

THE BULLETIN

November, 2011

RCCO Toronto Centre Newsletter

Volume 14 Issue 3

ORGAN SKILLS II



**Saturday, November 19,
10am-3pm
St. Clement's Anglican Church
70 St. Clements Ave.
Toronto, On.**

This is the second of two FREE “boot camp” style session for new and not-so new music people charged by their pastors and church organizations to provide organ hymn accompaniments, service music, preludes, interludes and postludes. Hands on instruction, playing techniques, how to use the stops in hymn playing, and how to encourage strong congregational singing. These and more will be presented by skilled and experienced professional organists. You are encouraged to bring lots of questions and to play a hymn to use as an example. Joyce and David Knarr from OPUS II will be here with music & materials relative to the subjects at hand for purchase.

The second session will also include a workshop on professional concerns of organists and music directors and will deal with issues such as Clergy—Organists relationships.

The faculty will include Patricia Wright, The Rev'd Sherman Hesselgrave, Chaplain to the Toronto Centre RCCO and Thomas Fitches, organist of St. Clement's

Parking is available in the church parking lot off of 70 St. Clements Ave. Coffee Juice and Muffins will be served from 9:30 am. The entrance is on the south side of the church.

To register visit our website:
www.rccotoronto.ca or contact
Lydia Pedersen (416)236-5085
Lydia.pedersen@sympatico.ca



What a tremendous response to our "Phantom of the Organ" event at Metropolitan United Church the evening of October 28th! Estimates put the attendance at 400, and what struck me was the number of younger people in attendance. This could well be the drawing power of our talented younger performers (although the program was greatly enriched by the contributions of our other members), and perhaps the use of social media also had something to do with it.

The event has, in fact, been able to shed a new light on the topic I was planning on addressing in this column: What can we do about the aging demographic of the RCCO membership? If you examine the membership of both the Toronto Centre and the National Membership over past years, it is not so much the declining membership, as the shifting balance between regular members and senior memberships which is a concern.



On the other hand an interesting statistic came out of the recent national RCCO Member Survey to which 59% of the membership responded this last spring. To the question of "How often do you attend Centre meetings or events?", we found that 75% of our senior members attended events (frequently or occasionally) as compared to only 50% of those in the 30 to 50 year age demographic. We are hopeful that this is due to the heavier work and family commitments of the younger members, rather than less interest in the goals and activities of the RCCO.

I gained a new perspective on the issue of aging memberships when I attended an international conference focused on architectural preservation in Victoria this past month. The conference, attended by approximately 600 delegates, included representatives of the membership of the International Organization of National Trusts, Heritage Canada, APT (Association of Preservation Technologists) and CAHP (Canadian Association of Heritage Professionals, to which I belong). While not a very scientific assessment, but having attended the July Organ Festival in Hamilton, I concluded that the heritage preservation movement had a greater challenge than the RCCO in keeping a younger demographic and also in being more racially inclusive.

So we are not alone in the struggle to maintain a relevance and usefulness to younger people. The membership survey to which I have already alluded is one of the significant steps which has been taken by National Council to address this issue head on. The strong response by members has been an assurance that there IS interest in the future of the RCCO. Knowing this, and also realizing that the considered input by so many of our members requires that action be taken, National Council has scheduled a 3-day meeting November 17th through the 19th, during which an action plan will be formulated to address concerns and criticisms raised in the survey results.

Of course, "Rome was not built in a day" and some of the issues may take some time to fully digest and to respond in a considered manner, longer again. The important thing is that this input is not being left to gather dust.

A reminder that our Centre is very well represented in this dialogue. In our capacity as officers of the Centre, Elise Mangina and myself will be attending. Joanne Hart has been our Regional Director; Peter Bishop as Secretary of the College; Mark Toews attends as a past president of the College. Patricia Wright also as a past president and Chair of the Standing Committee for Professional Support; William Wright as the Chair of the Standing Committee for Historic Organs; Ron Jordan as a Trustee of the College.

Continued on pg. 3



The Chaplain Does a Workshop

There are a fair number of clergy-musicians in circulation--not enough to have our own annual convention, necessarily, but a sufficient number that we could write a book of stories (inspirational, instructive, and horror) about clergy and musicians. On November 19th, as part of Organ Skills Day II, Patricia Wright and I will be offering an interactive workshop about clergy and musician relationships.

I don't want to give away all our secrets here, but I can share this disclaimer: so much of the musician-clergy relationship is situational, depending on the prevailing polity and congregational culture. Things work differently in United Church, Anglican, Lutheran, Roman Catholic, or synagogue contexts. Still, people are people, so we all have some things in common.

Patricia and I will offer some of the wisdom we have picked up over the years in a variety of settings. We will also be making some RCCO resources available. Often a musician is in a position of having to educate congregation members and clergy on things we take for granted, so it is very useful to have some materials to back you up. We also expect that there may be participants in the workshop whose unique experiences can enlighten us all.

So, to conclude, one of my musician-clergy stories....

Long ago and far away, a diocese called a new bishop who could not carry a tune in a bucket. And THIS was a diocese that expected the bishop to be able to chant the Eucharist when he made his visitations, so the bishop undertook singing lessons in order to live up to their expectations.

At his first clergy conference, early in his episcopate, during his first Eucharist, he began to chant the sursum corda, got lost, and stopped. After a moment of silence, a voice in the back of the room piped up: "Keep going!" (As told by that bishop himself.)

May you have a cipherless Advent,

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

President's Voice cont.....

November 19th is also the day of our second Organ Skills Workshop which will take place at St. Clements Anglican Church. The details are elsewhere in this Bulletin, but I would like to underline that this session will be of great interest to many of the employed organists of our Centre with its emphasis on good hymn-playing and a second session on professional concerns. Please mark this day in your calendars.

James Bailey President, Toronto Centre RCCO

Membership Matters

Stephen Frketic has become a new student member of the Toronto Centre RCCO.

502-55 Isabella St. Toronto, On. M4Y 1M7

Tel. 647-709-0837

E-mail: sfrketic@yahoo.com

Organ Scholar at St. Paul's Anglican, Bloor St.

**86 Orchard Park Blvd.,
Toronto, Ontario,
Canada
M4L 3E2**



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CASAVANT
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Phantoms of the Organ, October 28

Hazel Ogilvie



Sarah Svendsen & Rachel Mahon's duet

Barwell Scholar Andrea Van Pelt

"Bugs Bunny" Tuttle

“Many a true word is spoken in jest” is a very well known saying and it seems too that many a serious piece of organ music, when performed at a Hallowe’en concert by costumed performers, is received with far more excitement and enthusiasm than it would probably be received on another occasion. The mirth which is generated by the entry of the costumed performer seems to linger throughout his/her performance. The Phantoms of the Organ has grown in popularity since its inception. This year’s concert on October 28, could well have boasted the largest audience, thanks also to the good weather.

We were welcomed to “Spooktacular at Met’ by resident spooky person Patricia Wright. Rachel Mahon, the Joker dressed like a Nurse, opened the evening with *Toccata* from the Suite Gothique by Léon Boëllman. The rhythm of the pedal line started us off in a marching mode, while the organ puffed and smoked along. Next performer was Andrea Van Pelt, a female Pirate, who played *Bachianna on an Ancient Chorale* by Gordon Young. The chorale in the middle was somewhat slow and sombre and contrasted with the fast moving scales and arpeggios in the right hand. Then came John Tuttle, the organist/teacher of many places—St Thomas’ Church, the University of Toronto Faculty of Music and Trinity College. He was dressed as Bugs Bunny and played *Allegretto* from Sonata in Eb minor, Op. 65 by American-born composer Horatio Parker. This was a very lively piece with lots of movement in both manuals and pedals, and from Bugs’s cotton-tail! Veteran Phantoms performer Tom Fitches, the cloaked Zorro, was next on the bench. His choice *Toccata* by Marius Monnikendam—a stormy piece with sounds of whistling winds and loud claps of thunder.

Rev. John Joseph Mastandrea, in Ghost costume, read us a poem—*The Terror of Torrington*. It was based on the Hallowe’en version of how Metropolitan United Church acquired its 5-manual organ. Patricia Wright, the witch, performed *Toccata on “Amor Satis Est”* by Paul Ayres. This was a jazzy organ arrangement of the Beatles tune *All you need is love*, and was a big hit with the audience, as it was a familiar tune. Needless to say the piece which stole the show was Ke\$ha & Katy Perry’s—AKA Sarah Svendsen and Rachel Mahon—performance of the Hallowe’en favourite Bach’s *Toccata and Fugue in D minor*. In their blue rhinestone, strapless, mini dresses and stilettos, it was amazing that they never missed a beat of music, while constantly changing seats, lying on the bench, rocking back and forth, one playing manual, the other pedal, playing four hands on manuals, feet in the air and other shenanigans. Oh, the joys of youth! Was the Phantom next? We heard his song, but saw no one.

Stephen Frketic, dressed as Guy Fawkes, performed *Prelude in D minor* by Felix Mendelssohn. This piece has a creepy and melancholy melody. Next was David Simon, wearing a green wig. Although he was the youngest performer, his rendition of César Franck’s *Piece Heroique* showed great maturity. To close the show, we had Sarah Svendsen, the Evil Tooth Fairy. She performed a piece by Canadian composer Rachel Laurin, titled *Toccata from Symphonie #1*. It is a difficult piece which moves back and forth between chord and lyrical passages and is very heavy on the pedals. At the end every one went home content.

Freebie Recital Series

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

1 Andrew Adair, organ Bach Series
Metropolitan United Church Noon at Met
56 Queen St. E Thurs. 12:15-12:45PM
 November

3 Ron Jordan, piano
10 Patricia Wright - music for Remembrance Day
17 Mark Toews, organ
24 No concert

December
1 No concert - World AIDS concert
8 Richard Hansen, organ
15 Andre Rakus, organ

Bible Humour



2011
The BULLETIN

December-January Issue
To be mailed
December 8
Submissions are due
Monday, Dec. 5
tfitches@stclements-church.org

Upcoming Toronto Centre Events

Saturday, November 19 10am–3pm Organ Skills Day 2 for non-organists at St. Clement's Anglican Church Clinicians Thomas Fitches, Sherman Hesselgrave, Patricia Wright.

Friday, January 6 6:30pm for 7pm Twelfth Night Dinner & Celebration at Church of the Holy Trinity
Friday, February 24 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, March 23 High Park Girls' Choir with organists Shawn Grenke and Sarah Svendsen. All Saints Anglican Church.

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

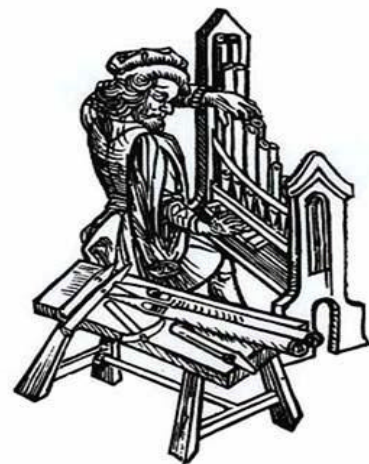
Saturday, May 12 Lecture by recitalists on English organ repertoire.

Saturday, May 26 Student Organ Competition.

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Concerts and Events

November-December

Friday, November 11, 8:00 pm Lawrence Park Community Church, 2180 Bayview Ave. The Choir of Lawrence Park Community Church, Mark Toews conductor, will present Bob Chilcott's REQUIEM in a concert of music for Remembrance Day. Chamber ensemble with soloists Kimberley Briggs, soprano and Glyn Evans, tenor. Music of Alexander Tilley, Brian Tate and Oscar Peterson will also be performed. Tickets \$25/20. info. 416-489-1551.

Sunday, November 13, 2:00 pm The Oratory, Holy Family Church, 1372 King St. West. Organ Recital by Philip Fournier. Music by Praetorius, Scheidemann, Bruhns, Weckmann, Bohm and J.S. Bach's Concerto No. 1 & Fantasy/Fugue in G Minor. Free Admission

Friday, November 18, 8:00 pm Victoria College Choir Fall Concert -Taylor Sullivan, director. Music includes Schubert's Mass in G and a collection of English madrigals and folk songs. Victoria College Chapel, 2nd floor Old Vic Building, UofT.

November 20, 7:30 pm the Choir and Soloists of Bloor Street United Church with Orchestra will present "Haydn and Hovhaness" at the Church, 300 Bloor St. W. at Huron, between the St. George and Spadina subway stations. The famous "Lord Nelson" Mass by Haydn will be complemented by a work by the mystical Armenian-American composer Alan Hovhaness in honour of the centenary of his birth. The New York Times wrote of the premiere of the *Thirtieth Ode of Solomon* that the music was "by turns mystical, fiery, prophetic, and always of a lofty character". Soloists Jennifer Taverner, Michelle Simmons, Damien Villeneuve and Geoffrey Keating, and will be conducted by David Passmore. Tickets are \$20, \$15 for seniors, students and unwaged and can be reserved in advance at 416-924-7439 ext. 30.

Friday, November 25, 7:30 pm BachFest I Christmas Oratorio, Parts 1-3 Metropolitan Bach Choir, Orchestra and soloists \$30 Metropolitan United Church 56 Queen St. E. www.metunited.org

Sunday, November 27, 4:00 pm St. Clement's Anglican Church, 70 St. Clements Ave. Advent Carol Service Music by Archer, Palestrina, Skempton, Sirett, Smith.

Saturday, December 3, 7:30 pm; &

Sunday, December 4, 3:00 pm Grace Church on-the Hill 300 Lonsdale Rd. Toronto, ON Pax Christi Chorale — Stephanie Martin, Artistic Director. Britten's *Saint Nicolas*; and the World premiere of *Winter Nights* by Stephanie Martin. Adult: \$30 Senior: \$25 Student \$22 Info: www.paxchristichorale.org or 416-491-8542

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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
Web: <<http://www.newwavetravel.net/>>

Saturday, December 3, 8:00pm Runnymede United Church, 432 Runnymede Rd. CANTORES CELESTES WOMEN'S CHOIR directed by Kelly Galbraith, perform 'Sir Christmas' in celebration of Toronto composer Derek Holman's 80th Birthday, and American composer, Conrad Susa's 'Carols and Lullabies of the Southwest'. Ellen Meyer (piano), Andy Morris (percussion), Jacqueline Goring (harp), Michael Kolk (guitar), Karen Houston (cello) and Stephen Tam (flute). A \$1,000 donation will be made to The Assaulted Women's Helpline. \$20—No reserved seating.

www.cantorescelestes.com

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Our Lady of Sorrows Concert Series

At long last a weekly concert series comes to Our Lady of Sorrows. Music Director and Organist, Gordon Mansell announces the start of a free Wednesday lunch time series commencing with his own concert showcasing the many colours of the instrument with music from the Baroque through to the contemporary. The first concert will be on Dec. 7 at 12:15, followed on Dec. 14 and 21 by organist Christina Hutten (Kitchener). Christina will perform works of Georg Böhm on the occasion of his birthday. The organ is a Casavant gem, opus 2805, built 1964. It is entirely mechanical action designed by the "Who's who" of the organ world in those neo-baroque days. Lawrence Phelps provided the tonal direction and was assisted by Helmuth Wolff, Karl Wilhelm and Victor Togni. If you are interested in performing a concert on this fine instrument, please contact Gordon at 416-571-3680 or email him at: gdmansell@sympatico.ca.

**The RCCO Toronto Centre
 encourages all
 underemployed
 members to contact
 Gerald Martindale at
 416-551-5183**

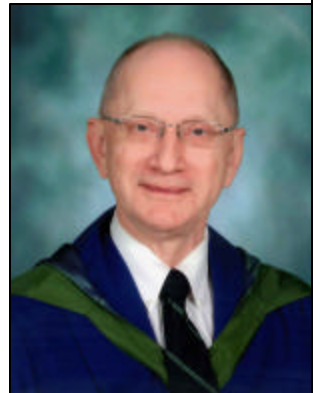
Email: bellman@rogers.com

**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**

Teaching Award Goes to Fred Kimball Graham

In September, The United Church of Canada announced the 2011 co-recipients of the United Church's Davidson Trust Award for "excellence in teaching and scholarship in theological education." They are Rev. Hugh Farquhar of Halifax, and Dr. Fred Graham of Toronto.



Dr. Graham is the Deer Park Assistant Professor of Church Music, Director of Chapel, and the founding Director of the Master of Sacred Music degree program (a premier program unique in Canada) that integrates skills in pastoral music and theological education at Emmanuel College, University of Toronto. He received his Bachelor of Music from the U. of T., his Master of Music from Eastman School of Music (Rochester, N.Y.) and his Master and Doctor of Philosophy in Liturgical Studies from Drew University in Madison, New Jersey. Dr. Graham is a Fellow of the Royal College of Organists and was recipient of the Gold Medal when he was made an Associate of the Royal Conservatory of Music in Toronto. He is a member of the Toronto Centre, RCCO.

Fred has recently completed a definitive history of the *Revised Common Lectionary* (May, 2012) as well as being author of *With One Heart and One Voice*, numerous scholarly papers, several hymn tunes and arrangements, and editor of many publications for church and academy. He is Past Chair of the Consultation on Common Texts, and during his affiliation of 23 years, participated in developing the RCL (1992).

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For The United Church of Canada, Dr. Graham was Worship and Music Officer at the General Council Office (1988-2002), during which time he was instrumental in the publication of the various editions of *Voices United* and *Celebrate God's Presence*, the primary liturgical resources of the United Church, and other publications.

Dr. Graham is highly respected by his colleagues for his work as a hymnal editor and musician, demonstrating great wisdom and expertise in the role of congregational song in the life of the church. One colleague writes "...His career has been marked by exemplary contributions at all levels of church life, from congregational ministry to General Council, from theological education to international ecumenical collaboration, from personal mentoring to systemic transformation."

As a professor, Graham is creative, engaging his classes on many different levels, both in musicianship and in theological understanding. His sense of compassion, empathy and words of support, along with his wise counsel make Dr. Graham a most trusted individual.

He brings a deep knowledge of the history of liturgy and church music, and highly skilled classical training with an openness to the breadth in the spirituality of God's people, their cultural diversity, and the wide range of liturgical practices across denominations and congregations. His life's scholarly endeavours have consistently been placed in the service of the church.

Fred's speech upon receiving the award is available on the internet at: www.youtube.com/unitedchurchofcanada.



ORGANS OF TORONTO

the BOOK and the CD the perfect Christmas gift for you to give an organist, student organist or anyone interested in organs and the churches of Toronto.

Copies are available at each RCCO event and also at the RCCO Headquarters, 202 St George Street, the House of

Remenyi, 210 Bloor Street W. and Roy Thomson Hall.

They can be purchased on line from Opus II, Kitchener

www.opus.two.com and from Music Plus

www.musicpluscorp.com with shipping cost added to the usual cost of \$45.00 for the book and \$20.00 for the CD. The Toronto Centre price for the combination is \$50.00



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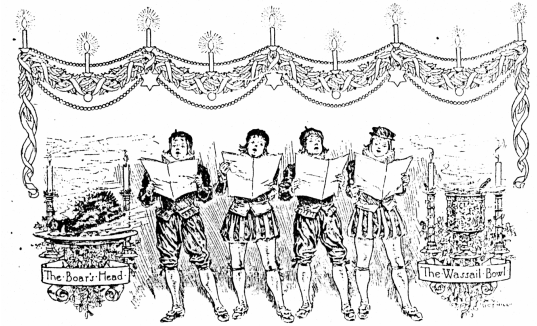
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Noble Lords and Ladies,

Be it known that the time is nigh to bring you the joy and cheer of the Yuletide Season, and of its sister, Epiphany, with all the regal pageantry and ceremonial pomp of Merrie Olde Englande, at ye



Twelfth Night Dinner, January 6, 2012 6:30 PM
 Holy Trinity Anglican Church, 10 Trinity Square, behind ye Eaton Centre
 Cost: \$50. per person.

This unique and exciting version of our annual January banquet will feature

- The Procession of Madrigal Singers through the hall
- The Crowning of a King and/or Queen of the Bean
- The Toast from ye Wassaille Bowle
- The Procession of Ye Boar's Head
- The merrie Playing of Trumpet Fanfares
- The Feasting with a catered Banquet of Medieval Dishes
- The Singing of Carols by All

and

- The Performing of a Mystery Play, The Adoration of the Magi, by ye professional troupe
 Poculi Societas Ludisque

This re-creation of the most glorious of Medieval Feasts was traditionally performed the evening before Twelfth Day, or Epiphany. It was a holiday of hope – after darkness, the return of the light; after frozen Winter, sunny Spring.

To increase your enjoyment of the evening we suggest that you come costumed in something resembling Medieval style, perhaps of the Tudor period. Books in the library can guide you, but basically gowns should be floor-length, of some rich material, generously adorned with heavy jewelry. (Think dollar store!) Men who do not wish to go the tunic & leotard route could start with a choir or academic robe or a bathrobe, with the addition of a rope belt or curtain tassels; a few flamboyant chains around the neck would be lovely. Indian or other “Eastern” shirts, embroidered velvet tops (scout the Salvation Army stores), or cotton shirts, tunics and caftans worn with tights and low boots make delightful garments – or come as a monk, a bishop, or a peasant in boots, cape and cap. A flowing cape works well, as do soft slippers, for both men and women. Ladies, high-waisted long dresses or lounging robes in velour or velvet would look stunning with the addition of a fur collar and cuffs (faux, quickly stitched on). Raid your jewelry box for all your favourite bling, the bigger the better. Head dress is important: cone hats, scarves, golden hair nets, tiaras... your library, local party store or fabric store will have more ideas.

Don't obsess about correctness – but do try not to come in a suit or cocktail dress!

Forks were not used in the Middle Ages, the fingers being considered proper tools for most edibles. We will provide you with spoons for ye pottage, but please bring your own knife. (Or a favourite sword.) This was a standard request in those days and we are trying hard to be authentic!

In the next issue of the newsletter you will find information for reserving your place at this Feast. For now, remember to mark your calendar, invite friends and family members, and start thinking about your costume. Your January Banquet with a difference this year!

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

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 _____



The Making of ORGANIX 12

Gordon Mansell

This coming ORGANIX edition May 7 – June 6 is the seventh iteration of the organ festival and it represents a very professional level of music-making. Perhaps it is one of the most ambitious undertakings ORGANIX has planned since the first festival started in 2006. At that time we knew that organ culture was on a serious decline, particularly when major world-class organists coming to perform here would only draw 30 or so people. Bill O’Meara and I shared the dream that perhaps by programming interesting events, particularly concerts that would showcase the pipe organ and offer the public rarely performed repertoire, we would slowly build a new audience. Concerts and programming became marketing vehicles for audience-building. Each year we would seek out performance collaborations with instrumentalists and organizations, not for all concerts in the festival but for a few. Each year we have grown the festival to one of international proportions, mostly from our own financial resources. In the beginning our audience numbers were too small for many government and institutional funding organizations, although the Toronto Arts Council did provide a bit of cash each year. This funding will not be available for ORGANIX 12 due to some administrative changes in ORGANIX explained later. We have had wonderful sponsors through the years including Casavant, Alan Jackson Company and a very devoted RCCO – Toronto executive on behalf of our members. Many of our performance venues have provided by the generosity of priests and ministers in their enthusiasm for ORGANIX and their desire to help us incubate the festival, including St. James Cathedral, Metropolitan United, St. Andrew’s Lutheran, Church of the Redeemer, St. Basil, Deer Park United and one continuing venue sponsor, Church of the Holy Trinity. Due to declining congregations at each of the ORGANIX venues, churches must now focus on event revenue generation and so ORGANIX must also be Participants in providing revenue through our rental of the organ and the space.

ORGANIX co-founder Bill O’Meara has been an effective partner but due to his expansive responsibilities at St. Michael’s Cathedral, the Choir School and his own freelance performances, he has reluctantly resigned from

ORGANIX. This is a disappointment but was an inevitable result due to his time constraints. The importance of Bill’s contribution to the organ culture in Toronto cannot be undervalued. Nevertheless, ORGANIX continues and has changed administratively to a For-Profit organization and a wholly owned subsidiary of Glionna Mansell Corporation. Under this corporate banner, I am responsible for the Allen organ business in Ontario, ORGANIX CONCERTS, and the newly minted Glionna Mansell Foundation. The Foundation will be a charitable not-for-profit agency with a mandate to assist ORGANIX and other projects involved in church music, performance and commissions. The new website for Glionna Mansell Corporation is currently being built to reflect all these changes and to make on-line donations to the Foundation very easy. As members of the RCCO, this may be a good outlet for your support of emerging artists and the on-going development of an organ culture here in Toronto. In the meantime, ORGANIX 12 is pretty much ready to go and will have a radio campaign before Christmas to promote gift festival passes. Diane Bish is coming to ORGANIX and she will be the anomaly to organ attendance. In her last performance in the Toronto area at an event I produced, she attracted a capacity crowd of well over 900 people. She will be performing at Metropolitan United with a capacity seating of 650. I expect this concert to be sold out very early. As Diane’s concert will be grouped in a festival pass or a build-your-own pass, other ORGANIX concerts may be buoyed by the Bish phenomena.

In the RCCO Bulletin, each month leading up to ORGANIX, I will feature one ORGANIX 12 performer. This month is **Renée Anne Louprette** performing a free one-hour lunch time concert at Holy Trinity – Eaton Centre on May 14.

Renee Anne Louprette has established a formidable international career as organ recitalist, accompanist and conductor. Ms. Louprette was recently appointed Organist and Associate Director of Music and the Arts of Trinity Wall St. in New York City, where she collaborates with the renowned Trinity Choir under the directorship of Dr. Julian Wachner.



A NEW PHOENIX ORGAN

St. Andrew's United Church on Bloor St. has played an important role in the history of Toronto for over 180 years. This November marks another historic milestone as we commemorate the 30th Anniversary of our innovative Church building. We want to celebrate with you, a valued friend of our extended family of faith as together we shape an inspired vision for the future!

Please join us for St. Andrew's 30:30 Anniversary Festivities. This week-long celebration culminates on St. Andrew's Day, November 30th with the unveiling of our new Phoenix Digital Organ. Highlights of the week's exciting events include:

I) Friday, November 25, 2011 - A Cabaret Night with Silent Auction:

Starring Canada's First Lady of Jazz, Gospel and The Blues **Jackie Richardson** and a keynote presentation by Stephen Leacock award-winning author **Terry Fallis**. Doors open at 6:30pm for drinks & appetizers and Silent Auction.

II) Saturday, November 26, 2011 - A Musical Mockumentary:

William Lyon Mackenzie's Baby and Me! - An Irreverent Glance at St. Andrew's History: a hilarious commentary on Church life, past and present, with all the old hymn classics at 4:00 pm and the Children's Festival - The Advent Spiral at 3:00 pm.

III) Sunday, November 27, 2011 - St. Andrew's 30th Anniversary Worship Service:

A Choral Celtic Service of Holy Communion with Phoenix Digital Organ dedication. Worship Service starts at 11:00 am - as always!

IV) Wednesday, November 30, 2011 - St. Andrew's Day Musical Extravaganza!:

Starring concert organist **Ian Sadler with The St. Andrew's Choir**, special choral guests and Pipes & Drums from St. Andrew's College. Doors open at 5:30 for the evening's entertainment.

5:30 pm - **The Kilted Kitchen** - An Interactive Haggis Experience featuring Executive Chef Ted Grant from the Holland College Culinary Institute of P.E.I.

7:30 pm - St. Andrew's Day Musical Extravaganza begins!

8:45 pm - The Haggis is piped in with the "Address to A Haggis"

featuring **Rev. Dr. Malcolm Sinclair**.

9:00 pm - A tasting of the "Water of Life"

Full details about all events and purchasing tickets can be accessed through the Church Office at 416.929.0811 or on line at www.standrews united.com.

Touring Germany with Two Organists

During the final two weeks of June, Patricia and William Wright will be hosting a tour of 17 historic organs in Southern Germany, Austria and Prague. Beginning with the fantastic organ built by Gabler in the Abbey at Weingarten, organ students will have an opportunity to play each instrument. All sorts of legends are attached to the Gabler organ, not least of which is that the builder sold his soul to the devil in order to create an exquisite stop which resembles the human voice. The instrument is constructed around six windows – truly a *tour de force!* One of the stops has pipes built of ivory, and another has each pipe as a wooden recorder.

Travelling on to the abbey at Irsee we find a baroque church with a pulpit built to resemble a ship (complete with sail!) and an organ in the gallery surrounded by monks' stalls. The Abbot liked to play the organ and so caused this unique design to be completed. The vinter, Riepp, built two organs in the baroque cloister church at Ottobeuren. The pipes are gathered around pillars, one on each side of the chancel with the console underneath the pipes, and yet the exquisite sound is as clear to the player as to the room. The abbey was founded in 764 and the magnificent church was completed to celebrate its 1000th anniversary. It was here that I heard the first performance of Benjamin Britten's *War Requiem* in Germany. With David Wilcocks, Peter Pears, Heather Harper, *et al*, it was an experience never to be forgotten. The German public was visibly moved by the exquisite performance. Fürstfeldbruck, near Munich, was a Cistercian Abbey but was disestablished by Napoleon. In fact, his troops wanted to blow up the building as target practise, but found they would have to use too much gunpowder and it would be too expensive! It has the only remaining organ built by Fux – a builder who put his name on the instrument in pictorial wood inlay: a fox chasing a hen!

Next stop: Munich with time to enjoy the organ in the cathedral and also enjoy the museums and shops. Then on to Salzburg and Vienna – with historic organs *en route* as well as time on the oldest organ in Vienna. Tours of these cities are included in the package as well. Klosterneuburg holds not only a fabulous organ, but also stained glass from the 14th century as well as a famous reliquary and the Verdun Altar of gold (1181). From there we go to Prague and after seeing instruments and the beautiful city we head to Dresden. So much has been rebuilt there, including the organ in the Hofkirche.

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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 30th 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 24th, 2012.

The competitor will be notified by March 30th, 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 26th 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 20th, 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

Organ Tour cont....

The Frauenkirche has just recently been rebuilt; although not actually bombed, the vibrations of the bombing caused the collapse of the church several days later. For the German nation this has long been one of its prized symbols. Using computer technology, the reusable stones in the rubble were sorted, numbered, and replaced in their original position. The organ, of course is new, and the organist played at Deer Park United Church in its final concert series. The principality of Saxony was filled with organs by the builder Silbermann whose name (Silver man) gave us instruments with a beautiful tone. He remarked that the most important stop on the organ is the building and before designing an instrument for a church would throw his cane on the floor; the resulting reverberation was his test of the acoustics.

His contemporary, Bach, admired his instruments, but felt they, with limited pedal, were not adequate for the music he was writing! From there to Leipzig, the home of Bach, and then, the icing on the cake, so to speak, we see and play the organ in Naumburg approved by Bach and Silbermann.

This instrument was built by Bach's friend, Hildebrandt, and was for years hidden behind the "wall". It is ideal for Bach's music. Finally we play the instrument built by a renowned 19th century German builder, Ladegast, for which Liszt wrote all his organ music.

The trip holds delights for organists and 'hangers-on' for there will be time for shopping and exploring as well as comparing the sounds of these unique instruments. Its limit of 15 people is almost full.

For detailed information contact William Andrews, New Wave Travel 1075 Bay Street, Toronto.

416-928- 3113

E-mail: william@newwavetravel.net