

The triannual Internet publication of Organ Alternatives

PIPING IN SPACE

a year long focus on
the Organ and the Media

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ORGAN ALTERNATIVES is a production and communications company dedicated to the future of the organ as a performing instrument, and to its ongoing development in artistic and interdisciplinary creation. OA works to enhance communication in the organ world and promote organ performance of the highest standard. OA's readers are musicians and other artists, concert-goers and music lovers — anyone interested in the organ, in Canada and abroad.

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COVER



This spring OrgAlt embarks on a year-long examination of the King of Instruments in the Media. The current interview launches the series with the views of a prominent Canadian pop culture journalist. The summer issue will attack the subject of organ/media relations in a very practical form, hopefully encouraging and equipping presenters to prepare and promote well for the fall season. The fall issue will be a whimsical application to the organ of the misunderstood but vitally important theories of Canadian media guru, the late Marshall McLuhan.

Canadian Press is what is known in media circles as a "wire service" — a form of news wholesaler — sourcing, researching and making available news stories to the Canadian media, while never itself publishing or broadcasting to the public. Even avid followers of Canadian newspapers and other media might only recognise CP from the credits in the occasional print and broadcast item.

The other important factor of CP's profile is its freedom to investigate, cover and disseminate stories to the media undriven by advertising and other agenda affecting the in-house news teams of the major dailies.

CP's Popular Culture writer Andrew Flynn, an informal, connected and extremely intelligent mid-30-something has the intriguing job of covering the cultural industries from a Canadian perspective. He is more likely to be found writing about recent pop song releases, major motion picture launches or the various woes of the Toronto Symphony than organ concerts than discussing the pipe organ — but this made him especially interesting to OrgAlt. We chatted in a downtown Toronto restaurant, both about his unique view on the entertainment industry and its news, and his thoughts on the current and potential place of the King of Instruments in both.

CD: Let me start, Andrew, by thanking you as someone who spends his life interviewing other people, for agreeing to swallow a bit of your own medicine (or congratulate you on the opportunity finally to represent yourself instead of just others!)

AF: I hope it's more of the latter!

CD: What is your exact title with Canadian Press, and could you describe the nature of the work you do?

AF: My title and position (as defined largely by me) is Pop Culture writer. I cover anything having to do with music, and a catch-all area of pop culture ranging from books to movies to advertising: whatever happens to appeal.

CD: You do some work on the Internet too, don't you?

AF: I'm CP's Internet columnist too, but I like to keep that separate from my pop culture work, despite the obvious huge crossover.

CD: By that 'crossover' do you mean Internet sites and issues affecting pop culture like Napster?

AF: The Internet is the source of information on just about anything, but it is also a major vehicle for marketing and even developing cultural activity and institutions. To say nothing of it as the prime means to communicate with people. It's come to the point where I've even conducted entire interviews over the Internet.

CD: What are you and your editor and other staff looking for when you're deciding what to cover?

continued on page 3...

AF: Being Pop Culture, in music ... in many things there's a lot of focus on what's popular ... are people talking about it? What's on the pages of the papers, on the covers of the magazines? Is there a potential readership interest?

CD: Are you a print media source, essentially?

AF: Yes, but we're used by radio and television – many stations 'rip and read' our copy from the wire ('rip and read' being a somewhat antiquated description of what happened when wire services ran on teletype machines). We serve Internet news sources too – we're now thinking about much more than just print.

CD: Do the media you serve set the agenda for what you cover or how?

AF: 'What' – yes, in an indirect way – not as crassly as in sources that have to sell their own advertising, but to some extent we have to cover what everyone else does. Besides that, we can cover things that are lesser-known if we sense people will take an interest. 'How' – yes, to some extent. For example we have become more 'visual-focused' in the last few years because that is where the high demand for cultural coverage exists.

CD: How are the decisions made on what to cover?

AF: On a case-by-case basis. I'm personally in charge of choosing what I cover, although my editor sometimes makes suggestions, and in any event has final say. Occasionally I'll be asked to cover something that I might not have chosen on my own – but by and large, I make the decisions on what I cover.

CD: If you're like most people in the media you have a huge stack of press releases, newspapers, CDs and so on to plough through every week. When you're looking through this deluge of information all the time, what happens to you to make you say "I should really do something about that!"? Is it running into a subject five or ten times in that pile?

AF: That's one aspect of it, but another is "has this story been told before?" I always try to imagine the reader at the other end picking up a newspaper, so I have to consider how many people are going to find this story interesting, which is pretty much guesswork. But, reading newspapers especially, you can see what people are reacting to and try to

second-guess them.

CD: So there's an interesting dichotomy there. As a reader, I'm going to want to be grabbed by what I know, understand or at least recognise – and yet I have to be drawn into the story by what I don't know.

AF: That's the other side of the coin: I will often find a story that doesn't have mass appeal, but that it is a compelling enough story that someone out there is going to find it interesting, and so I'll decide to write about it. In amongst the stuff that absolutely must be covered because it impacts a very large

"In amongst the stuff that absolutely must be covered ... you find many interesting stories which, on the surface, might not seem to have that great an appeal ... my challenge is to write the story in such a way that anyone can understand and appreciate its value."

number of people you find many interesting stories which, on the surface might not seem to have that great an appeal. Then my challenge is to write the story in such a way that anyone can understand and appreciate its value.

CD: Understanding that you've got a dual responsibility to the 'must-cover' items and the 'like-to-cover' items, where does that balance fall? 60-40? 90-10?

AF: Absolutely variable ... changes from week to week, year to year. On average I probably spend 80% of my time on keeping track of and covering the 'major' stories like the Grammy awards, the stars and giants. And that goes for every area of culture I cover: music, film, and so on.

CD: With respect to award shows like the

Grammys, do you ever ask whether they *need* your coverage with all the mega-coverage and significant play they'll get from the U.S. media?

AF: Yes, but I always reach the some conclusion. First, remember the reason there are wire services is that not every newspaper, T.V. station and so on has the staff to cover everything they feel they should – even large sources with lots of staff have busy weeks, when 'rip & read' works better for certain things. But secondly, we do virtually all of our work on major events and international stories like the Grammys from a *Canadian* perspective. It's part of our niche, and it's what Canadians want to read, and they won't necessarily get that from Reuters, the New York Times, or other wire services.

CD: Do you feel you have more freedom to pursue that interesting or compelling 'fringe' story than would, say, a major daily newspaper or TV newscast?

AF: Probably, because we aren't producing a publication or fitting into a 60-minute time-slot. Our only real limitation on how much or what to cover is our staff hours – although we must set priorities like everyone else. So, I can put a lot more on the wire than any other entertainment reporter can in a given day.

CD: What would be your guess (or maybe you know very accurately) how much of what you put on the wire actually ends up just staying there, never seeing the light of day in the public media?

AF: Well, I don't know accurately, but the numbers kind of run in my favour ... we have 100 member newspapers. Chances are someone is going to run nearly everything I do. If they don't, we don't really care: we also function as a background service for papers and the other media as well.

CD: What do you mean by that?

AF: Even if the story isn't used verbatim, it is there for posterity. Our items, whether or not they're ever printed or broadcast, are often used as a source for someone else's (or for that matter, our own) work, either at the time the story's breaking or in research sometimes years later. I actually pull up my own stories all the time when preparing new ones.

CD: One thinks of the recent early leak of
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the highly-charged report on the E-coli bacteria water tragedy in the Ontario town of Walkerton. None of us saw CP's exclusive coverage, but needless to say the media was all over it instantly.

AF: Now *that* would be an example of a story with mass appeal, but of course it happens in smaller items as well.

CD: Turning to Organ Alternatives' subject of decidedly non-mass appeal, have you ever been to an organ concert?

AF: Not in a very long time... far too long, because it's one of my favourite instruments.

CD: Let me tell you about one organ story that had a bit of media success a few years ago. A group of Toronto organists presented something called 'Toronto Organ Day', opening many of the exceptional instruments in the city for people to learn about and try out. They also arranged for bussing, bag lunches and publicity – they sold it out and it was an event that somehow appealed to a few Toronto media types.

AF: The thing that might dissuade me from covering something like that would be the local angle. I always have to consider the reader first ... what I write has to be of equal interest to people in Victoria and in St. John's as well as Toronto.

CD: But to me, the interesting thing about the Toronto Organ Day story was that, aside from being a local event that happened to be taking place in Toronto, it was bringing the idea of the organ out of mystery, and even suggesting to people that they needn't just sit in a church and hear it played, but could come, learn about it, and even get a chance to play it themselves. In my mind, the interest the Organ Day's presenters found was in no way unique to Toronto. In fact there are many parts of the country where I might have expected the event to work even better than it did here.

AF: How many people out there have ever sat in a church and thought, "Gee, that sounds great!"? How many people have thought "Gee, I'd love to have a crack at that!" and how many people have ever had the chance?

CD: Exactly. The group's local success in the media was great, but I must say I had always wondered whether the story could have had a still greater life as what I would call an interest story.

AF: We'd probably call it a feature ... really, anything we run that's not spot news (stuff that happened today or is otherwise time-sensitive) is called a feature. It's the difference between event and situational coverage. If I'm in Moosejaw, why should I care that an event is happening in Toronto? In fact, I'm probably kind of irritated by it! But if the fact that it's happening in Toronto is just incidental — and it's an interesting read about something, that's situational.

CD: We reprinted a story from the New York Times a couple of years ago on the centenary of the birth of a very influential French organ

"... there's a value to the 'hidden gem' theory. Organ recitals, even if not well attended, are unique and powerful. Some people may leave an organ concert put off by the small crowd, but others will think "Gee, that sounded great, I'm lucky to know about this."

builder named Aristide Cavaillé-Coll. I encountered it in dailies in Edmonton and Saskatoon who had obviously pulled off of the Times' wire service. It struck me as extraordinary in that it put the organ up front and centre on a simple interest level, and it got me thinking. As organists we know our performances are a bit 'fringey', and many of us don't see that as a bad thing, yet in all of our media activities we're very event-preoccupied: we have a concert or a convention, we need "bums in the seats", and we are often frustrated and disappointed because, like anyone else promoting a specialised event in a saturated world, we can't get the coverage. Is 'situational coverage' a route that we've been missing?

AF: Yes. I remember that article: there was a real nugget of news, and it got good coverage

in places as different as New York and Saskatoon on interest grounds only, and of course with no local event attached to it. A lot of people don't realise that the media are being offered interest stories like this all the time by public relations firms — sure, like most other things the media receive many of them go unreported — but the difference between event and situational coverage is that with events the location and potential attendee-base is vital to the media's interest in using it. In situational coverage only two things matter: How interesting a small number of people (the news staff) find the idea, and that the way it's presented suggests to them that other people will share that interest.

CD: As convincing — and even exciting — as that sounds, what if I really need "bums in the seats"? If people aren't hearing the music, if the events can't support themselves financially — how much does it matter that people might like to read about it from home?

AF: Two things: if you present 'fringey' events you probably have a following of some kind — the trick is to grow that following so people don't have to run into your concert notices by chance. A motivated buyer seeks what he wants. So long as the idea is interesting enough, an interest story is about building active interest in your work from the passive activity of turning on the radio or opening a newspaper. Second, there's a value to the 'hidden gem' theory. Organ recitals, even if not well attended, are unique and powerful. Some people may leave an organ concert put off by the small crowd, but others will think "Gee, that sounded great, I'm lucky to know about this."

CD: My contact with organ concertgoers suggests that some of them see organ concerts as in a different class from other concerts: in many cases being in a church, and hearing and seeing great beauty even if it features unknown artists and composers, no drink at intermission and less-than-comfortable seats, satisfies different objectives than the concert hall experience.

AF: There might even be something lost from the experience if there were full audiences all of the time.

CD: Very comforting — but what is now being lost routinely from the lack of full audiences is money, making these activities hard

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to sustain. Whether I present concerts in Toronto or Fort McMurray, artists have to be paid, posters printed, advertising bought, and so on.

AF: Of course ... I'm not saying that there should be no effort at increasing audiences: I'm just saying the media may not be able to do it for you, at least not directly. Certainly it will never be a reliable substitute for all the tricks you know about, and which serve the rest of the classical arts industry ... except through the use of more general interest items to specific information sources about events.

CD: Such as Organ Alternatives, for example!

AF: Absolutely!

CD: Would you see the organ concert genre as having unique challenges in public appeal?

AF: Yes, but probably unique benefits too. I may never have heard of the artist or composers, I may not be sure when or whether to clap, and so on ... but there's no comparing the setting, the fascination with the instrument, the colour at the control of one artist, and so on.

CD: But that's only valuable when people actually get there to experience it. The church setting may be great in its way, but is it also an obstacle?

AF: I blame *The Lion King*. In recent years, major cities have had their big-ticket events become extremely venue-dependent. If traditional music making of any kind can be said to be in competition with the big Broadway-style shows, the shows have set the public expectations of venue very high; parking, drink at the intermission, luxury, visual effects and so on... they all come along with the venue and people miss them when they're not there. As a result, any church-based concert will appeal to an older crowd interested in the content and not habituated to those venue standards.

CD: Would you say the venue is the overriding factor challenging the organ concert?

AF: Well, the advent of major performance venues have made the church the concert venue of the amateur, whereas at one time it was just the concert venue: many young art

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OMMITTANCE

Thanks to a production slip, there was an omission in Jennifer Goodine's biography in the last issue of OA; She is presently studying with Dr. Marnie Giesbrecht at the University of Alberta.



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ists, ensembles and church groups at all levels appear in church concerts because that's what they can get — they're often very cheap or free, and so they should be. Ironically the major venues like the Princess of Wales Theatre don't reliably return quality of composition or even performance, but because big advertising convinces people, they believe that's what they're getting. In this city, where the Toronto Symphony Orchestra can't sell its seats at Roy Thomson Hall, it's not hard to call the number of big ticket theatres opened in the last ten years one of the factors.

CD: So, to take another tack, can we turn this around and instead of trying to beat down presenters with multi-million dollar budgets and flashy venues, use the church venue — which is a big part of what makes the organ concert what it is — to appeal to people's hunger for spiritual peace and inspiration?

AF: Absolutely. There has been, not just since September 11th, a tremendous upsurge in interest in sacred music, and especially Christian music. If you caught the American Music Awards (which was *dreadful*, spectacularly *dreadful*, by the way) a few months ago, they have a category called 'Inspirational Music', and for the first time I can remember there were actually televised performances from that category on the Awards. Sales of Christian music in the U.S. have been climbing for a number of years.

CD: Organ music, not having any words,

is only obliquely Christian in the way the average person experiences it. But would you still think the music has a niche like the one occupied by the very popular 30-odd Messiah performances in Toronto last December?

AF: Any music can serve to draw people outside of themselves, or add something to themselves — even complete themselves — isn't that the Aristotelian foundation of the arts? Value organ music for what it is ... just give a

“Value organ music for what it is ... just give a little thought to how to tell people who don't know about it yet. The phrase 'organ music' has no context for many people, unless they routinely seek it out and hear it.”

little thought to how to tell people who don't know about it yet. The phrase “organ music” has no context for many people, unless they routinely seek it out and hear it. If you can tell it well, the media will be interested.

CD: Now that we're alone lamenting how different organ concerts and organ music are from whatever else, remind us of what it shares with all the “evil music” we blame for edging it out.

AF: In a lot of ways I think music and poetry function similarly and work well together: that's why the number one kind of music in the world happens to be vocal music with lyrics. Poetry on its own combines familiar words in ways that work very differently from the way we combine them; music without words asks us to react to sounds that have no 'message'; music with words communicates much more than just the words themselves. Either transcends our normal means of communication: it defeats or passes by literal meaning on some level above or below the obvious. That's why its worth writing about. •

The Enthusiast's Corner

The Royal School of Church Music (Niagara / Southwestern Ontario branch) presents:

THE RELUCTANT ORGANIST WITH ROBERT CORSO

Saturday, April 13, 2002

Cathedral of Christ the King

714 King Street W, Hamilton, ON

Cathedral Organist Rob Corso provides this free session for non-organists trained on other instruments. For more information on this event, contact Mr. Corso at (905) 547-9885 or e-mail «robcorso@sympatico.ca». For more information on the Niagara / Southwestern Ontario branch of the RSCM and their activities, please visit:

«www.opus-two.com/rscmNiagaraSW.html»

The Grey-Bruce Centre of the Royal Canadian College of Organists presents

A WORKSHOP WITH WENDY MARKOSKY

Saturday, May 26, 2002

Trinity Lutheran Church, Ayrton, ON

Part of the RCCO's national “Traveling Clinician's Workshop”, Ms. Markosky will lead a workshop focusing on “Hymn-playing Basics and How to Soup Up Your Hymns”. Entry is free for RCCO members. For more information, send an e-mail to Dwayne Hachman at «hma@bmts.com»

The Hamilton Centre of the Royal Canadian College of Organists presents

A GUELPH ORGAN CRAWL

Date and time to be announced

Details are sketchy at the time of publication, but an organ crawl has been scheduled to Guelph sometime during the month of April or May. Visit the Hamilton Centre's website for more information as we get closer to springtime at:

«www.joyfulproductions.com/RCCO/home.htm»

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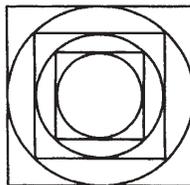
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Second Annual Organ Academy at Stratford Summer Music to feature Jean-Pierre Leguay

Following a highly successful debut season featuring John Scott of St. Paul's Cathedral, London, Organ Alternatives and Stratford Summer Music are preparing the second season of the Organ Academy at Stratford Summer Music featuring as master-teacher Jean-Pierre Leguay.

From Paris, where he is one of three titular organists at Notre Dame Cathedral, the Organ Academy at Stratford Summer Music is honoured to welcome another international master of the King of all Instruments. Renowned for his mastery of the French organ repertoire and for his expertise in the tradition of keyboard improvisation, M. Leguay has also recorded the organ works of Bach, Liszt, Mendelssohn, and Mozart, and toured numerous times in Asia, Europe, and the United States.

In addition to his frequent appearances as a performer, Jean-Pierre Leguay lectures at universities and conservatories as well as on radio. He is a member of the faculty of the *Conservatoire National de Dijon* where he teaches organ and improvisation. He is also a distinguished composer, with an *oeuvre* of over 40 works for various combinations of instruments and voices. Jean-Pierre Leguay's distinguished and diversified career is all the more impressive when one realises that, like one of his predecessors at Notre Dame Cathedral, the composer and organist Louis Vierne, he is blind.

In addition to his own four concerts at Knox Church, M. Leguay will conduct public master classes for eight selected organists in the



M. Leguay playing the famous organ at Notre Dame Cathedral in Paris, France.

Organ Academy at Stratford Summer Music. Organists interested in studying with M. Leguay for one week in Stratford should contact SSM's offices (see the address at the end of this article) as soon as possible, and be prepared to submit a Curriculum Vitæ and an audio cassette or compact disc recording featuring one of J.S. Bach's large Chorale Preludes or a major Fugue (with corresponding Prelude, Toccata, Fantasia, etc); a selection from the French repertoire from César Franck forward; and one additional selection of the applicant's choice in a contrasting style. The repertoire should appear on the cassette or disc label; the name of the applicant should not.

Deadline for applications is April 26th, 2002. The eight candidates will be chosen by a jury chaired by Organ Academy Director Christopher Dawes. Thanks to the generosity of the Edwards Foundation, costs for these master classes and for the participants' residencies in Stratford will be once again absorbed completely by Stratford Summer Music.

In this second year of the Organ Academy at Stratford Summer Music, the 5-concert and 4-masterclass structure of the week remains the same. However, the Academy has arranged for more instruments to be available for practice and for coaching sessions with Academy Director Christopher Dawes as a preparation for and supplement to sessions with M. Leguay. Students will once again give the final recital on Monday, July 29th, and once again have free access to the diverse community of artists and performances assembled in Stratford for the Festival.

For more information on Stratford Summer Music's four concerts by Jean-Pierre Leguay (Thursday, July 25th though Sunday, July 28th at 9:30 a.m. at Knox Presbyterian Church, Stratford) and participation in the Organ Academy at Stratford Summer Music, contact:

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Organist Marilyn Keiser, trumpeter Don Eagle and
the Ciompi String Quartet present...

Studies in Relief

(Pro Organo CD 7143)

Handel: Concerto for Organ and Strings in B-flat major, op 4, no. 2;
Walther: Concerto del Sigr. Meck; **Damase:** Trois Prières sans Paroles;
Mozart: Church Sonata no. 15; **Langlais:** Pièce en Forme Libre pour
quatuor à cordes et orgue; **Leavitt:** Choral Prelude on *Song 13*;
Wyton: Choral Prelude on *Hyfrydol*; **Plog:** Four Themes on Paintings of
Edward Munch (mvmts 1, 2, 4); **Mulet:** Carillon-Sortie.
Total playing time: 64'49"

by John Stephenson

Marilyn Keiser, a well-respected teacher and musician, has devised a programme to showcase the remarkably versatile Casavant Frères organ of First Baptist Church in Mount Gilead, North Carolina. The organ was designed in response to the congregation's need for a small yet flexible organ, and features 37 speaking stops from just 15 ranks. The liner notes provide a minimum of information on the organ, and there is no photograph of the instrument (which is situated at the front of the church in two spaces separated by a new stained glass window). The entire instrument is under expression with the exception of the Great and Pedal divisions' principals. In showing what is possible with such a small instrument — and proffers the *Carillon-Sortie* by Henri Mulet as proof! — this disc will prove valuable to congregations with limited means who are wrestling with their need for a new instrument.

The greatest achievement of this recording lies not in the traditional repertoire of Handel, Mozart and Walther, where the music making is rather stiff — better versions are available elsewhere — but in some relatively unknown 'organ plus' repertoire. The *Trois Pieces Sans Paroles* (1993) for trumpet and organ by Jean-Michel Damase is a real find. The music is deeply rooted in the harmonic language of early 20th century Paris and is definitely worth adding to your repertoire, as is the *Four Themes on Paintings of Edward Munch* (1986) by Anthony Plog. Not just fanfares here, but a composition that explores the varied sounds of the organ and trumpet to great effect. Also exciting is the work for string quartet and organ by Jean Langlais. The *Pièce en Forme Libre* featuring the Ciompi Quartet is the *tour de force*; at once moody and brilliant, it is the best thirteen minutes on the disc. The quartet plays with a fine sense of style adding great atmosphere to the music making, and the interplay between strings and pipes comes across as an intensely dramatic dialogue.

The remainder of the disc is filled by a very ordinary and mercifully short choral prelude on *Hyfrydol* by Alec Wyton (Marilyn Keiser unwisely adds the clunky and noisy cymbelstern) and there is a rather good prelude on *Song 13* by John Leavitt. In summary, if you are looking for a disc with music by Baroque composers for the organ, turn elsewhere. On the other hand, if you want to hear some fine and committed playing of unusual and often overlooked repertoire, then this is well worth investigating.

• *John Stephenson is a native of Montréal, where he studied music at McGill University with John Grew, and graduated with distinction in organ performance. He has served many major Montréal churches over a fifteen year period including the Church of St. Andrew and St. Paul, St. Matthias (Westmount), and Christ Church Cathedral. Having moved to Toronto four years ago to take up the post of Director of Music at The Church of St. Simon-the-Apostle, John recently accepted an interim position which he currently holds at The Cathedral Church of St. James in Toronto. He has distinguished himself in regional, national and international competition and has performed in countless recitals in Canada and the Eastern United States.*

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ORGAN BROADCASTS

- **Présence de l'orgue**, hosted by Lucie Beauchemin
Radio Ville-Marie 91.3 Montréal, Sundays, 3 - 4 pm.
- **Choral Evensong from Christ Church Cathedral (Montréal)**
Radio Ville-Marie 91.3 Montréal, Sundays, 4 pm and Mondays 5 am.
- **Orgelwerke**, hosted by Bonnie Beth Derby
WCNY-FM 91.3 Syracuse & WJNY-FM 90.9 Watertown, Sundays, 8-9 pm
- **MPR's Pipe Dreams**, hosted by Michael Barone
WNED-FM 94.5 & WNJA-FM 89.7 Buffalo, Sundays, 10-11:30 pm
WXXI-FM 91.5 Rochester, Sundays, 8-9:30 pm
- **The Organ Loft**, hosted by Roger Sherman
KING-FM 98.1 Seattle, Sundays, 10 - 11 pm.
- **"J'ai un bon tuyau"**, hosted by Martin Laroche
CISM-FM 89.3 Montréal, Mondays, 2 - 4 pm.
- **The Joy of Music**, hosted by Diane Bish
Vision Cable TV (consult local listings or your cable company)
Mondays, 8:30-9 pm and Tuesdays, 12 -12:30 pm
- **Take Five**, hosted by Shelley Solmes and Jurgen Petrenko
CBC Radio 2 (94.1 Toronto; 103.3 Ottawa; 93.5 Montréal),
Thursdays, 12:45 - 1 pm.

Visit OA's website at «www.orgalt.com» for RealAudio links.

Join the OrgAlt community on Yahoo!Groups

The OrgAlt Internet E-mail list powered by Yahoo!Groups is a community of over 200 organists and enthusiasts across Canada and beyond who enjoy sending and receiving organ-related information of various kinds, and taking advantage of the collective knowledge and awareness of the membership by posing questions and inquiries.

All posting to the list are moderated by OrgAlt staff; the message volume is low and always focussed on the organ, and individual members can choose to receive them message by message, in daily digest form, or not at all, but rather by pointing their browser to the OrgAlt list site at «groups.yahoo.com/group/OrgAlt» to read the messages online. There are two levels of membership in the OrgAlt list, both free:

1) **E-mail reception only:** The Member's e-mail address is added to the list by one of the list's moderators, and receives all announcements sent to the list, but must ask a Yahoo-registered member to make any postings on their behalf.

2) **Yahoo-registered:** The Member registers online with Yahoo (this is done by visiting the web site above, picking a username and password, and submitting an e-mail address).

Among E-mail List Services, Yahoo!Groups has one of the most comprehensive and stringent anti-junk mail protection systems on the Internet, and registering fully with Yahoo! is not known to increase junk mail reception. This is particularly true when, like most OrgAlt members, the user has an outside e-mail address rather than using the free e-mail address Yahoo! makes available to all registrants. In fact, OrgAlt's recent switch to the use of «orgalt@yahoo.ca» as office e-mail address was occasioned mainly by the amount of junk-mail buildup on its original address, «orgalt@the-wire.com» (which, incidentally, still functions).

OrgAlt makes, from time to time, a special appeal for people to become Yahoo!-registered members of OrgAlt, since those members who are not add work to our office every time they wish to join the list, post a message, or change their e-mail address.

You can do so by pointing your Web Browser to this link «groups.yahoo.com/group/OrgAlt/join». If you're reading OrgAlt on the screen of a computer connected to the Internet, you can click directly on the bold link above or on the graphic here:



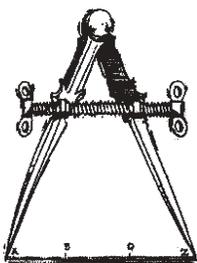
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LATE BREAKING



The Royal Canadian College of Organists' **WAVES OF SOUND FESTIVAL** is set to take place from July 28th through August 1st, 2002 on Prince Edward Island. Activities include an organ crawl to historic instruments in Western PEI, organ and choral recitals, workshops on a variety of topics and a hymn festival led by Giles Bryant. Featured artists include Sharon Beckstead, the Bel Canto Singers (under the direction of Michael Capon), James Burchill, Duo Majoya (Joachim Segger and Marnie Giesbrecht), Douglas Haas, Valerie Hall, Christopher Jackson, the Maritime Brass, Victoria Meredith, Michael Molloy, Timothy Pyper, Allen Wayte, Shawn Wynot, Sharon Whalen, Donald Frasier and David Shephard. The convention will also include the première performance of a new composition from brass quintet and organ by Peter Togni (of CBC Radio Two fame). For more information on the Festival, point your browser to «www.stpeter.org/wavesofsound.html»

The Hamilton Centre of the RCCO is gearing up to present the second annual **POW! (PIPE ORGAN WEEK!)** from July 8th through 12th, 2002. Limited to a maximum of 24, the POW is for students aged between 12 and 17 who have studied the piano (or other keyboard instrument) at the Grade 6 level. The week will include hands-on organ lessons, the opportunity to play a variety of different pipe organs and a visit to Hal Gober's organ workshop in Elora, ON. One highlight of the week will be a concert by the acclaimed Felix Hell, a teenage German organist presently studying in the United States. Enrolment forms are due on May 10th; for more info, visit «www.joyfulproductions.com/RCCO/POW_2002-web.htm»



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Henry Wemekamp

The King in Concert

OrgAlt's listing of Organ Concerts in Canada, and in border communities nearby.

La ligue d'improvisation à l'orgue (LIO) presents...

MONTRÉAL vs. QUÉBEC-LÉVIS

Fri, March 8, 8:00 pm

Église Très Saint-Nom-de-Jésus

4215, rue Adam, Montréal, QC

A friendly improvisation match featuring two teams of three organists each (see OrgaNews on page 16 for more details).

Admission: \$14 (\$10 students)

Info: call (418) 670-9011

Pro Organo Ottawa presents...

**THE KING OF INSTRUMENTS
and THE INSTRUMENT OF KINGS
with WILLIAM O'MEARA, organ
and STUART LAUGHTON, trumpet**

Fri, March 8, 8:00 pm

Knox Presbyterian Church

Elgin Street at Lisgar, Ottawa, ON

A concert of music for organ and trumpet works by Bach, Eben, Franchescini, Tartini, Telemann and others.

Admission: \$15 (\$10 students / seniors)

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

Calgary Society of Organists presents

VALERIE HALL, organ

Fri, March 8, call for time

Christ Church, Elbow Park, Calgary, AB

Info: (780)488-1118

Pro Organo Mauricie presents...

**ORGUE ET CHANT GRÉGORIEN
with LOUISE FORTIN-BOUCHARD, organ**

Sun, March 10, 2:00 pm

Chapelle du monastère des Ursulines, Trois-Rivières, QC

With the *Choeur des Ursulines et des Filles de Jésus* under the direction of Sister Sébastienne Germain, fj.

Admission: \$10 (free for students)

Info: (819) 376-6010 or (819) 378-4960

Pacific Lutheran University presents...

GEORGE RICHIE, organ

Sun, March 10, 3:00 pm

Lagerquist Concert Hall,

Pacific Lutheran University, Tacoma, WA

All-Bach programme on the university's Fritts organ.

Admission: \$8 (\$5 students / seniors)

Info: (253) 535-7602

The Northumberland Centre of the Royal Canadian College of Organists presents...

RECITALISTS' FAVOURITE ORGAN PIECES

Sun, March 10, 2002, 4:00 pm

Port Hope United Church, Port Hope, ON

Featuring members of the RCCO Northumberland Centre.

Info: contact Bill Scoffield at (905)797-2566 or e-mail «grandpa@eagle.ca»

MUSIC FOR VIOLA AND ORGAN

**with KEVIN JAMES, viola
and KAREN HOLMES, organ**

Sun, March 10, 7:30pm

St. Luke's Church, 760 Somerset St W, Ottawa, ON

Mr. James and Ms. Holmes perform rarely-heard works of Joseph Ahrens, Gilles Leclerc and Denis Bédard.

Admission: donation

ORGAN MUSIC AND COMPLINE

AT CHRIST CHURCH

Sun, March 10, 2002, 7:30 pm

Christ Church Deer Park Anglican Church

1570 Yonge Street (north of St. Clair Avenue), Toronto, ON

Featuring Nick Fairbank, Organist and Choirmaster at St. Luke's Anglican Church, Victoria, BC. Concert will be followed at 8:00 pm by the office of Compline led by members of Christ Church's choir and sung from The Book of Common Prayer.

Info: contact Bruce Kirkpatrick Hill at

(416)920-5211 or e-mail «bkh_ccdp@istar.ca»

The Royal Canadian College of Organists,

Toronto Centre presents

A DAY WITH THE KING OF INSTRUMENTS

An introduction to the organ for young people

Tue, March 12, 10:30 - 3:00pm

Morning workshops at various locations, Toronto, ON

10:30-12:30pm

Participants aged 8 and up can learn how a pipe organ works by playing some of Canada's finest. Pizza lunch served. Cost for morning sessions is \$5.

Recital at St. James' Cathedral

King and Church Streets, Toronto, ON, 2:00pm

Organists Christopher Dawes, Stephen Candow, Patricia Phillips-Wright, Barbara Hallam-Price and guest trumpeter Scott Harrison introduce and perform a programme spanning 500 years and answer questions.

Info: (416) 533-1301

Organists in Recital series presents

JOHN TUTTLE, organ

Wed, March 13, 8pm

St. Clement's Church, 59 Briar Hill Ave, Toronto

BACH: Dorian toccata; Dies sind die heiligen zehn

Gebot; Jesus Christus, unser heiland; FRANCK:

Chorale no.1 in E; LANGLAIS: Jesus' entry into

Jerusalem (Poèmes Evangeliques); DUPRÉ: Crucifixion,

Résurrection (Symphonie-Passion, op.23)

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

Info: (416) 483-6664 x67

L'ORGUE EN CONCERT

with MARC-ANDRÉ DORAN, organ

Wed, March 13, 8:00 pm

Église de l'Immaculée-Conception

1855, rue Rachel est, Montréal, QC

Admission: call

Info: (514) 526-5961

DAVID DAHL, organ

Fri, March 15, 12:10 pm

Christ Church Episcopal, Tacoma, WA

Music by Bach, Messiaen, Hakim and Pachelbel on the church's Brombaugh organ.

Admission: call

Info: (253) 383-1569

Fr. EARLE KING, organ

Fri, March 15, 12:30pm

St. Paul's Cathedral, 129 Pearl Street, Buffalo, NY

Selections from DUPRÉ: Le Chemin de la Croix

Admission: free

Info: (716) 842-6933

CLINT KRAUS, organ

Fri, March 15, 7:30 pm

St. Mark's Cathedral, 1245 Tenth Avenue E, Seattle, WA

Mr. Kraus is Assistant Organist at St. James' Cathedral in Seattle. Concert to include Bach's *Passacaglia* and *Fugure in C minor* and Reubke's *Sonata on the 94th Psalm*.

Admission: \$20 (\$15 students / senior)

Info: (206) 325-6500

Les amis de l'orgue des Bois-Francs present...

BENJAMIN WATERHOUSE, organ

Sat, March 16, 8:00 pm

Église Saint-Calixte, Plessisville, QC

Mr. Waterhouse is Organist at the Anglican Cathedral in Québec.

Info: write to 905, boul. Bois-Francs Sud,

Victoriaville, QC G6P 5W1

La ligue d'improvisation à l'orgue (LIO) presents...

TROIS-RIVIÈRES vs. McGILL

Sat, March 16, 8:00 pm

Séminaire de Trois-Rivières

858, rue Laviolette, Trois-Rivières

See listing for March 8, 2002.

Admission: \$14 (\$10 students)

Info: (418) 670-9011

DENIS BÉDARD, organ

Sat, March 16, 8:00 pm

Holy Rosary Cathedral

646 Richards Avenue, Vancouver, BC

Admission: \$18 (\$12 students / seniors)

Info: (604) 682-6774

SIMON IRVING, organ

Sun, March 17, 3:00pm

Church of Our Lady, 28 Norfolk Street, Guelph, ON

FRANCK: Chorale #1; BONNET: Concert Variations;

WALTON: Crown Imperial March; BÉDARD: Festive

Toccat

Admission: Free

CONCERT LISTINGS

ORGAN, HARPSICORD and VIOLIN RECITAL

Sun, March 17, 3:00pm
Central Presbyterian Church
165 Charlton Avenue, Hamilton, ON
Various works including BACH: Prelude and Fugue in E flat, BWV 552. Paul Grimwood, organ and harpsichord; Adele Pierre, violin

Admission: free
Info: (905) 522-9098

La ligue d'improvisation à l'orgue (LIO) presents...

MONTREAL vs. TROIS-RIVIERES

Sun, March 17, 4:00 pm
Église Très Saint-Nom-de-Jésus
4215, rue Adam, Montréal, QC
See listing for March 8, 2002.

Admission: \$14 (\$10 students)
Info: (418) 670-9011

EVENSONG AND ORGAN RECITAL

with BRENT FIFIELD, organ

Sun, March 17, 2002, 4:00 pm
The Anglican Church of St. John the Evangelist
34 Head Street North, Strathroy, ON
Featuring the newly-renovated pipe organ by Pole and Kingham Ltd.

Admission: freewill offering
Info: (519) 245-2131

Music at St. James' Cathedral presents

LUX AETERNA

a musical meditation on the world's fall and redemption

Sun, March 17, 4:30pm
St. James' Cathedral, King and Church Streets, Toronto, ON
TALLIS: Lamentations of Jeremiah; BAIRSTOW: Lamentations of Jeremiah; LAURIDSEN: Lux Aeterna (1997). In the Cathedral's annual Fifth Sunday of Lent Musical Meditation, the Cathedral Pilgrim Singers combine with "AtB", the Men of the Cathedral Choir under Cathedral Organist and Director of Music Christopher Dawes to perform separately and together these three beautiful works. Programme accompanied by SJC Interim Assistant Organist P. John H. Stephenson.

Info: (416) 364-7865

ORGAN, HARP AND FLUTE RECITAL

Sun, March 17, 7:30pm
St. Elizabeth's Church
5324 Bromley Road, Burlington, ON
With Frank Iacino, organ; Moe Thomas, harp; Natalie Bastow, flute.

Admission: free

ORGAN MUSIC AND COMPLINE AT CHRIST CHURCH

Sun, March 17, 2002, 7:30 pm
Christ Church Deer Park Anglican Church
1570 Yonge Street (north of St. Clair Avenue), Toronto, ON
Featuring Paul Merritt, Organist at First St. Andrew's United Church in London, ON. Concert will be followed at 8:00 pm by the Office of Compline led by Christ Church's choir.

Info: contact Bruce Kirkpatrick Hill at (416)920-5211 or e-mail «bkh_cdp@istar.ca»

The Victoria Centre of the Royal Canadian

College of Organists presents...

MARNIE GIESBRECHT, organ

Sun, March 17, 7:30 pm
Church of St. John the Divine
1611 Quadra Street, Victoria, BC
Dr. Giesbrecht is President of the Royal Canadian College of Organists.

Info: e-mail «rccvictoria@shaw.ca»

La Chapelle des Frères Maristes presents...

L'ORGUE EN FÊTE

with YVES-G. PRÉFONTAINE, organ

Sun, March 17, 8:00 pm
Chapelle des Frères Maristes
14, chemin des Patriotes, Iberville, QC

Admission: call
Info: (450) 738-6236

ROBERT BATT, organ

Tue, March 19, 12:10 pm
Ryerson United Church
45th Avenue at Yew Street, Vancouver, BC

Admission: by donation
Info: (604) 266-5377

L'ORGUE EN CONCERT

with MONIQUE GENDRON, organ

Wed, March 20, 8:00 pm
Église de l'Immaculée-Conception
1855, rue Rachel est, Montréal, QC

Admission: call
Info: (514) 526-5961

La ligue d'improvisation à l'orgue (LIO) presents...

QUÉBEC-LÉVIS vs. MCGILL

Fri, March 22, 8:00 pm
Église Notre-Dame, 18, rue Notre-Dame, Lévis, QC
See listing for March 8, 2002.

Admission: \$14 (\$10 students)
Info: (418) 670-9011

The Orpheus Choir of Toronto presents

PASSION IN MOTION

Fri, March 22, 8pm
St. James' Cathedral, King and Church Streets, Toronto, ON
Orpheus Choir of Toronto; Brainerd Blyden-Taylor, conductor; Christopher Dawes, organist; Nicole Jordan, soprano; Erin Grainger, mezzo-soprano; Jamie Hofman, baritone; DUPRÉ: Crucifixion (Symphonie-Passion, op.23); POULENC: Stabat Mater; LISZT: Via Crucis

Admission: \$20 (\$15 sen/stu)
Info: (416) 530-4428

Les amis de l'orgue de Québec present...

RACHEL LAURIN, organ

Sat, March 23, 8:00 pm
Église Saints-Martyrs-Canadiens, Québec, QC
Mme. Laurin is the associate organist at St. Joseph's Oratory in Montréal. Concert to include works by Bach, Laurin, Dupré, Brahms and an improvisation on a submitted theme.

Admission: \$10 (\$6 students)
Info: (819) 681-3927 or (819) 628-2016

La ligue d'improvisation à l'orgue (LIO) presents...

CONSERVATOIRE de MONTRÉAL vs. MONTRÉAL

Sat, March 23, 8:00 pm
Église Très Saint-Nom-de-Jésus
4215, rue Adam, Montréal, QC
See listing for March 8, 2002.

Admission: \$14 (\$10 students)
Info: (418) 670-9011

BRENT FIFIELD, organ

Sun, March 24, 3:00pm
Central Presbyterian Church
165 Charlton Avenue, Hamilton, ON
FRANCK: Choral #2; GUILMANT: March on a theme of Handel; PRESTON: Alleluia; BACH: Valet will ich dir geben (BWV 736)

Admission: Free
Info: (905) 522-9098

CRAIG CRAMER, organ

Sun, March 24, 7:00 pm
Grace Lutheran Church
6202 South Tyler, Tacoma, WA
Works by Bach, Böhm and Buxtehude.

Admission: donation
Info: (253) 472-7105

The Toronto Organ Club presents...

THE MEMBERS AND STUDENTS' RECITAL

Mon, March 25, 8:00 pm
Christ Church, Mimico
329 Royal York Road, Etobicoke, ON
Admission: \$10 (children under 10 free!)
Info: (905) 824-4667

L'ORGUE EN CONCERT

with RICHARD PARÉ, organ

Wed, March 27, 8:00 pm
Église de l'Immaculée-Conception
1855, rue Rachel est, Montréal, QC

Admission: call
Info: (514) 526-5961

Knox Concert Series presents

CHORAL, ORGAN and ORCHESTRA CONCERT with MERVYN GAMES, conductor and organ

Good Fri, March 29, 8:00pm
Knox Presbyterian Church, Elgin at Lisgar, Ottawa, ON
BACH: Cantata #4; MOZART: Requiem; HANDEL Organ Concerto

Admission: \$10
Info: (613) 238-4774

The Toronto Mendelssohn Choir presents

"TWO DIE FOR":

REQUIEMS OF FAURÉ & DURUFLÉ

Good Fri, March 29, 8pm
and Sat, March 30, 5pm
Yorkminster Park Baptist Church
1585 Yonge Street, Toronto, ON
FAURÉ and DURUFLÉ: Requiem Masses (organ versions); Noel Edison, conductor; Christopher Dawes, organist; Karina Gauvin, soprano; Russell Braun, baritone

Admission: \$27-32
Info: (416) 598-0422

Submissions for the June, July, August and September 2002 issue of Organ Alternatives are due on May 1st, 2002.

CONCERT LISTINGS

St. James' Cathedral presents
THE EASTER RECITAL

Sun, March 31, 4:00pm

St. James' Cathedral, King and Church Streets, Toronto, ON
P. John H. Stephenson, Interim Assistant Organist, performs BACH: Pièce d'Orgue, BWV 572; GIGOUT: Scherzo (Dix Pièces pour Orgue); RIDOUT: Resurrection Dance II; CABENA: Sonata Giojoso, op.84. Festive Choral Evensong sung by the Cathedral Choir of Men and Boys and the Cathedral Pilgrim Singers follows.

Admission: free
Info: (416) 364-7865

La ligue d'improvisation à l'orgue (LIO) presents...

THE QUARTER FINALS

Thu, April 4, 8:00 pm
location TBA

An elimination round towards the LIO's final match on April 12, 2002.

Admission: \$14 (\$10 students)
Info: (418) 670-9011

JANET SATRE AHREND, organ

Fri, April 5, 2002, 12:30 and 8:00 pm

Walker-Ames Room, Kane Hall,
University of Washington, Seattle, WA

Ms. Ahrend presents her DMA recital.

Admission: \$10 to \$8
Info: (206) 543-1201

JOHN TUTTLE, organ

Fri, April 5, 7:30pm

Church of St. Simon the Apostle
525 Bloor Street East, Toronto, ON

Includes works of Bach, Mendelssohn, Tournemire, Ropek, Howells and Duruflé.

Admission: \$20 (\$15 sen/stu)
Info: (416) 923-8714

The University at Buffalo presents

FELIX HELL, organ

Fri, April 5, 8:00pm

Slee Hall, University at Buffalo,
State University of New York, Buffalo, NY

Admission: \$5 US
Info: (716) 645-2921

La ligue d'improvisation à l'orgue (LIO) presents...

THE QUARTER FINALS

Fri, April 5, 8:00 pm
location TBA

See listing for April 4th.

Admission: \$14 (\$10 students)
Info: (418) 670-9011

RHONDA SIDER EDGINGTON, organ

Fri, April 5, 12:30pm

St. Paul's Cathedral, 129 Pearl Street, Buffalo, NY

Rhonda is the 1996 winner of the Violet Cassell Competition

Admission: free

Info: (716) 842-6933

JEREMY KAMMINGA, organ

Fri, April 5, 2002, 8:00 pm

St. John's Cathedral

135 Anderson Avenue, Winnipeg, MB

Mr. Kamminga presents his 4th year performance recital for the University of Manitoba School of Music. Works by Bruhns, Frescobaldi, Bach, Rheinberger and Badings.

TriumphEnt presents...

THE ART AND SOUL OF MUSIC

Sat, April 6, 2002, time TBA

Jack Singer Concert Hall, Calgary, AB

An enchanting musical performance bringing the magic of the soundstage to the centre stage. This year's concert returns to Jack Singer Concert Hall to celebrate music of the cinema with the charm of Hollywood musicals, the grandeur of epic scores, the romance of classic love stories and the inspiration of Disney. With Jeff Hyslop, voice; Dave Pierce conducting the Royal Bank Festival Orchestra, Tim Tamashiro and Doug Riley on the Hammond B-3 and Willie Joosen on the Carthy Organ.

Admission: call

Info: (403) 543-5115 or
visit «www.triumphent.com»

Sundays at 3 presents...

PHILIP SCRIVEN, organ

Sun, April 7, 3:00 pm

St. Joseph's Basilica, 10044-113 Street, Edmonton, AB

Admission: call

Info: (780) 454-3882

BRASS and ORGAN CONCERT

Sun, April 7, 7:30pm

St. Luke's Church, 760 Somerset St W, Ottawa, ON

The Con Brio Brass with Robert Jones, organ

Admission: donation

ROBERT BATES, organ

Sun, April 7, 2002, 7:00 pm

Trinity Lutheran Church, Lynnwood, WA

Early music of the France and Spain. Dr. Bates is Professor of Organ at the University of Houston.

Info: (425) 778-2159 x 210

VIERNE'S SYMPHONIES Nos. 1 & 5

with JOSEPH ADAM, organ

Sun, April 12, 2002, 7:45 pm

St. James' Cathedral

Ninth and Marion Streets, Seattle, WA

Admission: FREE!

Info: (206) 382-4874

La ligue d'improvisation à l'orgue (LIO) presents...

THE FINAL MATCH

Sat, April 12, 8:00 pm

Église Très Saint-Nom-de-Jésus

4215, rue Adam, Montréal, QC

The final improvisation match, with the teams selected from the quarter finals on April 4th and 5th.

Admission: \$14 (\$10 students)

Info: (418) 670-9011

PAUL KLEMME, organ

and GERALD WEBSTER, trumpet

Fri, April 19, 2002, 7:30 pm

University Presbyterian Church, Seattle, WA

Admission: call

Info: (206) 524-7300

THE MONTREAL ORGAN CONSORT

Sat, April 20, 5pm

Christ Church Cathedral

Ste-Catherine and University Streets, Montréal, QC

The Montréal Organ Consort presents music for up to eight organists by Thomas Adès, Mozart, Steve Reich and Thomas Tallis.

MONIQUE GENDRON, organ

Sun, April 21, 3:00 pm

Salon Monique Gendron

271, av. McDougall, Outremont, QC

Admission: call

Info: (514) 270-7022

JOSEPH ADAM, organ

Sun, April 21, 2002, 3:00 pm

Lagerquist Concert Hall

Pacific Lutheran University, Tacoma, WA

Admission: \$8 (\$5 students / seniors)

Info: (253) 535-7602

JOHN CLEMENTS, organ

Sun, April 21, 2002, 4:00 pm

Trinity Anglican Church, Aurora, ON

Featuring the Trinity's new Phoenix organ, with proceeds to be donated to local charities.

Admission: \$8

Info: (905) 727-6101

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CONCERT LISTINGS

Pro Organo Mauricie presents...

30th ANNIVERSARY CONCERT
with **PHILIPPE BOURNIVAL, organ**
and **GILLES RIOUX, organ**

Sun, April 21, 8:00 pm

Église Ste-Catherine-de-Sienne, Trois-Rivières Ouest, QC
M. Bournival and Rioux will be joined by many other artists.

Admission: \$10 (free for students)
Info: (819) 376-6010 or (819) 378-4960

La Chapelle des Frères Maristes presents...

L'ORGUE EN FÊTE
with **JACQUELIN ROCHETTE, organ**

Sun, April 21, 8:00 pm

Chapelle des Frères Maristes

14, chemin des Patriotes, Iberville, QC

M. Rochette is the Artistic Co-Director for Casavant Frères Ltée.

Admission: call
Info: (450) 738-6236

The Toronto Theatre Organ Society presents...

RICH LEWIS, organ

Mon, April 22, 2002, 8:00 pm

Casa Loma, Toronto, ON

Doors open at 7:15pm, free parking available.

Admission: \$14.00, for tickets,
call Ticketmaster at (416)870-8000
Info: (416) 421-0918

TIMOTHY PYPER, organ

Fri, April 26, 12:30pm

St. Paul's Cathedral, 129 Pearl Street, Buffalo, NY

A former chorister and organ student at St. James' Cathedral, Toronto, Tim was recently winner of the 2001 American Guild of Organists Region II Young Organists' competition.

Admission: free
Info: (716) 842-6933

PETER SYKES, organ

Fri, April 26, 7:30 pm

St. Mark's Cathedral, 1245 Tenth Avenue E, Seattle, WA

The all-Bach recital re-scheduled from April 27, 2001 (concert initially damaged because of earthquake damage to the Cathedral's Flentrop organ).

Admission: \$20 (\$15 students / seniors)
Info: (206) 325-6500

St. Andrew's Presbyterian Church presents...

KEN COWAN, organ

Fri, April 26, 8:00 pm

St. Andrew's Presbyterian Church, Thorold, ON

Admission: \$20
Info: (905) 227-4844.

The Buffalo Chapter of the American Guild of Organists and St. Paul's Cathedral presents...

EDWIN LEPRADO, organ

Fri, April 26, 7:30 pm

St. Paul's Episcopal Cathedral, 128 Pearl Street, Buffalo, NY

Edwin LePrado is the most recent top prize winner a one of the world's most prestigious organ competitions, the Grand Prix de Chartres.

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

Deer Park Concerts presents

MICHAEL CAPON, organ

Sat, April 27, 8pm

Deer Park United Church

129 St. Clair Ave West, Toronto, ON

In addition to his primary role as Organist and Choirmaster at Christ Church Cathedral, Fredericton, NB, Michael Capon directs the Fredericton Choral Society. He won first prize in Québec's John Robb Organ Competition in 1987, and second prize in the Royal Canadian College of Organists' National Organ Playing Competition in 1993. His programme will concentrate on nineteenth and twentieth century French music.

Admission: \$20
Info: (416) 962-3381

MY STRENGTH AND SONG

with **CHRISTOPHER DAWES, organ**

Sat, April 27, 7:30pm

Mount Zion Lutheran Church

29 Westmount Road South, Waterloo, ON

The 2001-2002 concert season on Mount Zion's two-manual Guilbault-Thérien organ concludes with a programme inspired by the vocal music that gave rise to virtually all of the organ's music. Tracing this heritage from the earliest known vocal arrangements through gregorian chant, the great Lutheran chorales, the favourite English hymns and even the theatre music that burst into the organ's world in the 20th century, Toronto performer Christopher Dawes ends this fine instrument's concert season in good voice.

Admission: \$15
Info: (519) 886-5820

Les amis de l'orgue de Québec present...

ERIK REINART, organ

Sun, April 28, 2:00 pm

Église Saints-Martyrs-Canadiens, Québec, QC

Mr. Reinart was the winner of the *Concours d'orgue de Québec 2001*. Concert to include works by Grigny, Bach, Bruhns, Sweeklinck and others.

Admission: \$10 (\$6 students)
Info: (819) 681-3927 or (819) 628-2016

Les amis de l'orgue de Drummond present...

SYLVIE POIRIER and PHILIP CROZIER, organ

Sun, April 28, 8:00 pm

Église Saint-Frédéric, Drummondville, QC

Admission: call

Info: (819) 474-1851

Laudate Dominum Concerts presents

WESLEY R. WARREN, organ

Sun, April 28, 8:00pm

Church of St. Barnabas, 70 James Street, Ottawa, ON

Works by Buxtehude, Bach, Willan, Franck, Howells and Widor.

Admission: \$15 (\$10 sen/stu)
Info: (613) 232-6992

The Toronto Organ Club presents...

DON MALCOLM, organ

Mon, April 29, 8:00 pm

Christ Church, Mimico

329 Royal York Road, Etobicoke, ON

Admission: \$10 (children under 10 free!)
Info: (905) 824-4667

Sundays at 3 presents...

JENNIFER GOODINE
and **GAYLE MARTIN, organ**

Fri (!), May 3, 3:00 pm

West End Christian Reformed Church
10015-149 Street, Edmonton, AB

Admission: call
Info: (780) 454-3882

Les amis de l'orgue des Bois-Francis present...

DOMINIQUE COULOMBE, organ

Sat, May 4, 8:00 pm

Église Saint-Christophe, Victoriaville, QC
Info: write to 905, boul. Bois-Francis Sud,
Victoriaville, QC G6P 5W1

The Windsor Centre of the Royal Canadian College of Organists presents...

HYMN TASTING 2002:

"SING THEM OVER AGAIN TO ME"

(A Festival of Gospel Hymns)

Sun, May 5, 2002, 3:00 pm

Lincoln Road United Church
659 Lincoln Road, Windsor, ON

Conducted by Brian Sweetman and accompanied at the organ by Angus Sinclair, this year's Hymn Tasting event promises a choir of over 100 singers. Commentary on each hymn will be provided by Dr. Giles Bryant, former Organist and Choirmaster of St. James Cathedral, Toronto.

Info: e-mail Brian Sweetman at
«brian.r.sweetman@ca.pwcglobal.com»

The Buffalo Chapter of the American Guild of Organists and Holy Mother of the Rosary Cathedral present...

PETER DUBOIS, organ

Sun, May 5, 3:00 pm

Holy Mother of the Rosary Cathedral
5776 Broadway, Lancaster, NY

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

MARY PRESTON, organ

Mon, May 6, 2002, 7:30 pm

Benaroya Hall

Third and Union Streets, Seattle, WA

Ms. Preston is curator and resident organist of another Fisk concert organ at the Meyerson Symphony Center in Dallas, Texas.

Admission: \$25 to \$20
Info: (206) 215-4747

Pro Organo Ottawa presents...

WENDY MARKOSKY, organ

Sun, May 6, 8:00 pm

Église St-François d'Assise

Wellington Street at Fairmont, Ottawa, ON

Dr. Markosky is Associate Professor of Music at Canadian University College and will present a concert featuring the music of Scheidt, Weckmann, Bach, Hindemith and Eben.

Admission: \$15 (\$10 students / seniors)
Info: (613) 728-8041 or (613) 682-8606

ROGER SHERMAN, organ

Sun, May 12, 2002, 3:00 pm

Lagerquist Concert Hall

Pacific Lutheran University, Tacoma, WA

Admission: \$8 (\$5 students / seniors)
Info: (253) 535-7602

CONCERT LISTINGS

SYLVIE POIRIER *and* PHILIP CROZIER, organ

Sat, May 18, 8:00 pm
 Holy Rosary Cathedral
 646 Richards Avenue, Vancouver, BC
Admission: \$18 (\$12 students / seniors)
Info: (604) 682-6774

KIMBERLY MARSHALL, organ

Sun, May 19, 4:00 pm
 Church of the Epiphany
 1805 38th Avenue, Seattle, WA
Info: (206) 324-2573

The Victoria Centre of the Royal Canadian
 College of Organists presents...

NEIL COCKBURN, organ

Sun, May 19, 7:30 pm
 Church of St. John the Divine
 1611 Quadra Street, Victoria, BC
 Neil Cockburn is Head of Organ Studies at Calgary's
 Mount Royal Conservatory.

Info: e-mail «rccovictoria@shaw.ca»

DURUFLÉ INTÉGRALE

with JOSEPH ADAM, organ

Fri, May 24, 8:00 pm
 St. James' Cathedral
 Ninth and Marion Streets, Seattle, WA
Admission: suggested donation of \$15
Info: (206) 382-4874

ROBERT BATT, organ

Sun, May 26, 4:00 pm
 Holy Rosary Cathedral
 646 Richards Street, Vancouver, BC
 Works by Bach, Buxtehude, Franck and Langlais.
Admission: FREE!
Info: (604) 682-6774

The Grey-Bruce Centre of the Royal Canadian
 College of Organists presents...

WENDY MARKOSKY, organ

Sun, May 26, 7:30 pm
 Trinity Lutheran Church, Ayton, ON
 Dr. Markosky is Associate Professor of Music at
 Canadian University College and will present a concert
 entitled "Something Old, Something New, Something
 Borrowed, Something Blue".
Info: e-mail Dwayne Hachman at «hma@bmts.com»

La Chapelle des Frères Maristes presents...

L'ORGUE EN FÊTE with LOÏC MAILLIÉ, organ

Sun, May 26, 8:00 pm
 Chapelle des Frères Maristes
 14, chemin des Patriotes, Iberville, QC
Admission: call
Info: (450) 738-6236

The Toronto Theatre Organ Society presents...

KEN DOUBLE, organ

Mon, May 27, 2002, 8:00 pm
 Casa Loma, Toronto, ON
 Doors open at 7:15pm, free parking available.
Admission: \$14.00, call Ticketmaster at
(416) 870-8000
Info: (416) 421-0918

Les amis de l'orgue de Québec present...

RICHARD PARÉ, organ and PHILIPPE MAGNAN, oboe

Sat, June 1, 8:00 pm
 Église Saints-Martyrs-Canadiens, Québec, QC
 Works by Guilman, Bernier, P. Genest and Messiaen.
Admission: \$10 (\$6 students)
Info: (819) 681-3927 or (819) 628-2016

MICHAEL LEACH, organ

Sun, June 2, 2002, 4:00 pm
 Trinity Anglican Church, Aurora, ON
 Featuring the Trinity's new Phoenix organ, with
 proceeds to be donated to local charities.
Admission: \$8
Info: (905) 727-6101

The Toronto Organ Club presents...

STANLEY KING, organ

Mon, June 3, 8:00 pm
 Christ Church, Mimico
 329 Royal York Road, Etobicoke, ON
Admission: \$10 (children under 10 free!)
Info: (905) 824-4667

Joy of Singing - Toronto International Choral Festival

VOICES IN CELEBRATION

Mon, June 4, 8:00 pm
 St. James' Cathedral, King and Church Streets, Toronto, ON
 Elmer Iseler Singers, Amabile Youth Singers; Lydia
 Adams, conductor; Christopher Dawes, organist;
 HOLMAN: Four Liturgical Motets for Unaccompanied
 Choirs (World Premiere); LUEDECKE: Prayers, Poems
 and Incantations for the Earth (World Premiere);
 DVORÁK: Organ Mass; DALEY: A Hymn for St.
 Cecilia. The internationally renowned Elmer Iseler
 Singers and the globe-trotting award-winning Amabile
 Youth Singers join together in celebration; two world
 premieres by Canadian composers and Dvorák's
 powerful Organ Mass. Raymond Luedeke's world
 premiere has been commissioned through the Ontario
 Arts Council. Derek Holman's world premiere will be
 presented with the financial support of Mr.
 Roger D. Moore.

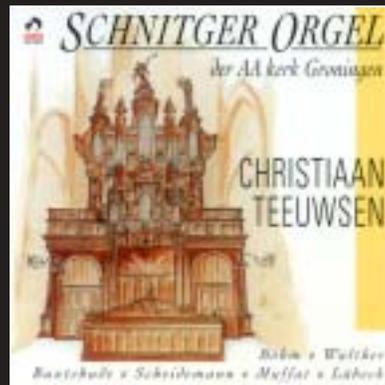
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 Lübeck and others on the
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 the Aa Church of
 Groningen in the
 Netherlands.



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

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Calgary will soon have a new pipe organ in the Baroque style! Commissioned from renowned German organbuilder **JURGEN AHREND** at a cost of approximately \$800,000, the instrument will occupy the south wall of the stage in the Eckhardt-Gramatte Hall of the University of Calgary's Rozsa Centre. The cost is to be borne by the Calgary Universal Foundation for the Organ and private donations. The agreement to purchase the organ, one of only three Ahrends in North America, follows another recent addition to the Calgary music community - a Fazioli grand piano valued at \$250,000.

"We have a lot of 'ordinary' organs in Calgary that are very good, but there isn't really one that's specialized in sound, colour and tone quality in the way of an instrument that Bach would have known," says Malcolm Edwards, head of the university's music department. According to Edwards, the organ is slated for completion and installation 'sometime in 2005 or 2006'. Tim Rendell, President and General Manager of the (then) Calgary International Organ Festival, said the new organ will represent a "really significant addition to the portfolio of instruments in Calgary... The builder is an exceptional combination of Old World craftsmanship and scholarship that he applies to building authentic re-creations of early 19th century organs."

THE MOUNT ROYAL COLLEGE ORGAN ACADEMY'S INTERNATIONAL SUMMER SCHOOL is set to take place again this year from July 21st to July 30th, 2002. Under the artistic direction of Simon Preston, the summer school offers intensive, short-term studies for serious organ students and young professionals aged 14 to 25. This year's theme is "The Concerto"; students will be working on solo organ parts within the context of an orchestra and solo organ works with a concerto theme. Students will play one or two performances at the conclusion of the academy at Mount Royal College's Wyatt Hall or at the Jack Singer Concert Hall. For more information, please visit «www.mtroyal.ab.ca/programs/conserv» and follow the Summer School link. (For more background information on the MRC Organ Academy's International Summer School, we encourage you to read OA's Spring / Summer 2001 issue).

OrgAlt readers are welcome to visit the website of the **LYNNWOOD FARNAM SOCIETY**, located at «home.istar.ca/~butlers/lfs.htm». In addition to information about the Québec-born virtuoso who lived in the early part of the 20th century, the site also chronicles the adventures of the Lynnwood Farnum bust that now stands in the lounge of McGill University's Pollack Concert Hall. The LFS's website also provides information on their upcoming Lynnwood Farnham Essay Contest, with essay submissions being due at midnight, May 1st 2002.

Free Organ Concert Series

**Organ Music and Compline at
Christ Church Deer Park**
1570 Yonge Street, Toronto, ON
Sundays in Lent (until March 17th)
7:30 pm
Info: (416) 920-5211

Benaroya Hall
Third & Union Streets, Seattle, WA
1st Monday of every month
12:30 pm
Info: (206) 215-4747

The Cathedral Church of All Saints
5732 College Street, Halifax, NS
**Tuesdays, 12:10 pm (April 16th, 23rd
and 30th; May 14th and 21st)**
Info: (902) 423-6002

St. Paul's Cathedral
472 Richmond Street, London, ON
Tuesdays, 12:15 pm
Info: (519) 434-3225

Saint James' Cathedral
Church and King Streets
Toronto, ON
Tuesdays, 1:00 pm
Info: (416) 364-7865

The Cathedral Church of All Saints
5732 College Street, Halifax, NS
Wednesdays, 12:15 pm
(until March 20th!)
Info: (902) 423-6002

Église St-Roch
590, rue Saint-Joseph Est
Québec, QC
Wednesdays, 12:15 pm (April only!)
Info: (418) 524-3577

St. Luke's Anglican Church
130 Nassau Street N, Winnipeg, MB
Wednesdays, 12:15 pm
(until March 20th!)
Info: (204) 452-3609

Yorkminster Park Baptist Church
Yonge and Heath Streets
Toronto, ON
Wednesdays, 12:30 pm
Info: (416) 922-1167

Christ Church Cathedral
635 Ste-Catherine Ouest
Montréal, QC
Wednesdays, 12:30 pm
Info: (514) 843-6577

Wyatt Hall
Mount Royal College Conservatory
Calgary, AB
1st Thursday of every month
12:10 pm
Info: (403) 240-6821

St. Paul's Anglican Church
227 Bloor Street East (between
Church and Jarvis), Toronto, ON
Thursdays, 12:15 pm
Info: (416) 961-8116

Centenary United Church
24 Main Street West, Hamilton, ON
Thursdays, 1:15 pm
Info: (905) 522-6843

First-Saint Andrew's United Church
350 Queens Avenue, London, ON
Fridays, 12:00 pm
(Mar 8th and 15th)
Info: (519) 679-8234

St. Paul's Cathedral, Buffalo
129 Pearl Street, Buffalo, NY
Fridays, 12:30 pm
Info: (716) 855-0900



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Advertised as a world first, a number of Québec organists have formed the **LIO (LA LIGUE D'IMPROVISATION À L'ORGUE)** and announced a series of improvisation contests held throughout Québec from mid-February through mid-April. Described as friendly matches that wed the tradition of improvisation with the reality of this form of artistic expression, the winning team (comprised of three organists) is decided by an audience vote. The five teams are from Québec-Lévis, Trois-Rivières, Montréal, the Conservatoire de Montréal and McGill University. For more details on dates and locations, see our King in Concert listings on page 10.

A new organ performance competition focusing on music from the Baroque period has been announced for this year in Finland from November 21st to the 30th. In addition to simply playing the organ in solo works, the **KOTKA ORGAN COMPETITION** requires competitors to demonstrate their skills in continuo accompaniment and choral direction using movements from Bach cantatas. The deadline for applications is May 31st, 2002, and the competition is open to anyone born in 1967 or later. For more information, visit the competition's website at «www.organcompetition.kotka.fi/course.htm» for more details.

THE SUMMER INSTITUTE OF CHURCH MUSIC returns again for the the year 2002 and will take place from July 9th through 14th at the Baptist Leadership Education Centre in Whitby, ON. Instructors for this year include William Maddox, Fred Graham and Nancy Telfer. For details, please write to Mr. Thomas A. Cromwell, 63 Eaglewood Drive, Bedford, Nova Scotia B4A 3B3. You can also contact Mr. Cromwell by telephone at (902) 835-0861.

Preparations for the **2002 ROYAL BANK CALGARY INTERNATIONAL ORGAN FESTIVAL AND COMPETITION** are continuing, with this year's event scheduled to take place in Calgary from August 7th to 17th, 2002. Following a review of all 119 applications submitted by November 23rd, 2001, the Festival recently announced the 45 organists who will be vying for a Finalist position in the three upcoming Selection Rounds in Hong Kong, London and Atlanta. A total of 10 Finalists for the Festival and Competition will be selected as follows: two from the Asia-Pacific Selection Round, four from the European Selection Round and four from the North American Selection Round.

The Asia-Pacific Selection Round will take place at the Hong Kong Academy for Performing Arts in Hong Kong, China on April 12th and 13th. The competitors are: Calvin Bowman (Australia), Jeeyoon Choi (Korea), Hyun Jung Kim (Korea), Dong-Ho Lee (Korea), Hsin-Hung Liu (Taiwan), Siu-Wai Ng (Hong Kong), David Ratnanayagam (Sri Lanka), Dong-ill Shin (Korea) and Gary Tong (Hong Kong).

The European Selection Round will take place at St. John's Smith Square, London, England from April 23rd to 26th are: Iveta Apkalna (Latvia), Dmitri Bondarenko (Ukraine), Eva Bublova (Czech Republic), Nicolas Bucher (France), Colm Carey (UK), Clive Driskill-Smith (UK), László Fassang (Hungary), Simone Gheller (Italy), Choong-Sik Hong (Korea), Robert Houssart (The Netherlands), Pavel Kohout (Czech Republic), Monica Melcová (Slovak Republic), Charlotte Moeller (Denmark), Yuval Rabin (Israel), Gunther Rost (Germany), Jonathan Scott (UK), Teilhard Scott (UK) and Torsten Wille (Germany).

The North American Selection Round is set to take place at Spivey Hall, Clayton College and State University, Morrow (Atlanta), Georgia, USA from May 8th to 11th. The competitors are: Joel Bacon (USA), Cameron Carpenter (USA), Jin-Sun Cho (Korea), Vincent Dubois

(France), Svetlana Fehretdinov (Russia), Felix Hell (Germany), Sangwha Lee (Korea), Andrew Henderson (Canada), Michelle Martin (Canada), Jonathan Oldengarm (Canada), Timothy Olsen (USA), Kola Owolabi (Canada), Christian Schmitt (Germany), John Schwandt (USA), Toma-Sevaek (Slovenia), Erik Suter (USA), Tom Trenney (USA) and Bradley Welch (USA).

Among its other distinctions, TriumphEnt Foundation's 2002 Royal Bank Calgary International Organ Festival and Competition Finals offers the largest prize package in international organ competition of more than \$100,000 in Canadian funds with three Gold Medal Prizes (each worth \$25,000) plus three years of North American management by Karen McFarlane Artists and career development assistance from Royal Bank Calgary International Organ Festival and Competition. For more information, visit «www.triumphent.com».

A special prize has been announced for the North American Selection Round of the 2002 Royal Bank Calgary International Organ Festival and Competition. To mark the 10th anniversary of the Albert Schweitzer Memorial Organ installation in Spivey Hall by the Italian firm Fratelli Ruffatti and to honour the recent passing of its founder, Antonio Ruffatti, the Ruffatti firm is sponsoring the **ANTONIO RUFFATTI PRIZE**. The \$2,000 (American funds) prize will be awarded at the discretion of the Chairman of the Jury, Simon Preston, to a competitor in this selection round for the performance of any work that best demonstrates the variety of tonal resources of the Albert Schweitzer Memorial Organ.

Not published in time for last summer's Toronto Organ Festival, and thus eagerly awaited, the Toronto Centre of the RCCO is advertising a new publication on their website entitled **ORGANS OF TORONTO** by Alan T. Jackson and James Bailey. The book is described as being "prepared to showcase the wealth of pipe organs in Toronto past and present, their origins, characteristics and architectural surroundings with details of construction, actions and tonal design" and includes a stoplist of each instrument. The price of the book is listed as \$45.00. For more information, contact Alan Jackson via e-mail at «atj1@rogers.com».

Some of the featured artists for the **2003 RCCO OTTAWA ORGAN FESTIVAL** have been announced, including Frederick Swann, Jean Ferrard, Catherine Todorovski, Antoine Bouchard, Joachim Segger and Tammy-Jo Mortensen. Set for July 21st through 25th, 2003, the Organ Festival promises a wide range of concerts and an equally-wide range of venues and instruments. Other events will include the RCCO National Competition and organ crawls to several instruments in the Ottawa area. A number of commissioned works will also be premiered, including pieces by Sean Ferguson and John Burge. For more information, visit the Festival's website at «rcco-ottawa.ca».

The Toronto Centre of the Royal Canadian College of Organists has announced **THE MARCH BREAK ORGAN DAY**. Set to take place on March 12, 2002, the day is geared towards students at the elementary or secondary level. The day will begin with several churches opening their doors to host Organ Encounter events demonstrating the pipe organ and offering "hands on" time. Following the morning sessions, a pizza lunch will take place followed by a recital at St. James' Cathedral. The recital will feature Christopher Dawes, Stephen Candow, Patricia Phillips-Wright, Barbara Hallam-Price and trumpeter Scott Harrison demonstrating the vast possibilities that the King of Instruments offers. For more information, please contact Peter Treen at (416) 533-1301.