



ORGALT

ORGAN ALTERNATIVES

Fall/Winter 2004 · Issue 39

ORGANCONCERTS.CA



organconcerts.ca



Welcome to organconcerts.ca Canada's Organ Concert Listings

To submit your **Single Event**, **Series**, or **Festival** to organconcerts.ca, visit the [Submit Page](#). For background, FAQ's and other information, see the [Guide Page](#). At the turn of the month, listings are removed to the [Archive Page](#) (a new project, very much still in development, it is hoped to be a permanent record of organ performance events in Canada, as chronicled by OrgAlt).

Searching these Listings: Listings are published in plain text, so you may search for an artist, presenter, city, province, etc. by using your browser's "Find (on this page)" command. Series, Festival and Single Events Listings are interlinked to each other.

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(web capture, September 2004)

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ORGAN ALTERNATIVES

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Organ Alternatives is a production, management and communications company dedicated to the future of the King of Instruments. **OrgAlt**, Canada's Internet journal of culture and creativity, is published twice annually (September and February/March) in PDF format at www.OrgAlt.com, and mailed in hardcopy around the world.

Downloading **OrgAlt** in PDF is free; a year's two-issue paper subscription is \$20 CDN within Canada and \$20 US in other countries. At www.OrgAlt.com, Organ Alternatives also maintains organconcerts.ca (Canada's organ concert listings), and resources for presenters, performers, churches and concertgoers.

Editorial coverage of the organ culture, and listings of concerts and broadcasts in Canada are provided free of charge in **OrgAlt** and on organconcerts.ca. Recordings, compositions and other items for review are always welcome. Organ Alternatives is supported entirely through revenue from paper subscriptions, and from advertising in **OrgAlt** and on organconcerts.ca, and other high-traffic areas of the website www.OrgAlt.com. Inquiries of all kinds are always welcome.

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ORGANCONCERTS.CA

- Christopher Dawes

The information-choked Internet's brief lifetime has proved nothing to be more valuable than an easy-to-remember and easy-to-find route to the information people want. After a four month testing period **OrgAlt** is pleased to bring to the Canadian organ world (and the international curious) organconcerts.ca: Canada's organ concert listings.

Next to the **OrgAlt** newsletter itself, organconcerts.ca is Canada's only universal repository of information about organ performance. The limited frequency of the **OrgAlt** newsletter has always defied the average disorganized and too-frequently "publicity-challenged" presenter. If only *something* could always be available, always be up-to-date and always be accessible to all those wanting to give, promote and attend organ concerts in Canada...

The other part of this story is the increased size and decreased frequency of the **OrgAlt** newsletter. As advertising has continued to grow, a corresponding content increase has been necessary to maintain a reasonable ratio in each issue (we remain open to feedback on this point). At the same time universal access to the Internet, faster connections, computer processors and larger hard drives, and the most time-sensitive content, the former "King in Concert" listings being now online 24/7 at organconcerts.ca have all indicated a change. Thus, the shift to 20-pages per issue, and to biannual publication, in September and February/March to match the rhythms of the Canadian organ community as we see it.

organconcerts.ca consists of one very large, easily searchable and easily printable page within the **OrgAlt.com** main web site, and contains a permanent list of presenters divided into **Series** and **Festivals** and all of their currently promoted **Single Events**. There is also a simple **Archive** page: a sort of "graveyard" to which are moved all expired listings on a monthly basis; a **Submit** page, where users may submit complete information on any service, concert, series, convention, festival or other qualifying organ event, and a comprehensive users' **Guide** including **Frequently Asked Questions**.

organconcerts.ca is far from a *fait accompli*: many objectives regarding bilingualism, serachability and other usage factors, and building national awareness and support are yet to be achieved: but the start is made, the hit count high, and hopefully, the contribution begun in a way that will draw the needed support from the thousands whom it benefits.

-CD



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Orgel Probe

is a card based quiz-game designed by the organ performance class of Dr. Melvin Dickinson, formerly professor at the University of Louisville School of Music, Kentucky. Its 530 questions test knowledge of the organ, its history and literature.

It is available for \$6US from the offices of the American Guild of Organists, at www.agohq.org, (212) 870-2310.

Questions

1. What was the organ prelude called in sixteenth century Italy?
2. Who wrote "Suite Médiévale"?
3. What organ work of J.S. Bach was originally written for unaccompanied violin?
4. Who wrote "Drop, Drop Slow Tears"?
5. Give the names of the three most famous organ works of Franz Liszt.
6. Which chorale fughetto of J.S. Bach introduces the second line of the tune also?
7. What electrical process allows stops to be shared between divisions?
8. What chorale prelude in the *Orgelbüchlein* has the same title as Cantata #4?
9. Who wrote "Apparatus Musico-organisticus"?
10. Which two early free works of J.S. Bach are in the multi-sectional form of the Buxtehude school?

Answers

1. Intonation
2. Jean Langlais
3. Fugue in D minor (BWV 539)
4. Vincent Persichetti
5. Fantasy and Fugue on BACH, Ad nos salutarem, and Weinen, Klagen Sorgen, Zagen
6. "Herr Christ, der ein'ge Gottes Sohn" (BWV 698)
7. duplexing
8. Christ lag in Todesbanden
9. Georg Muffat
10. Prelude and Fugue in A minor (BWV 551) and Toccata and Fugue in E Major (or C) (BWV 566)

THE PERFECT SOLUTION?...

Are your old vinyl records hanging around gathering dust? A copy of mid-20th century Dutch organist Feike Asma's famous recording of Widor's Fifth Symphony in f, Op.42 at the Oude Kerk in Amsterdam made an intriguing gift to the *OrgAlt* editor last Christmas, and is one of the more creative instances of recycling we've seen to date.



Does anyone out there know who thought this one up?

Don't immediately start converting all of your old vinyl into candy dishes, though. In a related story, the Music Library at the University of Toronto recently replaced some 9000 CD's as the early examples of this technology reach the 20-year-old stage. Ironically all of their vinyl records are just fine.



A Choral Music Competition

Basic Criteria (complete competition description available)

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Topic: General praise or prayer

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Accompanied or a cappella

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Diane Bish

FRIDAY, OCTOBER 1ST, 2004
8:00pm

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Centenary United Church, 24 Main St. West, Hamilton, ON L8P 1H2

SUBMISSIONS FOR THE NEXT ISSUE OF ORGALT

(publication late February or early March 2005, covering spring and summer, are due February 15th).

Listings for organconcerts.ca are always welcome.

CONTACT: See p.2, or submit to organconcerts.ca online

ORGAN “LOST LANDS” II

An Interview with Eugenio Fagiani



While surveying the history of music in Europe, for most countries it is easy to find stretches of history where a former torrent of fine performers, fine instruments and fine composers slowed to a trickle, or even seemed to stop entirely. Often war, occupation, disease and recession are at least partly to blame. In Org.Alt #38, and in a recent online feature at Org.Alt.com, we examined the forgotten and neglected Czech Republic, whose organ culture has virtually always been a secret from the greater world. Just as intriguing is the story of Italy, the home of Roman Catholicism, and the land of Frescobaldi, the Gabriellis and other giants of the Renaissance. Why did the land of such international musical superstars as Vivaldi and Verdi slip off the organ musical map?

Recently, I had the opportunity to speak with a representative of a younger generation of musician which is seeking to return the Italian organ culture to its former glory. Eugenio Maria Fagiani is Organist to the parish church of San Michele Arcangelo in Mapello, Bergamo, and director of Italy's only school of “20th century” organ improvisation. We met at St. Clement's Anglican Church in Toronto.

CD: *You are director of Italy's only school of 20th century improvisation? Could you explain?*

EF: You have to know that in Italy, and in Europe generally, we have many ancient instruments, so we are always fascinated by ancient music. We have, however, very few new organs, unlike in France and Germany. We are looking mostly into the past: 20th century music, and improvisation have very little place. Moreover, we don't have a great tradition of improvisers: in the 20th century we had a few people like Gambarini who improvised well, although not in a very contemporary style – very “easy-going” music. The Italian public has very much this conception of music for organ and choirs – easy listening, very approachable and not too contemporary. But in the last 10 years, we are developing a new way of thinking, thanks to a major organ Festival in our city, and the opportunity it has given us to hear some of the world's greatest organists.

CD: *But like France, Italy is a strongly Catholic nation, with an ancient tradition of liturgical improvisation. That tradition clearly continued in France. Why did it become broken in your country?*

EF: Where France had Gregorian Chant and Noels – we had opera. In the 19th century Italian church music was greatly influenced by opera, and so improvisations would mostly be based on operatic themes.

CD: *Was there no objection to this “opera in church” from the clerics?*

EF: No, it was very strange. You must remember that the greatest of our improvisers in the 19th century, Padre Davide, was a monk himself, and a composer of operatic-style music (although no actual operas). This continued until the *Moto proprio* from the Pope in 1903, specifying

ing the importance of sacred music – but the tradition of liturgical music had all but stopped. What remained was very free and fantasy-like, no formal improvisation of any kind (Symphony, Sonata, etc.).

CD: *Was Marco Enrico Bossi an example of that musical style?*

EF: Yes. If you see his compositions, many of them start from that point, and are very free and fantasy-like. For this reason the French didn't think too highly of Bossi.

CD: *Would I be right that the Germans held similar views of Italian improvisation?*

EF: Probably worse! Although another of our really good improvisers, Lorenzo Perosi was invited to become a teacher in Regensburg. He chose however to remain in Italy to help change Italian church music from opera to sacred music, following the Papal decree.

CD: *Is it true that in Italy, the Mass provides fewer opportunities for liturgical improvisation than it does here?*

EF: Yes. Again, as a hold-out from our operatic past the congregation sings during communion. It's not like here in Canada, where in many churches there are many moments for improvisation.

CD: *So now, in the 21st century you are seeking to develop a 20th century school of improvisation?*

EF: Yes. For me it is unbelievable that we have improvisers in the world who will improvise only the style of Bach and his predecessors. Our sensibilities have changed in 300 years – we cannot ‘hear’ music the way Bach intended it anyway. We still have many ancient instruments, though, so the idea of me and a few colleagues is the reverse of what some do: we don't try to show ancient music on modern instruments: we try to show modern music on ancient instruments.

CD: *Are you evolving, do you think, a form of improvising that is indigenously Italian?*

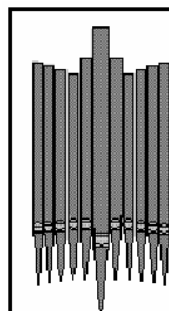
EF: ‘Indigenously’ is an interesting word. It is nearly impossible to use it in our time, since the world is so international. But I would say that what we are developing is Italian in two ways: first, we use Italian organs, which have very different stops from the organs of other countries; second, we are evolving a form based on the fantasy, the ‘Estro’ as we say, meaning “brilliant fantasy” – and perhaps in forty years we will be able to say it is truly Italian. It is not possible to imagine we could have it now: I think we have started a new way of improvising, rather than a new form. I and a few other colleagues that have studied abroad (because we have no teachers) are bringing the world's improvising traditions here: we are trying to make improvisation more rigorous, more formal, but still have an Italian sound.

CD: *Perhaps the weakness of any real past tradition makes Italy a good place for the world's improvisation styles to “meet”?*

EF: We think so, and we think what we are doing is unique.

CD: *Does your group have a philosophy of teaching improvisation?*

EF: We feel that the best teachers offer many possibilities to their students: not simply saying “be like me”, but rather, “be like you, viewing all you have learned.”



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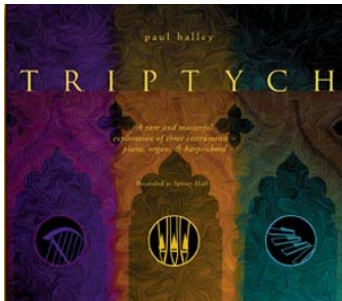
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PIPIINGS ON THE RECORD



TRIPTYCH

Paul Halley performs new compositions for various combinations of piano, harpsichord and the Spivey Hall Ruffatti organ, Atlanta

Pelagos PEL 1003

-Christophe Daves

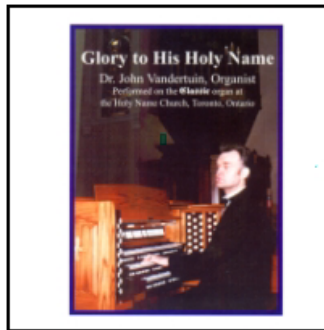
Paul Halley's new release *Triptych*, featuring the unique ensemble of piano, organ, and harpsichord, is the culmination of over forty years of keyboard performance and composition for this three time Grammy-winning artist. Halley's resumé includes eighteen years as featured performer and writer with The Paul Winter Consort, and thirteen years as Director of Music at The Cathedral of St. John the Divine in New York.

With his gift for improvisation and melody writing, and his innovative use of instruments he knows well, Halley has created an extraordinary suite of music in this latest CD. Recorded at the acoustically splendid Spivey Hall in Atlanta, Halley plays a Steinway concert grand, Ruffatti pipe organ, and Carl Dudash harpsichord. As beautifully crafted as the instruments on which they are performed, Halley's arrangements combine their sounds, presenting a new repertoire for a rarely-heard ensemble.

Prior to *Triptych*, the solo keyboard recordings for which Halley is best known are *Pianosong*, improvisations for piano and pipe organ, and *Nightwatch*, thematic organ improvisations recorded at the Cathedral of St. John the Divine. Certainly, *Triptych* promises to become another classic as Paul Halley brings together his talents for performance and composition. In fact, Halley remembers that the idea for this unusual CD had been percolating for many years. "The concept of combining these three keyboard instruments probably originated when I was a teenager and heard a performance of Monteverdi's *L'Incoronazione di Poppea*. The richness and clangour of that sound, all those continuo instruments playing together, has remained with me ever since."

The twelve tracks describe a characteristically "Halleyan" musical language of informal structure, crossing rhythms, and a liberal mixture of tonal systems embracing, among other idioms, jazz, church and historical keyboard forms. While three present the constituent instruments in their usual solo settings, the remaining nine combine them using the magic of overdubbing, allowing Halley to fulfil a secret dream of many solo artists: to be one's own ensemble. Although understandably the instruments become known to the listener mainly in their characteristic areas of strength (the articulation of the harpsichord, the grandeur and sustain of the organ, and the piano's expressive and chameleon-like walking of the middle ground between the two), I was struck by an inventiveness that occasionally thwarted my expectations. Halley told me in an interview that he was horrified to discover that, once recording at Spivey, many of his constructed relationships simply didn't work. Perhaps his first instincts for "which should play what" were like mine: at least to some extent necessity may have mothered that inventiveness!

Halley's music is consistently unique, rarely profound, but always enjoyable. Lovers of each of these three instruments and the many styles composing the musical language will, I think, be fascinated to consider them as a group. Bravo, Paul!



GLORY TO HIS HOLY NAME

Dr. John Vandertuin performs on the Artisan Classic organ of Holy Name Roman Catholic Church, Toronto

JVHN 799, TE DEUM records, Toronto

-Angus Sinclair

This 1999 recording features a then-six year old instrument by Classic Organbuilders of Markham, Ontario. My ears are now accus-

tommed to the latest electronic installations here in London Ontario, and I feel this instrument is of an earlier generation... over-sampled, sometimes piercing and strident, and somewhat lacking in body. I am willing to bet that the speakers were close-miked for clarity: this recording needs more space and reverb. I am always pleased, though, when the producer includes the stop list in the booklet.

Having said that, Dr Vandertuin maximizes what this instrument is capable of. I've heard him twice live, and the second was when he played one of his Doctoral recitals for his DMA (U of Michigan) here in London at St. Peter's Basilica. It was one of the finest solo recitals I've heard here, and his handling of the 1926 Casavant was exemplary. Same here: he begins and ends this disc with arguably what he does best: improvisation. The opening Fantasia on "Praise to the Lord" grabs your attention right away, with fire, bravado, and pure joy. The closing piece, an Introduction, Fugue and Chorale on Nicaea (*Holy, Holy, Holy*) has the feel of a written-out piece (the goal of every improvisateur!), especially the fugue, which builds to a colossal climax and ends with the theme in a stand-up-and-salute finale. Bravo. There are two beautiful Chorale Preludes, one on *O Sacred Head Sore Wounded*, and the other on *Jesu Meine Freude*, which might bring the hardest listener to tears. Vandertuin, a recognized composer, in 2003 was named an honorary Fellow of the RCCO, and became the only Canadian composer to be included in Darcy Press' new organ music collection, *83 Musical Gifts*.

The rest of the CD, technically, is spot on: superb renditions of Bach (the Dorian Toccata in d, three short Chorale Preludes), Buxtehude (my personal favourite, the Prelude Fugue and Chaconne in C) and the most fun I've ever heard anyone have with the Harmonious Blacksmith variations of Handel (to show off the various "hardware" stops available on the MIDI: harps, glockenspiel, etc). Unfortunately, I think this approach gets in the way, stylistically, with the Vierne *Westminster Carillon*: I prefer to hear a wash of 8' sound rather than the percussive effect of chuffy flues chunking out every single note. No "grande ligne" possible here. The Willan preludes that are favourites with all Canadian organists are excellent: "*Vulpinus*" roars with majesty and pomp; while the tender "*Light Divine*" has what Schweitzer referred to as the Vision of Eternity. The programme is rounded out with two works unknown to me: Alfred Hollins' *Concert Overture* in c minor (again, a fine performance better played on the organ at St. Paul's Bloor Street rather than Holy Name Danforth Ave.), and Raymond Daveluy's Chorale Prelude on *Herzlich Tut mich erfreuen*. These 13 tracks come off showing Dr. Vandertuin's brilliant technique and fine craftsmanship, but exposing audible deficiencies of the instrument in the process. Another issue: the cover. This picture of Dr. Vandertuin and the Holy Name organ would better have been used inside the booklet, and a more eye-catching graphic of, say, a stained-glass window, on the cover instead.

Dr. Vandertuin's note in the booklet states, "The selections...have been chosen to give glory to God, to appeal to a wide audience, and to demonstrate the versatility of this fine instrument". For my money: it's a great programme, and well played, even if the instrument occasionally gets in the way of enjoyment of the both composer and performer's art. I very much look forward to a CD release from Dr. Vandertuin on one of Toronto's fine downtown pipe organs that will be of much better service to his talents, to the music, and, to paraphrase Dr. Vandertuin himself, the Glory of God's Holy Name.

Angus Sinclair is a London freelance musician.

Editor's Note: Holy Name enjoys one of the most glorious reverberant church acoustics in Toronto - the recording does not adequately convey this, nor does it portray how successful the Classic organ interacts with those acoustics to the listener lucky enough to be in the church with it.

THE ORGAN CONCERTS AND ACADEMY AT STRATFORD SUMMER MUSIC: 2005 SEASON WITH JAMES GOETTSCHÉ



The Fifth Season of Stratford Summer Music is set to run in late July of 2005. Continuing SSM's four-year history of bringing the organists of the world's great churches to perform and teach five advanced students at Stratford, the 2005 Season features **James Edward Goettsche**, organist at St. Peter's Basilica, Rome. The visit of this great musician affiliated with the spiritual centre of international Roman Catholicism follows similar visits from John Scott of St. Paul's Cathedral, London (2001), Jean-Pierre Leguay of Notre-Dame-de-Paris (2002), Ullrich Böhme of the Thomaskirche, Leipzig (2003) and John Longhurst of the Mormon Tabernacle, Salt Lake City (2004).

James Goettsche will give three concerts, at 9:30am on Thursday through Saturday July 28, 29, 30 (see organconcerts.ca for program information as it becomes available). The Academy sessions under Mr. Goettsche's direction are open to the public and occur at 2:00pm on Wednesday through Saturday, July 27, 28, 29, 30 with an extra class at 11:00am on Saturday July 30. The Academy final performance by its five students will take place on Sunday July 24th at 2:00pm.

To apply for one of the five places available to advanced students in the 2005 Organ Academy at Stratford Summer Music, submit a current C.V. with two letters of reference by June 1st 2005 to:

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CONGRATULATIONS & WELLDONE

to the students of the 2004 session of the Organ Academy at Stratford Summer Music under Master Teacher John Longhurst and Academy Director Christopher Dawes:

Satomi Akao (Japan/Canada)
Jill Mingo (UK/Canada)
Daniel Norman (London, Canada)
Andrei Streliaev (Latvia/Canada)
Andrew Tan (Toronto, Canada)

For information on the entire 2005 season of Stratford Summer Music, visit www.stratfordsummermusic.ca. To download the 2005 Organ Concerts and Academy brochure when it becomes available; to view the Organ Concerts and Academy archive, visit the Stratford pages of www.OrgAlt.com. To contact SSM's Artistic Producer John Miller, or Academy Director Christopher Dawes, e-mail stratfordsummermusic@sympatico.ca.



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A PIPE ORGAN FOR A SONG:

IN 2003 BETHEL CHURCH IN NEWMARKET, ONTARIO ACQUIRED A II/10 PIPE ORGAN, AND INSTALLED IT WITH A NEW CASE, BLOWER AND FAÇADE FOR \$35,500. HOW, YOU ASK...?

Pipedreams are still common in the churches of our time: ministers, musicians and congregations know they want a pipe organ as part of their musical life, but also know the formidable costs and occasional political struggles associated with replacing derelict instruments. Dreams often stay just that: dreams. What separates those communities that manage to make a Pipedream into reality? The stories vary widely, and although they always feature a motivated and hardworking group of people, and the drive and vision of a select few to see the effort through, there are many other pieces that must fall into place. A medium-sized congregation in a small city north of Toronto made it work culminating in a festive celebration this November 14th. This is their story.



John Van Leeuwen came to Canada from the Netherlands in July 1970, and began attending Bethel Christian Reformed Church, where his sister was organist. He knew very little English at that time, but he knew the sound of the great organs of his former country, and knew the poor quality and even poorer repair of the small unit organ which had served the church since it was donated in 1960. In 1971 he approached council for permission to gather pledges to buy a new unit organ, back when 9 ranks from Casavant cost \$20,000. The effort

reached its halfway point quickly, but stalled and ran into opposition. A couple of years later they considered an Allen electronic organ when they first appeared with computerised card readers: this was rejected as well. In the years that followed Van Leeuwen asked Casavant representative Alan Jackson to do some band-aid work on the existing organ, which was playing multiple notes with most keypresses... but for financial reasons the instrument went largely unmaintained and of course, declined.

In 1992 Bethel struck a committee to look into the organ situation, examining everything from repairs to a new electronic organ, or a new or used mechanical or electric-action pipe organ, but a vote put to council to reopen the organ fund and put some money in it was defeated. In 2001 the always-significant arrival of a new minister (and one whose wife is an organist!) put the subject back on the table, and in May 2002 Van Leeuwen found on the Internet an ad for an organ for sale that might be the right one: low price, good maker, sized to fit the front of the sanctuary (its predecessor was in the rear gallery).

A quick trip to the minister and executive gave him permission to go with four organists and two others to see the organ in Altoona, Pennsylvania. They were informed that the organ had to be removed the next weekend, which was impossible, since Bethel's council needed a report on the trip, and then it had to go before the congregation. But, when this deadline was extended slightly, miraculously council had a special meeting, approved the purchase of the organ, called a special congregational meeting the next monday, which overwhelmingly voted to buy the organ for \$12,500. The next weekend eleven people went to Altoona to dismantle the organ, pack it up and bring it back to Newmarket. It went into storage in the fellowship hall for about half a year, until things were sorted out with the placement of the organ: the front of the sanctuary was being renovated, and despite reconfiguration drawing attempts by Alan Jackson the organ turned out to be too large to be placed up front. Back to the drawing board: the organ had to go on the rear balcony. Trouble again: it was too high! In one of many ingenious work-arounds, the team decided to cut into the existing balcony floor, recessing the organ a foot and a half, and strengthening the balcony to compensate and to take on the new, much greater weight. With this major decision made, and the groundwork laid, the Pipedream's final form could begin to take shape.

By January 6, 2003 the installation began. All in all, with people who made lunches, cleaned pipes, completed construction work, etc. the team numbered 50, all volunteer. The 1961 Möller organ had been in two chambers in Altoona, but because of the balcony location the team created a free standing enclosed organ in one case. It is large for a ten rank organ: 23' wide, 18' high and 6' deep. The case is oak veneer 3/4" plywood stained to match the console as much as possible, the console placed perpendicular to the case with good sightlines to the entire gallery and most of the sanctuary. Easter 2003 was the first time the organ was played, with only 3 stops ready and tuned up by Van Leeuwen and son Mike, but the congregation could hear that it was getting there. One more problem cropped up, the blower that had come with the organ was in bad shape, and too noisy to be put into the organ case, so Alan Jackson, still consulting on the project, was asked to order a new one. One was ordered from Germany, and within a few weeks it was seated in the new case in Bethel's balcony, with an organ that was now approaching completion. Jackson spent a few days tuning, regulating and repairing, and by summer the entire instrument was useable. The people liked the sound of the organ much better than the old one, but felt it looked like a big, ugly box.

BETHEL CHRISTIAN REFORMED CHURCH Newmarket, Ontario

E.P. Möller, op.9574
(1961)

GREAT

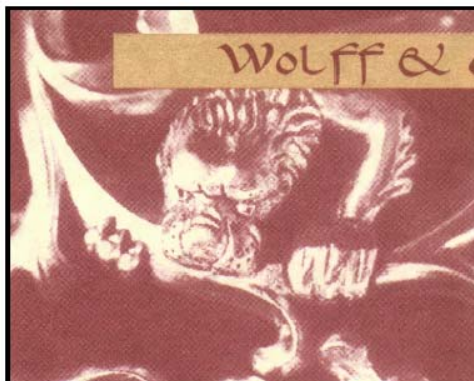
8 Diapason
8 Hohlflöte
8 Erzähler
4 Principal
2 Superoctave
Tremulant
Chimes
Great Sub/Superoctave
Sw/Gt 16, 8, 4

SWELL

16 Rohrflöte
8 Rohrflöte
8 Salicional
8 Voix Celeste
4 Flöte
4 Salicet
2 2/3 Nazard
2 Flautino
8 Trumpet
4 Clairon
Tremulant
Sw Sub/Superoctave,
Unison Off

PEDAL

16 Bourdon
16 Rohr Gedeckt
8 Bourdon
8 Rohrflöte
Gt/Pd 8, 4
Sw/Pd 8, 4



Wolff & Associés
facteurs d'orgues
organ builders
1260, rue Tellier
Laval, Québec
Canada H7C 2H2
Téléphone:
(450) 661-2073

(Continued on p.20)

ORGANCONCERTS.CA

LISTING CANADA'S CURRENT ORGAN PRESENTERS, SERIES, FESTIVALS AND CONCERTS

SERIES LISTINGS

On organconcerts.ca, a SERIES is two or more events offered within the same year, a week or more apart. Series are listed alphabetically by the name of the series or the name of the presenter. These listings are omitted here: to view, search and submit them, visit

www.organconcerts.ca.

FESTIVAL LISTINGS

On organconcerts.ca, a FESTIVAL is a grouping of two or more events less than a week apart, within a week or a few weeks. Festivals are listed alphabetically by the name of the event or presenter. These listings are omitted here: to view, search and submit them, visit

www.organconcerts.ca.

SINGLE EVENT LISTINGS

On organconcerts.ca, SINGLE EVENTS are listed by date. If the series title is underlined, on organconcerts.ca, and in this online PDF version of OrgAlt, you may simply point and click on it to reach the main listing.

SEPTEMBER 2004

Wed September 1, 12:15

MARILYN REESOR BURCH, organ

St. James' Church, Orillia, ON

Admission: voluntary offering

Sun September 5, 16:00

SJC Twilight Series

DAVID PHILLIPS, organ

St. James' Cathedral, Toronto, ON

Music of Bach, Dupré, Bairstow, Samazeuilh (1877-1967) and Duruflé

David, a UK-born and educated organist, is part of the new Music Associate team of St. James' Cathedral.

Admission: donation

Tue September 7, 12:15

Noonhour Recitals at St. Paul's Cathedral

WILLIAM RENWICK, organ

St. Paul's Cathedral, London, ON

William Renwick is Director of Music at St.

John the Evangelist Anglican Church in Hamilton Ontario, and a member of the music faculty at that city's McMaster University

Admission: donation

Sun September 12, 16:00

SJC Twilight Series

MUSIC FOR ORGAN AND BRASS

St. James' Cathedral, Toronto, ON

Michael Bloss and the Trillium Brass offer

celebratory music preceding the 4:30pm installation of the Right Reverend Colin Johnson as 11th Bishop of Toronto.

Admission: donation

Tue September 14, 12:15

Noonhour Recitals at St. Paul's Cathedral

DESMOND GASPARD, organ

St. Paul's Cathedral, London, ON

Desmond Gaspar is a Stratford based performer and church musician.

Admission: donation

Tue September 14, 14:00

SJC Music at Midday

MICHAEL BLOSS, organ

St. James' Cathedral, Toronto, ON

The Cathedral's Organist and Director of Music offers "Music that celebrates": works of Bach, Roger-Ducasse and Locklair

Admission: donation

Wed September 15, 12:30

Noonday concerts at Yorkminster Park

WILLIAM MADDOX, organ

Yorkminster Park Baptist Ch., Toronto, ON

William Maddox is Organist and Director of Music for YPBC

Admission: donation

Sat September 18, 20:00

Les Amis de l'Orgue de Québec

PHILIPPE BÉLANGER, organ

Église Saints-Martyrs-Canadiens, Québec, QC

Philippe Bélanger is organist of the Oratoire

St-Joseph in Montréal. In this annual season-opening free admission "open door" concert a giant projection screen will display the performer in the organ gallery.

Admission: FREE

Sun September 19, 15:00

Sundays at 3, 25th anniversary season

JOYCE JONES, organ

Winspear Centre, Edmonton, AB

The "organ belle of the south" sponsored by Dudley Oakes

Admission: \$20

Sun September 19, 16:00

SJC Twilight Series

MUSIC FOR THE QUIET MOMENT

St. James' Cathedral, Toronto, ON

Cathedral Organist and Director of Music

Michael Bloss performs works of Buxtehude, Karg-Elert, Leslie Betteridge, Richard Elfy Jones, and Howells. Choral Evensong follows.

Admission: donation

Tue September 21, 12:15

Noonhour Recitals at St. Paul's Cathedral

RONALD FOX, organ

St. Paul's Cathedral, London, ON

Ronald Fox is a distinguished performer and church musician, serving currently the Cathedral Basilica of St. Peter in London. He chairs the committee of London organists which is currently planning the 2005 Convention of the Royal Canadian College of Organists, July 18-21, 2005

Admission: donation

Wed September 22, 12:30

Music at Midday

MERVYN GAMES, organ

Knox Presbyterian Church, Ottawa, ON

One of Canada's most prolific and well-travelled church musicians, Mervyn Games is

Organist and Director of Music at Knox

Admission: FREE

Wed September 22, 12:30

Noonday concerts at Yorkminster Park

JAMES ANDREW CALKIN, organ

Yorkminster Park Baptist Ch., Toronto, ON

James Calkin is Organist and Director of Music to Ottawa's First Baptist Church.

Admission: donation

Fri September 24, 20:00

RCCO Toronto

LAUNCH of 'TE DEUM LAUDAMUS'

St. James' Cathedral, Toronto, ON

A collection of ten new organ works by prominent Canadian composers in memory of the late Gerald Bales (1919-2001) is premiered in a short recital and wine and cheese reception. Performances by Barrie Cabena, Bruce Cross, Christopher Dawes, Fran Harkness, Ruth Watson Henderson, Kola Owolabi, Janet Peaker, Alan Reesor, and Mark Toews.

Sat September 25, 20:00

Festival D'Automne Orgue et Couleurs

ÉLCATS SONORES

avec **Raymond Perrin, organ; quintette**

Opus Lib, et ensemble Repercussion

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

Works of Giovanni Gabrieli, Guy Bovet,

Eugene Bozza, George Gershwin, Yves Lapi-

erre, Miles Davis, Christopher B.J. Smith, R.

Burns, Charles Mingus, Richard Hunt and

Duke Ellington

Admission: \$15, \$13

Sun September 26, 15:00

Les Saints-Anges en musique

GISÈLE GUIBORD, organ

avec **ROBIN GRENON, harpe**

Église Saints-Anges-Gardiens, Lachine, QC

Admission: contribution volontaire

Sun September 26, 14:00

Les Amis de l'Orgue de Québec

JEUX D'ORGUE

avec **Jean Coté, organiste**

Louise Fortin, animatrice

Église du Très-Saint-Sacrement, Québec, QC

So, you know some of the the organ's music, but would like to know more about this grand and a little mysterious "King of the Instruments". Join two professionals of the organ for a tour through its history, construction and music.

Admission: FREE

ORGANCONCERTS.CA

LISTING CANADA'S CURRENT ORGAN PRESENTERS, SERIES, FESTIVALS AND CONCERTS

Sun September 26, 20:00

Festival D'Automne Orgue et Couleurs

CASAVANT FRÈRES, 125 ANS!

organists John Tuttle, Jaquelin Rochette, Pierre Grandmaison, Patricia Wright
Église Saint-Nom-de-Jésus, Montréal, QC
Works of Healey Willan, Claude Thompson, Dan Locklair, Franck, S. Drummon Wolff, Denis Bédard
Admission: \$15, \$13

Sun September 26, 20:00

BUXTEHUDE: INTÉGRALE D'ORGUE

Marc D'Anjou, Nathalie Gagnon, Claude Lemieux, Dany Wiseman

Basilique Notre-Dame, Québec, QC
Concerts interactifs avec chanteurs soliste et choeur a 4 voix
Admission: \$15

Sun September 26, 20:00

Barrie Colours of Music

CAROL WILLIAMS, organ (UK)

Collier Street United Church, Barrie, ON
Admission: Festival Passport \$25 (\$20 stu) - \$55 & 25 after September 12

Sun September 26, 16:00

SJC Twilight Series

ANGUS SINCLAIR, organ

St. James' Cathedral, Toronto, ON
London Musician Angus Sinclair performs works of Buxtehude, Handel, Archer and Cook. Choral Evensong follows.
Admission: donation

Mon September 27, 20:00

Barrie Colours of Music

SANCTUARY: Peter Togni, organ;

Christoph Both, cello; Jeff Reilly, clarinet
Burton Avenue United Church, Barrie, ON
Admission: Festival Passport \$25 (\$20 stu) - \$55 & 25 after September 12

Mon September 27, 20:00

Festival D'Automne Orgue et Couleurs

AVENTURE D'UN SOIR:

Église Saint-Nom-de-Jésus, Montréal, QC
A unique and hilarious evening of theatre-organ competition! Organist-improvisateurs Philippe Bournival, Dominique Lupien, Gilles Rioux, Dany Wiseman Four organists, four comedians, judges Raymond Perrin and Jean Belzil-Gascon, host Patrick Bélanger and cheer leader Claudette Auchu present Canada's most unusual organ competition.
Admission: \$15, \$13

Tue September 28, 12:15

Noonhour Recitals at St. Paul's Cathedral

GREGG REDNER, organ

St. Paul's Cathedral, London, ON
Gregg Redner is Organist and Musical Director for Metropolitan United Church, one of the largest congregations of its denomination
Admission: donation

Tue September 28, 20:00

Festival D'Automne Orgue et Couleurs

MONTREAL 1734,

CHEZ DES URSULINES

Director/organist Hervé Niquet (France); violinist Olivier Brault

organists Jennifer Loveless, Denis Gagné, Dany Wiseman

les Dames de la Nouvelle Sinfonie

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

A reconstruction of a religious office of the

Ursulines in New France featuring Marc-Antoine Charpentier's "Messe pour Port-Royale" and "Regina Coeli - the manuscript for which was actually found in Montréal.
Admission: \$20, \$18

Wed September 29, 20:00

Festival D'Automne Orgue et Couleurs

SACRÉE SOIRÉE: Trio "Sanctuary" and the choir of the Church of St. Andrew & St. Paul, Montréal

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

Gregorian chant-based compositions and improvisations by Sanctuary (Peter Togni, organ; Christopher Both, cello; Jeff Reilly, clarinet) and 20th century choral works under the direction of Julian Wachner, accompanied by organist Michael Stewart.
Admission: \$15, \$13

Wed September 29, 12:30

Music at Midday

FRANCES MACDONNELL, organ

Knox Presbyterian Church, Ottawa, ON
Frances MacDonnell retired in 2003 following a distinguished tenure as Organist and Director of Music of Christ Church (Anglican) Cathedral, Ottawa. She now teaches and performs on a freelance basis in Ottawa.
Admission: FREE

Wed September 29, 12:30

Noonday concerts at Yorkminster Park

CORINNE DUTTON, organ

Yorkminster Park Baptist Ch., Toronto, ON
Corinne Dutton is Organist and Director of Music at St. Matthew's Lutheran Church in Kitchener, Ontario.
Admission: donation

Thu September 30, 20:00

Festival D'Automne Orgue et Couleurs

SINGULIÈRES RENCONTRES:

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

New music celebrating the organ: Jean-François Laporte's Procession; An improvisation orgue de sirènes de bateaux by Marie-Chantal Leclair, Jean-Marc Bouchard and Martin Ouellet; percussion selections by Marie-Josée Simard and accordion transcriptions of Bach by Vladimir Sidorov (Russia).
Admission: \$15, \$13

OCTOBER

Fri October 1, 20:00

Pro Organo Ottawa

"STRADIVARIUS in OTTAWA

Jacques Boucher, orgue; Albert Millaire, comédien; Anne Robert, violon

Church of St. John, Evangelist, Ottawa, ON

Works of Vivaldi, Bach, Handel, Vitali, etc.;

Shakespeare, Molière, LaFontaine, etc.

Admission: \$18, \$14, \$10

Fri October 1, 20:00

Festival D'Automne Orgue et Couleurs

SOUFFLES BAROQUES:

Ensemble vocal VivaVoce (Peter Schubert,

director); Bande de hautbois de Québec

Église Tres-Saint Redempteur, Montréal, QC

Organist Régis Rousseau and oboist Philippe

Magnan join these two fine ensembles for a

concert of baroque music of great exuberance

Admission: \$15, \$13

Fri October 1, 20:00

Fridays at Eight

SHOUT FOR JOY!

with Nathaniel Dett Chorale,

Brainerd Blyden Taylor, conductor

Lawrence Park Church, Toronto, ON

Lawrence Park Community Church Director

of Music Mark Toews joins Toronto's ac-

claimed afro-centric professional choir in an

evening of spirituals and other selections, in-

cluding the Festival anthem Shout for joy by

Adolphus Hailstork.

Admission: \$20

Fri October 1, 20:00

DIANE BISH, organ

Centenary United Church, Hamilton, ON

The "First Lady of the Organ" will perform

works of Bach, Widor, Vierne and others on

the Casavant organ and help the congregation

celebrate its new 5-manual console.

Admission: \$30

INFO: Toll-free 1-866-526-1147,

shawn.grenke@utoronto.ca

Sat October 2, 19:30

Deer Park Concerts

PROGRAM OF SONATAS & TOCCATAS

with David Palmer, organ

Deer Park United Church, Toronto, ON

LIDON: Sonata para la Corneta rea;

MENDELSSOHN: Sonata III in A major;

HINDEMITH: Sonata No. 1;

FRESCOBALDI: Toccata per l'Elevatione;

BACH: Toccata, Adagio and Fugue; BALES:

Toccata; TBA: Toccata; Professor David

Palmer is the Director of the School of Music

at the University of Windsor, Ontario.

Admission: \$20 (four concert season for \$60)

ORGANCONCERTS.CA

LISTING CANADA'S CURRENT ORGAN PRESENTERS, SERIES, FESTIVALS AND CONCERTS

Sat October 2, 20:00

Festival D'Automne Orgue et Couleurs

TOURBILLON DE FÊTE:

Fanfare Porpour and Duo Impromptu

Église Saint-Nom-de-Jesus, Montréal, QC

An evening of celebration and light fun with

Fanfare Poupour from their new album "Le

Bal" and the musical fantasies of organist Phil-

ippe Bourneval and chanteuse Magali Lemieux.

Admission: \$15, \$13

Sat October 2, 19:30

GRAND OPENING CONCERT

Georgetown Christian Reformed Church

Trafalgar Rd S. of Hwy 7, Halton Hills, ON

In celebration of the opening of the GCRC's

brand new sanctuary, local musicians Christo-

pher Dawes (organ), Ronald Greidanus (piano)

Louisa Lamberink-Van Wyck (recorder) and

and the Georgetown Children's Chorus (Dale

Wood, conductor) present an evening celebra-

tion including a Chopin Piano Concerto, a

Telemann Recorder Suite, Mendelssohn's Sixth

Organ Sonata, op.65 and hymn singing.

Admission: FREE

INFO (905) 877-4322, info@gcrc.on.ca

Sat October 2, 20:00

3000 PIPES, 1 TRUMPET!

Shawn Spicer, trumpet

Karen Ann Schuessler, organ

Wesley-Knox United Church, London, ON

Wesley-Knox's organist and Orchestra Lon-

don's principal trumpet offer a program of

Bach, Corelli, Mendez and more.

Admission: \$10

INFO: (519) 673-4803

Sun October 3, 20:00

BUXTEHUDE: INTÉGRALE D'ORGUE

Marc D'Anjou, Nathalie Gagnon,

Claude Lemieux, Dany Wiseman

Basilique Notre-Dame, Québec, QC

Concerts interactifs avec chanteurs soliste et

choeur a 4 voix

Admission: \$15

Sun October 3, 15:00

Festival des Couleurs de l'orgue français

YVES-G. PRÉFONTAINE, orgue

Chapelle du Grand Séminaire, Montréal, QC

M. Préfontaine est organiste titulaire du Grand

seminaire, et Directeur Artistique du Festival

des Couleurs de l'orgue français. Œuvres de

Muffat, création d'une suite nouveau de

Gabriel Charpentier pour l'anniversaire du

Festival, Hakim, Corrette

Admission: entrée libre - free

Sun October 3, 16:00

SJC Twilight Series

"MUSIC BY TWO"

organist Marty Smith and Soprano Katy Heda-

len perform works of Debussy, Dvorak, An-

drew Ager and Reynaldo Hahn, with the help

of Guest harpist Kristen Theriault.

Admission: donation

Mon October 4, 20:00

Wurlitzer Pops at Casa Loma

JOHN LAUTER, organ

Casa Loma, Toronto, ON

Lauter is a Detroit-area theatre organist

Admission: \$15

Tue October 5, 14:00

SJC Music at Midday

MICHAEL BLOSS, organ

The Cathedral Organist and Director fo Music

offers VIERNE: Symphonie #5.

Admission: donation

Tue October 5, 12:15

Noonhour Recitals at St. Paul's Cathedral

RICHARD HANSEN, organ

St. Paul's Cathedral, London, ON

Richard Hansen, who served St. Paul's as Or-

ganist and Director of Music in the late 1990s

(as well as previously St. Luke's Cathedral in

Sault Ste-Marie) is currently Organist and Di-

rector of Music to Burlington's Port Nelson

United Church.

Admission: donation

Wed October 6, 12:30

Music at Midday

WESLEY WARREN, organ

Knox Presbyterian Church, Elgin Street at

Lisgar, Ottawa, ON

Admission: FREE

RONA PRÉSENTE

Le FESTIVAL des COULEURS de l'orgue français

10^e SAISON Les dimanches d'octobre 2004, à 15 h

ENTRÉE LIBRE

Le 3 octobre Yves-G. Préfontaine

Le 10 octobre Dom André Laberge, o.s.b.

Le 17 octobre Jacques Boucher

Le 24 octobre Pierre Grandmaison

Le 31 octobre Betty Maisonnat

CHAPELLE DU GRAND SÉMINAIRE DE MONTRÉAL
2065, rue Sherbrooke ouest
(Métro Guy-Concordia, autobus 24)
http://couleurs.cjb.net

Wed October 6, 12:30

Noonday concerts at Yorkminster Park

P. JOHN H. STEPHENSON, organ

Yorkminster Park Baptist Ch., Toronto, ON

Originally from Montréal, following Toronto

appointments at St. Simon-the-Apostle and St.

James' Cathedral he joined the staff of St.

Anne's Church in 2002, where he serves today,

in addition to accompanying the Toronto Men-

delssohn Youth Choir in its extensive season

of rehearsals and concerts.

Admission: donation

Thu October 7, 14:30

10th annual Great Romantics Festival

ROBERT MORROW, organ

Christ Church Cathedral, Hamilton, ON

The City of Hamilton, the American Liszt

Society and the McMaster University School of

the Arts present Morrow, former mayor of

Hamilton performing Bach and Brahms.

Admission: \$25

INFO: (905) 525-9140 x23674

www.artset.net/greatromantics.html

Sun October 10, 15:00

Festival des Couleurs de l'orgue français

DOM ANDRÉ LABARGE, orgue

Chapelle du Grand Séminaire, Montréal, QC

Œuvres de Kuhnau, Muffat, Boyvin, Scheide-

mann, Livre d'Orgue de Montréal

Admission: entrée libre - free

Sun October 10, 20:00

BUXTEHUDE: INTÉGRALE D'ORGUE

Marc D'Anjou, Nathalie Gagnon,

Claude Lemieux, Dany Wiseman

Basilique Notre-Dame, Québec, QC

Concerts interactifs avec chanteurs soliste et

choeur a 4 voix

Admission: \$15

Sun October 10, 16:00

SJC Twilight Series

DAVID PHILLIPS, organ

The new Cathedral Associate Organist offers

works of Langlais, Alain and Bach.

Admission: donation

Tue October 12, 14:00

SJC Music at Midday

DAVID PHILLIPS, organ

The new Cathedral Associate Organist offers

works of Stanford, Vierne and Mulet.

Admission: donation

Tue October 12, 12:15

Noonhour Recitals at St. Paul's Cathedral

ANGUS SINCLAIR, organ

St. Paul's Cathedral, London, ON

This London-area freelance musician has

served St. Paul's for many years in a number of

capacities, and is always delighted to return to

perform on its magnificent organ.

Admission: donation

ORGANCONCERTS.CA

LISTING CANADA'S CURRENT ORGAN PRESENTERS, SERIES, FESTIVALS AND CONCERTS

Wed October 13, 12:30

Noonday concerts at Yorkminster Park
BARBARA HALLAM PRICE, organ
Yorkminster Park Baptist Ch., Toronto, ON
Barb's career has led her from Edmonton to Vancouver; to Toronto and now to Ottawa: this fine performer and devotee of the Canadian organ scene is delighted to return to Toronto to perform following her family's recent move to the nation's capital.
Admission: donation

Sun October 17, 15:00

Festival des Couleurs de l'orgue français
JACQUES BOUCHER, orgue
Chapelle du Grand Séminaire, Montréal, QC
Œuvres de Lebègue, Bédard, etc.
Admission: entrée libre - free

Sun October 17, 20:00

BUXTEHUDE: INTÉGRALE D'ORGUE
Marc D'Anjou, Nathalie Gagnon,
Claude Lemieux, Dany Wiseman
Basilique Notre-Dame, Québec, QC
Concerts interactifs avec chanteurs soliste et chœur à 4 voix
Admission: \$15

Tue October 19, 14:00

SJC Music at Midday
JONATHAN OLDENGARM, organ
This McGill University doctoral candidate based in Stuttgart devotes a program to the compositions of Sigfrid Karg-Elert, as well as his transcriptions of the works of Bach and Handel.
Admission: donation

Wed October 20, 12:30

Noonday concerts at Yorkminster Park
WILLIAM MADDOX, organ
Yorkminster Park Baptist Ch., Toronto, ON
William Maddox is Organist and Director of Music for YPBC
Admission: donation

Fri October 22, 20:00

ROSS MCDONALD, organ
Trinity Lutheran Church, London, ON
A theatre-organ style concert featuring music from Showboat, Star Trek and more.
Admission \$10/\$8; children 8-16 accompanied by an adult are free.
INFO: (519) 432-4832

Fri October 22 & Sat October 23, 20:00

Winnipeg Symphony Orchestra Masterworks
HOMAGE TO HAYDN
Gregory Vajda conductor
Jonathan Oldengarm organ
Knox United Church, Winnipeg, MB
HAYDN: Symphony No. 103 in E-flat (Drum Roll); Organ Concerto No. 1 in C Major
BRAHMS: Variations on a Theme by Haydn, Op. 56a; SCHNITTKE Moz-Art à la Haydn;
INFO: (204) 949-3999

Sun October 24, 16:00

ORGAN DEDICATION CONCERT
St. John's Church, York Mills, Toronto, ON
Organists Robin Davis, Maurice White, Johan Van t'Hof and Christopher Dawes perform a festive rededication concert on the newly-expanded Casavant organ (see OrgAlt's fall/winter 2004 issue for information on the unusual project)
Admission: \$10 adult, \$5 student/senior
INFO: (416) 225-6611
www.stjohnsyorkmills.com

Sun October 24, 16:00

MUSIC FOR MULTIPLE ORGANISTS
Gloria Jay, Ann Francis & Susan Stensch
St. Peter's Cathedral Ch., Charlottetown, PE
Organ Duets and Trios by Bédard, Callahan, Bolting, Susato and McAllister.
Admission: \$10 donation to Building Fund

Sun October 24, 15:00

Festival des Couleurs de l'orgue français
PIERRE GRANDMAISON, orgue
Chapelle du Grand Séminaire, Montréal, QC
Improvisation; Suite française; autres œuvres
Admission: entrée libre - free

Tue October 26, 14:00

SJC Music at Midday
KATHARINE HALL-PHILLIPS, soprano
and DAVID PHILLIPS, organ
The new Cathedral Music Associate team offer works of Elizabeth Poston, Stanford and Langlais' *Missa in Simplicitate*.
Admission: donation

Tue October 26, 12:15

Noonhour Recitals at St. Paul's Cathedral
JANET MACFARLANE PEAKER, organ
St. Paul's Cathedral, London, ON
Janet Peaker, now a freelance church musician in Toronto, held a distinguished tenure at St. George's Anglican Church, Islington and has given many solo and ensemble performances.
Admission: donation

Wed October 27, 12:30

Noonday concerts at Yorkminster Park
JOHN TUTTLE, organ
Yorkminster Park Baptist Ch., Toronto, ON
John Tuttle is Organist and Director of Music for St. Thomas's Anglican Church in Toronto.
Admission: donation

Fri October 29, 22:00 (yes, 10:00 PM!)

RCCO Toronto
PHANTOMS OF THE ORGAN
Metropolitan United Church, Toronto, ON
A spooky recital by students of the University of Toronto coinciding with the end of the fall recruitment campaign of the Royal Canadian College of Organists. Christopher Ku is rumoured to be involved...

Sun October 31, 15:00

Sundays at 3, 25th anniversary season
CHOIR OF ELY CATHEDRAL
Paul Trepte, conductor
Jonathan Lilley, organ
This fine English ensemble, and its distinguished conductor and organist, are sponsored by Pamela Farmer as the second event in the silver anniversary season of Sundays at 3. All Saints' Cathedral, Edmonton, AB
Admission: \$20

Sun October 31, 15:00

Festival des Couleurs de l'orgue français
BETTY MAISONNAT, orgue (France)
Chapelle du Grand Séminaire, Montréal, QC
Mme. Maisonnat est organiste, à l'Église de l'Immaculée-Conception, Lyon, France.
Admission: entrée libre - free

Sun October 31, 14:00

Les Amis de l'Orgue de Québec
GASTON AREL, orgue
Église du Très-Saint-Sacrement, Québec, QC
Gaston Arel, one of the principal figures in the Québec organ world, offers organ works of Bach, Schumann, Franck and Martin.
Admission: \$10 (\$6 étudiants)

Sun October 31, 19:30

ROBERT JONES, organ
St. Luke's Church, Ottawa, ON
Robert Jones, who came to St. Luke's, Ottawa from Central United Church in Sault Ste-Marie in the early 00's. He offers organ music for Halloween.
Admission: donation
INFO: (613) 235-3416



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LISTING CANADA'S CURRENT ORGAN PRESENTERS, SERIES, FESTIVALS AND CONCERTS

NOVEMBER 2004

Mon November 1, 20:00

Wurlitzer Pops at Casa Loma
DAVE WICKERHAM, organ

Casa Loma, Toronto, ON
Dave is from Greenfield, Wisconsin.
Admission: \$15

Wed November 3, 12:30

Noonday concerts at Yorkminster Park

WILLIAM LUPTON, organ

Yorkminster Park Baptist Ch., Toronto, ON
Bill Lupton is Organist and Director of Music to St. John's Anglican Church in Strathroy.
Admission: donation

Sun November 7, 20:00

Westminster Church Concert Organ Series

CLIVE DRISKILL-SMITH, organ

Westminster United Church, Winnipeg, MB
Admission: \$17-22

Sun November 7, 20:00

BUXTEHUDE: INTÉGRALE D'ORGUE

Marc D'Anjou, Nathalie Gagnon,

Claude Lemieux, Dany Wiseman

Église St-Marc, Rosemont, Montréal, QC
Concerts avec chanteurs soliste; chœur.
Admission: \$15

Wed November 10, 12:30

Noonday concerts at Yorkminster Park

PETER NIKIFORUK, organ

Yorkminster Park Baptist Ch., Toronto, ON
Peter is Organist and Director of Music at St. Peter's Lutheran Church in Kitchener, Ontario
Admission: donation

Sat 13 November, 10:00

RCCO Toronto

MASTERCLASS: LUDGAR LOHMAN

Deer Park United Church, Toronto, ON

Sat 13 November, 19:30

RCCO Toronto and Deer Park Concerts

LUDGAR LOHMAN, organ

Deer Park United Church, Toronto, ON

Sun November 14, 16:00

CHRISTOPHER DAWES, organ

Bethel CR Church, Newmarket, ON
Service/concert dedicating the new Moller organ described in the article on p.7.
Admission: collection

Sun November 14, 20:00

BUXTEHUDE: INTÉGRALE D'ORGUE

Marc D'Anjou, Nathalie Gagnon,

Claude Lemieux, Dany Wiseman

Église St-Marc, Rosemont, Montréal, QC
Concerts avec chanteurs soliste; chœur.
Admission: \$15

Wed November 17, 12:30

Noonday concerts at Yorkminster Park

ANDREW SCANLON, organ

Yorkminster Park Baptist Ch., Toronto, ON
Andy Scanlon is Assistant Organist and Choirmaster at St. Paul's Cathedral, Buffalo, NY.
Admission: donation

Fri November 19, 20:00

Pro Organo Ottawa

"ENGLISH & FRENCH ROMANTICS"

James Calkin, organ

Basilique-Cathédrale Notre-Dame, Sussex and St. Patrick Streets, Ottawa, ON

Works of Howells, Widor, Dupré, Bach.

Admission: \$18, \$14, \$10

Sun November 21, 20:00

BUXTEHUDE: INTÉGRALE D'ORGUE

Marc D'Anjou, Nathalie Gagnon,

Claude Lemieux, Dany Wiseman

Église St-Marc, Rosemont, Montréal, QC

Concerts interactifs avec chanteurs soliste et

choeur a 4 voix

Admission: \$15

Sunday November 21, 14:00

Les Amis de l'Orgue de Québec

VINCENT BOUCHER, orgue

Basilique-cathédrale Notre-Dame, Québec, QC

Œuvres de Boyvin, Scarlatti, Bach, Tourne-

mire, Faubert, et Vierne.

Admission: \$10 (\$6 étudiants)

Wed November 24, 12:30

Noonday concerts at Yorkminster Park

ANGUS SINCLAIR, organ

Yorkminster Park Baptist Ch., Toronto, ON

Angus Sinclair is a London-area freelance performer on piano and organ.

Admission: donation

Sun November 28, 20:00

BUXTEHUDE: INTÉGRALE D'ORGUE

Marc D'Anjou, Nathalie Gagnon,

Claude Lemieux, Dany Wiseman

Église St-Marc, Rosemont, Montréal, QC

Concerts interactifs avec chanteurs soliste et

choeur a 4 voix

Admission: \$15

DECEMBER 2004

Wed December 1, 12:30

Noonday concerts at Yorkminster Park

DAVID PHILLIPS, organ

Yorkminster Park Baptist Ch., Toronto, ON

David Phillips is part of the new Music Associate Team at Toronto's St. James' Cathedral.

Admission: donation

Mon December 6, 20:00

Wurlitzer Pops at Casa Loma

GEORGE HELDT & COLE HOLLAND

Casa Loma, Toronto, ON

Heldt and Holland are Toronto-area favourites with the Wurlitzer Pops audience

Admission: \$15

Tue December 7, 12:00

Free Noon Hour Choir and Organ Concerts

ELMER ISELER SINGERS

Lydia Adams, conductor; Andrew Ager, organ

Roy Thomson Hall, Toronto, ON

Admission: FREE

Wed December 8, 12:30

Noonday concerts at Yorkminster Park

IMRE OLAH, organ

Yorkminster Park Baptist Ch., Toronto, ON

Imre Olah is organist to First Hungarian Baptist Church in Toronto.

Admission: donation

JANUARY 2005

Tue January 11, 12:00

Free Noon Hour Choir and Organ Concerts

NATHANIEL DETT CHORALE

Brainerd Blyden-Taylor, conductor

Tedde Gibson, organ

Roy Thomson Hall, Toronto, ON

Admission: FREE

Tue January 11, 19:30

Nathaniel Dett Chorale presents

TEDDE GIBSON, organ

St. Clement's Anglican Church, Toronto, ON

Gibson, a New Jersey-based Theatre organist

gives an informative and exciting program

devoted to organ music based on spirituals.

Admission: \$15

INFO: (416) 340-0550,

www.nathanieldettchorale.org

Sun January 23, 15:00

Sundays at 3, 25th anniversary season

MATTHEW LARKIN, organ

The organist at Christ Church Cathedral, Ot-

tawa, ON, sponsored by Dr. Stuart Davis

Winspear Centre for the Performing Arts, 4 Sir

Winston Churchill Square, Edmonton, AB

Admission: \$20

FEBRUARY 2005

Sat February 5, 19:30

Deer Park Concerts

DOUGLAS CLEVELAND, organ

Deer Park United Church, Toronto, ON

Admission: \$20 (four concert season for \$60)

Sun February 6, 14:00

Les Amis de l'Orgue de Québec

CASAVANT 125 ans

avec Simon Couture, conférencier

Salle Henri-Gagnon, Université Laval, Québec

Simon Couture is historian and project director

with Casavant Frères.

Admission: FREE

Sun 20 February, 14:30

Westminster Church Concert Organ Series

PAUL JACOBS, organ

Westminster United Church, Winnipeg, MB

Admission: \$17-22

Fri February 25, 20:00

RCCO Toronto and Fridays at 8

SOUND THE PIPES!

with Frederick Swann, organ

Lawrence Park Community, Toronto, ON

Admission: \$20

ORGANCONCERTS.CA

LISTING CANADA'S CURRENT ORGAN PRESENTERS, SERIES, FESTIVALS AND CONCERTS

MARCH 2005

Wed March 2, 12:30

Noonday concerts at Yorkminster Park

THE TRIOS OF J.S. BACH, Part I

Christopher Dawes, organ

Yorkminster Park Baptist Ch., Toronto, ON

In the first of a three-part series on Bach's

compositions in trio form, Dawes offers the

Trio Sonatas #1-3, BWV 525-527 of J.S.

Bach. Part II will be at Christ Church Deer

Park on March 13, and Part III, at St. James'

Cathedral at 1pm on March 29.
Admission: donation

ST. JOHN'S YORK MILLS:

We print very few organ specifications in order to remain accessible to the inquirer and otherwise not organ-savvy. But any reader will appreciate the difference between the "Before" and "After" specs of an unusual Toronto organ project to be completed this fall. The \$115,000 all-electronic upgrade (including a new console) from II manuals, 3 divisions, 26 stops to III manuals, 7 divisions and 66 stops will carefully but totally transform the small Casavant pipe organ of the north Toronto parish of St. John's, York Mills. The project has been a collaboration between Robert Smit Keyboard Services, Inc. of Whitby, ON, and Walker Technical of Zionsville, PA, with advice from Christopher Dawes and John Tuttle. The Dedication Services are on October 17th at 9:15 and 11:00.

The public is invited to hear the results of this rare project in a dedication concert on Sunday October 24th at 4:00pm by Organist and Director of Music Robin Davis, Johan Van t'Hof (Chair of the Organ Committee), Maurice White (former parish organist of 37 years), and project advisor Christopher Dawes. See the listing on organconcerts.ca for details, visit the parish website at www.stjohnsyorkmills.com for detailed information on the project, or call (416) 225-6611. Admission is \$10 adult, \$5 senior/student, available at the door.

Mon March 7, 20:00

Wurlitzer Pops at Casa Loma

DON BELLOMY, organ

Casa Loma, Toronto, ON

Don is a Boston-area theatre organist.

Admission: \$15

Fri March 14, 20:00

Pro Organo Ottawa

"LATE ROMANTIC ORGAN MUSIC

of the 1920s: STEFAN ENGELS, organ

Église Saint-François-d'Assise, Ottawa, ON

Dupré, Vierne, Karg-Elert, Messiaen.

Admission: \$18, \$14, \$10

Sun March 13, 19:00

Organ Music and Compline at CCDP

TRIOS OF J.S. BACH, Part II

Christopher Dawes, organ

Christ Church Deer Park, Toronto, ON

Free- & chorale-based trios of Bach. Cho-

risters of CCDP sing Compline at 7:30

Admission: donation

Tue March 29, 13:00

SJC Music at Midday

TRIOS OF J.S. BACH, Part III

Christopher Dawes, organ

Dawes offers Sonatas #4-6, BWV 528-530

Admission: donation

BEFORE

GREAT

Pommer 16
Prinzipal 8
Erzähler 8
Bordun 8
Octav 4
Spitzflöte 4
Super Octav 2
Mixtur IV
Great 4

SWELL (enclosed)

Prinzipal 8
Viol de Gamba 8
Voix Celeste 8
Holz Gedackt 8
Prinzipal 4
Rohr Flute 4
Nazat 2 2/3
Terz 1 3/5
Octav 2
Wald Flöte 2
Mixtur IV
Fagot 16
Oboe 8
Trumpet 8
Swell 16, 4
Tremulant

PEDAL

Open Bass 16
Bourdon 16
Gedeckt (Great) 16
Stopped Flute 8
Prinzipal 8
Fagot (Swell) 16

COUPLERS

Swell to Pedal 8, 4
Great to Pedal 8, 4
Swell to Great 16, 8, 4

AFTER

GREAT

Pommer 16
Prinzipal 8
Erzähler 8
Bordun 8
Octav 4
Spitzflöte 4
Super Octav 2
Mixtur IV
Great 4

SWELL (enclosed)

Prinzipal 8
Viol de Gamba 8
Voix Celeste 8
Holz Gedackt 8
Prinzipal 4
Rohr Flute 4
Nazat 2 2/3
Terz 1 3/5
Octav 2
Wald Flöte 2
Mixtur IV
Fagot 16
Oboe 8
Trompet 8
Trumpet 8
Swell 16, 4, Unison off
Tremulant

PEDAL

Untersatz 32
Open Bass 16
Bourdon 16
Gedeckt (Great) 16
Stopped Flute 8
Prinzipal 8
Choral Bass 4
Contra Bombarde 32
Trombone 16
Fagot (Swell) 16
Trompette 8
Schalmei 4

CHOIR (enclosed)

Viola Pomposa 8
Flute Celeste II 8
Unda Maris II 8
Holz Gedeckt 8
Koppel Flute 4
Principal 4
Mixture IV 2
Krumhorn 8
Choir 16, 4, Unison Off
Tremulant

SOLO (enclosed and floating)

Cello 8
Cello Celeste 8
Harmonic Flute 4
Corno di Bassetto 8
Cor Anglais 8
Tuba 8
French Horn 8
Tremulant
Trompette Real 8
(speaks from rear of church)

ANTIPHONAL

(enclosed and floating)
Principal 8
Concert Flute 8
Erzähler Celeste II 8
Octave 4
Mixture IV 2
Vox Humana 8
Echo Chimes
Tremulant

ANTIPHONAL PEDAL

(enclosed)
Flute Conique 16
Gedeckt 8

MIDI

Two channels each for
Pedal, Great, Swell, Choir,
Solo, Antiphonal

COUPLERS

Swell to Pedal 8, 4
Great to Pedal 8, 4
Choir to Pedal 8, 4
Solo to Pedal 8, 4
Antiphonal to Pedal 8, 4
Swell to Great 16, 8, 4
Choir to Great 16, 8, 4
Swell to Choir 16, 8, 4
Solo to Great 8
Antiphonal to Great 8
Solo to Swell 8
Antiphonal to Swell 8
Solo to Choir 8
Antiphonal to Choir 8

COMBINATION ACTION

10 General thumb pistons
10 General toe pistons
5 Swell thumb pistons
5 Solo thumb pistons
5 Great thumb pistons
5 Antiphonal thumb pistons
5 Pedal thumb/toe pistons
5 Choir thumb pistons
Adjust
General Cancel

REVERSIBLES

Swell to Pedal 8 (thumb/ toe)
Great to Pedal 8 (thumb/ toe)
Choir to Pedal 8 (thumb/ toe)
Swell to Great 8 (thumb)
Choir to Great 8 (thumb)
Swell to Choir 8 (thumb)
Solo Expression Off
Swell Nave Off
Full Organ (thumb/toe)
All Swells to Swell
Bass Couple

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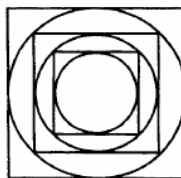
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PIPING SHORTS: SHORT REVIEWS OF ORGAN RECORDINGS

...A BIT BEYOND THE ORDINARY



ANONYMOUS classic meets modern

*Rick Vanderlinden & Willem Van Suijdam
play original compositions and arrangements
Crescendo CD 9025*

A quick listen makes the premise of this recording clear. But a full hearing reveals the project's scope, and carries a certain intrigue, scanning the titles and wondering... what will they do next?!

Vanderlinden and Van Suijdam have cleverly and seemingly without fear have created a unique exploration of musical style and mainly synthesized sound. With the free re-arrangement and addition of synthesized sounds to such classics as Air on a G String, Beethoven's Fifth and familiar hymns they move well beyond the more simplistic Modern Jazz Quartet and Hooked on Classics. Intriguingly the organ (the original "synthesizer") is the feature uniting the fifteen diverse tracks, ranging from Van Suijdam's hymn improvisations to Vanderlinden's soulful originals.

As in the case of Vienna's wildly popular Mozartband, this duo seeks to honour the classics by presenting them in a completely different way, in which the stamp of the performer is inextricably seen. In this they are only going a bit further than rogue interpreters like Stokowski and Gould.

You are unlikely to prefer all of Vanderlinden's and Van Suijdam's rearrangements to the originals: but I promise they will make you think.



BUXTEHUDE and the North German School

*Luc Beauséjour plays works of Scheidemann,
Weckmann, Hanff, Böhm, Bruhns and Buxtehude
on the organ Hellmuth Wolff organ of
Knox College, University of Toronto
ANALEKTA fleurs de lys LF 2 3063*

Luc Beauséjour, one of Québec's most-heard harpsichordists is also a fine organist with a growing discography on

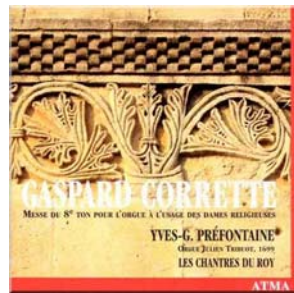
the organ. In this 1995 disc he exposes both a little-known repertoire from the North German of School preceding Bach, and an even lesser known organ – the Wolff instrument in the chapel of the University of Toronto's Knox College. Built after the specifications of Swedish builder Johan Niclas Cahman and using a mean-tone temperament from Schnitger it conveys, in Beauséjour's words, "straightforward colouring and resolutely nordic character", the Knox organ is ideal for this repertoire.

The notes warn about the short reverberation time of the small chapel and the noise of the optional manual (non-electric) winding on the recording: each issue pales next to the beauty of the colourful stops and the fine and creative performance of this great young artist.

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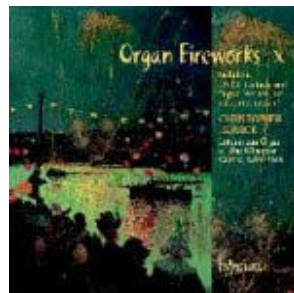


GASPARD CORRETTE

*Messe du 8e ton pour l'orgue à
l'usage des dames religieuses
Les Chantres de Roy, with Yves-G. Préfontaine
at the 1699 Tribut organ of Église St-
Martin de Seurre (Côte d'Or, France)
ATMA ACD2 2345*

Préfontaine, titular of the classical French style organ of Montréal's Grand Séminaire has for 10 years had at his fingertips the perfect vehicle in which to explore the literature of 18th century France. His explorations have led him both to the little-remembered father of Michel Corrette, and to Bernard Aubertin's extraordinary recent restoration of Parisian builder Julien Tribut.

Gaspard Corrette's single surviving composition is rendered here in a liturgical format: the sound of this organ and music will be unfamiliar to those unacquainted with the few fine French classical organs in North America (Montréal is blessed with two) – but it is key to the enjoyment and understanding of the much more-widely proliferated classical French repertoire. Préfontaine and his associates have provided a fine example.



ORGAN FIREWORKS - X

*Christopher Herrick with Jeremy Spurgeon
at the Létourneau opus 50 organ of the Francis
Winspear Centre, Edmonton, Canada
Hyperion CDA67458*

Canada's newest major concert hall instrument, the 96-stop Davis organ built by Fernand Létourneau for the new Frances Winspear Centre in Edmonton is given an auspicious launch into the recording world by one of England's foremost virtuosi, and one of the world's best known and loved recording series: Organ Fireworks by Christopher Herrick. The mixture of mainly European 19th and 20th century introduces several unfamiliar composers, anchored on such favourites as Mulet, Liszt and Duruflé. The inevitable reservations one might have about the 10th in a series entitled fireworks (just how much loud, fast organ music is there left, and how worthwhile is an entire disc of it?) are silenced by the variety, as well as the brilliant playing. Unusual features include two movements by Brit Iain Farrington, a light-hearted arrangement of the popular African hymn *Siyabamba* by American John A. Behkne, a showy *Blues-Toccata* by Norwegian Mons Leidvin Takle and John Rutter's duet suite on *O Filii et Filiae*, in which Herrick is joined by Jeremy Spurgeon.

Although one might wonder at the prominence of reeds in Herrick's registration (particularly the *en chamade* chorus) the instrument shows itself equal to a diverse symphonic repertoire worthy of a great concert hall. Let's hope to hear this instrument many more times on future recordings.

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ALTERNATIVE ORGANNEWS

A NEW CHORAL COMPOSITION COMPETITION:

Trinity United Church in Kitchener, Ontario and Director of Music Ministry Alan Whitmore invite submissions to a new choral composition competition in association with Kelman Hall Publishing. Canadian composers are invited to submit unpublished works for SATB choir (some divisi acceptable) using well-crafted, inclusive language and having the subject of general praise or prayer. The composer of the winning selection will receive \$500 and guaranteed publication release of the work by Kelman Hall. See ad on p.3 for more information.

THE BISH IS BACK * : America's "First Lady of the Organ" returns to Canada for a performance at Hamilton's Centenary United Church on October 1st. See ad on p.3 for more information. Bish, whose popular television show, *The Joy of Music* can be seen by 300 million people. She will make one other appearance in Canada on this trip: Dominion Chalmers United Church in Ottawa on Sunday October 3rd.

(* apologies to Elton John, Ms. Bish and Centenary United Church)

LÉTOURNEAU'S OX/BRIDGE COUP: Victoria, BC native Sarah MacDonald held several organist/music director positions in Canada before going to read music at Cambridge University. Now employed as Chapel Organist at Selwyn College, Cambridge she has brought a little piece of Canada to join her: a brand-new III/30 mechanical action organ by Orgues Létourneau of St-Hyacinthe, Québec. Létourneau was the first, and remains the only Canadian organ builder to have exported instruments to the United Kingdom. The Selwyn College instrument (shown completed and installed below) tidily completes Létourneau's impressive Oxford/Cambridge diptych, joining the builder's first English organ in the Chapel of Pembroke College, Oxford (2 manuals, 21 stops, 1995).



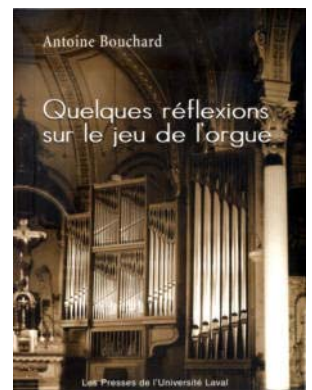
COULEURS DE L'ORGUE FRANÇAIS:

Amazingly, Montréal's Festival des Couleurs de l'Orgue Français is in its 10th anniversary season, with its most exciting lineup yet. The month-long series of 3pm Sunday afternoon concerts runs October 3rd to 31st, and features the Séminaire's organiste titulaire and Festival Director Yves-G. Préfontaine, Dom André Laberge, Pierre Grandmaison, Jacques Boucher, and from France, Betty Maisonnat (see ad, p.9). Not to be confused with the unfortunately similarly-titled Festival Orgue et Couleurs (now in its 6th Montréal season and running just earlier in late September), the FCOF began in 1994 to celebrate the installation of the classical French Guilbaut-Thérien in the chapel of the Grand Séminaire. Montréal is home two significant historically-designed classical French organs, that of Le Grand Séminaire and the Hellmuth Wolff organ in McGill University's Redpath Hall. For complete listings of the five concerts visit organconcerts.ca or for more information (all in French) on the Festival and its founding Director, and a really neat mouse-cursor-following clock/calendar effect, visit <http://couleurs.cjb.net>.



BOUCHARD PUBLISHES 2nd BOOK:

Université Laval professeur emerité and Québec musical icon Antoine Bouchard has published his second book about the organ for Les Presses de l'Université Laval. *Quelques réflexions sur le jeu de l'orgue* is both a theoretical examination of articulation, accent and rhythm and their evolution since the baroque era, and a practical manual for the organist. Its 130 pages in French are available from Distribution des livres Univers in St-Nicholas, at (800) 859-7474.



MOVIE MONDAYS MOVE TO MARCH:

Calgary's Cantos Music Foundation's annual antidote to the February blahs is moving: the 2005 series of Monday-evening classic Silent Films at the Uptown Theatre will take place in March. American Theatre Organist Dennis James returns to breathe musical life into these old favourites. Follow www.cantos.ca for information as it becomes available... or simply to find out what's up in the latest incarnation of the organisation responsible for Organ à la Carte, the Quadrennial Royal Bank Calgary International Organ Competition, under its most recent name.





DOUBLE SILVER

THE ENTWINED 25TH ANNIVERSARIES OF ORGUES LÉTOURNEAU & SUNDAYS AT 3

Orgues
Létourneau
Ltée

- from submissions by Tammy-Jo Mortensen, Gary Bridge and Andrew Forrest



2004 is a Silver Anniversary year for two Canadian organ institutions: an Alberta concert series and a Québec builder which together began in total ignorance of one another, but now enjoy a unique and significant relationship: the St-Hyacinthe-based organ builder Fernand Létourneau and the Edmonton Concert Series, "Sundays at Three".

Sundays at 3, a project of the Royal Canadian College of Organists' Edmonton Centre, has been running continuously in Edmonton since the 1979-80 season. In August of 1979, the Edmonton Centre hosted the College's national convention in Edmonton, and that fall Robertson-Wesley United Church also inaugurated its new Kney organ with a four-concert series. The financial boost of the convention and the response to the concerts at Robertson-Wesley prompted the start of Sundays at 3.

Over the years the Series has presented rare Canadian appearances by some of the world's great organists, including Christopher Herrick (who did the Davis organ's inaugural concert and recording), Olivier Latry, Dame Gillian Weir, Simon Preston, Carlo Curley, Diane Bish, Peter Hurford, Thomas Murray, Peter Planyavsky, and Jean Guillou. In 1993 the committee established the Special Enhancement Fund, an endowment trust fund comprised of donations, bequests and memorial gifts, used to both sponsor additional concerts and to commission new organ works.

Sundays at 3's silver anniversary season presents Joyce Jones (Texas, USA) on September 19, the Choir of Ely Cathedral on October 31, Matthew Larkin (Ottawa, ON) on January 23, and on May 1 a unique concert by six Edmonton organists premiering six new works by Edmonton composers.

Orgues Létourneau Limitée was founded in 1979 and remains a sole proprietorship owned by the company's President and Artistic Director, Fernand Létourneau, who worked 14 years with Casavant Frères Limitée before starting his company. Upon his departure from Casavant in 1978, he was awarded a grant from the Canadian Council of the Arts to study historic pipe organs in Europe where he researched the voicing techniques of Schnitger, Niehoff, Müller, Silbermann, and Clicquot. In subsequent study trips, Létourneau studied voicing techniques from the romantic period of organbuilding, with a special emphasis on the instruments of Cavallé-Coll and Hill. The company also recently completed a study of string stops and their voicing, with a special emphasis on the 105 rank String division of the famous Wanamaker organ in Philadelphia, PA.

The company's first instrument was a small two-manual instrument built for the Conservatoire de Musique in Hull, Québec. Contracts soon followed for several new instruments in Australia. Throughout the 1980s, the company built new instruments in Québec and across Canada, as well as a 10-stop instrument for Christ Church in Vienna, Austria. The first Létourneau organ in the United States was displayed at the American Guild of Organists' National Convention in Boston during the summer of 1990., generating a great deal of interest, and contracts for instruments in Michigan, Texas and Virginia. During the 1990s, the ever-increasing number and size of contracts signed, principally in the United States, generated remarkable growth for Orgues Létourneau.

Restoration/enlargement projects have always played a role in the company's activities, including in the 1980s, Québec instruments by the Casavant brothers, Eusèbe Brodeur and Louis Mitchell, and during the 1990s the 1866 William Hill instrument at St. Andrew's Cathedral in Sydney, Australia (four manuals, 73 ranks); the 1921 Casavant instrument at Orillia Presbyterian Church in Ontario (four manuals, 84 ranks); and the 1955 Aeolian-Skinner instrument at Bruton Parish Church in Colonial Williamsburg, VA (four manuals, 94 ranks).

As the 21st century began, over 60 new organs had been built. Notably, the year 2000 saw completions for St. Mary's Cathedral in Sydney, AUS, and the Chapel of St. Peter ad Vincula at H.M. Tower of London, UK. Over the past four years, the company has also made inroads in the concert hall genre, with a 57-stop organ for Legacy Hall (River Center for the Performing Arts, Columbus, GA), and of course, the Davis organ at Edmonton's Winspear Centre.

A majority of projects currently underway are for the USA, including new mechanical action instruments ranging in size from 25 to 60 ranks for the Church of Christ at Dartmouth College in Hanover, NH; the interdenominational Pasquerilla Spiritual Centre at Penn State University, and Christ (Episcopal) Church, Bradenton, FL. Also notable are two new organs on electric slider chests: the Episcopal Church of St. John the Divine, Houston, TX (143-ranks, two matching five-manual consoles, high pressure Fanfare division, a *Bombarde Ravalement* stop in the Pedal that extends three pipes into the 64' range and a 21-rank Orchestral String division) and the firm's first contract on the American west coast, First Congregational Church in Palo Alto, CA (three manuals, 53 ranks).

In 2003, the happy and improbable advent of the 96-stop Davis organ at the Francis Winspear Centre in downtown Edmonton clinched the relationship between Orgues Létourneau and Sundays at 3: it is currently Létourneau's largest and most visible organ, and was Sundays at 3's real ticket into the limelight of the prestigious arena of the Canadian concert-hall organ, but this was far from the first occasion upon which Orgues Létourneau and Sundays at 3 had encountered one another: Edmonton has many Létourneau instruments, beginning with that at West End Christian Reformed Church in 1991. This exciting time for both institutions is cause for both pride and celebration in Canada's organ circles.

Info on Sundays at 3: (780) 429-1655 www.rcco.edmonton.ab.ca
Info on Orgues Létourneau Ltée, (888) 774-5105, www.letourneauorgans.com

QUICKSILVER FACTS

- ♪ the **Sundays at 3** logo was designed by Jeremy Spurgeon, who served with Bruce Wheatcroft, Bill Hutton and Sharon Beckstead on the series' committee in its inaugural (1979-80) season.
- ♪ in the early 1990s **Orgues Létourneau Ltée** was the first Canadian firm to build organs in New Zealand (St. Paul's Collegiate School in Hamilton, 1991) and England (Damon Wells Chapel at Pembroke College, Oxford, 1995)

Celebrating our 25th anniversary!
Orgues Létourneau Ltée

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ALTERNATIVE ORGANEWS (CON'T)

ORGUE ET COULEURS: On September 2nd Montréal production company Orgue et Couleurs launched its 6th annual Autumn Festival (24 September to 3 October). Featuring mainly Montréal based performers it combines the organ creatively with other performers and concepts, embracing a wide range of musical styles, periods and spanning from the sublime to the humorous. For information on the 54 artists, and 10 ensembles, the 10 main concerts, the "Orgues Ouvertes presentations in 10 Québec cities and several other free activities, find their listings among Single Events in this issue of OrgAlt, on www.organconcerts.ca, or visit www.orgueetcouleurs.com.

TE DEUM LAUDAMUS, an album of ten new organ compositions by Canadian composers in memory of Gerald Bales (1919-2002) was published early this summer by the Royal Canadian College of Organists. Edited by Paul Chappell with typesetting by Elwyn Davies, it is the largest collection of new Canadian organ music since the 1993 publication of the Toronto Organ Series. Proceeds from the sale of *Te Deum Laudamus* will benefit the 2000 Fund, an endowment project of the Royal Canadian College of Organists.



Ruth Watson Henderson: Toccata and Fugue
David Cameron: Processional on Vaughan Williams' *Sine Nomine*
Alan Reesor: Prelude on *Passion Chorale*
Nancy Telfer: Surely He has Borne our Grievs
Kola Owolabi: Chorale Prelude on *Resignation*
Jacobus Kloppers: Cantabile and Scherzo on the name Gerald Bales
Denis Bédard: Masque
Robin John King: Idyll
Barrie Cabena: Improvisation, Op.440
Gordon Atkinson: Soliloquy No.2

The work was officially launched at a reception during the RCCO 2004 National Convention in Winnipeg, but will be premiered in Toronto on Friday September 24th at St. James' Cathedral. A roster of ten Toronto-area performers (including composers Ruth Watson Henderson, Kola Owolabi and Barrie Cabena performing their own works) will offer the complete work, a wine and cheese reception will follow and copies will be available for sale. See the listing on www.organconcerts.ca.

Bales was certainly one of Canada's most distinguished and internationally-acclaimed organists, a prolific church musician, conductor and composer, an Honorary Fellow of the Royal Canadian College of Organists and a Companion of the Order of Canada.

Copies are for sale for \$26 plus \$4 shipping and handling from

RCCO [Note change of address]
204 St. George Street, Suite 202
Toronto ON M5R 2N5

ORGAN COMPETITIONS IN CANADA: Two of Canada's five regular competitions for young organists were held in summer 2004: the Summer Institute of Church Music's **Osborne Organ Competition** (final round held June 29th at St. George's Anglican Church in Oshawa, Ontario) and the **Concours d'Orgue de Québec** (final round held at Eglise Sts-Martyrs Canadiens in Québec City on June 17th).

The finalists in the Concours d'Orgue de Québec were **Matthieu Latreille** (Gatineau), **Sunyi Shin** (Seoul/Montréal) and **Ryan Enright** (Montréal); Enright took the top prize. For more information on the Concours d'Orgue de Québec, see the article on page 18 of this issue.

Enright was, however, defeated later in June in the final round playoff of the Summer Institute of Church Music's **Osborne Organ Competition** by Bracebridge native **Ryan Jackson**, a student in Toronto of Patricia Wright. OrgAlt congratulates all entrants of both competitions.

AGO ANNOUNCES COMPETITION WINNERS – shortly after the conclusion of its national convention in Los Angeles, California, the American Guild of Organists announced the winners of its biennial competitions: the National Young Artists Competition in Organ Performance (NYACOP) and the National Competition in Organ Improvisation (NCOI). The final round of the 2004 NYACOP was held at St. James' Episcopal Church in Los Angeles on July 5th: the three prizes went to **Yoon-Mi Lim** (1st), **Christian Lane** (2nd) and **Dong-Ill Shin** (3rd), with the Audience Choice prize also going to **Christian Lane**. The NCOI final round was held on July 9th at St. John's Episcopal Church in Los Angeles: the three prizes went to **Luke Mayernik** (1st), **Jason Roberts** (2nd) and **Robert P. Ridgell** (3rd). Both competitions began with a preliminary taped round, proceeded to a live semifinal round, and ended with three finalists. NYACOP, held biennially since 1950, is open to American organists between the age of 22 and 32. NCOI, held biennially since 1990, is open to all organists regardless of age or country of citizenship. OrgAlt extends its congratulations to all competitors.

CANADA'S SUMMER INSTITUTE OF CHURCH MUSIC:

Following the retirement after 30 years of Dr. Kenneth Inkster, Christopher Dawes has assumed the Directorship of Canada's Summer Institute of Church Music, which has trained church musicians in the realm of organ, choir and other skills and issues for 35 years in Whitby, Ontario east of Toronto. The Institute, which was founded by Dr. Stanley L. Osborne (pictured here with recent guest instructor David Higgs) in 1970, and has for 35 years brought the top performers, choral conductors, teachers, and thinkers in North America together with church musicians at all levels of ability, and operate the biennial Osborne Organ Competition, awarding the two Florence and Stanley Osborne Scholarships in Organ and Church Music to the winners. The faculty of the 35th season ran June 28th to July 2nd 2004, and featured organ instructor Paul Jacobs (New York), choral instructor Lori-Ann Doloff (Toronto), a MIDI session by James Chubb, a Celtic worship session with Fred Graham and a Youth Choir session by Anna Lynn Murphy.



In preparation for its 36th season (July 3-8, 2005) SICM has launched its first web site at www.sicm.ca, and confirmed a distinguished faculty of presenters including organist Ian Sadler. Visit www.sicm.ca to find out more about the Summer Institute of Church Music or the Osborne Organ Competition, to contact SICM, or to download the brochure detailing SICM's 36th season. Carrying on the 30-year practice and spirit of retired Director Kenneth Inkster, Christopher Dawes (through Organ Alternatives) provides both office and web hosting for the Summer Institute of Church Music... e-mail sicm@orgalt.com to contact him.

ORGANpromotion is a recently-formed management company based in Sulz am Neckar, Germany, offering organ masterclasses and tours featuring great organs and organists of Europe. The 2004 season presents such luminaries as Olivier Latry, Ben van Oosten, Joris Verdin, Frederic Blanc, Ton Koopman, Daniel Roth, Peter Planavsky and Naji Hakim in courses and concerts in Regensburg, Ottobeuren and Oberschwaben, and leads a variety of tours to Paris and German centres including one following the footsteps of Albert Schweitzer to Königsfeld, Günsbach, Straßburg and Erbermünster, and another train-based trip following the Donau from Ulm to Beuron called (what else?) the ORGANtrain. In 2005 the company plans to offer organ academies in Regensburg and south Germany, a course by Thierry Escaich at St-Etienne-du-Mont in Paris, an Albert Schweitzer Symposium and an OrgelFest at Ottobeuren on the theme of Organ Improvisation. Visit www.ORGANpromotion.org for more information (n.b. much of this site is in German-only).

AT HOME WITH “LES FRÈRES CASAVANT”

A JUNE PILGRIMAGE TO CANADA’S ORGAN HEARTLAND

-Christopher Dawes

In hour six eastbound from Toronto, and perhaps 45 minutes beyond Montréal on the St. Lawrence River’s south shore an enormous sign rises above the outskirts of the town of St-Hyacinthe: CASAVANT.



It belongs to the local Honda dealership – the Casavant name is an old and common one in St-Hyacinthe: the locals are mostly ignorant of Msr. Joseph Casavant, usually regarded as Canada’s first organ builder, and his two sons that went on to

make the name an internationally known one in the field of organ building. Less than a mile from the Casavant family farm house containing the offices of Casavant is “rue Casavant” – also named for someone else.

Driving into eastern Ontario and Québec always feels like driving back in time for me: my own youth and family come from further east the further back you look. Against this nostalgic backdrop my once-every-few-years’ trip to the Congrès annuel of the Fédération québécoise des amis de l’orgue held special excitement this year because of two firsts. One was a trip to the legendary Église des Saints-Martyrs Canadiens in Québec City, the location of a recital I had agreed to give for Les Amis de l’orgue de Québec on September 14th 2001 – which I was forced to cancel due to the chaos reigning in the airways post-the September 11th attacks – and a much longer-anticipated trip to the factory of Casavant Frères to interview André Gremillet, President and Chief Operating Officer of the 1¼ century old organ building firm and icon of Canadian musical history.

Casavant Frères was founded in 1879, not by Joseph Casavant, but as the name suggests, by his two sons, Samuel and Claver – and rather without his blessing. Joseph retired in 1866, selling his organ business to one of his employees, Eusèbe Brodeur, and then died in 1874. Brodeur had expected Joseph’s sons to work for him in their father’s organ business on their return from studying organ building techniques in Europe in 1879 – and this was briefly to come true. But Samuel and Claver had trouble returning to the proverbial farm, quite literally “having seen Paris”: their initial announcement of business showed their excitement with the sounds and practices reverberating still in their heads, including such revolutionary technologies as concave pedal boards and balanced expression pedals. Working with Brodeur, who was tied to more traditional techniques of building, and one imagines might have felt somewhat threatened by his former employer’s rightful heirs, was unsuccessful. The brothers founded Casavant Frères in 1879 and over the following decade culminating in their being awarded the contract for Montréal’s Notre-Dame Church (now Basilica), they gradually drove their father’s *appointed* heir out of business, and returned the Casavant name to the forefront of Canadian organ building. Ironically several Québec companies have been formed in the same way, by employees leaving Casavant Frères to build organs on their own, but none has succeeded in (or to be absolutely fair, ever sought) the extinction of the parent. It should be said that to this day the relationships between Casavant and its various “child” companies are always highly competitive, and sometimes nasty to the point of incivility: but on the whole an underlying (if at times, dysfunctional) family-structure remains among them all. All are fully committed to the organ-life in their home province and to some extent, country, despite in almost every case having the majority of their business practised abroad.

André Gremillet, a 30-something MBA graduate from McGill and Masters-in-Piano-Performance from Mannes College in New York speaks with vision and authority about the company of which he became the youngest-ever president in 2002. When asked what he feels sets Casavant

Frères apart from other builders, without missing a beat he reaches back into the company’s history to its founding as a partnership between brothers. Just as Samuel and Claver had their different strengths and contributions to make to their company, Gremillet works alongside, rather than above, his close associates, Vice-President Stanley Scheer, Tonal Director Jean-Louis Coignet, Associate Tonal Director Jaquelin Rochette and Project Director/Historian Simon Couture, regional representatives Scheer, Alan Jackson, Ross Dodgington and Steve Miller among some 70 full-time employees.

The final round of the Concours d’Orgue de Québec at St-Martyrs-Canadiens in Québec City, was my next destination. Well-known Québec organist Claude Lavoie endowed the Concours by creating the Fondation Claude Lavoie, which administers the unique competition. With a top prize of \$15,000 the triannual competition encourages young Québec organists to strive for the highest level of achievement and artistry. The past winners, beginning in 1992 are Gilles Rioux, André Gagnon, Nathalie Gagnon and Erik Reinart. In the marathon evening, each of the three finalists (see p.17) gave a recital of some 50 minutes’ length, including a work commissioned especially for the occasion, *Étude Héroïque*, op.38 by Rachel Laurin, the québécoise Organist of Ottawa’s Notre-Dame Basilica. The audience I joined on June 17th numbered at least 300 people: the electricity in that room during the performances and the excitement, (after over three hours!) on Ryan Enright’s selection as winner are hard to describe, and are sadly missing from many organ events in Canada.

The magnificent Casavant organ of Sts-Martyrs (IV/69, 1960), the project of Lavoie while he was titulaire there, is the definitive neo-classical mechanical action instrument in the province. It was designed and voiced by Lavoie in conjunction with Lawrence Phelps, the late and enormously influential tonal director for Casavant during the 1950s and 60s. Casavant is held in understandable reverence here.



Orgue Casavant, Église des Saints-Martyrs-Canadiens, Québec City

I stayed in Lévis the night, a few blocks from where the Fédération québécoise des amis de l’orgue would have its annual Congrès the next day, at that city’s Église Notre-Dame-de-la-Victoire, just south of the south shore. Former Concours-laureate Nathalie Gagnon presides there over a recent restoration project by Casavant of the 1870 Louis Mitchell organ. The Congrès recital featured Gaston Arel performing a brand new work



grimage I became fascinated with the idea that I had visited Casavant Frères *at home*. Fixture in so many of our churches from one coast to the other, the faceless name of Casavant Frères provides a poignant metaphor for the organist him or herself: often invisible behind the architecture and the grandeur of the sound being created. But to see “face-to-face” the Casavant company, its people and its extended family in its home province, is to understand something fundamental about Canadian musical culture. It is also, from this author, a highly recommended way to spend a few days, especially when those days reveal such riches of the Québec organ scene.

CASAVANT FRÈRES: 125TH ANNIVERSARY

- Simon Couture, historian, Casavant Frères

This year, Casavant Frères is celebrating its 125th year of operation. Founded in Saint-Hyacinthe in 1879 by brothers Claver and Samuel Casavant, the renowned organ builders have completed more than 3,800 instruments since then. They have installed organs in countries around the world, including Zimbabwe, Japan, France, Australia and several South American countries. The first instrument built by the Casavant brothers was a 15-stop organ completed in 1880 and installed in the Chapelle Notre-Dame de Lourdes in Montreal, where it still resides. But it was with the 82-stop pipe organ in Montreal's Notre-Dame Basilica, completed in 1891, that Casavant gained its worldwide reputation. To date, the largest organ built by Casavant is a monumental organ (129 stops, 10,615 pipes) installed in 1996 at the Broadway Baptist Church of Fort Worth, Texas.

The Casavant brothers inherited their love of the organ from their father, Joseph Casavant (1807-1874), who is considered to be the first Canadian-born organ builder. A blacksmith by trade, he began building organs through a stroke of luck: after becoming a student at the Collège de Sainte-Thérèse at the age of 27, he was asked to restore an old organ to working condition. By the time he retired in 1866, he had built 17 organs.

After learning their craft by working in their father's workshop, Joseph's two sons, Claver (1855-1933) and Samuel (1859-1929), left for France in 1878 to perfect their art. There, they worked for the famous organ builder Aristide Cavallé-Coll. After travelling extensively through Europe, they returned to Canada in October 1879 and set up their company on the site where the present workshops stand.

Over the course of the 50 years the company was run by its two founders (1879 to 1933), its reputation and business grew steadily. At the turn of the 20th century, Casavant Frères was a leading name in Canada and internationally, as demonstrated by its many commissions: the Kingston Cathedral in Jamaica (1910); the Très-Saint-Nom-de-Jésus Church (1914) and Saint-Jean-Baptiste Church (1915) in Montreal; the St. Paul Anglican Church in Toronto (1915); the Detroit Symphony Orchestra's concert hall (1924); the Royal York Hotel in Toronto (1929); the Emanu-El Synagogue in New York (1929); the Metropolitan United Church (1930) and Eaton Auditorium in Toronto (1931); and the St. Andrew and St. Paul Presbyterian Church in Montreal (1932). Instruments were also delivered to Paris (1923), Tokyo (1927) and Salisbury in Zimbabwe (1927). Among the many awards earned by the Casavant brothers was the Grand Prix at the International Exhibition held in Antwerp, Belgium, in 1930.

Despite some lean years during the 1930s and 1940s (death of the two brothers, the Depression, World War II) the company kept its head above water and installed a number of major organs during that period. By the

by Claude Thompson in homage to the Casavant anniversary. The FQAO Congrès held familiar elements to me: a high degree of formality, a clear lack of interest among younger organists in the affairs of the organisation, spirited rants against the afflictions of the organ culture, and a nice dinner (where I had the singular honour of dining with two of the Québec scene's grand figures: Claude Thompson and Antoine Bouchard).

According to Gremillet, following a shift in tastes towards the symphonic organ (especially, and not surprisingly, *French* symphonic) Casavant is now swinging into re-emphasizing mechanical action instruments, as the appointment of Didier Grassin as Director of Mechanical organs confirms. He also points out that, like in the '60s, when Casavant like other builders followed only the historical organ revival movement, past artistic phases must be seen as episodes of history, always subject to re-evaluation, and yet also to inclusion in the history the firm hopes its helping to build for the organ.

I mentioned earlier that going east has always meant going home to me: on this pilgrimage I became fascinated with the idea that I had visited Casavant Frères *at home*. Fixture in so many of our churches from one coast to the other, the faceless name of Casavant Frères provides a poignant metaphor for the organist him or herself: often invisible behind the architecture and the grandeur of the sound being created. But to see “face-to-face” the Casavant company, its people and its extended family in its home province, is to understand something fundamental about Canadian musical culture. It is also, from this author, a highly recommended way to spend a few days, especially when those days reveal such riches of the Québec organ scene.

late 1950s, Casavant Frères was once again a world leader among organ builders. However, the Casavant family left the board of directors in 1963. The company went public and was listed on the stock exchange until it was purchased 13 years later by businessman Bertin Nadeau, who remains the sole owner today.

At the start of the 1980s, the company modified its tonal approach, moving closer to the symphonic organ that characterized the French-influenced first instruments built by the Casavant brothers. The organ expert of the city of Paris, Jean-Louis Coignet, joined the company in 1981 as Tonal Director; Jacquelin Rochette was hired three years later and eventually became Associate Tonal Director. Today, 90% of Casavant Frères' production is exported to the United States. In addition, over the past 15 years the company has been increasingly solicited in the vintage organ renovation and restoration sector. Today, Casavant Frères continues to strive for excellence, as it has always done since it was founded 125 years ago. Well-rooted in the 21st century, it looks back at its accomplishments with pride.

Casavant Frères

125th Anniversary

Participate in an historical event November 13-14, 2004

Claver and Samuel Casavant announced the opening of their workshop in November 1879. To mark the 125th anniversary of this occasion and to recognize the importance of composers who write for the instrument and organists who play them, Casavant Frères has commissioned Dan Locklair to compose a two-movement work for solo organ.

To foster a global celebration of our anniversary, organists who play Casavant organs are invited to participate by performing one or both of the commissioned pieces during the weekend of November 13-14. If you wish to participate, please request a complimentary copy by sending an [email](mailto:casavant@casavant.ca) or letter with your name, mailing address and the name and address where the piece will be performed to Casavant Frères.

The work

With musical materials coming from the initial letters in the name Casavant Frères. **In Mystery and Wonder: The Casavant Diptych** is suitable for performance in worship or recital on organs of any size. The first movement is of modest difficulty and is framed by a lyrical aria, with a brief mid-section chaconne that builds to the power of full organ. The second movement is a vibrant toccata that opens with an exciting pedal solo that sets the pace and tone for the entire movement.

The composer

Dan Locklair is Composer-in-Residence and Professor of Music at Wake Forest University in Winston-Salem, North Carolina. His music is widely performed throughout the U.S., Canada and abroad. His prolific output includes symphonic works, a ballet, an opera and numerous solo, chamber, vocal and choral compositions. Dr. Locklair's many awards have included consecutive ASCAP Awards since 1981, a top Barlow International Award and the 1996 Composer of the Year Award from the American Guild of Organists.

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 Tel: 450.778.5001 Fax: 450.778.0723

POW! PIPE ORGAN WEEKS IN LONDON AND HAMILTON

Have you heard about POW! Pipe Organ Week, two Canadian RCCO Centres' answer to the AGO's Pipe Organ Encounters and to concerns about exposing young people to the organ? OrgAlt thanks Patrick Carter and Karen-Ann Schuessler for reporting on behalf of their Hamilton and London Centres, respectively.

HAMILTON POW!:

Years held: 3rd time in four years.

Inspiration/Model: former National President Simon Irving sought to model the American Pipe Organ Encounters, encouraged by Philip Hahn. Hamilton Centre elected for a day camp (no overnight accommodation)

Other Outreach Activities: Hamilton has started North America's first Suzuki Organ program, training two teachers.

Program: Each day the participants had lessons (together with a partner), and a scheduled practice hour. In addition there were a range of workshops (repertoire, registration, intro to the organ, etc), visits to organs large and small including the new Casavant at Appleby College, a fieldtrip to an organ builder (Hal Gober in Elora, where participants had the opportunity to make - and take home - their own organ pipes!). The week concluded with a recital, to which family and friends were invited, and at which every student played.

2004 Registration: Hamilton's 2003 POW! was cancelled due to too few registrations; however this summer's drew 14, ages 8 to 17.

Analysis: Hamilton: programme has been a great success. It is operated at no financial cost to the Centre (registration fees and sponsorship/donations cover the entire cost). Parents are very enthusiastic, and some have become keen supporters. A couple of POW alumni are now Centre members!

LONDON POW!:

Like Hamilton's 2003 POW!, London's 2004 effort was cancelled due to not enough registrations, although the organisers are quick to point out that the recital by Ian Sadler intended as part of it went ahead and drew a large audience (215, including several who met the organ in their 2002 and 2003 POW! sessions) on a hot, muggy July evening.

London Centre will present the Royal Canadian College of Organists' National convention in July 2005, and so will not be offering a POW! in that year. They expect the convention to generate a great deal of interest in the organ in their community, and look forward to presenting their next POW! in 2006.

Like the archetypal church rummage sale, week-long summer POW!s seem to require a period of rest (by these examples, 1 year in 3) in order not to exhaust their constituency. RCCO Toronto has run a less ambitious one-day kids' March Break organ event for five years running with no noticeable drop in interest.

Kudos to these groups, and to the RCCO in general for leading the way in this important work in Canada.

PIPE ORGAN for a Song (continued from page 8)

The last task was to find display pipes for the facade. Again, the Internet returned a solution: Van Leeuwen found a set from a 1923 Möller from Detroit, cheap, but in rough shape, painted and repainted with many brush marks, with many dents and loose seams. At home each was sanded, had dents rolled out, and were soldered and base painted, taking an average of three hours a pipe. Ingenuity struck again: they went to a local GM dealer where they were finished in a silvery colour.



After a memorable year-and-a-half, and a great experience for the volunteers, Bethel Church had its new organ at a very reasonable cost, with much of the work done by people with no training, among them three generations of one family, the youngest of which is now taking organ lessons, really impressed by "the only instrument in the world you can walk into".

On Sunday November 14th, Bethel Christian Reformed Church will hold a day of celebrations of their new organ and the hard work and dedication of the volunteers who made it possible.. Guest musician Christopher Daves will co-ordinate a blended worship service at 10:00am and give a recital at 4:00pm.



The EOC, in Burlington, ON near Toronto, Canada, saves quality European pipe organs from being lost through church closings. These instruments, ranging in size from 10 to 20 stops are installed in homes and churches across North America seeking the beauty of a fine pipe organ at low cost.

The EOC imports Content digital organs from the Netherlands and also deals in used instruments from many other fine builders. Its sister company Piano House Burlington is Canada's largest dealer in new and used pianos.

The EOC sells and ships across North America, and guarantees excellent selection, service and the lowest prices in Canada.

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www.organs.ca www.pianohouseburlington

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