



The Festival at the Forks
RCCO NATIONAL CONVENTION • 6-8 JULY 2014

THE ROYAL CANADIAN COLLEGE OF ORGANISTS
and
THE LONDON CENTRE OF THE RCCO WELCOME YOU
to
THE 2014 RCCO NATIONAL CONVENTION

THE FESTIVAL AT THE FORKS
SUNDAY, JULY 6 TO TUESDAY, JULY 8, 2014
and
THE SECOND ANNUAL RCCO STUDENT ACADEMY
SATURDAY, JULY 5 TO SUNDAY JULY 8, 2014

President's Welcome

From the National President

On behalf of the Board and National Council, I welcome you to the RCCO's 2014 convention and festival in London!

This is our festival. I encourage every one of you to make the most of your time here at the Festival at the Forks. You are invited to play your part in deciding on the future of our College by taking part in the Annual General Meeting, and by attending the annual Convocation to support those to whom awards are being presented as well as those who have had success in our examination system.

In addition to these important events we of course enjoy participating in the wide range of workshops, concerts, church services and social events, as we reconnect with colleagues, make new friends and allow ourselves to be inspired by the music.

I look forward to meeting many of you during our time in London. And in particular I hope to see you at Convocation and the Annual General Meeting.

Thank you to all those who have made Festival at the Forks possible. Having chaired a convention committee myself, I know how much time and effort goes into creating a successful event. Believe me, your efforts are highly appreciated by all of us!

Sincerely yours,



*Nicholas Fairbank BSc MA MMus ARCCO
ARCT
R.C.C.O. National President*

De la part du Président national

Au nom du Conseil d'administration et du Conseil national je vous souhaite à tous le bienvenue au congrès et au festival du CRCO à London!

Ceci est votre festival, et je vous encourage tous à en profiter le plus possible. Je vous invite surtout à vous engager dans l'avenir de notre Collège en participant à l'assemblée générale, et en assistant à la cérémonie de remise des diplômes pour soutenir ceux et celles qui recevront des prix honorifiques ainsi que nos membres qui ont complété l'un ou plusieurs de nos examens.

Et bien sûr, nous sommes très contents d'assister aux ateliers, aux concerts, aux offices religieux et... aux réceptions pour s'unir à nos collègues, se faire de nouveaux amis et se laisser inspirer par la musique.

J'ai hâte de me retrouver parmi vous pendant ces cinq jours. En particulier j'aimerais surtout vous compter parmi nous lors de l'assemblée générale et lors de la cérémonie de remise des diplômes.

Je termine cette lettre en remerciant tous ceux et celles qui font parti du comité du festival. Ayant participé moi-même à l'organisation du congrès à Victoria en 2010, je sais combien cela demande en temps et en énergie. Croyez-moi quand je vous dis que vos efforts sont bien appréciés par tout le monde!

Cordialement,



*Nicholas Fairbank BSc MA MMus ARCCO
ARCT, Président national, C.R.C.O.*

From the Committee Chair

Dear friends,

On behalf of the Festival at the Forks Steering Committee, I would like to welcome you to London, Ontario for what we hope will be a very satisfying and artistically enriching convention. The Festival Steering Committee has worked very hard in their planning to rethink the way that conventions have traditionally been done in the past. We have put together a convention which has been funded entirely by delegate registrations, advertising and the kind gifts of our supporters. Throughout the process of our planning, we have placed our emphasis on the quality of the program. We have endeavoured to bring together what we believe is an unprecedented selection of the world's finest performers and clinicians. The message we want to send is clear and intentional: as an organization, we in the RCCO can dream big! We can reinvent ourselves, and in so doing bring new life to our work and to our organization.



So welcome to London dear colleagues! Please know that while you are here the members of the London Centre are happy to assist you in whatever way we can to make your time in our city a joy. With this in mind please know that no request is too large and no issue too insignificant to bring it to the attention of a Steering Committee member. Just let us know what we can do to make you more comfortable and happy and we will do our best to help!

In the meantime, thank you for joining us and sharing our excitement over what we believe is going to be a truly first rate convention! You are welcome here and we are glad you have come.

All best wishes,

Gregg

*Gregg Redner, PhD, MM, MA, FRCCO, Ch.RCCO, FNCM, AAGO (ChM), HonFNCM
Chair – Festival at the Forks Steering Committee*

*Director of Music and Arts
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2014 Convention Schedule

SUNDAY

Saturday, July 5th

1:00–4:00 REGISTRATION

Metropolitan United Church (468 Wellington St., London, ON)

8:00–9:00 AN INTRODUCTION TO ORGAN IMPROVISATION – DR. DAVID BASKEYFIELD

Metropolitan United Church (468 Wellington St., London, ON)

This is the opening event of the 2014 RCCO Student Academy.

Non-Academy RCCO members are welcome to attend and observe.

Sunday, July 6th

2:00–4:15 REGISTRATION

Metropolitan United Church (468 Wellington St., London, ON)

4:30 BUSES LEAVE FOR ST. THOMAS, ONTARIO FROM THE DELTA ARMOURIES HOTEL
(325 Dundas St, London, ON)

5:30 ORGAN RECITAL – AARON JAMES
Trinity Anglican Church (55 Southwick St. St Thomas, ON)

PROGRAM

Pastoral Drone George Crumb (b. 1929)

Estampie for Susan Summerfield Lou Harrison (1917–2003)

Trio super HERR JESU CHRIST, DICH ZU UNS WEND BWV 655 J. S. Bach (1685–1750)

Prière, Op. 20 César Franck (1822–1890)

Fantasia on the Tune BABYLON'S STREAMS William H. Harris (1883–1973)



Aaron James, born in Toronto, is the 2011 winner of the National Organ Playing Competition of the Royal Canadian College of Organists. He has won numerous other prizes and scholarships for his organ playing, including

first prizes in the Florence and Stanley Osborne Organ Competition and the Howard Fairclough Organ Competition; he was also a finalist in the 2012 Franz Schmidt International Organ Competition (Kitzbühel, Austria). Most recently, he was honoured with the prestigious Performer's Certificate from the Eastman School of Music. He performs regularly as an organ recitalist in both Canada and the United States, and has appeared as a

soloist with the Eastman Graduate Chamber Orchestra, the Toronto Youth Wind Orchestra, and the Rochester Philharmonic Orchestra. A regular performer of contemporary music, Aaron has given national or world premieres of numerous new compositions, including works by Emily Hall, Martin Herchenröder, Michael Nyman, Daniel Ochoa and Kyle Quarles. Other honours include the Fellowship diploma of the Royal Canadian College of Organists (Healey Willan prize 2012) and the Gerald Barnes Organ Award at Eastman.

Aaron is currently completing a joint doctoral program (PhD/DMA) in organ performance and musicology at the Eastman School of Music (Rochester, NY), where he studies with Edoardo Bellotti. Previous studies were with Hans Davidsson and Michel Bouvard at Eastman, and with Paul Merritt at the University of Western Ontario (B.Mus. '09), where he received the Faculty of Music Gold Medal. Aaron's most recent scholarly work focuses on issues of genre, theology and devotional culture in the sixteenth-century motet, with recent research presentations hosted by McGill University, the University of Sheffield (U.K.), the New York State-St Lawrence chapter of the American Musicological Society, and the national meeting of the Renaissance Society of America. His research has been honoured with the Charles Warren Fox Award and the Jerald C. Graue Fellowship at Eastman, and has recently been published in the spring 2014 issue of the Journal of the Alamire Foundation. Under the direction of Honey Meconi, he is preparing a dissertation on the reuse and adaption of the Latin motet repertory in the aftermath of the German Reformation. He is organist at Holy Cross Anglican Church and for the Fellowship of St Alban, both in Rochester, and sings with the Christ Church Schola Cantorum.

Aaron James est originaire de Toronto. En 2011, il a remporté le concours national d'orgue du Collège Royal Canadien des Organistes (RCCO). Il a obtenu de nombreux prix et plusieurs bourses en sa qualité d'organiste, dont un premier prix

à Florence, de même qu'au concours d'orgue Stanley Osborne et au concours d'orgue Howard Fairclough ; il a également été finaliste du concours international d'orgue Franz Schmidt à Kitzbühel en Autriche. Tout récemment, il a été obtenu le prestigieux diplôme d'interprète de la Eastman School of Music. Il se produit régulièrement en concert comme organiste tant au Canada qu'aux États-Unis ; il a été soliste avec le Eastman Graduate Chamber Orchestra, l'orchestre à vents des jeunes de Toronto et l'orchestre philharmonique de Rochester.

Un habitué de la musique contemporaine, Aaron James a offert plusieurs premières nationales et mondiales d'œuvres de compositeurs actuels dont : Emily Hall, Martin Herchenröder, Michael Nyman, Daniel Ochoa et Kyle Quarles. Il est membre du RCCO (prix Healey Willan, 2012) ; il a reçu le prix d'orgue Gerald Barnes à Eastman.

A. James complète un doctorat en interprétation de l'orgue et en musicologie à la Eastman School of Music (Rochester, NY), sous la direction d'Edoardo Bellotti. Auparavant, il a étudié avec Hans Davidsson et Michel Bouvard à Eastman, et avec Paul Merritt à l'université de Western Ontario (B.Mus. '09) où il a obtenu la médaille d'or de la Faculté de musique. Sur le plan de la recherche, il s'intéresse aux questions de genres, de théologie et de culture dévotionnelle dans les motets du seizième siècle. Il a présenté ses travaux aux universités McGill et Sheffield (G.-B.), au chapitre de l'état de New York-St Lawrence de la société américaine de musicologie, et à la société américaine de la Renaissance. Sa recherche a été reconnue par le prix Charles Warren Fox et le Jerald C. Graue Fellowship d'Eastman. Au printemps 2014, il a publié un article dans le Journal of the Alamire Foundation. Il prépare une thèse de doctorat sous la direction de la professeure Honey Meconi sur la réutilisation et l'adaptation du répertoire des motets latins suivant la réforme allemande. Il est actuellement organiste à la Cross Anglican Church et pour le Fellowship of St Alban, toutes deux à Rochester ; il chante avec l'ensemble Christ Church Schola Cantorum.

6:15–6:40 WINE BAR OPEN
Trinity Anglican Church. St. Thomas, ON

6:45–8:00 BANQUET
Knox Presbyterian Church (55 Hincks St., St Thomas, ON)

8:15 ORGAN RECITAL – SIMON NIEMINSKI
Knox Presbyterian Church (55 Hincks St, St Thomas, ON)

PROGRAM

Studio da Concerto, sopra la melodia gregoriana del SALVE REGINA Raffaele Manari
(1887–1933)

Old Folk Tune Suite and Finale, Op. 21B Takashi Sakai (b. 1948)

Toccata, Chorale and Fugue Francis Jackson (b. 1917)

Overture in B minor, BWV 1067 J.S. Bach (1685–1750)
1. Badinerie transcribed by Thomas Murray

Concert Fantasia on Scottish Airs, Op. 65 Purcell James Mansfield (1889–1968)

Intermission

Second Symphony Edward Shippen Barnes (1887–1958)
1. Allegro
2. Cantilène
3. Intermezzo
4. Rhapsodie

Simon Niemínski was born in London and descended from an unlikely mixture of Edwardian Japanese acrobats, Lancastrian Music Hall artistes and a Polish army veteran. He studied in London at the Royal College of Music, as Organ Scholar of Pembroke College, Cambridge and as Organ Scholar of York Minster. He is experienced in the cathedral music tradition, currently as Organist of, Edinburgh and Director of Music at The Robin Chapel, and previously as Organist and Master of the Music at St Mary's



Episcopal Cathedral in Edinburgh, where he directed the choir in daily choral services, concerts, recordings and broadcasts. He has also conducted the Edinburgh Royal Choral Union in concert at the Usher Hall and played organ in the Royal Scottish National Orchestra and Northern Sinfonia.

His work as an organist takes him around the UK and abroad, both in concert and over the airwaves, from BBC Radio 2's *The Organist Entertains* programme to *Choral Evensong* on Radio 3, and *Pipedreams* in the USA. As a recitalist, his programmes often include unusual but attractive repertoire and he aims to play programs which appeal to organ buffs and sceptics alike. His recordings have helped to revive the music of unjustly neglected composers, with releases on the Pro Organo label of the *Promenades en Provence* by Eugène Reuchsel ("This is a splendid release... There is a lot of poetry here." – *The American Record Guide*) and the *Symphonies* of Edward Shippen Barnes – American pupil of Louis Vierne ("Pro Organo and Simon Nieminski must be commended for searching out this music and having the courage to record it—would that other companies would make the efforts to record music, which is both unusual and worthy." – *The Organ*) An interest in transcriptions has resulted in recordings of works inspired by Shakespeare, and another of Elgar, including the complete *Enigma Variations* ("Romantic organ playing at its best..." – *The Organ*) A CD on the new organ was released, which was reviewed as a Star Recording in *The Organ* ("...a triumph for both organ and organist...")

This year, on the Resonus Classics label, Simon première recording of Giles Swayne's monumental *Stations of the Cross* for solo organ was released, and another of rare works by Sir Charles Villiers Stanford is to be released soon.

Simon has an MA degree in music from the University of Cambridge, and is a Fellow of the Royal College of Organists.

Simon Nieminski est né à Londres. Il est le

résultat d'un croisement improbable d'acrobates japonais édouardiens, d'artistes de Music Hall lancastriens et de vétérans de l'armée polonaise. Il a étudié au Collège Royal de Music à Londres ; il a été Organ Scholar au Collège Pembroke de Cambridge de même qu'au York Minster. La tradition de musique cathédrale lui est familière; il est actuellement directeur musical à la Robin Chapel. Auparavant, il a été organiste et maître de musique à la St Mary's Episcopal Cathedral à Edimbourg. Il y dirigeait la chorale quotidiennement lors des services, y donnait des concerts et participait à des enregistrements et des retransmissions radio. Il a également dirigé la Edinburgh Royal Choral Union lors d'un concert au Usher Hall et a participé en tant qu'organiste à des concerts du Royal Scottish National Orchestra et de la Northern Sinfonia. Son travail d'organiste l'a mené un peu partout au Royaume-Uni et à l'étranger, tant à l'occasion de concerts que par la magie des ondes : il a participé à l'émission *The Organist Entertains* diffusée sur Radio 2 de la BBC, à l'émission *Choral Evensong* offerte sur Radio 3, de même qu'à *Pipedreams* diffusée aux Etats-Unis. Il offre souvent, lors de ses concerts, des choix inhabituels et intrigants sur le plan du répertoire, et s'efforce de proposer un programme susceptible de plaire tant aux enthousiastes qu'aux sceptiques de l'instrument. Ses enregistrements ont permis de redécouvrir la musique de compositeurs négligés : on pense, entre autres à Eugène Reuchsel et ses *Promenades en Provence* sur étiquette Pro Organo ("Il s'agit là d'un enregistrement splendide... on y trouve une grande richesse poétique." - *The American Record Guide*; "On doit savoir gré à Simon Nieminski d'avoir déniché cette musique et d'avoir eu l'audace d'en produire un enregistrement - il est à espérer que d'autres compagnies feront l'effort de proposer de la musique qui soit à la fois inhabituelle et digne d'intérêt." - *The Organ*.) Un intérêt pour la transcription a donné lieu à un album d'œuvres inspirées de Shakespeare et à un autre proposant des pièces d'Elgar, dont les

variations Enigma au grand complet ("L'orgue romantique à son meilleur" - The Organ.) Un album consacré à l'orgue nouveau, nouvellement paru, a été recensé par The Organ et considéré comme un « enregistrement marquant » (« Star Recording ») (« ... un triomphe pour l'orgue et l'organiste... ») Pour plus d'information concernant les enregistrements de Simon Nieminski, visitez la page CD de ce site. Cette année, sur

étiquette Resonus Classics, S. Nieminski offre le premier enregistrement de l'œuvre monumentale de Giles Swayne intitulée: Stations of the Cross pour orgue solo. Il a également travaillé à d'autres pièces peu fréquentées de Sir Charles Villiers Stanford, pièces qui seront disponibles sous peu. Simon Nieminski possède une maîtrise en musique de l'université Cambridge et est membre du Collège Royal des Organistes.



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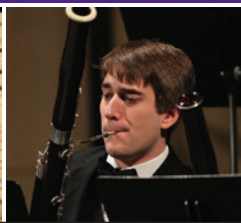


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Monday, July 7th

7:00 NATIONAL COUNCIL MEETING
Metropolitan United Church – Vineyard (468 Wellington St.)

8:00 am–10:30 pm EXHIBITS OPEN
Metropolitan United Church (468 Wellington St.) – Great Room

– and –

8:00–9:00 REGISTRATION
Metropolitan United Church – Great Room

9:00 WORKSHOP CYCLE 1
Metropolitan United Church (468 Wellington St.)
1. David Friddle: *Conducting For The Non-Conductor* (Session 1) – Met Hall
2. David Enlow: *Choral Accompaniments, Interludes And More* (Session 2)
Sanctuary
3. Victoria Meredith: *Working With Adult Voices: Changes and Challenges* –
Vineyard

10:00 COFFEE BREAK

10:30 WORKSHOP CYCLE 2
Metropolitan United Church (468 Wellington St.)
1. David Friddle: *Conducting From The Console* (Session 2) – Met Hall
2. David Enlow: *Orchestral Reduction/ Accompaniment* (Session 3) - Sanctuary
3. Victoria Meredith: *Working With Adult Voices: Changes And Challenges* –
Vineyard

11:45 CONVENTION CHOIR REHEARSAL WITH DR. DAVID FRIDDLE
Metropolitan United Church – Met Hall

12:15–1:30 PRESIDENT’S ADVISORY COUNCIL (Location TBD)

12:30 LUNCH ON YOUR OWN

2:15 THREE WORKSHOP BREAKOUT SESSION
First St. Andrew’s United Church (350 Queens Ave.)

1. *Southern Exposure: An Introduction to the Organ Music Of Gerald Near and Emma Lou Diemer*—Paul Merritt

Paul Merritt graduated with a HonBMus’75 (Per) from the University of Western Ontario

where he studied with Dr. Larry Cortner and was a prize winner in the RCCO International Organist’s Competition in 1973. In 1975 he became Director of Music at Central United Church in Moncton, NB. During his 9 years there, he was an active organ recitalist and cho-

ral clinician throughout the Atlantic Provinces. At Mount Allison University in Sackville, NB he taught advanced choral conducting and directed the University Choir which was recorded by C.B.C. In January 1984 he became Director of Music at First-St. Andrew's United Church where he is responsible for a large varied music program. At FSA Paul acts as Artistic Director for the Music At First-St. Andrew's Concert Series, which has featured performances of his choir conducted by John Rutter, Stephen Cleobury and Robert Cooper. The series has also featured organists Simon Preston, John Scott, Gillian Weir, David Briggs and many others. Since moving back to Ontario Paul has been a featured Organist on "Organists in Recital" C.B.C. and in 2005 was a recitalist at the National R.R.C.O. Convention in London. Mr. Merritt has been on staff at Western University since 2005 as Organ instructor.

Paul Merritt a obtenu son diplôme de premier cycle à l'université Western Ontario en 1975 (HonBMus) où il a étudié sous la direction du Dr. Larry Cortner. Il a reçu un prix d'interprétation lors du concours international de la RCCO

2. *Anthem Reading Session*

Alison Riseley Clark

Alison Riseley-Clark, a native of New Zealand, moved to Canada in 1981 and completed a Masters degree in Organ Performance at McGill University in Montreal. During her studies, Alison competed in international organ competitions in Chartres (France), Bruges (Belgium), Manchester (England), and Michigan. Alison has also recorded for Radio New Zealand and the CBC. By the time she was 17, she had completed two Diplomas in Piano Performance. At the time, she wanted to become a concert pianist, but the famous organist, Dame Gillian Weir, persuaded her that becoming a concert organist was a lot more fun. Other teachers who have helped her along the way include

en 1973. En 1975, il est devenu directeur musical à la Central United Church de Moncton, Nouveau Brunswick. Durant les neuf années qu'il y séjourna, il s'est produit plusieurs fois en concert et a offert de nombreuses classes de chant choral dans les provinces atlantiques. Il a enseigné la direction chorale à l'université de Mount Allison à Sackville et dirigé la chorale de l'université à l'occasion d'un enregistrement de la CBC. En janvier 1984, il est devenu le directeur musical à la First-St. Andrew's United Church (FSA) où il est responsable d'un programme d'activités musicales variées. P. Merritt agit également en qualité de directeur artistique pour le First-St. Andrew's Concert Series; de nombreux chefs connus ont dirigé la chorale: John Rutter, Stephen Cleobury et Robert Cooper. La programmation a également accueilli les organistes Simon Preston, John Scott, Gillian Weir, David Briggs et plusieurs autres. Depuis son retour en Ontario, Paul Merritt a fait l'objet d'une émission dans la série Organist in Recital à la CBC, et en 2005 il était l'un des solistes à la National R.R.C.O. Convention à London. Paul Merritt enseigne l'orgue à l'université Western Ontario depuis 2005.

John Grew, Gerald Wheeler, David Sanger, Daniel Roth, Guy Bovet, Lionel Rogg, and Harald Vogel.

Alison maintains a very active, professional career. She has performed at Organix (the annual organ-festival held in Toronto, in May). In 2011, Alison gave a concert at King's Chapel in Boston and then returned to Boston in 2012 to give a concert at Trinity Episcopal Church, Copley Square.

Currently, Alison is the music director at Trinity United Church, Kitchener, Ontario, where she directs a large choir that includes several choral scholars from Wilfrid Laurier University, and where she oversees two series of annual concerts (Advent and Lent). She has also held church-positions in Montreal, Toronto, Waterloo and Hilton Head (South Carolina, USA).

Since 2005, Alison also has been employed by Music Plus of Kitchener, Ontario, as a consultant in church- and organ-music. With her extensive knowledge of both music and the publishing-industry, she has become well-known across Canada as one of the most valuable resources to church-musicians and composers. For organists and choir-directors, she is frequently asked to lead workshops in new or useful music. For the Summer Institute of Church Music (SICM) and the Royal Canadian College of Organists (RCCO), she has led many such workshops.

Alison Riseley-Clark est originaire de la Nouvelle-Zélande. Elle est arrivée au Canada en 1981 pour compléter une maîtrise en interprétation de l'orgue à l'université McGill de Montréal. Durant ses études, A. Riseley-Clark a pris part à plusieurs concours internationaux : à Chartres (France), à Bruges (Belgique), à Manchester (Angleterre) et au Michigan. Des prestations de Mme Riseley-Clark ont été captées par Radio Nouvelle Zélande et la CBC. A. Riseley-Clark a débuté le piano à l'âge de cinq ans avec son père ; à l'âge de 17 ans, elle avait déjà complété deux certificats en interprétation du piano. A cette époque, elle désirait devenir pianiste de concert, mais la célèbre organiste Dame Gillian Weir est parvenue à la persuader que l'orgue de concert était plus marrant. Parmi les enseignants qui l'ont aidé le long de son parcours, on compte: John Grew, Gerald Wheeler,

David Sanger, Daniel Roth, Guy Bovet, Lionel Rogg et Harald Vogel. A. Riseley-Clark est très active sur le plan professionnel. Elle donne de nombreux concerts, d'autant qu'elle s'est rendue populaire auprès du public par ses programmes des plus intrigants et variés. Elle s'est produite à Organix (un festival annuel d'orgue qui se tient en mai à Toronto). Elle s'est également produite à la King's Chapel de Boston, elle est retournée à Boston en 2012 pour donner un concert à la Trinity Episcopal Church, Copley Square. Alison Riseley-Clark est actuellement directrice musicale à la Trinity United Church de Kitchener Ontario, où elle dirige une chorale imposante qui compte dans ses rangs plusieurs étudiants en musique chorale de l'université Wilfrid Laurier. Elle supervise l'organisation de deux concerts annuels (durant l'avant et le carême). Elle a occupée des postes d'organistes à Montréal, Toronto, Waterloo et Hilton Head (Caroline du Sud). Alison Riseley-Clark a été consultante pour la musique liturgique et la musique d'orgue chez Music Plus, Kitchener Ontario. En raison de ses connaissances en musique et dans le monde de l'édition, elle s'est rapidement imposée au Canada comme l'une des personnes ressources pour les musiciens d'église et les compositeurs. On lui demande régulièrement de mener des ateliers consacrés à la musique sacrée nouvelle et pertinente. Elle a présenté de tels séminaires à l'Institut d'Eté de la Musique d'Eglise (SICM) et au Collège Royal Canadien des Organistes (RCCO).



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3. *Church Music in the 21st Century: 'Who cares? Whatever!'*

Brad Johnson

Brad Johnson is a professional musician and student of theology. For eight years he has pushed the boundaries of the contemporary worship scene. Originally from Burlington Ontario, Brad attended Tyndale Bible College in Toronto, following which he worked at Metropolitan United Church, London, ON for 8 years as Director of Student Ministries and Young Adults. In 2012 Brad began his studies at Huron College at the University of Western Ontario pursuing his Masters of Divinity. Outside of work Brad enjoys playing tennis, guitar and training to become London's next great amateur boxer.

Brad Johnson est musicien professionnel et étudiant en théologie. Pendant près de huit, il a repoussé les limites de la pratique religieuse contemporaine. Originaire de Burlington Ontario, Brad Johnston a fréquenté le Tyndale Bible College de Toronto, suite à quoi il a travaillé pendant huit ans comme directeur de la pastorale étudiante et des jeunes adultes à la Metropolitan United Church de London Ontario. En 2012, Brad Johnston a entamé des études au Collège Huron de l'université Western Ontario qui lui permettront d'obtenir une maîtrise en théologie. A l'extérieur des heures de travail, Brad Johnston aime jouer au tennis, gratter la guitare, et s'entraîner en vue de devenir le prochain champion de boxe amateur.

3:30

ORGAN RECITAL – DR. JONATHAN OLDENGARM
First St. Andrew's United Church (350 Queens Ave.)

PROGRAM

Concerto in C major "Grosso Mogul", RV 208

1. [Allegro]
2. Recitativ, Adagio
3. Allegro

Antonio Vivaldi (1678–1741)
arr. J.S. Bach (1685–1750)

Salve Regina (Five Verses)

John Bull (1562–1628)

Deuxième Sonate pour orgue

3. Largo

Raymond Daveluy (b. 1926)

*Cinq Variations sur un thème grégorien
("Salve Regina"), 1956*

André Prévost (1934–2001)

Sonata Nr. 3, A-moll

August Gottfried Ritter (1811–1885)



Jonathan Oldengarm holds degrees in organ and harpsichord performance from Wilfrid Laurier (BMus, 1998) and McGill Universities (MMus, 2000; DMus, 2005), and also studied at the Hochschule für Musik in Stuttgart, Germany from 2003-2005. His principal teachers include Douglas Haas, Barrie Cabena, Colin Tilney, Hank Knox, John Grew and Ludger Lohmann. In 1996, at age 21, he became one of the youngest candidates ever to earn the Fellowship diploma of the Royal Canadian College of Organists (RCCO), winning the Porter and Peaker prizes.

He is a laureate of the RCCO National Competition, as well as the International Organ Competitions of Calgary and Dublin. He has held major scholarships from the Sir Ernest MacMillan Memorial Foundation, the Social Sciences and Humanities Research Council of Canada (SSHRC-CRSH) and the German Academic Exchange Service (DAAD).

Recent performance highlights include the Crystal Cathedral's Hour of Power broadcast; St. Thomas Church, New York; the Houston Bach Society's Organ Vespers; the Winnipeg Sym-

phony; Himmerod Abbey, Germany; the Christuskirche, Mannheim, Germany; the Grote Kerk, Vlissingen, the Netherlands; St. James Cathedral, Toronto; and the 2005 RCCO National Convention.

Jonathan Oldengarm a fait des études en interprétation de l'orgue et du clavecin aux universités Wilfrid Laurier (BMus, 1998) et McGill (MMus, 2000 ; DMus, 2005). Il a également fréquenté le Hochschule für Musik de Stuttgart en Allemagne de 2003 à 2005. Il a eu parmi ses professeurs : Douglas Haas, Barrie Cabena, Colin Tilney, Hank Knox, John Grew et Ludger Lohmann. En 1996, à l'âge de 21 ans, il est devenu le plus jeune candidat à obtenir le Fellowship diploma du Collège Royal Canadien des Organistes (RCCO) en remportant le prix Porter and Peaker.

Il a été lauréat du concours national de la RCCO de même que des concours internationaux d'orgue de Calgary et de Dublin. Il a obtenu des bourses prestigieuses de la fondation Sir Ernest MacMillan Memorial, du Conseil de Recherche en Sciences Humaines du Canada (CRSH-SSHRC), et de l'Office allemand d'échanges universitaires (DAAD). Parmi les moments importants de sa carrière on retiendra : la retransmission des Cathedral's Hour of Power ; l'Eglise St-Thomas de New York; le Houston Bach Society's Organ Vespers; le Winnipeg Symphony; l'abbaye de Himmerod et la Christuskirche à Mannheim en Allemagne; la Grote Kerk, Vlissingen, au Pays-Bas; la cathédrale St-James de Toronto; et la convention nationale de la RCCO en 2005.

6:00–8:00 DINNER ON YOUR OWN

*This concert is presented in memory of Mervin Mowry Costigan.
The RCCO gratefully acknowledges Mr. Costigan's generous bequest to the college.*

8:00 ORGAN RECITAL – DAVID BASKEYFIELD
Metropolitan United Church (468 Wellington St.)

PROGRAM

Allegro Symphonique Andre Fleury (1903–1995)

Fantaisie D-Flat Camille Saint-Saens (1835–1921)

Variations sur un Psaume Huguenot Andre Isoir (b. 1935)

Introduction, Passacaglia and Fugue Healey Willan (1880–1968)

Intermission

Adagio and Fugue in C minor, K. 546 W. A. Mozart (1756–1791)
Transcribed Jean Guillou (b. 1930)

Improvisation

Symphony No. 2, Op. 26 Marcel Dupré (1886–1971)

1. Preludio
2. Intermezzo
3. Toccata

David Baskeyfield is a British concert organist currently living in Rochester, upstate New York. Acclaimed in the press for virtuosity, musicality, aplomb, an impressive command of registration, exquisite playing (*La Presse*, Montreal; *Dallas Morning News*; *Choir and Organ*) and, on improvisation, “A remarkably cogent toccata and fugue, the latter especially brilliant for its lucid subjects, episodes, imitative elaborations and fluid key shifts” (Michael Huebner, *Birmingham News*) his performing career has come to encompass both interpretation and improvisation. He is the winner of the first prize and audience prize at the St Albans International Organ Competition, 2011, which followed success in a number earlier competitions (1st



prize, audience prize, Miami 2010; 1st prize, Mader, LA, 2010; 2nd prize, Dublin 2011, 1st prize, Rodland 2011; and 1st prize and audience prize, AGO National Competition in Or-

gan Improvisation 2011). He was most recently a finalist in the improvisation competition at St Albans, 2013.

Some recent and upcoming recital engagements include Washington National Cathedral; St Thomas' Fifth Avenue; King's College, Cambridge; St Albans Cathedral; St Giles' Cathedral, Edinburgh; Birmingham Town Hall; St Bavo, Haarlem; St Peter im Schwarzwald, Baden-Württemberg; Chartres Cathedral, and St Sulpice.

Baskeyfield was an organ scholar at St John's College, Oxford, where he read law and studied organ with John Wellingham and David Sanger. On the encouragement of David Higgs he crossed the Atlantic to begin graduate work at the Eastman School of Music, studying under Higgs (interpretation) and William Porter (improvisation). Between Oxford and Eastman he spent a year as organ scholar of Christ Church Cathedral and St Patrick's Cathedral, Dublin, accompanying or directing the choirs of professional mixed voices, and men and boys respectively. He is currently Director of Music at Christ Episcopal Church, Pittsford, New York.

He has taught masterclasses covering repertoire and improvisation; aside from solo performance he enjoys work as a collaborative pianist, continuo player, and occasional cocktail pianist. He is increasingly renowned for silent film accompaniment; recent engagements have featured *The Phantom of the Opera* (1925) and *Nosferatu* (1922). He has also been broadcast a number of times on American Public Media's *Pipedreams*, playing repertoire and improvising. He has occasionally given theatre organ recitals.

Among other things, he is enthusiastic about cooking, brewing, sports fishing, and the cichlids of Lake Malawi.

David Baskeyfield est un organiste de concert britannique qui habite la ville de Rochester New York. Reconnu par la critique pour sa virtuosité, sa musicalité et son aplomb, il possède un contrôle impressionnant de tous les regis-

tres de l'instrument, la sensibilité de son jeu est remarquable (La Presse, Montréal; Dallas Morning News; Choir and Organ); quant à ses talent d'improvisateur: "Une toccate et fugue des plus convaincantes, en particulier la fugue, brillante, par la limpidité de ses sujets, de ses épisodes, de ses élaborations imitatives et de ses changements de tonalités des plus fluides." (Michael Huebner, Birmingham News). La carrière d'interprète de David Baskeyfield embrasse tant l'interprétation que l'improvisation. En 2011, il a remporté le premier prix, de même que le prix du public, au concours international d'orgue de St-Albans. Il a également obtenu le premier prix du public à Miami en 2010, le premier prix à Mader à Los Angeles en 2010, le second prix à Dublin en 2011, le premier prix à Rodland en 2011 et le premier prix et le prix du public au concours national AGO d'improvisation d'orgue en 2011. Plus récemment, il a été finaliste en improvisation au concours de St-Alban en 2013.

Parmi les concerts passés et avenir, nous retiendrons: la cathédrale nationale de Washington; St Thomas' 5th Avenue ; King's College à Cambridge; la cathédrale St-Albans; la cathédrale St-Giles à Edimbourg; L'hôtel de ville de Birmingham; St-Bavo à Haarlem; St-Peter im Schwarzwald à Baden-Württemberg; la cathédrale de Chartres et l'église St Sulpice de Paris.

David Baskeyfield a été Organ Scholar au St John's College d'Oxford où il a étudié le droit, et l'orgue sous la direction de John Wellingham et David Sanger. Encouragé par David Higgs, il a traversé l'Atlantique pour entamer des études supérieures à la Eastman School of Music sous la direction de Higgs (interprétation) et William Porter (improvisation). Entre Oxford et Eastman, il passa un an en sa qualité de Organ Scholar aux cathédrales de Christ Church et de St-Patrick à Dublin, où il accompagna et dirigea des chœurs professionnels à voix mixtes, des chœurs d'hommes et des chœurs de garçons. Il est actuellement directeur musical de la l'église Christ Episcopal à Pittsford, New York. Il a of-

fert des masterclasses traitant de répertoire et d'improvisation. En dehors de ses prestations solo, il aime à collaborer en tant que pianiste, accepte de jouer le continuo, et s'invente même pianiste de cocktail. Il est de plus en plus connu comme accompagnateur de film muet; il a accompagné récemment *Le fantôme de l'opéra* (1925) et *Nosferatu* (1922). Ses interprétations d'œuvres de répertoire et ses improvisations ont toutes deux fait l'objet de retransmissions sur American Public Media's *Pipedreams*. A l'occasion, il a offert des récitals d'orgue de théâtre. David Baskeyfield a une passion pour la cuisine, la bière, la pêche sportive et les cichlidés du lac Malawi.

10:00 PRESIDENT'S RECEPTION
Lobby Bar, The Delta Armouries
Hotel (325 Dundas St.)



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MONDAY

Tuesday, July 8th

9:00 ANNUAL GENERAL MEETING
St. Peter's Basilica – (533 Clarence St.)

10:30 ORGAN RECITAL: DAVID ENLOW
St. Peter's Basilica – (533 Clarence St.)

PROGRAM

Suite 'in Holberg's time'

1. Prelude
2. Sarabande
3. Gavotte
4. Air
5. Rigaudon

Edvard Grieg (1843–1907)
Transcribed by David Enlow

Fantasy in F Minor, K. 608

1. Allegro ritenuto
2. Andante
3. Allegro ritenuto

W. A. Mozart (1756–1791)

Grand Pièce Symphonique

1. Andantino serioso
2. Allegro non troppo maestoso
3. Andante-Allegro-Andante
4. Allegro non troppo maestoso

César Franck (1822–1890)

Intermission

Cortège et Litanie

Marcel Dupré (1886–1971)

Petite Suite

1. En bateau
2. Cortège
3. Menuet
4. Ballet

Claude Debussy (1862–1918)
Transcribed by David Enlow



David Enlow, hailed for his 'enormous virtuosity,' (*Stuttgarter Zeitung*) and his 'gutsy, yet sensitive ... performance' (*Organ Canada*) is a concert and church musician who has performed across the United States, in

Canada, as well as England & Europe. Mr. Enlow's recent recording of the complete major organ works of César Franck on the Pro Organo label, *Pater Seraphicus*, has been described as 'masterful', 'thrilling', 'passionate', and 'utterly compelling'.

Mr. Enlow is Organist and Choir Master of the Church of the Resurrection in New York, where he directs a professional choir, and a member of the organ faculty of The Juilliard School, responsible for the service playing component of the curriculum. He is also Sub-Dean of the New York City Chapter, American Guild of Organists, and a member of the Guild's National Committee on Professional Certification, serving as an examiner of organists nationwide. His choir at the Church of the Resurrection performs over fifty mass settings each season, often with orchestra.

Mr. Enlow holds both a bachelor's and a master's degree from The Juilliard School where he studied with Paul Jacobs and John Weaver. He also studied at the Curtis Institute of Music in Philadelphia, and with John Tuttle in Toronto.

David is a Fellow of the American Guild of Organists, winner of the S. Lewis Elmer & Fellowship prizes, and an Associate of the Royal Canadian College of Organists, winner of the Barker Prize. He has also won several national

performance competition first prizes including those of the Arthur Poister Competition and the Albert Schweitzer Organ Festival USA.

Encensé par la critique pour sa « virtuosité hors normes » (*Stuttgarter Zeitung*) et son « interprétation vicérale, mais sensible » (*Organ Canada*), **David Enlow** est un organiste de concert et un musicien d'église qui s'est produit à maints endroits aux Etats-Unis, au Canada et en Europe. Son récent enregistrement des œuvres complètes de César Franck pour orgue, *Pater Seraphicus* sur étiquette Pro Organo, a été qualifié de « magistral », « passionné », et de « tout à fait fascinant ».

M. Enlow est organiste et chef de chœur à l'église de la résurrection de New York. Il y dirige une chorale professionnelle. Il fait partie du corps enseignant de la faculté d'orgue de la Juilliard School, où il est responsable de la composante « musique liturgique » dans le curriculum. M. Enlow est sous-doyen du chapitre newyorkais de la American Guild of Organists et membre de la Guild's National Committee on Professional Certification ; il est l'une des personnes chargées d'évaluer les organistes aux Etats-Unis. La chorale qu'il dirige à l'église de la résurrection se produit plus de cinquante fois dans le courant de l'année liturgique, souvent avec orchestre. M. Enlow possède un diplôme de premier et deuxième cycles de la Juilliard School ; il a étudié sous la direction de Paul Jacobs et de John Weaver. Il a également étudié à l'Institut de musique Curtis à Philadelphie, et avec John Tuttle à Toronto.

David Enlow est Fellow de la American Guild of Organists, il a remporté le prix S. Lewis Elmer & Fellowship, et est associé du Collège Royal Canadien des Organistes (SRCCO), récipiendaire du prix Barker. Il a remporté plusieurs concours nationaux. Parmi ses premiers prix on compte : le concours Arthur Poister et le festival d'orgue Albert Schweitzer des Etats-Unis.

1:45 **FEATURED SPEAKER: DR. BETTY ANNE YOUNKER**
Dean – Don Wright Faculty of Music, University of Western Ontario
First Baptist Church (568 Richmond Street) - Sanctuary



Betty Anne Younker, PhD (Northwestern University) is Dean and Professor of Music Education at the Don Wright Faculty of Music - the University of Western Ontario. She was on faculty from 1997–2000 during which time she was awarded the Dr. Pedro Goldman Award by the Faculty of Music Students' Council. In addition, she was awarded the distinguished Alumnus of the Year by Pennsylvania State University College of Arts and Architecture (2008). Before returning to Western, Younker was associate dean for Academic Affairs and associate professor of Music Education at the University of Michigan.

Her research interests include critical and creative thinking within the disciplines of philosophy and psychology. Publications include articles in national and international journals and chapters in several books. Paper presentations have occurred at state, national and international conferences.

Before appointments at the university level, Younker taught in band, choral, and general music settings in the public school system as well as taught flute students from beginning to university levels of performance. Presently she serves on several editorial boards and committees for a variety of professional organizations.

Betty Anne Younker (PhD, Université Northwestern) est professeure et doyenne de la faculté de Musique Don Wright de l'université Western Ontario. Elle a reçu le prix Dr. Pedro Goldman pour la période de 1997-2000, un prix décerné par le conseil étudiant de la faculté de musique. En 2008, elle a obtenu le prix Distinguished Alumnus de l'année décerné par la Pennsylvania State University College of Arts and Architecture. Avant son retour à Western, Betty A. Younker a été vice-doyenne aux affaires académiques et professeure agrégée en enseignement de la musique à l'université du Michigan. Sur le plan de la recherche, elle s'intéresse à la pensée critique et créative dans les disciplines philosophique et psychologique. Elle a publié de nombreux articles dans des revues nationales et internationales ainsi que des chapitres dans des ouvrages collectifs. Elle a présenté ses travaux lors de conférences au Canada et à l'étranger. Avant son embauche en milieu universitaire, Betty A. Younker a enseigné le band, la formation chorale et les rudiments de la musique dans le système d'écoles publiques. De plus, elle a enseigné la flûte traversière, tant aux débutants qu'aux étudiants universitaires se destinant à l'interprétation.

Actuellement, elle est membre de plusieurs comités de rédaction et quantité d'organisations professionnelles.

3:00 CONVOCAATION REHEARSAL
Metropolitan United Church (468 Wellington St.) – Sanctuary

AND

3:00 CONVENTION CHOIR REHEARSAL WITH DR. DAVID FRIDDLE
Metropolitan United Church (468 Wellington St.) – Met Hall

AND

3:00 WORKSHOP CYCLE 3
First Baptist Church (569 Richmond Street)
1. David Enlow: *Ways with Hymns* (Session 1) – Sanctuary
2. Victoria Meredith: *Working with Adult Voices: Changes and Challenges*
Gymnasium

4:30 CONVOCAATION AND COLLEGE SERVICE
Metropolitan United Church (468 Wellington St.)

PARTICIPANTS IN TODAY'S SERVICE

PREACHER

The **Rev. Dr. Jeff Crittenden** is the Senior minister at Metropolitan United Church in London, ON, and has worked with congregations in Ontario, Alberta, New Brunswick and Quebec. He received his Doctor of Ministry degree in preaching from McCormick Seminary at the University of Chicago, his Master of Theology and Master of Divinity from St. Stephen's College and McGill University respectively.

Jeff also is Adjunct Professor of Homiletics at Huron College at Western University and Associate Faculty for St. Stephen's College.

Le révérend docteur **Jeff Crittenden** est le ministre doyen de la Metropolitan United Church de London Ontario ; il a travaillé auprès de nombreuses congrégations en Ontario, en Alberta, au Nouveau Brunswick et au Québec. Il a obtenu son doctorat en théologie appliquée (Doctor of Ministry degree in preaching) au séminaire McCormick de l'université de Chi-

cago, sa maîtrise en théologie et en théologie appliquée (Divinity) respectivement du Collège St. Stephen et de l'université McGill.

Jeff Crittenden est professeur adjoint à la prédication (homélique) au Collège Huron de l'université Western Ontario et professeur agrégé au Collège St-Stephen.

CONDUCTOR

Conductor, organist, composer, author, editor, graphic/web designer—

David Friddle is a man characterized by a restless curiosity and an insatiable desire to understand.

His most re-



TUESDAY

cent achievement is the appearance of Franz Liszt's oratorio *Christus* by the German music publisher Bärenreiter. Praised by the *American Choral Review* as a "goldmine of information," and by the British journal *Choir & Organ* as an "Insightful restoration... and an impressive edition," the Urtext score includes a 100+ page discussion of 19th-century performance practices.

Moreover, David re-discovered and edited five lost choral pieces—*Fünf Gedichte von Richard Pohl, Op. 15*—by the 19th-century conductor Hans von Bülow. Published by E.C. Schirmer, Friddle conducted the American premiere and recorded the set for Arsis Records.

Friddle has had articles published in journals and magazines such as

- *Choral Journal*
- *Newsletter of the American Liszt Society*
- *American Choral Review*
- *The American Organist*

and has presented at venues including

- 2006 American Choral Director Association National Convention
- 2006 Kulturfest Weimar
- 2005 American Liszt Society Festival
- Helicon Foundation, New York

Awards received by Dr. Friddle include:

- Presser Music Award
- Fulbright Award (finalist)
- Election to Pi Kappa Lambda, University of Miami
- UM Provost Travel Grant
- Adobe Graduate Innovation Award
- First Prize, Music Division, UM Citizen's Board Research and Creativity Forum
- Joseph and Grace W. Valentine Scholarship, The Juilliard School
- Duke Scholarship, The Juilliard School
- Election to *Mortar Board* and *Phi Kappa Alpha*, Baylor University

His compositions are published by MorningStar Music and Yelton-Rhodes Publishing. In addition, he has written liner/program notes for such organizations as

- Master Chorale of South Florida
- Festival Miami
- Central City Chorus
- Arsis Records

As an organist, Dr. Friddle has performed in

- Alice Tully Hall, New York
- Cathedral of St. John the Divine, New York City
- St. Paul's Cathedral, London
- Thomaskirche, Leipzig
- Bristol Cathedral
- Winchester Cathedral
- Yorkminster Cathedral

David is a DMA²: The Juilliard School and University of Miami; he has also studied at the Royal School of Church Music in London and at the Istituto Italiano in Florence.

His teachers include

- David Diamond
- Albert Fuller
- Jo-Michael Scheibe
- Frank Cooper
- Robert Bailey
- Gerre Hancock

His research has taken him to Leipzig, Berlin, Budapest, London, Weimar and he has traveled extensively in France, Italy, Australia and New Zealand—including a six-month stay in Florence.

Furthermore, he founded two community-based choirs—Upstate Singers Allied in Greenville, SC (1996) and Cantarías in Asheville, NC (1997).

He has conducted choirs and given workshops in seventeen of the fifty states and has gained a reputation for his expertise in Romantic music.

David Friddle est maestro, organiste et compositeur. C'est un homme qui fait preuve d'une curiosité incessante et sa soif de savoir est inextinguible. David Friddle détient un DMA de la Juilliard School in Organ Performance et un DMA de l'université de Miami en direction chorale. Il peut s'enorgueillir d'avoir vu son édition de l'Oratorio *Christus* de Franz Liszt publié par la maison d'édition allemande Bärenreiter. Encensée par le *American Choral Review* comme étant une « mine d'or d'information », et par le British journal *Choir* comme étant « une restauration perspicace... et une édition des plus impressionnantes », la partition principale contient plus de cent pages de discussion concernant l'interprétation et la pratique de la musique au XIXe siècle. De plus, David Friddle a retrouvé et édité cinq chorals de Hans von Bülow (chef d'orchestre du XIXe siècle) qui avaient été perdus *Fünf Gedichte von Richard Pohl, Op. 15*. L'édition publiée par E.C. Schirmer a été dirigée en concert, en première américaine, par David Friddle qui a d'ailleurs enregistré l'ensemble pour l'étiquette Arsis Record.

ORGANIST

Gregg Redner has been Director of Music and Arts at Metropolitan United Church, since 2001. Prior to coming to London, Gregg held academic and church positions in New York City. He holds a PhD from Exeter University in England, a double Master of Music degree (Organ and Harpsichord) from the Juilliard School in New York City and is a Fellow of the Royal Canadian College of Organists (FRCCO) and the National College of Music (FNCM). Gregg also holds the Professional Diploma in Choral Conducting (Ch.RCCO - John Sidgwick Scholarship) from the RCCO. He is an Associate of The American Guild of Organists (AAGO) and holds the

Choirmaster Certificate (ChM - S. Elmer and Choirmaster Prizes) from that same organization. In addition, Gregg has also studied in the PhD program in Historical Musicology at the Graduate Center of the City University of New York and has taken courses in music, philosophy and religion at Columbia University, Oxford University and Westminster Choir College. In April 2013 Gregg was awarded an Honorary Fellowship for Services to Music by The National College of Music & Arts, London.

Gregg is also an active member of The Royal Canadian College of Organists, serving as a member of the National Examinations Committee, President of the London Centre and Chair of the 2014 RCCO National Convention Organizing Committee.

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His teachers have included Leonard Bernstein, Aaron Copland, Gerre Hancock, George Guest, Albert Fuller, Vincent Persichetti, Leonard Raver and Roger Sessions. Gregg is also a published author and his book 'Deleuze and Film Music' is published by Intellect Press.

Gregg Redner est le directeur musical et artistique à la Metropolitan United Church depuis 2001. Avant de s'installer à London, Gregg Redner a occupé des postes au sein de l'enseignement supérieur et dans de nombreuses églises dans la ville de New York. Il possède un doctorat de l'université d'Exeter en Angleterre, de même qu'une double maîtrise en musique et en interprétation de l'orgue et du clavecin de la Juilliard School. Il est Fellow du Collège Royal Canadien des Organistes (FRCCO) et du Collège National de Musique (FNCM). De plus, Gregg Redner possède un diplôme professionnel en direction chorale (C Ch.RCCO - John Sidgwick Scholarship) de la RCCO. Il est membre associé de la American Guild of Organists (AAGO) et a obtenu un certificat en direction chorale (ChM - S. Elmer and Choirmaster Prizes) de cette même organisation. Pendant ses études doctorales, Gregg Redner a étudié la musicologie historique au centre des études supérieures de la City University de New York, il a suivi des cours en musique, en philosophie et religion à l'université Colombia, à Oxford et au Westminster Choir College. En avril 2013, Gregg Redner a reçu le titre de Honorary Fellowship for Services to Music du Collège National pour les Arts et la Musique de la ville de Londres.

Gregg Redner est un membre actif du RCCO. Il fait partie du National Examinations Committee, et il préside le London Centre et le comité organisateur de la convention nationale de la RCCO 2014.

Il a eu parmi ses professeurs: Leonard Bernstein, Aaron Copland, Gerre Hancock, George Guest, Albert Fuller, Vincent Persichetti, Leonard Raver et Roger Sessions. Gregg Redner est l'auteur de Deleuze and Film Music publié chez Intellect Press.

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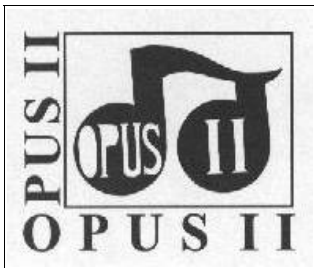
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6:15–7:45 DINNER ON YOUR OWN
Lobby Bar, The Delta Armouries Hotel (325 Dundas St.)

8:00–10:00
TRINITY COLLEGE CHOIR
Metropolitan United Church (468 Wellington St.) – Sanctuary

PROGRAM

<i>Bogoróditse Djévo</i>	Arvo Pärt (b. 1935)
<i>O Lord, make thy servant</i>	William Byrd (c. 1540–1623)
<i>Loquebantur variis linguis</i>	Thomas Tallis (c. 1505–1585)
<i>Ave Maria</i>	Robert Parsons (1535–1572)
<i>Der Geist hilft unser Schwachheit auf</i>	J. S. Bach (1685–1750)
<i>Judas, mercator pessimus</i>	Owain Park (b. 1993)
<i>Songs of Farewell</i>	Charles Hubert Hastings Parry (1848–1918)

1. My soul, there is a country
2. I know my soul hath power to know all things
3. Never weather-beaten sail
4. There is an old belief
5. At the round earth's imagined corners
6. Lord, let me know mine end

Magnificat and Nunc Dimittis – St Paul's Service

Herbert Howells (1892–1983)

TUESDAY



Recently voted the fifth best choir in the world in *Gramophone* magazine's "20 Greatest Choirs", **The Choir of Trinity College Cambridge** comprises around thirty Choral Scholars and two Organ Scholars, all of whom are ordinarily undergraduates of the College.

The College's choral tradition dates back to the all-male choir of the fourteenth century, when former Chapel Royal choristers studied in King's Hall which later became part of Trinity College. Directors of Music have included Charles Villiers Stanford, Alan Gray, Raymond Leppard and Richard Marlow. Female voices were introduced in the 1980s by Richard Marlow, in a new departure for Cambridge choral music. Stephen Layton has been Director of Music since 2006.

During term the Choir's main focus is the singing of the liturgy in the College Chapel, exploring a wide-ranging repertoire drawn from both Catholic and Protestant traditions. Outside term, the Choir's programme of performances and recordings recently included a BBC broadcast of Bach's *Christmas Oratorio* with the Orchestra of the Age of Enlightenment in London, Haydn's *Nelson Mass* with the City of London Sinfonia in Aldeburgh and Cambridge, Poulenc's *Gloria* with Britten *Sinfonia* in Norwich Cathedral, and Handel's *Dettingen Te Deum* with the Academy of Ancient Music in London and Cambridge.

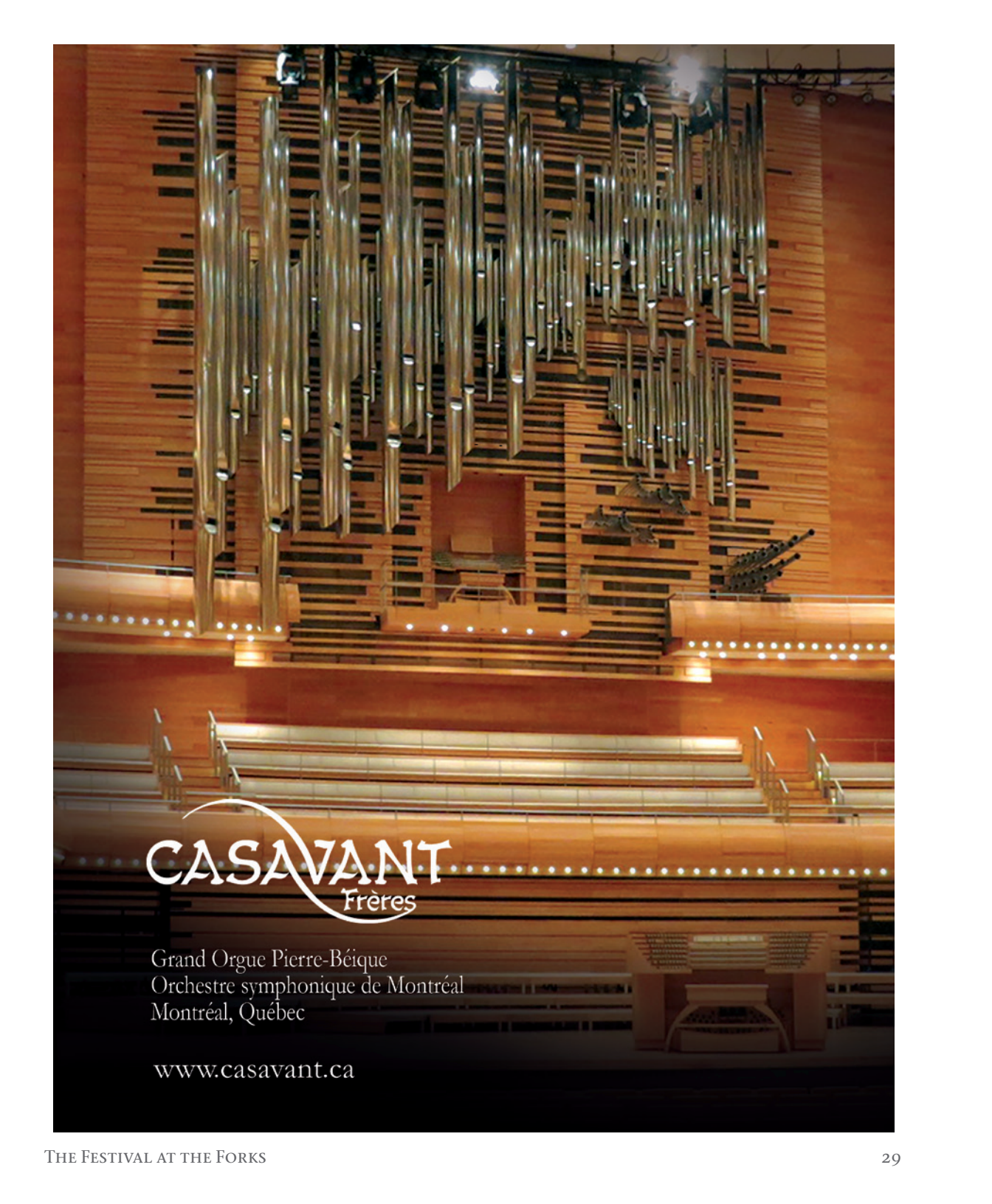
Recent additions to the Choir's extensive discography include Howells' *Requiem* & other works, which won a *Gramophone* award in 2012;

Beyond All Mortal Dreams, settings of contemporary American a cappella music, which was nominated for a US Grammy Award in 2012; *Baltic Exchange*, choral music from the Baltic region; David Briggs' *Mass for Notre Dame*; Handel's *Dettingen Te Deum*; Handel's *Chandos Anthems*; Britten's *A Ceremony of Carols* and *St Nicolas*; and new works by Polish composer Pawel Lukaszewski, all released on the Hyperion label. The latest release is a recording of Bach's *Christmas Oratorio* with the Orchestra of the Age of Enlightenment.

Beyond All Mortal Dreams was described by *Classic FM Magazine* as a "glorious album ... that will repay repeated listening for years to come"; the Lukaszewski disc was hailed as "magical and sophisticated" by International Record Review; and the Briggs disc was described by *Gramophone* as "one of the finest CDs of sacred choral and organ music you'll ever hear".

Its ambitious programme of tours has taken the Choir to destinations in Europe, the USA, Canada, South Africa, Namibia, Zimbabwe, Japan, Taiwan, Hong Kong and Peru. In 2010, the Choir spent a month touring Australia, and in 2012 tour concerts included sold-out performances at the American Guild of Organists National Convention and the Cathedrals of Atlanta and Memphis.

La chorale du **Trinity College de Cambridge** s'est récemment classée cinquième meilleure



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chorale sur la scène mondiale lors d'un concours intitulé "20 Greatest Choirs" organisé par le magazine *Gramophone*. La chorale du Trinity College de Cambridge se compose d'environ trente étudiants choristes (Choral Scholars) et de deux organistes étudiants (Organ Scholars) qui d'ordinaire étudient au premier cycle au Collège. La tradition chorale du Collège remonte aux chœurs d'hommes du quatorzième siècle, alors que les choristes de la chapelle royale étudiaient à King's Hall qui allait devenir Trinity College. Parmi les directeurs musicaux que le groupe a connus, on compte : Charles Villiers Stanford, Alan Gray, Raymond Leppard et Richard Marlow. Richard Marlow a admis les femmes dans les années quatre-vingts, marquant ainsi une nouvelle ère pour la musique chorale à Cambridge.

Durant l'année universitaire, la chorale assure le chant liturgique à la chapelle du collège, explorant un vaste répertoire des traditions catholique et protestante. Hors session, le programme de concerts et d'enregistrements de la chorale est fort chargé. Tout récemment la BBC a retransmis *l'Oratorio de Noël* de Bach du groupe avec le Orchestra of the Age of Enlightenment de Londres. Ils ont interprété *la Missa in Angustiis* de Haydn avec la City of London Sinfonia à Alderburgh et Cambridge, le *Gloria* de Poulenc avec la Britten Sinfonia à la cathédrale de Norwich, et le *Dettingen Te Deum* de Haendel avec l'Académie de Musique Ancienne à Londres et à Cambridge.

Les titres suivants se sont ajoutés récemment à la discographie déjà considérable du groupe : *Requiem & other works* de Howell, qui a remporté un prix *Gramophone* en 2012 ; *Beyond All Mortal Dreams*, des arrangements de musique américaine contemporaine, nominés pour un US Grammy Award en 2012 ; *Baltic Exchange*, musique chorale de la région des Balkans ; *La Messe pour Notre Dame* de David Briggs ; le *Dettingen Te Deum* de Haendel, les *Chandos Anthems* de Haendel ; *A Ceremony of Carols* et *St Nicolas* de Britten ; les œuvres nouvelles du compositeur polonais Pawel Lukaszewski, tous ces enregistrements son disponibles sur étiquette Hyperion.

Le dernier enregistrement en date est *l'Oratorio de Noël* de Bach avec le Orchestra of the Age of Enlightenment. La revue *Classic FM* décrit *Beyond All Mortal Dreams* comme un « album sublime... qui redonnera au centuple à chaque écoute et cela pour des années à venir. »

Quant à l'enregistrement Lukaszewski on le dit « magique et sophistiqué » dans le *Record Review* ; pour ce qui est du projet Briggs, le *Gramophone* écrit qu'il s'agit la « d'un des meilleurs disques compacts de musique sacrée chorale et d'orgue qu'il vous sera donné d'entendre. »

Des tournées au répertoire ambitieux ont mené le groupe en Europe, aux Etats-Unis, au Canada, en Afrique du Sud, en Namibie, au Zimbabwe, au Japon, à Taiwan, à Hong Kong et au Pérou. En 2010, la chorale a fait une tournée d'un mois en Australie. En 2012, lors d'une tournée américaine le groupe s'est produit à guichets fermés devant la American Guild of Organists National Convention et aux cathédrales d'Atlanta et de Memphis.



Stephen Layton is the Director of Music at Trinity College, Cambridge. He succeeded the late Richard Hickox as Artistic Director and Principal Conductor of the City of London Sinfonia in 2010, founded Polyphony in 1986, and is also Music Director of Holst Singers.

Stephen Layton guest-conducts widely and has recently appeared with the Philadelphia Orchestra, Minnesota Orchestra, Philharmonia Orchestra, London Philharmonic Orchestra, Hallé, Melbourne Symphony Orchestra, Auck-

land Philharmonia, Orchestra of the Age of Enlightenment, Academy of Ancient Music and Britten Sinfonia.

Highlights this season include appearances with the Melbourne Symphony Orchestra, for performances of Bach *Mass in B Minor*; Auckland Philharmonia and Choir, for Bach *St John Passion*; the Orchestra of the Age of Enlightenment, and Polyphony, for Bach *St John Passion*, in London and at DeSingel, Antwerp; Danish National Vocal Ensemble, for further performances of Uggis Praulins' *The Nightingale with Michala Petri*; MDR Rundfunkchor, Leipzig; Eric Ericson Chamber Choir, Stockholm; and the Slovenian Chamber Choir. Projects with the City of London Sinfonia include a performance of Pärt *Litany*, with the Hilliard Ensemble, at Southwark Cathedral, a performance of Tavener's *Protecting Veil*, with Matthew Barley and the City of London Sinfonia, at Christ Church, Spitalfields, as well as a continuation of the CLS Cathedrals Project that began last season. Highlights in recent seasons have included critically acclaimed performances of Handel *Joshua* with Opera North; Bach *Christmas Oratorio* with the Copenhagen Philharmonic; Handel *Messiah* with the Hallé Orchestra and Chorus; a residency at the Cheltenham Festival, with The Choir of Trinity College Cambridge, and the City of London Sinfonia; as well as performances with Polyphony at the Concertgebouw, Amsterdam; the Three Choirs Festival, with the Philharmonia Orchestra; and the BBC Proms, with the City of London Sinfonia.

Stephen Layton's eclectic discography encompasses a wide range of repertoire, composers and genres, and his recordings have won two *Gramophone* awards and have received four Grammy award nominations. His recent disc, *The Nightingale*, with Michala Petri and the Danish National Vocal Ensemble on OUR Recordings, was nominated for two 2013 Grammy Awards and also won an Echo Klassik Award in Germany. Last year Stephen Layton received a *Gramophone* award for his Hyperion disc of Herbert Howells' *Requiem*, with The Choir of Trinity College Cambridge, as well as being nominated, in the

same choral category, for his Poulenc disc, *Half Monk, Half Rascal* also on OUR Recordings, with the Danish National Vocal Ensemble. Other recent releases include a much-anticipated Bach *St John Passion* recording with the Orchestra of the Age of Enlightenment and Polyphony, Handel's *Chandos Anthems* and Bach's *Christmas Oratorio* with the Orchestra of the Age of Enlightenment and The Choir of Trinity College Cambridge.

Stephen Layton est le directeur musical à Trinity College, Cambridge. Il a succédé au regretté Richard Hickox à la direction artistique et comme chef d'orchestre principal de la City of London Sinfonia en 2010. Il a fondé le groupe Polyphony en 1986 et est également directeur musical des Holst Singers.

Stephen Layton est souvent invité à diriger des ensembles un peu partout dans le monde. Tout dernièrement, il a dirigé l'orchestre de Philadelphie, du Minnesota, le Philharmonia Orchestra, l'orchestre philharmonique de Londres, l'orchestre Hallé, l'orchestre symphonique de Melbourne, la Philharmonie d'Auckland, le Orchestra of the Age of Enlightenment, l'Académie de Musique Ancienne de Londres et la Britten Sinfonia. Parmi les faits-saillants de cette saison, on compte une collaboration avec l'orchestre symphonique de Melbourne pour la *Messe en si mineur* de Bach ; la *Passion selon saint Jean* de Bach avec l'orchestre et le chœur philharmonique d'Auckland ; la même œuvre avec le Orchestra of the Age of Enlightenment et l'ensemble Polyphony présentée à Londres et au DeSingel d'Anvers ; des concerts additionnels de l'œuvre *The Nightingale* avec l'ensemble vocal national danois et Michala Petri ; le MDR Rundfunkchor de Leipzig ; le chœur Eric Ericson de Stockholm, et le chœur de chambre slovaque. Il compte de nombreux projets avec la City of London Sinfonia dont les *Litanies* de Pärt, avec l'ensemble Hilliard à la cathédrale Southwark, une performance du *Protecting Veil* de Taverner avec Matthew Barley à Christ Church et Spitalfields. Il faut ajouter à cela, la poursuite du CLS Cathedrals Project qui a débuté la saison dernière.

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On notera permis les projets récents : une participation à l'opéra *Joshua* de Haendel présenté par l'Opéra du Nord et encensé par la critique ; un *Oratorio de Noël* de Bach avec l'orchestre philharmonique de Copenhague ; un *Messie* de Haendel avec l'orchestre et le chœur Hallé. Steven Layton, le chœur du Trinity College de Cambridge et la City of London Sinfonia ont été invités par le Festival Cheltenham en leur qualité respectivement de chef et d'ensembles en résidence. Le maestro s'est produit avec l'ensemble Polyphony au Concertgebouw d'Amsterdam, au festival des trois chœurs avec l'orchestre Philharmonia ; et dans le cadre des BBC Proms avec la City of London Sinfonia.

La discographie de Stephen Layton est des plus éclectiques et embrasse un vaste répertoire et une variété de compositeurs et de genres ; ses enregistrements lui ont valu deux *Gramophone* Awards et mérité quatre nominations aux Grammy Awards. Son tout récent album *The*

Nightingale, avec Michala Petri et l'ensemble vocal national danois sur étiquette OUR Recordings, a été nommé pour deux Grammy Awards en 2013, il a remporté le prix Echo Klassik en Allemagne. L'an dernier, Stephen Layton a reçu un prix *Gramophone* pour son album consacré au *Requiem* de Howell avec le chœur de Trinity College, il a été mis également en nomination dans la même catégorie chorale pour son disque consacré à Poulenc, *Half Monk, Half Rascal* sur étiquette OUR Recordings, avec l'ensemble vocal national danois. Parmi les enregistrements à surveiller : *la Passion selon Saint Jean* de Bach avec le Orchestra of the Age of Enlightenment et l'ensemble Polyphony que l'on attend impatientement, les *Chandos Anthems* de Haendel et finalement *l'Oratorio de Noël* de Bach avec le Orchestra of the Age of Enlightenment et le Choir of Trinity College de Cambridge 2014 Student Academy Schedule

Thank you to those who have supported The Festival at the Forks through their gifts

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The Second Annual RCCO Student Academy Schedule

Saturday, July 5th

1:00–3:00 STUDENT ACADEMY REGISTRATION – Metropolitan United Church, 468 Wellington St.
3:00–5:30 PRACTICE ON LOCAL ORGANS
6:00–7:30 WELCOME DINNER
8:00–9:00 AN INTRODUCTION TO ORGAN IMPROVISATION: DAVID BASKEYFIELD
Metropolitan United Church

Sunday, July 6th

10:00–12:00 PARTICIPANTS ATTEND CHURCH SERVICES OF THEIR CHOICE
12:00–1:00 LUNCH
1:00–3:00 LESSONS
4:30 BUSES TO ST. THOMAS, ON
5:30–6:15 AARON JAMES RECITAL: TRINITY ANGLICAN CHURCH
6:30–8:00 BANQUET OR DINNER ON YOUR OWN
8:15–10:15 SIMON NIEMINSKI RECITAL: Knox Presbyterian Church
10:30 BUSES BACK TO LONDON

Monday, July 7th

7:30–9:00 LIGHT BREAKFAST – Metropolitan United Church – Great Room
9:00–10:30 PRACTICE ON LOCAL ORGANS
10:30–11:30 ORGAN MASTERCLASS: DR. JONATHAN OLDENGARM
First St. Andrew's United Church
11:30–12:30 LUNCH
12:30–3:00 LESSONS
3:30–5:30 JONATHAN OLDENGARM RECITAL: First St. Andrews United Church
6:00–7:30 DINNER
8:00–10:00 DAVID BASKEYFIELD RECITAL: Metropolitan United Church
10:00 PRESIDENT'S RECEPTION

Tuesday, July 8th

7:30–9:00 LIGHT BREAKFAST – Metropolitan United Church – Great Room
8:00–9:00 REGISTRATION FOR EVENING ACADEMY RECITAL – Met United Church – Sanctuary
9:00–10:15: AN EASY APPROACH TO PREPARING FOR THE RCCO EXAMINATIONS:
Dr. Gregg Redner: Metropolitan United Church
10:30 DAVID ENLOW RECITAL: St. Peter's Basilica
12:00 LUNCH
1:00–2:00 CONDUCTING MASTERCLASS: Dr. David Friddle: Metropolitan United Church
2:00–4:15 PRACTICE ON LOCAL ORGANS
5:00–6:00 DINNER
6:00–6:30 REGISTRATION & PRACTICE FOR STUDENT RECITAL: Metropolitan United Church
6:30–7:15 STUDENT RECITAL: Metropolitan United Church
8:00–10:00 CHOIR OF TRINITY COLLEGE CAMBRIDGE: Metropolitan United Church

The Festival at the Forks

The 2014 RCCO National Convention

Who's Who?

Dr. Gregg Redner, FRCCO, Ch. RCCO
Festival Chair
Dr. Wayne Carroll – Festival Vice Chair
Linda Pace – Registrar
Cathy Slaa – Treasurer
Jennifer Mitchel – Student Academy Director

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HYMN COMPETITION

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Paul Chappel
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LOGISTICS AND ACCOMODATIONS

David Greenslade

PROGRAM

Dr. David Friddle

VENUE COORDINATORS

Dr. Wayne Carroll
David Greenslade
Paul Merritt
Dr. Gregg Redner
Sandra Young Tangjerd

Convention Organs

FIRST ST. ANDREW'S UNITED CHURCH

London, ON

Casavant, Opus 3045, 1969

3 claviers manuels et pédalier / 3 manuals and pedal

36 jeux / stops, 54 rangs / ranks, 2593 tuyaux / pipes

Traction mécanique des claviers / Mechanical key action

Traction électrique des jeux et combinaisons /

Electric stop and combination action

HAUPTWERK		RÜCKPOSITIV	
Quintade	16'	Gedackt	8'
Prinzipal	8'	Prinzipal	4'
Rohrflöte	8'	Koppelflöte	4'
Oktav	4'	Nasat	2 2/3'
Spitzflöte	4'	Blockflöte	2'
Oktav	2'	Terz	1 3/5'
Mixture IV	1 1/3'	Quinte	1 1/3'
Kornett V		Kornett V	
Fagott	16'	Scharf IV	2/3'
Trompette	8'	Krummhorn	8'
		Tremulant	

BRUSTWERK		PEDAL	
<i>(expressif / enclosed)</i>		Prinzipal	16'
Holzgedackt	8'	Subbass	16'
Salizional	8'	Oktav	8'
Rohrflöte	4'	Gedackt	8'
Prinzipal	2'	Choralbass	4'
Zimbel III	1/3'	Nachthorn	2'
Rankett	16'	Mixtur V	2 2/3'
Vox Humana	8'	Posaune	16'
Tremulant		Trompette	8'
		Schalmei	4'

Autres caractéristiques / Other details:

- *Étendue des claviers / Manual compass: 58 notes (C-a3)*
- *Étendue du pédalier / Pedal compass: 32 notes (C-g1)*
- *Accouplements / Couplers:*
- *RP/HW, BW/HW, BW/RP*
- *HW/PED, RP/PED, BW/PED*
- *Système de combinaison électronique SSL /*
- *SSL electronic combination action*
- *Zimbelstern*

TRINITY ANGLICAN CHURCH

St. Thomas, ON (55 Southwick St.)

Casavant, Opus 3357, 1977

GRAND ORGUE		PEDALE	
Montre	8'	Soubasse	16'
Flute a Cheminée	8'	Oktave bass	8'
Prestant	4'	Bourdon	8'
Flute Conique	4'	Octave	4'
Doublette	2'	Bassoon	16'
Cornet II			
Fourniture IV		COUPLERS	
Chimes		Récit to Gr. Orgue 8	
		Récit to Gr. Orgue 16	
RECIT		Gr. Orgue to Pédale 8	
Bourdon	8'	Récit to Pédale 8	
Viole de Gambe	8'	Récit to Pédale 4	
Voix Céleste	8'		
Octave	4'		
Zimbel II			
Trompette	8'		
Tremblant			

KNOX PRESBYTERIAN CHURCH

St. Thomas, ON (55 Hincks Street)

Warren 1885/ Casavant 1897, Opus 97/ Karn-Warren 1910/ Casavant 1923/ Verschueren 1961/ Casavant 1981/
Dodington & Dodington 2014

100 drawstops, 67 ranks, 4294 pipes

GREAT		SWELL		CHOIR	
20 stops, 13 ranks, 769 pipes		22 stops, 15 ranks, 903 pipes		20 stops, 11 ranks, 659 pipes	
Double Open Diapason	16'	Bourdon	16'	Principal	8'
Open Diapason I	8'	Violin Diapason	8'	Rohrflöte	8'
Open Diapason II	8'	Stopped Diapason	8'	Flute Celeste	8'
Doppel Flute	8'	Holzgedeckt	8'	Octave	4'
Flûte Harmonique	8'	Gamba	8'	Gedackt	4'
Principal	4'	Celeste (TC)	8'	Nasat	2 2/3'
Harmonic Flute	4'	Prestant	4'	Flageolet	2'
Concert Flute	8'	Nason Flute	4'	Quintflöte	1 1/3'
Twelfth	2 2/3'	Nazard	2 2/3'	Sifflöte	1'
Piccolo	2'	Principal	2'	Mixture IV	
Fifteenth	2'	Tierce	1 3/5'	Gt. Trumpet	8'
Cornet II		Mixture IV		Clarinet	8'
Grand Cornet V		Fagotto	16'	Tremulant	
Mixture IV		Cornocean	8'	Chimes	
Double Trumpet	16'	Oboe	8'	Sub	
Tuba	8'	Vox Humana	8'	Unison Off	
Trumpet	8'	Clarion	4'	Super	
Clarion	4'	Tremulant		Contra Tuba	16'
Tremulant		Chimes		Tuba	8'
Super		Sub		Tuba Clarion	4'
		Unison Off			
		Super			

ANTIPHONAL

13 stops, 10 ranks, 598 pipes

Open Diapason 8'	
Bourdon 8'	
Dulciana 8'	
Unda Maris 8'	
Principal 4'	
Fifteenth 2'	
Mixture II	
Trumpet 8'	
Cor Anglais 8'	
Tremulant	
Sub	
Unison Off	
Super	

PEDAL

25 stops, 8 ranks, 274 pipes

Resultant	32'
Open Resultant	32'
Lieblich Resultant	32'
Open Wood	16'
Open Metal	16'
Bourdon	16'
Gedeckt	16'
Octave Wood	8'
Octave Metal	8'
Stopped Flute	8'
Stillgedeckt	8'
Super Octave	4'
Choral Bass	4'
Flute	4'
Mixture V	
Mixture IV	
Sharp Mixture IV	
Trombone	16'
Fagotto	16'
Trumpet	8'
Clarion	4'
Contra Tuba	16'
Tuba	8'
Tuba Clarion	4'

ST. PETER'S BASILICA

London, ON (533 Clarence Street)

Casavant Opus 1135, (1926)

53 stop, 3 manual organ

GREAT		SWELL		CHOIR	
Double Open Diapason	16'	Lieblich Gedeckt	16'	Double Dulciana	16'
Open Diapason No. 1	8'	Open Diapason No. 1	8'	Open Diapason	8'
Open Diapason No. 2	8'	Open Diapason No. 2	8'	Flûte Harmonique	8'
Doppel Flute	8'	Stopped Diapason	8'	Quintadena	8'
Stopped Diapason	8'	Viola da Gamba	8'	Dulciana	8'
Salicional	8'	Voix Celeste	8'	Viole d'orchestra	8'
Gamba	8'	Aeoline	8'	Wald Flôte	4'
Principal	4'	Octave	4'	Salicet	4'
Harmonic Flute	4'	Flauto Traverso	4'	Nazard	2 2/3'
Fifteenth	2'	Twelfth	2 2/3'	Piccolo	2'
Cornet III		Flautino	2'	Tierce	1 3/5'
Mixture IV		Mixture IV		Octave Nazard	1 1/3'
Posaune	8'	Contra Fagotto	16'	Collective Mixture IV	
Clarion	4'	Horn	8'	Cromorne	8'
Super		Oboe	8'	Cor Anglais	8'
Chimes (Ch)		Vox Humana	8'	Super, Tremulant	
		Clarion	4'	Chimes	
		Super, Tremulant			
		Chimes (Ch)			

PEDAL		Couplers	
Sub Bass	32'	Great to Pedal	8
Open Diapason (wood)	16'	Great to Pedal	4
Open Diapason (metal)	16'	Swell to Pedal	8
Bourdon	16'	Swell to Pedal	4
Lieblich Gedeckt (Sw)	16'	Choir to Pedal	8
Violone	16'	Choir to Pedal	4
Double Dulciana (Ch)	16'	Swell to Great	16
Quint (Ch)	10 2/3'	Swell to Great	8
Violoncello	8'	Swell to Great	4
Flute Major	8'	Choir to Great	16
Bourdon (Sw)	8'	Choir to Great	8
Flute	4'	Choir to Great	4
Bombarde	16'	Swell to Choir	16
Trumpet	8'	Swell to Choir	8
Clarion	4'	Swell to Choir	4

METROPOLITAN UNITED CHURCH
London, ON
Casavant, Opus 84, 1897 / Opus 2083, 1951, 1995
4 claviers manuels et pédalier / 4 manuals and pedal
67 jeux / stops, 81 rangs / ranks

GREAT		SWELL		CHOIR	
Violone	16'	Gedeckt	16'	Contra Salicional	16'
Principal	8'	Open Diapason	8'	Geigen Principal	8'
Harmonic Flute	8'	Stopped Diapason	8'	Lieblich Gedeckt	8'
Rohr Flute	8'	Viola da Gamba	8'	Erzähler	8'
Octave	4'	Voix celeste	8'	Erzähler celeste	8'
Wald Flute	4'	Prestant	4'	Spitz Principal	4'
Nazard	2 2/3'	Flûte harmonique	4'	Gedeckt	4'
Super Octave	2'	Principal	2'	Piccolo	2'
Tierce	1 3/5'	Quint Flute	1 1/3'	Sesquialtera II	
Cornet V		Plein Jeu IV		Cymbal IV	
Fourniture IV		Contra Fagotto	16'	Tuba (Solo)	8'
Scharf IV		Cornopean	8'	Tuba (Solo)	4'
Trumpet	8'	Oboe	8'	Trompete	8'
		Vox Humana	8'	Clarinet (Solo)	8'
		Clarion	4'	Krummhorn	8'
		Tremulant		Tremulant	
		Chimes		Chimes	

SOLO (EXPRESSIF)		PEDAL		Autres caractéristiques /	
Doppleflöte	8'	Contra Violone	32'	Other details:	
Gross Gamba	8'	Contra Bourdon	32'	• Étendue des claviers /	
Gross Celeste	8'	Open Wood	16'	• Manual compass: 61 notes (C-c4)	
Labial Oboe	8'	Open Metal	16'	• Étendue du pédalier /	
Clarinet	8'	Bourdon	16'	• Pedal compass: 32 notes (C-g1)	
Tuba	8'	Violone (GT)	16'	• Accouplements usuels /	
Tuba	4'	Contra Salicional (CH)	16'	• Usual couplers	
Tremulant		Gedeckt (SW)	16'	• Système de combinaison SSL à 64	
		Open Wood	8'	niveaux de mémoire /	
		Open Metal	8'	• 64-level memory SSL combination	
		Stopped Flute	8'	action	
		Gedeckt (SW)	8'	• Zimbelstern	
		Choral Bass	4'		
		Mixture IV			
		Cymbal IV			
		Contra Bombarde	32'		
		Contra Trombone	32'		
		Trombone	16'		
		Contra Fagotto (SW)	16'		
		Tromba	8'		



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