

# THE BULLETIN

Newsletter for the Toronto Centre of the Royal Canadian College of Organists

December 2021

## *Coming Soon: A Look at 2022*

### JANUARY

New Year's Virtual Event – Friday, January 14th / 7:00pm

- Join as we ring in the New Year with a virtual gathering, featuring a look inside the Canadian International Organ Competition!
- Guest Speakers: Aaron Tan (CIOC 2021 First-Prize Winner) and Thomas Leslie (CIOC Executive Director)

Digital Quiz Night – January 28th/ 7:30pm

- The RCCO Toronto's Digital Quiz Night returns in 2022 to excite and challenge organists from across Canada.

### FEBRUARY

Youth Organist Festival 2022 - Date and Time TBD

- Now in its 3rd year, Toronto's Youth Organists Festival celebrates and supports the future of the organist community.

### MARCH

Bach Walk 2022– March 19th / 1:00-4:00pm

- 2022 will mark the return of Toronto's beloved Bach Walk.
- This year's series will take place at Christ Church Deer Park, Yorkminster Park Baptist Church, and Calvin Presbyterian Church.

### APRIL

César Franck's 200th Birthday Celebration - Date and Time TBD

- In celebration of César Franck's 200th Birthday, RCCO Toronto presents a concert dedicated to one of the organ's most influential composers.
- The concert will highlight Franck's large scale organ works, as well as performers from across Canada.

### MAY

Workshop TBD

### JUNE

Annual General Meeting – June 13th

Recital: Sophie-Véronique Cauchefer-Choplin – June 29th / 7:30pm /

Timothy Eaton Memorial Church (Co-sponsored with Organix)

- Famed French organist/improviser, Sophie-Veronique Cauchefer-Choplin is co-titular of the Grand Orgue of Saint Sulpice Paris.





THE HYMN SOCIETY

## SOCHS & RCCO – Toronto Centre HYMN COMPETITION

2021

**Winners & Runners-Up**



RCCO  
Toronto Centre  
Co-Sponsor

### Reflection:

The Hymn Competition was a collaborative effort bringing together the membership of the Southern Ontario Chapter of the Hymn Society (SOCHS) & the Toronto Centre of the Royal Canadian College of Organists (RCCO). Over a period of 6 months (from inception to completion), 41 submissions were collected and categorized into 3 formats: “A” – with organ accompaniment, “B” – with piano or instruments other than organ, and “C” – original text to a familiar tune. 9 adjudicators were chosen from the collective membership to evaluate and to choose a winner and a runner-up. Runners-Up were given an “Honorable Mention” and the Winners were given a cash prize of \$300.00. A total of \$900 in prizes were awarded and both SOCHS & RCCO – Toronto Centre shared equally in the costs. At present, some participants who requested feedback, and who wish to improve in their hymn writing, are working directly with adjudicators. Thank you to all who worked on this project, to those who submitted hymns, to the adjudicators, and to all members for your interest and support!

### Congratulations to the Winners and Runners-Up!

#### Format “A”

##### Winner:

Do Not Fear  
by Robert Hall

##### Runner-Up:

An Ever Present Help In Trouble  
by Charles C. Cooke

#### Format “B”

##### Winner:

Fear Not, For I Am With You  
by David Kai

##### Runner Up:

Hymn to Equality  
by John Greer

#### Format “C”

##### Winner:

Life Is a Road to Parts Unknown  
by Linda Bonney Olin

##### Runner Up:

Do Not Fear!  
by Lydia Pedersen

### Adjudicated by:

#### Tom Bell

Director of Music  
The Cathedral Church of St. James  
Toronto

#### Chris Fischer

Director of Music  
Knox Presbyterian Church  
Guelph

#### Rev. John Ambrose

United Church Minister and  
Past-President of the  
Hymn Society

#### Daniel Bickle

Director of Music  
St. Andrew’s Presbyterian Church  
Toronto

#### Dr. Fred Kimball Graham

Associate Professor Emeritus  
Emmanuel College  
Toronto

#### Sharon Beckstead

Director of Music (Retired)  
Leaside United Church  
Toronto

#### Fr. John-Mark Missio

A priest of the Roman Catholic  
Archdiocese of Toronto  
St. John’s Church

#### Barry Peters

Director of Music  
Richmond Hill United  
Richmond Hill

#### Rev. Dr. Nancy Hardy

Short Term Supply Minister  
Humbercrest United Church  
Toronto

Respectfully submitted by Mark W. Ruhnke, December 2021 - *Happy holidays everyone!*

### *Looking Back: Craig Humber in Recital*



On November 12th, Craig Humber, the Newfoundland-born organist of Vienna's Votivkirche, gave an organ recital at St. Thomas's Anglican Church. The repertoire featured fugal works and chorale settings by Bach, Brahms, and Reger—a tradition in which Mr. Humber has been steeped through his studies in Leipzig, Lübeck, and Vienna.

The programme proceeded chronologically, beginning with the Präludium und Fuge BWV 532 and Schmücke dich BWV 654, followed by a selection from Brahms' op. 122. Surrounding the selections from op. 122, however, were two of a young Brahms' posthumously published organ preludes and fugues: WoO 9 and 10. Mr. Humber's interpretations took great delight in the rhythmic complexities of Brahms' writing. The recital concluded with Reger's imposing Phantasie über den Choral "Hallelujah! Gott Zu loben bleibe meine Seelenfreud." Throughout, the music enjoyed the excellent tonal resources of the instrument at St. Thomas's.

For myself and many, this was the first live organ recital in some time; for others who attended, it was their first organ recital ever. For all, it was an evening of finest artistry.

- Adrian Ross

### *Looking Back: Craig Humber Masterclass*

On Saturday, November 13th, Craig Humber presented a masterclass for three young performers of the Toronto Centre, featuring music by Bach and de Grigny on the Wilhelm organ at Christ Church Deer Park. A recurring issue throughout the class was the issue of registration, searching for a well-balanced sound with a prominent and distinctive pedal line. For Bach's music, the importance of the pedal part can be confirmed by playing historic instruments such as the organs of Silbermann, which always have ample sixteen-foot tone even on very small one- or two-manual instruments; on some eighteenth-century central German instruments the primary manual division is permanently coupled to the pedal, meaning that the pedal will always be slightly weightier than the manual line. Throughout the class Humber worked with the players to find ways of modifying the neo-Baroque character of the Wilhelm organ, coupling in additional eight-foot stops to provide more foundation tone (another key characteristic of the organs of Bach's time) and avoiding overuse of the mixture stops.

In Nathan Jeffery's performance of Bach's Prelude and Fugue in A minor, BWV 543, Humber's comments focused on the shaping of phrases and control of tempo, asking the player to imagine beginning the prelude as if joining into a piece of music already in progress, rather than starting from a complete standstill. Humber also emphasized control over articulation: the piece requires brilliance and firm fingers in the fast thirty-second note articulation but a more deliberate and gentle approach in the pedal solos to allow the reed stops to speak. In Damien Macedo's performance of the second movement from Bach's Trio Sonata No. 4, the focus shifted to the shaping of lower voices: the left hand and pedal are often not shaped as elegantly as the right-hand part, and practicing with the right hand on a silent manual (or playing the left-hand part as a duet with another player) can help the organist to listen to these voices. Adrian Ross's performance of movements from the Kyrie of Nicolas de Grigny's organ Mass shifted the focus to French music; compared to Bach's organ works, this music is less contrapuntal and more dependent on beautiful tone colour and melodic expressiveness, so Humber's comments focused on registration and on the elegant shaping of the melody line. After eighteen months without the opportunity for guest masterclasses, this class was a welcome opportunity for the performers to get feedback on their playing from a visiting musician, and was much enjoyed by all who attended.



 *Happy  
Holidays*  


