (date) and that I agree to the rules governing this competition.

Signature \_\_\_\_\_

I enclose a cheque money order for \$50.

All correspondence should be addressed to:

Competition for Young Organists,  
 21 Dale Avenue #608,  
 Toronto, ON  
 M4W 1K3

## Rules:

The competitor must be a current member of the Royal Canadian College of Organists.

The competitor must be residing/studying in the province of Ontario during the calendar year of the RCCO (2011/12)

Each must be under 25 years of age before the 30<sup>th</sup> of December, 2011.

A cheque or money order for \$50 payable to the Royal Canadian College of Organists, Toronto Centre, must accompany each application. This is non-refundable. The application and accompanying recording must be received by February 24<sup>th</sup>, 2012. The competitor will be notified by March 30<sup>th</sup>, 2012, of the result of the application.

No more than four competitors will be chosen for the final round.

The final round will take place on Saturday, May 26<sup>th</sup> 2012 in All Saints Kingsway Anglican Church, (2850 Bloor St.

W.) at 1:00 PM (note because of church scheduling the location may be changed)

Competitors must play in the final round:

- A. A piece by J. S. Bach comprising a Prelude and Fugue  
OR a Toccata and Fugue,  
OR a Fantasia and Fugue**
- B. A work from the romantic period (up to 1930)**
- C. A contemporary work (composed after 1930)**

The timing of each piece should accompany the list of selected repertoire. The **total** time of the programme is to be no less than 25 minutes and no more than 35 minutes **including pauses between pieces**. An additional 5 minutes at the beginning of each programme will be allowed so that the competitor may prepare stop combinations, etc.

Any deviation from the programme time, on the part of the competitor, may disqualify the competitor.

Following notification to the competitor that the competitor has been chosen for the final round, the competitor must submit a list of selected repertoire, to be in the physical possession of the committee, no later than, and including, April 20<sup>th</sup>, 2012; a failure to do so will disqualify the competitor. The competitor may be required to send a scanned pdf copy of an unusual score for the use of the judges.

Any disagreement on the part of the competitor regarding the choice of organ for the competition will disqualify the competitor.

The competitor must not request more practise time than that allowed by the church to the other competitors; a breach of this will disqualify the competitor.

The competitor must use the page-turner provided by the Centre. No assistance in registration will be provided.

The prizes will be: First Prize \$1,000, Second Prize \$700 and Third Prize \$500.

The decisions of the judges are final. The judges' decision as to the winner and the placement of the other competitors, who took part in the final round, will be announced at the concluding reception at which the prizes will be awarded. All competitors who took part in the final round are expected to attend this reception

**DRAFT A G E N D A**  
**Royal Canadian College of Organists Toronto Centre**  
 Open Executive Meeting of February 13, 2012 at 7:30 p.m.

**Location: Our Lady of Sorrows Church,** 3055 Bloor Street West of Royal York Road

1. CALL TO ORDER
2. REGRETS
3. ADOPTION OF AGENDA
4. ADOPTION OF MINUTES
5. BUSINESS ARISING FROM THE MINUTES
6. MEMBERSHIP SECRETARY Hazel
7. BULLETIN EDITOR'S REPORT Tom
8. TREASURER'S REPORT Ron
9. REPORT FROM PUBLICITY Elisa
10. UP-COMING PROGRAMMES
  - February 24<sup>th</sup>/25<sup>th</sup> **Duo Majoya at Lawrence Park** James
  - Joachim Segger Improv. Workshop**
  - March Event **TBD**
  - May 11<sup>th</sup>/12<sup>th</sup> **Potts & Filsell Spectacular** Gordon
  - Nigel Potts Workshop**
  - May 26<sup>th</sup> **Toronto Organ Playing Competition** William
  - June 11<sup>th</sup> **Annual General Meeting of the Centre** James
11. REPORT ON THE CENTRE'S STUDENT STUDY BURSARY James/William
12. REPORT FROM THE PROGRAMMING COMMITTEE Mark
13. CORRESPONDENCE James
14. ORGANS OF TORONTO Alan
15. OPPORTUNITY FOR VISITING MEMBERS TO ADDRESS THE EXECUTIVE
16. NEW BUSINESS
17. NEXT MEETING -- Monday, March 12, 2012, 7:30 p.m. location to be determined
18. ADJOURNMENT