

# ORGAN *alternatives*

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## The Sound of the Symphony, in a Box

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Photo appears courtesy of Association Aristide Cavaillé-Coll, photo Kurt Lueders.

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# The Sound of the Symphony, in a Box

By Craig R. Whitney

PARIS — The Society for the Encouragement of the National Industry, founded in 1801, lists the names of many famous French entrepreneurs and inventors on the walls of its headquarters on the Place St-Germain, around the corner from the Café Deux Magots: Blériot, the aviation pioneer; the Lumière brothers, early moving-picture makers; and — along with others from the mid-19<sup>th</sup> century, without further explanation — Cavallé-Coll.

Anyone familiar with organ music would recognize the name. Aristide Cavallé-Coll (pronounced cah-vah-yea-COLL) developed the “symphonic” organ in France and died 100 years ago this past October. The instruments he left behind could fill vast spaces with sound as varied and powerful as a symphony orchestra’s, and they inspired composers from César Franck, Camille Saint-Saëns, Charles-Marie Widor and Louis Vierne to Marcel Dupré and Olivier Messiaen to play and write a dramatically expressive kind of music for the instrument that pipe organs had never been capable of before.

Like Gustave Eiffel, Cavallé-Coll was not only an artist by also a great engineer and innovator. He was credited (perhaps in error) with inventing the circular saw as well as with many mechanical improvements that made big pipe organs easier to play in his day. But unlike the Eiffel Tower, which was widely regarded as a monstrosity when it was going up and is now considered irreplaceable, many of Cavallé-Coll’s organs were hailed as masterpieces when they were built, only to seem thick and heavy to later generations. Scores of them were discarded, replaced or tonally redesigned in the 20<sup>th</sup> century: many made to sound more like the Baroque organs for which Bach, the greatest of all organ composers, wrote.

Now Cavallé-Coll’s symphonic organs are back in vogue. Dozens of concerts and recitals in France this year have hailed Cavallé-Coll as a great artist whose work will survive well into the 21<sup>st</sup> century. Even the French Defense Ministry has a Cavallé-Coll exhibition in the Museum of Health Service of the Armies, near the Val-de-Grâce military chapel where one of his organs stands. The city of Paris, which owns the St. Sulpice organ along with 129 others, recently held an organ competition partly in homage to him with a 50,000 franc (\$12,000 Canadian) first prize. And Yale University Press has just published “Cavallé-Coll and the French Romantic Tradition” by Fenner Douglas, an expanded edition of a book from 1980.

It is possible that Cavallé-Coll wouldn’t recognize the sound of some of his most famous instruments, like those in the Cathedral of Notre-Dame, or the Basilica of Ste-Clotilde, where Franck was organist. To preserve one of his best-known masterpieces, the monumental organ installed in 1862 in the Church of St-Sulpice on the Left Bank, which is still tonally intact, his admirers hope to get the United Nations Educational, Scientific and Cultural Organization to declare it the first World Heritage musical instrument.

“For 137 years, this organ has been preserved in its original state, and it should be maintained for future generations,” said Daniel Roth, the organist at the church since 1985 and the latest in a line of succession that goes back through Dupré and Widor to Louis-Nicholas Clérambault and Guil-

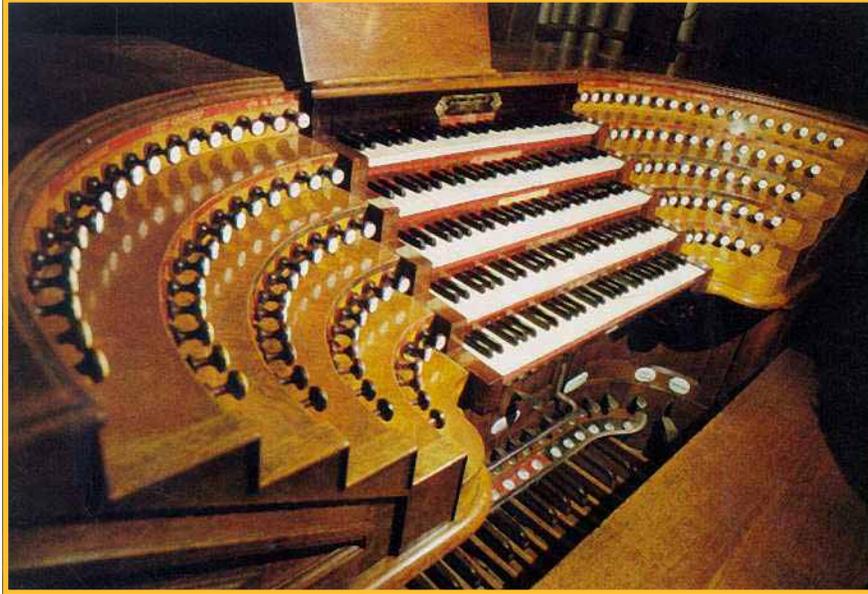


Photo appears courtesy of Association Aristide Cavallé-Coll, photo Kurt Lueders.

*Cavallé-Coll left behind organs that could fill vast spaces with sound as varied as an orchestra’s.*

laume-Gabriel Nivers in the 17<sup>th</sup> century. “Now we think that the organ should be protected to make sure that it is not disfigured in the future.” The French government has already designated the instrument a national historical monument, limiting possible modifications.

The French Ministry of Culture has taken Cavallé-Coll into the cybernetic age by establishing an Internet site (<http://www.culture.gouv.fr/culture/cavaille-coll/fr>), which brings all this down to earth with the revelation that despite his artistic integrity, Cavallé-Coll was also an ambitious business man determined to make a mark on the world with his instruments. Yet he died a ruined man, after spending tens of thousands of francs of his own money to make sure that big opuses like the organ at the Church of St-Ouen in Rouen, described by Widor to the builder as “an organ à la Michelangelo,” turned out the way he wanted them to, whatever the contract and payment terms.

He apparently recognized as well that in the wrong hands, monster organs could easily turn into monstrosities. One of the first virtuoso organists to preside over his new instrument at St-Sulpice, Louis-James-Alfred Lefébure-Wély, wrote compositios, “thunderstorms” and the like, that seem almost parodies of bad taste today.

After Lefébure-Wély died in 1870, Cavallé-Coll enlisted the support of Saint-Saëns and Charles Gounod to have Widor take over the post. Widor held the job for 64 years. His organ symphonies are now as much staples of the French repertory as the symphonic compositions Franck was inspired to write after he took over the organ Cavallé-Coll built for the Basilica of Ste-Clotilde in 1859.

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The organ at St-Sulpice is a colossus, 58 feet high. A sonorous instrument of immense mechanical and tonal complexity, with 7,000 pipes and valves arrayed on seven levels behind a massive Neo-Classical façade designed a century before, it is placed on the rear gallery of the church, above the entrance. Although the sound is awesome at full volume, this organ has many beautiful solo stops and was designed to play any kind of music, the same ideal adopted by such American organbuilders as G. Donald Harrison, in Aeolian Skinner's American Classic instruments of the 1950's. Harrison and American predecessors like Ernest M. Skinner also admired the Cavallé-Coll sound.

At St-Sulpice, Cavallé-Coll was originally called in to try and repair an instrument installed in the late 18<sup>th</sup> century by François-Henri Clicquot (a distant relative by marriage of the Champagne widow Clicquot). Instead of throwing out the old pipes and their wind supply, Cavallé-Coll used what he found, changing the tuning but little else to suit modern ears, and adding a

full range of pipes behind louvered shutters that open and close gradually to produce orchestral crescendo and decrescendo effects. About 40% of the 7,000 pipes are Clicquot's.

What Cavallé-Coll wanted, he said, was "a link between the old style and the new." For Albert Schweitzer, who considered the St-Sulpice organ ideal for Bach, and for Mr. Roth, who included two pieces from François Couperin's organ Masses in a concert in honour of Cavallé-Coll last July, the link works.

There are problems, though, Mr. Roth conceded recently in the organist's study, nestled behind the hulking organ case, with a bust of Widor and memorabilia of Schweitzer and other famous organists who have visited over the years. (Mr. Roth has maintained Widor's tradition of holding open house up there around noon, after the short recital that follows the second Mass, on Sundays.) Not all the wide, full-throated principal, flute and other stops imitative of orchestral instruments like the bassoon, oboe and cello have the piercing treble overtones thought necessary for playing Bach. "But with 102 stops," Mr. Roth said, "you can always find something that works."

The mechanical engineering of 1862, predating electricity, also makes the five keyboards harder to play than a modern organ. This despite the pneumatic valves that Cavallé-Coll installed to help pull the miles of wires and pieces of wood that connect the keys at the console to the pipes that actually produce the sound, some of them 50 feet away. The machinery, along with everything else, was extensively restored and cleaned by Jean Renaud, an organbuilder from Nantes, 10 years ago.

"When you've got all five keyboards coupled together, believe me, it's work," panted Suzanne Chaisemartin, a former pupil of Dupré, after a demonstration recital last month. "And if you don't press every note down all the way, some

of the pipes don't speak." The recital was the centerpiece of a two-day colloquium on Cavallé-Coll, organized by an American resident here, Kurt Lueders, vice president of the Aristide Cavallé-Coll Association (<http://www.cavaille-coll.com>).

Cavallé-Coll's fame a century ago spread far and wide, and organs built by his company are thought to have been sent to three continents and to the United States and Canada. American organbuilders also tried to piggyback on his prestige by incorporating some of his pipes into their own organs.

Research into where any of these may still survive is not far advanced. But at the colloquium, Agnes Armstrong, an American musicologist, said she had at least been able to discover where two Cavallé-Coll organs used to be: at St. Elizabeth's Church in Paincourtville, Louisiana, and at the Church of the Annunciation in New Orleans.

Ms. Armstrong also mentioned an instrument at Horace Bushnell Congregational Church in Hartford, Opus 22 of Austin Organs, which had an English Horn stop made by Cavallé-Coll. "But the pipes disintegrated," she said. "There are stories that the organ built for the St. Louis World's Fair, now in the Wanamaker store in Philadelphia, had a few Cavallé-Coll pipes, but so far no proof."

"There must have been several Cavallé-Coll organs in Montréal," she added, hoping that someone would eventually come up with documentation. Ms. Armstrong and Mr. Lueders held another colloquium in October at the University of North Texas in Denton, hoping that scholars from Argentina, Brazil and Chile would provide leads on any surviving Cavallé-Coll instruments shipped to those countries that might still be extant. What changing tastes couldn't do to these organs, it seems, termites could.

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# Pipings ... on the record

From Sheffield City Hall, the Harlequin Brass  
(with organist Neil Taylor) present...

## Music for a Millennium

(Nutcracker Production Co. Ltd 1999 NPC)

**Marsh:** Fanfare for a Millennium; **Coates:** Dam Busters March; **Goodwin:** 633 Squadron; **Walton:** Prelude & Fugue ("The Spitfire"); **Dyson** (arr. **Davies**): RAF March Past; **Thalben-Ball:** Elegy; **Brewer:** Marche Héroïque; **Walton:** Crown Imperial; **Elgar:** Pomp & Circumstance No. 5; **Elgar:** Nimrod (fr. Enigma Variations); **Walton:** Orb & Sceptre; **Parry:** Jerusalem; **Elgar:** Pomp & Circumstance No. 1  
Total playing time: 64'00"

– Dennis E. Thompson

This CD is advertised on the jacket as "Music For A Millennium; Over 60 minutes of block-busting British music," and therefore, it seems appropriate to look at such an effort on this, the eve of the millennium. The Harlequin Brass is a group of 10 brass players with conductor, organ and percussion. As might be expected, the organ in this recording is used as a support for the group, and as such gets little chance to be heard on its own.

To thoroughly enjoy this CD, one needs to be attuned to the combination of instruments and the repertoire represented. It has

appeal to an audience which may or may not include fans of the organ, depending on one's own personal taste and preconceived notions about the use of the organ.

The disc begins with a tightly-played *Fanfare*. One's first impression, especially when accustomed to hearing The Canadian Brass, is of a much larger brass sound, further embellished by the underlying support of the organ.

It is not until the second selection (the *Dam Busters March*) that one begins to wonder if this was a live or taped performance. The organ, by shadowing the solo brass with mixtures, makes the listener feel that the playing is out of tune. Further, there is a distinct impression reminiscent of a calliope. This impression continues throughout much of the earlier works on this disc, and seems to be more likely related to the choice of music, the arrangement of this music and the combination of instruments rather than actual faulty playing.

At the conclusion of this rollicking and bouncing march (which is admittedly fun to hear), I was disappointed to hear that several of the chords were ragged, especially obvious in the percussion section. This sense of a lack of co-ordination among the players occurs more often than I would like to hear, especially in a two day taping session.

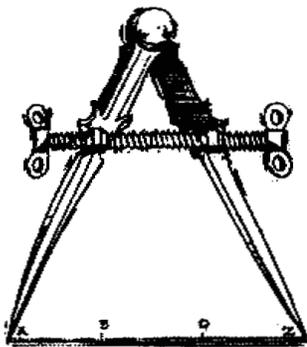
Once one becomes accustomed to the peculiar tuning problems with this combination of instruments, one finds that the recording is a light-hearted romp through popular selections of British music; there is little effort to present this material as a scholastic effort. And, to that end, it is exactly what it claims to be: a collection of block-busting British music.

The selections range from two marches, originally composed for movies, to the more classical and serious music of Walton, Thalben-Ball and Elgar. The second half of the CD has some beautiful moments, especially in the *Elegy* by Thalben-Ball and the Elgar tracks. The brass group when performing alone has a very nice sound; thrilling at times. The organ, in some of the later selections, is skillfully used as a broad opaque screen of sound against which the brass perform, pleasingly. This was particularly well handled in the *Elegy* and *Jerusalem* selections.

The initial concept behind this CD is a very difficult one to carry off effectively because there are so many variables involved. All of the performers show their excellence in their particular field but the overall end product misses the mark, especially for a listener who expects reasonable tuning. It is a shame that so much obvious hard work has gone into a disc which does not have wider appeal.

• *Dennis E. Thompson has been an organist and choir director in the Toronto and Oshawa areas for the past 35 years. He has recently retired and relocated to the Ottawa-Carleton region.*

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# Pipings ... on the record

From the Cathedral of St. John the Divine in New York City,

Paul Halley presents...

## Nightwatch

(Pelagos PEL 1002)

Total playing time: —

— Christopher Dawes

A quarter century ago, when most Anglican/Episcopal Cathedrals were for the first time encountering the terrors of inclusive language, the largest of them, St. John the Divine in New York City, was already locking city youth in overnight listening to the organ.

*Nightwatch*, whose title seems to derive from 'Watch-night', the historic Church vigil service, is a unique and popular weekend programme in which (mainly young) people stay over Friday night in the Cathedral. They meet each other and one representative from one of the Cathedral's social, environmental, or arts ministries; they worship and meditate using candlelight and the Cathedral's vastness; they take tours of the building which highlight the Christian tradition it embodies. But perhaps most remarkably, they are given a late night demonstration of the Cathedral's famous Aeolian-Skinner organ. At the hands of Paul Halley, this traditionally took the form of a grand improvisation.

English-born and Ottawa-raised Paul Halley spent thirteen years as Director of Music at St. John the Divine until 1989. Halley's talent for and interest in contemporary popular and art music and lesser-known impeccable classical credentials allowed him to transform the Cathedral's music programme, and set the stage for the rich and holistic arts ministry for which it is known today.

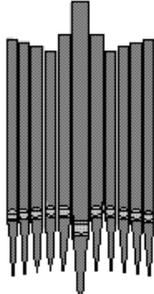
Writing about the experience of playing for young people at *Nightwatch*, Halley wrote, "... with the help of a building of mystical proportions, a highly-charged atmosphere, and one of the world's finest pipe organs... surprisingly the giggles, coughs, and whispers subside and give way to a silence of complicity that sometimes continues long after the last chord has died away."

Halley's self-produced 1982 recording *Nightwatch*, which was re-issued by his new label Pelagos in 1998, has to survive without the immediate help of *Nightwatch's* building and atmosphere, and possibly in a world which is less effusive in its praise of the Cathedral organ. Yet, despite being like many recordings more of a concept / memento piece than an a pure musical experience, one cannot help but be impressed with the performer / creator's imagination and smooth mastery of his instrument.

Following a 'liturgy-of-the-hours' programme, the six selections depict different overnight episodes, perhaps as imagined by one of the young 'Nightwatchers'. They draw freely upon church melodies like *Piccardy* and *Adoro te devote*, and incorporate a rich harmonic and registrational palette. No soothing, minimalist experience, the suite moves through moods of exultation, impish humour, grand mystery and majesty.

The challenge of recording the organ in so vast a space to our

...continued on page 6



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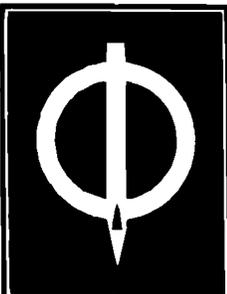
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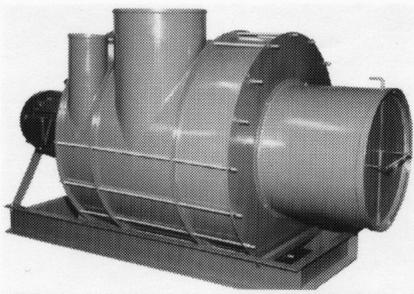
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# Pipings ... on the record

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contemporary expectations of clarity and colour proved too great, as it has on many recordings from St. John the Divine. But the disc, wisely kept to just under forty minutes of playing time, does a remarkable job of conveying the context of 'Nightwatch', to say nothing of the artist who presided over its early years. From those of us who routinely pursue that same 'silence of complicity' by means of improvisation at the organ, a salute to one of the art's most prolific exponents.

Nightwatch continues as a weekly opportunity for New Yorkers, incidentally: call (212) 579-6210 or visit [www.stjohndivine.org](http://www.stjohndivine.org) for more information. This and other Halley creations are available from Pelagos at [www.pelagosmusic.com](http://www.pelagosmusic.com) or 1-877-735-2467.

• *Christopher Dawes is a freelance performer and writer, and Organist, Choirmaster and Director of Music at St. James' Cathedral in Toronto, Ontario.*

Per Kynne Frandsen plays the Compenius organ at Frederiksborg Castle...

## The Historic Organ

(Dacapo 8.224057)

Total playing time: 61'48"

– Karl J. Raudsepp

The music heard on this recording still has a very strong link to the Renaissance vocal and dance music traditions from which it evolved. It is the performer's ability to make the instrument sing, through the music of the folksongs, dances, chorales and preludes heard, coupled with the sweet sound of the ideal "house organ", that makes this CD "easy listening".

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Regarding the interpretation of the music performed here, there is always a choice to be made between the literal and imaginative and the excessively flamboyant. Despite the singable, straight forward execution of the pieces, the overall performance is somewhat stilted. To play the music from this era, one needs to understand the prevalence of Italianate music and its influence in Europe during the late 16<sup>th</sup> and early 17<sup>th</sup> centuries and the necessary liberties that are allowed to be taken with the notated music to give it life. It is simply not enough to just play the notes.

Ornamentation of the melodic line and some rhythmic liberties are a must with this kind of literature. Figures have to be grouped together and runs need hesitations and accelerations in order for the music to transcend the mundane. This is, after all, the era of Frescobaldi and the Bassano family.

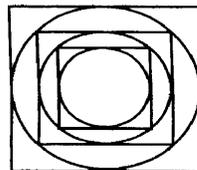
However, not every piece needs this kind of treatment. A simple dance or chorale will stand on its own, but other pieces, such as the two *Lachrymae*, need something of this nature in order to make musical sense. It has to be remembered that the better Northern composers often made a pilgrimage to Italy to study at this time. At the least, they sought out those teachers and/or composers who had had the opportunity of experiencing the 'Italian connection'.

Nevertheless, the CD has many other redeeming features. The cute and quaint tunes (*Engelendische Nachtigall* for example) are very charming. The chorales by Martin Radeck are very noble and moving in their simplicity. As mentioned earlier, all of the music is exceptionally singable.

But it is the sound of this truly magnificent organ that saves the recording from being mired in mediocrity. It is the real star. One never tires from listening to the seemingly infinite variety of sounds that are produced by this instrument, all of which possess character and beauty. It is no wonder that Michael Praetorius, who was also an advisor in the construction of this instrument, included the specification in the chapter "De Organographia" of the second volume of his *Syntagma Musicum*, 1619.

The instrument has 27 stops (2 manuals and pedal) and was originally built as a house organ for Heinrich Julius Duke of Brunswick-Wolfenbüttel. It was subsequently bequeathed by the late Duke to King Christian IV of Denmark in 1617. Often described as an excellent example of North German organbuilding of the late Renaissance/early Baroque periods, it is also a masterpiece of metalworking, cabinetmaking, and marquetry. The majority of the pipes are made of various types of wood (oak, maple, pear, walnut

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# Pipings ... on the record

and ebony) and the draw-stop knobs are of solid silver. Ivory is used extensively on the façade pipes and the pedals. It was originally restored by Félix Reinberg, a pupil of Cavallé-Coll, in 1895. But it is the thoughtful restoration by Mads Kjersgaard in 1985-88 that has given the organ a new life and the one that is heard on this recording.

Unfortunately some background noise is heard with the more quiet pieces (the *Engelendische Nachtigall* track, for example). There are also some unison tuning irregularities in the upper pipework that should have been remedied during the recording process.

With respect to the stoplist, of note is the large pedal division (9 stops - the same number as on each of the two manuals). When this organ was built, the North German pedal division often controlled more stops than there were on any of the manuals and it had a versatility that offered a wealth of solo effects, which it was soon to lose. Perhaps this is one aspect of the instrument that could have been better demonstrated on the CD by a more appropriate choice of pieces performed.

It should also be pointed out that the program notes are extensive and informative and the producers must be commended on this account. It is indeed a very useful addition to have the registrations for each piece included with the notes, something that all organ recordings should provide as a matter of course.

• *Karl J. Raudsepp teaches Music History and Music Theory at Concordia University and is organist at St. John's Estonian Evangelical Lutheran Church. He apprenticed with Hellmuth Wolff before becoming the principal figure in KJR & Assoc. Inc. specializing in the restoration of historic pipe organs. He is currently working on the biography of Samuel Russell Warren.*

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• St. Paul's RC Church, Toronto, ON  
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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 re-leathering 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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Tradition and technology blended for instruments of exceptional integrity.

# The King in Concert ...

First-St. Andrew's United Church presents

**PAUL MERRITT, organ**

Fri 3 December, 12:00 pm

First-St. Andrew's United Church

350 Queens Avenue, London, ON

Mr. Merritt is Director of Music at First-St. Andrew's United Church. Luncheon to follow (\$5).

**Admission: FREE!**

Music at St. Andrew's presents

**CHRISTMAS FESTIVAL OF MUSIC**

**for BRASS and ORGAN**

Fri 3 December, 7:30 pm

St. Andrew's United Church

405 Victoria Avenue (at Park), Windsor, ON

Organist Brian Sweetman is joined by a brass quintet for festive music and seasonal carols.

**Admission: suggested donation \$8**

**Info: (519) 252-6501**

The Kingston Theatre Organ Society presents

**CANDI CARLEY-ROTH, organ**

Fri 3 December, 8:00 pm

Church of the Redeemer

Kirkpatrick Street, Kingston, ON

Hailing from Pennsylvania, Ms. Carley-Roth plays a Christmas program on Canada's largest theatre organ.

**Admission: \$10 (\$5 stu)**

**Info: (613) 542-7601**

Deer Park Concerts presents

**A CONCERT OF CHRISTMAS MUSIC**

Fri 3 December, 8:00 pm

Deer Park United Church

129 St. Clair Avenue W, Toronto, ON

Directed by William Wright, the Deer Park Vocal Ensemble presents intimate music for the Christmas season. Joined by organist Patricia Wright, the programme will include Distler's *The Christmas Story* and Messiaen's *La Nativité*. A variety of carols for the season will complete the programme.

**Admission: \$20 (\$15 stu)**

**Info: (416) 962-3381**

**FRANK IACINO, organ**

Sat 4 December, 6:30 pm

Seventh Day Adventist Church

2250 Credit Valley Road, Mississauga, ON

Mr. Iacino, who has performed around the world including at London's Westminster Abbey, performs a recital of works on the Artisan classical organ.

**Admission: Offering**

**Info: (905) 273-7756**

Les Amis de l'orgue de Québec presents

**CONCERT DE NOËL**

Sun 5 December, 2:30 pm

Église des Saints-Martyrs Canadiens, Québec, QC

Organist Nicole Lemieux joins the *Ensemble de musique sacrée de Québec*, directed by Claude Lemieux. Music for organ by Bédard, Dandrieu, Guilmanet and Walther

**Admission: \$15 (\$10 stu)**

**Info: Case postale 697, Haute-Ville, Québec G1R 4S**

Victory Loyal Orange Lodge presents

**6th ANNUAL CHRISTMAS CONCERT**

**with FRANK IACINO, organ**

Sun 5 December, 2:30 pm

Toronto House of Orange, 417 Kennedy Road

(at St. Clair), Scarborough, ON

**Admission: \$15**

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

Mme. Monique Gendron presents

**MIREILLE LAGACÉ, organ**

Sun 5 December, 3:00 pm

Salon Monique Gendron

271 av. McDougall, Outremont, QC

**Admission: call**

**Info: Reservation necessary, (514) 270-7022**

**LOFT COMMUNITY SERVICES**

**9th ANNUAL CHRISTMAS CONCERT**

Mon 6 December, 7:30 pm

St. James' Cathedral,

King and Church Streets, Toronto, ON

This extraordinary annual event in support of a housing and outreach agency known as Anglican Houses will this year feature performances by Michael Burgess, Linda Maguire, Richard Ouzounian, Doug Riley, the Reid / Taheny Celtic Band, COBA (a dance troupe, the 'Collective of Black Artists'), the Trillium Brass and guest organist Jan Overduin.

**Admission: \$30 (\$100 patron)**

**Info: (416) 979-1994**

St. John's-Grace Episcopal Church presents

**MARILYN KEISER, organ**

Tue 7 December, 7:30 pm

St. John's-Grace Episcopal Church, Lafayette and Richmond Avenues, Buffalo, NY, USA

One of the most respected American organists of our time, Dr. Keiser presents the inaugural recital on the newly renovated Austin organ at St. John's-Grace Church.

**Admission: Free-will offering**

**CHRISTMAS CONCERT**

Tue 7 December, 8:00 pm

St. Andrew's Presbyterian Church,

Brodie Street, Thunder Bay, ON

Program features The Solstice Singers performing Christmas favorites and carols with organist Bert Rowson and Elaine Burton, trumpet.

**EDWARD NORMAN, organ**

**and the VSO BRASS QUINTET**

Wed 8 December, 8:00 pm

St. John Shaughnessy Church, Nanton and Granville Avenues, Seattle, WA, USA

**Admission: \$13 US (reduced for stu / sen)**

**Info: (206) 731-4966**

The Church of St. Andrew and St. Paul presents

**THE CBC NATIONAL SING-IN**

Sun 12 December, 3:00 pm

The Church of St. Andrew and St. Paul

Sherbrooke at Redpath, Montréal, QC

A celebration of 20 years of national broadcasts from the Church of St. Andrew and St. Paul, featuring the premier of a commissioned work for organ, brass and choir by Denis Bédard.

**Admission: Free-will offering**

**Info: (514) 842-9991 - or -**

**e-mail «a\_pmusic@netaxis.ca»**

**CHRISTMAS CONCERT**

Sun 12 December, 6:00 pm

Trinity Memorial Anglican Church

5220 Sherbrooke West, Montréal, QC

Directed by Dr. Paul E. Jessen, the New Exodus Singers present a concert for the season. Christopher Grocholski accompanies at the organ.

**Admission: \$10**

**Info: (514) 489-4181**

Metropolitan United Church presents

**CAROLS UNITED**

Sun 12 December, 7:00 pm

Metropolitan United Church

56 Queen Street East, Toronto, ON

Sing your favourite old and new carols with the Metropolitan Silver Band and Canada's largest pipe organ in this annual carol sing.

**Admission: FREE! (donations accepted)**

**Info: (416) 363-0331**

The Toronto Theatre Organ Society and

the Kiwanis Club of Casa Loma presents

**RON RESEIGH, organ**

Mon 13 December, 8:00 pm

Casa Loma, near Davenport and

Spadina, Toronto, ON

The young Mr. Reseigh won the American Theatre Organ Society's national young organist competition in 1998. This Christmas concert marks his first recital on the 19-rank Wurlitzer at Casa Loma.

**Admission: \$12.50 through TicketMaster**

**at (416) 526-6000**

**Info: (416) 323-1304**

**A CHRISTMAS ORGAN CONCERT**

Tuesday, 14 December, 12:10 p.m.

St. Paul's United Church

349 Waverley Street, Thunder Bay, ON

This programme will be presented by Susan Marrier and two of this year's RCCO scholarship recipients: Susan Oksanen and Diana Wilcox. Music of Buxtehude, Brahms, and Ferguson.

**Admission: FREE!**

**Info: e-mail «snarrier@flash.lakeheadu.ca»**

All submissions for the March, April and May 2000 issue of *Organ Alternatives* are due on

**FEBRUARY 10, 2000**

Concert listings are provided free of charge.

# The King in Concert (continued)

## THE BACH CIRCLE

### Part IV (Advent & Christmas)

Tue 14 December, 1:00 pm

St. James' Cathedral,

King and Church Streets, Toronto, ON

The Cathedral organist's year-long tour of Bach's works features Christopher Dawes performing chorale-based compositions on Advent and Christmas themes: *Wachet auf* (BWV 645); *Nun Komm* (659-661); Canon variations on *Vom Himmel hoch* (769). Part of St. James' Cathedral's Bach 2000 year and the 20th anniversary season of "Lunch Hours at St. James".

**Admission: FREE!**

**Info: (416) 364-7865**

Roy Thomson Hall presents

### THE TORONTO CHILDREN'S CHORUS ALUMNI CHOIR

Fri 17 December, 12:00 pm

Roy Thomson Hall

Front and Simcoe Streets, Toronto, ON

The TCC's Alumni Choir will be directed by Jean Ashworth Bartle and accompanied on the hall's Gabriel Kney organ by Ruth Watson Henderson. This concert is made possible by the generous support of the Edwards Charitable Foundation.

**Admission: FREE!**

**Info: (416) 593-4822 ext. 321**

## THE GIFT OF HANDEL'S MESSIAH

with the TORONTO SYMPHONY ORCHESTRA,  
the TORONTO MENDELSSOHN CHOIR  
directed by NOEL EDISON, and  
CHRISTOPHER DAWES, organist

Sat 18 December, 5:30 pm

St. James' Cathedral,

King and Church Streets, Toronto, ON

Three of Toronto's most distinguished musical institutions join forces with downtown politicians and social agencies to present a unique version of Handel's *Messiah* along with a Carol Song for families from high-need areas of the city.

**Info: Peter Ehrlich at (416) 392-4060**

## A CHRISTMAS ORGAN CONCERT

Tuesday, 21 December, 12:10 p.m.

Wesley United Church

Brodie Street, Thunder Bay, ON

**Admission: FREE!**

**Info: e-mail «koningj@air.on.ca»**

Roy Thomson Hall presents

### THE ELORA FESTIVAL SINGERS

Fri 24 December, 12:00 pm

Roy Thomson Hall

Front and Simcoe Streets, Toronto, ON

The Elora Festival Singers will be directed by Noel Edison and accompanied on the hall's Gabriel Kney organ by Michael Bloss. This concert is made possible by the generous support of the Edwards Charitable Foundation.

**Admission: FREE!**

**Info: (416) 593-4822 ext. 321**

## THE CHRISTMAS RECITAL

with MICHAEL BLOSS, organ

Fri 24 December, 4:00 pm

St. James' Cathedral,

King and Church Streets, Toronto, ON

Michael Bloss performs the *Variations sur un vieux Noël* by Marcel Dupré in his first contribution to this annual Cathedral Christmas tradition. The First Evensong of Christmas, sung by the Cathedral Choir of Men and Boys follows at 4:30pm.

**Admission: FREE!**

**Info: (416) 364-7865**

## A CATHEDRAL NEW YEAR'S PILGRIMAGE: MEANING FOR A MILLENNIUM

Fri 31 December, 6:00 pm – Sat 1 January, 6:00 am

St. James' Cathedral,

King and Church Streets, Toronto, ON

An overnight Festival of Worship and Celebration at Toronto's Cathedral. Join others in music for organ, brass, choirs, the traditional ringing in of the New Year, prayer for peace and hope and joining once again for First Eucharist, 2000. Programming for adults and children, with food and refreshments available.

6:00 pm Choral Evensong

7:00 pm - 10:00 pm Celebration of Music and Arts for Adults and Children

10:00 pm Festal Eucharist

11:30 pm Cathedral Bells: The Tolling Out of the Old Year

12:00 am Cathedral Bells: The Ringing In of the New Year

12:30 am Vigil for Peace: Music, Meditation and Prayer.

6:00 am First Eucharist, 2000 at daybreak.

**Info: (416) 364-7865**

## THE BACH CIRCLE: Part V

Tue 11 January, 1:00 pm

St. James' Cathedral,

King and Church Streets, Toronto, ON

The Cathedral organist's year-long tonal tour of Bach's works features Michael Bloss performing works in the keys of F major and D minor. Part of St. James' Cathedral's Bach 2000 year and the 20th anniversary season of "Lunch Hours at St. James".

**Admission: FREE!**

**Info: (416) 364-7865**

The Calgary Society of Organists presents

BRUCE WHEATCROFT, organ

Fri 14 January, 8:00 pm

St. Stephen's Anglican Church

1121 - 14<sup>th</sup> Avenue SW, Calgary, AB

The former Calgary resident (and present Director of Music at Montréal's Church of St. Andrew and St. Paul) returns to the city and the church where he first played.

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

**Info: (403) 249-0764 – or – e-mail «cso@home.com»**

Les amis de l'orgue de Rimouski and  
le Conservatoire de musique de Rimouski present  
BACH ET SON OEUVRE POUR ORGUE

with JOSÉE APRIL, organ

Sat 15 January, 8:00 pm

Cathédrale de Rimouski, Rimouski, QC

Mme. April presents a concert with commentary celebrating the organ music of J.S. Bach.

**Info: Case postale 84, Rimouski, QC G5L 7B7**

St. Paul's Cathedral (Buffalo) presents

MOLLY SAVIOLA, organ

Fri 21 January, 12:30 pm

St. Paul's Cathedral

128 Pearl Street, Buffalo, NY, USA

**Admission: FREE!**

**Info: (716) 855-0900 – or – «www.stpaulscathedral.org»**

Music at St. Mark's presents

DAVID CRAIGHEAD, organ

Fri 21 January, 8:00 pm

St. Mark's Cathedral

Seattle, WA, USA

Sundays at 3 presents

DOUGLAS SCHALIN, organ

Sun 23 January, 3:00 pm

St. Joseph's Basilica

10044-113 Street, Edmonton, AB

**Admission: \$12.50 (\$10 stu / sen)**

**Info: (780) 454-3882 – or –**

**«www.rcco.edmonton.ab.ca»**

TAMMY JO MORTENSEN

and MONICA RIST, organ

Mon 24 January, 12:00 pm

Convocation Hall, University of Alberta

Edmonton, AB

**Admission: FREE!**

The University at Buffalo (SUNY) presents

4<sup>th</sup> ANNUAL EASTMAN ORGANISTS DAY

with TIMOTHY OLSEN, WILLIAM WISNOM

and JACQUELINE YOST, organ

Fri 28 January, 8:00 pm

Slee Concert Hall, University at Buffalo (SUNY)

Buffalo, NY, USA

Three accomplished young organists from the Eastman School of Music are given the opportunity to play Slee Hall's Fisk organ, while allowing the listeners the opportunity to enjoy some very fine organ playing!

**Admission: \$5 US**

**Info: (716) 645-2921**

Pro Organo (Mauricie) presents

250<sup>e</sup> ANNIVERSAIRE DE LA MORT DE

JEAN-SÉBASTIEN BACH

Sun 30 January, 2:00 pm

Église Ste-Catherine-de-Sienne

Trois-Rivières-Ouest, QC

Musicologist Irène Brisson presents commentary, and seven local organists presents organ works by Bach.

**Info: 626 Notre Dame**

**Cap-de-la-Madeleine, QC G5L 7B7**

Trinity Lutheran Church presents

DAVID DAHL, organ

and RICHARD PRESSLEY, trumpet

Sun 30 January, 7:00 pm

Trinity Lutheran Church,

Lynnwood, WA, USA

This concert celebrates the 5<sup>th</sup> anniversary of the installation of the church's Martin Pasi organ.

# The King in Concert (continued)

## **JOHN FENSTERMAKER, organ**

Sun 6 February, 4:00 pm

The Church of the Epiphany

1805-38th Avenue, Seattle, WA, USA

Mr. Fenstermaker is Organist at Grace Cathedral in San Francisco.

**Admission: \$12 (\$8 stu / sen, \$3 under 12)**

## **CHRISTOPH BULL, organ**

Tue 8 February, 8:00 pm

Lagerquist Hall, Pacific Lutheran University,

Tacoma, WA, USA

Originally from Germany Mr. Bull resides in Los Angeles and is known for performing jazz as well as the classical organ repertoire. He will perform on PLU's new organ by Paul Fritts.

Les amis de l'orgue de Rimouski present

## **DANNY BÉLISLE, organ**

Wed 9 February, 8:00 pm

Cathédrale de Rimouski, Rimouski, QC

**Info: Case postale 84, Rimouski, QC G5L 7B7**

St. Paul's Cathedral (Buffalo) presents

## **JEREMY DAVID TARRANT, organ**

Sun 13 February, 7:30 pm

St. Paul's Cathedral

128 Pearl Street, Buffalo, NY, USA

Mr. Tarrant, from Detroit, Michigan, will present a recital on the Cathedral's organ, to be followed by choral evensong with the Cathedral Choir of Men and Boys

**Admission: Offerting**

**Info: (716) 855-0900 – or – « [www.stpaulscathedral.org](http://www.stpaulscathedral.org) »**

## **BELINDA CHIANG, organ**

Mon 24 January, 12:00 pm

Convocation Hall, University of Alberta

Edmonton, AB

**Admission: FREE!**

The Calgary Society of Organists presents

## **DAVID PALMER, organ**

Fri 18 February, 8:00 pm

Cathedral Church of the Redeemer

218 - 7th Avenue SE, Calgary, AB

A specialist in the keyboard music of Olivier Messiaen, Dr. Palmer is Professor and Chair of Music at the University of Windsor and Organist and Choir Director of All Saint's Church in Windsor, ON.

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

**Info: (403) 249-0764 – or –**

**email «[cs@home.com](mailto:cs@home.com)»**

Music at St. Mark's presents

## **WILLIAM PORTER, organ**

Fri 18 February, 8:00 pm

St. Mark's Cathedral

Seattle, WA, USA

Mme. Monique Gendron presents

## **JACQUES BOUCHER, organ**

Sun 20 February, 3:00 pm

Salon Monique Gendron

271 av. McDougall, Outremont, QC

**Admission: call**

**Info: Reservation necessary, (514) 270-7022**

The Cathedral Concert Series presents

## **DIANE BISH, organ**

Sun 20 February, 8:00 pm

Christ Church Cathedral

Sparks Street (near Bronson), Ottawa, ON

Known internationally for her television show *The Joy of Music*, Miss Bish travels to Canada's capital city to perform on the Cathedral's Casavant organ.

**Admission: \$20 (\$15 sen)**

**Info: (613) 236-9149**

The Buffalo Chapter of the AGO and

St. John's-Grace Episcopal Church present

## **JOHN SCOTT, organ**

Tue 22 February, 8:00 pm

St. John's-Grace Episcopal Church, Lafayette and

Richmond Avenues, Buffalo, NY, USA

John Scott, of St. Paul's Cathedral in London, presents a recital on the church's newly-renovated Austin organ.

**Admission: call**

**Info: (716) 884-7250 or (716) 885-1241**

Deer Park Concerts presents

## **JACQUES VAN OORTMERSSEN, organ**

Fri 25 February, 8:00 pm

Deer Park United Church

129 St. Clair Avenue W, Toronto, ON

Celebrating the 250<sup>th</sup> anniversary of Bach's death, Dutch organist Jacques Van Oortmerssen presents a recital of music by Bach and other composers of the Netherlands. He has been Professor of Organ at the Sweelinck Conservatory in Amsterdam since 1979, and has appeared in many international festivals, such as the BBC Proms.

**Admission: \$20 (\$15 stu)**

**Info: (416) 962-3381**

## **BACH CHAMBER MUSIC & CHAMBER CHORAL CONCERT**

Fri 25 February, 8:00 pm

St. James' Cathedral

King and Church Streets, Toronto, ON

Music to include the *Violin Sonatas* (with organ, BWV 1014-1020); *Trio Sonatas* (525-530); Motet VI: *Lobet den Herren alle Heiden* (230); Motet II: *Der Geist hilft unserer Schwachheit auf* (226) and Motet V: *Komm, Jesu, Komm* (229). Featuring the Cathedral Choir of Men and Boys; the Pilgrim Singers; violonist Kevin Mallon; and Christopher Dawes and Michael Bloss, organists and conductors.

**Admission: \$15**

**Info: (416) 364-7865**

Pro Organo Ottawa presents

## **LES OISEAUX et LES HEURES DU JOUR**

with **GILLES RIOUX, organ**

Fri 25 February, 8:00 pm

Dominion-Chalmers United Church

O'Connor and Cooper Streets, Ottawa, ON

M. Rioux, the titular organist at the Basilique Notre-Dame-du-Cap (Cap-de-la-Madeleine, Québec), performs a concert including music by Bach, d'Acquin, Smetana, Debussy, Messiaen and an improvisation.

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

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

The University at Buffalo (SUNY) presents

## **2<sup>nd</sup> ANNUAL CHORAL & ORGAN EXTRAVAGANZA!**

Fri 25 February, 8:00 pm

Slee Concert Hall, University at Buffalo (SUNY) Buffalo, NY, USA

Three Buffalo-area church choirs (from Holy Trinity Lutheran Church; St. Paul's Cathedral; and Westminster Presbyterian Church) gather for what promises to be a sell-out event again this year!

**Admission: \$5 US**

**Info: (716) 645-2921**

Pro Organo (Mauricie) presents

## **PHILIPPE BOURNIVAL, organ and SÉBASTIEN LÉPINE, 'cello**

Sun 27 February, 8:00 pm

Chapelle Séminaire St-Joseph, Trois-Rivières, QC

**Info: 626 Notre Dame**

**Cap-de-la-Madeleine, QC G5L 7B7**

The Exultate Chamber Singers present

## **KAPELLMEISTER BACH**

Fri 3 March, 8:00 pm

St. Thomas's Church, 383 Huron Street (near Spadina and Bloor), Toronto, ON

The choir commemorates the 250<sup>th</sup> anniversary of the death of Johann Sebastian Bach with performances of four of his motets: *Jesu, meine Freude*; *Der Geist hilft unsrer Schwachheit auf*; *Komm, Jesu, komm*; and *Singet dem Herrn ein neues Lied*. Organist Martin Smyth joins the choir for this concert to perform two of Bach's organ works, the *Prelude & Fugue in G* and the *Passacaglia in c*.

**Admission: \$ 18 (\$15 sen; \$10 stu)**

**Info: (416) 410-3929**

Fridays at Eight presents

## **THE FLORENCE GRAND ORGAN AS ACCOMPANIST**

Fri 3 March, 8:00 pm

Lawrence Park Community Church

2180 Bayview Avenue, Toronto, ON

Toronto's newest Casavant organ demonstrates its accompanimental abilities, with Kimberley Briggs, soprano; Jo-Anne Bentley, mezzo-soprano; Glyn Evans, tenor; and Peter Fisher, baritone in an evening of sacred solos and popular classics.

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

**Info: (416) 489-1551**

Église St-Frédéric presents

## **LUCIENNE and GASTON AREL, organ**

5 March, 2:00 pm

Église St-Frédéric, Drummondville, QC

Celebrating the inauguration of the church's newly refurbished Casavant organ.

**Admission: FREE!**

Sundays at 3 presents

## **MARGARET NEWMAN, organ with THE FOOTHILLS BRASS**

Sun 5 March, 3:00 pm

Robertson Wesley United Church

10209 - 123 Street, Edmonton, AB

**Admission: \$12.50 (\$10 stu / sen)**

**Info: (780) 454-3882 – or –**

**«[www.rcco.edmonton.ab.ca](http://www.rcco.edmonton.ab.ca)»**

# FREE ORGAN CONCERT SERIES

**St. Joseph's Oratory, Montréal**  
3800 Queen Mary Road, Montréal, QC  
Sundays, 3:30 - 4:15 pm  
Info: (514) 733-8211

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

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

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

**Yorkminster Park Baptist Church**  
Yonge and Heath Streets, Toronto, ON  
Wednesdays (except December 15,  
22 & 29, January 5)  
12:30 - 12:55 pm  
Info: (416) 922-1167

**Knox Presbyterian Church**  
Elgin and Lisgar Streets, Ottawa, ON  
Wednesdays (December 1, 8 & 15 only)  
12:35 - 1:05 pm  
Info: (613) 238-4774

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

**Redpath Hall, McGill University**  
McTavish below Dr. Penfield,  
Montréal, QC  
Fridays (December 3, February 4,  
11 & 18, March 3, 10, 24 & 31 only),  
12:15 - 1:00 pm  
Info: (514) 398-4535



A tentative programme of events has been released for the joint convention of the *Fédération québécoise des amis de l'orgue* and the Royal Canadian College of Organists to be held in Québec from July 25<sup>th</sup> to 27<sup>th</sup>, 2000. Entitled **LA RENCONTRE DU SIÈCLE / ENCOUNTER OF THE CENTURY**, the convention includes workshops; new works for organ by Kola Owolabi and Jean LeBuis; a laser, sound and light show; a picnic and a concluding banquet at the landmark Château Frontenac. Recitals will also be performed by Gilles Rioux, Marc D'Anjou and Sylvain Doyon (two organs), Daniel Roth, Rachel Laurin, Dany Wiseman, Nathalie Gagnon, Jonathan Oldengarm, Richard Paré (with Les Violons du Roy), William O'Meara, David Palmer and Jeffrey Campbell. Organs by Casavant Frères, Guilbault-Thérien, Orgues Létourneau, Karl Wilhelm and Napoléon Déry. For more information, contact Rachel Alflatt by telephone at (418) 627-5684; by e-mail at «cheldar@sympatico.ca»; or visit the convention website at «www3.sympatico.ca/cheldar/fqao-rcco-2000.html».

**ORGUES LÉTOURNEAU LIMITÉE** of St-Hyacinthe, Québec is pleased to announce the release of a compact disc featuring their Opus 43, a two-manual instrument installed in the Damon Wells Chapel of Pembroke College, Oxford, England. Featuring British organist David Titterington, the recording offers works of Bach, Kerckhoven, Hindemith, Stanley, Walond and Vierne. The disc also features three tracks by Canadian composer and organist Barrie Cabena and seven selections from the *Livre d'orgue de Montréal*. Recorded in February 1999 and released by the Classical Recording Company (London, England), copies may be ordered from Létourneau by calling (450) 774-2698.

Additionally, in November, the NAXOS label released **NOELS AND CHRISTMAS MUSIC** (NAXOS 8.554514) by Toronto's Aradia Baroque Ensemble, featuring Christopher Dawes as organ soloist on Orgues Létourneau's Opus 29. The disc, featuring the orchestral and choral music of Marc Antoine Charpentier and solo organ improvisations based on Jean-François Dandrieu, was recorded in Toronto during the infamous snowstorm of January, 1999, and is available internationally in most record stores.

Metropolitan United Church in Toronto, Ontario is proud to present a new recording entitled **"SOUNDS OF THE SOUL"**. Performed by Metropolitan's Director of Music, Patricia Phillips-Wright, the disc features works by Bach, Bales, Bédard, Burge, France, Franck, Guilman and an arrangement of "Loch Lamond" by Edwin Lemare. Copies may be obtained by calling the church at (416) 363-0331 for \$20 plus \$3 postage and handling. Following the installation of the long-prepared-for Antiphonal division by Casavant Frères Limitée in 1998, the five-manual Casavant organ now has over 130 ranks of pipes.

The **FLORENCE & STANLEY OSBORNE ORGAN SCHOLARSHIP** is now accepting applications for the \$1,000.00 first prize and \$500.00 second prize to be awarded on July 4, 2000 at a  
...continued on page 12

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location to be announced. The competition is open to Canadian citizens who are under the age of 31. For an application form or for more information, contact Thomas Cromwell at (902) 835-0861 or write to 63 Eaglewood Drive, Bedford, Nova Scotia B4A 3B3. Please note that the deadline for applications is January 31, 2000.

The **CALGARY INTERNATIONAL ORGAN FOUNDATION** is the new name of the Calgary International Organ Festival. The change reflects a desire to emphasize the distinction between the organization and the event – the Royal Bank Calgary International Organ Festival and Competition – it presents. According to Tim Rendell, Foundation President, "Because the word 'festival' was a part of our corporate identity, people had a hard time understanding how the 'festival' presented events year round, yet the 'festival' happened only every four years."

St. James' Cathedral's **BACH 2000** celebrations in March, the month of the 315<sup>th</sup> anniversary of Bach's birth, will centre around four concerts in the 20<sup>th</sup> anniversary season of the weekly 1pm Lunch Hours at St. James' concert series. Spread between March 7<sup>th</sup> and 28<sup>th</sup>, Chris Dawes and Michael Bloss will give a complete performance of the *Klavierübung* Part III on chamber and grand organs, including the famous *Prelude and Fugue in E-flat* (BWV 552). On March 14<sup>th</sup>, in a special extended recital, guest organist Jan Overduin will give a complete performance of Bach's final composition *Die Kunst der Fuge*. On March 21<sup>st</sup>, Bach's actual

315<sup>th</sup> birthday, soprano Sharla Nafziger and oboist Clare Scholtz will join Michael Bloss in a performance of arias from the Bach repertory and a special lunch, to which all are welcome, will follow. Lunch Hours at St. James' year-long Bach Circle sub-series continues on the 2<sup>nd</sup> Tuesday of each month, concluding on June 13<sup>th</sup>, when Bloss and Dawes will devote the traditional Annual Request Recital to the requested works of Bach not yet covered in the year's series.

All submissions for the next edition of **Organ Alternatives** are due on **February 10, 2000**

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

### THE NEW ORGALT AT A GLANCE

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

- On June 1st 1999, OA begins covering the entire Canadian organ scene, and switches to Internet-only publication for free downloading from the website at «www.OrgAlt.com». This electronic file may be read online, printed out, and copied freely so long as it is not for any form of financial gain.
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December 1 1999  
News Release  
For immediate release

### Position Open at Calgary Organ Academy Mount Royal College Conservatory

Calgary, Alberta, Canada — The Mount Royal College Conservatory is accepting applications for the position of Head of Organ Studies, Calgary Organ Academy. This position requires an artistic leader and organizer, with strong academic qualifications and performance abilities, who will further develop and establish the Calgary Organ Academy as the premier program of its type in Canada. The successful candidate will collaborate closely with the Calgary International Organ Festival and its Artistic Director, Simon Preston, as well as other arts and education organizations.

Applications close when the position is filled and the appointment begins at the successful candidate's earliest availability. Interested applicants are requested to forward their curriculum vitae, a recording representative of their repertoire and performance skill, references and a letter stating their salary and benefit expectations to:

Paul Dornian, Director, The Conservatory  
Mount Royal College  
4825 Richard Road SW  
Calgary, Alberta, Canada T3E 6K6  
Fax: (403) 240-7290  
E-mail: pdornian@mtroyal.ab.ca

MUSIC POSITION