

ORGAN alternatives

The triannual Internet publication of Organ Alternatives

Le style, c'est l'homme...



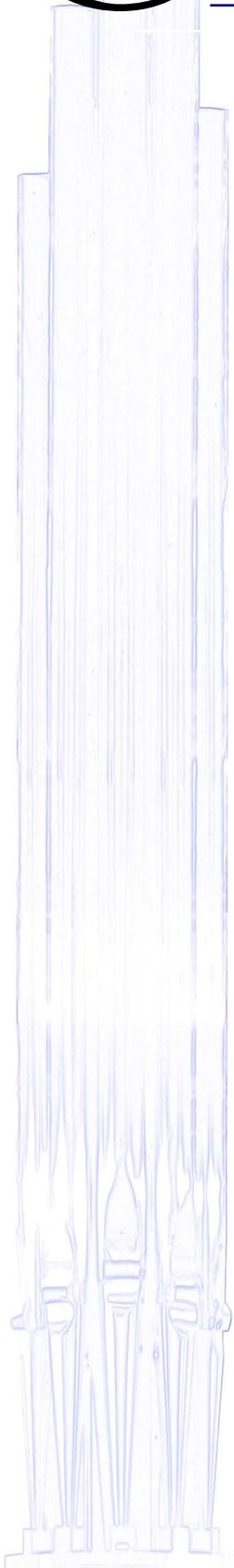
Lebanese-born Parisian organist Naji Hakim is one of the world's foremost figures in the field of improvisation, and according to some, the heir to the grand legacy of César Franck, Marcel Dupré and his predecessor at La Trinité, Olivier Messiaen. After his recent performance at the RCCO Convention in Toronto, he and Christopher Dawes met up in the 2nd floor mezzanine of Toronto's Delta Chelsea Hotel for a conversation about the organ, teaching, improvisation and faith 2

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Le style, c'est l'homme...

COVER: An Interview with Naji Hakim

Naji Hakim is regarded by some as the 'lost heir' to the French legacy of symphonic improvisation at the organ. A deeply religious man, an artist of true philosophical motivation, and a composer of great imagination and skill, he is a fitting successor to Olivier Messiaen at l'Église de la Trinité in Paris.

M. Hakim was born in Beirut in 1955, and studied with Jean Langlais and at the Conservatoire National Supérieur de Musique de Paris, where he obtained first prizes in harmony, counterpoint, fugue, organ, improvisation, analysis and orchestration.

Presently, M. Hakim serves as Professor of Musical Analysis at the Conservatoire National de Boulogne-Billancourt, and Visiting Professor at the Royal Academy of Music in London.

On the morning after his performance in the 2001 Convention of the Royal Canadian College of Organists, I sat with him in the 2nd floor lobby of Toronto's Delta Chelsea Hotel. In the following discussion, we refer to a virtuosic and humorous improvisation on the national anthems of France and Canada (the themes presented to M. Hakim by the convention organisers), and a restful, almost salon-like, improvisation on "Adoro te devote" (the theme selected by the performer).

CD: Monsieur Hakim, many aspects of your performance last evening interest me, but above all I wished to ask you about your choice of encore selection. Would I be right in guessing that returning to a sacred melody for your encore choice was about more than choosing a theme you could vary quietly?

NH: I cannot hide my very deep Christian faith. I think that everything in my life goes to this final point, which is my love of Christ. This does not mean that I am not interested in secular things - on the contrary: I personally don't want to trace a distinction between sacred and secular music. There should not be a difference, because all that is surrounding us has a strong spiritual factor, and my philosophy of life is certainly close to that of the philosopher Le Chardin, in whose book *Hymn de l'Univers* he speaks about the great spiritual dimen-

sion to matter. All this is very important to me - all singing, dancing has a very real holy aspect for me.

CD: And matter, which is sometimes thought to be profane and anything but holy, is in fact holy by virtue of being part of God's creation, and perhaps his revelation to us?

NH: Exactly. The worldly being not divine is an incomplete understanding: of course Christ came 2000 years ago, and he will come again at the end of time, but as St. Bernard said, there is a third 'coming of Christ' — not given to everybody, perhaps — but to those who have the grace to realise that he is coming. And there we go closer to Le Chardin's view too, that God is present also in the matter — that means that we could give a spiritual dimension to it, because it is part of the creation of the world, and we can work in it with love: we can distort it and shape it. We are continuing the incarnation of God when we create - we have a very divine role to play.

CD: I'm going to follow on a famous interview that Glenn Gould did with Leopold Stokowski in New York in the 1950s, in that I want you to answer three questions as though you were talking to an alien creature from another planet for whom there is no experience of God, and no experience of music. You have been chosen by this creature to explain two things: Firstly, why do humans make music?

NH: I would have to think very deeply about your question.

Think of a child who is singing or dancing: I guess it is a natural need. In my case too, it is as drinking, eating. This morning when I was having breakfast I was conscious of the need to go back to my piano, to take the pencil and paper and write. It is almost like a biological need.

CD: Is that need universal to all people?

NH: Perhaps if we go into it more deeply, perhaps it is a need of communication. If I take again the example of the child: when a child sings, he is

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communicating with himself, listening. He is amused by the sounds he is making as he sings. And maybe sometime he noticed that other people are amused by his efforts too.

CD: In making music we communicate both with ourselves and with others?

NH: Yes, although as we grow to adulthood communicating with others becomes more and more important.

CD: Do we as musicians discover ourselves in our music? Is it possible that through making music, and especially through composing and improvising, we can learn about us?

NH: There is a French philosopher who said “le style, c’est l’homme”. It’s true that music expresses the personality of a person. When you listen to music of the 2nd Viennese school it is evident that the personalities were tormented, as indeed was the whole historic period. Is the composer facing his own music as well as realising that he is being portrayed? Certainly, as far as I’m concerned, my music is giving to me, as well as to the world, an image of my spiritual convictions, my love of mankind, my love of folklore and its values, Gregorian chant, classical forms, harmony in its most noble sense meaning notes seeking resolution. And I learn from my convictions, because I feel in some way differently about them as time passes.

CD: Back now to our friend the alien creature. Explain to him why men play the organ; why did this unique instrument develop so early in our civilisation’s history, and why does it continue today?

NH: Well, early in the history of music the organ was invented — as a toy. And its first function was in the “lupanar” (a very profane and bad place). It did not have a very distinguished function compared to that of, for example, the stringed instruments. Little by little, it established a place in the church, just to hold fifths to accompany organum. And little by little, the instrument became used to improvise and to support vocal music.

CD: Did the organ become ‘holy’ in the bosom of the Church?

NH: Of course it took on a ‘holy’ function, and under the influence of the Church, it developed into what we know today. We had to wait until the 20th century to see the organ become common in concert halls and theatres, although we know of organs even in the 18th century that had drums and cymbals, and repertoire that sounded like circus music!

CD: Would it be fair to say that God presided over the organ’s development, at least to a greater extent than any other instrument.

NH: I think that God loves us, and we are using our own minds to invent, design, and evolve things like organs — he gives us minds to choose. I don’t believe in a God that is like a magician, managing such things. He created men, and he created his Church, but they did with music whatever they wanted — and are still doing it.

CD: From the alien creature once more, who, let’s say, attended your recital last night, and saw that you can play music written by someone else, you can compose — write down music and then play it — and you can also improvise it either on your choice of theme, or someone else’s choice of theme. Why, he might ask you, do you do all three — how are these three ways of making music different?

NH: For me, the three are the same. When I play Grigny, I have to personally consider that I am borrowing Grigny’s expression to make it mine. When I am playing my own music, I am also playing the music of somebody else. “What!” you say, “You must be kidding!” No, because I am not the same man as I was when I composed it; I am older. There are many composers who revise their works from year to year. It’s not like this for me — I never revise works, maybe

because I have a strong conviction when I write it. I am again borrowing from another person, and making it mine again. When I am improvising, this is maybe the most authentic expression of the real time and person I am. It may not have the same level of refinement as a piece that I write down, but it is really me.

CD: For that reason, do you feel that people should learn to improvise — to gain a truer expression of themselves — rather than for the musical skill and discipline?

NH: Certainly. I also think that the musician should have a playful attitude to the instrument, consider it really as a toy. Now, this was the case in the past — people used instruments to make beautiful sounds before music was ever written down. Unfortunately, once we started to notate music, we began to be conditioned by the score — it became for most people the requirement to make music. It is in the logic of almost all teachers — you have to learn to read music before making music. But if you consider a child — he begins to speak, and even to sing long before he knows the grammar, or how to read. So there is a difference in ‘learning logic’ between our speech and our musical art. Many parents and teachers forbid their children to play on their instruments before they learn ‘the notes’. I remember my mother

telling me not to play anything else until I had learned my lessons. It is a very important thing for children to have fun with their music — to use the piano for percussion, to make up harmonies that are not consistent.

CD: We’re taught to doubt our own ability to make our own music because we learn only to play the music of others.

NH: Right. We are taught only to render that which has been made of somebody else. There are many examples of baroque composers who wrote music specifically for other organists who couldn’t improvise, and even before that time, published music saved organists and other musicians from having to make up their own music. At the same time, it became impossible to time the music to what was needed in the service: if you play a piece you have to cut it. Of course it would have been better to improvise. That is now what I do

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in my church: I improvise everything. When I play concerts I play pieces — and sometimes I improvise.

CD: In the liturgical setting, is improvisation the route to the 'perfect piece'?

NH: Yes. All pre-composed music is what we call *un pièce apporté*: it is brought from somewhere else to here. When you take music from another century to use in today's service, you make something that is just 'okay'. This is my opinion. I respect, I'm sure, that you can make splendid services using some Bach, some Franck, some Messiaen, and so on but another possibility is to create today's music through improvisation, so long as the organist has learned the art, and has the gift for this.

CD: You touch now upon the discipline of improvisation — the years of study, the 'gift' as you put it — these form a significant obstacle for many in North America, where there is little tradition of improvisation. Your book, *The Improvisation Companion*, is published in English, at least partly for use in North America: do you feel in it you are in some sense selling improvisation, not just teaching it?

NH: The book is addressed to people who are interested in improvisation, who want to practise it, or at least know "what is being done in the kitchen". The aim of the book is to help a musician to find a comfortable approach to improvisation: not exactly what is being done, but what we think to do. One of my greatest

joys when I teach is to be able to find how my student thinks ... if he thinks about a melody, or if he doesn't; if he thinks about the harmonic attractions, or if he doesn't. In fact I love very much my teaching job, for my students are my teachers — I learn very much from them. Selling improvisation? I don't understand the expression — although sometimes students come to me not knowing how to approach this artistic discipline. As you know, 'artistic discipline' is not like mathematics — it is more like holding sand in your hand.

CD: I'm intrigued by your reference to your students as your teachers.

NH: Of course they teach me how to teach — but they also inspire me with their ideas, musical and otherwise, because we talk about music. I give them ideas sometimes too, especially when they are trying to do something and can't.

CD: What is the best thing you have ever learned from a student?

NH: (pause) That ... I have always to love them more. When I have a new student — he knows, maybe, my reputation, and he comes to ask for lessons — there is a period of natural doubt on his part. He is trying to decide if he has confidence in me as a teacher. Once he gets that confidence, three-quarters of the work is done. Sometimes it is very fast, other times not. But all the rest is easy, once you have confidence in your teacher. When I was studying with Langlais I had total confidence in him. I remember the first lesson I had with Langlais; I was twenty years old. He was in his seventies. I did

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COVER: An Interview with Naji Hakim (continued)

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exactly what he told me in the first lesson — he had great confidence in me, and told me so. I have since then always sought this degree of trust in my students. Many faiths speak of the need for *conseil spirituel*, a spiritual advisor. I think on some level every teacher must occupy this role, and often for students who don't know they need it.

CD: In teaching organists liturgical improvisation, you are surely teaching not just a discipline, but also a philosophy. Is there a challenge when you encounter a student without faith?

NH: I always have the desire to give him faith, although of course it is not me who can give him faith — this is a grace from God. But faith for me is not the main problem this student faces: the most important thing for anyone to feel is that they are loved. Speaking, though, of philosophy — I do seek to inspire in the performer my own philosophical approach. The main attitude to have when getting to make art is an attitude of consideration. The first thing the sculptor does is to look at and touch the stone or the wood. When the musician is working, he has to consider the note; the chord, what is before or after — is it attracted to this, or this? So this act of consideration placates an attitude of humility, patience. When students are experimenting with reharmonisation at the keyboard, they try a chord, then another, then another, and on and on — but by the end they often have not truly considered each chord and its harmonic attractions.

CD: The sculptor — like the painter, the filmmaker, the composer, is free to consider, and to work and rework, to try things out,

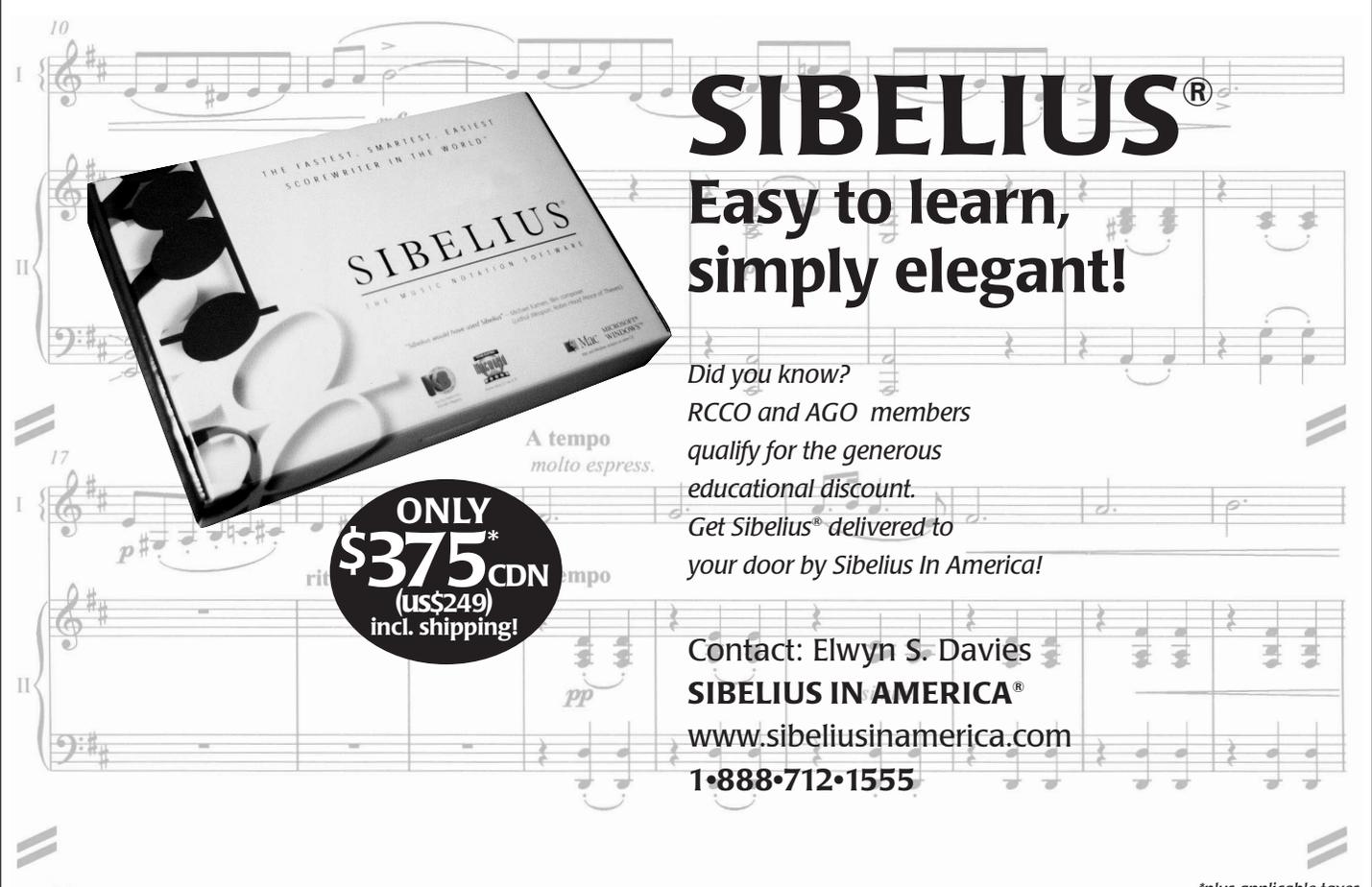
make mistakes and find other solutions when one is unsatisfactory. The improviser lives in the moment, and so cannot.

NH: He has to consider, though — before he starts he must think about what he is about to do. He must play at a speed slower than he thinks — this is very hard. He must, as another form of humility, accept his mistake; consider the mistake, and ... find an excuse to make it right!

CD: Some principles know no national boundaries! As Gerre Hancock says, "You're never more than a semitone away from salvation!" Now, if I may return for one last time to the alien creature that began to interrogate you today... suppose it asks, "How did you become the artist that you are?" Do you have any advice to offer to the many students and others who will read this text who are searching for this road?

NH: I was lucky enough to hear an inner voice of mine from when I was very young, and all must hear this inner voice to become their true artistic self. I knew that I would become a musician — others may not have this grace given to them — it is a hard question — perhaps the alien creature should ask this question to God?

• *Christopher Dawes is Founder and Director of Organ Alternatives and Director of Music at St. James' Cathedral in Toronto, where he has been heard practicing the art of improvisation. For more information on M. Hakim, his career and many compositions, we refer you to his website: «www.najihakim.com»*



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Simon Preston, Artistic Director

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Jury

Anthony Camden United Kingdom/China
Tong-Soon Kwak Korea
Naomi Matsui Japan
Lionel Rogg Switzerland
Christa Rumsey Australia

European Selection Round

April 20 – 27, 2002

London, England

Jury

Anders Bondeman Sweden
Jean Boyer France
Monika Henking Switzerland
Peter Planavsky Austria
Anders Riber Denmark
Thomas Trotter United Kingdom
Wolfgang Zerer Germany

North American Selection Round May 4 – 11, 2002

Morrow (Atlanta), Georgia, U.S.A.

Jury

Diane Meredith Belcher U.S.A.
James David Christie U.S.A.
John Grew Canada
James Higdon U.S.A.
Patricia Snyder Canada

Finals

August 7 – 17, 2002

Calgary, Alberta, Canada

Jury

John Allison South Africa
William Bolcom U.S.A.
Richard Bradshaw United Kingdom
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Pipings... on the record

Organists Jan Overduin and Barrie Cabena present

The Organ Works of Barrie Cabena

(SoCan SMCD2K)

Sonata XIV - Sonata Giojoso, op. 84; Variations on an original theme for organ duet, op. 35; Overduin's Ostinatos (From Cabena's Homage III, op. 119); Variants - In Memoriam John Cook, op. 138; Sonata in 5 Movements (Sonata IX), op. 51
Total playing time: 51'30"

by Jonathan Orwig

First off, I must confess a general bias against tracker action instruments, and especially those with limited tonal resources. I suppose this comes from the glut of over-large instruments we have in the United States, and my desire for a pipe organ to at least approach a large part of the literature in a fairly authentic manner. Having said this, I approached this recording with some mixed feelings. I am always glad to be exposed to unfamiliar organ music, and this disc is made up entirely of works by the Canadian composer Barrie Cabena. I wondered, however, if the instrument chosen for this recording – a two-manual, 18-rank Casavant located in Keefer Chapel at Wilfrid Laurier University, Waterloo, ON – and its limited tonal resources could keep my attention.

My first impression was of a cleanly recorded music in an intimate space, elegantly performed. Although this is a re-master of an earlier 1987 analogue recording, noise levels were quite acceptable and the frequency response was very good. Jan Overduin plays most of the selections; the composer himself joins in a duet, and also performs one of the solo pieces. Much to my surprise, the performers elicited quite a variety of registrational contrast, and it was near the end of the disc before I began to want some further variety of sound. Cabena's tongue-in-cheek compositional style immediately struck me as a happy neo-baroque cross between Flor Peeters and Hugo Distler – two of my favorite composers. Of the four works on this disc, the *Sonata Giojoso* and the *Variations on an Original Theme for Organ Duet* were my favorites, although all of the music was pleasant to listen to and obviously well-crafted.

My recommendation is to get yourself a copy of this disc if this type of repertoire and instrument are something you enjoy. I've truly enjoyed listening to it over the last few months in preparation for this review. The music is well written, the performers have an obvious affinity for it and the little Casavant has a surprising amount of variety for a small instrument. If I had a rating system, I would give this disc four out of five diapasons.

• Jonathan Orwig has served churches as minister of music or organist for over 20 years, 11 of those as a professional musician. He is a published composer, recording engineer and has a fascination for lesser-known repertoire (especially for the organ). Mr. Orwig is currently serving as Minister of Music for First Baptist Church of Riverside, California, where he has been on staff since 1998.

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Radio Ville-Marie 91.3 Montréal, Sundays, 4 pm and Mondays 5 am.
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WCNY-FM 91.3 Syracuse & WJNY-FM 90.9 Watertown, Sundays, 8-9 pm
- *Pipe Dreams*, hosted by Michael Barone (produced by Minnesota Public Radio)
WNED-FM 94.5 & WNJA-FM 89.7 Buffalo, Sundays, 10-11:30 pm
WXXI-FM 91.5 Rochester, varying times and days at present.
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CISM-FM 89.3 Montréal, Mondays, 2 - 4 pm.
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Summer Organ Academies in Canada



Revisited

In the last issue of *Organ Alternatives*, our cover feature was based on a general discussion with representatives from three organ performance academies that were held in Canada this past summer. In the interest of continuing our coverage of these important elements in the national organ scene, we contacted one participant from each of the three academies and asked them to put pen to paper with their impressions. Our review of the summer of 2001 begins in Montréal, Québec:

The McGill Summer Organ Academy

During the last two weeks of July, nearly one hundred organists descended on the island of Montréal for the 2001 McGill Summer Organ Academy. This bi-annual programme, organized by Professor John Grew of McGill University, has rapidly risen in prominence to become a highly respected international summer school, and a source of some pride for its organisers, and indeed the Canadian organ community. This year's participants were primarily university students, professors, concert artists and church organists from all over Canada and the United States, although a significant number came from as far away as Sweden, France, Poland, and even Hong Kong and Australia.

Perhaps the main attraction of the McGill Academy is the calibre of professors offering masterclasses in a variety of genres of organ music, spanning two continents and four centuries. This year's programme was the largest ever, featuring masterclasses and recitals from some of the most celebrated performers in the world: James David Christie (Boston), James Higdon (Kansas), Olivier Latry (Paris), Luigi Tagliavini (Bologna), Ludger Lohman (Stuttgart), Bernard Lagacé (Montréal), John Grew (Montréal), Hank Knox (Montréal), and Kenneth Gilbert (Paris).

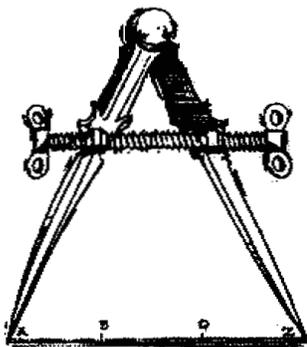
Given such an impressive roster, it is hardly surprising that this summer's McGill Academy was a resounding success. Nevertheless, it is important to identify some of the highlights of the programme, and to offer a few suggestions for future years. As far as the highlights are concerned, one must begin with the recitals, which, of course, were magnificent. After all, how often does one get the opportunity to hear such a remarkable group of concert artists perform each night on some of the most famous instruments in the country? For all of us who participated in the Academy, this was a rare treat.

Although all of the recitals were undoubtedly a success, one stands out among the best performances I've ever had witnessed: Luigi Tagliavini's performance on the Wolff organ at McGill's Redpath Hall. Tagliavini's playing was absolutely delightful, combining flawless technique and exquisite ornamentation with beautifully-shaped musical phrasing, and a light, playful touch. After the performance, one of McGill's doctoral students, who has participated in numerous organ festivals across Europe and North America, remarked to me that that was the cleanest playing he had ever heard in a live performance. Tagliavini's programmed largely featured composers of the Italian Baroque, such as Girolamo Frescobaldi, Giovanni Gabrieli, Arcangelo Corelli, Bernardo Pasquini, and Giuseppe Torelli. Given the relative obscurity of this repertoire in today's mainstream organ culture, it was a rare treat to hear an entire programme of early Italian keyboard music, presented by one of the foremost authorities on the performance practice of that era.

Of course, the other recitals each had their own charm, and I was especially pleased to have another opportunity to hear Olivier Latry and James David Christie in live performances, and to watch Kenneth Gilbert

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GOBER ORGANS INC.



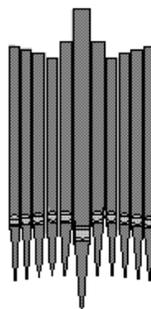
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FEATURE: Summer Organ Academies in Canada Revisited

... continued from page 8

and Luc Beausejour amuse themselves with a two-harpsichord arrangement of Bach's *Brandenburg Concerto No. 6*. Nevertheless, Tagliavini's recital stands out as one that I will never forget ... I hope that he will be back for the 2003 Academy.

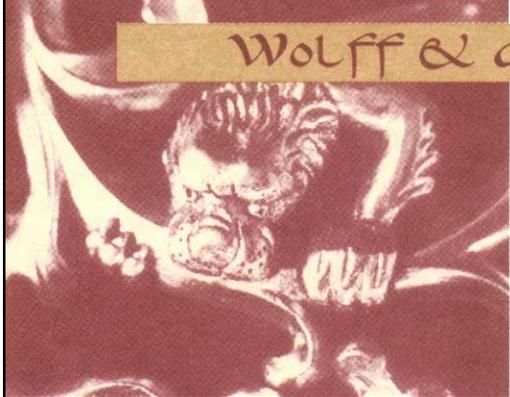
The second major highlight of the programme was the field trip to Saint-Hyacinthe and to l'Abbaye-Saint-Benoit-du-Lac. Although I had to miss the field trip as a result of the responsibilities of my church position in Toronto, all those that I spoke to about the trip found it to be most enjoyable. The field trip consisted of a demonstration of the Létourneau organ at Église Saint-Gilbert in Montréal, a visit to Saint-Hyacinthe – the unrivalled organ-building capital of Canada – and a recital by Bernard Lagacé on the new Wilhelm organ at Saint-Benoit-du-Lac. All of this was undoubtedly enhanced by the scenic beauty of rural Québec, which provided a pleasant contrast to the stifling heat and unbearable humidity that continued to grip Montreal. Thus, the field trip was very much like a weekend retreat or a trip to the cottage for an organ-crazed public, who relishes the idea of combining Scheidemann, Scheidt, and Bach with the great Canadian outdoors!

Thirdly, I must commend Karl Raudsepp on his slide presentation at McGill on the first night of the programme. This informative presentation was an excellent opening to the Academy, as it introduced the participants to the rich heritage and the unique organ culture of Montreal. Given the number of visitors attending the Academy, it was a great idea to expose them to some of the treasures of the city. Raudsepp's presentation was extremely informative, and it brought to light the need for today's organists to continue to build on the heritage that we have received from our predecessors. The presentation certainly instilled in me a desire to remain active as a church organist, and to take a more active interest in the restoration of some of the historic instruments in Montréal and across Canada.

Perhaps the most important outcome of the McGill Academy was that it reinforced a strong sense of camaraderie among organists from across the world. From registration on opening day until the reception following Olivier Latty's recital, I ran into dozens of familiar faces, many of whom I had not seen since the 1999 Academy. It was great to catch up with old friends, and to see the progress that so many of the younger organists have made in the past two years.

For university students like myself, the McGill Academy provided an unparalleled opportunity to interact with some of the most sought-after teachers in Europe and the United States, in an informal, relaxed environment. This is undoubtedly important, because it allows organ students to assess some of the strengths and weaknesses of the various pedagogical methods, and to learn more about their specific interests and needs. All of the professors were very approachable, and strove to provide all interested students with all the attention that they needed. In fact,

continued on page 10...



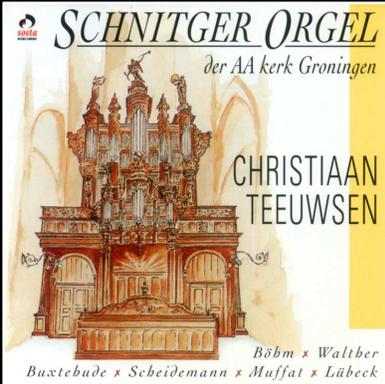
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Christiaan Teeuwsen plays!

(right) Music by Böhm, Walthert, Buxtehude, Lübeck and others on the 1702 Schnitger organ of the Aa Church of Groningen in the Netherlands.



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Bach meets Buxtehude

(left) Music by Bach and Buxtehude on the 1640 Bader organ of St. Walburgis-kerk, Zutphen in the Netherlands.

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or contact the church office by
e-mail «fbc@monisys.ca» or
call (613) 234-3261



FEATURE: Summer Organ Academies in Canada Revisited

... continued from page 9

much of the best student-teacher interaction occurred in informal settings such as the receptions that frequently followed the recitals, or the dinner provided by McGill on the first night of the programme. Such settings undoubtedly blurred the distinction between teacher and student, thereby allowing everyone to interact on an equal footing. This reflects the pedagogical approach of John Grew, who enjoys chatting with his students in social situations in addition to at their formal lessons and masterclasses. As a result of this informal atmosphere, everyone felt at ease throughout the Academy, and all those I spoke to appeared to be having a great time.

While the 2001 McGill Academy was undoubtedly a success, it is important to look ahead to the next academy which will be held in two years' time. I have a few suggestions that might build upon the already-excellent quality of the programme. First of all, I think that a few new courses might be welcome in 2003. For instance, it would be nice to have someone like Tom Murray (Yale University) offer a course on organ transcriptions. Another suggestion might be to offer a workshop on improvisation, perhaps led by masters such as Naji Hakim (Paris) or Raymond Daveluy (Montréal). Perhaps a course featuring English Romantic music or early Iberian music would prove successful as well. The organ repertoire is incredibly diverse, reflecting a wide variety of cultural traditions, which should be represented at programmes such as this. However, for certain genres, it might be necessary to offer one-week half-courses, if the estimated enrollment is low. For instance, a four-day course on English Romantic music can be followed by a similar course featuring music by Canadian composers; perhaps these two courses could even be led by the same teacher. This, I feel, would significantly broaden the range of repertoire available to study for students.

I should also note that Artistic Director John Grew and Executive Director Tammy-Jo Mortensen did a good job at providing information on things to see and do in Montréal. However, it would be a great idea to let visitors to Montréal know ahead of time of any discounts offered to music students or teachers by stores, museums or concert halls. For instance, many of the visiting students that I spoke to were not aware of the discount offered by Musique Archambault, and thus did not bring their identification cards with them. This was unfortunate, as I am sure Archambault made a tremendous profit from the sale of organ music during the two weeks of the Academy!

While perhaps some of these suggestions will be considered for 2003, this year's programme was nonetheless a resounding success, and it was genuinely enjoyed by all who participated in it. For me especially, it was a fulfilling, satisfying, albeit tiring experience, which rekindled my interest in the King of Instruments. That means I'll likely end up spending the

rest of my summer learning new repertoire, some of which may come in handy for 2003!

• *Kunle Owolabi received much of his musical training from St. Michael's Choir School and the Royal Conservatory of Music in Toronto. As an organist, he has performed widely in the Toronto area, having served as organist at the Chapel at St. Michael's Hospital (1992-94), assistant organist at St. Michael's Cathedral (1994-97) and as Organist and Choir Director at St. Isaac Jogues' Church in Pickering (1998-2001). Kunle currently attends St. Antony's College, Oxford University, where he is pursuing an MPhil degree in Latin American Studies.*

The Organ Academy of the New Stratford Summer Music

In July, I was extremely fortunate to participate in the inaugural season of the New Stratford Summer Music Organ Academy. Eight students had the opportunity to learn from one of the great organists of our generation: John Scott. Mr. Scott should need no introduction. As Organist and Choirmaster of St. Paul's Cathedral, London, England, he directs one of the world's finest church music programmes. Scott is also one of the most respected and sought-after organists on the concert scene today. Those present were left with no doubt as to why he is a leader in the profession.

The academy consisted of four recitals and four masterclasses. All events took place at Stratford's largest church, Knox Presbyterian — home to a fine English-Romantic Casavant organ.

continued on page 11...



Organ Academy 2001 at the New Stratford Summer Music:
Back row: Michael Unger, Barbara Heeg, Stephen Terpstra, David Hall, Tim Pyper
Front row: Jennifer Goodine, Jennifer Famme, Eric Osborne
Seated: Director Christopher Dawes, Instructor John Scott

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...continued from page 10

Each of Mr. Scott's public recitals was at 9:30 am, prompting him to comment that he had never before played concerts at such a forbidding hour! Despite these somewhat unsavoury circumstances, he handled the instrument brilliantly. Each recital programme was thematically unified. Within these 'boundaries', however, was a tremendous variety of programming. In *An English Miscellany*, Scott featured British music ranging from John Stanley's *Voluntary in A Minor* to Gerald Hendrie's very recent *Tocatta and Fugue: Le Tombeau de Marcel Dupré*. My favourite concert, *Begged, Stolen or Borrowed: Music not originally written for the organ*, showcased organ transcriptions throughout the ages. Scott performed the *Schübler Chorales* (Bach's re-working of his own material) with great elegance, and Guillou's ferocious transcription of Prokofiev's *Tocatta for Piano* with tremendous excitement and technical assurance.

After such concerts as these, we were all at least *somewhat* sheepish when it came our turn to play. However, Mr. Scott's easygoing and soft-spoken manner put us at ease. In the masterclasses, we presented our instructor with repertoire ranging from Bruhns to Duruflé. Not surprisingly, Mr. Scott was able to discuss baroque articulation with the same fluency as romantic registration. He would often provide informative anecdotes relating to a given piece. It was wonderful to hear stories about composers such as Howells, whom Mr. Scott had met on a number of occasions. Most importantly, Scott addressed the specific concerns of each player while engaging the other participants and the general public alike.

Beyond important technical matters, however, a consistent theme in his teaching was an *insistence* upon communication. To paraphrase, "Even in a building with nine seconds of reverberation, such as St. Paul's, a good player must still play coherently. One must be true to the composer's wishes while also going *beyond* what is on the page to make the music make sense." It was this sort of commentary that made us realise how fortunate we were to be in the presence of a great performer *and* teacher. Ironically, Mr. Scott's busy schedule prevents him from doing almost any teaching! Each of us walked away from the academy with fresh ideas and insights from an incredibly humble and unassuming 'organ guru.'

One of the bonuses of this organ academy was its alignment to a larger music festival. All concerts and masterclasses were heavily advertised and open to the public. Musicians and music lovers who might normally view the organ as "obscure" were able to see the instrument in a new way. A respected teacher once said that, "Organ music, played badly, is lethally boring. But, played well, it can be unbelievably riveting and electrifying." Too many people have had to sit through the lethal variety of playing

and, as a result, have dismissed the instrument entirely. It takes a great artist to reach beyond the organ's "expressive limitations" and really communicate through *high quality* music. I know that many non-organists and non-musicians walked away from John Scott's recitals and masterclasses saying: "how musical! — what an instrument!" For this reason, simply by *having* a focus on the organ, The New Stratford Summer Music has done a great service to our profession. In managing to engage someone like John Scott and allowing the public to hear him and students to learn from him, it has gone even further.

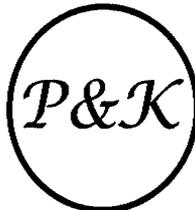
If the festival can continue to attract such names as John Scott and Jean-Pierre Leguay (next year's instructor) while maintaining a strong student and public interest, it will establish a very significant mark on the Canadian organ scene. 'Hats off' to New Stratford Summer Music Artistic Director John Miller and Academy Director Christopher Dawes. I look forward to the academy's continued success!

• *Tim Pyper is a junior at the Eastman School of Music, where he studies with David Higgs. He was the 2001 winner of the RCCO National Competition. Tim is also Organist and Choir Director of the Church of the Ascension (Episcopal), Rochester.*

The Calgary Organ Academy International Summer School

The Calgary Organ Academy International Summer School 2001 involved ten participants from as far away as Australia and Great Britain, and as close as Calgary and Edmonton. Originally from Nova Scotia, I now reside in Edmonton, which was but one of many reasons I chose to attend the Academy, both in 2000 and in 2001. To have a summer school of such calibre in one's own proverbial "backyard" is an opportunity not to be missed.

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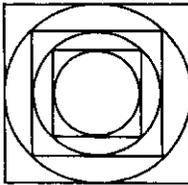
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The King in Concert

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SANDER van MARION, organ

*Fri, October 12, 8:00 pm
Central United Church*

150 Queen Street, Moncton, NB

Dutch-born Mr. Marion has performed widely across Europe, the Caribbean, the United States and Canada. Also a composer and improviser, Mr. Marion has made several award-winning recordings.

Admission: call

Info: (506) 389-2811

SANDER van MARION, organ

*Sat, October 13, 7:30 pm
St. Matthew's United Church*

1479 Barrington Street, Halifax, NS

See listing for October 12th.

Admission: call

Info: (902) 423-9209

MONIQUE GENDRON, organ

*Sun, October 14, 3:00 pm
Salon Monique Gendron*

271 avenue McDougall, Outremont, QC

Admission: reservation necessary

Info: (514) 270-7022

Couleurs de l'orgue present

KAREN HOLMES, organ

*Sun, October 14, 3:00 pm
Chapelle du Grand Seminaire,*

2065, rue Sherbrooke Ouest, Montreal, QC

Music by Marchand, Frescobaldi, Salvatore, Purcell, Stanley and Daquin.

Admission: FREE!

Info: (613) 728-8041

PAUL TEGELS, organ

Sun, October 14, 7:00 pm

Trinity Lutheran Church, Lynnwood, WA

A native of the Netherlands, Dr. Tegels is Chair of the Music Department of Bethany Lutheran College in Lindsborg, KA.

Admission: call

Info: (425) 778-2159

L'orgue en fête presents

SYLVIE POIRIER

and PHILIP CROZIER, organ

Sun, October 14, 8:00 pm

Chapelle des Frères Maristes

14, Chemin des Patriotes, Iboville, QC

Admission: call

Info: (450) 738-6236

SANDER van MARION, organ

*Thu, October 18, 8:00 pm
St. Peter's Anglican Church*

80 Pine Street, Brockville, ON

Mr. Marion will be joined by the Ottawa Carleton Male Choir for this performance.

Admission: call

Info: (613) 224-1597

SANDER van MARION, organ

Fri, October 19, 8:00 pm

Trinity-St. Andrew's United Church

Plautt Street, Renfrew, ON

See listing for October 18th.

Admission: call

Info: (613) 224-1597

SANDER van MARION, organ

Sat, October 20, 7:30 pm

St. George's Cathedral, King Street, Kingston, ON

See listing for October 18th.

Admission: call

Info: (613) 224-1597

Oakridge Presbyterian Church presents

CARLO CURLEY, organ

Sat, October 20, 8:00 pm

Oakridge Presbyterian Church

862 Freele Street, London, ON

The irrepresible American-born organist plays the inaugural recital on Oakridge Presbyterian's new 56-stop Allen Renaissance organ.

Admission: \$15 (\$13 sen / stu)

Info: (519) 471-2290

JEFFREY SNEDEKER, french horn

and PAUL MITCHELL, organ

Sun, October 21, 2:30 pm

Church of the Ascension

2330 Viewmont Way, West Seattle, WA

An eclectic programme of music for horn and organ.

Info: (206) 283-3967

Couleurs de l'orgue present

MARC-ANDRÉ DORAN, organ

Sun, October 21, 3:00 pm

Chapelle du Grand Seminaire,

2065, rue Sherbrooke Ouest, Montreal, QC

Admission: FREE!

TIMOTHY SPELBRING, organ

Sun, October 21, 3:00 pm

Walker-Ames Room, Kane Hall,

University of Washington, Seattle, WA

Mr. Spelbring is a senior organ major at the Oberlin Conservatory in Oberlin, Ohio.

Admission: \$8 (\$5 stu / sen)

Info: (206) 543-1201

CAMERON CARPENTER, organ

Sun, October 21, 3:00 pm

First Presbyterian Church, Lockport, NY

Admission: call

Info: (716) 433-5905

MARILYN OBERMEYER, organ

Sun, October 21, 3:00 pm

Kenmore United Methodist Church, Kenmore, NY

Admission: suggested donation US\$10

Info: (716) 433-5905

Knox Presbyterian Church presents

THE LILIAN FORSYTH MEMORIAL CONCERT

with MERVYN GAMES, organ

Sun, October 21, 4:00 pm

Knox Presbyterian Church, Elgin at Lisgar, Ottawa, ON

The 20th anniversary of the death of Ottawa church music giant Lilian Forsyth is commemorated in a concert by Knox's Director of Music, Mervyn Games, with proceeds going to the Lilian Forsyth Scholarship fund.

Admission: \$10

Info: (613) 238-1774

Oakridge Presbyterian Church presents

CARLO CURLEY, organ

Sun, October 21, 4:00 pm

Oakridge Presbyterian Church

862 Freele Street, London, ON

An encore presentation of Mr. Curley's concert on October 20th.

Admission: \$15 (\$13 sen / stu)

Info: (519) 471-2290

SANDER van MARION, organ

Sun, October 21, 7:30 pm

St. Andrew's Presbyterian Church

67 Victoria Avenue, Belleville, ON

See listing for October 12th.

Admission: call

Info: (613) 224-1597

TIMOTHY SPELBRING, organ

Mon, October 22, 8:00 pm

Christ Church Episcopal Church, Tacoma, WA

SANDER van MARION, organ

Wed, October 24, 8:00 pm

St. Paul's United Church

62 Peter Street North, Orillia, ON

See listing for October 12th.

Admission: call

Info: (705) 326-7548

THE ORGAN IN MAJESTY & HUMOUR

with GILES BRYANT, organ

Fri, October 26, 7:00 pm

Central United Church, Sarnia, ON

Dr. Giles Bryant, former Organist and Master of the Choristers at St. James' Cathedral in Toronto, will present this entertaining evening of music. A nursery will be provided.

Admission: \$10

Info: (519) 344-4561

Submissions for the January, February, April and May 2002 issue of Organ Alternatives are due on December 1, 2001.

SILENT PICTURE EXTRAVAGANZA

with WILLIAM O'MEARA, organ

Fri, October 26, 8:00 pm

Woodroffe United Church

207 Woodroffe Avenue, Ottawa, ON

William O'Meara provides live improvised pipe organ accompaniment to *The Phantom of the Opera*, the 1925 classic starring Lon Chaney.

Admission: \$10 (\$25 family)

Info: (613) 722-9250

SANDER van MARION, organ

Fri, October 26, 8:00 pm

Mountainview Christian Reformed Church

290 Main Street East, Grimsby, ON

See listing for October 12th.

Admission: call

Info: (905) 945-0004

DARRYL NIXON, organ

Fri, October 26, 8:00 pm

St. Andrew's Wesley United Church

Burard and Nelson Streets, Vancouver, BC

Mr. Nixon continues his series of concerts featuring the complete organ works of J.S. Bach on St. Andrew's Wesley's recently-rebuilt Casavant/Huestis organ.

Admission: call

Info: (604) 683-4574

A REFORMATION CELEBRATION

with IAN SADLER, organ

Sat, October 27, time TBA

Christ's Church Cathedral

252 James Street N, Hamilton, ON

A concert presented by the Hamilton-Wentworth Bach Elgar Choir, promising well-known choral repertoire with special organ music provided by Mr. Sadler.

DENIS BÉDARD, organ

Sat, October 27, time TBA

Holy Rosary Cathedral, 646 Richards Street, Vancouver, BC

Mr. Bédard, recently appointed *titulaire* at Holy Rosary Cathedral, plays the Cathedral's Karn / Casavant organ.

Admission: call

Info: (614) 682-6774

Les amis de l'orgue de Québec present

JACQUELIN ROCHETTE, organ

Sun, October 28, 2:30 pm

Église Notre-Dame, Lévis, QC

M. Rochette is the Artistic Co-Director at Casavant Frères Ltée of Saint-Hyacinthe, Québec. He will present a programme including music by Marchand, Vierne, Bonnet and Georges Jacob.

Admission: \$10 (\$6 stu)

Info: (418) 681-3927 or 628-2016

The Buffalo Chapter of the American Guild of Organists and First Presbyterian Church presents

JI-YOEN CHOI, organ

Sun, October 28, 2:30 pm

First Presbyterian Church, 9 Paine Street, East Aurora, NY

Ms. Choi is the winner of 2000 National Young Artists competition of the American Guild of Organists. The graduate of the Eastman School of Music has also been a prizewinner or finalist in San Marion, Fort Wayne and Calgary competitions.

Admission: call

Info: (716) 433-5981

Couleurs de l'orgue presents

YVES CUENOT, organ

Sun, October 28, 3:00 pm

Chapelle du Grand Séminaire,

2065, rue Sherbrooke Ouest, Montreal, QC

Admission: FREE!

Sundays at 3 presents

NEIL COCKBURN, organ

Sun, October 28, 3:00 pm

All Saint's Anglican Cathedral

10035-103 Street, Edmonton, AB

Mr. Cockburn is the Head of Organ Studies at Calgary's Mount Royal Conservatory.

Admission: call

Info: (780) 454-3882 or (780) 420-1757

A REFORMATION HYMN FESTIVAL

with JIM RICE, organ

Sun, October 28, 3:30 pm

Central Lutheran Church

2702 Rockefeller Avenue, Everett, WA

A service of hymns scripture and prayer including organ works by Bach, Manz and Karg-Elert.

The Toronto Organ Club presents

GEORGE HELDT, organ

Mon, October 29, 8:00 pm

Christ Church, Mimico

329 Royal York Road, Etobicoke, ON

Admission: \$10 (refreshments served)

Info: (905) 824-4667

SANDER van MARION, organ

Tue, October 30, 1:00 pm

St. James Cathedral, Church and King Streets, Toronto, ON

See listing for October 12th.

Admission: FREE!

Info: (416) 364-7865

The Toronto Centre of the Royal Canadian College of

Organists and Metropolitan United Church present

MARIE-LOUISE JACQUET LANGLAIS, organ

Fri, November 2, 7:30 pm

Metropolitan United Church

56 Queen Street East, Toronto, ON

The widow of Jean Langlais performs French music on Metropolitan's 1930 / 1998 five-manual Casavant pipe organ, Canada's largest.

Admission: \$20 (\$15 for RCCO members)

Info: (416) 363-0331

BENEFIT ORGAN CONCERT

Fri, November 2, time TBA

Trinity Church,

12 Blair Road, Cambridge, ON

A concert featuring ten performers playing post-1950 Canadian music for the organ. Concert proceeds go to Cambridge Memorial Hospital Foundation

Admission: call

Info: (519) 621-8860

Music at St. Mark's presents

DOROTHY PAPADAKOS, organ

Fri 2 November, 8:00 pm

St. Mark's Cathedral, Seattle, WA

Ms. Papadakos, Organist at the Cathedral of St. John the Divine in New York City, presents this concert celebrating the return of St. Mark's Flentrop organ after earthquake damage earlier this year.

Admission: call

Info: (206) 323-0300 or visit

«www.saintmarks.org/music.html»

Oakridge Presbyterian Church presents

THE PHANTOM OF THE OPERA

with IAN SADLER, organ

Sat, November 3, 7:30 pm

Oakridge Presbyterian Church

862 Freele Street, London, ON

Mr. Sadler presents an organ accompaniment to the silent classic "The Phantom of the Opera" on Oakridge Presbyterian's new Allen organ.

Admission: \$12 (\$10 sen / stu)

Info: (519) 471-2290

Les amis de l'orgue des Bois-Francs presents

CATHERINE TODOROVSKI, organ

Sat, November 3, 8:00 pm

Chapelle des Frères du Sacré-Coeur, Victoriaville, QC

FOUR CENTURIES OF ORGAN MUSIC

with GARY GRAY, organ

Sun, November 4, 3:00 pm

St. Olave's Anglican Church,

Windermere Avenue at Bloor, Toronto, ON

Mr. Gray is joined by John Cornish (oboe) and St. Olave's Choir to inaugurate St. Olave's newly refurbished organ. Music by Bach, Mendelssohn, Franck, diLasso, Ives, Sweelinck and Peeters.

Admission: no charge, but contributions welcome!

Info: (416) 769-5686

Pro Organo (Mauricie) presents

SYLVIE POIRIER and

PHILIP CROZIER, organ

Sun, November 4, 8:00 pm

Basilique Notre-Dame-du-Cap, Cap-de-la-Madeleine, QC

Mme. Poirier and M. Crozier, well-known for their recordings of same, present music for two organists. Programme to include works by Québec composers Gilles Rioux and Denis Bédard.

Admission: \$10 (FREE for students)

Info: (418) 376-6010 or 378-4960

The Wurlitzer Pops at Casa Loma presents

RON RESEIGH, organ

Mon, November 5, 3:00 pm

Casa Loma

Davenport and Spadina Roads, Toronto, ON

Mr. Reseigh was the winner of the 1988 American Theatre Organ Society Young Organist Competition, and is a featured organist at the Piper Music Palace in Greenfield, Wisconsin.

Admission: \$14 (call 416-870-8000 for tickets)

Info: (416) 421-0918

The Cathedral Concert Series presents

THOMAS TROTTER, organ

Wed, November 7, 8:00 pm

Christ Church Cathedral

Sparks Street at Bronson, Ottawa, ON

Admission: \$12 (\$8 stu / sen)

Info: (613) 236-9149

The Hamilton Centre of the Royal Canadian

College of Organists presents

PIPES SPECTACULAR!

with WILLIAM MADDOX, organ

Fri, November 9, 7:30 pm

Central Presbyterian Church, Hamilton, ON

Admission: \$15 (\$12 stu)

Info: (905) 648-6504

CONCERT LISTINGS (continued from page 13)

The Buffalo Chapter of the American Guild of Organists presents

A.G.O. MEMBER'S RECITAL

Sun, November 11, 4:00 pm

St. Joseph Roman Catholic Cathedral
50 Franklin Street, Buffalo, NY

Featuring St. Joseph's recently rebuilt Hook & Hastings/
Andover pipe organ.

Admission: call

Info: (716) 433-5981 or 439-4727

SUSAN FERRÉ, organ

Sun, November 11, 7:00 pm

Lagerquist Hall, Pacific Lutheran University,
Tacoma, WA

KRAIG SCOTT organ

Sun, November 18, 4:00 pm

Episcopal Church of the Epiphany
1805-38th Avenue, Seattle, WA

Admission: call

Info: (206) 324-2573

L'orgue en fête presents

RAPHAËL TAMBYEFF, organ

Sun, November 18, 8:00 pm

Chapelle des Frères Maristes
14, Chemin des Patriotes, Iberville, QC

Admission: call

Info: (450) 738-6236

Les amis de l'orgue de Québec present

ESTHER CLÉMENT, organ

Sun, November 25, 2:00 pm

Église Saint-Roch, Québec, QC

Recently appointed the titulaire at Saint-Roch, Ms.
Clément will present a programme with music by
Grigny, Sweelinck, Bach, Vierne, Tanguay and Dupré.

Admission: \$10 (\$6 stu)

Info: (418) 681-3927 or 628-2016

RAPHAËL TAMBYEFF, organ

Sun, November 25, 3:00 pm

Salon Monique Gendron

271 avenue McDougall, Outremont, QC

Admission: reservation necessary

Info: (514) 270-7022

The Toronto Organ Club presents

FRANK IACINO, organ

Mon, November 26, 8:00 pm

Christ Church, Mimico

329 Royal York Road, Etobicoke, ON

Admission: \$10 (refreshments served)

Info: (905) 824-4667

Pro Organo Ottawa presents

ROBERT JONES, organ

Fri, November 30, 8:00 pm

Chapelle du Couvent Bruyère,

Sussex Drive at Bruyère, Ottawa, ON

Mr. Jones, Organist and Music Director at St. Luke's
Anglican Church (Ottawa), presents a programme of
music for Advent, Christmas and Epiphany, including a
newly commissioned piece by Ottawa composer Gilles
Leclerc.

Admission: \$15 (\$10 stu / sen)

Info: (613) 728-8041

DARRYL NIXON, organ

Fri, November 30, 8:00 pm

St. Andrew's Wesley United Church

Burard and Nelson Streets, Vancouver, BC

Mr. Nixon continues his series of concerts featuring the
complete organ works of J.S. Bach on the church's
recently-rebuilt Casavant / Huestis organ.

Admission: call

Info: (604) 683-4574

Les amis de l'orgue des Bois-Francs presents

PHILIPPE BOURNIVAL, organ

Sat, December 8, 8:00 pm

Église Sainte-Victoire, Victoriaville, QC

ANDRÉ KNEVEL, organ and friends

Sat, December 8, call for time

Mountainview Christian Reformed Church

290 Main Street East, Grimsby, ON

Admission: call

Info: (905) 945-0004

THE CHRISTMAS RECITAL

with MICHAEL BLOSS, organ

Mon, December 24, 4:00 pm

St. James' Cathedral

King and Church Streets, Toronto, ON

St. James' Associate Organist performs the annual 30-
minute seasonal concert before the First Evensong of
Christmas, sung by the Cathedral Choir of Men & Boys.

Admission: offering

Info: (416) 360-8480

THE TUDOR CHOIR

with J. MELVIN BUTLER, organ

Sun, December 30, 7:00 pm

Trinity Lutheran Church, Lynnwood, WA

The Tudor Choir presents *A Renaissance Christmas – In
Dulci Jubilo*, with additional seasonal organ music
performed by Dr. Butler.

Admission: call

Info: (425) 778-2159



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Saint James' Cathedral

Church and King Streets
Toronto, ON

Tuesdays, 1:00 pm

Info: (416) 364-7865

Yorkminster Park Baptist Church

Yonge and Heath Streets,
Toronto, ON

Wednesdays, 12:30 pm

Info: (416) 922-1167

Christ Church Cathedral

635, rue Ste-Catherine Ouest
Montréal, QC

Wednesdays, 12:30 pm

Info: (514) 843-6577

Knox Presbyterian Church

Elgin and Lisgar Streets,
Ottawa, ON

Wednesdays, 12:30 pm

December 5, 12 and 19 only!

Info: (613) 238-1774

St. Paul's Anglican Church

227 Bloor Street East
(between Church and Jarvis)

Toronto, ON

Thursdays, 12:15 pm

Info: (416) 961-8116

LATE BREAKING



Applications for the **FLORENCE & STANLEY OSBORNE
ORGAN SCHOLARSHIP** are due on January 31, 2002,
with the competition set to take place on July 9, 2002.
First prize has a value of \$1,500, while second place
offers \$750 towards advanced studies in organ for
church musicians. For more details or an applica-
tion, please write to Thomas A. Cromwell, 63
Eaglewood Drive, Bedford, Nova Scotia B4A 3B3.
Mr. Cromwell can also be contacted by telephone at
(902) 835-0861.

FEATURE: Summer Organ Academies in Canada Revisited

...continued from page 11

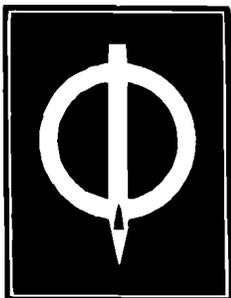
Other reasons included the spectacular talents and experience of the faculty, brought from various points around the globe, the variety of facilities and instruments available for study and performance, and the sense of collegiality, both among students and between students and faculty. This year saw the return of faculty members Simon Preston, who also serves as Artistic Director, and David Higgs. Both continued their tradition of excellent instruction and collegial support. Neil Cockburn stepped in as organizer (in addition to his teaching duties at Calgary's Mount Royal College as Head of Organ Studies), and did a wonderful job of creating order out of a busy schedule of ten intensive days. Peter Planyavsky, who came to us from Vienna, introduced the students to the often intimidating world of improvisation, and, through very creative and hands-on activities, provided us with new ideas and formulas for this art.

One notable event was a set of improvised variations on "Amazing Grace", created by the students of the academy. We were lined up before the organ, and were to play one variation each, as we stepped by. One after another, we each created a new variation, based on techniques we had been taught that day and on our own personalities. Ji-yoen Choi, winner of the 2000 AGO National Competition, served as tutor in student practise times, and was a brilliant addition to the faculty.

Preston, Planyavsky, and Cockburn gave recitals during the ten-day period, presenting both repertoire and improvisation. The Academy included daily masterclasses, lessons, and practise times, with common meals at supper, and outings to concerts, functions, Shakespeare in the Park, and Banff. Though it was a busy schedule, there was ample time for a nap or rest period at least once a day, giving us a chance to reflect on the day or to collect our energy for the upcoming activities.

As a doctoral student, the Calgary Organ Academy International Summer School 2001 gave me an opportunity to explore my abilities, to gain knowledge and insight into specific areas of repertoire, and to prepare for the upcoming term. I particularly appreciated the opportunity to benefit from the advice of the faculty regarding further study abroad and career development. It is a worthwhile experience, both for learning and for connecting with colleagues. I recommend the Academy to all young organists, in all stages of their careers.

• *Originally from Nova Scotia, Jennifer Goodine is currently studying for her doctoral degree in Organ Performance at the University of Alberta in Edmonton. She has performed a number of recitals both as soloist and guest artist in Edmonton and Atlantic Canada. In addition to attending the Stratford and Calgary academies this past summer, Jennifer has previously studied in masterclasses with David Higgs and Kimberley Marshall.*



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The Enthusiast's Corner

Les Amis de l'orgue de Montréal present
**LES ORGANISTES AU CONCERT SPIRITUEL DE
BALBASTRE À RAMEAU**

Mon, October 29, 7:30

La Chapelle du Grand Séminaire du Montréal
2065, rue Sherbrooke Ouest, Montréal, QC

With the Grand Séminaire's Guilbault-Thérien organ on hand for musical examples, M. Yves Cuenot (Dijon, France) will present a seminar on organists from the French Classical period. For more information, write to *Les amis de l'orgue de Montréal* at 10 900, Bois-de-Boulogne, Montréal, Québec H3M 2X1 or send an e-mail (in French, please!) to Gaston Arel at gastonarel@sympatico.ca

The Toronto Centre of the
Royal Canadian College of Organists presents
**A MASTERCLASS WITH
MARIE-LOUISE JACQUET LANGLAIS**

Sat, November 3, 9:30 am

St. Clement's Anglican Church, Toronto, ON

Following her concert at Metropolitan United Church the night before, Madame Langlais will present a masterclass on the music of her late husband, Jean Langlais. Those interested in participating should call Patricia Wright, Director of Music at Metropolitan, by calling (416) 363-0331.

Les Amis de l'orgue de Montréal present
PANORAMA DE LA MUSIQUE ANGLAISE POUR ORGUE

Tue, November 27, 7:30

St. James' United Church

463, rue Sherbrooke Ouest, Montréal, QC

St. James' Director of Music Philip Crozier will present a sampling of British organ music, playing the church's 1938 (and appropriately Anglo) Casavant organ. For more information, write to *Les amis de l'orgue de Montréal* at 10 900, Bois-de-Boulogne, Montréal, Québec H3M 2X1 or send an e-mail (in French, please!) to Gaston Arel at gastonarel@sympatico.ca. Mr. Crozier can also be contacted at the church by calling (514) 288-9245.

McGill University presents
MASTERCLASSES WITH MARIE-CLAIRE ALAIN

Thu, November 9 and Fri, November 10

Redpath Hall

McGill University Campus, Montréal, QC

The famous French organist Marie-Claire Alain will be in Montréal to give two days of masterclasses at McGill University. As a part of her visit, Mme. Alain will be awarded an honorary doctorate by McGill University. For more information or to take part in the masterclasses, contact Professor John Grew via e-mail at grew@mcgill.ca or call (514) 487-7933.

ST. PHILIP'S LUTHERAN CHURCH, ETOBICOKE, ON

Organist / Director of Music required to lead our Ministry of Music including a fifteen member adult choir and ten voice Junior Choir. Experience with liturgical worship and Lutheran church music would be an asset. One Sunday morning service; two manual Allen organ and Roland piano in sanctuary. Position is available January 1, 2002. Salary in accordance with RCCO scale; about ten hours per week. Please send resume to:

Worship & Music Committee, 61 West Deane Park Drive

Etobicoke, Ontario M9B 2S1

tel: (416) 622-5577 / fax: (416) 622-7465

e-mail: stphilip@interlog.com

website: www.interlog.com/~stphilip/

The Calgary International Organ Foundation has adopted a new name:

TRIUMPHENT. As noted by President and General Manager Tim Rendell, "It was important for us to clearly identify our organization as the presenter of an increasing range of annual events in addition to our internationally known [Royal Bank International Organ] Festival and Competition." As explained by Hank Leonhardt of the public relations firm FWJ, "TriumphEnt as a word expresses both considerable success and entertainment. The stylized note is purposefully loose to represent artistry, and is also very up-beat in appearance to invoke friendliness and approachability. The arc represents the global nature of the organization as well as the fact that many different styles of music are encompassed by the company."



Rendell defends the conscious choice to distance the foundation from the pipe organ, "A name that starts out without a specific meaning eventually comes to represent certain qualities to the people with whom it interacts. Many successful names, like Nike or Apple or Kodak for instance, do not explain what those companies do. Their names have gathered meaning over time through contact with their customers. We believe that our new name is unique and expressive and will come to represent the qualities we strive to achieve in all our programming." For more information, visit TriumphEnt's website at «www.triumphent.com»

On the subject of the **ROYAL BANK INTERNATIONAL ORGAN FESTIVAL AND COMPETITION**, we note that the deadline for applications for the 2002 Festival and Competition is November 23, 2001. The competition is open to any organist born after August 17, 1970. Contact Competition Manager Debbie Giesbrecht by telephone at (800) 213-9750, by fax at (403) 543-5129 or by e-mail at «deb@ciof.com» for a copy of the Competition Manual and Application Form. You can also visit the Festival and Competition's website at «www.ciof.com» for more details.

MG MUSIK has announced a variety of European pipe organ-related trips and masterclasses in the coming year. The first of these begins in Paris, France on October 28, 2001 and allows for four days of study with Frédéric Blanc. The focus of these masterclasses will be on the organ works of Duruflé and his transcriptions of improvisations by Vierne and Tournemire. While there will be opportunities to play other notable instruments in Paris, the masterclasses will be based at the Église Notre-Dame-d'Auteuil, home to a 3-manual Cavaillé-Coll instrument.

In March of 2002, another session of masterclasses will begin in Leipzig under the tutelage of Helga Schauerter-Maubouet. With an emphasis on the works of Jehan Alain, students will be able to play the new 3-manual Eule organ at the College of Music in Leipzig. Visits to the Thomaskirche and Mendelssohn's former home will also be a part of the trip. Future events also include a symposium in Paris with Kurt Lueders and Joris Verdin on the harmonium and a tour of Germany entitled "On the tracks of J.S. Bach" with visits to Eisenach, Arnstadt, Leipzig and Naumburg. For more information, visit mg musik's website at «www.mg-music.com» or contact them by e-mail at «info@mg-music.com».

MOUNTAINVIEW CHRISTIAN REFORMED CHURCH in Grimsby, ON has recently completed additions and modifications to their pipe organ. The organ began life in 1903 at St. Andrew's United Church in Arnprior with 17 stops over two manuals; it was Casavant Frères' Opus 189. Of note, this was the first organ built by the brothers Casavant that featured stops voiced by Alphonse Gigout, brother to noted French organist and

composer Eugène Gigout. In 1967, the organ was purchased by Mountainview and was moved to the church's original sanctuary. With the church's recent move to a new sanctuary, the opportunity to further update the instrument was seized; the instrument now boasts 30 stops and 1,230 pipes. The organ was most recently heard in a concert presented by André Knevel and Ian Sadler entitled *The Heralding Trumpet* on September 22, 2001.

THE JOHN ROBB ORGAN COMPETITION in Montréal is an annual presentation of the Montréal Centre of the Royal Canadian College of Organists. Entrants should submit an anonymous cassette recording of two contrasting movements from a Bach Trio Sonata to the address below by November 2nd, as well as an application form (available from the same address below) and a non-refundable fee of \$50 (payable to the John Robb Organ Competition, Montréal Centre RCCO). The Final Round will be held on the Beckerath / Wolff organ at St. Andrew's-Dominion Douglas United Church in Montréal. For more information and an application form, please contact Karl J. Raudsepp, Co-ordinator, John Robb Competition, 184, rue Dieppe, Pointe Claire, Québec H9R 1X7 or call (514) 697-0245.

A MESSAGE FROM THE PUBLISHER

OrgAlt's now-familiar apologies for late publication seem all to eclipse in the wake of the events of September 11th, 2001. That the immediate human dimension to the city of Toronto, tightly linked in so many ways to New York, turned St. James' Cathedral's September schedule upside down is understandable; that airline chaos turned Andrew Forrest's work on the facade unveiling of Orgues Létourneau's new instrument for Edmonton's Winspear Concert Hall into an unexpected extra week lay-over during the journal's normal publication time is perhaps one of the lesser disruptions the disaster had on Canadian business. That my own fall performances in Québec City and Atlanta had to fall prey to the event and its resounding echoes was significant to me and my presenters, but once again seems to fade even more quickly into history than normal.

There have been countless messages of condolence to the victims and their families; messages that were never sent nor received in other atrocities committed in less affluent societies. There have been many pleas for wisdom and conscience in a world that shows an astonishingly universal ability to suppress or discard these commodities at the most critical times. For us to expound upon these sentiments would seem to trivialise both what has happened, and the eloquent words of so many who have spoken before.

Let us, then, as a community dedicated to the renewing and healing power of music, especially as voiced by the organ on behalf of its patron Church, simply join in reaffirming life in a time of death, brotherhood in a time of racial and religious strife, peace in a time that brings us terrifyingly close to war. The human spirit gave birth to all art: when we uphold it, with God's help it will surely continue to heal this broken and confused world, one hopes drawing all closer in the song of life.

-Christopher Dawes