

ORGAN alternatives

#25 – December 1998, January & February 1999

The quarterly publication of Organ Alternatives

Winds of Change Blow OA into 2000

*OA goes national on the Internet and
in the new OrgAlt Canada Yearbook (p.2)*

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- *Pipings... on the record (p.4)*: A recording entitled "Paris on Park Avenue" played by Keith Toth on the new Guilbault-Thérien organ in the Chapel of the Reformed Faith at Brick Presbyterian Church, New York City; and Stephen Tharp performs the six Mendelssohn organ sonatas on the Casavant Frères organ in St. Clement's Roman Catholic Church in Chicago.
- *Concert Review (p.5)*: From St. Andrew's Church in Ottawa, Pro Organo Ottawa presents a concert for organ and strings, including works by Corrette, Mozart, Haydn, Kuzmenko, Coulthard and Poulenc.
- *Two Musics In Mind (p.6)*: Christopher Dawes teams up with Peter Tiefenbach in creating and performing a new play for the Glenn Gould Gathering in Toronto in September of 1999. The play is about a chance encounter between Glenn Gould and J.S. Bach in an (where else?) organloft.
- *OrgaNews (p. 7)*: News from the organ world, including the fund-raising efforts for a new organ at St. George's Round Church, Halifax; the winners of the 1998 Royal Bank Calgary International Organ Festival and Competition; and information on the 1999 Canadian Organ Festival in Hamilton, Ontario.
- *The King in Concert (p.8)*: OA's regular listing of organ concerts from all over, including Toronto, Buffalo, Kenmore, Lennoxville, and Ottawa.
- *PIPEVision & Courting the King (p.9)*: As this issue's column touches on both organ performance and construction, our usual "PIPEVision" and "Courting the King..." features have been combined for this exclusive conversation with a husband and wife, the noted organbuilder Lawrence Phelps and equally-noted concert organist Gillian Weir.



Organ Alternatives' Telling Tayles presents...

The Proud Angel

*Sat 5 December, 2:00 pm
St. James' Cathedral, Toronto*

On December 5th, the 2nd annual Organ Alternatives' *Telling Tayles* presentation stages "The Proud Angel", a new children's Christmas story by British / Canadian author Mary Sylvia Winter.

Telling Tayles is the name given to St. James' Cathedral's annual commissioning of a new children's story for a Toronto public reading and publication in support of literacy. Similar to last year's event, *Telling Tayles* features a cast of professional actors and an original organ musical score, and this year's story has been published in a simple format for free distribution to all children who attend. In 1998's version, Mary Bekiaris has been retained to illustrate the book form of "The Proud Angel".

Telling Tayles is intended for families with children aged 6 and up, and admission is \$5 for adults and \$2 for children. Further information is available from Organ Alternatives at (416) 360-8480.

Winds of Change Blow OA into 2000

OA goes national on the Internet and in the new OrgAlt Canada Yearbook

"He that will not apply new remedies must expect new evils, for time is the greatest innovator." – Francis Bacon

In commenting on change and progress, 16th century English philosopher Francis Bacon rightly points out that time quickly marches past those unprepared to follow.

In the past six years, as OA's cross-Canada profile, the universal focus of its events and interview features, and especially its presence on the Internet have continued to grow, so has its overall scope grown. Through this period, I have also had the privilege of performing right across Canada, becoming acquainted with the length and breadth of its unique organ scene... and at the same time becoming ever more acquainted with its sister-scenes in the rest of the world. There was no way that such an exciting and fulfilling time could have left me or my perceptions of OA unchanged, even had time not marched onward on its own.

I have felt increasingly that the local focus of the OA quarterly newsletter's listing and broadcast features have been a metaphor for traditional Ontario domination of the Canadian media, and have made it appear ever smaller on an increasingly international stage.

Thus with great excitement we announce that, beginning in June 1999, Organ Alternatives will become the first organ journal in the world to publish exclusively on the Internet, addressing the global move towards electronic publication. It will adopt a new mandate: to promote the whole Canadian organ scene at home and abroad, and to encourage by example and discourse continued development and creativity in the organ's international life.

However, exclusive publication on the Internet is by no means a cut-off for OA's non-wired readership... for many the more exciting millennial development will be the inaugural, July 2000 *OrgAlt Canada Yearbook*: a 40-page three-colour-and-photographs annual published on Canada Day each year, containing the best OA interviews, reviews, articles, and highlights of the coming season in organ performance, recording releases and more. The annual July 1st issues of the *OrgAlt* will be available for purchase individually, and in five-year subscriptions.

What all this does mean, however, is that the March 1999 issue will mark the end of OA's familiar yellow and blue face in stores, concert halls and churches, and still more unfortunately in the mailboxes of our subscriber base. OA subscribers holding subscriptions paid up past March 1999 will be able to select a refund at the rate of \$2 per unpublished issue, or a credit towards the purchase price of the inaugural, July 2000 *OrgAlt Canada Yearbook*. Pre-booked advertisers will have access to a range of options for the continuation and renewal of advertising including Website advertising and *OrgAlt* yearbook advertising.

On a personal note, I must add that I have reached the difficult decision to cease quarterly paper publication in spite of the widespread warm support and appreciation OA subscribers and advertisers have shown over the newsletter's history. But in all honesty, overseeing the production of a quarterly will soon no longer be possible for me, as I view emerging and continuing developments in my career. And remember, anyone who can access OA through the Internet can print off a copy and distribute it freely, so a paper copy of the "virtual" OA is only as far away as someone you know on the Internet. And if you don't know anyone on the 'net, such offprints will also be available for a modest charge from the OA office.

Unlike Francis Bacon, I resist the notion of 'new evils' as the unavoidable cost of the passage of time. The new challenges and problems the march of time brings do indeed often require of us new remedies, but they also change us, as in the old Latin adage at the end of this article. As OA's premise and philosophy have always held, change in the organ world is not a marauding monster to be hated and feared, but rather greeted and embraced... it is *us*, and only through our own change do we ourselves face it. It is with excitement that we at OA look into the next millennium.

Omnia mutantur, nos et mutantur in illis.

All things change, and we change with them.



Christopher Dawes, Founder and Director

ORGAN alternatives

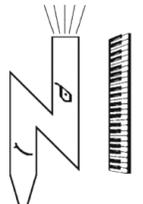
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Organ Alternatives is a productions / communications company dedicated to the future of the organ as a performing instrument, and to its ongoing development in artistic and interdisciplinary creation. OA works to enhance communication in the organ world and promote organ performance of the highest quality.

The OA newsletter is produced quarterly, with issues on March 1, June 1, September 1 and December 1 – its readers are concert-goers and others interested in the organ throughout southern Ontario and abroad. **Concert listings are provided free of charge** to all organ presenters throughout the region, and are due (along with all other content) on the 10th of the month preceding issue. Display advertising, and bulk discounts are available. For direct mail service to yourself or someone you know, send a cheque or money order for at least \$10.00 payable to Organ Alternatives, or call to use your Visa or Mastercard.

Organ Alternatives receives no external funding of any sort, and is supported entirely by subscription, donation, advertising and event revenue. If you decide to purchase a subscription for more than one year, *please specify this or your payment will be considered a year's subscription plus a donation*. Donations in excess of the subscription rate (which barely covers your copy's printing and postage) are gratefully received, but as OA lacks charitable status, they cannot be claimed as charitable contribution for income tax purposes.

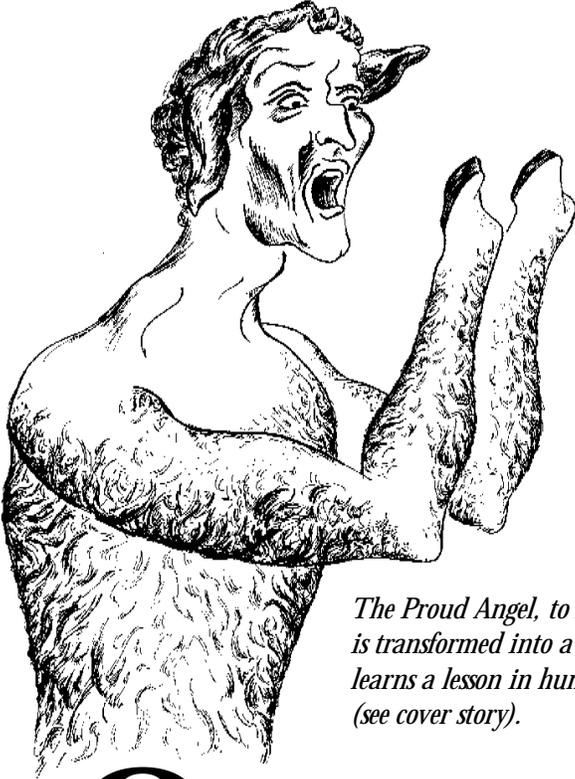


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Our apologies...

Due to the two high-profile Casavant organ openings in Toronto and the busy Christmas season, the long-promised PIPEVision interview with Toronto builder Alan Jackson was unavailable at press time, as was the recording review of *The Organ Works of Denis Bédard*. We regret the delay, and both will appear in the March 1999 edition of *Organ Alternatives* (promise!).



*The Proud Angel, to his horror,
is transformed into a sheep and
learns a lesson in humility
(see cover story).*

Organ Broadcasts

- *Pipe Dreams*, hosted by Michael Barone
WNED-FM 94.5 & WNJA-FM 89.7 Buffalo, Sun., 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., 8-9 pm
- *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),
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Pipings... on the record

Keith S. Toth at the Chapel Organ of the
Brick Presbyterian Church, New York City, presents...

Paris on Park Avenue

(Ethereal Recordings ER-103)

Pierné: Prélude, op. 29, no. 1; **Franck:** Cantabile (fr. Trois pièces);
Vierne: Prélude, Arabesque, Lied, Berceuse (fr. Vingt-quatre pièces en style
libre, op. 31); **Lefébure-Wély:** Boléro de concert, op. 166; **Franck:** Pastorale,
op. 19; **Alain:** Deux Chorals (Dorien et Phrygien); **Dupré:** Andante moderato:
Speciosa ex Adagio: Vitam proesta puram, Andante: *Et exultavit* (fr. Les vêpres
de la Vierge, op. 18) **Vierne (trans. Durufle):** Méditation (fr. Trois
Improvisations); **Boëllman:** Toccata (fr. Suite Gothique, op. 25)
Total playing time: 67'13"

— Andrew Forrest

Built in Paris, France from 1847 and into the early 1900's, the organs of Aristide Cavallé-Coll were nothing short of revolutionary. With accomplishments ranging from perfecting the Barker Pneumatic Lever to developing several new harmonic stops (including the famous "Flûte Harmonique"), Cavallé-Coll and his firm pulled the French organ out of the Classical period and propelled it to the threshold of the twentieth century. Therefore, it can hardly be a coincidence that after M. Cavallé-Coll had built a few of his organs, they began to attract the attention of noted organists César Franck, Charles-Marie Widor, and later on, Louis Vierne.

Many Cavallé-Coll's instruments are still being used to this day, though most have been modified beyond recognition. Some of more famous examples that have been spared this fate include the large instruments at St-Sulpice in Paris, St-Sernin in Toulouse, St-François-de-Sales in Lyon, and St-Ouen in Rouen. However, Cavallé-Coll's workshop built hundreds of instruments, and – as any organbuilder will confirm – for the survival of his company, they could not all be three- or four-manual, 50+ stop monstrosities. Indeed, Cavallé-Coll built several smaller *orgues de chœur* (choir organs) that were present to support the choir in the nave of the church, while the *grand orgue* usually thundered away from the rear gallery.

Modelled after these smaller instruments, the 2-manual, 19-stop organ build by the Canadian firm Guilbault-Thérien and installed in the chapel at Brick Presbyterian Church in New York City provides the focus for this new compact disc. In fact, the association with Cavallé-Coll is boldly announced on the cover with a quotation from Mme. Jacqueline Cavallé-Coll (Aristide's great-granddaughter), who states that this organ "reproduces the tonal colours of a great Cavallé-Coll organ..."

The organist, Keith Toth, has selected repertoire to further underscore

this association, with much of the music selected written by Franck, Vierne or Marcel Dupré. A great deal of this music demonstrates this organ's 8' stops (*les fonds*) and the warm, singing unison when they are combined – which, I might add, is one the characteristics for which Cavallé-Coll organs are renowned. The choice selections on this recording included Franck's *Pastorale*, Pierné's climactic *Prélude*, and the closing track, Boëllmann's "Toccata" from the *Suite Gothique*.

Mr. Toth's playing is superb. His tempos are sympathetic to this romantic music, and he maintains a forward-looking momentum without rushing that is very pleasing. He also demonstrates a keen sense of humour during Lefébure-Wély's *Boléro de concert*. Here, he demonstrates the *effet d'orage*, a device that was popular in the time of Cavallé-Coll. Essentially, it is a lever that when gradually depressed, adds notes C through g of the engaged pedal stops. In the *Boléro*, it sounds something like a cannon going off; one can visualise the puffs of smoke!

The quality of this recording is similarly excellent. The effect is one of complete clarity, though they have allowed enough distance from the organ that the sound is properly homogenous. However, I do get the impression that the room is not very reverberant, and it makes me wish that this organ was in fact installed in one of those famous French cathedrals!

In sum, this is an excellent (and aptly-named) disc, and while the music and performer are very impressive, the star of the show is the fine work of the Guilbault-Thérien firm. This is a very successful organ that will surprise the many who – like me – generally gauge excitement level by the number of stops.

• Andrew Forrest is the Publications Assistant for Organ Alternatives, and is an avid collector of organ recordings. He lives in Ottawa, Ontario.

Stephen Tharp plays the Casavant organ at
St. Clement's Church, Chicago...

Mendelssohn: Organ Sonatas

(Naxos 8.553583)

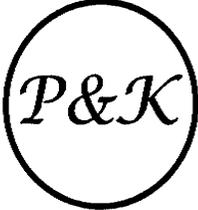
Mendelssohn: Organ Sonatas Nos. 1-6, op. 65
Total playing time: 71'29"

— Jeffrey Campbell

This CD definitely belongs on the shelf of anyone who has awaited the perfect combination of performer, instrument and music. If there is anyone out there who has not yet discovered the riches to be found on the Naxos label at a ridiculously low price, this is the place to start! I would be remiss if I did not also mention, also on Naxos, the Bach organ works, now complete, performed by Wolfgang Rübsum, on outstanding American and European instruments – a sonic must-have, and musically very stimulating and somewhat controversial!

First, the performer: Stephen Tharp is a young player of great distinction, who brings to this music a thorough conviction and dedication, as well as complete technical mastery. Presently Associate Organist of St. Patrick's Cathedral in New York City, he is a multiple prize winner, and has toured extensively both in America and Europe. A Rübsum student, he brings an insightful musical instinct, especially in the shaping of musical phrases, and the artful use of agogic accent in defining the musical structure. Tempos are never extreme, and all seems just right, in a very resonant acoustic.

However, the star of the show is the organ and building! Built by



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Dippings.. on the record

Casavant Frères Ltée in 1983, this modest 20-stop, 27-rank instrument stands in a large Roman Catholic church in Chicago. The scaling is robust, and the plenum fills the church with a warm, French sound. Tharp uses each of the solo colours (reeds, flues, mutations) with discretion, and avoids monotony.

The Grand-Orgue "Flûte à cheminée" could almost be a "Flûte Harmonique" – listen to it sing! The Pedale Soubasse 16' does a remarkable job of doubling both as a quiet Bourdon for the flutes, and as a Montre for plenum combinations (in combination with the 8' Octavebass). In addition, a lovely Hautbois, and a Cornet décomposé are used in several slow movements. Also, how lovely to hear a Tremblant used as a beautiful "sound-warmer" whether with the Positif Bourdon or the Hautbois! The only stop we do not hear either in solo or combination is the Zimbelstern. The most beautiful stop is definitely the 6 second acoustic of the church!

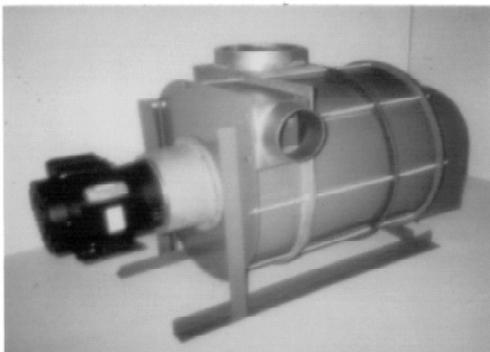
This disc is a fine lesson in the art of registering for a smaller organ – especially since many of us are used to hearing or playing Mendelssohn on larger, eclectic instruments. This CD definitely reawakened interest in these "sonatas" for me, when played this well. For players with modest instruments, these performances will come as a revelation, and I hope will encourage all of us to explore this now somewhat neglected repertoire again! It receives my highest recommendation. Bravo to all concerned, especially recording engineer Rübsam, performer Tharp, and organbuilders Casavant Frères!

• *Jeffrey Campbell is Organist & Choirmaster of the Church of St. John the Divine in Victoria, B.C., vice-chair of the Vancouver Island Centre of the Royal Canadian College of Organists and is the Director of Region 8 for the same organization. An accomplished recitalist, he is completing a three-year cycle of the complete organ works of J.S. Bach.*

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CONCERT REVIEW

Pro Organo Ottawa presents a concert for organ and strings...

Organ Concertos pour orgue

Friday, October 30, 1998
St. Andrew's Church, Ottawa

Corrette: Concerto, op. XXVI/6; **Mozart:** Kirchensonate, KV 336;
Haydn: Concerto, Hob. 18:10; **Kuzmenko:** Concertino for Organ & Strings;
Coulthard: Music to St. Cecilia; **Poulenc:** Concerto in g

– Elizabeth Loukine

For any organist or concert goer, it is a rare delight to be able to participate in or listen to a live performance of a work for organ and orchestra. Most churches are not able to afford the cost of hiring an orchestra to supplement an organ recital, and most North American concert halls are not equipped with organs which could provide more than continuo accompaniment to an orchestra. Therefore, the possibility of hearing six organ concertos performed in the course of a single concert was too improbable even to contemplate until Pro Organo Ottawa's first concert of its tenth anniversary season defied usual expectations. Owing to the ingenuity of the Pro Organo committee led by Karen Holmes, as well as to the willing cooperation of six organists, fourteen orchestral members, a conductor, and a composer, the evening was a wonderful success.

The originality of this programme manifested in more ways than just showcasing of genre. Not only were there six organ concertos performed by six different organists, but not one of the concertos was by Handel. Indeed, six different composers were represented, including the Canadians Larysa Kuzmenko and Jean Coulthard. The programme was organized into two halves, where the first half featured three works from the eighteenth century and the second half featured three works from the present century.

With this kind of variety in the programme, I was expecting that the admittedly limited instrumental forces would sound better in some works than in others. With only a few minor exceptions, the balance between parts was excellent, and the orchestra, under the direction of Louis Lavigne, captured the varied styles effectively. Nevertheless, and understandably, there was still some sense of incongruity between the "early" sound of the neo-Baroque organ and the "standard" sound of the modern chamber orchestra. Surprisingly, it was not the neo-Baroque organ which sounded out of place in the neo-Romantic works, but it was the modern orchestra which sounded, paradoxically, somewhat old-fashioned in the eighteenth-century works. This did not negatively affect the musical expression, but instead lent a certain charm to the performance.

All of the selections were of high musical quality. The *Concerto* (op. XXVI/6) by Michel Corrette (1709-1795), featuring Sylvain Barrette at the organ, and the *Kirchensonate* (KV 336) by Mozart, featuring Gordon Johnston at the organ, were both remarkable for the varied colour in registration. Perhaps in part because of their placement on the programme (in first and second positions), these two works suffered the most from some lack of synchronicity between forces and some tuning problems in the orchestra. The gentleness of the middle movement and the trademark humour of the outer movements of Franz Joseph Haydn's *Concerto* (Hob. 18:10), featuring the organist Mervyn Games, were captured beautifully.

First in line after the intermission was the world premiere performance of Larysa Kuzmenko's (1956-) *Concertino for Organ and Strings*. This work was especially composed for Karen Holmes to perform during this concert, and it did not disappoint. The first and second movements sounded rather

continued on page 6...



Two Musics in Mind



unites Glenn Gould, J.S. Bach and the organ

...continued from page 5

polished, in a neo-Classical idiom. The third movement, which was composed in memory of a young student of the composer who had died recently, was quite different. It was more neo-Romantic sounding, along the lines of some popular styles of today's art music with drones, repetitive melodic devices, and so forth. This movement could easily stand on its own in a concert both because of its emotional passion and because of its independence from the other two movements.

The performance of the penultimate work, *Music for St. Cecilia*, also by a female, Canadian composer (Jean Coulthard) was also very moving in Danielle Dubé's performance. The musical idiom was certainly well in the tradition of European styles of the first part of the present century, and therefore much in harmony with the last work of the evening, Poulenc's well-known *Concerto in G minor for Organ, Strings and Timpani*. Thomas Annand played the organ part with flair, and the orchestra followed suit.

This concert is definitely one which will be remembered fondly by those who participated and attended. It was truly unique and joyously presented.

• Elizabeth Loukine is an organist and the editor of "Pipelines", the monthly newsletter of the Ottawa Centre of the Royal Canadian College of Organists. She is currently pursuing her doctoral studies in musicology at the University of Western Ontario.

Pianist, writer, broadcaster and philosopher Glenn Gould is one of the five most internationally significant Canadians of this century, according to a recent article in Maclean's magazine. Would it come as a surprise to you that one of the forces this enigmatic genius cites as having had the greatest influence on him is none other than the organ? Gould was raised a Presbyterian, studied and performed on the organ as a teenager, and returned to it periodically throughout his career. Certainly his musical and intellectual genius seem well-suited to the organ.

But more interestingly, Gould consistently credits the organ as having had great influence on his taste in repertoire (especially the music of Bach and early English composers), and his sense of harmonic grounding in music as represented by the bass line (he often referred to 'thinking with his feet'). It even inspired him to employ sound backgrounds in his *Solitude Trilogy* radio documentaries (the relentless patter of train wheels on tracks in *The Idea of North*, and the breaking of waves on the shore in *The Latecomers*), which he said was inspired by the consistent 16-foot pedal sound which was the rule in the organs and music of his Toronto childhood.

Various articles and lectures have addressed this relationship, but in one of the most unique and fascinating projects ever accepted under the OA banner, a new play entitled *Two Musics in Mind* has been commissioned and is under development for premiere during the international Glenn Gould Gathering in Toronto, 24-28 September 1999. Created and performed by Christopher Dawes and Peter Tiefenbach at St. Andrew's Presbyterian Church in Toronto, TMIM stages an encounter across time and space between Gould and the great J.S. Bach in an organ loft. In it, the two discuss music, life, history, their unique composer/performer relationship, and of course the instrument at the work's centre.

A brochure is enclosed with this mailing of OA detailing the entire Glenn Gould Gathering of musicians, music lovers, scholars, artists, critics – even doctors interested in this remarkable figure. Still more information is available at «www.glenngould.ca». Stay tuned for more information about the Gathering and TMIM: both are unique happenings sure to be of interest well beyond the thousands of lives internationally which have been fascinated, challenged, and touched by the music and legacy of this extraordinary figure.



Peter Tiefenbach (left) and OA's Christopher Dawes

Organ Alternatives welcomes the submission of tickets or recordings for reviews. Please send one CD recording, or two tickets to any concert prominently featuring the organ to the address in the publication box on page two.

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TORONTO-AREA READERS WITH CHILDREN should keep in mind the 2:00 pm, December 5th performance of "The Proud Angel" by Mary Sylvia Winter in the 2nd annual *Telling Tayles* performance at St. James' Cathedral. The story will be performed by Glen McDonald, Mary Druce, Kevin Robertson, and Peter Gardiner-Harding. It features an original organ score by Christopher Dawes, and for all children who attend, a free copy of this new children's story with illustrations by Mary Bekiaris (see listing on p.8 for information).

The CANADIAN ORGAN FESTIVAL (Hamilton, 17-21 July, 1999) features 16 recitalists (including ten representing the country's ten provinces collaborating in its first-ever "cross-Canada organ recital"), and 13 more clinicians and lecturers encompassing both the breadth of their country and many fascinating topics around the organ and church music. Special events will include a celebration of Canadian hymnody with massed choirs and brass and a programme of organ symphonies performed by the National Academy Orchestra. Contact the COF, c/o the School of Art, Drama, & Music, McMaster University, Hamilton, Ontario, Canada, L8S 4M4, (905) 525-9140 x23671, or visit «www.humanities.mcmaster.ca/~renwick/home.htm».

NEW SITES ON THE INTERNET: Since recently, when OA published an article about Canadian organ sites on the Internet, two new builder sites have been released for builders at opposite ends of the OA region: Guilbaut-Thérien of St-Hyacinthe, Québec at «www.ntic.qc.ca/~guil-the», and Pole & Kingham of Chatham, Ontario at «www.pandk.com». Site-seers can also enjoy a detailed pictorial catalogue of organs in the Saguenay-Lac St-Jean region of Québec at «www.saglac.qc.ca/~acote».

RESTORED HALIFAX CHURCH TURNS ATTENTION TO DESTROYED ORGAN: Saint George's Round Church's Restoration Campaign has almost finished restoring the chancel and nave of the church in the wake of the disastrous fire of 1994. OA readers and concert-goers, and CBC radio listeners will remember the 1995 celtic crossover programme "Songs for Swete Saint George" held at St. James' Cathedral in Toronto in benefit of this effort. Saint George's is now able to turn its mind to the replacement of the organ, which did not survive. In addition to having its own fine musical tradition, Saint George's plays an

important part in the Halifax music scene. Its wonderful acoustics make it a much sought-after venue for concerts and recitals, particularly those for which a historic setting is required. In June 1998, Tafelmusik gave two concerts in the church as part of the Scotia Festival of Music. Music critic Stephen Pedersen wrote: "The restoration of this historic building means that concerts like last night's outpouring of luxuriantly textured music can once again be heard within one of the best acoustic environments in the city." The installation of a fine organ that complements the church's unique architecture will be a valuable addition to the musical life of Nova Scotia. As well as enhancing the liturgical life of Saint George's, it will be used by visiting musicians and by young musicians training at local universities. The lost organ will be replaced by a two-manual and pedal mechanical action instrument with electric stop and combination action. It will be designed and built by Orgues Létourneau of St-Hyacinthe, Québec. A full specification is available on request. The organ will cost around \$350,000, of which St. George's has raised \$220,000. Sponsorship opportunities exist for individual keys (\$100), foot pedals (\$500), and stops (\$1,000). Donations may be sent to Saint George's Restoration, 1161 South Park Street, Halifax, Nova Scotia, B3H 2W9; telephone: (902) 422-9446; fax: (902) 425-1453; or sent via email to «awest@ns.sympatico.ca».

EAGLE-EYED OA READERS will note the disappearance of Bob Conway's radio show *Voicings* from our Organ Broadcasts box on page 3. Bob has recently announced his retirement after many years of promoting the organ on the Kingston airwaves. On behalf of Organ Alternatives' readers, and Kingston-area radio listeners, we'd like to thank Bob for his contribution to the Ontario and Northern New York organ culture.

KEEP SENDING RECORDINGS AND CONCERT TICKETS: Forthcoming changes in the publication form and schedule of OA will have no effect on its activities. It will continue to review CD recordings and concerts prominently featuring the organ, although now it will cover all of Canada, not just Southern Ontario. Keep in mind that beginning in September 1999, Internet publication of the entire magazine will be ongoing quarterly, and the paper-published *OrgAlt Canada Yearbook* will be issued every year on Canada Day, the first of July.

The DECEMBER 7TH ANGLICAN HOUSES CHRISTMAS CONCERT "A Home for Christmas" will feature the premiere of a new work *Fanfare on Huron and Mohawk Carols* by Christopher Dawes, featuring the Huron Carol *Jesous Ahatonia*, and a lesser-known Mohawk hymn, *Seh wa ka tenkion an kie*. The work was written in recognition of indigenous peoples' many contributions to the Anglican Church in Canada, but is dedicated to Giles Bryant on the occasion of his 1999 retirement as Organist and Master of The Choristers at St. James' Cathedral in Toronto.

THE 1998 ROYAL BANK CALGARY INTERNATIONAL ORGAN FESTIVAL AND COMPETITION concluded Oct. 3 with the award of two gold medals and three ancillary prizes. The winners were Stefan Engels of Germany (Concerto Gold Medal, \$25,000); David Goode of England (Recital Gold Medal, \$25,000; Encore Prize, \$3,000); and Aaron David Miller of the United States (Bach Prize, \$5,000; Improvisation Prize, \$5,000). The once-every-four-years competition awarded \$78,000 in prize money, the largest prize package in international organ competition. Each gold medallist also received a four-year career development package from Karen McFarlane Artists, which includes performance engagements, and each of the 10 Finalists received \$1,500. In the two-day Concerto Round, Finalists performed *Snow Walker*, the commissioned work written by Michael Colgrass for the 1990 Competition, with the Calgary Philharmonic Orchestra, as well as Movement 1 (Sinfonia) of the J.S. Bach cantata *Wir danken dir, Gott, wir danken dir*, BWV 29, at a chamber organ with a small group of Orchestra members. A new concerto had been commissioned for the 1998 Competition, however, the work was not completed due to the untimely death of composer William Albright. Finalists were selected from among 54 competitors at selection rounds in Hong Kong, China; Morrow (Atlanta), Georgia, U.S.A.; and Lübeck, Germany. A total of 126 applications were received from 33 countries. The Final Round of Competition was part of a 16-day Festival of more than 40 concerts and activities, held Sept. 18 - Oct. 3. The next Festival and Competition will be held in 2002.

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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
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The King ... in Concert

Concert listings are provided free of charge, and are due on the 5th of the month preceding each quarterly issue.

Organ Alternatives presents

TELLING TAYLES: "The Proud Angel" by Mary Sylvia Winter

Sat 5 December, 2:00 pm

St. James' Cathedral, King at Church, Toronto

The second annual children's story performance and publication in support of neighbourhood literacy stars Glen McDonald, Mary Druce, Kevin Robertson and Peter Gardiner-Harding. It features an original organ score by Christopher Dawes, and for all children who attend, a free copy of this new children's story with illustrations by Mary Bekiaris.

Admission: \$5 (\$2 children)

Info: Organ Alternatives (416) 360-8480

Victory Loyal Orange Lodge No. 137 presents

THE FIFTH ANNUAL CHRISTMAS CONCERT

Sun 6 December, 2:30 pm

Toronto House of Orange

417 Kennedy Road at St. Clair Avenue East, Toronto

Featuring the music of Frank Iocino, organist; K. Ainsworth, violinist; and A. Harris, trumpet.

Admission: \$15, including reception after concert

Info: (416) 265-0494 or (416) 223-1690

A HOME FOR CHRISTMAS

Anglican Houses' Annual Christmas Concert

Mon 7 December, 7:30 pm

St. James' Cathedral, King & Church, Toronto

The annual benefit concert and carol sing in aid of people at risk in Toronto communities this year features Susan Aglukark, Ofra Harnoy, Molly Johnson, Peter Tiefenbach, Doug Riley, Mark DuBois, Mary-Lou Fallis, Isabel Bayrakdarian, Paul Sportelli & Jay Turvey, Giles Bryant & the Gentlemen and Boys of St. James' Cathedral under the artistic direction of organist Christopher Dawes.

Admission: \$30 (\$100 patron tickets with tax receipts);

Info: (416) 979-1994 x300

Wurlitzer Pops presents

DAVE WICKERMAN, theatre organ

Mon 7 December, 8:00 pm

Casa Loma, 1 Austin Terrace, Toronto

Admission: \$11 from Ticketmaster, (416) 870-8000

Info: (416) 323-1304

THREE ORGANISTS / CHURCH CHOIRS

Fri 11 December, 8:00 pm

Slee Hall, SUNY Buffalo

Choirs and organists from Holy Trinity Lutheran Church, St. Paul's Cathedral, and Westminster Presbyterian Church.

Admission: \$5US;

Info: (716) 645-2921

**ALL SUBMISSIONS FOR THE
MARCH, APRIL & MAY 1999
EDITION OF OA ARE DUE ON
FEBRUARY 5, 1998**

Roy Thomson Hall presents

ODE TO JOY

The Elmer Iseler Singers

under the direction of Lydia Adams

with Giles Bryant, organist

Wed 16 December, 12 noon

Roy Thomson Hall, King & Simcoe, Toronto

The 2nd season of free noon-hour concerts featuring the Kney organ are made possible through the generous support of the Edwards Charitable Foundation.

Admission: Free Info: (416) 872-4255

MASSIMO NOSETTI, organ

Tue January 26, 8:00 pm

Saint-François d'Assise Church

(Wellington & Fairmont), Ottawa

Mr. Nosetti is the organist of St. Rita Basilica (Turin), and will present works of Bach, Franck, Mulet, Torres, Passini, Chiesa and Vierne.

Admission: \$10 Info: (613) 798-0264

The Friends of St. Mark's Chapel, Bishop's University present

CHRISTOPHER JACKSON, organ

Sun 7 February, 4:00 pm

St. Mark's Chapel, Lennoxville, QC

Christopher Jackson is a renowned conductor and performer of early music, and currently Dean of Music at Concordia University.

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

Info: (819) 822-9692

BUFFALO AGO MEMBERS' RECITAL

Sun 7 February, 4:00 pm

Kenmore United Methodist Church

32 Landers Road, Kenmore, NY

Admission: Free Info: (716) 884-7250

JOHN TUTTLE, organ

with CHOIR & SOLOISTS OF

LAWRENCE PARK CHURCH

under the direction of MARK TOEWS

Fri 12 February, 1999, 8:00 pm

Lawrence Park Community Church

2180 Bayview Ave S. of Lawrence, Toronto

The series inaugurating the new Florence Grand Casavant organ continues with John Tuttle, organist and choirmaster at St. Thomas's Anglican Church in Toronto. Programme to include BRITTEN: Rejoice in the Lamb; VIERNE: Carillon de Westminster; DURUFLÉ: Suite, op. 5.

Admission: \$25 (\$20 sen/stu)

Info: (416) 489-1551

EASTMAN ORGANISTS DAY

Fri 19 February, 8:00 pm

Slee Hall, SUNY at Buffalo

The neighbouring Eastman School of Music (Rochester, NY) contributes young performers for this recital.

Admission: \$5US

Info: (716) 645-2921

Knox Church presents

DURUFLÉ: REQUIEM

with the Knox Church Choir

under the direction of Mervyn Games

with Wesley Warren, organist

Sun 21 February, 4:00 pm

Knox Presbyterian Church, Elgin at Lisgar, Ottawa

In addition to his *Requiem*, the concert will also feature motets and organ music by Maurice Duruflé.

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

Info: (613) 238-4774

Roy Thomson Hall presents

TROUBADOURS: From Bach to Britten

with the Vancouver Chamber Choir

under the direction of John Washburn

and Jan Overduin, organist

Tue 23 February, 12 noon

Roy Thomson Hall, King & Simcoe, Toronto

The 2nd season of free noon-hour concerts featuring the Kney organ are made possible through the generous support of the Edwards Charitable Foundation.

Admission: Free

Info: (416) 872-4255

*The Buffalo AGO Chapter and
Westminster Presbyterian Church present*

GILLIAN WEIR, organ

Tue 2 March, 7:30 pm

Westminster Presbyterian Church

724 Delaware Avenue, Buffalo, NY

Admission: Free Info: (716) 884-7250

The Buffalo AGO Chapter presents

YOUNG ARTISTS COMPETITION

Sat 6 March, 1:00 pm

Kenmore Presbyterian Church

2771 Delaware Avenue, Kenmore, NY

Admission: Free

Info: (716) 884-7250

**Organ Alternatives
is also on the Web!**



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features and more at <www.orgalt.com>.**

Gillian Weir and Lawrence Phelps

In this month's interview feature, we've chosen to draw in our 'Courting the King' feature into the traditional PIPEVision model, since the conversation touches on bringing both areas (organ performance and construction) out of a certain inwardness into the broader world. We invite readers to be drawn into a certain passion which pervades the work and philosophy of all of its participants. Gillian Weir made her North American debut recital in Toronto in 1967 as part of that year's International Congress of Organists. 31 years have successfully carried her from being a young and rare female virtuoso organist to being one of the organ world's most thoughtful, articulate, and respected figures, while doing nothing to dull her unique and irresistible appeal. Organbuilder Lawrence Phelps was perhaps one of the most influential figures in Canadian organ building in this century, having served Casavant Frères for nearly twenty years during the crucial years of the organ reform movement's taking root and flourishing in this country. The two, kindred spirits who also happen to be married, were in Toronto in early November to take part in the celebrations surrounding the inauguration of a new organ at Lawrence Park Community Church. On the morning after Ms. Weir's recital and before their departure for their next concert stop, Chris Dawes seized a rare opportunity to chat with these two remarkable people in the downtown Hotel Novotel, in the shadow of the spire of St. James' Cathedral.

CD: I was intrigued to read in last night's programme that "Gillian Weir... has been hailed as in great measure responsible for the new image of the concert organist." I'd love to hear what each of you believe that image is (and Gillian, whether it's something for which you particularly care to take responsibility)!

GW: Well, that puts me on the spot! I'm not sure really what was meant by that!

LP: In a sense, there really were not that many concert organists before Gillian... [E. Power] Biggs was really the first fully professional concert organist, and as far as I know, Gillian was the second.

GW: It must to some extent refer to people who just do concerts: there are great musicians everywhere, who have church and cathedral posts and who also play concerts brilliantly, but that is something slightly different.

LP: Gillian also inspired a generation of others to do the same.

GW: Yes, there are a greater number of young people doing it, especially women who may have been encouraged by me in recording, performing, and so on. When I started playing, people especially in England thought it was rather strange for a woman to play the organ at all. One time, a man said to a cousin of mine who happened to be visiting the church where I played, "Kindly tell your cousin that she is the wrong sex to play the organ", which I found very amusing, although I doubt he meant it to be. And they thought about the organ as being absolutely rooted in the Anglican Church, and could see no other tradition of building or playing as being 'proper'. It's difficult and frustrating when you're dealing with that sort of 'locked in' point of view, and perhaps I've helped to get past that, at least in England.

CD: Is a 'concert organist' only definable by what he or she doesn't do, i.e. hold a church position? Surely there's some positive aspect to it... I wondered whether it referred to a kind of communication or relationship with audience which is inherently different from that of church organist to congregation.

GW: Yes, certainly, and also the freedom to express oneself as an individual artist, rather than just the person who enables an organ to be heard.

CD: Church organists seem often to be architecturally suppressed in one way or another, perhaps to achieve a kind of detachment or subservience to their instrument.

GW: But that's one of the most frustrating and dangerous things:

the organ begins to take precedence over the performer. The organ is an incredibly fascinating instrument: it's fascinating in a technological sense, in a philosophical sense, in a visual sense, but it is still an instrument under human control. One of the worst things one can hear is "You demonstrated the organ very well." Once it was even worse: one man told me I had demonstrated the builder's Nazard very well! I felt like one of those girls in bikinis at the motor shows 'demonstrating' a new Ford or something. You don't demonstrate the organ: the organ is there to present the music first, then the ideas of the interpreter second. The instrument is just that, something which functions on behalf of someone or something else, and although it is incredibly fascinating it's just like a wonderful canvas, tubes of paint and a palette: it is what it is. It's not the painting, and can only help to produce the painting along with skilled hands and imagination.

LP: The means, rather than the end.

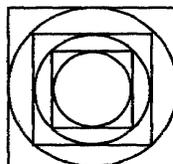
CD: Lawrence, what do builders contribute to this state of affairs, this 'organo-centricity'?

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- | | |
|------|-------------------------------|
| Man. | 8' Principal |
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| | 4' Chimney Flute |
| | 2 2/3' Quinte |
| | (divided at middle c) |
| | 2' Super Octave |
| | 1 3/5' Tierce |
| | (from middle c) |
| | 8' Dulcian |
| Ped. | 16' Subbass |
| | Man / Ped coupler & Tremulant |



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LP: At times, very much depending on how successful they are. G. Donald Harrison had the longest successful career, and he did it in a time when 'the organ' was gaining new importance as builders like him worked against the recent past. There was so much fanfare around his first contract, the Mother [Christ, Scientist] Church in Boston, that it moved the organ front and centre, and gave him more work than he knew what to do with.

CD: Because we 'inaugurate' organs, like Presidents, and 'dedicate' them, like priests or holy objects, the excitement around an event like that, or like last night makes it easy to understand a heightened level of self-satisfaction builders attain.

GW: I don't decry the importance of organ building: the organ is really a work of art. And of course it has a dual role as work of art and technological marvel, and each of these things can be appreciated in its own right, without great music and performers. But when we perform, we must remember that the music comes first, and is not just there to serve the organ. Now, in an event like last night I try very hard to show all the colours of the organ, all the styles of music it can and will play, but never ever to let the music suffer because of that.

CD: What exactly do you mean by 'let the music suffer'?

GW: It always amazes me how every year, there is another competition winner who comes up and says "I am going to make the organ popular", and their way of doing it is to denigrate the organ by using repertoire which is not worthy of the organ. These talented people are constantly playing down to the audience, and I find it insulting and pointless. It's like saying to a child, "This is a BAA-BAA... this is a MOO-MOO...": eventually you just have to say it's a sheep or a cow, and not apologise! What's the point of playing rubbish, virtually, in the expectation that it will suddenly make them like the literature? But what we can do is help show them what *we* hear and value about the instrument and the music, and that will be far more successful because it is genuine. That's what I think about my role as a player: I think of myself as someone who is also 'listening to' the music, it's just that I also serve as a form of guide, as though I were saying, "I like this part", or "I love this chord or change of registration or

harmony", to aid the audience in its enjoyment of the same.

CD: In another dichotomy, and I'd like to address this question in slightly different ways to both of you, where do you fall along the continuum between following a composer's intentions (real or imagined) and expressing your own? Do you see these two pursuits as being in conflict, and if so, how do you resolve that conflict?

GW: I don't go as far as saying "I'm going to do what I want", but I do tend to prefer to listen to the music itself, rather than discerning or devising every possible instruction or factor affecting performance. I think of a work of art as something independent of its creator to a certain extent, and like a diamond hanging in the light, it flashes differently depending on which face is showing. So people can see that diamond from a number of different points of view, while still having every glimpse remain true to its inner nature. That sounds paradoxical: it is hard to say what I mean by this, other than that saying either "I'm going to do whatever I want", or "I'm going to be copy exactly what the composer wants" are both bad. One is impossible, of course, because it is never possible to know the composer's total intentions, let alone remain faithful to them; the other is just silly because you're using the music rather than respecting it as an entity. I do think music has its own nature and that is what we are trying to communicate with, and the synthesis of what we discover with our own nature provides something which is unique, genuine, and at the same time, true to the music (we hope, anyway).

CD: What is responsible for the wide proliferation of the rather extraordinary notion that we can truly mirror the intentions of a composer who lived two or three hundred years ago?

GW: We've had a culture for some time in which students are taught to follow certain formulas of articulation, phrasing, as though they were deaf, and couldn't use their ears and the musical gesture to dictate some of these things: then, if they follow these formulas they will play the piece exactly as the composer would have heard or imagined it.

LP: The worse thing is, why train everyone to play the same way? If we only wanted to hear one thing, we'd only have to have one organist. Two churches in Boston have weekly

recitals, and except for a few performers, it seems the same all the time. After a while you just wish you weren't there.

CD: There's another continuum between the listener experiencing the organ (the object) and the organist (the animal).

LP: That's right, and you can always go to weekly recitals and appreciate things about the organ: they're always there. But the extraordinary things can only happen at the hands of the organist.

CD: Larry, to redirect the last question to you, where do you as a builder fall between following what history and composers suggest about the organ for a particular time or piece and expressing your own builder's feelings on what would best serve the music?

LP: Well, the secret that everyone seems to miss about the organ is that it was created and evolved for hundreds of years before it had any literature at all. The literature is the result of a creative person's encounter with the organ, and that is true for Bach, Messiaen... everyone, but the instruments they worked with were descended from ones which evolved totally unaffected by the literature. No one coming in from Mars listening to the music could believe that the organ Messiaen wrote for was the same instrument as the one Widor wrote for, and yet it was, exactly the same instrument, despite the differences in the music.

CD: Is the organ literature's immense size a problem?

LP: One of the sad things is that so much of it is just not very good music, and the composers just not very good composers. You don't find Widor's orchestral symphonies being played ever, but we hear them the organ symphonies twenty times a year. Because they're better music? No, because organists choose or feel bound to play them. Mind you, trying and failing to correct this had a big part in shaping the organ reform movement: builders and scholars decided they would only build organs for 'worthy' music.

CD: But they defined 'worthy' on the basis of when it had been written, rather than more useful criteria.

LP: That's where it got into trouble. But the best thing about the movement was at it brought back some form of guiding principles and unity of structure. That was the most important thing and the best thing.

GW: The problem with what was going on before was not really that the organs would or would not play certain music: it was that music, like all the arts, is about relationships and logical proportions. Structure in a symphonic piece is like that, the relationship between sections in the baroque is like that, and originally that's how the organ grew up. As Larry says, it developed very fully before it had any literature, but it did not develop in an untrammelled way: it was built not according to the principle of "having nice sounds to use", but according to the laws of physics and acoustics.

LP: That was the principle that went away towards the end of the 19th century, and we had a lot of random creations, which if you think about it were rather like the end of century and turn of century age. And it carried on into the work of Skinner and Casavant through the first half of the century: there were many 'customs' being followed, but there were no principles.

CD: Do you think organ music suffered during the reform age?

LP: I don't think music suffered, except in that performances of much of it ceased, because they were impossible. You really couldn't play a Widor symphony or a Franck chorale – or if you could, it was like a pet seal, "Oh, look how well it does this!" – even though it was not designed to. Critical standards for listening were washed aside to enable people to say nice things about things that just didn't sound nice at all!

GW: It was an extraordinary time... while people were quite rightly saying we couldn't play Bach on the tubas anymore, it was made perfectly acceptable to play Franck in Werckmeister III and with no swell pedal. It was an astonishing lack of objectivity. The only way to keep a ship on course is to have and use a rudder, and the only rudder possible in organ design, performance, and teaching is the music. That is what you keep coming back to, and if questions arrive they're answered very easily. Otherwise it becomes anarchic, and with anarchy you never have a goal.

LP: This has never happened in any branch of music that I know, except the organ, until recently when baroque instrumentalists were all trained in the same way and ended up playing exactly the same way. Thankfully, they have moved past that stage, and so are the organists

moving past it.

CD: The other thing is that while the organ reform movement virtually took over the entire organ culture (sleepy conservative churches and all!), whereas the other original instrument movement took a parallel course, so that today there are frequent performances of old music on both modern and old instruments, and ultimately no attempt to push the period instrument past the death of Mozart has succeeded in unseating people's satisfaction with modern instruments.

LP: The most important thing about the romantic organ was not that it could emulate the orchestra or do colourful things... it was that it could support a continuous crescendo/decrescendo. Even though he was a reformer, Harrison had his own way of thinking about this, which he didn't discuss with many people: he felt the crescendo should be seamless, just like a trumpet player's crescendo can be, but without the most important feature of the romantic organ: that the crescendo could be done at the 8 foot level, without adding octaves and mixtures and other harmonics. In America, earlier builders had pursued this idea of the 8-foot crescendo by making very large, loud, unmusical eight foot stops like 'tibias' and 'diaphones' – again, sounds that would never have been tolerated anywhere else in the musical world.

CD: It's an odd sub-culture, isn't it? I wonder if I could ask the two of you what makes the organ world, so... well, odd.

LP: The church, for one thing.

GW: The whole idea of the church, at one time was that it stood for the highest possible standards in everything... ideally for perfection, I suppose. So it would promote calligraphy, architecture, stained glass, music, and the whole works. This often isn't the case any more: it is given terrible names like 'elitism', and many churches, it seems, spend all their energy running after people saying "What do you want, in order to come and sit in our pews for a while?" This is perhaps what makes the work of the Committee at Lawrence Park so extraordinary and commendable, that they took on so expensive and ambitious a project of their own design, rather than simply appealing to whatever is seen as the latest trend. If you take that point of view, obviously music will suffer, and music has suffered a great deal. There were things like the Oxford movement

in England which moved the organ from its rightful place on the central axis of the building, and the other forces of Protestant reform that hid it away beneath the aisles, in separate rooms, behind curtains.

CD: Or did away with it entirely, as in early Calvinism. But when they brought it back, and it came to represent congregational singing, they built wonderful cases, playing up its role as visual inspirator.

GW: Oh, yes it's a wonderful work of art, you should see it. First of all, the case is tremendously important to the design of the organ, and its successful functioning, musically. Secondly, it can be a marvellous work of art, and should look like that. But I would like to see builders be a bit more imaginative: obviously there are some things you just can't compromise; there are certain relationships that must be maintained: the pipes mustn't be in any old order in the case, or with a row of mute, wooden pipes that create a barrier to the sound as there often are. But I do feel builders could be more imaginative while observing principles of sound construction and good acoustics in building cases that fit their settings, like for example in building around a rose window – always a tremendous problem, and usually left unsolved, without even considering, say, building circularly around it.

LP: There's actually a lot more innovation in organ case work than most people think: you never see even a twentieth of them in the press. Looking through organ builders' catalogues you can get a better idea of some of the fantastic things being done by a few builders. There's one in Tokyo I was looking at that's almost in the shape of a face, and it kind of suits the organ even if it doesn't look anything like any organ you've ever seen.

GW: And Jean Guillou has designed one in the shape of a hand... it can be truly dramatic and truly of our age. But here again you run into this polarisation: builders who either do entirely their own thing with no sense of being informed by history, or else those who copy history meticulously, faults and all to similarly disappointing effect. Why can't we have an intelligent point of view which goes down the middle – it's the same with performance. That is really what Larry and I have in common: he looks on building the way I look on performance: firmly rooted in historical principles. But 'principles' means something

quite different from rules or laws, leaving the way open to creativity and personal enhancement.

CD: The organ is an artistic medium which is understandably identified with Christian expression in our culture. How do you think it represents that, which was clearly so key to so much of its history?

GW: It's a matter of the quality of things. That's what Christianity stands for... for absolutism, rather than relativism, in a way.

LP: Christianity is also founded on principles, like "Love thy neighbour".

GW: Yes. "Be thou therefore perfect" ...we must remember that word 'perfect' means 'complete' in the original... it doesn't mean just 'without fault' (no wrong notes!). Therefore it implies a kind of completeness: you are on a different plane of understanding, you live in a different world, and I think this can be defined not in words, but by example; and the organ, which unites art, craftsmanship and science, mind and spirit does this. Everyone knows the sense of being moved by something, be it art, or a story or event. But we have had a process of 'dumbing down', or not nurturing people's capacity to think clearly and independently about that sense, and again, this has endangered everything we do because without this 'rudder', or this sense of something against which to measure and judge what we do in expressing our art, or our faith, or whatever, all sorts of things can happen. Take sentimentality: a little is a very good thing, and doesn't hurt, but a great deal of it does hurt, because it can replace true compassion which is a force that really addresses suffering, whereas sentimentality merely concurs with it.

CD: Is militant historical practice another manifestation?

GW: Absolutely! It's particularly bad in the organ world because the instrument has always been so functionally important that we have all of these treatises which we read and misunderstand. And of course, I am misunderstood when I say this, because you can and must come to know a piece a great deal better than you can from just reading the musical notes... but through its context, not just through one author's opinions. 'Context' has become my favourite word... understanding what gave rise to this saying, or this directive, or this custom or habit. In other words, you don't learn about

baroque dance by copying down and studying writings on the subject... you learn about it by learning to do it, to know the tempi, the accents and other things probably taken completely for granted by treatise writers who lived with them every day. Simply teaching someone who is used to slumming around in jeans and a tee shirt to stand correctly and try to move appropriately teaches them far more about the music than copying down someone's opinion on how to play the trill in bar three of a specific piece. That's real understanding, and that's real scholarship. And it's incredible how quickly these gains are made – not by practising in a certain way for three years, but by hearing, suddenly, what music *was*

CD: It's as though something already there, within the student is being freed?

GW: I *love* the word 'free'! My whole idea about teaching is to liberate from chains if I can. Not so much from the chains of unknowing, but from the chains the world has put on them.

CD: I wonder if I could ask each of you, very familiar with Canada over a substantial period of time, to share any thoughts you have on the country and its organ scene?

LP: Well, I found it very open, partly because of events at the time I came. My freedom in working with Casavant was in my view due to one thing, and that was the sale of organs in Montréal by a foreign builder. When Queen Mary Road United, the Oratoire and Imaculée-Conception bought von Beckerath instruments in the early sixties, at the direction of the Board, who didn't want to be left behind, we responded with two neo-classical organs, Saint-Martyrs Canadiens and Cap-de-la-Madeleine. When I came as a consultant in 1958, Casavant had just a six months' work, and within those six months we had established a two-year backlog.

GW: That's something a lot of people don't know about, and it was an extraordinary "business" thing to do: but it was done by bringing the company into the new age.

CD: Did you find this openness to change echoed in the rest of Canada, where you've certainly been very influential as well?

LP: I never had to fight anyone in building these new instruments. When I went to see Mr. Rathgeb in Toronto about the organ he wanted to give to Deer Park United Church, he had already made all of the important decisions: it was to be a mechanical organ, it was to be encased... and he asked me how much it would cost. So I told him,

and he took a little slip of paper out of his desk drawer...

CD: ... and filled in the amount?!

LP: Yes! And even in the churches where we rebuilt and revoiced, of course there were always a few dissenting voices, but they were overall very open to what was a very sudden change in what their ears had come to expect. And we built them right out to Vancouver and Victoria too.

GW: Canada has so many, many fine musicians... always has had. I think the country has a unique opportunity, really. It isn't so bowed down by tradition as many countries. It knows tradition, it has tradition, but it isn't buried by it. That's not to say it doesn't know to respect tradition; it certainly does, but people are also used to the idea that theirs is a young country and a new country, and that they can look at things in a new way. It's a very natural thing, and its something that should be nurtured, and rejoiced in.



The Purpose of Our Church Organ

The following was developed by the Organ Committee of Lawrence Park Community (United) Church in Toronto, which was established in spring 1995, and whose work was completed with the November 1998 installation and inauguration of the three manual, 41-stop Florence Grand Organ.

We believe that the purpose of our church organ is to enable, enhance, support and inspire our worship of God.

The organ supports worship through accompanying hymns and service music, anthems and solos, playing preludes, postludes and other service music, and providing music at weddings and funerals.

Additionally, the organ is a benefit in the wider community through its use in special services, concerts, and as a resource to students and musical groups in our church.

We recognise the rich history of the organ in church music; we recognise the organ as a voice in worship; and we are seeking to continue a tradition inherited from the past by passing on the legacy to future generations through worship leadership, performance and *teaching*.