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ORGAN ALTERNATIVES

Winter - Spring 2004 · Issue 38

The Organ telling tragedy **Aeschylus: Choephoroi**

(*"The Libation Bearers"*, University of Toronto 2003)



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ORGAN ALTERNATIVES

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Organ Alternatives is a production and communications company dedicated to the future of the King of Instruments. OrgAlt.com, Canada's Internet journal of culture and creativity, is published three times annually (February, May, August) in Adobe's PDF to the website of the same name, and mailed to subscribers around the world.

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Listings of concerts and broadcasts in Canada are provided free of charge, and are due on the 15th of the month preceding issue. Recordings and other items for review are always welcome. Advertising is available.

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Cover: *The Chorus' closing tableaux in the University of Toronto's October 04 production of Aeschylus' Choephoroi*

TRAGEDY SUGGESTS THE ORGAN

- Christopher Dawes

Our cover photo this month depicts the final Chorus tableaux from a production of the Greek tragedy *Choephoroi* by Aeschylus by the University of Toronto's Theatre Erindale, the performing wing of a drama studies program offered by Sheridan College for the University of Toronto at its Mississauga campus. The production of Tony Harrison's translation from the original language was directed by Heinar Piller and produced by Peter Urbanek, with movement by Sarah Jane Burton and technical direction by James Smagata.

The play is the second in a trilogy chronicling King Agamemnon of Argos' conquest of Troy and sacrifice of his daughter Iphigenia to the gods, his brutal murder at the hands of his queen Clytemnestra, the vengeance sought against her by their surviving children Orestes and Electra, and the absolution and escape from the circle of bloodshed sought by Orestes following his act of matricide. *Choephoroi* ("The Libation Bearers") is titled for the chorus of Trojan women enslaved to Argos at Agamemnon's victory over Troy, who at the start of the play are forced by the murderess Clytemnestra into the ritual pouring of honey, milk, water and wine on the grave of her dead king in an attempt to appease his vengeful spirit. A classic Greek Chorus, their task is twofold: they fulfil a real role in the story, but also 'step out' to comment to the audience throughout the grim tale.



When I was asked last summer to write an original score for this chronicle of a once noble family seemingly bent on its own destruction my choice of the organ as the primary resource in the recorded score (along with solo recorder and some percussion) was due not to my own affection for or knowledge of the organ, but rather to a feeling I have always had about it that something in the disturbing text allowed me finally to piece together.

Continued on p.3

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The casual visitor to www.OrgAlt.com through this past month of January 2004 will have noticed a total redesign of the site. Check it out now if you haven't seen it yet, and watch for this new, developing and planned content.

- **OrgAlt pages** with a new history, archives of past productions, interviews, the “King of Instruments” radio series and press quotes.
- **Artists section** with information on OrgAlt’s representation of Christopher Dawes and his collaborations with Daniel Rubinoff (saxophone) and Michael Cumberland (alphorn).
- **Resources section** containing links, articles and other various resources for Canadian and International artists and presenters interested in Canada and its organ scene.
- More complete details and three-year archives of the OrgAlt-supported **Organ Concerts & Academy at Stratford Summer Music**.
- A new page devoted to **Christopher Dawes’ Consulting Practice on Worship Skills, Issues and Resources**, and the organ’s continuing potential in Christian worship.

**THIS SUMMER:
A CELEBRATION
IN WINNIPEG
SUN JULY 18-WED JULY 21**
See p.12 for concert listings

ARTISTS

Barry Anderson
Lottie Enns-Braun
Roy Goodman
Don Grice
Andrew Henderson
Manitoba Chamber Orchestra
Naji Hakim
Valerie Hall
Maxine Thévenot
John Vandertuin

TRAGEDY AND THE ORGAN (from p.2)

There can be little denying that the organ is an impersonal instrument – more than any other instrument except perhaps its descendent the synthesizer it seeks the erasure of the artist who plays it, through concealing, upstaging, musically resisting (and all too often defeating!) him or her. Its childhood and adolescence in the bosom of the Catholic church often placed it far away, aloft and aloof, posing as the voice of a God with whom it shared these characteristics. Its more puritan recent past in Protestantism similarly removed it from the listener by hiding it and its player away behind curtains and furniture. Its musicians, the organists work almost always alone, invisibly and inhuman; its sonic grandeur evokes not this world, but a world far beyond humanity.

When I try to imagine the experience of countless normal passers-by St. James’ Cathedral and similar places upon walking in and hearing the disembodied notes of the organ I imagine a *gravitas* that draws the eyes upward, the soul out of its self, and the heart into the presence of something “awful”. This response is clearly sought by the organ builders and the churches alike. But remove it from a world of God, into that realm of light and shade known as the theatre, and especially into so dark and disturbing a world as that depicted in *Choepbori*, and the same *gravitas*, just as grand and moving, becomes sinister and terrifying.

The fourteen young women who made up the chorus of U of T’s production of *Choepbori* were normal twenty-somethings, mostly unchurched and having had no more exposure to the organ than friends’ weddings. Yet like many other “uninitiated” I’ve encountered through the years, their response to the instrument’s presence in the score was first intrigued, then fascinated, and then utterly moved. Their theatrical response to the organ score, and particularly its role accompanying their singing of three passages of Tony Harrison’s translation of Aeschylus’ text were strong and fully committed. Although I have mixed feelings about the use of the organ in secular settings such as this (its true strength and identity in western culture lying in its sacredness, in my view at least) I remain fascinated at the re-

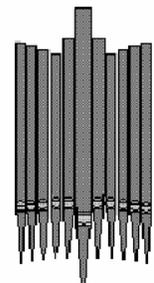
sponses people have to its pure musical potential, divorced from any further connotation. It suggests that we shall see it playing an increasing role in the artistic world of this new century.

The organ’s powerful service to the darkness of *Choepbori* shouldn’t be thought to diminish the its voice for inspiration and salvation, nor its ability to evangelize a Gospel of truth to the world. In the same way that Luther felt moved to write hymn texts for secular tunes following his well-known quip “Why should the Devil have all of the good tunes?”, musical power, like most power, can be used for good, or not.



Moreover, that the organ wields so much power in some sense dooms it to represent God and the divine. As in Heinar Piller’s powerful serenely-lit closing of our production of *Choepbori* (depicted on the cover of this issue of OrgAlt), darkness itself fades into light just as easily and unexpectedly as the reverse. At the end the chorus dons the masks shown on the cover of OrgAlt for the only time in the play, and its humanity recedes along with that of the fallen family, after on a strangely hopeful note Orestes flees his guilt and the madness rapidly engulfing him and his house bent on ending the vengeance cycle. Here, in our production the role of the organ was very different: to calmly and lovingly settle the ending into an uneasy peace, ushering back in the solo recorder melody that had for me represented a lost and wandering humanity at the play’s outset.

-CD



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ORGUE ET COULEURS

a look back at the 5th autumn Festival in Montréal, and a conversation with founder/artistic director Régis Rousseau

The fall festival *Orgue et Couleurs* began in 1999 around the restoration of the grand Casavant organ of l'Église Très-Saint-Nom-de-Jésus in the run-down Hochelaga-Maisonneuve neighbourhood of east end Montréal. Régis Rousseau, the young organist at Très-Saint-Nom-de-Jésus at the time began with a vision for a new way of seeing the organ in the distinguished but conservative Montréal scene.

The Festival is run by Rousseau, fellow Montréal organist Lucie Beauchemin, and cultural impresario Pierre Larivière. The three compose a dynamic team with a strong commitment to the wider public knowledge and appreciation for the organ. From 1999 to 2001 *Orgue et Couleurs* was an annual autumn festival only: since 2002 it has functioned as a more permanent organization active year-round, presenting an organ improvisation league (*Ligue d'Improvisation à l'Orgue*), a series of June events (*Prélude à Orgue et Couleurs*) including an organ marathon, and just begun, *Les Concerts Populaires de Montréal*, a summer series of symphonic music.

The 5th *Festival Orgue et Couleurs*, held from September 26 to October 5, 2003, featured in its 25 performances and other activities six international artists, and 43 Canadian artists, drawn completely from the province of Québec, and overwhelmingly from the Montréal area. Among the artists featured were Felix Hell (Germany), Vincent Dubois (France), Iain Quinn (Britain), and such Québec figures as Philippe Bélanger, Luc Beauséjour, Gilles Rioux and Dany Wiseman. Also featured was the photographic exhibition *Ombres et lumière* by Michel Pinault, documenting the previous year's festival and a spring trip made to France by a delegation from the *Ligue d'Improvisation à l'Orgue*, which eventually gave rise to the Ligue's first international match: France vs. Canada.. or to be precise, France vs. Trois-Rivières, Québec, the victorious team from the previous year.

The Festival has from the beginning been noted for including unusual programming and interdisciplinary work, as well as expanding the concept of an Organ Festival to include forms and styles of music not involving the organ (after the example of the Royal Bank Calgary International Organ Festival). In the 2003 *Orgue et Couleurs* the opening evening performance featured symphonies of Gustav Mahler performed by the Orchestre Métropolitain du Grand Montréal; the next evening a bandstand concert led by trombone virtuoso Alain Trudel; a later event featured the light ensemble Quartango and in perhaps the most unusual, texts of Nancy Huston and Howard Buten were accompanied by improvisations by Freddy Eichelberger and Michel Godard on the unlikely combination of organetto and serpent. The Festival also featured Montreal premieres by composers Sean Ferguson, John Burge and a premier world-music style mass by Gregory Charles.

When Christopher Dawes spoke with Régis Rousseau in early 2004, he began by asking about the Festival's founding.

CD: *Where did the name "Orgue et Couleurs" come from?*

RR: The name was chosen to make an impact in the media-preoccupied world. We thought it would at least make people wonder about this mix between these two words. Of course "couleurs" also refers to the fall season where the Festival takes place, and it stands also for the many different sounds (colours) of the organ and for the other instruments that are proposed along the event.

CD: *What do you feel is the biggest challenge facing the Organ in the next decade?*

RR: The main challenge is to change the general idea that the organ is out of date, that it is an instrument from the past. Yes, it does come from a very long history but is still there in the 21st century. There are still organists and we still build new instruments. But the general public



doesn't know that: it's a well kept secret! We also have to make people know that the organ is not only a liturgical instrument: it's a concert instrument as well, alongside the violin, the piano. Another challenge is to convince the organists that we have to reach out to the public, that we have to make our profession an appealing one. I think it is changing: last year a well-known organist from Montréal called me to congratulate us on the Festival and to tell me that it was no longer dowdy or tacky to be an organist.

CD: *Many organists feel passionately about the organ: what made you take your passion a further step to do something about its public image?*

RR: More than having a passion for the organ I have it for the music. I am lucky to be able to appreciate and to make music and I have always been interested in communicating my passions to an extended audience. I've personally been interested in all instruments and music from the very beginning of my musical studies. I used to go to weekly

student concerts when I was at the Conservatoire de musique de Chicoutimi, to encourage my colleagues and friends but also to know more about music. I also didn't like to be alone in the organ loft (I love people, I'm happy when I'm surrounded with acquaintances!). When I was studying in France, I went to concerts of all kinds, operas and films, all of which I knew I would never see in Montréal. At that time I thought of staying in Paris for good but after a while I missed North America and finally came back thinking that I should do something instead of complaining about the lack of interest in the general public.

CD: *When you started FOC you seemed to be promoting primarily the organ of Très-Saint-Nom de Jésus. How and when did this focus turn itself to the organ in general, introducing other venues and ideas?*

RR: First I should tell you that the name of the church has been changed to Saint-Nom-de-Jésus (they dropped the "Très" when two parishes merged into one). It was indeed to promote the newly-restored magnificent Casavant organ of that church where I had been organist since my return from France in 1994. Soon after 2000, a second church in the neighbourhood bought a Karl Wilhelm Italian baroque organ, and we wanted to include it in the Festival. Since then, we have expanded to other Montréal churches, as there are so many great organs from different styles and builders in our city. Nevertheless we wish to keep the heart of the Festival in its original venue to make people realise that there can be great events and wonderful things (churches, organs and restaurants, why not) outside Montréal downtown. The people from the Hochelaga-Maisonneuve area are beginning to be proud that such an event takes place in their neighbourhood (this area is one the poorer in Montréal). The Festival helped along with other events to give another idea of that area. It's like being a missionary of many goals!

CD: *Montreal's organ scene is known across the country as distinguished, but conservative. Have you encountered any resistance from your colleagues or your concertgoers, either to your enthusiasm or your unusual programming?*

RR: At first I had to give long explanations to convince the organists to take part in the Festival. Rapidly it changed and now organists call us to give ideas and projects. Of course we don't please everybody but as the Festival is so versatile, different people can find something of interest for them. So we reach the majority.

CD: *Does Improvisation occupy a special place in your own musicianship? In the public's perception of the organ?*



RR: Surprisingly, not at all for myself: but I have always been impressed by improvisers (one day I will try to learn and practice, maybe when I'm retired...). For the public in general I'd say they don't really know about it. That's why we presented [in the *Ligue d'Improvisation à l'Orgue* this funny way to improvise (in a game like a hockey competition) to draw a larger audience and to

acquaint people with this great art form. Now we wish also to draw them to more traditional improvisation, like with the Competition we launched last year.

CD: *Canadian pianist Glenn Gould referred to the concert scene as having a very 'gladiatorial' side to it. Was this also one of the ideas that led you to start a competitive Ligue?*

RR: I was not aware of this thought. It is true that the concert scene could seem to be a "fight arena" but I prefer to think of it as a friendly competition. The idea of the improvisation league is an appealing show to people who think that classical musicians are boring and narrow-minded. We use a popular genre to appeal to people and then to teach them how to enjoy music.

CD: *How are the teams chosen for the Ligue? How do they compete?*

RR: The teams were at first attached to cities and musical institutions (we had Montréal, Québec, etc., and McGill and Conservatoire de Montréal). We are leaving the institutional link because it's hard to have the same students for many years and sometimes a music faculty might not have good students. We think that by linking a team to a city will give its population some pride and reason to encourage their players. In a normal season every team has to be part of two games at home and two games as visitors in another city. In a game there are two teams of three players competing. A common theme (musical or not) has to be improvised upon successively by an organist from each team and then the audience votes on which of the performances was the best. It's like a hockey game but with participation of the public. The players have special shirts and there is also a referee to announce the themes and to give penalties... it is quite a show! We are working in adapting this formula to the English community and hope one day to present games in all Canada.

CD: *You have evolved many unusual programs for Orgue et Couleurs: do you set any parameters for new ideas? Do you see limits to how "wacky" or unusual a program might be?*

RR: We don't give ourselves any boundaries. We are open to any idea, even the most bizarre. But then we have to work on it to make it fit with what we think should be offered by *Orgue et Couleurs*: every concert or activity has to be of great musical quality, should respect the venues (mostly churches) and should be appealing as well to larger audience but also to the *connoisseur*.

CD: *Have you ever had an innovative program fail, or not reach your expectations in its effectiveness or appeal?*

RR: For some concerts we haven't reached as many listeners as we might have wished but it is not mostly because of their innovative nature. We wish to have a great variety of musical styles in the Festival from the baroque era to the very contemporary, and we know that this latter style doesn't draw large audiences in general. But we keep offering it because it's important to make people know there is still new music and musicians. I should add that sometimes it's the advertisement (not the event) that fails to draw attention to an activity. Organists are not especially known for their marketing sense: even though the Festival has had success since its beginning we don't take anything for granted. We still have to work hard to get the numbers we want.

CD: *How influential do you feel "Orgue et Couleurs" has been on Montreal audiences? On Montreal organists and other artists?*

RR: I was recently asked by a CBC reporter how I felt being one of the major musical figures in Montréal? I was stunned to hear that, but had to admit that we now have some fame on the Québec artistic scene. We now draw around 7000 people every year for 25 to 30 concerts or activities during 10 days. We also have a good press coverage which is surprising for an event on the organ. In the province of Québec, as I mentioned earlier, the organ didn't seem to be very newsworthy. If we have convinced journalists to the contrary I am very happy. We have also been awarded provincial prizes from the musical and presenting world: two prizes from the Conseil québécois de la musique (*Directeur artistique de l'année 2001-2002/Diffuseur de l'année 2002-2003*), two from RIDEAU, the most important group of producers and concert organisers in the province for the Festival and the Improvisation League, and from the Office franco-québécois pour la jeunesse for *Best Participation in an International Event* for our 2003 Paris trip to present the improvisation games).

CD: *You've expressed an interest in founding a national promotional network; this year you have opened the OC Improvisation Competition to Canadians outside of Québec. Will we see more artists from outside of Montréal in future Festivals? What hopes do you have to bring the Orgues et Couleurs movement still further?*

RR: From the very beginning we were interested in having guests from everywhere. We have already had a few guest organists from outside of Québec (Ian Sadler, Duo Majoya, Jonathan Oldengarm) but we really wish to extend this list to others. It is true that we don't know many people from the rest of Canada but this contact with a national magazine should help to make acquaintance with them. We are open to any suggestions and really wish to promote collaborations with any organ concert organisation. We would be so happy if *Orgue et Couleurs* could be an annual musical celebration where people could come from all over the country. *Bienvenue à tous!*

Rousseau's enthusiasm and dedication are infectious: no doubt this explains at least some of his impressive success with *Orgue et Couleurs*. As in the case of much new artistic activity it required a period of proving itself and building strength, and if it follows the development of its English cousin in Toronto, it stands now to flourish and grow still more. Certainly it parallels that earlier phase of OrgAlt's life in the impressive commitment of time Régis and his colleagues devote to it, and the curious and lively response of the public and fellow artists. We wish them all every success.

The 6th annual *Festival Orgue et Couleurs* takes place in late September and early October 2004 in Montréal, Québec. Programming details will be released September 1st, 2004. For more information, contact the *Orgue et Couleurs* office at the address in the box below.

ORGUE ET COULEURS

2nd annual Improvisation Competition

Entrants must have been Canadian citizens for at least two months on the date of application, and be resident in Canada and no more than 40 years old on October 1st.

To enter send a completed entry form, a cassette or compact disc recording of one piece of organ repertoire and one improvisation of no more than 10 minutes duration each, a 100 word biography in French or English, a black-and-white photo and a non-refundable fee of \$35.00. Entry forms are available from Festival Orgue et Couleurs (address below). The recording must be marked only with the musical program, not the artist's identity. The deadline to apply is June 1st.

Three candidates will be selected from entrants, notified by August 1st, 2004 and announced publicly on September 1st. In the final round, held from 27 to 29 September during the 6th Autumn Festival Orgue et Couleurs, each will perform a piece of repertoire of his or her own choice, and execute two improvisations on themes given by the jury: one in theme and variations style and the other in free style. Three prizes, of \$1000, \$500 and \$300 are sponsored by Québec organ builders Casavant Frères, James Louder and Juget-Sinclair respectively. Free accommodation for 3 to 4 nights will be provided for finalists living more than 150km from Montréal.

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THE ORGAN CONCERTS AND ACADEMY AT STRATFORD SUMMER MUSIC: 2004 SEASON WITH JOHN LONGHURST

The Fourth Season of Stratford Summer Music, featuring violinist James Ehnes, composer R. Murray Schaefer, the St. Lawrence and Molinari String Quartets, and stars of the Stratford Festival is set to run in late July of 2004. Continuing SSM's three-year history of bringing the organists of the world's great churches to perform and teach five advanced students at Stratford, the 2004 Season features John Longhurst, senior organist to the Mormon Tabernacle in Salt Lake City, Utah. The visit of this great musician affiliated with one of America's major organ landmarks follows similar visits from John Scott of St. Paul's Cathedral, London (2001), Jean-Pierre Leguay of Notre-Dame-de-Paris (2002) and Ullrich Böhme of the Thomaskirche, Leipzig (2003).



The elder statesman of the Mormon Tabernacle Choir's organists, John Longhurst has spent more than two decades mastering the complexities of the Tabernacle organ and its 11,623 pipes. The sonority of that magnificent instrument under his command is extraordinary, and is inextricably linked to the unique sound of the Mormon Tabernacle Choir.

As one of the Tabernacle organists, Longhurst performs, tours and records with the Choir. He also plays for the weekly Music and the Spoken Word broadcasts and joins with his fellow organists in presenting daily 30-minute organ recitals in the Tabernacle. He works alongside Music Director Craig Jessop, the associate choir directors and the other organists to ensure perfect harmony among the singers' voices, the organ, and the Orchestra at Temple Square. These elements, working together, produce the Mormon Tabernacle Choir's distinctive sound. Additionally, Longhurst performs widely as an organ recitalist and has recorded on the Tabernacle organ for several record labels.

Before his appointment as Tabernacle organist, Longhurst was an Associate Professor in organ and music theory at Brigham Young University. He received his Bachelor of Music and Master of Music degrees from the University of Utah, studying with Alexander Schreiner, who was a Tabernacle organist at the time. Longhurst then received his D.M.A. degree from the Eastman School of Music in Rochester, New York.

John Longhurst is a Fellow of the American Guild of Organists (AGO) and has

served in various positions for the AGO, including state chairman for Utah. He is a member of the American Society of Composers, Authors and Publishers as well as the Phi Beta Kappa and Phi Kappa Phi honor societies.

John Longhurst will give three concerts, at 9:30am on Thursday through Saturday July 22, 23, 24 (see page 12 of this edition, the May issue and www.OrgAlt.com for program information). The Academy sessions under Mr. Longhurst's direction are open to the public and occur at 2:00pm on Thursday through Saturday, July 22, 23, 24, with a preparatory session on Wednesday July 21. The Academy final performance by its five students will take place on Sunday July 25 at 2:00pm.

To apply for one of the five places available to advanced students in the 2004 Organ Academy at Stratford Summer Music, submit current curriculum vitae with two references to:

Organ Academy at Stratford Summer Music
P.O. Box 1013, Stratford, Ontario, Canada, N5A 6W4
Phone: (866) 288-4313; Fax: (519) 271-9459
stratfordsummermusic@sympatico.ca

For information on the entire 2004 season of Stratford Summer Music, visit www.stratfordsummermusic.ca. To download the 2004 Organ Concerts and Academy brochure, or to view the Organ Concerts and Academy archive from 2001-2003, visit the Stratford pages of www.OrgAlt.com.

ORGAN ACADEMY AT STRATFORD SUMMER MUSIC Participants, 2001-2003

2001 with John Scott

Jennifer Famme, Jennifer Goodine, David Hall, Barbara Heeg, Eric Osborne, Timothy Pyper, Stephen Terpstra, Michael Unger

2002 with Jean-Pierre Leguay

Kirk Adsett, Alexandra Fol, Christopher Ku, Jennifer Loveless, Michelle Rae Martin

2003 with Ullrich Böhme

Ling-Kong Chan, Shin-Ae Chun, Brent Fifield, Christopher Ku, Gregg Redner

2004 with John Longhurst

Applications open March 1st 2004

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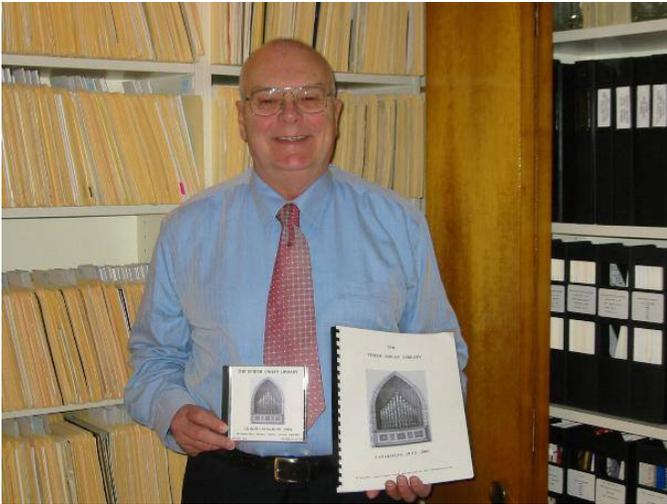
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THE VINEER ORGAN LIBRARY – A CENTENNIAL TREASURE



In Canada, 1967 was a year of centennial projects: one of the lesser-known is the Vineer Organ Library. A small suburban Ottawa home houses this unique private collection of books, journals, recordings and videos pertaining to the arts of organ building and performance in North America. It currently contains over 600 books, 800 Compact Disc recordings, 600 Long-Playing and 78 rpm vinyl recordings, 3500 journals and magazines, and over 3000 files on specific instruments. Detailed information is available on organs in churches, concert halls, universities, theatres and private residences in North America and Europe. The current printed catalogue occupies 140 pages.

Recently Bill has been working to make the catalogue available on CD-ROM. Bill is excited about this CD-ROM version of the catalogue. He is currently transferring audio and video tape resources to CD and DVD, and hopes to launch a web site for the Library later this year.

An especially impressive area of the library is its organ-related magazines and journals. Currently there are issues of forty-two different magazines and journals on hand, many of them dating back to the early 1900's. Complete sets include: *The American Organist* (1967), *The Tracker* (1956), *Reed Organ Society Quarterly*, *The Stentor*, *American Organbuilding*, *The Organ Builder (England)*, *Organ Alternatives (Canada)* and *British Institute of Organ Studies (BIOS)*. Sets of magazines that are almost complete include: *The Diapason* (1909), and the original *American Organist* (1918 to 1973). A few issues of *The Organ* (England) are on hand; Bill would be happy to receive additional issues to expand this particular set.



In a forthcoming article in the British journal, *The Organ*, the Vineer Organ Library is labelled a “labour of love”. While the library is a private collection, it is available to interested individuals as a reference source. Contributions to the library are always welcome: Bill is especially keen to fill in gaps in his many sequences of periodicals. He also welcomes visitors to the library and research requests, although material may not be taken out.

The Vineer Organ Library
89 Canter Boulevard, Ottawa, ON, Canada K2G 2M4
(613) 224-1553, billvin@travel-net.com

Wolff & Associés
facteurs d'orgues
organ builders

1260, rue Tellier
Laval, Québec
Canada H7C 2H2

Téléphone:
(450) 661-2073

Pole and Kingham
Pipe Organs

Phone: 519-354-8787
E-mail: pandk@ciaccess.com
Web site: www.pandk.com

11175 River Line, R.R. #4
Chatham, ON
N7M 5J4

THE KING IN CONCERT

(PLEASE SEE THE COMPLETE GENERAL, SERIES AND SUMMER LISTINGS, PP.8-12)

FEBRUARY 2004

Sun Feb 15, 3:00pm

Sundays at 3 (RCCO Edmonton)

CLIVE DRISKILL-SMITH, organ

Wingspear Centre for the Performing Arts

4 Sir Winston Churchill Square, Edmonton, AB

Admission: \$20

Tickets: (780) 428-1414, (800) 563-5081

boxoffice@wingspearcentre.com

Info: (780) 429-1655,

www.rcco.edmonton.ab.ca

Mon Feb 16, 2:00pm

Cantos Music Foundation presents

The Return of Silent Movie Mondays

“A TRIBUTE TO CHARLIE CHAPLIN”

with Dennis James, organ

The Uptown Theatre, 612-8 Ave SW, Calgary, AB

Admission: \$14 (sen/stu \$12, child \$8)

Info: (403) 543-5115

Fri Feb 20, 12:00pm

JAMES CALKIN, organ

Redpath Hall, McGill University

Montréal, QC

Admission: Free

Info: John Grew, (514) 398-4455

Fri Feb 20, 12:15pm

Victoria Conservatory and St. John's Church

NICHOLAS FAIRBANK, organ

Church of St. John the Divine,

1611 Quadra Street, Victoria, BC

Works from Livre d'Orgue de Montréal (selections), Burge, Yon, Mendelssohn, Widor

Admission: suggested donation \$5

Info: (250) 383-7169

Sun Feb 22, 2:30pm

Westminster Concert Organ Series

ERIK SUTER, organ

Westminster Church 759 Wall Street, Winnipeg, MB

Admission: \$17 advance, \$22 door, \$12 student

Info: (204) 786-4882

www.westminsterchurchwinnipeg.ca/westminster_concert_organ_series.htm

Sun Feb 22, 7:30pm

WESLEY WARREN, organ

St. Luke's Anglican Church

760 Somerset Street West, Ottawa, ON

Works of Bach, Howells, Mendelssohn, Franck and Widor.

Admission: donation

Info: (613) 235-3416

Sun Feb 22, 2:00pm

Les Amis de l'orgue de Québec

ANNE ROBERT, violon

JACQUES BOUCHER, orgue

Église Saints-Martyrs-Canadiens

955, avenue de Bienville, Québec, QC

(Œuvres de Vitali, Saint-Saëns, Walcha,

Bach, Thiele et Reboulot

Admission: \$10 (\$6 sen/stu)

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

Mon Feb 23, 7:00pm

Cantos Music Foundation presents

The Return of Silent Movie Mondays

“SHERLOCK, JR.”

with Dennis James, organ

The Uptown Theatre, 612-8 Ave SW, Calgary, AB

Admission: \$14 (sen/stu \$12, child \$8)

Info: (403) 543-5115

Mon Feb 23, 8:00pm

Toronto Organ Club

COLIN COUSINS, organ

Christ Church (Anglican)

329 Royal York Road, Toronto, ON

Admission: \$10 (Children under 10 free)

Info: (905) 824-4667, (905) 845-4539

Fri Feb 27, 8:00pm

Fridays@Eight

FROM SACRED TO JAZZ

Lawrence Park Community Church

2180 Bayview Avenue, Toronto, ON

Toronto musicians Paul Brodie (saxophone),

Erica Goodman (harp), and Eric Robertson

(piano and organ) in an eclectic evening including

popular classics and, the premiere of

Robertson's *Peanuts*, a selection of rags.

Admission: \$20 (\$15 sen/stud)

Info: (416) 489-1551 x21,

www.lawrenceparkchurch.ca

Sat Feb 28, 1:00pm

RCCO Toronto ORGAN COMPETITION

Lawrence Park Community Church

2180 Bayview Avenue, Toronto, ON

Info: William Wright, (416) 962-3381

Sun Feb 29, 7:30pm

ORGAN BENEFIT CONCERT

St. James' Anglican Church

Peter & Coldwater Streets, Orillia, ON

The Choir of St. James' Church under the

direction of Albert Greer are joined by guest

soloists Laurel Mintz, piano; Mark DuBois,

tenor and Christopher Dawes, organ to benefit

the church's organ fund and celebrate the new

ministry of the Rev'd Terry Bennett as Incumbent.

BEDARD: Toccata; GOUNOD: Mass

of St. Cecilia; MOZART: Piano Concerto #12,

K.414 in A

Admission: donation

Info: (705) 325-2742

Sun Feb 29, 4:00pm

Spirituart 2004

ORGAN and TRUMPET CONCERT

with David Guerrier, trumpet

Vincent Boucher, organ

and Jacques Baril, narrator

Église St-Jean-Baptiste de Montréal

4237, ave. Henri-Julien, Montréal, QC

Info: (514) 842-2112

Sun Feb 29, 7:30pm

Christ Church Deer Park, Organ Music & Compine

DERMOTT MUIR, organ

Christ Church Deer Park,

1570 Yonge Street, Toronto, ON

Admission: offering

Info: Bruce K. Hill, (416) 920-5211 x28

MARCH 2004

Mon Mar 1, 7:30pm

RCCO (Pro Organo) Ottawa, CBC-

Radio Canada and Alliance française

DAVID GUERRIER, trumpet

VINCENT BOUCHER, organ

Église St-François d'Assise

20 Fairmont Ave, Ottawa, ON

This concert featuring a French trumpeter and

Canadian organist celebrates the 400th anniversary

of France in North America.

Admission: Free,

Info: (613) 728-8041, (613) 682-8606

www.capitalnet.com/~rjewell/ottawa.html

Mon Mar 1, 7:00pm

Cantos Music Foundation presents

The Return of Silent Movie Mondays

“THE HUNCHBACK OF

NOTRE DAME”

with Dennis James, organ

Uptown Theatre, 612-8 Avenue SW, Calgary, AB

Admission: \$14 (sen/stu \$12, child \$8)

Info: (403) 543-5115

SPRING WEEKLY CONCERT SERIES

St. Andrew's Presbyterian Church

54 Queen Street North, Kitchener, ON

Wednesdays at 12:00, (519) 578-4430

www.standrewskw.com

St. Paul's Cathedral,

472 Richmond Street, London, ON

Tuesdays at 12:10pm (519) 434-3992

www.stpaulscathedral.on.ca

St. James' Cathedral,

King & Church Streets, Toronto, ON

Tuesdays at 1:00pm

www.stjamescathedral.on.ca (416) 364-7865

Yorkminster Park Baptist Church

1585 Yonge Street at Heath, Toronto, ON

Wednesdays at 12:30pm

www.yorkminsterpark.com (416) 925-7312

St. Paul's Church – SERIES SUSPENDED

DURING RENOVATIONS

227 Bloor Street East @ Church, Toronto, ON

Thursdays at 12:10pm

www.stpaulsbloor.org (416) 961-8116

THE KING IN CONCERT

(PLEASE SEE THE COMPLETE GENERAL, SERIES AND SUMMER LISTINGS, PP.8-12)

Mon Mar 1, 8:00pm

Wurlitzer Pops/TTO

“ROBIN HOOD”

with Clark Wilson, organ

Casa Loma, Toronto, ON

Admission: \$15, Info: (416) 421-0918

www.theatreorgans.com/toronto

Wed Mar 3, 12:15pm

RCCO Winnipeg Lenten Series

HENK SCHIPPERS, organ

St. Andrew's United Church, River Heights

255 Oak Street at Kingsway, Winnipeg, MB

Admission: FREE (lunch available)

Info: (204) 488-1130

Wed Mar 3, 7:30pm

Les Amis de l'Orgue de Montréal

RECITAL: 1685, UNE GRANDE ANNÉE

avec Vincent Boucher, orgue

Église de l'Immaculée-Conception

1855, rue Rachel est, Montréal, QC

Fri Mar 4, 12:00pm

KOLA OWOLABI, organ

Redpath Hall, McGill University, Montréal, QC

Admission: Free

Info: John Grew, (514) 398-4455

Sat Mar 6, 8:00pm

MARNIE GIESBRECHT, organ

Deer Park United Church

129 St. Clair Avenue West at Avenue Rd

Admission: \$20, Info: (416) 481-2979

Sun Mar 7, 7:30pm

Christ Church Deer Park, Organ Music & Compine

NICHOLAS FAIRBANK, organ

Christ Church Deer Park,

1570 Yonge Street, Toronto, ON

Info: Bruce K. Hill, (416) 920-5211 x28

Sun Mar 7, 4:00pm

Spirituart 2004

CHORAL & ORGAN CONCERT

Yves G. Préfontaine, director

Jean-Guy Proulx, organ

Église St-Jean-Baptiste de Montréal

4237, ave. Henri-Julien, Montréal, QC

Info: (514) 842-2112

Sun Mar 7, 3:00pm

RCCO Northumberland

ORGAN MUSIC PRE-BACH

St. Andrew's Presbyterian Church,

200 King Street West, Cobourg, ON

Admission: offering

Info: (905) 797-2566, gampa@eagle.ca

Mon Mar 8 7:00pm

Cantos Music Foundation presents

The Return of Silent Movie Mondays

“RIDERS OF THE PURPLE SAGE”

Dennis James, organ

Uptown Theatre, 612-8 Avenue SW, Calgary, AB

Admission: \$14 (sen/stu \$12, child \$8)

Info: (403) 543-5115

Wed Mar 10, 12:15pm

RCCO Winnipeg Lenten Series

COLIN REDEKOP, organ

St. Andrew's United Church, River Heights

255 Oak Street at Kingsway, Winnipeg, MB

Admission: FREE (lunch available)

Info: (204) 488-1130

Wed Mar 10, 8:00pm

Les Amis de l'Orgue de Rimouski

DOMINIQUE COULOMBE, orgue

Église Saint-Pie X, 21, 4e Rue Ouest, Rimouski, QC

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

Info: Gérard Mercure (418) 724-6887

Fri Mar 12, 12:00pm

JAMES TAYLOR, organ

Redpath Hall, McGill University, Montréal, QC

Admission: Free

Info: John Grew, (514) 398-4455

Fri Mar 12, 8:00pm

EUGENIO FAGIANI, organ

St. Clement's Anglican Church

59 Briar Hill Avenue at Duplex, Toronto, ON

Organist of St. Michael's church in Mapello,

Italy is also director of the St. Michael's Academy, Italy's only school of 20th century improvisation. He will perform works of Bach,

Reger and Fagiani, and improvise a symphony on themes submitted by the audience.

Admission: \$20/\$15

Info: (416) 483-6664

Sun Mar 14, 3:00pm

RCCO Northumberland

CHRISTOPHER DAWES, organ

St. Peter's Anglican Church,

King & College Streets, Cobourg, ON

REUBKE: Sonata on the 94th Psalm;

Evensong follows.

Info: (905) 797-2566, gampa@eagle.ca

Sun Mar 14, 7:00pm

Music at Metropolitan

GREGG REDNER, organ

Metropolitan United Church

468 Wellington Street, London, ON

Works of Bach, Buxtehude, Cabena, Distler.

Admission: suggested donation \$10

Info: (519) 432-7189

Sun Mar 14, 2:00pm

Les Amis de l'Orgue de Drummond

TROIS ORGANISTES...

Éric Beaudoin, Michel Savoie, Dany Wiseman

Égl. St-Frédéric, 300 Mélançon, Drummondville, QC

Suite au match d'improvisation 2003-2003

Admission: \$10 (\$5 sen/stu)

Info: (819) 478-3555

Sun Mar 14, 4:00pm

Christ Church Deer Park, Organ Music & Compine

KEVIN KOMISARUK, organ

Christ Church Deer Park,

1570 Yonge Street, Toronto, ON

Info: Bruce K. Hill, (416) 920-5211 x28

Sun Mar 14, 4:00pm

Spirituart 2004

GREGORIAN CHANT & ORGAN

Jean-Pierre Noiseux, director

Dom Richard Gagné, organ

Église St-Jean-Baptiste de Montréal

4237, ave. Henri-Julien, Montréal, QC

Info: (514) 842-2112

Tue Mar 16, 10:30am – 3:00pm

RCCO Toronto

PEDALS, PIPES and PIZZA

Annual March Break event: organ visits, 10:30-

12:30, a Pizza lunch and a 2:00pm concert

Admission: Morning: \$10, incl. Pizza lunch

Info: Peter Treen (416) 533-1301

Wed Mar 17, 12:15pm

RCCO Winnipeg Lenten Series

KERRINE WILSON, organ

St. Andrew's United, River Heights

255 Oak Street at Kingsway, Winnipeg, MB

Admission: FREE (lunch available)

Info: (204) 488-1130

Fri Mar 19, 12:15pm

PAUL MERRITT, organ

First-St. Andrew's United Church

350 Queens Avenue, London, ON

Admission: FREE

Info: (519) 679-8182

Fri Mar 19, 12:15pm

Victoria Conservatory and St. John's Church

NICHOLAS FAIRBANK, organ

Church of St. John the Divine,

1611 Quadra Street, Victoria, BC

Bruhns, Bédard, Bartók, Mozart, Joplin

Admission: suggested donation \$5

Info: (250) 383-7169

Sun Mar 21, 7:30pm

Lenten Organ Music & Compine

CHRISTOPHER DAWES, organ

Christ Church Deer Park

1570 Yonge Street, Toronto, ON

Reflective music and improvisations honouring

the Birthday of Johann Sebastian Bach

Admission: FREE

Info: Bruce K. Hill, (416) 920-5211 x28

Sun Mar 21, 4:00pm

Spirituart 2004

ORGAN & NARRATION CONCERT

Judith Pelletier, narrator;

Jacques Boucher, organ

Église St-Jean-Baptiste de Montréal

4237, ave. Henri-Julien, Montréal, QC

Info: (514) 842-2112

Sun Mar 21, 3:00pm

RCCO Northumberland

ORGAN MUSIC OF CANADA

Port Hope United Church,

34 South Street, Port Hope, ON

Admission: offering

Information: (905) 797-2566, gampa@eagle.ca

THE KING IN CONCERT

(PLEASE SEE THE COMPLETE GENERAL, SERIES AND SUMMER LISTINGS, PP.8-12)

Sun Mar 21, 8:00pm

Pro Organo Mauricie

ORGUE À 4 MAINS ET ORGUE SOLO

Esther Clément et Dominique Gagnon, orgue

Cathédrale de Trois-Rivières

362, rue Bonaventure, Trois-Rivières, QC

Info: Claude Baril (819) 376-6010

Wed Mar 24, 12:15pm

RCCO Winnipeg Lenten Series

JO-ANN SUTHERLAND, organ

YVETTE ROCHON, mezzo-soprano

St. Andrew's United Church, River Heights

255 Oak Street at Kingsway, Winnipeg, MB

Admission: FREE (lunch available)

Info: (204) 488-1130

Fri Mar 26, 8:00pm

DENIS BÉDARD, organ

with the Laudate Singers

Holy Rosary Cathedral

646 Richards Street, Vancouver, BC

Premiere by Bedard for choir and organ.

Admission: \$18/\$12

Info: (604) 322 5995, cheldar@cheldar.com

Fri Mar 26, 8:00pm

Pro Organo (RCCO) Ottawa

TIM PYPER, organ

Knox Presbyterian Church

120 Lisgar Street, Ottawa, ON

Works of Widor, Reubke, Howells

Admission: \$18, \$14, \$10, subscription avail.

Info (613) 728-8041, (613) 682-8606

www.capitalnet.com/~rjewell/ottawa.html

Sat Mar 27, 8:00 pm

Kingston Theatre Organ Society

KTOS BENEFIT CONCERT

Church of the Redeemer

89 Kirkpatrick Street, Kingston, ON

Admission: \$12

Info: Barbara Moses, (613) 542-7601

Sun Mar 28, 8:00pm

L'Orgue en Fête

LUC BEAUSÉJOUR, orgue

Maison Provinciale des Frères Maristes

14, Chemin des Patriotes, Iberville, QC

Admission: offrande volontaire

Info: (514) 738-6236

Sun Mar 28, 3:00pm

PETER WALKER, organ

St. Peter's Anglican Church,

King & College Streets, Cobourg, ON

Choral Evensong follows.

Info: (905)372-3442, www.stpeterscobourg.org

Sun Mar 28, 7:30pm

Lenten Organ Music & Compline

JAN OVERDUIN, organ

Christ Church Deer Park,

1570 Yonge Street, Toronto, ON

Info: Bruce K. Hill, (416) 920-5211 x28

Wed Mar 31, 12:15pm

RCCO Winnipeg Lenten Series

LINA FEARN, organ

With Yvette Rochon, mezzo-soprano

St. Andrew's United Church, River Heights

255 Oak Street at Kingsway, Winnipeg, MB

Admission: FREE (lunch available)

Info: (204) 488-1130

**CONCERT LISTINGS
FOR THE SUMMER 2004 ISSUE
are due April 15th
(see p.2 to submit)**

APRIL 2004

Thu Apr 1, 8:00pm

Les Amis de l'orgue de Rimouski

ORGUE PLUS!

Église Saint-Pie X, 21, 4e Rue Ouest, Rimouski, QC

Robert Girard, orgue; Hélène Guillemette,

soprano; Andrée Azar, violon; Leslie Snider,

violoncello.

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

Info: Gérard Mercure (418) 724-6887

Sat Apr 3, 8:00pm

Les Amis de l'orgue de Québec

VINCENT BRAUER, orgue

Église Saint-Félix de Cap-Rouge

1450, rue Provancher, Cap-Rouge, QC

Titelouze, Bruna, Grigny, Cabanilles, Mendels-

sohn, Moryto, Turina

Admission: \$10 (\$6 sen/stu)

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

Sun Apr 4, 3:00pm

JOAN TOBIN, organ

St. Peter's Anglican Church,

King & College Streets, Cobourg, ON

Choral Evensong follows.

Info: (905) 372-3442,

www.stpeterscobourg.org

Mon Apr 5, 8:00pm

Wurlitzer Pops/TTOs

DAVID LOBBAN, organ

Casa Loma, Toronto, ON

Admission: \$15

Info: (416) 421-0918

www.theatreorgans.com/toronto

Wed Apr 7, 8:00pm

Toronto Mendelssohn Choir

LIFE AND DEATH

Yorkminster Park Baptist Church

1585 Yonge Street, Toronto, ON

Karina Gauvin, soprano; James Westman,

baritone; Christopher Dawes, organ; Noel

Edison, conductor. Brahms' *Deutsches Requiem* is

paired with the Canadian premiere of *From*

Darkness to Light by Ruth Watson Henderson,

commissioned for the 2002 convention of the

American Guild of Organists.

Admission: \$30-\$50

Info: (416) 598-0422, www.tmchoir.org

Fri Apr 16, 12:15pm

Victoria Conservatory and St. John's Church

NICHOLAS FAIRBANK, organ

Church of St. John the Divine,

1611 Quadra Street, Victoria, BC

Works of Buxtehude, Tchaikovsky, Albright,

Lefebvre-Wély, and Nicholas Fairbank.

Admission: suggested donation \$5

Info: (250) 383-7169

Sat Apr 17, 10-12pm

SIMON DYK: Friend and Colleague

The Auditorium, Redeemer University

777 Garner Road East, Ancaster, ON

Family, friends and colleagues of Simon Dyk

are welcome to share some music, some time

and a light lunch with an extraordinary friend.

Admission: Free (\$5 requested for lunch)

Info: (416) 356-3138, info@orgalt.com

Sat Apr 17, 10am

RCCO Waterloo-Wellington

PIPES, PEDALS AND PIZZA

St. George's Anglican Church

99 Woolwich Street, Guelph, ON

An introductory day for high-school age piano

and organ students to learn about the organ.

Info: (519) 836-0153, lawest@golden.net

Sun Apr 18, 3:00pm

Sundays at 3 (RCCO Edmonton)

VERONIQUE LE GUEN, organ

Wingspear Centre for the Performing Arts,

4 Sir Winston Churchill Square, Edmonton, AB

Admission: \$20

Tickets: (780) 428-1414, (800) 563-5081

boxoffice@wingspearcentre.com

Info: (780) 429-1655,

www.rcco.edmonton.ab.ca

Sun Apr 18, 3:00pm

JULIAN NELSON, organ

St. Peter's Anglican Church,

King & College Streets, Cobourg, ON

Info: (905)372-3442, www.stpeterscobourg.org

Fri Apr 23, 8:00pm

MARC D'ANJOU, organ

Holy Rosary Cathedral

646 Richards Street, Vancouver, BC

The organist at the Roman Catholic Cathedral

Basilica in Québec City performs works of

Buxtehude, Bach, Boëllmann, and Bédard.

Admission: \$18 (\$12 stu/sen)

Info: (604) 322-5995, cheldar@cheldar.com

Sun Apr 25, 2:00pm

Les Amis de l'orgue de Drummond

RAYMOND DAVELUY, orgue

Église Saint-Frédéric

300 Mélançon, Drummondville, QC

Admission: \$10 (\$5 sen/stu)

Info: (819) 478-3555

THE KING IN CONCERT

(PLEASE SEE THE COMPLETE GENERAL, SERIES AND SUMMER LISTINGS, PP.8-12)

Sun Apr 25, 2:00pm

Les Amis des Bois Francs et Pro Organo Mauricie

HOMMAGE À JEAN CHATILLON

Église Sainte-Monique

155, rue Principale, Sainte-Monique, QC

Famille Claude Beaudoin, orgue, voix, violoncelle; Claire Tremblay, hautbois

Info: Claude Baril (819) 376-6010

Sun Apr 25, 2:30pm

Westminster Concert Organ Series

PATRICIA WRIGHT, organ

Westminster United, 759 Wall Street, Winnipeg, MB

Admission: \$17 advance, \$22 door, \$12 student

Info: (204) 786-4882

www.westminsterchurchwinnipeg.ca/westminster-concert-organ-series.htm

Mon Apr 26, 8:00pm

Toronto Organ Club

DON MALCOLM, organ

Christ Church, 329 Royal York Road, Toronto, ON

Admission: \$10 (Children under 10 free)

Info: (905) 824-4667, (905) 845-4539

Tue Apr 27, 8:00pm

Wurlitzer Pops/TTOS

SIMON GLEDHILL, organ

Casa Loma, Toronto, ON

Admission: \$15

Info: (416) 421-0918

www.theatreorgans.com/toronto

Wed Apr 28, 8:00pm

Kingston Theatre Organ Society

SIMON GLEDHILL, organ

Church of the Redeemer

89 Kirkpatrick Street, Kingston, ON

Admission: Free will offering

Info: Barbara Moses, (613) 542-7601

Fri Apr 30, 7:30pm

RCCO Toronto

STEFAN ENGELS, organ

Metropolitan United Church

Queen/Church Streets, Toronto, ON

Admission: \$20 (\$15 RCCO member)

Info: (416) 363-0331

MAY 2004

Sat May 1, 9:30am

RCCO Toronto

MASTERCLASS with STEFAN ENGELS

St. Andrew's Evangelical Lutheran Church

383 Jarvis Street, Toronto, ON

Info: (416) 924-1563

Mon May 3, 8:00pm

Pro Organo (RCCO) Ottawa

ERIK REINART, organ

St. Andrew's Presbyterian Church

Wellington/Kent Streets, Ottawa, ON

Bach Böhm, Buxtehude, Cabezon... Messiaen

Admission: \$18, \$14, \$10, subscription avail.

Info: (613) 728-8041, (613) 682-8606

www.capitalnet.com/~rjewell/ottawa.html

Sun May 2, 3:00pm

PETER ROE, organ

St. Peter's Anglican Church,

King & College Streets, Cobourg, ON

Info: (905)372-3442, www.stpeterscobourg.org

Sun 2 May, 8:00pm

L'Orgue en Fête

GILLES LECLERC, orgue

Maison Provinciale des Frères Maristes

14, Chemin des Patriotes, Iberville, QC

Admission: offrande volontaire

Info: Frère Cloutier, (514) 738-6236

Fri May 7, 8:00pm

RACHEL LAURIN, organ

John Bell Chapel, Appleby College

540 Lakeshore Road West, Oakville, ON

Works of Bach, Daveluy, Widor and Laurin.

Admission: \$25

Info: (905) 845-4681 x400, www.appleby.on.ca

Sun May 16, 3:00pm

CLARE TICKLE, organ

St. Peter's Anglican Church,

King & College Streets, Cobourg, ON

Info: (905)372-3442, www.stpeterscobourg.org

Fri May 21, 12:15pm

Victoria Conservatory and St. John's Church

NICHOLAS FAIRBANK, organ

St. John the Divine, 1611 Quadra St, Victoria, BC

Tallis, Howells, Bach, Walford Davies, Vierne, and a premiere by David Cecchetto.

Admission: suggested donation \$5

Info: (250) 383-7169

Fri May 28, 8:00 pm

Kingston Theatre Organ Society

PETER HANSEN, organ

Redeemer Church, 89 Kirkpatrick, Kingston, ON

Admission: \$15 (\$12 stu/sen)

Info: Barbara Moses, (613) 542-7601

Sat May 29, 8:00pm

WILLIAM WRIGHT, organ

Deer Park United Church

129 St. Clair Avenue W, Toronto, ON

Admission: \$20

Info: (416) 481-2979

Sun May 30, 7:00 pm

ROBERT BATT, organ

H. Rosary Cathedral 646 Richards, Vancouver, BC

Works of Bach, Buxtehude, Cherwien,

Tunder, Peeters, Karg-Elert.

Admission: Free; Info: (604) 322-5995

Sun May 30, 2:30pm

RCCO Waterloo-Wellington

STUDENT RECITAL

St. Andrew's Presb, Queen & Weber, Kitchener, ON

Includes Centre's annual general meeting.

Students wishing to compete, contact Joyce

Knarr, (519) 743-4362, opustwo@on.aibn.com

Mon May 31, 8:00pm

Toronto Organ Club

STANLEY KING, organ

Christ Church, 329 Royal York Road, Toronto, ON

Admission: \$10 (Children under 10 free)

Info: (905) 824-4667, (905) 845-4539

JUNE 2004

Sun June 6, 8:00pm

GEORGES BESSONNET, orgue

Maison Provinciale des Frères Maristes

14, Chemin des Patriotes, Iberville, QC

Admission: offrande volontaire

Info: Frère Cloutier, f.m.s. (514) 738-6236

Sun Jun 6, 3:00pm

GILES BRYANT, organ

St. Peter's Anglican Church,

King & College Streets, Cobourg, ON

Info: (905)372-3442, www.stpeterscobourg.org

Tue June 29, 12:30pm

RCCO Montréal

JOHN ROBB COMPETITION

WINNER: Nicholas-Alexandre Marcotte

St. James' United Church,

463 rue Ste-Catherine Ouest, Montréal, QC

Admission: Free; Info: (514) 288-9245

Tue June 15, 8:00pm

Les Amis de l'orgue de Québec

CHRISTOPHE MANTOUX, orgue

Église Saint-Roch 590, Saint-Joseph E, Québec, QC

Works: Widor, Franck, Alain, Duruflé, improv

Admission: \$10 (\$6 sen/stu)

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THE KING IN CONCERT

(PLEASE SEE THE COMPLETE GENERAL, SERIES AND SUMMER LISTINGS, PP.8-12)

SUMMER 2004

This is what we could determine at this early stage about this summer's listings. Why not make sure yours are included this year?... see p.2

Summer Institute of Church Music Mon June 28 – Fri July 2

Trafalgar Castle, Whitby, Ontario

Tue June 29, 7:30pm

THE FLORENCE AND STANLEY OSBORNE ORGAN COMPETITION

*St. George's Memorial Anglican Church
39 Athol Street West, Oshawa, ON*
Admission: donation

Wed July 30...

**KENNETH INKSTER at SICM:
A CELEBRATION OF 30 YEARS**
(see p.16 for information)

Thu July 1, 7:30pm

PAUL JACOBS, organ

*St. George's Memorial Anglican Church
39 Athol Street West, Oshawa, ON*

Perhaps the foremost young organist in North America now, Jacobs is the youngest ever member of the music faculty at the Juilliard School of Music in New York
Admission: donation

Mount Royal College

Organ Academy

International Summer School
July 25 – August 3, 2004

Simon Preston, Artistic Director
With faculty members John Grew, Carole Terry, Sarah Baldock and Neil Cockburn

Winnipeg Organ Festival Convention of the Royal Canadian College of Organists Sun July 18 – Wed July 21

Info: (204) 832-1399

rwindsor@mb.sympatico.ca www.rcco.ca

Sun July 18, 2:30pm

FREE OUTDOOR CONCERT

with Valerie Hall, organ
Lyric Theatre, Assiniboine Park

Mon July 19, 11:15pm

JOHN VANDERTUIN, organ

St. Luke's Church

Mon July 19, 3:30pm

ORGAN and PERCUSSION RECITAL

with Don Grice, organ and
Fred Liessens, percussion
Young United Church

Mon July 19, 8:00pm

SING A NEW PSALM

with Prairie Voices under Elroy Friesen,
Lottie Enns-Braun, organ
Crescent Fort Rouge United Church
Choral concert featuring commissioned works
by six Manitoba composers.

Tue July 20, 2:30pm

MAXINE THÉVENOT, organ

Holy Trinity Anglican Church

Tue July 20, 8:00pm

ORGAN and ORCHESTRA concert

Westminster United Church
Organists Naji Hakim, Roy Goodman
and Barry Anderson; soprano Valdine
Anderson and the Manitoba Chamber
Orchestra under Roy Goodman

Wed July 21, 11:30am

ANDREW HENDERSON, organ

First Presbyterian Church

Wed July 21, 4:30pm

NAJI HAKIM, organ

Knox Church

*Workshops and other professional sessions for organists
and church musicians held daily. See above for info.*

The Organ Concerts and Academy at Stratford Summer Music Thu 22 July – Sun 25 July

Knox Presbyterian Church

142 Ontario Street Stratford, ON

Info: (866) 288-4313

www.stratfordsummermusic.ca

www.OrgAlt.com/html/stratford

Wed July 21, 2:00pm

MASTERCLASS PREPARATION

Admission: FREE

Thu July 22, 9:30am

"A LITTLE EARLY MUSIC:"

a potpourri of musical gems to 1750
John Longhurst, organ
Admission: \$25

Thu July 22, 2:00pm

MASTERCLASS I with John Longhurst

Admission: FREE

Fri July 23, 9:30am

"HOW FIRM A FOUNDATION:

organ music based on hymns and chants"
John Longhurst, organ
Admission: \$25

Fri July 23, 2:00pm

MASTERCLASS II with John Longhurst

Admission: FREE

Sat July 24, 9:30am

"A FEW OF MY FAVOURITE THINGS:

a personal and eclectic selection from across
the organ's literature"
John Longhurst, organ
Admission: \$25

Sat July 24, 2:00pm

MASTERCLASS III with John Longhurst

Admission: FREE

Sun July 25, 2:00pm

ACADEMY FINAL CONCERT

Performances by the five students of the
Organ Academy at Stratford Summer Music,
hosted by Christopher Dawes
Admission: Free

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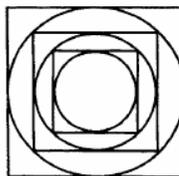
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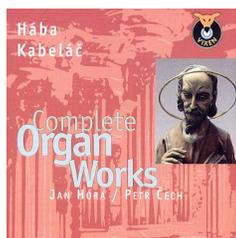
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PIPING SHORTS: SHORT REVIEWS OF ORGAN RECORDINGS

...A BIT BEYOND THE ORDINARY

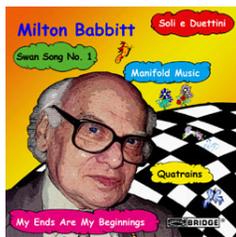


Alois Hába (1893-1973) Miloslav Kabeláč (1908-1979) COMPLETE ORGAN WORKS

Jan Hora / Petr Čech at the Rieger-Kloss organ of the Martinů-Saal, Lichtenstein Palace, Prague
Vixen V1-0010

The *intégrale*, or complete works of a composer is an interesting cultural phenomenon in the performing, recording and publishing corners of the musical world. There is general agreement that such encyclopaedic collections of performed, recorded and published music should exist: but for reasons that usually become obvious they consistently fail to be as well-attended, -purchased or -performed as more diverse groupings.

The music of these two principal figures in 20th century Czech organ music is dramatic and engaging, and the strong performances, the magnificent Lichtenstein Palace organ, and good production make this a much-needed chronicle of Czech musical culture. Bravo to all concerned.



MILTON BABBITT

Various New York performers including Gregory D'Agostino performing *Manifold Music* at Madison Avenue Presbyterian Church, New York City
Bridge 9135

Gregory D'Agostino has emerged as one of the most prominent and enthusiastic voices in the premiering and recording of American contemporary organ literature. On at least two recent occasions he has appeared on similar discs containing a single organ work among assorted other compositions sharing a common composer, but the chamber music for clarinets, guitar, soprano and other instruments sharing the stage with *Manifold Music* (a commission for the 1996 AGO Convention in New York) is stimulating and worth hearing. With apologies to author Mathias Kriesberg I thought you might find this excerpt from his program note for *Manifold Music* interesting... it refers to two reasons why many in the past generation of composers won't touch the organ with a barge pole:

"It doesn't turn on a dime; more significantly, although it's a keyboard instrument of defined pitch, its conveyance of pitch is not at all straightforward. Registrations are defined by adjusting the harmonic spectra: As partials of varying prominence are introduced to affect the timbres that define registrations, you can't always be sure exactly what notes you are supposed to be hearing."

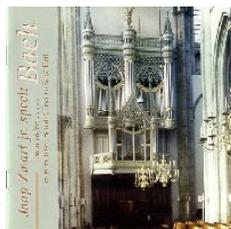
A newer generation of composers is viewing the organ a bit differently. Technology and the ever-rising abilities of performers has extended the organ's potential flexibility and response to the musical task, and the uncertainty-of-pitch issue is now occasionally being viewed as an opportunity to extend the creative process, either through viewing the variables of instrument and artist as an acceptable 'aleatory' of performance, or still more respectfully, a trusting musical partnership with the performer.

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JAAP ZWART Jr. PLAYS BACH in the style of Reger, Straube, Liszt and Karg-Elert: Bach for and by the Romantics Jaap Zwart at the Jonathan 1831 Bätz organ of the Cathedral of Utrecht, Netherlands Cantilena, BM2006-2

In this 1998 disc, Jaap Zwart provides a unique piece to the puzzle many of us found entering the organ profession in the mid-1980s in Canada: the bitter debate over performance practice and authenticity in the music of Bach and his predecessors. In many ways the reason this debate brewed in the 1960s and dominated the last half of the 20th century because of the organ culture of the late 19th century and its views of music.

Here we see two major organ works (the Prelude & Fugue in E minor, BWV 548 and the Fantasia and Fugue in G minor, BWV 542) and five transcriptions of keyboard, choral and orchestral works by the likes of Max Reger, Karl Straube, Franz Liszt and Sigfrid Karg-Elert that give a unique glimpse of the way Bach's successors viewed his music a hundred to two hundred years after his death. Here, we see dramatic registrational shifts, crescendo and diminuendi, stately tempi and general re-creative freedom of the kind that would eventually tip off the angry Counter-Reformation of the latter half of the 20th century, when this form of playing became anathema in learned circles.

The sound on this disc is somewhat distant and unclear, although it could be argued that this suits the interpretation. I am too young to prefer Bach in this guise, but I enjoyed greatly the concept, scholarship and artistry that Zwart brought to this task. Note that the liner notes are all in Dutch!



MAGIC!

Peter Richard Conte at the Wanamaker Grand Court Organ, Lord & Taylor, Philadelphia.
Dorian xCD-90308

This fine and important Dorian disc showcases one of America's foremost interpreters of orchestral transcriptions on a massive organ uniquely suited to the task. The specifications of its 461 ranks and 30,000 pipes take 22 of the 56 pages in the substantial CD booklet. The instrument is without a doubt the largest and most complex working musical instrument ever built. This disc dates from 2001, celebrating a point when its restoration project had brought three-quarters of the instrument back from the very brink of demise.

Conte, who is Grand Court Organist, and also Director of Music at St. Clement's Church, Philadelphia, offers brilliantly Mussorgsky's *Night on the Bare Mountain*, excerpts from Wagner's *Die Valküre*, he *Sorcerer's Apprentice* by Dukas, the *Overture to the Merry Wives of Windsor* by Otto Nicolai, and from Elgar, the *Cockaigne Overture "In London Town"* and inevitably, *Nimrod*.

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PERFORMER'S NOTES: AUSTRIA / CZECH REPUBLIC

- Christopher Dawes



Toronto Mendelssohn Choir, Wiener Männergesang, Wiener Sängerknaben in the Größter Musikvereinsaal, Vienna, Austria

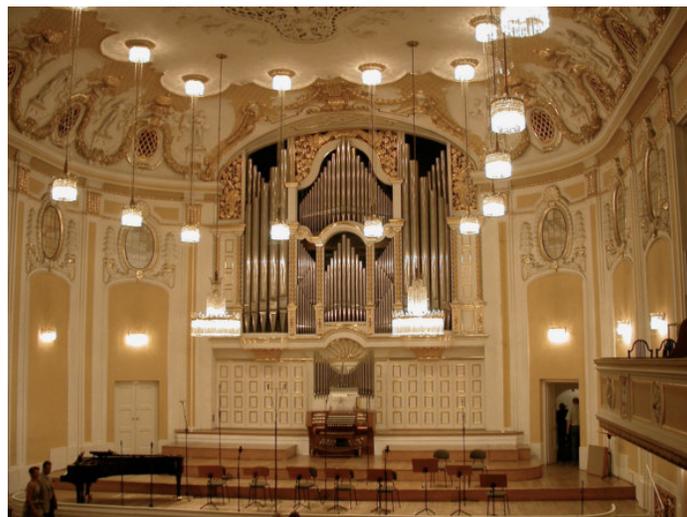
A summer 2003 tour as accompanist to the Toronto Mendelssohn Choir under Noel Edison led me on an unusual musical and cultural tour of famous spots of this region of Europe. It should be said from the outset that choral accompanying tours differ from solo organ recital tours in two significant ways: schedules and instruments, and I'm afraid choral tours are rarely conducive either to encountering good organs or having enough access to get to know them. However the organ culture is ever in evidence, and as in an earlier instance in the Netherlands in 2000, I have answered OrgAlt reader requests to provide a short travelogue.

Our tour began in Salzburg, in the fabled recital hall of the *Mozarteum* (below, right). The reputation of the music school housing this hall does full homage by its own achievements to the Salzburg native-son for whom it was named. There, the TMC appeared in the 3rd Vienna World Choral Festival, appearing with the *Wiener Männergesang* (Vienna Men's Choir) and members of the *Wiener Sängerknaben* (Vienna Boys' Choir).

Another major stop on the tour was the *Größter Konzertsaal* of the Musikverein in Vienna (above). This venerable institution, another of the major musical landmarks of Europe, is a key location in one of my favourite works of fiction, Vickram Seth's *An Equal Music*, chronicling the story of a British string quartet, and in particular its second violinist's journey from studenthood into life as a

performing musician. The work is entertaining and touching, and though written by a non-musician it captures the life of a professional performer, and in particular the familiar dynamics of a small ensemble seeking to be the best it can be, and the romantic but ruthlessly practical private lives their members must lead.

But I digress. Across a hall from the *Brahms Saal* featured in *An Equal Music* lies the more famous Dumba concert hall, in which the TMC appeared once again with Vienna Men's and Boys' Choirs (the groups are shown above in rehearsal). A very neat, polite organ façade concealed an organ that had not been useable in many years, the identity of the builder thoughtfully removed. A Roland synthesizer in the loft served instead!



Indeed, the organ at the Mozarteum in Salzburg had also been beautiful to behold but more functional than distinguished for so auspicious a setting. At the musical flowering of the land of Mozart, Haydn and Beethoven, the organ was *instrumenta non grata*. Perhaps Bach and his predecessors silenced a generation or two of European composers from sheer awe ... perhaps the emerging humanism and simplicity of what we now call the Classical era, and the establishment of austere Protestantism eclipsed the richly decorated glories of baroque Catholic and Lutheran music, and the organ with them. For the most part, it seems the organ never really regained a foothold here.



sept organ whose installation Planyevsky oversaw in the 1980s. It was a musical highlight of the tour for me to play the postlude after high mass on the Sunday June 29th, the Feast of St. Peter and Paul (left).

The secular Vienna World Choral Festival lived in the concert halls of Austria: predictably our venue festival in Prague, *Musica Sacra Praha*, lived in the churches of the “City of a thousand spires”. The ancient city of Prague is a fine, if not the finest example of many of the glories of Europe: history, architecture and beauty among them: but it is also the finest example of long term significance and wealth failing to translate into power and influence. The Hapsburg empire that had built many of the glories we had admired in Austria was just one (and as we would learn later, neither the last, nor the most oppressive) in a long line of occupying external powers that have dominated the lives of the Czech people. For this reason, and for the reason of the most formidably unique language to be found anywhere on the continent, the musical riches of this extraordinary city and country have remained largely within its shifting borders.

ALTERNATIVE ORGANNEWS

LAGACÉ ‘PROMOTED’ TO OFFICER

Concordia University Professor Emeritus Bernard Lagacé was promoted from the rank of Member of the Order of Canada (to which he was appointed in 1985) to that of Officer. The investiture by Governor General Adrienne Clarkson took place at Rideau Hall on May 9th, 2003.

ORGAN COMPETITIONS IN CANADA 2004

(see also the *Concours de Imrpovisation, Orgue et Couleurs*, p.5)

- Florence and Stanley Osborne Organ Competition: Students under the age of 30 may apply to compete for the \$1500 and \$750 awards in support of advanced studies in Organ or Church Music. The Summer Institute of Church Music sponsors the annual competition: the final round is in Oshawa, Ontario on Tuesday 29 June, 2004.
- Concours d’orgue de Québec, presented annually by la Fondation Claude Lavoie. Applicants must be Canadian citizens who have resided in the province of Québec for two months or longer on the date of application, and who are not more than 36 years of age on the first of July 2004. The first prize (Prix Claude Lavoie) is \$15,000 CDN; the second \$7,500, and the special prize, for the best interpretation of the new work commissioned specially for the competition. A bursary of \$300 is provided for all finalists. For more detailed information (French only) visit the website for the Concours, hosted by Robert Poliquin at the Université du Québec at <http://infolpuq.quebec.ca/~uss1010/orgues/concours.html>

JOHN ROBB COMPETITION 2003

On Wednesday November 26 the RCCO’s Montréal Centre presented the final round of John Robb Competition at l’Oratoire St-Joseph. 1st prize was awarded to Nicolas-Alexandre Marcotte (student of Bernard Lagacé), and 2nd to Ryan Enright (student of John Grew). Congratulations and best wishes are also extended to Mylène Belanger (student of Mireille Lagacé) and François Grenier (student of Noëlla Genest), who were runners-up. The judges: Scott Bradford, Régis Rousseau and David Szanto.

However in Vienna’s beloved St. Stephen’s Cathedral the city of music’s neglect for the King of Instruments met with recent restitution, between the massive, silent, unplayed and unplayable organ in the west gallery and the great new transept organ by Rieger (IV manuals/68 ranks). Organist Peter Planyevsky told me a hauntingly familiar story a cost-cutting organ project of the 1960s by a little-known local firm resulting in a gallery organ that was unusable within twenty years. The good news was the magnificent mechanical action transept

One of the most historically fascinating of our stops in Prague was the St. Nicholas Church on the Old town square (right). The cradle of the Hussite movement, an unusually conciliatory 16th century branch of Bohemian Protestantism which advocated full retention of Catholic art, decoration and ceremony while steadfastly translating the bible and the mass into the vernacular language. This very high and richly decorated baroque church clearly demonstrates the Hussian loyalty to the beauty of the Catholic traditions, and the little organ far up in the rafters (above), while modest in its resources, does as well.



Prague boasts a spectacular concert life, into which the organ figures prominently. The Martinů-Saal (named for Bohuslav Martinu, one of the country’s greatest composers this century), Lichtenstein Palace is one of the most recent (Rieger-Kloss, 1993) and most-admired of the country’s concert hall instruments. Our two performances in the beautiful city were well-attended and well-appreciated, and beyond the usual rewards of touring and performing, this author was able to go home with his organ world-view having grown still more.

Photographs are by TMC member Alan Ward. The specifications of the organs mentioned in this article, scans of organ concert handbills from Prague, and links to other websites are available in the Newsletter Feature section of www.OrgAlt.com.

RCCO COMPETITION 2003

On Tuesday July 22 the final round of the RCCO National Organ Playing Competition was held at St. Anne’s Catholic Church in Ottawa, Ontario. The finalists were Geoffrey Ward of Brampton, Ontario (doctoral student at the University of Kansas, Lawrence); Andrew Henderson of Thorold, Ontario (doctoral student at the Julliard School of Music in New York, NY), and Gary Tong, a Calgary native pursuing Masters studies at the University of Alberta, Edmonton. 1st Prize eventually went to Henderson, 2nd to Tong and 3rd to Ward. The jurors were Patricia Phillips Wright, Frederick Swann and Rachel Laurin.

LILIAN FORSYTH SCHOLARSHIP for CHURCH MUSIC

Applications are now being accepted for the 2004 award, up to \$2000 to be used for advanced summer, regular diploma/degree programs or private tuition. **The application deadline is 28 February, 2004.** Contact: The Registrar, Lilian Forsyth Scholarship, Knox Presbyterian Church, 120 Lisgar Street, Ottawa, ON K2P 0C2, Fax (613) 238-4775, or e-mail knoxottawa@sympatico.ca.

U.S. ORGAN INAUGURATED IN SWISS CATHEDRAL

In late November 2003 the New York Times reported the inauguration of the new C.B. Fisk organ in the 13th century Cathedral of Lausanne, Switzerland, and equally, the consternation of the Swiss organ community that “a sacred task had gone to Massachusetts”: the provision of a new organ for one of the country’s most important Gothic Churches at a cost of \$2.4 million U.S.. Since the late 1950s North America has imported hundreds of early-style instruments from Europe – many firms in Canada and the U.S. have been reversing this trend in more recent years. A local Swiss newspaper, straining for metaphors, predicted that the organ would sound “like a hamburger sizzling on the grill” – reports following the inaugural concert by titular organist Jean-Christophe Geiser have been more kind.

ÉDITIONS LUCAREL EXPANDS ORGAN CATALOGUE

Montréal publishing house *Éditions Lucarel*, acronymically named for founder/proprietor Lucienne Arel, publishes organ and choral music by Canadian composers in very simple and very useful spiral-bound editions. Following a recent expansion the company's organ catalogue includes seven works by Raymond Daveluy, Gilles Fortin, Gilles Leclerc, Rachel Laurin and Claude Thompson. Visit www.lucarel.com for more information, or contact through other means at 10 900, av Bois-de-Boulogne, Montréal, QC, H3M 2X1, Tel: (514) 332-1756; Fax: (514) 332-0668; lucarel@sympatico.ca

KENNETH INKSTER, for 30 years the Director of the Summer Institute of Church Music (Whitby, Ontario) is retiring from this responsibility after the 2004 season. A banquet and evening of appreciation will be held during the Institute on Wednesday June 30th at Trafalgar Castle School. Persons not registered in the Institute wishing to attend are most welcome, but pre-registration is required. For more detailed information on the event, contact Linda Pace (705) 645-5713 or (705) 645-9887, buc@bellnet.ca

NICHOLAS GOLDSCHMIDT, conductor, impresario and Canada's leading advocate of choral music and music festivals, died at the age of 95 on Sunday February 8, 2004. Said John Hobday (Director of the Canada Council for the Arts) of Niki, "Maestro Goldschmidt did more than just make music - he made music accessible to Canadians of all ages through the countless festivals he organized across the country. He headed the Royal Conservatory Opera School, which was to become one of Canada's most important music organizations, the Canadian Opera Company. He nurtured and inspired several generations of Canadian singers and choral groups. And throughout his career, he was a tireless advocate for the arts and Canadian artists, here at home and internationally." Most recently Goldschmidt presented "Benjamin Britten: A Celebration", celebrating the 90th anniversary of the composer's birth, and drawing together Canada's greatest artists for performances of his works in Toronto, London, Guelph, Goderich and Kitchener, Ontario.

THE WORDS OF ALBERT SCHWEITZER AND THE MUSIC OF J.S. BACH, a multimedia production readers may recall Christopher Dawes performing at Vanderbilt University's Symposium 2000 in Nashville, Tennessee, received its long-awaited Canadian premiere at Shaughnessy Heights United Church in Vancouver, BC on Saturday March 22nd, 2003, featuring local actors, organist Roy Campbell and slides and texts from Schweitzer's life as assembled by Thurston Moore, Artistic Director of the Tennessee Players. For more information on the show, visit www.tennesseeplayers.org.

CANADIANS OLDENGARM, MARTIN, COMPETE IN THE AMERICAN NYACOP COMPETITION

Two of Canada's top young organists, Jonathan Oldengarm of Harriston, Ontario and Michelle Rae Martin of Unity, Saskatchewan have been named among the twenty-five official competitors in the American Guild of Organists' 2004 National Young Artist Competition in Organ Performance. The twenty-five will be reduced to seven for a semi-final round in Houston, Texas on May 24, 2004, and the three finalists will compete at the AGO Convention in Los Angeles, California in July. Toronto/Niagara-area readers will be interested to know that two former sub-organists of St. Paul's Cathedral, Buffalo (Jeremy S. Bruns and Andrew J. Kotylo) are also among the official competitors.

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ORGAN MUSIC 'INSTILS RELIGIOUS FEELINGS'

-Jonathan Amos, BBC Online

People who experience a sense of spirituality in church may be reacting to the extreme bass sound produced by some organ pipes. Many churches and cathedrals have organ pipes that are so long they emit infrasound which at a frequency lower than 20 Hertz is largely inaudible to the human ear. But in a controlled experiment in which infrasound was pumped into a concert hall, UK scientists found they could instil strange feelings in the audience at will. These included an extreme sense of sorrow, coldness, anxiety and even shivers down the spine.

SOUND 'GUN'

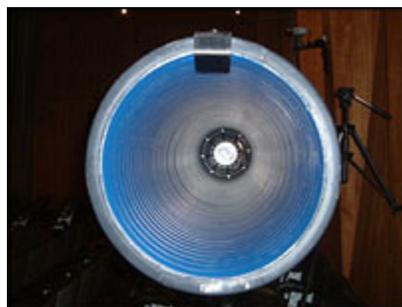


Infrasound has become the subject of intense study in recent years. Researchers have found that some animals, such as elephants, can communicate with low-frequency calls. Infrasound can be detected at volcanoes and may provide a way to predict eruptions. Recent work by some of the scientists involved in

this latest study found that hauntings - the feeling that something or someone else unseen is in a room or building - may also be explained by the presence of infrasound.

To test the impact on an audience of extreme bass notes from an organ pipe, researchers constructed a seven-metre-long "infrasonic cannon" which they placed at the back of the Purcell Room, a concert hall in South London. They then invited 750 people to report their feelings after listening to pieces of contemporary music intermittently laced with sound from the cannon, played a 17Hz at levels of 6-8 decibels.

FEEL THE BASS



The results showed that odd sensations in the audience increased by an average of 22% when the extreme bass was present.

"It has been suggested that because some organ pipes in churches and cathedrals produce infrasound this could lead to people having weird experiences which

they attribute to God," said Professor Richard Wiseman, a psychologist from University of Hertfordshire.

"Some of the experiences in our audience included 'shivering on my wrist', 'an odd feeling in my stomach', 'increased heart rate', 'feeling very anxious', and 'a sudden memory of emotional loss'. This was an experiment done under controlled conditions and it shows infrasound does have an impact, and that has implications... in a religious context and some of the unusual experiences people may be having in certain churches."

Sarah Angliss, an engineer and composer in charge of the project, added: "Organ players have been adding infrasound to the mix for 500 years so maybe we're not the first generation to be 'addicted to bass'."

Details of the organ infrasound study are being presented to the British Association's annual science festival, which this year is in Salford, Greater Manchester.

Jonathan Amos is affiliated with BBC News Online (<http://news.bbc.co.uk>) science staff in Salford, UK. This article is reprinted with permission.