

ORGAN *alternatives*

#27 – June, July & August 1999

The quarterly Internet publication of Organ Alternatives

The Canadian Organ Festival

17 to 23 July: Hamilton, Ontario



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EDITORIAL:

The Canadian Organ Festival

"Much will have to change in Canada if the country is to stay the same."
— Abraham Rotstein

I was three years old, and Canada was 103 years old when the co-founder of the Committee for an Independent Canada quipped about the country he and I shared. The CIC was a lobby group promoting Canadian economic and cultural independence, founded in 1970 and disbanded in 1981, many of its principal goals achieved. At three years old, I certainly couldn't have understood the modern Canadian nationalist movement, let alone the many political triumphs which so contributed to the mature nation we enjoy today – but nor could I and my generation have grown up unaffected by them.

Nationalism in Canada has had its ups and downs over the past thirty years, and the country's organ scene has been very much a part of this cycling. While the recent wave of nationalism among Canadian organists cooled down perceptibly with the Royal Canadian College of Organists' recent renewal of its commitment to its 'official journal' being published by another organisation in the United States, it has left an interesting *fin-de-siècle*-type legacy. The confidence and creativity which are the best faces of nationalism have made possible such highlights as an immensely successful 3rd International Organ Festival in Calgary, the founding of major international summer schools at McGill University in Montréal and Mount Royal College in Calgary, and perhaps even Organ Alternatives' jump to national publication and coverage. And to be fair, balancing the RCCO's somewhat staid contentment with its peculiar 'official journal' situation are two remarkable upcoming national events: the millennial July 2000 joint convention in Québec City with the *Fédération québécoise des amis de l'orgue*, and this summer, the College's 90th anniversary convention in Hamilton subtitled "The Canadian Organ Festival".

As with most national events created in southern Ontario, the COF programme could hardly escape the occasional breach of political sense. Most who are acquainted with the distinguished Québec organ scene could have predicted that community's reaction to being represented on the "cross-Canada recital" by a relative newcomer (albeit a very talented one) from English Canada. Hopefully the fact that a similar, recently emigrated Montréaler will represent New Brunswick, and a Winnipegger-just-turned-Saskatonian will represent Saskatchewan will help! Similarly those who hail from many parts of the country may challenge the notion of the Festival's six excellent "feature recitalists" being drawn entirely from Ontario and Québec (and in particular, four out of six from the hated behemoths, Toronto and Montréal) — while all other provinces, as is ever the case, must be content with smaller, 'token' roles.

Yet such concerns aside, there can be no doubt of the energy, skill and creativity the Hamilton COF committee has applied to their task, with the result being a varied and interesting programme embracing every province and most areas of professional interest within the spheres of church music and the organ. Viewing the profile of a vast and sparsely populated country not uniformly blessed with great organs or great organists, their achievement is considerable. I find particularly impressive the Festival's special attention to Québec and French Canada, both in prominence within the programme, and in the consistent pursuit of bilingualism in both promotion and execution.

While nationalism always seems a bit counter-cultural here in the true North, I suspect that it remains a significant (if not terribly vocal) part of the national psyche. Shunning the bigotry, intolerance and even violence associated with the phenomenon in many parts of the world, Canadian nationalism continues to manifest itself with pride and power to the benefit of its citizens – and if history is to be trusted, their descendants. Happy 90th birthday, RCCO and bravo, Hamilton – have a great party!
— Christopher Dawes

Organ Broadcasts

- *Pipe Dreams*, hosted by Michael Barone
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WXXI-FM 91.5 Rochester, varying times and days at present.
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- *The Joy of Music*, hosted by Diane Bish
Vision Cable TV (consult local listings or your cable
company), Mon., 8:30-9 pm and Tue., 12 -12:30 pm
- *"J'ai un bon tuyau"*, hosted by Martin Laroche
CISM-FM 89.3 Montréal, Mon., 2:00 - 4:00 pm.
- *Présence de l'orgue*, hosted by Sylvain Huneault
Radio Ville-Marie 91.3 Montréal, Mon., 9:00 - 10:00 pm.
- *Take Five*, hosted by Shelagh Rogers and Jurgen Petrenko
CBC Radio 2 (94.1 Toronto; 103.3 Ottawa; 93.5 Montréal),
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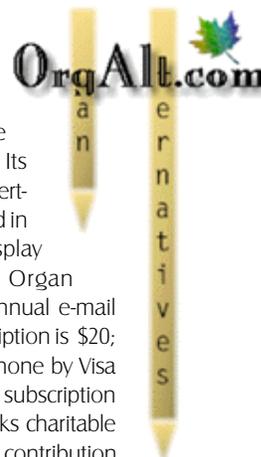
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ORGAN alternatives

Organ Alternatives is a productions 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.

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The Canadian Organ Festival

from the COF Official
Press Release



FREE ORGAN CONCERT SERIES

The Canadian Organ Festival will take place in Hamilton from **July 19th to 23rd, 1999**. During this week-long event, Hamilton will play host to organists, choir directors and other musicians from all across Canada.

Six feature recitalists are announced, as follows: Denis Bédard (Québec City), Kenneth Cowan (Thorold), Marc-André Doran (Montréal); Geneviève Soly (Montréal), John Tuttle (Toronto), and Patricia Philips Wright (Toronto). In addition there will be a total of fifteen workshops and masterclasses, with artists including Karen Holmes (Ottawa), Edward Norman (Vancouver), Gertrude Olford (Edmonton), David Palmer (Windsor), Joachim Segger (Edmonton), Christiaan Teeuwse (Hamilton) and Mark Toews (Toronto).

Rachel Laurin will perform the *Concerto for Organ & Orchestra* by Raymond Daveluy in a Gala Concert with conductor Boris Brott and the National Academy Orchestra. Other highlights of the Festival include a "Cross-Canada" recital, with ten organists stepping up to the console in turn – one from each province. Workshops and recitals each day will draw on the universal music repertoire, and two concerts will focus specifically on Canadian composers. The nationally-known Hamilton Children's Choir will also perform in a special concert of Canadian music that celebrates Canada.

The Royal Connaught Hotel in downtown Hamilton will be the Festival Centre, and events will be held at locations throughout the Region. Fifteen different organs will be used, as well as three historic instruments visited during the pre-convention tour. All of the concerts and workshops will be open to the public.

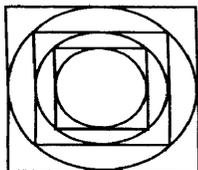
Registration for the COF is \$255 (Cdn) general; \$205 for members of the RCCO and the American Guild of Organists; or \$150 for students. Daily registration is available for \$75. For information or to register, contact the COF ticket/registration office by:

Concert listings for the COF can be found on pages 8-9

Telephone: (905) 526-1147;
E-mail: «brian.brownlee@sympatico.ca»;
Internet: «<http://www.organfest.ca>»;
or write to the box office:
COF Box Office, c/o Centenary United Church
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- St. Peter's Cathedral**
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Our recent switch to Internet publication doesn't change Organ Alternatives need for concert tickets and CD recordings for review – in fact, it makes the reviews' audience an international one, rather than a local one. Please send your materials as soon as possible to the address on the opposite page. Residents of any part of Canada interested in reviewing for Organ Alternatives should contact Chris Dawes c/o OA – please note that unsolicited reviews are not accepted.

Pipings ... on the record

The Naxos Organ Encyclopedia series presents...

Marcel Dupré: Works for Organ Volumes 1 through 5

(Naxos 8.553862; 8.553918;
8.553922; 8.553919; 8.554026)

Volume 1:

Dupré: 24 Inventions for organ, op. 50; Chorales Nos. 30 – 35, op. 28;
Four Modal Fugues, op. 63; Two Chorales, op. 59
Total playing time: 66'42"

Volume 2:

Dupré: 15 Versets, op. 18; Lamento, op. 24, Chorales
Nos. 13 – 18, op. 28; Elevation, op. 2; Triptyque, op. 51.
Total playing time: 78'03"

Volume 3: (Complete Music for Organ and Orchestra)

Dupré: Concerto in e, op. 31; Cortège et Litanie, op. 19 no.2;
Poème héroïque, op. 33; Symphony in g, op. 25
Total playing time: 64'41"

Volume 4:

Dupré: Three Preludes & Fugues, op. 7; Variations on *Adeste Fideles*,
Le Vitrail de St-Ouen, op. 65; Chorales Nos. 7 – 12, op. 28;
Chorales Nos. 42 – 47, op. 28; Méditation (1966);
Paraphrase on the *Te Deum*, op. 43
Total playing time: 67'39"

Volume 5:

Dupré: Two Chorales, op. 28; *Angélus*, op. 35, no. 2;
Offrande à la Vierge, op. 40; Seven Pieces, op. 27
Total playing time: 79'36"

– Thomas Chase

A generation after his death, whither Marcel Dupré? Are we to view him as did his pupil Olivier Messiaen, who called him not only "the greatest organist who has ever existed" but also a "very great composer ... one who brought new life to organ composition"? Or do we heed the criticisms levelled by others who accuse him of an arid Cartesian intellectualism and give him only a minor role in the modern French

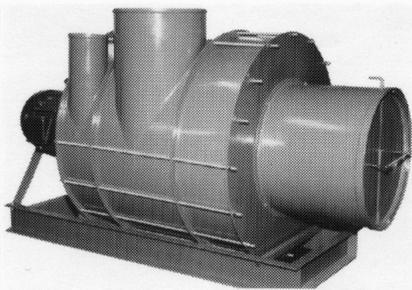
organ school? Dupré's legacy has three main elements. His discography spans nearly half a century from the early London recordings at Queen's Hall and the Alexandra Palace to those made at St-Sulpice in the last months of his life. His teaching includes not only editions of the masters but a formidable catalogue of books on all aspects of music, and produced a pleiad of virtuosi including Alain, Demessieux, Cocherneau, Messiaen, Langlais, Litaize, Duruflé-Chevalier, and Guillo. Finally, his compositions represent a substantial contribution to the modern repertoire. They extend to opus 65 and therefore include, as Graham Steed pointed out, at least one major work for every year of Dupré's adult life.

Such an output staggers us — or should — for it came from one who also gave more than 2,000 concerts throughout the world. With a little time off at Christmas and Easter, this works out on average to a concert every week, year after year, for nearly half a century. Dupré was a phenomenon: his career has no twentieth-century parallels. The present review focuses on the third part of his legacy, and specifically on his compositions for organ. Dupré wrote for many media — voice, choir, piano, string quartet, and orchestra among them — but the greater part of his published *oeuvre* is for his own instrument. As part of its *Organ Encyclopedia* series, Naxos has issued the first five volumes in a planned *intégrale* of Dupré's organ works. The discs feature the talents of organists James Biery, Robert Delcamp, Janette Fishell, Daniel Jay McKinley, and showcase instruments by Casavant, Möller, and Aeolian-Skinner.

To some, performers and instruments might at first seem oddly chosen. The four organists are American. The instruments they play represent traditions distinct from the Cavallé-Coll ethos that formed and sustained Dupré. Of equal importance is the gulf between the richly reverberant acoustical environment of most French churches, an indispensable medium for Cavallé-Coll sound, and the more pinched ambience of North American buildings. Given these potential shortcomings, it is a pleasure to be able to report that volumes 1 to 5 are individually and collectively a success. Among the organs used, the 1982 Möller at West End United Methodist Church in Nashville (played by Delcamp on vol. 2) is a pleasant surprise, while the 1996 Casavant at St Paul's Episcopal Church in Augusta displays a notably rich, cohesive palette and a blazingly impressive *tutti*. And while none of these buildings has the acoustic of St-Sulpice, all provide warmth and support to the recorded sound. The players are gifted exponents of the music, and the compositions presented on the discs — despite the occasional dry patch — provide much pleasure as well as several revelations.

On vol. 1 James Biery, director of music at the Cathedral of St Paul in St Paul, Minnesota, plays a 1972 Casavant (4/126) in the cathedral of

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Duprings ... on the record

Providence, Rhode Island, one of the last built during the tonal directorship of the recently deceased Larry Phelps. Biery presents the *24 Inventions* (op. 50), six of the *79 Chorales* (op. 28), the *Four Modal Fugues* (op. 63), and the *Two Chorales* (op. 59). Those familiar only with Dupré's major works will find this compilation of miniatures a treasure trove. Nothing here exceeds four minutes' duration; a number of the inventions are two minutes or shorter in length, and several op. 28 chorales require less than a minute to play. Biery's programme thus emphasizes not Dupré the virtuoso and architect of large symphonic structures, but Dupré the teacher and liturgical organist, mindful of the student's need for challenging music in small forms as well as the parish organist's need for seasonally appropriate works.

With a command of counterpoint and form that allowed him spontaneously to create structures such as the passacaglia, the ricercar, and the double fugue, Dupré was legendary for his feats of improvisation. Some years ago Jean Guillou described Dupré as a "horloger de l'esprit," a phrase that seems, as one listens to the *Inventions*, peculiarly apposite. These small, beautifully wrought pieces, over which the spirit of Bach hovers, display varied subtleties of harmony and texture, and embody in miniature his mastery of form, revealing a composer fascinated by the possibilities of contrapuntal texture and convinced that the language of canon and fugue still has much to offer contemporary writers. Those seeking a grounding in Dupré's aesthetic, perhaps as a prelude to tackling his larger compositions, could do no better than to work through the *Inventions*, using Biery's readings as guide and encouragement.

Similarly, the *79 Chorales* are intended as a prelude to the study of the *Orgelbüchlein*, allowing beginners to acquire a facility that will allow them to approach Bach's teaching works with confidence. More experienced players will be fascinated by the *Four Modal Fugues*. Biery reminds us that Dupré "placed severe limitations on himself in the composition of the fugue subjects, stating that seven notes of the chosen [modal] scale must be used in the fugue subject, and that the subject must begin and end on the tonic note." Yet rather than producing an exercise in archaic counterpoint, Dupré gives us a set of pieces that delight the ear while they challenge the intellect. Biery's playing, it should be said, is superb. Technically rock-solid, it deserves special praise for the grace of its phrasing. Though this disc is devoted to small forms, Biery approaches the music with respect and intelligent care. The result is a revelation, casting light into an area of Dupré's output almost entirely overlooked – until now.

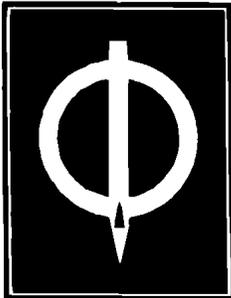
Robert Delcamp, who teaches at the University of the South in Sewanee, Tennessee, specializes in Dupré's music. To the Naxos series he has thus far contributed two volumes. The *Vêpres du Commun* (op. 18), *Lamento* (op. 22), six of the *79 Chorales*, a very early *Élévation* (op. 2), and the *Triptyque* (op. 51) are included in vol. 2, recorded on the 1982 Moller organ (4/136) in West End United Methodist Church, Nashville. Vol. 5 moves to St Paul's Church in Augusta, Georgia, with its 1996 Casavant (3/62), and features two more of the *79 Chorales*, the *Angélus* (op. 32, no. 2), *Miserere Mei* (op. 45), *Offrande à la Vierge* (op. 40), and the *Seven Pieces* (op. 27). Delcamp thus ranges from the very early to the comparatively late, and from the familiar to the largely unknown. In so doing, he reminds us of another facet of Dupré's musical personality: his chameleon-like ability to range from Bachian counterpoint through the sensuous interiority of French impressionism to the barely restrained savagery, even near-despair, of some of his wartime and postwar works.

Thus in vol. 2 we are struck by the contrast between the 1919 *Vêpres*, with their rich harmonies and impressionist elegance, and the angular, defiant dissonances of *Triptyqués* final movement. Vol. 5 presents Delcamp's

readings of the *Seven Pieces*, whose variety and evocative titling ("Souvenir," "Carillon," "Légende," etc.) recall Vierne's *Pièces de Fantaisie*, composed four years earlier in 1926-27. And indeed, as in Vierne's pieces, there is some tedious writing (the "Marche," at more than eight minutes, outlasts its inspiration by at least five) but Delcamp's confident playing is a fine vehicle for much music that should be more widely played. With its *moto perpetuo* and harmonic sidesteps, the "Carillon" from *Seven Pieces*, for example, vividly recalls the first of the famous op. 7 preludes and fugues, and concludes with that favourite Dupré peroration, a roulade of *fortissimo* chords with which one might embellish a triumphant solemnity such as Ascension — or bring a concert audience to its feet.

On vol. 3, Daniel Jay McKinley tackles two major works — the op. 31 *Concerto in E minor* and the op. 25 *Symphony in G minor* — as well as two smaller pieces, the op. 33 *Heroic Poem* for organ, brass, and field drum, and the organ/orchestra arrangement of the familiar *Cortège et Litanie*, op. 19, no. 2. He is joined by the Columbus (Indiana) orchestra conducted by David Bowden, and plays the 1942 Aeolian-Skinner organ (4/81) of First Christian Church in Columbus. The three-movement concerto lasts just over twenty minutes, and comprises a tightly-argued *allegro con moto* featuring declamations traded between organ and brass, a lyrical middle movement with some pleasingly Mahlerian writing for strings, and a concluding *vivace* whose frenetic activity and passages in double octaves anticipate the famous B flat minor *Esquise* for organ, op. 41. This *Concerto* is not a work for the faint of heart (or fingers), but deserves much wider performance than it has had. The *Symphony in G minor*, a work of almost a half-hour's duration, is Dupré's most substantial contribution to the literature for organ and orchestra. As they do with the *Concerto*, McKinley and his Columbus colleagues provide a convincing account of op. 25. Though the work is not without *longueurs*, its inner movements — a scherzo and an adagio — are especially attractive and show Dupré's skill at integrating the organ with orchestral sound and texture. Given the relative paucity of such works — Saint-Saëns, Poulenc, Guilmant, Fétis, and several others are among the few familiar to audiences — it is time both the symphony and the concerto receive more performances, especially as the concert hall pipe organ is now undergoing something of a renaissance in North America and abroad.

The disc is rounded out with two favourites. I'll say only that, if the reader enjoys *Cortège et Litanie* in its solo organ guise, the organ/orchestra version, with its greater subtleties of light and shade and richer range of tone colour, will please intensely. The *Heroic Poem* receives a compelling reading, and McKinley, together with the Columbus players, prove themselves convincing advocates of these scores.



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Pipings ... on the record

Vol. 4 features Janette Fishell, who teaches at East Carolina University, playing the 1986 Casavant (4/88) in St George's Church, Nashville. Fishell provides readings of 12 of the 79 *Chorales*, a transcribed set of improvised variations on *Adeste, Fidelis*, the *Paraphrase on the Te Deum* (op. 43), the familiar *Three Preludes and Fugues* (op. 7), a *Méditation* from 1966, and Dupré's last published work, the *Vitrail* (op. 65) of 1969. Fishell's playing is secure, accurate, and stylish: one might wish, in pieces such as the B major prelude and fugue, for less poise and more abandon. This is virtuosic music meant to dazzle and delight, and Fishell could perhaps have approached it with more élan. With the exception of a fugal exposition and development, the *Adeste, Fidelis* variations are something of a disappointment, given Dupré's legendary brilliance as an extemporizer. One wonders whether the prospect of having this improvisation preserved note for note as it was simultaneously conceived and performed (it was recorded on an Skinner player-roll mechanism) made him rather more cautious than usual. The disc ends with Dupré's 1946 paraphrase on the *Te Deum*, a more difficult, ambitious, and ultimately convincing work than the familiar Langlais piece. Fishell's reading is compelling, and the St George's Casavant is more than equal to the demands made of it. Again, here is a work that should be more widely known: it is magnificent.

Let us concede that, given their bargain price, it seems churlish to complain about any aspect of the Naxos recordings. But critics, if only to

justify their existence, feel obliged to carp about something. If the reader will permit, then, a quibble or two about the booklets. The criticisms stem largely from the Naxos series' claim to "encyclopedic" status. Each booklet features notes about composer, performer, and music in English, French, and German. Each provides an organ specification. To cram all of this into eight or twelve small pages requires a type size that will gladden the heart only of a mercenary optician.

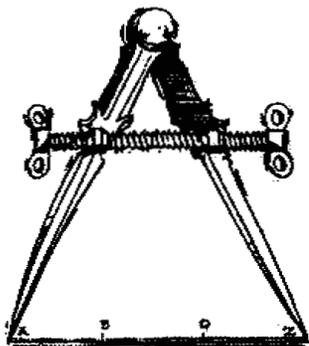
More important, though, is the need for far more attentive editing. In vol. 4, for example, Roger Rayner's essay contains several startling errors. Dupré won the *Premier Grand Prix de Rome* for composition in 1914, when he was 28 years old, not in 1949. He performed Bach's complete works from memory in Paris (in 1920 and again in 1921) and in Montréal during October 1923, but not in New York, as Rayner claims. The estimable Rollin Smith, an American scholar and musician who transcribed the *Adeste, Fidelis* variations from the player roll on which they were recorded, will be amused to read that he "was a friend of Marcel Dupré from the time the composer first visited America in 1921." In 1921, alas, Smith had not yet been born. More significantly still, the notes provide misinformation about Dupré's final published work, *Vitrail*, the title of which refers to a magnificent window in the Norman abbey of St-Ouen de Rouen, where Dupré's father was organist for many years and which Dupré considered his spiritual and aesthetic home. *Vitrail* depicts in sound one of the many beauties of the immense Gothic church in whose shadow he grew up, and whose organ he heard Widor inaugurate in 1890, nearly 80 years before *Vitrail's* genesis. This last of Dupré's works constitutes his final homage to the Norman culture that formed him.

Among other errors of fact, contradictions are occasionally evident. In vol. 3, for example, Isabelle Battioni's French notes specify St Andrew's Hall in Glasgow on 3 January 1929 as the place and date of the *Symphony in G minor's* first performance. Several pages earlier, the unsigned English notes (following Dupré's memoirs) assign the first performance to a London Proms concert at Queen's Hall on 9 September 1930. All the booklets agree that Dupré assumed Vierne's responsibilities at Notre-Dame beginning in 1916, but the end of this period in Dupré's career is variously assigned to 1920, 1921, 1922, and 1923 — sometimes on facing pages. Errors of this sort bespeak either haste or carelessness in research, to say nothing of editing, and suggest that the information contained in the Naxos booklets should be treated with caution.

In sum, then apart from their sometimes unreliable printed information, these first five releases in the Naxos Dupré series are to be recommended. They feature skilled musicians playing attractive, appropriate instruments, and provide first recordings of some less familiar works. "Dupré's place in the evolution of twentieth-century organ music," notes Robert Delcamp, "has yet to be fully understood or appreciated ... the technical and colouristic innovations present in his organ music are perhaps comparable to those of Chopin and Liszt for the piano." These discs will help us gain a better appreciation of this central figure in the 20th-century French organ school. Together, they suggest that Messiaen's judgement of Dupré's merits is perhaps closer to the truth than we have realized.

• *Educated in Canada and Scotland, Thomas Chase is organist and director of music at Holy Rosary Cathedral (Regina) and teaches English at the University of Regina. He has a special interest in French music of the 19th and 20th centuries; his writing about Marcel Dupré, Naji Hakim, Olivier Latry, and Jean-Louis Coignet has appeared or is forthcoming in many prominent music journals.*

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Pipings ... on the record

Matthew Jones, recorder, and Jan Overduin, organ, present a programme with the Reil organ at Redeemer College, Ancaster...

Just Pipes

(Opus 64 SMJP CD97)

Handel: Sonata No.5 in F; **Boston:** Concerto No. 2 in C;
Telemann: Concerto No. 3 in f; **Sammartini:** Concerto in F;
Corelli: La Folia, op. 5, no. 12; **Vivaldi:** Concerto in C.
Total playing time: 60'19"

— Michael Murray

The Jones / Overduin duo recorded this compact disc of baroque music in May of 1997. Handel, Telemann, Sammartini, Vivaldi, Corelli, and (new to me) John Boston are the composers featured.

This is a lively and spirited programme with a commitment to the music which is immediately evident. I felt that it was a real chamber music experience, with both players interacting on an equal footing.

Mr. Jones plays the alto, soprano and sopranino recorders, and Mr. Overduin plays the 1987 mechanical action Riel organ (two manuals and pedal, 26 stops) built in the North German Baroque tradition. There is an emphasis on a variety of tone colour from both musicians; the flute stops on the organ are used to great effect, complementing the warmth of the recorder.

Perhaps the most enjoyable track for me was Corelli's *La Folia*, op.5 no.12. Though originally for violin, this anonymous transcription works extremely well with alto recorder. Both players employ skilful articulation and registration, creating an exciting performance of the variations.

With just over an hour of music, this CD is an excellent sampling of Baroque Sonatas and Concerti in pleasingly transcribed forms.

• *Michael Murray is Organist and Director of Music at Canadian Memorial United Church in Vancouver; an instructor at Douglas College in New Westminster; and founder of Musica Intima, a small semi-professional vocal ensemble which performs in the Vancouver area and is broadcast regularly across Canada.*

From First Presbyterian Church in Topeka, Kansas...

Windows of Comfort

(Recital Recordings RRCD 9802)

Locklair: Windows of Comfort, Organbooks I and II

Total playing time: 40'36"

— Angus Sinclair

There are some very good things to report about this CD, especially the booklet, which has some of the finest photography I've ever seen included in a compact disc of any kind. The music featured here was commissioned by First Church, Topeka and was inspired by the very impressive stained glass windows created by Louis Comfort Tiffany (hence the title "Windows of Comfort" after Tiffany's second name).

I've heard of a similar commission to this one ... St John's Lutheran Church, Waterloo, Ontario, as part of an anniversary celebration several years ago, commissioned Barrie Cabena to write a cycle of anthems based on the themes represented in their stained glass windows. In the case of First Church, Topeka, the Tiffany windows are spectacular, and well-photographed by Chris Beightel ... and with each photograph is a brief note by Dan Locklair about the technique used in the writing of each

piece. In the introduction, Locklair writes, "[It is] my intention that pieces from each organbook may be excerpted and grouped as a performer sees fit for recital or service of worship". Movements 1, 3, and 5 are thematically related, but they're all *loud* so they wouldn't work that well as a concert group. The quiet selections use a lot of held chords on the celestes (dispersion of light through the windows) and, I found, have a tendency of sounding the same.

The first time I played this disc, I didn't look at the book beforehand and just let it play while I was answering e-mail. The two pieces that caught my attention were the third and fourth pieces in Organbook I: No. 3 "Baptism Dance" would make a brilliant postlude on Baptism of Christ Sunday in January; and No. 4 "Beside Still Waters" which is a beautiful chaconne with a great deal of interesting harmonic movement and colour.

Ear-catching, also, is the scherzo for manuals only based on "Jesus Loves Me" representing the Jesus blessing the children window ... it *does* come off as spritely and unpredictable; you can picture the kids leaving for Sunday School after the children's story. Another movement that shows the lush nature of the instrument is "And call her blessed" that has a wonderful "wash" to it.

Throughout the recording, Marie Rubis Bauer is convincing, accurate, and has obviously consulted with the composer on every aspect of this project. For me, some things worked less well: "A Teacher Come from God" is based on The Old Hundredth, and, he states, "As teaching transforms, so, too, has this well-known tune been transformed in this movement". However, transforming it into a slow-moving, meditative and quiet piece doesn't particularly come off satisfactorily.

This release only features the commissioned work, and, as a result, is only about 40 minutes long — perhaps Emma Lou Diemer, Ned Rorem, or another American composer could have been represented, and given the disc more variety to fill up the time. The thing that really annoys me about this CD is that *no* mention is made of the instrument, and the church isn't mentioned except on the cover of the booklet and in Mr. Locklair's notes of thanks.

Therefore, if you want to know what the stoplist, builder, and building is like (other than the beautiful Tiffany windows) you'll have to go to Kansas and check it out for yourself. In short, some good music and well-played ... and a beautiful booklet with pictures suitable for framing in very tiny frames — with some serious caveats as outlined above.

• *Angus Sinclair is Director of Music at Hyde Park United Church in London, Ontario; accompanist of the Three Cantors (of the Diocese of Huron); a member of the Branch Committee of the Royal School of Church Music Niagara and Southwestern Branch; and a freelance musician.*



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The King in Concert ...

Concert listings are provided free of charge, and are due on the 10th of the month preceding each quarterly issue.

JUNG-A LEE, organ

Fri 4 June, 7:30 pm
Deer Park United Church

129 St. Clair Avenue West, Toronto, Ontario

In her graduation recital, Ms. Lee presents a programme featuring the music of Daquin, Mendelssohn, Bach, Larsen, and Julius Reubke's *Sonata on the 94th Psalm*.

Admission: FREE!
Info: (416) 962-3381

The Guelph Spring Festival presents

COLM CAREY, organist

Sun 6 June, 3:30 pm

St. George's Anglican Church,

99 Woolwich Street, Guelph, Ontario

Colm Carey is the organist at the Chapel of St. Peter ad Vincula, H.M. Tower of London in England. His performance is to include works by Araujo, Rogg, Eben, Brahms and Vierne.

Admission: \$20; \$17 stu/sen
Info: (416) 763-3000

CHRISTOPHER DAWES, organ

Mon 14 June, 8:00 pm

Annesley United Church, Markdale, Ontario

Christopher Dawes performs the opening event of the 150th anniversary celebrations of Annesley Church. Music by Bédard, Purcell, Locklair, Sowerby, Johnston, Bach, Ravel, Elgar and Vierne. Concert is also to feature an improvisation on a submitted theme.

Admission: \$8; \$5 stu/sen; \$20 family
Info: (519) 986-3019

VALERIE HALL, organ

Wed 16 June, 8:00 pm
Holy Rosary Cathedral

2104 Garnet Street, Regina, Saskatchewan

Ms. Hall is Director of Music and Organist at St. John's Cathedral in Saskatoon, Saskatchewan.

Admission: FREE! (donations welcomed)
Info: (306) 565-0909 or e-mail: Thomas.Chase@uregina.ca

Graduation Recital:

MARTY SMYTH, organ

Fri 18 June, 7:30 pm
Deer Park United Church

129 St. Clair Avenue West, Toronto, Ontario

Admission: FREE!
Info: (416) 962-3381

JACQUES BOUCHER, organ

Thu 24 June, 9:00 am
Église Saint-Jean-Baptiste

Corner of Rachel & Henri-Julien, Montréal, Québec

Admission: freewill offering
Info: (514) 842-9811

GISÈLE GUIBORD, organ

and ROBIN GRENON, harp

Thu 24 June, 11:00 am

Église du Très Saint Nom-de-Jésus

Corner of Adam & Desjardins, Montréal, Québec

Admission: FREE!
Info: (514) 253-7563

KAREN HOLMES, organ

Sun 27 June, 3:00 pm
Holy Rosary Cathedral

2104 Garnet Street, Regina, Saskatchewan

Ms. Holmes, an active freelance recitalist, is Professor of Music at the University of Ottawa.

Admission: FREE! (donations welcomed)
Info: (306) 565-0909 or e-mail: Thomas.Chase@uregina.ca

The Huntington Summer Festival of Church Music presents

WITH PIPES AND DRUMS

Mon 5 July, 8:00 pm

St. Andrew's United Church

111 Larch Street, Sudbury, Ontario

A concert featuring Sudbury's own Jack Broumpton on percussion, and the renowned Ian Sadler at the organ.

Admission: \$10; stu/sen \$8 (\$25 / \$20 for series)
Info: (800) 461-6366, ext 218
www.laurentian.ca/www/huntington/festival.htm

The Huntington Summer Festival of Church Music presents

LAUGHTON & O'MEARA

Tue 6 July, 8:00 pm

St. Andrew's United Church

111 Larch Street, Sudbury, Ontario

Stuart Laughton (trumpet) and William O'Meara (organ) have performed all over North America.

Admission: \$10; stu/sen \$8 (\$25 / \$20 for series)
Info: (800) 461-6366, ext 218
www.laurentian.ca/www/huntington/festival.htm

The Huntington Summer Festival of Church Music presents

"THE LOST WORLD"

Wed 7 July, 8:00 pm

St. Andrew's United Church

111 Larch Street, Sudbury, Ontario

The 1925 silent movie "The Lost World" with organ accompaniment by William O'Meara.

Admission: \$10; stu/sen \$8 (\$25 / \$20 for series)
Info: (800) 461-6366, ext 218
www.laurentian.ca/www/huntington/festival.htm

The Summer Institute of Church Music presents

CHRISTOPHER DAWES, organ

Thu 8 July, 7:30 pm

St. George's Anglican Church, Oshawa, Ontario

The Summer Institute's guest organ clinician performs a recital which includes an appearance by his co-clinician and retiring colleague from St. James' Cathedral, Giles Bryant. Music by Bédard, Purcell, Locklair, Sowerby, Johnston, Bach, Ravel, Elgar and Franck.

Admission: FREE!
Info: (705) 435-5786 or e-mail: inksterk@bconnex.net

The Huntington Summer Festival of Church Music presents

GREAT HYMNS OF THE CHURCH

Thu 8 July, 8:00 pm

St. Andrew's United Church

111 Larch Street, Sudbury, Ontario

The hit of last year's festival, this concert features Ian Sadler, Nixon MacMillan and William O'Meara.

Admission: \$10; stu/sen \$8 (\$25 / \$20 for series)
Info: (800) 461-6366, ext 218
www.laurentian.ca/www/huntington/festival.htm

BRENNAN SZAFRON, organ

Wed 14 July, 8:00 pm
Holy Rosary Cathedral

2104 Garnet Street, Regina, Saskatchewan

A Reginan, Mr. Szafron completed his BMus with Marnie Giesbrecht in 1998 and is currently an M. Mus. student with Martin Jean and Thomas Murray at Yale.

Admission: FREE! (donations welcomed)
Info: (306) 565-0909 or e-mail: Thomas.Chase@uregina.ca

The Canadian Organ Festival presents...

KEN COWAN, organ

Mon 19 July, 8:00 pm

Centenary United Church

24 Main Street West, Hamilton, Ontario

The young Mr. Cowan is one of the most brilliant organists on the Canadian scene. Mr. Cowan's program will include works by Bach, Dupré, Reger, a transcription from Mendelssohn's *Midsummer Night's Dream* and Healey Willan's *Introduction, Passacaglia & Fugue*.

Admission: \$10
Info: see article on page 3

The Canadian Organ Festival presents...

PATRICIA PHILIPS-WRIGHT, organ

Tue 20 July, 10:45 am

Melrose United Church

86 Homewood Street at Locke, Hamilton, Ontario

Ms. Philips-Wright presides over the largest organ in Canada in Metropolitan United Church in Toronto. Her presentation will include music by Bach, Distler, Bédard, as well as the Lemmens *Grand Fantasia in e* ("The Storm") and Langlais' "Final" from *Première Symphonie*.

Admission: \$10
Info: see article on page 3

The Canadian Organ Festival presents...

JOHN TUTTLE, organ

Tue 20 July, 4:00 pm

Christ's Church Cathedral

272 James Street North, Hamilton, Ontario

John Tuttle is one of Canada's most sought-after concert organists, choir directors and clinicians. His program will include Eben's *Sonntagmusic* and Durufé's *Suite*, op. 5

Admission: \$10
Info: see article on page 3

The Canadian Organ Festival presents...

CANADA'S HERITAGE of HYMNS

Tue 20 July, 8:00 pm

Centenary United Church, Hamilton, Ontario

Join with the Festival Choir and Brass under the musical direction of Giles Bryant in a celebration of Canada's great hymn traditions in both French and English. Sharon Beckstead, President-elect of the Hymn Society of America, will host the evening.

Admission: \$5
Info: see article on page 3

...continued on page 9

All submissions to the September, October and November 1999 edition of *Organ Alternatives* are due on August 10, 1999

The Canadian Organ Festival presents...

DENIS BÉDARD, organ

Wed 21 July, 2:30 pm

Central Presbyterian Church

165 Charlton Avenue, Hamilton, Ontario

French-Canadian organist-composer Denis Bédard will play a program that includes Mendelssohn; Tournemire; and four of his own works.

Admission: \$10

Info: see article on page 3

The Canadian Organ Festival presents...

SYMPHONIES for ORGAN and ORCHESTRA

Tue 20 July, 8:00 pm

Christ's Church Cathedral

252 James Street North, Hamilton, Ontario

Under the baton of Boris Brott, the National Academy Orchestra will perform at this gala event with organists Rachel Laurin, Paul Grimwood and Elizabeth Harwood in a program featuring Handel's *Organ Concerto in B-flat*; the *Concerto for Organ and Orchestra* by Raymond Daveluy and Saint-Saëns' *Symphony No. 3 ("The Organ")*.

Admission: \$20

Info: see article on page 3

The Canadian Organ Festival presents...

MARC-ANDRÉ DORAN, organ

Thu 22 July, 10:45 am

St. Stanislaus Polish Catholic Church

8 St. Anne Street, Hamilton, Ontario

M. Doran plays an all-Bach concert on one of Hamilton's newest instruments. The program includes master-works of Bach, as well as miniatures.

Admission: \$10

Info: see article on page 3

The Canadian Organ Festival presents...

TEN ORGANISTS from TEN PROVINCES

Thu 22 July, 8:00 am

Central Presbyterian Church

165 Charlton Avenue, Hamilton, Ontario

This original programming idea features one organist from each province of Canada. The performers include: Alan Reesor (Prince Edward Island); Patricia Young (Newfoundland); James Burchill (Nova Scotia); Michael Capon (New Brunswick); Bruce Wheatcroft (Québec); Ian Sadler (Ontario); Sylvia Scott Wortley (Manitoba); Valerie Hall (Saskatchewan); Marnie Giesbrecht (Alberta); and Edward Norman (British Columbia).

Admission: \$15

Info: see article on page 3

The Canadian Organ Festival presents...

GENEVIÈVE SOLY, organ

Fri 23 July, 10:30 am

Redeemer College

777 Garner Road East (Hwy 53), Ancaster

Geneviève Soly's program is to include works from the 16th to 18th centuries by Paumann; Buchner; Arauxo; Boehm; Sweelinck; J.S. Bach; Redford and Tomkins.

Admission: \$10

Info: see article on page 3

The Elora Festival 20th anniversary season presents

NIGHT VOYAGE

with Paul Halley, organ & Eugene Friesen, cello

Sat 31 July, 10:30 pm

St. John's Church, Elora, ON

The former organist of the Cathedral of St. John the Divine, New York, and 'cellist Eugene Friesen have been members of the Paul Winter Consort since 1978. They present an evening of improvisation, moving freely from classical to jazz, promising an evening which is neither safe nor predictable... but exciting.

Admission: \$15

Info (519) 846-0331

The McGill Académie estivale d'orgue presents

JAMES DAVID CHRISTIE, organ

Tue 27 July, 8:00 pm

Église de l'Immaculée Conception

Corner of Rachel and Papineau

Montréal, Québec

Mr. Christie has served as the organist to the Boston Symphony Orchestra since 1978 and is the Distinguished Artist-in-Residence at the College of the Holy Cross in Worcester, MA.

Admission: \$10

Info: (514) 790-1245

The McGill Académie estivale d'orgue presents

JOHN GREW, organ

and SHANNON MERCER, soprano

Thu 29 July, 8:00 pm

Redpath Hall, McGill University, Montréal, Québec

John Grew is the University Organist at McGill, where he has taught for over 25 years. He specializes in organ music from the French classical period, and along with Ms. Mercer, will be performing with an instrumental ensemble.

Admission: \$10

Info: (514) 790-1245

The McGill Académie estivale d'orgue presents

OLIVIER LATRY, organ

Fri 30 July, 8:00 pm

Eglise St-Jean-Baptiste

Corner of Rachel and Henri-Julien, Montréal, Québec

M. Latry is one of three titular organists at the Cathedral of Notre Dame in Paris, and is also Organ Professor at the famous Paris Conservatory. His concert will focus on French organ music from between the two world wars.

Admission: \$10

Info: (514) 790-1245

The McGill Académie estivale d'orgue presents

BERNARD LAGACÉ, organ

Sun 1 August, 8:00 pm

Église de l'Immaculée Conception

Corner of Rachel and Papineau

Montréal, Québec

M. Lagacé has established an international reputation as an organist, most notably as a Bach scholar. He is now in the process of recording the complete works of Bach on compact disc.

Admission: \$10

Info: (514) 790-1245

The McGill Académie estivale d'orgue presents

JEAN FERRARD, organ

Tue 3 August, 8:00 pm

Chapelle du Grand Seminaire

2065, rue Sherbrooke Ouest, Montréal, Québec

M. Ferrard is Organ Professor at the Royal Conservatory of Music in Brussels. He made has numerous recordings; and has concertized widely in Europe.

Admission: \$10

Info: (514) 790-1245

The McGill Académie estivale d'orgue presents

DANIEL ROTH, organ

Fri 6 August, 8:30 pm

Église du Très-Saint-Nom-de-Jésus

Corner of Adam and Desjardins, Montréal, Québec

M. Roth is the titulaire at the Church of St. Sulpice in Paris, France. He is Professor of Organ at the *Musikhochschule* in Frankfurt-am-Main, where he succeeded Helmut Walcha. He is regarded as an expert in the field of French Symphonic music, as well as being a gifted improviser.

Admission: \$10

Info: (514) 790-1245

...continued on page 10



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The Organ Historical Society 1999 Montréal Convention



The US-based Organ Historical Society is having its 1999 Annual Convention in Montréal, marking the first time that the convention has moved outside the borders of the United States! And the destination of Montréal is surely no surprise, as the city boasts one of the most healthy and thriving organ scenes across the country.

For starters, many organ builders past and present have worked and continue to work in the area including Samuel R. Warren; Louis Mitchell; Wolff and Associates; Karl Wilhelm; Denis Juget and Stephen Sinclair; Guilbault-Thérien; Orgues Létourneau Ltée and finally, the best-known Canadian builder, Casavant Frères Ltée.

Additionally, Montréal is home to three von Beckerath organs, which were all installed within a three year period and were catalysts for the dramatic changes in North American organbuilding techniques in the early 1960s. The most famous of this trio of von Beckeraths is the five-manual, 78-stop organ at the Oratoire St-Joseph, which will be heard in concert on Sunday, August 22, 1999.

Unlike many other organ-related conventions, the OHS is less concerned with the number of stops on a given organ, but more concerned with studying and listening to vintage instruments — the older, the better! This convention is no different: Several of the instruments used in this convention date from before 1900. Thus, this convention is an unequalled opportunity to hear several rarely-heard historical instruments within a week-long period!

The OHS convention is also an opportunity to attend several lectures and presentations:

- Friday, August 20: Karl Raudsepp will present a slide show and lecture on the work of Samuel R. Warren (1809-1882).
- Sunday, August 22: Christoph Linde will present a lecture on the work of the late German organbuilder Rudolph von Beckerath and the profound effect his instruments had on North American organ culture.
- Monday, August 23: Simon Couture, Historian of Casavant Frères Ltée, will present a slide lecture on the history of the venerable Canadian firm.
- Monday, August 23: The convention will be split into small groups and tours will be given of the workshops of Casavant Frères; Guilbault-Thérien and Orgues Létourneau.
- Tuesday, August 24: Antoine Bouchard and Guy Thérien will present a slide lecture on “Old Organs of Québec”.

Convention concerts include:

- August 18:**
7:45 pm Sylvie Poirier & Philip Crozier
Église du Très-Nom-de-Jésus
- August 19:**
10:00 am Rejean Poirier
Église St-Gilbert, Saint-Léonard
1:40 pm Mireille Lagacé
Église St-Matthias, Westmount
2:45 pm Lucienne L'Heureux-Arel et Gaston Arel
Église St-Léon, Westmount
4:30 pm Yves-G. Préfontaine
Chapelle du Grand-Séminaire
- August 20:**
10:30 am Marc-André Doran
Redpath Hall, McGill University
11:15 am Marc-André Doran
Redpath Hall, McGill University
1:30 pm Jonathan Oldengarm
Christ Church Cathedral
2:50 pm Danielle Dubé
Église St-John the Evangelist
4:20 pm Aline Letendre and Luc Beauséjour
Église du Gesù
7:30 pm Pierre Grandmaison
Basilique Notre-Dame
- August 21:**
10:00 am Catherine Todorovski
St. George's Church, Clarenceville
Monique Gendron
United Church, Clarenceville
10:30 am Catherine Todorovski
St. George's Church, Clarenceville
Monique Gendron
United Church, Clarenceville
12:00 pm David MacDonald
Bishop Stewart Memorial Church of the Holy Trinity, Frelighsburg
12:45 pm David MacDonald
Bishop Stewart Memorial Church of the Holy Trinity, Frelighsburg
2:00 pm Margaret de Castro
All Saints Church, Dunham
Thomas Annand
United Church, Dunham
2:45 pm Margaret de Castro
All Saints Church, Dunham

- 6:00 pm Benjamin Waterhouse
St. Stephen's Church, Chambly
- 6:45 pm Benjamin Waterhouse
St. Stephen's Church, Chambly
- August 22:**
1:30 pm John Grew
St. Andrew-Dominion-Douglas Church
3:30 pm Raymond Daveluy and Rachel Laurin
St. Joseph's Oratory
8:00 pm Bernard Lagacé
Église de l'Immaculée-Conception
- August 23:**
11:15 am Hélène Dugal
Église Ste-Cécile-de-Milton, Ste-Cécile-de-Milton
2:15 pm Jean-Guy Proulx
Cathédrale St-Hyacinthe-le-Confesseur St-Hyacinthe
8:00 pm Denis Bédard
Église Ste-Famille de Boucherville
- August 24:**
11:15 am Michelle Quintal
Église paroissiale de St-Alexis
12:30 pm Christopher Jackson
Église de la Visitation de l'Île Dupas
1:15 pm Christopher Jackson
Église de la Visitation de l'Île Dupas
3:45 pm Alan Reesor
Église de St-François-du-Lac
8:00 pm Jacques Boucher
Église St-Jean-Baptiste (Montréal)
- August 25:**
11:10 am Régis Rousseau
Église de l'Annonciation, Oka
12:15 pm Dom André Laberge
Abbaye cistercienne Notre-Dame-du-Lac, Oka
1:00 pm Dom André Laberge
Abbaye cistercienne Notre-Dame-du-Lac, Oka
3:00 pm Jean Le Buis
Église St-Joseph-de-Soulanges, Les Cèdres
4:10 pm Richard Paré
Église St-Michel-des-Saints, Vaudreuil
8:00 pm Patrick Wedd and Musica Orbium
Église de la Visitation du Sault-au-Récollet

For more information, write to:

Mme. Bridget Chatterley
2132 de la Visitation,
Montréal, Québec H2L 3C7

or visit the OHS Convention webpage at:
«www.organsociety.org/montreal».

Did you know?

All recitalists for the 1999 OHS convention are Canadian!

THE KING IN CONCERT II – MULTI-WEEK CONCERT SERIES

ÉGLISE SAINT-PIERRE ET SAINT-PAUL

*Sundays, June 27 – August 1; 9:30 am
Église Saint-Pierre et Saint-Paul
Baie St-Paul, Québec*

27 June	Marc Senneville
11 July	Nicole Lemieux
18 July	Aline Letendre
25 July	Marc D'Anjou
1 Aug	Raymond Perrin

BASILIQUE NOTRE-DAME-DU-CAP

*Sundays, June 27 – September 5; 2:00 pm
Basilique Notre-Dame-du-Cap
Cap-de-la-Madeleine, Québec*

27 June	Louis Allard
4 July	Noëlla Genest
11 July	Régis Rousseau
18 July	Gilles Desrochers (France)
25 July	Raymond Perrin
1 August	Esther Clément
22 August	Dominique Coulombe
29 August	Dany Wiseman
5 Sept	Gilles Rioux (titulaire)

Admission: FREE!

BASILIQUE SAINTE-ANNE-DE-BEAUPRÉ

*Sundays, June 27 – August 29; 3:00 pm
Basilique Sainte-Anne-de-Beaupré
Sainte-Anne-de-Beaupré, Québec*

27 June	Jean-François Laplante (oboe); Claude Girard (organ)
4 July	Marie-Cécile Nadeau (soprano and organ); Pierre Bouchard (keyboard and organ)
11 July	Louis Larouche (trumpet); Sylvain Doyon (organ)
18 July	Léonard Bilodeau (tenor); Mireille Maltais (organ)
8 Aug	Anne Robert (violin); Dominique Joubert (organ)
15 Aug	Dominique Gagno (organ); Esther Clément (organ)
22 Aug	The Québec String Quintet; Mathieu Blain (organ)
29 Aug	André Villeneuve (french horn); Mathieu Blain (organ)

Admission: FREE

SAISON ESTIVALE

*Sundays, July 4 – July 25; 3:30 pm
Église Très-Saint-Nom-de-Jésus
4215, rue Adam (corner of Desjardins)
Montréal, Québec*

4 July	Michel Pilote (clarinet); Gilles Rioux (organ)
25 July	Aurelia Calabrese & Cora Lee Paddock (sopranos); Régis Rousseau (organ)

Admission: \$5

Info: (514) 253-7563

ATELIERS SUR L'ORGUE

*Sundays, August 1 – August 22; 3:30 pm
Église Très-Saint-Nom-de-Jésus
4215, rue Adam (corner of Desjardins)
Montréal, Québec*

1 Aug - 22 Aug	Régis Rousseau (titulaire)
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Admission: \$5

Info: (514) 253-7563

ÉGLISE UNIE CHALMERS WESLEY

*Sundays, June 27 – August 29; 6:00 pm
Église Unie Chalmers Wesley
Québec, Québec*

27 June	Dominique Gagnon
4 July	Claude Girard
11 July	Nathalie Magnant (soprano); Benjamin Waterhouse (organ)
18 July	Esther Clément
25 July	Nicole Trottier (violin); Mathieu Blain (orgue)
1 Aug	Dominique Coulombe
8 Aug	Dominique Joubert (France)
15 Aug	Caroline Déry (soprano); Michel Mathieu (trumpet); Anne-Marie Leduc (organ)
22 Aug	George Schner
29 Aug	Gilles Rioux

Admission: FREE

Info: (418) 683-9194

ORGAN À LA CARTE...

*Tuesdays, July 1 – August 31; 12:10 pm
Jack Singer Concert Hall, Calgary, Alberta*

6 July	Christ Church Choir (Calgary)
13 July	Clare College Choir (England)
20 July	John Bouz; Chris Fullerton; Michael Jarczewski; John Morgan and Sam Tam
July 27	Willie Joosen
August 3	Maxine Thevenot (organ); Linda Brown (trumpet)
August 10	Sarah Baldock
August 17	1999 Calgary Organ Academy students
August 24	Duo Majoya (organ and piano duo)
August 31	Tom Hazleton

Admission: FREE!

Info: (403) 543-5115

SUMMER ORGAN FESTIVAL SERIES

*Tuesdays & Thursdays, July 20 – 29; 12:15 pm
All Saints Anglican Church
Broadway and Osborne Streets
Winnipeg, Manitoba*

20 July	Sylvia Scott-Wortley
22 July	Lotti Enns-Braun
27 July	Don Grice
29 July	Barry Anderson

Admission: \$20 pass for all four concerts

CONCERTS D'ÉTÉ / SUMMER RECITALS

*Tuesdays, June 1 – August 31; 12:30 pm
St. James' United Church
463, rue Ste-Catherine Ouest
Montréal, Québec*

1 June	Kurt-Ludwig Fort (Germany)
8 June	Sylvain Huneault
15 June	Monique Gendron
22 June	Sylvie Poirier & Philip Crozier (duo)
29 June	Jean Le Buis
6 July	Irina Vorobieva (piano)
13 July	Lenore Alford
20 July	Bridget Chatterley
27 July	Therese Laflamme
3 Aug	Dominique Joubert (France)
10 Aug	Yves Prefontaine
17 Aug	Catherine Todorovski
24 Aug	Kola Owolabi
31 Aug	Philip Crozier

Admission: freewill offering

CATHÉDRALE SAINT-FRANÇOIS-XAVIER

*Tuesdays, June 29 – July 27; 8:00 pm
Cathédrale Saint-François-Xavier, Chicoutimi, Québec*

29 June	Gospel Choir; Dominique Gagnon (organ)
6 July	Luc Beauchemin (alto); Catherine Todorovski (organ)
13 July	Maire-Hélène Couture (mezzo-soprano); Nicole Lemieux (organ)
20 July	Opera Chorus of Jonquièrre; Sandra Simard (organ)
27 July	Harpes-Muses; Dany Wiseman (organ)

KNOX PRESBYTERIAN CHURCH

*Wednesdays, July 7 – August 25; 12:00 pm
Knox Presbyterian Church
142 Ontario Street, Stratford, Ontario*

7 July	Desmond Gaspar
14 July	Sam Wiersma
21 July	Alexander Damyanovich
28 July	Lesley Andrew, soprano
4 Aug	Angus Sinclair
11 Aug	Anne Page (organ); Gerry Page (trumpet)
18 Aug	Richard Hansen
25 Aug	Thomas Gonder

Admission: freewill offering

Info: (519) 271-0373

ORGAN CONCERTS ON PRINCE EDWARD ISLAND

*Wednesdays, June 30 – August 4; 7:30 pm
Church of St. Simon & St. Jude, Tignish, PEI
Thursdays, July 1 – August 5; 12:10 pm
St. Peter's Cathedral, Charlottetown, PEI*

30 June / 1 July	Alan Reesor (Charlottetown, PEI)
7 / 8 July	Gwilym Bevan (Brockville, ON)
14 / 15 July	Shawn Whynot (Halifax, NS)
28 / 29 July	Allen Wayne (Halifax, NS)
4 / 5 Aug	Janet Peaker (Toronto, ON)

Admission: freewill offering

LES CONCERTS SPIRITUELS

*Wednesdays, July 7 – September 1; 8:00 pm
Oratoire Saint-Joseph, Montréal, Québec
THEME: FRANZ SCHMIDT (1874 – 1939)*

7 July	Rachel Laurin
14 July	Barrie Cabena
21 July	Steven Laplante (USA)
28 July	Willibald Guggenmos (Germany)
4 Aug	Arthur Lamirande (USA)
11 Aug	Sylvain Caron
18 Aug	Winfried Böinig (Germany)
25 Aug	Bruce Wheatcroft
1 Sept	Raymond Daveluy (titulaire)

**Admission: \$12; seniors \$10; students \$8
Info: (514) 733-8211**

MUSIC AT HISTORIC ST. PAUL'S

*Thursdays, June 3 – July 29; 12:15 pm
St. Paul's Presbyterian Church*

James Street South at Jackson, Hamilton, Ontario

8 July	Leslie Polci
15 July	Nancy Bullivant
22 July	Geoff Bullivant
29 July	Blair Havers & Andy Dewhurst (piano & organ)

Admission: FREE!

Info: (905) 522-2792

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SERIES 12:15

Thursdays: July 8 – August 26; 12:15 pm
The Church of St. Andrew & St. Paul
3415 Redpath, corner of Sherbooke Ouest
Montréal, Québec

8 July Monique Gendron
15 July Marc D'Anjou
22 July Peter Butler
29 July Loren Carle
5 Aug Jonathan Oldengarm
12 Aug Yves Prefontaine
19 Aug Lenore Alford
26 Aug Kunle Owolabi

Admission: FREE!
Info: (514) 842-9991

BASILIQUE NOTRE-DAME

Fridays, August 6 – August 27; 7:30 pm
Basilique Notre-Dame
rue Notre-Dame, Montréal, Québec

6 Aug - 27 Aug Pierre Grandmaison (titulaire)
Admission: FREE!

Enthusiast's Corner presents...

**Summer Institute of Church Music
(Whitby, Ontario)**

July 4 to July 9, 1999

In its thirtieth year, the SICM offers masterclasses in organ playing and service playing; elementary vocal instruction; choral conducting and repertoire; anthem reading; and more. Directed by Kenneth Inkster at the Baptist Leadership Education Centre in Whitby, the faculty includes Giles Bryant, Christopher Dawes, Judy Pringle, Fred and Melva Graham. For more information, write to the SICM at:

K. W. Inkster, Director
Box 688

Alliston, Ontario L9R 1V8;

or telephone: (705) 435-5786

or e-mail: inksterk@bconnex.net

**Huntington Summer Festival of
Church Music (Sudbury, Ontario)**

July 4 to July 11, 1999

Entering its second year, the Huntington Festival offers workshops on percussion instruments in worship; choral and organ repertoire; choral conducting; hymns and liturgy and more. Ian Sadler, Dr. Nixon McMillan, Dr. Robert Hall and the Laughton (trumpet) and O'Meara (organ) duo make up this year's faculty. For more information, contact Robert Hall by

telephone: (800) 461-6366 x 218

or visit the Huntington Festival website at:

www.laurentian.ca/www/huntington/festival.htm

...continued on page 14

Summer Sundays at Toronto's St. James' Cathedral

July 4; 4:00 pm

Bruce Neswick
(National Cathedral, Washington, DC)

July 11; 4:00 pm

Stephen Mallinger
(St. Luke's Cathedral, Sault Ste-Marie, ON)

July 18; 4:00 pm

Valerie Hall
(Cathedral of St. John the Evangelist, Saskatoon, SK)

July 25; 4:00 pm

James Burchill
(Cathedral Church of All Saints, Halifax, NS)

August 1; 4:00 pm

Jeremy Bruns
(St. Paul's Cathedral, Buffalo, NY)

August 8; 4:00 pm

James Noakes
(St. Paul's Cathedral, London, ON)

August 16; 4:00 pm

Elizabeth Harwood
(Christ's Church Cathedral, Hamilton, ON)

August 22; 4:00 pm

Jeremy Spurgeon
(All Saints' Cathedral, Edmonton, AB)

August 29; 4:00 pm

Christopher Dawes
(Cathedral Church of St. James, Toronto, ON)

**For more information, call (416) 364-7865
or visit the Cathedral website at:
www.stjamescathedral.on.ca**

The seventh annual season of half-hour summer concerts celebrates the millennial page turn in St. James' Cathedral's musical history occasioned by Giles Bryant's retirement and Christopher Dawes' commencement as 16th Organist and Director of Music.

In this special celebratory season, Bryant's and Dawes' cathedral colleagues from across Canada and the U.S. will bring their musical gifts to Summer Sundays. Additionally, "In Tune with Heaven", a unique museum exhibition of musical scores and instruments, audio / visual footage, posters, newspaper clippings and photographs about St. James' musical history is running throughout the summer.

Sunday July 4th, the series' opening date features a long-time friend of St. James' Cathedral, Bruce Neswick, who is Director of Music at the St. Alban's and National Cathedral Schools, and Assistant Organist and Choirmaster of National Cathedral, Washington, DC. The Choral Evensong which follows will be Giles Bryant's last service as Organist and Choirmaster at St. James' Cathedral.

Each 4:00pm Organ Recital will be followed by Choral Evensong, sung by the Men of Cathedral Choir, except August 29, which will be sung by the massed choirs of the Toronto Diocesan Girls' Choir Summer School. Admission to all nine Summer Sundays concerts is free.

**D. LESLIE SMITH
ORGANBUILDER**

New Instruments
Organ Restoration and Maintenance

WORK IN PROGRESS - 1998/99

- St. Paul's RC Church, Toronto, ON
(2m/23 stops R.S. Williams tracker - 1892)
restoration of the bellows and hand-pumping mechanism.

- The Church of St. Andrew and St. Paul, Montreal, QC
(4m/85 stops - 1932) various releathering projects

- St. Louis R.C. Church, Waterloo, ON
(2m/20 stops - 1965)
rebuild with solid-state action – cleaning and revoicing

- Briarwood Presbyterian Church, Beaconsfield, QC
(2m/12 stops)
rebuild and installation of an 1878 Henry Erben tracker organ
relocated through The Organ Clearing House

360 QUEEN STREET EAST – FERGUS ONTARIO N1M 1T4
(519) 843-4895 – facsimile (519) 787-2918

Renowned British organist and conductor **SIMON PRESTON** has been re-appointed Artistic Director of the Royal Bank Calgary International Organ Festival and Competition through 2002. Preston was the founding Artistic Director of the Calgary festival and competition, first presented in 1990, and under his direction, the quadrennial event has grown to become one of the world's most important organ competitions. One of the world's most accomplished organists, Simon Preston's illustrious career spans more than 40 years and boasts an extensive range of concert performances and recordings. The Calgary competition is the only competition in the world to award two gold medals of equal stature (for both solo and concerto performance) and continues to offer the largest prize package in international organ competition. Preston is also Artistic Director of Calgary Organ Academy International Summer School at The Mount Royal College Conservatory.

On Sunday April 11th, 1999, it was announced that **CHRISTOPHER DAWES** would become the Cathedral Church of St. James, Toronto's 16th Organist and Director of Music. At 32, Dawes is thought to be the youngest person ever to hold the position. Beginning officially on August 22nd, 1999, Dawes will oversee St. James' substantial music programme, including its three choirs: a congregational adult mixed choir associated with the Sunday 9:00 am service; a multi-parish, multi-denominational choral society which performs concerts and participates in some services each year, and its fully professional choir of Men and Boys which sings the 11:00 am Sunday Eucharist and 4:30 Sunday Evensong. The fall of 1999 will also see the formation of a new semi-professional mixed-voice choir called the Pilgrim Singers to sing some of the 4:30 Sunday services and other special services and concerts. Dawes' acceptance of the appointment means, among other things, that Organ Alternatives will remain at its current Toronto location for the foreseeable future.

OA's Founder/Director and Publications Assistant extend their warm and hearty congratulations to one another on the occasion of their 1999 marriages. **CHRIS DAWES** will marry **MARCIA DYKSTRA** on July 24th in a family orchard south of Clarksburg (near Collingwood), Ontario, and **ANDREW FORREST** will marry **KIM RIPPSTEIN** on September 25th at Knox Presbyterian Church in Ottawa. This most joyous season may provide certain challenges

to the timely publication of OA's second Internet issue in September, but is being viewed by all parties as "highly worthwhile". Our best wishes to all in this extraordinary millennial year!

Due to its growing size, and the corresponding demands on OA office resources and Internet connect time, the **ORGALT E-MAIL LIST** is undergoing a migration to the "Onelist" utility, a free e-mail list server based in California. The list will continue to be moderated by Chris Dawes in Toronto, and members should only notice improved service and a couple of extra signature lines added to each posted message. The Onelist system has a strong policy regarding members' privacy and junk mail: the former is guarded completely, the latter strictly prohibited. OrgAlt List membership is free, and currently stands at 215 across Canada and in a few other locations around the world. To

wire.com» if they wish *not* to remain with the list through the changeover. Members having any concerns around this change should visit the Onelist web site at «www.onelist.com» for more information, or contact the OA office.

OA's annual **SUMMER SUNDAY'S SERIES** at St. James' Cathedral in Toronto will mark St. James' 1999 passage between Cathedral organists Giles Bryant and Christopher Dawes with a series of concerts by cathedral organists from across Canada and the U.S (see story on opposite page). Services at the cathedral will be directed by Catherine Palmer (formerly of Yorkminster Park Baptist Church in Toronto) during the six week period between Bryant and Dawes.

"**TWO MUSICS IN MIND**", an original play about J.S. Bach, Glenn Gould and the Organ, is currently in development by Christopher Dawes and Peter Tiefenbach, who will premiere it at the International Glenn Gould Gathering in Toronto on September 24th. It will be broadcast nationally on Sunday, September 26th during the slot normally occupied by "Choral Concert" on the CBC's Radio Two.

With its move to Internet publication and national coverage, **ORGAN ALTERNATIVES** has ceased to be available in churches, concert halls and stores ... except for one. Those wishing for paper copies of OA can either subscribe by mail in the usual way to the new offprint service (see page 14 for details on how), or pick it up at St. James' Cathedral in Toronto. The decision to maintain paper copies at one exclusive location was based on the desire to allow the walk-in public to read about the organ and to recognise St. James' seven year support of OA, and its continuing will to be a centre for organ performance and study.

The "**TELLING TAYLES**" project in support of children's literacy is seeking a new or unpublished children's story for live performance at its 3rd annual (December 4th, 1999, 2:00 pm) event at St. James' Cathedral. The author of the manuscript selected will be paid a commissioning fee of \$1000 in exchange for a finished script for not more than six voices, and of no more than 30 minutes duration. Telling Tayles will engage a professional cast of readers, provide incidental music, promote the performance and publish it in an illustrated book form to be taken away by all children who attend. For consideration, manuscripts should be sent by July 31st to Telling Tayles, 65 Church Street, Toronto, ON, M5C 2E9.



join, drop a note to Chris Dawes at «orgalt@the-wire.com». After June 20th, you can also join automatically by visiting the list's homepage at «www.onelist.com» and following these instructions:

1. First, you join the Onelist system; click the green "New Member" button at the left (*Note: Read all instructions carefully — in particular, select the "E-mail Address not Displayed" option to protect yourself from the risk of unwanted mail*).
2. Second, enter "OrgAlt" under "Find a List" at the left and click the "Find It" button. This will take you to the OrgAlt information page: click on the link to 'OrgAlt' on the first line of the description: there you can join the OrgAlt list, or view or search the archives collected from June 1st to the day you join.
3. You may select "Normal" or "Digest" membership: "Normal" sends messages on a one-by-one basis like the current list; "Digest" sends you several messages grouped together, reducing the total number of notes you receive, but delaying some of them slightly.

The change is planned to be fully in place by June 20th, 1999. **CURRENT ORGALT LIST MEMBERS** are asked to please advise Chris Dawes before this time at «orgalt@the-

**McGill Académie estivale d'orgue
(Montréal, Québec)
July 26 to August 6, 1999**

The McGill Summer Organ Academy is notable for gathering several world-renowned experts in the many facets of the organ's repertoire to teach masterclasses and concerts. For 1999, the tradition continues:

James David Christie 17th century North German
Jean Ferrard Early Spanish & Flemish
John Grew French Classical
Olivier Latry Music between the Two Wars
Bernard Lagacé Bach Organ Works
Daniel Roth French Symphonic

Participants are limited to ten per course, though auditors are welcome to observe. A festival of organ concerts has been planned and members of the Academy will be admitted free of charge (see listings on page 9 for more concert details).

On the final day of the Academy (August 6th), a symposium will be held to celebrate the Cavallé-Coll centenary. For more information on the McGill Summer Organ Academy, visit their website at:

«www.music.mcgill.ca»

**Calgary Organ Academy
International Summer School
August 9 to 17, 1999**

This program offers intensive, short-term studies for serious organ students and young professionals ages 14 to 24. Led by Artistic Director Simon Preston, the International Summer School faculty includes David Higgs and Sarah Baldock. Participants take part in private lessons, masterclasses and symposiums, as well as recreational activities throughout the week. Auditors are welcome.

For more information, write to the academy at:

**The Conservatory at Mount Royal College
4825 Richard Road SW
Calgary, Alberta, Canada
T3E 6K6**

or contact Colin McCracken by telephone (403) 240-5903; by email: «cmccracken@mtroyal.ab.ca» or visit the academy's website at:

«www.mtroyal.ab.ca/programs/conserv»

On Tuesday, August 17, five participants from the workshop will perform in the *Organ à la Carte* series at 12:10 pm in Jack Singer Concert Hall in Calgary (see listings on page 11). The *Organ à la Carte* series is presented by Calgary International Organ Festival, the Arts Centre and the Centre Guild and is free to the public. Also on Tuesday, August 17th, workshop participants will perform at 3:00 pm in Wyatt Recital Hall, Mount Royal College, again free to the public.

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 this year, 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.

OA will from now on come into being in an electronic — not a paper — form called "Portable Document Format" (PDF). PDF, in wide use all over the computer world, is an electronic way of storing published material so that it can be read, printed and exchanged between any of the world's popular personal computer systems (especially the two most popular, IBM/Windows and Apple/Macintosh). Adobe Systems, who developed PDF, also created a simple programme called "Acrobat Reader" which anyone can download free of charge directly into their computer from a web page at:

«www.adobe.com/prodindex/acrobat/readstep.html»

Remember: it's free, compact, and gives you access to thousands of other documents throughout the computer and Internet worlds. See below for instructions: the June OA issue is available for downloading from «www.OrgAlt.com» now.

Once each quarterly issue of OA appears on «www.OrgAlt.com», anyone with access to the World Wide Web via the Internet can visit and download OA free of charge, anytime. For a small "subscription" charge it can be e-mailed directly to your computer on the day it's published, removing the need for a website visit and also avoiding the heavy download traffic which will hit the website around the time of each publication. Either way, it can then be read on your computer screen, printed out, and even freely copied and distributed, so long as it is not for any form of financial gain.

Those without Internet access wishing to continue to follow OA can do so thanks to a quarterly offprint service delivered by regular mail in much the way the old yellow-and-blue has been until now. It will be black-and-white, and simpler in format, but contain all the information of its electronic counterpart.

In addition to being mailed to hundreds of subscribers, OA has since its inception been available free of charge in concert halls, churches and music stores: wherever people interested in the organ gather. Increasingly in the organ world, as in the broader world, that gathering place is the Internet, and the whole world — not just local communities — is coming. There, OA remains available for free into the new millennium. For subscribers wishing to receive OA via e-mail, and for those taking advantage of the offprint service, its unique collection of information will continue to arrive in their homes every quarter.

Besides its new national mandate and the international exposure for the Canadian scene made

possible by the Internet, the new OA's greatest innovation will be becoming available in a range of ways, suiting an even broader range of reader. OA will continue to use the tools of its time to "voice" the King of Instruments in Canada for a shrinking world, and one unquestionably seeking its beauty, grandeur and inspiration well into its third millennium.

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.

**TRY DOWNLOADING OA FROM
WWW.ORGALT.COM RIGHT NOW!**

1. Connect to the Internet and point your browser to «www.OrgAlt.com». If your computer doesn't already have Adobe Acrobat Reader, download it for free by following the "Get Adobe Acrobat Reader" button to the Adobe Systems web site, and following the instructions on the screen. Make sure you download the version for your computer and operating system. Follow the instructions to complete the installation of Acrobat Reader on your computer.
2. To download OA, return your browser to «www.OrgAlt.com», enter the site and click on the "Download OA Now" link. 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.

– Christopher Dawes