

# THE BULLETIN

March, 2011

RCCO Toronto Centre Newsletter

Volume 13 Issue 6

## A Choral Workshop Saturday, March 19, 2:00—4:00 pm

**THE TORONTO CENTRE OF  
THE ROYAL CANADIAN  
COLLEGE OF ORGANISTS**

**PRESENTS  
A CHORAL WORKSHOP**

**SATURDAY, MARCH 19, 2011  
2:00 – 4:00 p.m.**

**ROSEDALE PRESBYTERIAN  
CHURCH**

***Mt. Pleasant Rd. at South Drive  
2 blocks North of Bloor Street***

**CLINICIAN:**

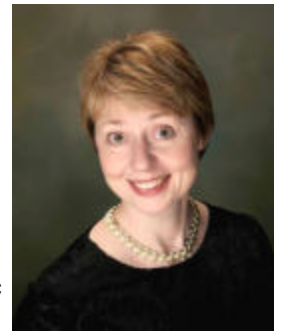
**DR. HILARY APFELSTADT**

*Newly appointed Director of Choral Activities  
Faculty of Music, University of Toronto*

**TOPICS: Warming up Body, Mind  
and Spirit  
Nurturing Expressive Singing in the  
Church Choir**

**Cost: \$10.00 -Free to RCCO  
members  
R.S.V.P. to Mary Legge  
416-229-0522 m.legge@rogers.com**

**Hilary Apfelstadt** is Director of Choral Activities at the University of Toronto, a position she assumed in the fall of 2010. She conducts MacMillan Singers, a select chamber choir, and teaches undergraduate and graduate courses in conducting and choral repertoire. An alumna of the University of Toronto in vocal Music Education, she earned graduate degrees in music education from the University of Illinois and the University of Wisconsin-Madison. She also holds a diploma in piano performance from the Royal Conservatory of Music in Toronto.



From 1993-2010, she was Professor and director of Choral Activities at the Ohio State University in Columbus, where she also served as Associate Director of the School of Music from 2008-2010.

Choirs under her direction have performed at regional and national conferences of the American Choral Directors Association at MENC regional and state conferences, at Carnegie Hall and in Europe. In 2009 she conducted the Mormon Tabernacle choir in a live broadcast of *“Music and the Spoken Word”*. In June 2011, she will conduct a choral festival at St. Peter’s Basilica in Rome. She has presented papers and conducting master classes in numerous professional venues, and serves on the editorial boards of three journals on choral music including the NCCO *Choral Scholar* and the ACDA *Choral Journal*. A prolific author, she has published more than seventy articles on choral music and education, and contributed two chapters to *Wisdom, Wit and Will: Women Choral conductors on their Art* (GIA, 2009).

In August of this year, she will be conducting the Ontario Youth Choir.

Last month I shared with you my pleasure in hearing Patrick Wedd's wonderful organ playing being "wed" with Alain Trudel's refined trombone playing.

The organ is one of those instruments which allows a musician—for better or worse—to divorce himself from the requirement of necessarily working with other musicians. By "for better", I mean that it is quite wonderful for an individual musician to be able to take a polyphonic musical text and hear it in its full acoustic splendor. This is not possible if you are a singer, or a violinist, or a trombonist. You need to have another musician or two to fill out the harmony. By "for worse", I speak of the loneliness of long hours of private practice and the loss of what can be learned by working with other musicians, of all descriptions.



If you, like me, have the possibility of working with a church choir, that experience can provide an opportunity to see (hear?) music in new light. Organ sounds are wind activated, as is the human voice. How music is sung tells us a great deal about how it should be phrased. An organ tone can go on infinitely, however playing which doesn't allow for "respiration" becomes dead, and tiresome. A singer can't do this as human breath is not limitless. (*While on the topic of choral challenges, let me ask you to please note the details of our up-coming workshop, included elsewhere in this Bulletin.*)

To make music with a string player, or a string ensemble, becomes very instructive if an organist is working on music such as a Bach trio sonata. How a passage would be bowed can shed light on how to articulate one part or another. While it wasn't an RCCO sponsored event, a concert of the Greater Toronto Philharmonic Orchestra last week-end, led by David Fallis and featuring our past President Dr. Mark Toews, attracted a large number of our membership. The programme included the exciting Francis Poulenc Organ Concerto in g minor. It was well worth the effort of getting out on what was hopefully one of the last of our wintery evenings.

It is programmes such as this one, and the one put on by Mooredale Concerts which I spoke of last month in my column, that this year's Programming Committee (Chair: Lydia Pedersen) feels need to be included in the 2011-12 season. Our challenge is to "grow" the organ audience to ensure that the next generation has one. While the church, in its many variations, has been the patron of the organ for a couple of centuries, we know that it is considered less and less to be a cornerstone of a worshipping community.

With the gradual loss of this constituency (congregations), we need to build another one to be sure that there will be a place for organists, to know that our present organs will continue to be treasured and new instruments built, and to provide opportunities for the voluminous and distinguished organ repertoire to be heard.



My observations at both Patrick Wedd's concert, and that of Mark Toews, is that while these were of interest to a number of organists, the room was filled with many, many more people who would normally not consider attending an organ concert—which both events, to a large extent, were. Is there not a chance that these others might become as enamored by the instrument as we all are?

## Concerts and Events

### March

**Sunday, March 6, 3:00 pm** St. Clement's Anglican Church, 70 St. Clements Ave. SUNDAYS AT THREE presents Peter Barnes, baritone and Doreen Uren Simmons, piano. Music by Arne, Schubert, Finzi, Vaughan Williams and Broadway tunes. [www.stclements-church.org](http://www.stclements-church.org) 416-483-6664

**Friday, March 25, 8:00 pm** Isabel Bader Theatre, Victoria College, UofT 93 Charles St. W. Victoria College Chorus under the direction of Taylor Sullivan sing Gilbert & Sullivan's HMS Pinafore in concert, plus a selection of choral works including Little Beggarman –Irish Folk Song; Moh Lee Hwah—Chinese Folk Song; River in Judea—Feldmann. Admission: \$10 Website: [www.vicchorus.com](http://www.vicchorus.com)

**Friday, March 25, 8:00 pm** All Saints Anglican Church, King City, 12935 Keele St. (Keele St. & King Road) HORNPIPES DUO with Pamela Smmitter-Baker, trumpet; and Michael Bloss, Organ. This duo of organ and trumpet is committed to the performance of well-known classical and operatic repertoire. Tickets: \$25 adults, \$20 seniors & students.

**Saturday, March 26 4:00 pm** St. Thomas' Anglican Church, 383 Huron St. BENEFIT CONCERT in aid of Christchurch Cathedral, New Zealand which was badly damaged in the recent earthquake. Choirs of St. Thomas's; Saint Mary Magdalene, St. Clement's and Tallis Choir.

**Saturday, March 26 7:30 pm** Shakespeare in the City Composer-saxophonist Daniel Rubinoff joins composer-theorist Benjamin Stein, singers of Metropolitan United church and guest dancers and instrumentalists, for a cross-cultural jam session on the lyrics of Shakespeare, with music ranging from Restoration London to 21st century Toronto. Admission \$20 Metropolitan United Church 56 Queen St. E.

### April & Beyond

**Sunday, April 10, 3:00 pm** St. Clement's Anglican Church 70 St. Clements Ave. SUNDAYS AT THREE presents The Glen Gould School Reprise. A selected outstanding chamber ensemble from among their most talented students. Tickets: \$20 Adult; \$15 seniors/students; 416-483-6664

**Sunday, April 10, 4:00 pm** St. Paul's Anglican Church, 227 Bloor St. East. ANDREI STRELIAEV, University of Toronto, Musical Arts doctoral candidate, performs an organ recital. Organ music by J.S. Bach, Franck, Liszt and by Latvian composers. IntsTeterovskis, baritone, from Latvia will also be performing. The concert is presented by the Latvian Concert Association. Tickets: \$30, Youth/student \$15 Info. 416-626-8910

**Saturday, April 30, 7:30 pm** The Oratory of St. Philip Neri, Holy Family Church 1372 King St. West. Philip Fournier, organist performing Bach's *Concerto 3 in C Major, Canonic Variations and Prelude & Fugue in B Minor; Dic Nobis Maria* by Scheidemann; *Veni Creator Spiritus* by Fournier and Hanff's *Erbarm dich mein Herre Gott*. Free Admission 416-532-2879

**Saturday, May 7, 8:00 pm** Runnymede United Church, 432 Runnymede Rd. Cantores Celestes Women's Choir directed by Kelly Galbraith is joined by the Emperor String Quartet; pianist Ellen Meyer, organist William O'Meara; Author Erika Ritter present Canadian premieres Vaughan William's arrangement of 'In Windsor Forest' for Women; *Genius of the Wood* by Jackson Berkey, *Missa Brevis in B* by W.A. Mozart and 'Canadian Mosaic' by Donald Patriquin. General admission \$20 Info: 416-236-1522 [www.cantorescelestes.com](http://www.cantorescelestes.com)

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CASAVANT  
Frères

At St. Martin-in-the-Fields Anglican Church, on Saturday, February 19<sup>th</sup>, Brian Sweetman presented a two-part workshop, focusing first on tax considerations for musicians, and later exploring copyright laws. Mr. Sweetman is a self-employed church musician, and an accountant and consultant with Collins Barrow Chartered Accountants.

The workshop opened with the singing of Elisa Mangina's 2010 tune *Glenlake*, text, *O For a Thousand Tongues to Sing*, winner of the Judges Prize for the St. Luke's 2010 Hymn Tune Competition, sponsored by St. Luke's Anglican Church, Victoria, B.C. The hymn was warmly received by workshop participants.

Those in attendance were presented with a package which included a cohesive summary of tax considerations for church musicians. A detailed discussion of the advantages and disadvantages of employment versus self-employment status was particularly useful. It became clear that employee/self-employed designations are not as straightforward as we perhaps assume.

A few highlights from the workshop (*as noted by this musician—check with Mr. Sweetman or your accountant for complete details!*):

#### **If you are an employee**

- Request book allowance
- Ask for payment of dues
- Request study leave

#### **If you are self-employed**

- You are running a business, and therefore need to advertise, utilize website, promote yourself
- Invoice your church regularly
- Consider providing your own supply organist
- Maintain a home office

#### **Home Office**

- Should be a place where you can meet people, rehearse
- Separate entrance is ideal

#### **Receipts**

- Keep all receipts—even shoelaces for organ shoes!

#### **Income**

- Remember to include wedding and funeral fees

#### **Record Keeping**

- Consider use of a straightforward program, such as Quick Books

#### **Mileage**

- For a period of one year, log your business and personal use (with odometer readings) in detail
- After this point, it is possible to use a three-month average

#### **Entertainment/Meals**

- This grey area is often explored in detail by Revenue Canada
- Consider not including this category, if you do not have many of these receipts

## Freebie Recital Series

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

#### March

- 8 William Maddox, organist
- 15 Andrew Adair, organist
- 22 John Jull, organist
- 29 Simon Walker, organist

#### April

- 5 Giles Bryant, organist
- 12 Andrew Adair

### Metropolitan United Church *Noon at Met* 56 Queen St. E

Thurs. 12:15-12:45PM

#### March

- 3 Jane Wood and Stephanie Chua, piano  
Schubert *Fantasia*
- 10 Aaron James
- 17 Bruce Kirkpatrick-Hill
- 24 Richard Spotts *music of Tournemire*
- 31 Michael Fitzgerald, baritone

#### April

- 7 Patricia Wright, organ
- 14 Wilhelmina Tiemersma, organ
- 21 NO CONCERT - Maundy Thursday

### St. James Cathedral, *Twilight organ recitals* King & Church St. Sundays at 4pm

March–April Andrew Adair

Les Orgues

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## Upcoming Toronto Centre Events

**Saturday, March 19, 2:00 to 4:00 pm** Rosedale Presbyterian Church Choral Clinic **Clinician:** Dr. Hilary Apfelstadt, recently appointed Director of Choral Activities at the Faculty of Music, University of Toronto. **Topics:** a) Warming up the Body, Mind, Spirit; (b) Nurturing Expressive Singing in the Church Choir. *An event which will bring you new insights and rich musical rewards.*

**Friday, May 6, 7:30 pm** Andreas Sieling Concert at Church of the Holy Trinity (ORGANIX)

**Saturday, May 7, 10:00 am** Andreas Sieling Masterclass— St. Andrew's Evangelical Lutheran Church

**Monday, June 13,** Annual General Meeting - Sale of donated Organ music Time and Venue: TBA

### Audit

- If you are contacted for an audit, speak with an accountant, who knows how best to approach Revenue Canada

### Filing Late

- May mean you are more likely to be audited
- Self-employed deadline for submitting taxes is June 15th; however, taxes still need to be paid by April 30th, and it is still recommended to submit tax return with the majority by April 30th

Income tax can be complex, particularly for self-employed individuals; however, this session helped to make many elements more clearly defined and manageable.

### Copyright

The discussion of copyright for musicians is always an interesting one. From a legal perspective, the rules are specific, and generally very clear. Workshop participants were provided with a carefully outlined précis of Canadian copyright law.

A few points to note:

- Any original work automatically receives copyright protection in Canada, once the work is written, recorded, or digitally stored in a computer
- Copyright exists for the composer/author for 50 years after death
- Copyright can be renewed—check for renewal before assuming a work to be in the public domain
- Text and music often involve two different copyright considerations
- Be cautious when uploading from on-line libraries—these are not always within public domain

Particularly helpful was a comprehensive list of items to include when requesting copyright permission. Brian recommended including a reasonable estimate of the number of congregational participants expected (much as we would like to see the event “packed out”, this may not always be the case). He suggested requesting graphical permission as well, as an additional courtesy and recognition of this element of copyright. A final recommendation from Brian Sweetman when requesting copyright? Say “Thank you”. And to Brian for his time and expertise in presenting this workshop, Thank You.

**The RCCO Toronto Centre  
encourages all  
underemployed  
members to contact  
Gerald Martindale at  
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**Email: [bellman@rogers.com](mailto:bellman@rogers.com)**

**He will put your name  
on the Toronto Centre  
Supply Organist List.**

**A list of organists is available to all churches who  
need supply organists  
Emergency requests  
are also handled.**

**2011  
The BULLETIN**

**April—May issue  
To be mailed  
April 4**

**Submissions are due  
Thursday March 31, 2011  
[tfitches@stclements-  
church.org](mailto:tfitches@stclements-church.org)**

**The Organs of South-west France**  
**The Little Organ That Could** *Thomas Fitches*

When space in this newsletter allows, I'd like to write about some of the organs I had the opportunity of hearing and playing while I was away on a five month sabbatical in South-west France in 1997

Thanks to Elizabeth MacCallum, one of my choir members, and her husband John Fraser, I had the use of a rustic cottage in the midst of rolling hills and farmland. Only an hour and a half train ride from Toulouse, I used the house as my base. A bicycle got me to the nearest village of St. Antonin, twelve kilometres away, and I would also take the bike on the train so I could ride around Toulouse.

The area is rich with organs both new and old. There is an aggressive program to restore many of the historical organs in the South-west region of France. Much of the restoration (in some cases 80% of the cost) is covered by the French Ministry of Culture.

It was quite by chance that I had an opportunity to play my first organ in France. I introduced myself to Michel Evrard who happened to be posting a flyer in the vestibule of a church in Toulouse, advertising an up-coming recital by Jean Boyer on a newly restored organ in the region. After talking with Michel he suggested that we take a twenty minute drive to see the restored instrument. The voicers were wrapping up the final day of finishing.

The Church of Saint-Caprais is situated on the outskirts of Toulouse in an area known as Croix-Daurade. It is similar in size and acoustic to



Toronto's Church of St. Mary Magdalene. The organ however is very much smaller but capable of grand things.

Listed as an historic monument in 1979, the instrument was built in 1855 by Emile Poirier and Nicolas Lieberknecht. These two builders came to Toulouse after learning their craft from the major Parisian organ builders Daublaine-Callinet.

*cont. pg. 8 ....*

**HAMILTON ORGAN FESTIVAL**  
**JULY 17-21, 2011**

Hamilton is hosting the 2011 RCCO National Convention and it promises to be a terrific show! The theme is "New Visions" and headline recitalists include Maxi-



neThévenot, Philippe Bélanger and Ken Cowan, who are familiar names to Canadian organists, plus Konstantin Volostnov, the brilliant Russian organist who won all the prizes at the prestigious St Albans competition. The week begins Sunday July 17 with an evening concert by the top-class choir from Hamburg Germany, the Harvestehude Chamber Choir. The closing concert on Thursday July 21 showcases four – yes, four - organ concertos performed by Ken Cowan with Boris Brott's National Academy Orchestra.

Seven workshops are featured, covering topics from Organists' possible Uses of the Internet, to Improvisation on Hymns, to Conducting for organists. The National Playing Competition finals are always an attraction, and attendees will visit several new and recent organs in the area. McMaster University researchers will present the latest work in the neuroscience of music, and there are two innovative competitions where the audience gets to select the winners! One of these is for hymn- tune composition, and the other for video creation

Centre of operations is the Crowne Plaza Hotel in downtown Hamilton (with very reasonable room rates) and full details:

[www.hamiltonorganfestival.com](http://www.hamiltonorganfestival.com) . You can register on-line at [www.rcco.ca](http://www.rcco.ca) – early bird deadline is April 30. Looking forward to welcoming you to Hamilton!

*Simon Irving, Zachary Windus and Bruce Cross,*  
*Co-Chairs*

\*\*\*\*\*

**Church Position Available**  
**The Anglican Church of St. John's York Mills**  
 19 Don Ridge Drive Toronto, is looking for a Director of Music. Full details including the role description can be found on the church's website:  
[www.stjohnsyorkmills.com](http://www.stjohnsyorkmills.com)

This was the first instrument to which they put their names. They went on to build the great organ of the Basilica of Notre-Dame de la Daurade, in Toulouse.

In 1934, the Maison Puget undertook some modifications, and in the mid-1960's the organ was damaged during re-construction of the church. In December of 1995 the city of Toulouse appointed Alain Sals, an organ builder from the Vaucluse, who began the meticulous task of restoring it. The refurbished instrument was completed at the end of May 1997.

The Specifications:

<b>Grand-Orgue - 54 notes</b>	<b>Récit expressif -37notes f2-f5</b>
Montre 8'	Gambe 8'
Salicional 8'	Voix celeste 8'
Bourdon 8'	Flute octaviante 4'
Prestant 4'	Cor anglais 8'
Octavin 4'	Hautbois 8'
Plein Jeu V	Voix humaine 8'
Trompette 8'	
Clarion 4'	
	<b>Accessoires</b>
<b>Pedale - 27 notes</b>	Tirasse GO Rec/GO
Soubasse 16'	Tremolo Rec
	Expression a crans
	Console en fenetre a
	L'arriere du buffet

The inaugural recital on June 2 1997, played by the late Jean Boyer, professor of organ at Lyon Conservatoire, was amazing -in part, for the repertoire that he regaled us with on this humble sized instrument. The music was Bach, A CPE Bach sonata, Brahms Chorale Preludes (this instrument was built for Brahms) Mendelssohn's second Sonata, and from what I can remember, a Franck Choral. A thrilling recital and a great introduction to organs and music in France.



Mary Evrard; Madam-Daniele Damin, first asst. to the mayor of Toulouse; Jean Boyer; Jean-Pierre Decavele, organist, & asst. to the French Ministry of Culture & Tom Fitches, a keen visitor from Canada.

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