



THE ROYAL CANADIAN  
COLLEGE OF ORGANISTS

**Vancouver Centre  
Newsletter**



*Winter Edition  
February 2019*



# Table of Contents

- 2 Centre News
- 3 A Musical Milestone
- 4 A few words about Charles Marie Widor
- 5 Pipe Organ Spotlight
- 9 Upcoming Concerts
- 10 Useful Information
- 11 Footnote

## ★ Centre News By Rachel Alflatt

The **Vancouver Symphony Orchestra’s 100<sup>th</sup> anniversary celebration** took place on January 26. It was an all-day event showcasing various choirs and ensembles, including of course the VSO itself, and the Wurlitzer organ, which is featured in this edition’s Pipe Organ Spotlight. RCCO Vancouver Vice-President Michael Dirk gave a spectacular performance accompanying the hilarious Laurel and Hardy short silent movie “The Second Hundred Years”, to the delight of an audience of about 3000. He preceded this by an informative explanation about the organ, complete with projected photos of some of the pipes and percussion, and demonstrations of the auto horn, door bell, and other unique sounds!

The **Orgelkids** kit had its Vancouver “inauguration” this week, when Michael Dirk used it with his classes at Shaughnessy Elementary School. Thanks to this national RCCO project, to which our centre contributed financially, there are now a few hundred more kids who know how an organ works, and this is only the beginning, as the kit, and the others like it across Canada, will certainly be used many times in the future.

## ★ A Musical Milestone

Local organist Kay Morrison turns 100 years-old on February 11<sup>th</sup>, 2019. While making it to a hundred years old is certainly rare, what sets this centennial apart is that she is primed to cross that threshold *still working as a church organist*.

Many organists do consider working past 65 years of age, but few would imagine themselves working for another 35 years after that point.

Nestled between the busier hubs of lower and upper Lonsdale is St. Edmund's Church, beautifully painted with several large hand-painted icons, and still being enhanced musically by the organist who started working there in the 1950s.

In 1919, she was born in Calcutta, India. She attended a school run by the Sisters of Loreto, and won a scholarship to study at the Royal Academy in London just before the Second World War erupted. In October 1940, the house in London where Kay was staying received a direct hit and she was buried 10 meters deep for more than six hours. Returning to Calcutta (narrowly avoiding a U-Boat attack), she married and had two daughters (who now still sing at St. Edmund's). They went to Canada in 1954, and had to rapidly adjust to life without servants.

She was a founding member of the Vancouver Cantata Singers, and spent decades as an active performer in Vancouver. Widowed in 1992 (then in her 70s), she continued her musical ministry, and received an apostolic blessing from Pope Benedict XVI in 2009 in recognition for her service to the church.

Now, ten years later, she is fully blind (and plays from memory), and while she doesn't work every Sunday, she is only days away from being one of the few organists in the world still playing while over a hundred years of age!

Written by Michael Molnar (who hopes to retire at the age of 35)

## ★ A few words about Charles Marie Widor

By Darryl Nixon

I think it is important to put Charles Marie Widor in historical perspective. He was born in 1844, about 50 years after the profound disruption of the French revolution. Mid 19th century, the arts were recovering in Paris but music in general and organ music in particular had lost connection to the noble heritage of the Couperins, De Grigny etc. Historic patterns of patronage had disappeared and light opera was the music most valued by the populace, anything more serious considered elitist. Except for the notable exception of A.P.F. Boëly (who was later fired from his church position for being so serious), this was also the music that musicians brought into the churches, often playing opera movements on the organ with little pedal use and a transposed piano technique. Another crowd pleasing enterprise was storm simulations with “stops” and techniques left over from the previous era.

Fortunate for us and the young Widor was the groundwork laid by more serious musicians like César Franck, Berlioz, Camille Saint Sæens and the organ building genius of Aristide Cavallé-Coll.

Berlioz was able to break away from the petty norms of early 19th century French music and championed the towering genius of Beethoven. Cavallé-Coll conceived and build organs that could support the aspirations of the romantic esthetic and gesture. All this was inherited by Widor as he grew in music awareness.

Cavallé-Coll recognized the talent in the young Widor and connected him to Jacques-Nicolas Lemmens and François-Joseph Fétis in Brussels. Here he learned his core compositional techniques and an organ technique not current in Paris. Lemmens claimed to teach an organ technique that was based on J.S. Bach’s technique by way of a student lineage that went Bach-Kittle-Rinck-Hesse-Lemmens. This teaching was inherited by Widor and passed on to his students. Lemmens' *École* can still be studied for these techniques as well as Dupré’s *Méthode d’Orgue*.

Organ composition was just one part of Widor’s output. He also composed for orchestra, voices and most instrumental combinations.

The ground work prepared by the important major organ works of César Franck, most notably his *Grande Pièce Symphonique*, laid the foundation for a school of organ composition and playing that Widor sustained over a long career of composing and teaching and passed on to his many students, including Louis Vierne, Charles Tournemire and Marcel Dupré. He died in 1937.

## ★ Pipe Organ Spotlight

The feature for this newsletter is the organ at the **Orpheum Theatre – Wurlitzer Style 240**, which we will be able to visit, hear and play on February 23rd.

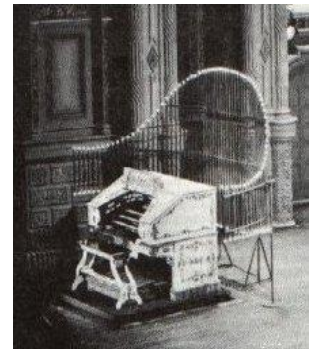


The organ at the Orpheum Theatre. Photographer: Michael Thoeny;  
Licence: <https://creativecommons.org/licenses/by-sa/3.0/deed.en>

The Orpheum Theatre first opened on November 8<sup>th</sup>, 1927. Its Wurlitzer is Canada's last theatre organ still performing in its original home. The venue was called the “New Orpheum” because there was a smaller building along Granville street before the concert hall in its current form was built. The Orpheum Wurlitzer is opus #1746, and a style 240.

It cost \$40,000 in November 1927, which at the time was a far more significant sum than nowadays. The console has 103 stop tabs (3 manuals, 13 ranks, 6 tuned percussion, 12 traps, and a curved console), and the blower is 7-1/2 HP rated at 2400 CFM.

Most of the stops are still functioning, and it has earned the rare award of Heritage Level 1 from the American Theatre Organ Society.



## Organ Specifications

3 Manuals - 13 Ranks - 6 Tuned Percussions - 12 Traps - Curved Console

Trumpet (Solo)	8'	61 pipes
Harmonic Tuba (Solo)	16'	85 pipes
Diaphonic Diapason (Acc)	16'	85 pipes
Horn Diapason (Acc)	8'	61 pipes
Tibia Clausa (Solo)	8'	85 pipes
Clarinet (Acc)	8'	61 pipes
Kinura (Solo)	8'	61 pipes
Orchestral Oboe (Solo)	8'	61 pipes
Viol d'Orchestre (Acc)	8'	85 pipes
Viol Celeste (Acc)	8'	73 pipes
Salicional (Acc)	8'	73 pipes
Concert Flute (Acc)	16'	97 pipes
Vox Humana (Acc)	8'	61 pipes
Marimba (Solo)		49 notes
Cathedral Chimes (Solo)		25 notes
Xylophone (Solo)		37 notes
Glockenspiel (Solo)		37 notes
Sleigh Bells (Solo not functioning)		25 notes
Chrysoglott (Acc)		49 notes

### (Left Chamber - Acc)



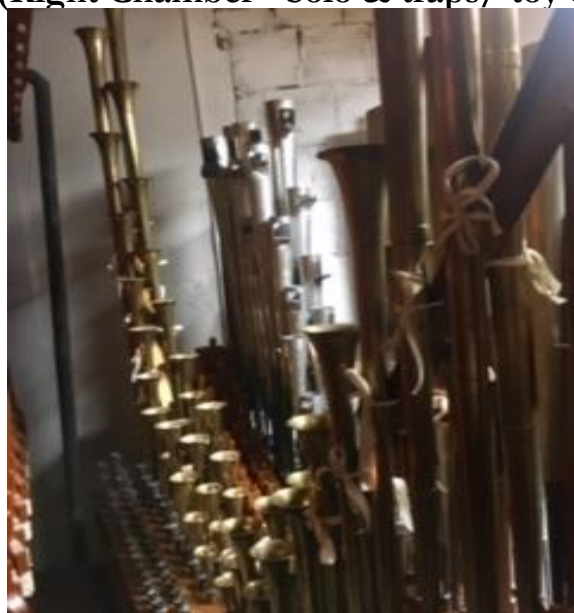
## Stop Rail List

<b>Great</b>		<b>Accompaniment</b>	
Tuba Profunda	16'	Contra Viol (TC)	16'
Diaphone	16'	Bourdon	16'
Contra Viol (TC)	16'	Harmonic Tuba	8'
Bourdon	16'	Diaphonic Diapason	8'
Trumpet	8'	Horn Diapason	8'
Harmonic Tuba	8'	Tibia Clausa	8'
Diaphonic Diapason	8'	Clarinet	8'
Horn Diapason	8'	Kinura	8'
Tibia Clausa	8'	Orchestral Oboe	8'
Clarinet	8'	Viol d'Orchestre	8'
Kinura	8'	Viol Celeste	8'
Orchestral Oboe	8'	Salicional	8'
Viol d'Orchestre	8'	Flute	8'
Viol Celeste	8'	Vox Humana	8'
Salicional	8'	Piccolo	4'
Flute	8'	Viol	4'
Vox Humana	8'	Octave Celeste	4'
Harmonic Clarion	4'	Salicet	4'
Octave	4'	Flute	4'
Piccolo	4'	Vox Humana	4'
Viol	4'	Twelfth	2 2/3'
Octave Celeste	4'	Piccolo	2'
Salicet	4'		
Flute	4'	Marimba	
Twelfth	2 2/3'	Harp	
Fifteenth	2'	Chrysoglott	
Piccolo	2'	Snare Drum	
Tierce	1 3/5'	Tambourine	
		Castanets	
Marimba (re-it)		Chinese Block (not functioning)	
Harp		Solo to Accompaniment	
Cathedral Chimes			
Sleigh Bells		<b>Accomp Second Touch</b>	
Xylophone		Harmonic Tuba	8'
Glockenspiel		Tibia Clausa	8'
Bells (re-it)		Clarinet	8'
Chrysoglott		Cathedral Chimes	
Solo to Great		Xylophone	
		Sleigh Bells (not functioning)	
<b>Great Second Touch</b>		Triangle	
Tuba Profunda	16'	Solo to Accompaniment	
Tibia Clausa	8'		
Clarinet	8'		
Solo to Great			
		10 Adjustable Combination Pistons	
10 Adjustable Combination Pistons			

<b>Solo</b>		<b>Pedal</b>	
Tuba Profunda	16'	Tuba Profunda	16'
Trumpet	8'	Diaphone	16'
Harmonic Tuba	8'	Bourdon	16'
Diaphonic Diapason	8'	Harmonic Tuba	8'
Tibia Clausa	8'	Diaphonic Diapason	8'
Clarinet	8'	Tibia Clausa	8'
Kinura	8'	Clarinet	8'
Orchestral Oboe	8'	Cello	8'
Harmonic Clarion	4'	Flute	8'
Piccolo	4'	Octave	4'
Cathedral Chimes		Bass Drum	
Xylophone		Kettle Drum	
Glockenspiel		Crash Cymbal	
Bells		Cymbal	
		Great to Pedal	
5 Adjustable Combination Pistons		3 Combination Toe Pistons	

<b>Tremulants (5)</b>	<b>General</b>	<b>Push Buttons</b>
Main	Two Expression Pedals	Surf
Solo	One Balanced Crescendo Pedal	Auto Horn
Vox Humana	One Double Touch Sforzando Pedal - Piano Pedal	Telephone
Tuba	- 1st Touch, Full Stops (wind)	Door Bell
Tibia Clausa	- 2nd Touch, Everything	
	One Double Touch Sforzando Pedal - Piano Pedal	
	- 1st Touch, Snare Drum	
	- 2nd Touch, Bass Drum and Cymbal	

**(Right Chamber - Solo & traps/'toy counter')**





## ★ Upcoming Concerts

**Friday, February 8, 7:30pm, St. James Anglican Church**

**Earth, Wind, Fire and Life: Organist Jenny Vincent and Bob McDonald, host of Quirks and Quarks**

Transcriptions for organ, video visuals, and stimulating narration.

Tickets [earthwindfire.eventbrite.ca](http://earthwindfire.eventbrite.ca) \$30 general, \$25 for students. \$2.84 service fee.

**Saturday, February 9, 2:00pm, St. Mark's Evangelical Lutheran Church**

**Organist Angelique Po and oboist Fleur Sweetman**

Works by Bach, Handel, Buxtehude, Böhm, Krebs, Andriessen, Richter and Saint-Saëns  
By donation.

**Saturday, February 23, 11:00am-3:00pm, The Orpheum**

A chance to visit the Wurlitzer organ and hear it played.

\$10 entry fee. Anyone wanting to play the organ must contact Michael Dirk at <[mjdirk@hotmail.com](mailto:mjdirk@hotmail.com)> right away. Extra fees apply.

**Saturday, February 23, 7:30pm, Queens Avenue United Church**

**Organic Voices: Laudate Singers with organist Edward Norman**

Solo organ works by Stamm and Kiefer. Marco Del Rio (Fire and Snow), Britten's Te Deum in C and Jubilate Dei, and Gabriel Jackson's Missa Sanctae Margaretae.

Tickets \$25 adult, \$20 student/senior, \$10 children K-7

**Saturday, March 2, 8:00pm, West Vancouver United Church**

**Organic Voices: Laudate Singers with organist Edward Norman**

Solo organ works by Peeters and Kiefer. Marco Del Rio (Fire and Snow), Britten's Te Deum in C and Jubilate Dei, and Gabriel Jackson's Missa Sanctae Margaretae.

Tickets \$30 adult, \$25 senior, \$10 student with valid ID, free for children 12 and under

**Friday, March 29, 8:00pm, Holy Rosary Cathedral**

**Organist Edward Norman and oboist Roger Cole**

Works by Handel, Bach, Marcello, Rheinberger, Franck, Britten and Sokola.

Tickets \$20 adult, \$15 student/senior

**Saturday, May 11, 2:00pm, St. Mark's Evangelical Lutheran Church**

**Organist Christina Hutten**

By donation.

**Friday, May 24, 8:00pm, Holy Rosary Cathedral**

**Cathedral organist Denis Bédard in concert.**

A musical voyage from Europe with works by Italian and German composers, to this

continent with works by American composers and Denis Bédard.  
Tickets \$20 adult, \$15 student/senior

**Saturday, June 8, 7:00pm, St. Mary's Kerrisdale**  
**RCCO Members and Members' Students Recital**  
Free admission, donations accepted.

## Useful Information

### Vancouver Centre Teachers List:

**Rachel ALFLATT** (Queens Avenue United Church, New Westminster)  
Phone number: 604 322 5995  
Email: [cheldar@cheldar.com](mailto:cheldar@cheldar.com)

**Frank EZINGA** (Canadian Reformed Church, Langley)  
Phone number: 604 807 5246  
Email: [frank.ezinga@langleycanrc.org](mailto:frank.ezinga@langleycanrc.org)

### Vancouver Centre Executive 2018-2019

President	Michael Molnar
Vice-president	Michael Dirk
Secretary	Angelique Po
Treasurer	Tamar Genossar
Education Officer	Michael Dirk
Centre Membership Coordinator	Susan Ohannesian
Member	Marianne Huestis
Member	Sam Balden
Member	Rachel Alflatt

★ Footnote  
By Edward Norman

