

Canadian College of Organists

President—Frederick C. Silvester, F.C.C.O.

Annual Convention—Toronto, Ont.

August 27th and 28th, 1947



Wednesday, August 27th

- 9.00 a.m.—Registration, Habitant Room, Old Mill,
Kingsway, Toronto
(For any not previously registered by mail)
- 10.00 a.m. — General Meeting, Habitant Room, Old Mill
- 1.00 p.m. — Luncheon—Old Mill
Speaker—John J. Weatherseed, F.R.C.O.
- 3.00 p.m.—Lecture and Practical Demonstration of
Choir Training—Muriel Gidley
St. Martin's-in-the-Field, Cor. Keele Street and
Glenlake Avenue
- 5.00 p.m.—Service—St. James' Cathedral, King & Church
Choir of St. James under the direction of W.
Wells Hewitt, A.R.C.O.
- 8.15 p.m. —Recital—St. Paul's Church, Bloor St. E.
Dr. Charles Peaker, F.R.C.O.
- 9.45 p.m. —Reception—Women's Art Association,
23 Prince Arthur Avenue

Thursday, August 28th

- 10.30 a.m.—Lecture by Dr. Healey Willan, F.R.C.O.
(1) Organ Touch
(2) The Vocal Treatment of Words
Park Road Baptist Church, Park Road and
Asquith Avenue — one block east and one
block north of Bloor and Yonge Streets
- 3.00 p.m.—Recital—Metropolitan United Church
Quentin Maclean
- 6.30 p.m.—Dinner and Presentation of Diplomas
Royal Canadian Yacht Club, Centre Island
(R.C.Y.C. Ferry leaves Pier No. 9 at 4.45, 5.15, 5.45 and 6.15)
Speaker—John Ness

WEDNESDAY, AUGUST 27th

3 p.m.

ST. MARTIN'S-IN-THE-FIELD

LECTURE and PRACTICAL DEMONSTRATION
of CHOIR TRAINING

by

MURIEL GIDLEY



5 p.m.

SERVICE

ST. JAMES' CATHEDRAL

CHOIR UNDER THE DIRECTION OF
W. WELLS HEWITT, A.R.C.O.

WEDNESDAY, AUGUST 27th

ST. PAUL'S CHURCH at 8.15 p.m.

Organ Recital—Dr. Charles Peaker, F.R.C.O.

First Sonata - *Paul Hindemith* (1895-)

I Moderately fast—Lively

II Very slow - *Phantasie* (freely)—with quiet motion

This significant modern work is not particularly difficult for either the player or the listener. In form it is strictly classical, and even those who dislike its occasional asperities must recognize the strength of the themes, and the impressive unity in the design.

La Verbe (I am the Word of Life)

Olivier Messiaen (1908-)

Strident harmonies and strange rhythmic patterns on the full organ are succeeded by a beautiful solo voice accompanied by constantly shifting harmonies, whose key-centre (if it has one) is nearer C major than anything else. This is the fourth of nine Meditations on the birth of Our Lord.

Dolcezza - - *Percy Whitlock* (1903-1946)

This engaging little piece is among the last written by one whose untimely death last year has doubtless deprived us of many more fine works. It is the third of "Three Reflections".

Toccata, Adagio and Fugue

Johann Sebastian Bach (1685-1750)

In my treatment of the Toccata, I have tried to observe the concert-like alternation of the two main themes. The quiet ending of the Fugue (without the pedals) seems to be only logical.

Diferencias (Variations) on a Cow-Boy Song

Antonio De Cabezón (1510-1566)

Philip the Second, King of Spain, ruled when that country was at the height of its glory. Cervantes fought as a common soldier under his banner, and Titian painted his portrait. De Cabezón was his organist and the splendid harmonies we hear in this piece seem to suggest the grandeur of Philip's court.

Meditation before a Stained Window

Thomas J. Crawford (1877-)

This little nocturne has caught the last rays of the setting sun. It was written in 1944.

Naiades - - - *Louis Vierne* (1870-1937)

It is a sunny afternoon in the park. The fountains are playing, and a quiet melody is heard in the distance.

Introduction, Passacaglia and Fugue in E flat minor

Healey Willan (1880-)

This great work was written when Dr. Willan was organist of St. Paul's, and was expressly designed for this organ. Here are Dr. Willan's own notes :—

The introduction is in the style of a Fantasia. The five opening chords are heard in various forms during the course of this section, and a short passage of a martial character, nobilmente, affords an agreeable contrast to the rest of the introduction. The theme of the Passacaglia is foreshadowed towards the end, and the opening chords are again heard leading into the Passacaglia itself. This is written on a bass of eight bars.

The first eight variations are of a sombre character, the ninth and tenth of a scherzo type, while from the eleventh to the seventeenth the tone is gradually built up to a climax. The eighteenth is in the style of a Choral and the theme heard in sections is in canon between the upper part and the pedals. The fugue, which is in the form of a continuous stretto, is written upon a theme of four bars derived from the theme of the Passacaglia. Subsequently the theme is heard two bars apart, and an episode formed from the latter part of the subject follows. Later the theme is heard a bar apart, and again half a bar apart accompanied by a sixteenth-note movement in double counterpoint. After the final entry of the subject there is a dominant pedal of twenty-six bars over which a free stretto is heard in the upper parts. This leads to the conclusion—the theme of the Passacaglia—in octaves on the pedal imitated a sixth above on the manuals, a short Coda on the first two notes of the theme bringing the work to an end.

THURSDAY, AUGUST 28th

10.30 a.m.

PARK ROAD BAPTIST CHURCH

LECTURE

(1) Organ Touch

(2) The Vocal Treatment of Words

by

DR. HEALEY WILLAN, F.R.C.O.



3 p.m.

METROPOLITAN UNITED CHURCH

ORGAN RECITAL

by

QUENTIN MACLEAN

1. Prelude and Fugue on "B.A.C.H." *Franz Liszt*

2. The Walk to the Paradise Garden

Delius, arr. Q. Maclean

3. Scherzo for the Flutes

- *T. J. Crawford*

4. Andante from String Quartet

Debussy, arr. Guilmant

5. Concerto for Organ

William Felton, arr. Power-Biggs

Allegro, Andante, Allegro

INTERMISSION

6. Sonata No. 1, in A

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Felix Borowski

Allegro, Andante, Allegro

7. Seven Casual Brevities for Organ

Rowland Leach

(1) The Desert

(2) Chollas Dance for You

(3) Yucca (The Candle of our Lord)

(4) Opuntia (Prickly Pear)

(5) Joshua Tree (The Praying Joshua)

(6) Cereus (The Queen of the Night)

(7) Saguaro (Giant Cactus)

8. Pastorale

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Cesar Franck

9. March—"Crown Imperial"

William Walton, arr. Murrill