

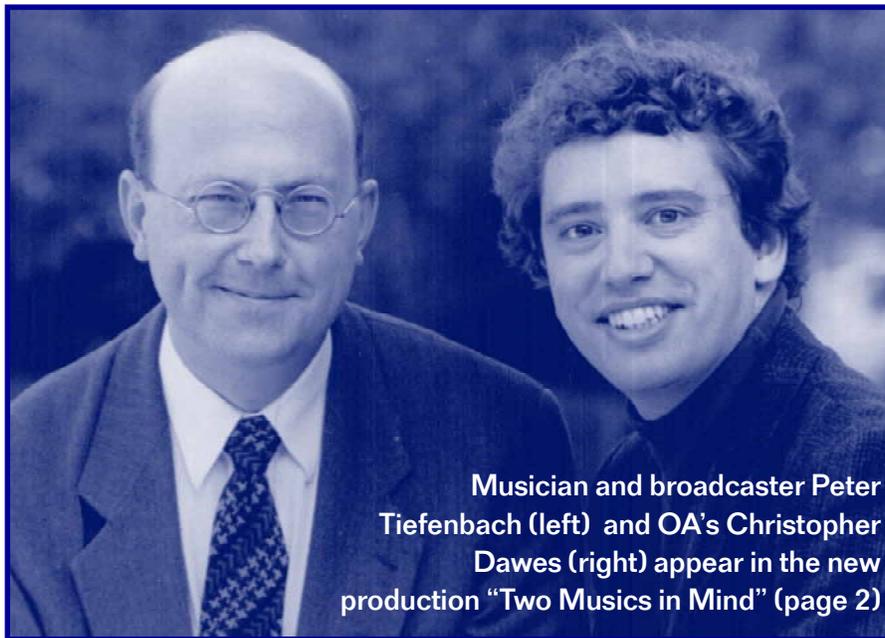
ORGAN *alternatives*

#28 – September, October & November 1999

The quarterly Internet publication of Organ Alternatives

TWO MUSICS IN MIND & BACH 2000

Timeless Art for the End of Time (page 2)



Musician and broadcaster Peter Tiefenbach (left) and OA's Christopher Dawes (right) appear in the new production "Two Musics in Mind" (page 2)

Also in this issue of Organ Alternatives...

- *Pipings... on the record:* Reviews of Ken Cowan's recording "A Midsummer Night's Dream" from the Curtis Organ in Philadelphia; Gayle h. Martin's new compact disc entitled "Prism"; and the Fortin - Bouchard recording of the Soler keyboard concertos pages 4 through 6
- *Concert Reviews:* Daniel Roth performs the final concert of the 1999 McGill Summer Organ Academy at the Église du Très-Saint-Nom-de-Jésus in Montréal, Québec; and Michael Bloss and Richard Rose explore Bach and Gould in Stratford, Ontario pages 6 and 7
- *The King in Concert:* Concert listings from across Canada and just-across-the-border, including Buffalo (New York), Calgary, Edmonton, London, Lynnwood (Washington), Markham, Montréal, Ottawa, Sarnia, Seattle (Washington), Toronto, Trois-Rivières, Vancouver and Windsor pages 8 and 9
- *A Lesson from Herman the Hermit:* page 10

TWO MUSICS IN MIND & BACH 2000

Timeless Art for the End of Time

Why is Bach cropping up everywhere as the 20th century ends? Surely no macabre 250th death anniversary can completely explain the degree to which the Cantor of Leipzig has penetrated millennial-musical life! And what of Canadian pianist, broadcaster and techno-visionary Glenn Gould... how could the 61st birthday he was never to see give rise to an International Gathering of the monumental proportions of that being held in Toronto this final September of the 1000s?

Those social commentators who haven't already given up trying to explain millennial happenings on grounds of either frustration or fatigue seem to agree on one thing: that millennialism in its broadest sense is our collective interest in things greater than we can see or understand, and our general impression, right or wrong, that these things must reach focus in an extraordinary way this New Year's. This seems to have given rise to an extraordinary elevation of activity in everything from apocalyptic predictions to the conception of children; from bank mergers to marriages (the OA office is able to comment on the truth of this final symptom, which will have swept through the entire staff in a two month period).

But is there more detail to this than meets the eye? Millennial chaos and excitement seem to coincide also with our reacquaintance with things important to us. Survivalists turn to their love of existing and take every step to ensure that continued state. Couples marry or have children because of some deep neural instruction to the effect that these are 'the right things'. Banks merge, major family department store chains fold, governments turn over... Even the Québec referendum reaches the news routinely in direct defiance of unanimously dismal forecasts for any successful 'Yes' vote. Why? Because *now* is the time!

In all cases, postponement seems not an option this year: advertising executives of Nike International must even now be kicking themselves at the exponentially greater identification "Just Do It" would have had in 1999 as compared even to its considerable success five years earlier.

Returning to Gould and Bach, perhaps both will reach unexpected heydays this millennial season as a reflection of our general agreement



In our psyche, Bach and Gould share some generally accepted timelessness — to say nothing of an imagined relationship — which seems to qualify them to straddle the boundaries of this extraordinary crossroads.



on their significance to history. Interest in both figures is as great or greater today worldwide than ever before, a tremendous achievement for figures no longer actually in this world. In our psyche, Bach and Gould share some generally accepted timelessness — to say nothing of an imagined relationship — which seems to qualify them to straddle the boundaries of this extraordinary crossroads.

Why does all of this warrant OA's September lead story? Two reasons: When the Glenn Gould Foundation commissioned "Two Musics in Mind" two years ago for premiere and broadcast during the 1999 Glenn Gould Gathering in Toronto it affirmed a certain curiosity held by many about a relationship between Bach and Gould, had one ever been possible. The piece, which stages a fictional encounter between Gould and Bach in Toronto in September 1970, explores both that relationship and the unique place of the King of Instruments held in the lives of both men.

OA's realisation of the idea has drawn in musician/broadcaster Peter Tiefenbach, director John Van Burek of Toronto's Pleiades Theatre, and CBC producer Neil Croy. It will be given its premiere this September 24th for Glenn Gould Gathering delegates at St. Andrew's Presbyterian Church in Toronto. The unique piece will be broadcast nationally on the CBC's Radio 2 at 1:00 p.m. on Sunday September 26th, prior to the live coverage from the CBC Broadcast Centre of the ceremony awarding the 5th Glenn Gould Prize to 'cellist Yo-Yo Ma.

Meanwhile on the other end of downtown King Street, *Bach 2000* is the name given to a millennial season of services, concerts and other events at St. James' Cathedral. Michael Bloss, who takes over the 1pm Tuesday Lunch Hour Recital Series in its 20th season, and Christopher Dawes will present a selection of ten extended Bach recitals at 1:00pm on the 2nd Tuesday of every month, beginning with Bloss on September 14th.

Bach 2000 will also feature several other events at St. James': A Bach Reformation Day Hymn sing on October 31st; a performance of the complete Bach Violin Sonatas by Kevin Mallon in February; a

...continued on page 3

TWO MUSICS IN MIND & BACH 2000

...continued from page 2

Bach Meditation on the Passion in April; a guest appearance by Toronto's acclaimed Bach Consort in May; a festive Ascension Day Mass in June; and other fitting testimonials to Bach's musical genius in the service of towering faith.

Follow the "Arts" link from «www.stjamescathedral.on.ca» or call (416) 364-7865 more information on the Bach 2000 season as it unfolds through this fall and into 2000. Visit «www.glenngould.ca» or call for information on the 1999 Glenn Gould Gathering in Toronto. Listen to "Two Musics in Mind" on Radio 2 this September 26th and watch for future performances of this unique work. Stay with OA for news in the Canadian organ scene — from Toronto's "King" Street and beyond.

Organ Broadcasts

- *Pipe Dreams*, hosted by Michael Barone
WNED-FM 94.5 & WNJ A-FM 89.7 Buffalo, Sun days, 10-11:30 pm
WXXI-FM 91.5 Rochester, varying times and days at present.
(produced by Minnesota Public Radio).
- *Orgelwerke*, hosted by Bonnie Beth Derby
WCNY-FM 91.3 Syracuse & WJNY -FM 90.9 Watertown, Sun days, 8-9 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 Tue., 12 -12:30 pm
- *"J'ai un bon tuyau"*, hosted by Martin Laroche
CISM-FM 89.3 Montréal, Mondays, 2 - 4 pm.
- *Présence de l'orgue*, hosted by Sylvain Huneault
Radio Ville-Marie 91.3 Montréal, Mondays, 9 - 10 pm.
- *Take Five*, hosted by Shelagh Rogers and Jurgen Petrenko
CBC Radio 2 (94.1 Toronto; 103.3 Ottawa; 93.5 Montréal),
Thursdays, 12:45 - 1 pm.
- *"Two Musics in Mind"*, by Christopher Dawes and Peter Tiefenbach
from September 24th, 1999 performance in Toronto (see cover story).
CBC Radio 2 (94.1 Toronto; 103.3 Ottawa; 93.5 Montréal)
Sunday, September 26 1999, 1 pm.

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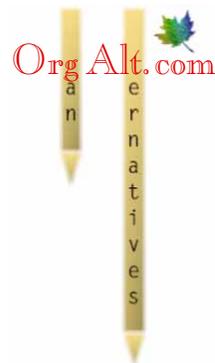
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Pipings ... on the record

Ken Cowan plays the 162 rank Curtis Organ at the University of Pennsylvania in Philadelphia...

A Midsummer Night's Dream

(The Curtis Organ Restoration Society CORS CD141602)

Wagner (arr. Lemare): The Ride of the Valkyries; **Mendelssohn (arr. Warren):** Overture to A Midsummer Night's Dream; **Tchaikovsky (arr. Lemare):** Nocturne in c#; **Vierne:** Toccata in b-flat, op. 53, no. 6; **Roger-Ducasse:** Pastorale; **Saint-Saëns (arr. Lemare):** My Heart at Thy Sweet Voice; **Liszt:** Introduction, Fantasy & Fugue on *Ad nos, ad salutarem undam*
Total playing time: 73'01"

– Andrew Forrest

This recording harkens back to the early days of this century when the symphonic organ reigned supreme and Edwin H. Lemare was its undisputed master. Orchestral transcriptions (including three by the great Lemare himself) make up the majority of the programme, and they are presented on an ideally symphonic instrument built by the Austin Organ Company in 1926. Serving as a monument to the Curtis Sesqui-Centennial Exposition Organ (as its called), this recording is performed in spectacular fashion by Ken Cowan. Truthfully, there isn't a mediocre performance to be found on this disc; the young Mr. Cowan simply extracts the best from both the challenging music and the remarkably advanced instrument.

The disc begins with Wagner's *Ride of the Valkyries*, a transcription that usually leaves me unmoved. In this case however, Mr. Cowan's performance has all the bravura and drama of the best orchestral recordings. The Curtis Organ is ideal for this sort of extravagant music; the high wind pressures allow for gloriously smooth reeds and a thrilling bass line.

The *Overture to A Midsummer Night's Dream* is performed in a similarly masterful way; it sounds like it requires a nimble technique, and Mr. Cowan's execution is faultless. The piece offers the chance to sample many of organ's colours, as well as demonstrating the effectiveness of the organ's enclosed divisions. Lemare's transcription of Tchaikovsky's *Nocturne*, begins in an understated manner with its

melancholy theme shaped beautifully; the work later builds to a sweeping climax of strings that would do the late Virgil Fox proud. Saint-Saëns' aria *My Heart at thy Sweet Voice* from the opera *Samson and Delilah* echoes this aspect of Mr. Cowan's musical skills; the phrasing and registrations are superbly evocative.

Moving to the "real" organ music, Louis Vierne's *Toccata* is listed in the notes as a display of "demonic manual pyrotechnics" and Mr. Cowan makes the aging Austin fairly dance throughout this terrifying piece. While one would never confuse the sound of this American organ for the Cavallé-Coll organs that Vierne was so closely associated with, the vintage Austin proves that it can give the French organs a run for their money!

Roger-Ducasse's *Pastorale* provides another excuse to explore the Austin's delicate symphonic effects. Written in the early part of this century, listeners are treated to differing strengths of string combinations; various solo flutes; contrasting orchestral reeds; even the much-maligned Vox Humana stop is presented to great advantage. Much like Beethoven's *Pastoral Symphony*, this lengthy work includes a "storm" in the middle section, which wraps up with an apocalyptic blast from the organ's brassy Tuba Magna.

Liszt's *Introduction, Fantasy & Fugue on Ad nos, ad salutarem undam* is — at more than 25 minutes in length — one of the longer works in the organ's repertoire. Written in 1850 for the rebuilt organ at Merseburg Cathedral in Germany, this piece places enormous demands on the organist and instrument. Mr. Cowan uses his awe-inspiring technique as well as an uncanny knack for registration overcome these demands in a triumphant fashion. For those who grew up during the organbuilding industry's diet of neo-Baroque sounds during the middle part of this century, the Liszt tracks will undoubtedly fascinate during the quieter moments; the all-too-rare textures presented will have many asking themselves, "What was *that?*"

The concluding fugue of the Liszt also merits special mention: With the paint-peeling Tuba Magna presenting the appropriate fanfares, Mr. Cowan keeps the momentum building through give-and-take

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Pipings ... on the record

tempo changes as well as employing dramatic crescendos and diminuendos. The final three minutes are a glorious experience: sit back and enjoy!

I have praised other discs on this pages of this journal before; this recording, however, would be heartily recommended even if the price was twice as high. A tip of the hat is due to Edward Kelly, the recording engineer who has effectively documented this landmark organ. Let me conclude by offering the following about the organist Ken Cowan: If one had to imagine what it was like to hear the great Edwin H. Lemare at the peak of his form, this recording would be a good place to start!

• *Andrew Forrest lives in Otterburn Park, Québec. He is the Operations Director for Orgues Létourneau Limitée, the Publications Assistant for Organ Alternatives and is an amateur organist.*

From Trinity-St. Stephen's United Church in Nova Scotia,
Gayle h. Martin presents...

Prism

(CBC Radio Maritimes 001)

Guilmant: Première Sonata, op.42; **Saint-Saëns:** Prélude, op. 99, no. 2;

Dupré: Prélude & Fugue in g, op. 7, no. 3; **Gigout:** Scherzo;

Willan: Chorale Prelude on a melody of Orlando Gibbons; Chorale Prelude on a melody of Melchior Vulpius; Chorale Prelude on the tune Bevan;

Bales: Petite Suite; **Eben:** Moto ostinato & Finale (fr. Sonntagsmusik).

Total playing time: 70'16"

– J. Thomas Mitts

A prism, states organist Gayle h. Martin, "captures light and reveals all its hidden rainbow colours." In constructing a musical prism for her first solo recording, Ms. Martin assembles "a kaleidoscopic array" of twentieth-century music by French, Czech and Canadian composers in performances originally heard on the Canadian Broadcasting Corporation's Maritime network.

Gayle Martin is described as "a prismatic person of many facets... All facets flash vitality and electric energy" – which is evidenced in her best playing. The *Allegro* movements of the Guilmant Sonata and in particular, the Bales *Petite Suite* receive convincing readings. The crisp articulations and élan that mark the performance of the Bales prove Ms. Martin to be a persuasive advocate for the music of her compatriot.

In general, though, Ms. Martin's playing is accurate and competent but lacking in personality; only rarely is there an aura of bravura or

abandon. For all the emphasis on prisms, rainbows, and kaleidoscopes, it is surprising that she chooses to adopt a colorless, almost sticky legato that conveys scant variety of touch or metric nuance. Tempi are often a little slow, and ritards can be a little too calculated.

Unfortunately, neither the room nor the recording enhances the sound. The organ, a "newly-refurbished" 1955 Casavant Frères, is shallow; the tutti is disfigured by shattering upperwork and thin reeds. One would expect recent tonal work to achieve a more agreeable balance between foundations, mixtures, and reeds. Perhaps the performer could have attained more depth in the tuttis with the discrete use of sixteen-foot stops and/or couplers.

The recording notes predict that *Prism* "will transmit Gayle h. Martin's exuberant message to a wider world." Perhaps, but not to this part.

• *J. Thomas Mitts is a resident of Washington, D.C., where he serves as Director of Music at Augustana Lutheran Church; Organist and Choral Assistant at Adas Israel Congregation; and Accompanist and Assistant Conductor of The Master Chorale of Washington.*

Louise Fortin and Pierre Bouchard present...

Padre Soler: Intégrale des six concertos pour deux claviers

(REM 311161)

Soler: Six concertos for two keyboards

Total playing time: 66'21"

– Gilles Leclerc

To mention Soler (1729-1783), one immediately thinks of his six concertos for two keyboards, forgetting that he also composed nine masses, sixty psalms, twenty-five hymns and thirteen Magnificats among many other works. I suppose Pachelbel has suffered the same with his famous or infamous canon!

Unlike in other recordings of the Soler concertos that I am aware of, Louise Fortin and Pierre Bouchard offer a variety of combinations of keyboards. As indicated in the accompanying notes (in both English and French), their choice is based on the premise that the two organs in the monastery of L'Escorial, where Soler lived most of his life, would have been too far apart from one another for he and any of his students to easily perform these concertos. So it would seem very plausible that these

...continued on page 6

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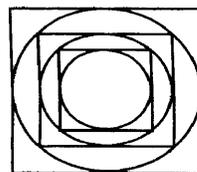
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...continued from page 5

works were performed on some or all of the combinations presented on this recording. Such a presentation provides this listener with a highly colourful rendition of the works on historical reproduction keyboards based on the works by F. Hubbard and Christoph Wannenmacher.

Both performers were trained here in Canada before pursuing their studies in Europe: Louise Fortin performs frequently on both harpsichord and organ, and Pierre Bouchard teaches at the Université du Québec in Trois-Rivières. In addition to M. Bouchard's concertizing, he builds keyboard instruments and is often invited to be a consultant on new instruments.

The striking aspect of Fortin and Bouchard's performances is the way the music flows from one instrument to another, particularly in the organ and harpsichord combination. The tempos are excellent and bring out the playful and cheerful character of the music. This recording is highly recommended for what seems to me to be perfect music for a sunny Sunday afternoon (any season) or just about any other time you wish to enjoy a refreshing performance of some of Soler's better known works.

• Gilles Leclerc is the organist of *Église St-François-d'Assise* in Ottawa, Ontario. He has composed several works for the organ, one of which will be performed by Sylvain Barrette in a concert at *St-François-d'Assise* on October 1, 1999 (see page 8 for concert listing).

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Daniel Roth in Concert

Église Très-Saint-Nom-de-Jésus, Montréal, QC

August 6, 1999 at 8:30 pm

– Jonathan Oldengarm

In today's CD-conditioned world of musical performance, organ recitals played with great technical precision are fairly common. Truly intimate musical communication is, however, a much rarer thing.

In his concert at *Église Très-Saint-Nom-de-Jésus*, Parisian organist Daniel Roth displayed both technical mastery and profound musicianship. Aside from a few minor lapses – possibly cause by a lack of familiarity with the console layout? – Roth's control of the instrument and of the musical direction were immaculate. He applied *rubato* generously, even extravagantly in the works of Franck and Liszt, without ever once losing the clarity of the pulse.

The first half of the concert featured the *Pièce pour grand orgue en la majeur* (1854) and *Prière*, both by César Franck, as well as Franz Liszt's well-worn *Präludium und Fuge über B-A-C-H*.

That Franck's *Pièce pour grand orgue* predates his mature years as a composer is painfully obvious. While the harmonic gestures and turns of phrase that characterise the later works of Franck are present, the overall impression is one of muted *Batiste* than one of true Franck. Roth's interpretation was of a sensitive and sympathetic nature, however, no amount of artistry could conceal the work's musical poverty.

Prière was given a performance worthy of its place among Franck's greatest organ works. In keeping with Albert Schweitzer's interpretation of the work as a dialectic between faith and doubt, Roth played the entire piece more tempestuously than is customary, but in a totally convincing manner.

In Liszt's *B-A-C-H*, Roth charted new interpretive territory. Most performances treat the fugue as one great crescendo and *accelerando*, with one or two brief moments of respite; Roth applied much more give and take. While I appreciated the authority of the playing, I was unconvinced by the musical result of this novel approach.

The second half opened with a group of movements taken from various Widor symphonies: *Minuet* (Symphony III), *Scherzo* (Symphony IV) and *Choral et Final* (Symphony VII). Roth used much less *rubato* here than he had done earlier, in keeping with Widor's own views on the matter. The puckish humour of the *Scherzo* drew smiles from the audience, and the majestic, fiery sweep of the *Final* provided an appropriate conclusion to the repertoire segment of concert.

Last on the programme was an improvisation, to be based on a theme

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composed by Bengt Hambræus. Hambræus submitted two themes: one of his own composition, the other a Scottish folk tune. Roth improvised a three-movement work, with quiet outer movements. The first movement developed Hambræus' theme, the second developed the folk tune and the third combined both themes. Roth's imaginative use of the large, recently restored Casavant organ, as well as his tight format control, made this one of the highlights of the concert.

In acknowledgement of a lengthy standing ovation, Roth played Franck's *Cantabile* as an encore. His poetic, singing interpretation followed beautifully in the spirit of the preceding improvisation, and provided a fitting benediction to an evening of music-making of the highest order.

• *Jonathan Oldengarm earned a B. Mus and a Fellowship to the Royal Canadian College of Organists while a student of Barrie Cabena, and is currently a graduate student of John Grew and Luc Beauséjour at McGill University in Montréal. He won third prize in the 1999 Dublin International Organ Competition, and first prize in the 1999 RCCO National Competition.*

Cross Currents: Music & Word, Bach & Gould in Essence

Knox Presbyterian Church, Stratford, ON
August 14, 1999 at 5:00 pm

— Christopher Dawes

In early August, a research-oriented trip to the theatrical festival in the town of Stratford, Ontario turned up an unexpected and wholly coincidental bonus of striking relevance to my recent work — and with a strikingly familiar cast: Glenn Gould, J.S. Bach, director Richard Rose, and organist Michael Bloss.

The 45 minute fund-raiser for the Glenn Gould Professional School of the Royal Conservatory of Music and Necessary Angel Theatre Company was in Stratford that day for the same reason as I was, the Festival production of "Glenn" by David Young. An audience composed largely of Toronto patrons of both organisations was treated to fine performance by two of their own: Bloss rendering a mainstream Bach programme with characteristic art and imagination, punctuated by spoken passages about Bach and Gould read by Rose, who is director of both the Necessary Angel company, and Stratford's "Glenn". Bloss was the overall architect of the programme, having selected both music and words from among well-known sources.

Under Gould-oriented subheadings like "...what's he really

like...", "...need for solitude...", and "...omniattentive...", the programme proceeded with appropriate descriptives about Gould and the occasional curious parallel with Bach. Between all were Bloss' performances of Bach's music, which, like the Bach spoken insights, occasionally commented on the extraordinary persona of Gould. Particularly memorable in this regard were Gould's immaculate and complex grammar echoed by the highly structured Passacaglia, and his capacity for multi-attention and perception by the compendium of styles and mastery in the great *Prelude and Fugue in E flat major*.

In a classic "artist / listener moment", Bloss later confided to me that any such concordances between the music and the words were on the whole coincidental, reminding this reviewer of the perils of audience-extrapolation. Nonetheless it also confirmed my general inclination never to underestimate the value of divine serendipity (some might call it luck!) when one's art has integrity. At very least the success of the programme before an audience of non-organists is a credit to it, and perhaps a suggestion that, indeed, there is much to draw and bind together these two very different musical geniuses.

• *At concert time (and indeed at press time), Michael Bloss was Director of Music Ministries at Timothy Eaton Memorial Church in Toronto, and a well-known Canadian performer; by now, he has taken up a new appointment as Associate Organist and Choral Director at St. James' Cathedral.*

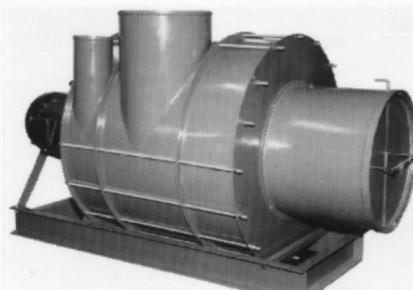


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Mon 20 September, 8:00 pm
Casa Loma, Toronto, ON

Hailing from Boston, Massachusetts, Mr. Bellomy is regarded as "one of the finest contemporary jazz organists around." He will perform on Casa Loma's 4-manual 19-rank Wurlitzer theatre organ.

Admission: \$ 12.50 - call (416) 870-8000 for tickets
Info: (416) 323-1304

RICHARD PARÉ, organ &
PHILIPPE MAGNAN, oboe
Sun 26 September, 2:00 pm
Église Ste-Catherine-de-Sienne
Trois-Rivières-Ouest, QC
Admission: FREE!
Info: (819) 376-6010

GEORGE MATTHEW, organist
Mon 27 September, 7:00 pm
Metropolitan United Church
56 Queen Street E, Toronto, ON

Visiting from Vermont, George Matthew will play Metropolitan's carillon and pipe organ, concluding with a guided tour of the carillon at 8:05 pm.

Admission: FREE!
Info: (416) 363-0331

SOLI DEO GLORIA and
KNOX SENIOR CHOIR

Mon 27 September, 7:30 pm
Trinity United Church, Grimsby, ON

Soli Deo Gloria (a Christian choir from Holland) and Knox Senior Choir (from Knox Presbyterian Church, Oakville) teams up for this concert with the Trinity Bell Ringers. In 1995 the Soli Deo Gloria choir invited the Senior Choir of Knox to take part in the 50th anniversary celebrations of the liberation of Holland (see listing on Tue 28 September for more info on Soli Deo Gloria).

Admission: Freewill offering
Info: (905) 844-3472

SOLI DEO GLORIA

Tue 28 September, 1:00 pm
St. James' Cathedral,

Corner of Church and King Streets, Toronto, ON

Soli Deo Gloria is a Christian 42-voice choir from Krimpen aan de Lek area in Holland and has travelled extensively in Europe, having won several international competitions. The choir is directed by Rinus Verhage, and accompanied by organist Wim Diepenhorst. Mr. Diepenhorst graduated *cum laude* from the Sweelinck Conservatory in Amsterdam in 1997, where he now teaches. Soli Deo Gloria will also be singing in Oakville, Hamilton and Grimsby (see other concert listings).

Admission: Freewill offering
Info: (905) 844-3472

SOLI DEO GLORIA and
KNOX SENIOR CHOIR

Wed 29 September, 8:00 pm

Central Presbyterian Church, Corner of Charlton
Avenue and Caroline Street, Hamilton, ON

See listings for 27th and 28th of September.

Admission: Freewill offering
Info: (905) 844-3472

Pro Organo Ottawa presents
SYLVAIN BARRETTE, organ

Fri 1 October, 8:00 pm

Église St-François d'Assise

Wellington at Fairmont, Ottawa, ON

In this programme entitled "End of the Centuries Music", M. Barrette will present works by Cabezon, de Grigny, Bach, Reger, Saint-Saëns and Leclerc.

Admission: \$15 (\$10 stu / sen)
Info: (613) 728-8041

PATRICIA WRIGHT, organist

Sat 2 October, 2:00 pm

Metropolitan United Church

56 Queen Street E, Toronto, ON

In celebration of Toronto Arts Week, Metropolitan's Director of Music gives a recital and tour of the largest pipe organ in Canada.

Admission: Pay what you can
Info: (416) 363-0331

SOLI DEO GLORIA and
KNOX SENIOR CHOIR

Sat 2 October, 8:00 pm

Knox Presbyterian Church

Lakeshore Road west of Trafalgar, Oakville, ON

See listings for 27th and 28th of September.

Admission: Freewill offering
Info: (905) 844-3472

STRINGS & ORGAN!

Sun 3 October, 2:00 pm

St. John the Evangelist Anglican Church
Elgin Street at Somerset, Ottawa, ON

Gordon Johnston, organist, and the Strings of St. John's present a concert featuring Handel's *Organ Concerto No. 13* (The Cuckoo and the Nightingale) and Robert Cundick's *Concerto for Organ and Strings*.

Admission: \$8
Info: (613) 232-4500 or e-mail
«sj.music@ottawa.com»

The NEW EXODUS SINGERS
under the direction of

Dr. PAUL EMLYN JESSEN

Sun 3 October, 5:00 pm

St. Paul's Anglican Church

Côte-Ste-Catherine, QC

Admission: Call
Info: (514) 489-4181

The University at Buffalo,
Department of Music presents

JEREMY BRUNS, organ

Fri 8 October, 8:00 pm

Slee Concert Hall

State University of New York at Buffalo

Mr. Bruns, Assistant Organist and Choirmaster at St. Paul's Episcopal Cathedral, gives his Buffalo debut recital on the S.U.N.Y. Fisk organ. His programme will feature works by Bach, Mendelssohn, Dupré, Reubke, Messiaen and others.

Admission: \$5 U.S.
Info: (716) 645-2921

MARTIN BROSSARD, organ,
ODETTE BEAUPRÉ, mezzo-soprano &
SIMON LAPOINTE, violin

Sun 17 October, 2:00 pm

Chapelle du monastère des Filles de Jésus Kermaria

Trois-Rivières, QC

Admission: FREE!
Info: (819) 376-6010

AARON DAVID MILLER, organ

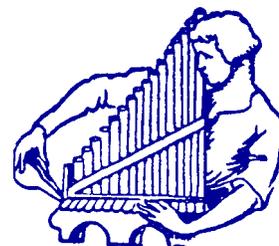
Sun 17 October, 7:00 pm

Trinity Lutheran Church

6215 196th Street SW, Lynnwood, Washington

Mr. Miller is the winner of both the Improvisation and Bach prizes at the 1998 Calgary International Organ Festival.

Admission: Call
Info: (425) 778-2159



All submissions for the December 1999, January & February 2000 edition of *Organ Alternatives* are due on **November 10, 1999**. Concert listings are provided free of charge.

The King in Concert (continued)

The "Fridays at Eight" Series and the
Toronto Centre of the RCCO present

DAVID HIGGS, organ

Fri 22 October, 8:00 pm

Lawrence Park Community Church
2180 Bayview Avenue, Toronto, ON

Playing on Toronto's newest Casavant organ, Mr. Higgs' programme is to include works by Bach, Schumann, Franck, Conte, Bolcom, Kittel and Reubke.

Admission: Call

Info: (416) 489-1551 x 28

The Church of St. Andrew & St. Paul presents

AN ALL-HANDEL PROGRAM

Sun 24 October, 3:00 pm

Church of St. Andrew & St. Paul
3415 Redpath Street, Montréal, QC

Programme includes Handel's *Organ Concerto No. 2 in B-flat*, along with several anthems including the Coronation Anthem *Zadok the Priest*.

Admission: Freewill offering

Info: (514) 842-9991

The Social Justice Committee of St. Patrick Church presents

A MUSICAL GIFT OF HOPE

Sun 24 October, 7:30 pm

St. Patrick Church

5633 Highway 7 E (south side), Markham, ON

Coloratura-lyric soprano Margaret Thibideau and organist Trude Olford present a benefit program to aid the Sisters of St. Joseph in providing bursaries to permit their graduating students at the Mother of Perpetual Help Study Center, Sen Rafayel, Haiti to continue their education at the secondary level. To order tickets, please send your name, address and telephone number and a cheque or money order made payable to: "A Musical Gift of Hope", c/o Jessie Albanese, Ticket Co-ordinator, 6 Empire Street, Markham, Ontario, L3P 3H2.

Admission: \$20

Info: (905) 294-6900

The Cathedral Concert Series presents

CHRISTOPHER HERRICK, organ

Sun 24 October, 8:00 pm

Christ Church Cathedral

Bronson and Sparks Streets, Ottawa, ON

Having served in many prestigious positions in London, England, Mr. Herrick is well-known for his many fine recordings, including the "Organ Fireworks" series.

Admission: \$12 (\$6 stu / sen)

Info: (613) 236-9149

DIANE BISH, organ

Fri 29 October, 8:00 pm

Central United Church

220 George Street, Sarnia, ON

Admission: \$25

Info: (519) 336-4979

TRICKS & TREATS

Fri 29 October, 8:00 pm

St. Andrew's Wesley United Church

1012 Nelson Street, Vancouver, BC

Admission: Call

Info: (604) 683-4574

Wurlitzer Pops presents

LEW WILLIAMS, organ

Mon 1 November, 8:00 pm

Casa Loma, Toronto, ON

"... Mr. Williams holds a master's degree in classical organ performance but prefers the orchestral palette of the Mighty Wurlitzer to voice his musical ideas..."

Admission: \$ 12.50 - call (416) 870-8000 for tickets

Info: (416) 323-1304

GUY BOVET, organ

Thu 4 November, 8:00 pm

St. Mark's Cathedral

1245 Tenth Avenue E, Seattle, Washington

Admission: Call

Info: (206) 323-1040

CHRISTINE STELMACOVICH, mezzo-soprano,

VICTORIA HATHAWAY, oboe &

WILLIAM WRIGHT, organ

Fri 5 November, 8:00 pm

Deer Park United Church

129 St. Clair Avenue W, Toronto, ON

The Director of Music for Deer Park, William Wright, and friends present a concert of new and old works by Hertel, Holman, Bach, Badings and others.

Admission: \$20 (\$80 for series of 5 concerts)

Info: (416) 922-3124

Pro Organo Ottawa presents

VALERIE HALL, organ

Fri 5 November, 8:00 pm

Chapelle de Couvent Bruyère

9 rue Bruyère, Ottawa, ON

In the spacious chapel of Ottawa's Bruyère convent, Valerie Hall presents works by Bach, Mendelssohn, Franck, Boëllmann and Widor. Ms. Hall is the organist at the Cathedral of St. John the Evangelist in Saskatoon, Saskatchewan.

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

Info: (613) 728-8041

OLIVIER VERNET, organ

Sun 7 November, 8:00 pm

Cathédrale Trois-Rivières

Trois-Rivières, QC

Admission: FREE!

Info: (819) 376-6010

Sundays at 3 presents

MARK TOEWS, organ

Sun 14 November, 3:00 pm

All Saint's Anglican Cathedral

10035 103rd Street, Edmonton, AB

Admission: Subscription for series \$45 (\$35 stu / sen)

Info: e-mail «arumbold@planet.eon.net»

The Cathedral Concert Series presents

CHRISTOPH LORENZ, organ

Sun 14 November, 8:00 pm

Christ Church Cathedral

Bronson and Sparks Streets, Ottawa, ON

Admission: \$12 (\$6 stu / sen)

Info: (613) 236-9149

Music at St. Andrew's & RCCO Windsor Centre present

"THE GENERAL"

Fri 19 November, 7:30 pm

St. Andrew's Presbyterian Church

405 Victoria Avenue, Windsor, ON

The 1926 Buster Keaton classic comedy silent film with live organ accompaniment by Scott Foppiano (Director of Music and Liturgy at the National Shrine of the Little Flower in Royal Oak, Michigan).

Admission: suggested donation \$5.00

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

The Calgary Society of Organists and

the RCCO Calgary Centre presents

THE LEIPZIG CHORALES

Fri 19 November, 8:00 pm

Christ Church, 3602 - 8 Street SW, Calgary, AB

American organist Carole Terry visits Calgary to perform Bach's '18 Chorale Preludes' with the Calgary Philharmonic Orchestra Chorus under the direction of Terence Fullerton.

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

Info: (403) 243-4680

Roy Thomson Hall presents

EXULTATE CHAMBER SINGERS

with JOHN TUTTLE, organist & conductor

Mon 22 November, 12:00 pm

Roy Thomson Hall

60 Simcoe Street, Toronto, ON

Made possible by the generosity of the Edwards Charitable Foundation, this is the first concert in a series of five to showcase Canadian choirs and RTH's 4-manual Kney pipe organ.

Admission: FREE!

Info: (416) 872-4255

LOFT Community Ministries

(formerly Anglican Houses) presents

ANNUAL CHRISTMAS

FUND RAISING CONCERT

Mon 6 December, 7:30 pm

St. James' Cathedral

Corner of Church and King Streets, Toronto, ON

The organists and choir of St. James' Cathedral welcome top-name Canadian jazz, classical and gospel performers to raise money for people in need.

Admission: Call

Info: (416) 979-1994

ENTHUSIAST'S CORNER

The Regina Society of Church Musicians presents

SO WHO'S LISTENING?

Sat 20 November, 9:00 am

church to be announced, Regina, SK

Guest clinician Valerie Hall, director of music at St. John's Cathedral in Saskatoon, will lead a workshop on revitalizing enthusiasm for the role of the organ in liturgy and organ repertoire. Ms. Hall is a graduate of Concordia University in River Forest, Illinois where she earned a master's degree in church music. She represented Saskatchewan in the "Cross-Canada" recital at the RCCO National Convention.

Admission: \$10 at registration

Info: e-mail «Lynn.Cavanagh@uregina.ca»

A Lesson from Herman the Hermit

– Giles Bryant

The lesson is taken from the 3rd chapter of the 1st Book of Herman, the Hermit, beginning at the 1968th verse.

In those days, hectic was the strumming guitars and monotonous was the beat of drums. But the people were attentive to hear it, and the young men and maidens were highly distracted, and danced thereat in a manner marvellous to behold.

And men were not in the Churches but there was much golfing and crying of “Fore” on the Lord’s Day.

And in the tabernacles, the holy men did rant and rave, but little did it profit them. And the singers and organ-players did ponder, but little did it profit them. Then did they leave off their diapasons and greatly increased their mixtures, so that the shrillness of the sound thereof should reach them on the golf course, but little did it profit them. Then did the men of God and the wardens thereto throw up their hands in despair, for they had little wherewith to send to the missions, let alone heat the sanctuaries.

And the men of God took counsel together and came up with the following hip scheme.

There was a man sent into the camp of the enemy (needless to say, his name was John). And he entered into the cave wherein dwelt an hermit, Herman by name, and his troop. And this is the generation of Herman. In the beginning were the Beatles, and the Beatles were with Brian Epstein and begat the Mamas and the Papas, and the Mamas and the Papas begat all of God’s Chillun, and they begat the Rolling Stones and they gathered Earle Moss, and they begat The Monkees and they, thanks to Darwin, begat Herman and his Hermits, and they begat a great noise.

And the man sent into their camp (whose name was John, needless to say) lifted up the hair of Herman, and diligently sought his ear with his lips. And when he had found it, then did they compound together — Herman and the man whose name was John.

And it was wise.

Herman took up his tribe and all the generations thereof, and many hangers-on thereto, and got them 5 and 10 stringed instruments for 20 pieces of silver and went into the sanctuaries. And then were silenced the great organs for which their fathers had paid 35,000 pieces of silver. And then did they bang upon drums, maracas, tom-toms and so forth, and did slap their basses, and mightily did pluck their 5 and 10 stringed instruments, and a weird wailing arose which did slaughter the Queen’s English.

Then were the organ-players disconsolate and did they cry, “How shall we sing the Lord’s song with a strange combo?” And they betook themselves to the home of Peaker the prophet, and did drown their sorrows.

But the men of God were pleased because the sanctuaries were full, even though they had perforce to fight their way through the dancers to reach the pulpit, and their words of wisdom fell upon deafened ears. But the wardens were much distressed, which is nothing new, because the collection plates did neither rustle, not jangle, nor even give forth a nickelly rattle. And the young men and maidens wrecked it not and went on unto the next temple just for kicks, not staying long in one place.

But lo! All the dancing by the grubby feet of the young men and maidens did fray all the rich carpets in the sanctuary - then did they roll them back, as is the custom, for the tabernacles did look mightily like living-rooms. Likewise also did they strip and burn the wood-panelling, for they were cold, for there was no money to buy precious oils for to heat the sanctuary wherewith. Then also did they steal the cushions and the soft kneelers to sit them upon when they went out on sit-down demonstrations.

Then one day did the organ-players creep back into the sanctuaries, that they might blow the dust out of the organs. But suddenly their ears did leap for joy, and they did vault off their benches and ran into the sanctuary, and did clap their hands and greatly did marvel at the highly improved acoustics and resonance thereof. And there was rejoicing among the brethren.

FREE ORGAN CONCERT SERIES

St. Paul’s Cathedral, London
472 Richmond Street, London, Ontario
Tuesdays, 12:15 - 1:00 pm
Info: (519) 434-3225

Lunch Hours at St. James’ Cathedral
Church and King Streets, Toronto, Ontario
Tuesdays, 1:00 - 1:30 pm
Info: (416) 364-7865

Music at Noon
Cathedral Church of the Redeemer, Olympic
Plaza, Calgary, Alberta
Wednesday, 12:10 pm
Info: (403) 269-1905

Yorkminster Park Baptist Church
Yonge and Heath Streets, Toronto, Ontario
Wednesdays, 12:30 - 12:55 pm
Info: (416) 922-1167

Knox Presbyterian Church
Elgin and Lisgar Streets, Ottawa, Ontario
Wednesdays (October 6, 13 & 20 only)
12:35 - 1:05 pm
Info: (613) 238-4774

Noonday Concerts at St. Paul’s Church
227 Bloor Street East (between Church and Jarvis)
Toronto, Ontario
Thursdays, 12:15 - 12:45 pm
Info: (416) 961-8116

St. Paul’s Cathedral, Buffalo
Church and Pearl Streets
Buffalo, New York, USA
Friday (beginning September 17),
12:30 - 1:00 pm
Info: (716) 855-0900



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Then did they meet together and armed themselves with tetrachords and common chords and other simple weapons and went into the temples and cast out the rockers and rollers. And quickly did they gather together small bodies of select singers (with the customary blandishments), and then did they make glorious sounds in their music, the like of which had been unheard for too many comfortable years. Encouraged by the resonant sounds, then did they sing and play the music of yore as it was heard in the great stone temples of olden times. And the people heard it and did marvel at it for in their lives they had never before heard it so good, and they were glad thereat. And lo! The men of God did cheer up and did sometimes preach of goodness and joy, not always of sin and damnation, and even the wardens did crack a smile.

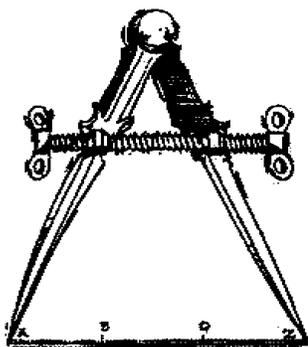
Then were things put to rights, and the people did gladly come to the temples, and joyful were the men of God, and the organ-players and the singers likewise.

Thus was it fulfilled what the prophets did say of old, "Don't let the pluckers wear you down."

Here endeth the lesson.

- *Giles Bryant is the recently-retired Organist / Choirmaster of St. James' Cathedral, Toronto. He is enjoying a not-too-quiet retirement living in Warkworth, Ontario and serving an interim appointment to All Saints' Church in Peterborough.*

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AS PREDICTED, the summer of the OA staff's 100% matrimonial disruption has delayed the publication of OA's September 1999 issue: Our apologies to readers and presenters who expected us to appear on the OA web site on September 1st and in mailboxes shortly thereafter. As is often the case with the fall issue, the delay has allowed this edition of OA to contain much more complete concert coverage than rigid adherence to its August 10th deadline would have... while we somehow have always managed to reach September publication on time, we find organ presenters are rarely as well organised! A reminder: Please submit December, January, February and even early March concert listings to OA by November 10th to ensure their inclusion.

The **ROYAL CANADIAN COLLEGE OF ORGANISTS** is celebrating its 90th birthday this fall with a membership campaign. Membership in one of the 30 local "centres" in Canada's longest continuing professional musicians' association provides many benefits to the organist and church musician, including a subscription to Organ Canada, national positions available listings, a subscription to an American journal about the organ and access to grants, resources and other material. With the words "Association, Education, Communication and Inspiration," the RCCO summarises its mission to all organists and church musicians in Canada. For more information, write the National Office at 403-112 St. Clair Avenue West, Toronto, ON M4V 2Y3; call (416) 929-6400 or visit the following centres on the Internet:

National Office	http://www.capitalnet.com/~rjewell/rcco.html
Avalon Centre	http://www.infonet.st-johns.nf.ca/rcco
Calgary Centre	http://webserver.datap.ca/users/pbrown/organ/default.html
Edmonton Centre	http://www.rcco.edmonton.ab.ca
Hamilton Centre	http://web.cgocable.net/~rhiller/rcco/rcco.html
Northumberland Centre	http://homepages.lycos.com/~Maestro58/ypersonal/index.html
Ottawa Centre	http://www.capitalnet.com/~rjewell/ottawa.html
Toronto Centre	http://www.globalserve.net/~chubb/rcco
Vancouver Centre	http://osiris.wu-wien.ac.at/earlym-l/organs/vancouver.html
Vancouver Island Centre	http://www.islandnet.com/~pietmaas/gallery/rcco.htm
Winnipeg Centre	http://www.mbnet.mb.ca/~askholm/index.html

Local RCCO Centres also exist in Brantford, Chatham, Grey-Bruce Counties, Halifax, Kingston, London, Moncton, Niagara Peninsula, Oshawa, Montréal, Peterborough, Prince Edward Island, Regina, Saint John, Saskatoon, Simcoe-Muskoka, Stratford, Thunder Bay, Waterloo-Wellington Counties and Windsor.

The **CBC NATIONAL SING-IN** is also celebrating an anniversary this winter with the release of a compact disc and companion book: Held annually at the Church of St. Andrew & St. Paul in Montréal, this year's 20th Anniversary Sing-In will be held on Sunday, December 12th at 3:00 pm, and will include the world-premiere of a commissioned work by Denis Bédard for organ, brass and choir. Orders for the compact disc (\$20 plus shipping and handling) and / or the companion book *Twelve Tales for Christmas* (also \$20 plus shipping and handling), a collection of twelve of the stories written by Dr. J.S.S. Armour, Minister Emeritus of the church and broadcast by the CBC, may be placed through the church by writing the Music Office, Church of St. Andrew & St. Paul, 3415 Redpath Street, Montréal, QC H3G 2G2; telephoning (514) 842-9991; faxing your order to (514) 842-3433; e-mailing «a_pmusic@netaxis.ca»; or visiting «www.netaxis.ca/~a_p».

...continued on page 12

Voicing the Canadian Organ for a New World

The organ's presence on the Internet has increased meteorically during the life of Organ Alternatives. On June 1st of 1999, the familiar concert goer / aficionado's guide to the organ in Southern Ontario made its boldest leap ever into this virtual world. Organ Alternatives is now the first organ journal in the world to publish exclusively on the Internet: moreover, it has adopted a new mandate to promote the whole Canadian organ scene, not just Southern Ontario, at home and abroad.

THE NEW ORGALT AT A GLANCE

In its new shape, OA will continue to serve the organ world with reviews, articles, interviews, listings and advertisements as it has since its inception in 1992. However, here at a glance is what will change:

- On June 1st 1999, OA begins covering the entire Canadian organ scene, and switches to Internet-only publication for free downloading from the website at «www.OrgAlt.com». This electronic file may be read online, printed out, and copied freely so long as it is not for any form of financial gain.
- For the traditional subscription rate of \$10/annum, this electronic version of OA will be e-mailed directly to "E-subscribers". This added convenience removes the need to make a specific visit to the website, and avoids the heavy download traffic around each publication date.
- OA continues a simple paper offprint service by regular mail for those unable to access the Internet, or who prefer to receive OA "the old way". The cost of this service is \$20/annum.
- Display advertising continues to be available in the electronic and offprinted forms of OA.

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2. To download OA, return your browser to «www.OrgAlt.com», enter the site and follow the link to the "Download Centre". You can select between the current issue and selected back issues which are also available for download. The .PDF file will download to your computer: when complete, you can view, read, print, or save OA to your hard drive for later use.
3. If we or someone else e-mails OA to you as a message attachment, or gives it to you on a disk, simply click on it to read or print in the same way (this also requires that you have already installed the Acrobat Reader). You will have the option to open the file in its temporary format, or to save it more permanently on your hard drive. Anyone may copy and distribute the OA file freely, so long as it is not for any financial gain.



...continued from page 11

In June 1999, the OrgAlt **E-MAIL LIST**, which has connected organists across Canada for over five years has switched to the **ONEList** system, a California-based provider of free listserve facilities. This free list dedicated to announcements, requests and discussions about the organ is open to anyone with an e-mail address, and contains over 200 members coast to coast. For more information, visit «www.orgalt.com» or e-mail «orgalt@the-wire.com».

OA's 1999 **TELLING TAYLES** project received several excellent scripts in this year's publication competition at St. James' Cathedral in Toronto. Unfortunately, the 1999 performance has run into funding troubles and as a result, the scripts will be held until 2000, when the next Telling Tayles will take place. OA thanks all who submitted scripts: the winning script will be announced in the December 1999 issue of *Organ Alternatives*. Telling Tayles is an annual publication and performance project in support of literacy. It commissions a new or unpublished story of a children's author, produces it into a public performance and publishes it in a simple, illustrated form for all children who attend the performance to keep and to share. Contact the OA office for more information.

Brandon Artman, the 19-year-old Director of Music and Organist at St. Matthias Roman Catholic Church in Bala Cynwyd, PA, contacted OA this summer to help promote the **ASSOCIATION OF YOUNG ORGANISTS**. The AYO, an American organization who goal is to increase the popularity of the organ among young people, publishes a monthly newsletter and has a new website «<http://www.gulfst.com/organgeeks>». Anyone interested, no matter what age, is encouraged to join the AYO. The AYO can be contacted via the web page; by e-mailing «brandon.artman@mailcity.com»; by writing to Brandon M. Artman, AYO Publishing Administrator, 515 North Maryland Avenue, West Chester, PA 19380, USA; or by calling Frank Orman at (610) 584-0909.

NEXT ISSUE, OA will be running a feature on Canadian organ students currently studying abroad. Information including short biographies, and even remote leads, are welcome and should be sent to «orgalt@the-wire.com».

On the afternoon of Monday, June 14th, some 400 students of Beavercrest Community School in Markdale, Ontario gathered in the town's Annesley United Church to learn about the organ. The occasion was the day of the festive organ recital staged by the church to kick off its year of sesquicentennial celebrations. Organ Alternatives' Artistic Director led an hour-long version of OA's popular **ORGANTASTIC** programme on the two-manual instrument, including performances by aspiring young musicians, a tour of the pipe chambers for advanced students led by Ross Dodington of Dodington & Dodington Pipe Organ Services, and dozens and dozens of questions. CKCO-TV (the CTV-affiliate station in Kitchener-Waterloo) will broadcast an interview and story on the Annesley Church organ featuring Dawes and Dodington in September. Annesley United Church, and it's small community of Markdale (population 2000) are located two-and-a-half hours north west of Toronto, roughly central in Grey County. Annesley's Director of Music is Alan Crabtree.

OA congratulates **JONATHAN OLDENGARM**, winner of the Royal Canadian College of Organists' 1999 Competition for Young Organists, held this year in Hamilton, ON. Oldengarm is a native of the Harriston area of Southwestern Ontario, and is currently studying at McGill University in Montréal.

OA also offers its congratulations to **ORGUES LÉTOURNEAU LIMITÉE** of St-Hyacinthe, Québec on the occasion of the company's 20th anniversary year. The builder of OA's 4-stop continuo organ (nicknamed "Opus 29"), Orgues Létourneau is now preparing their Opus 70 for the Tower of London in England.

All submissions for the next edition of Organ Alternatives are due on November 10, 1999.