

ORGAN alternatives

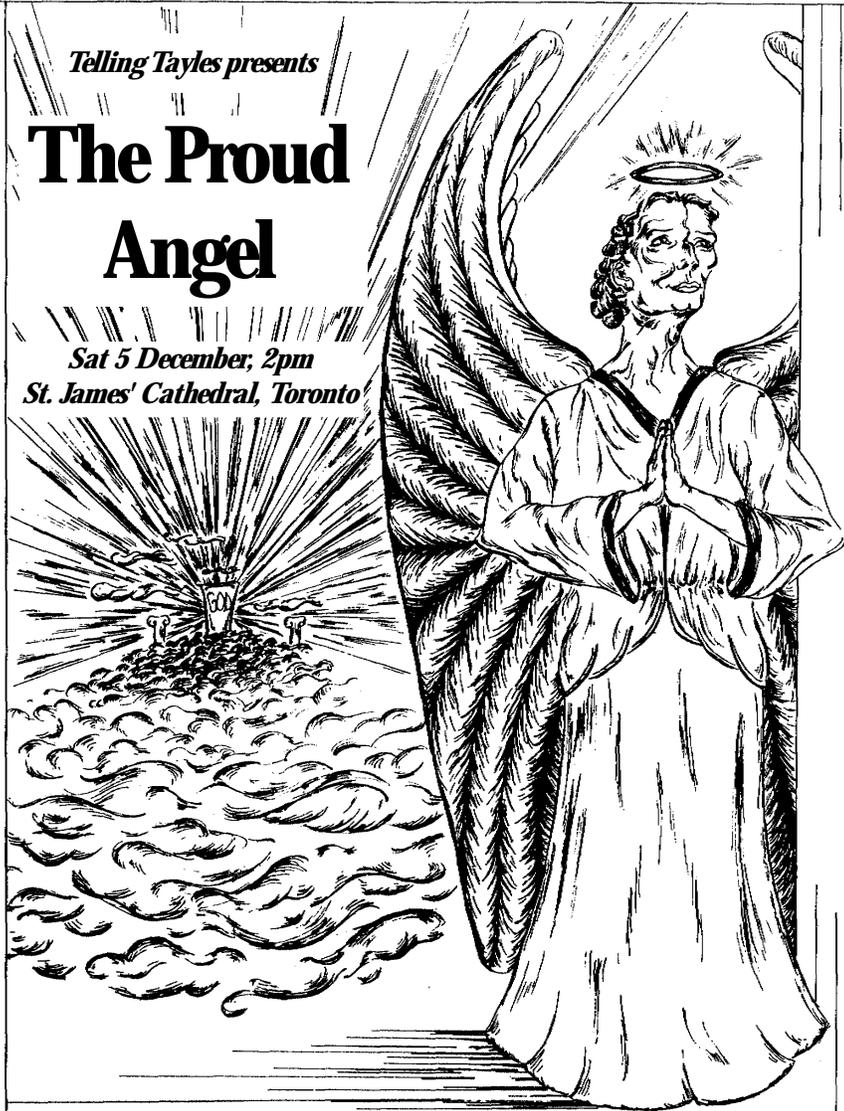
#24 – September, October & November, 1998

The quarterly publication of Organ Alternatives

Telling Tayles presents

The Proud Angel

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



MARY DEKIBRE

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- *Courting the King (p.6)*: James Chubb of Classic Organ Works writes about electronic organ control systems and their present and future applications for the King of Instruments. (p.7)
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Organ Alternatives' Telling Tayles presents...

The Proud Angel

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

On December 5th, the 2nd annual Organ Alternatives' *Telling Tayles* presentation stages "The Proud Angel", a new children's Christmas story by British / Canadian author Mary Sylvia Winter. Winter's story chronicles the plight of an angel who can't quite fit in with the heavenly host, until he learns a valuable lesson about love and humility while assisting the coming of the Christ-child to earth.

Telling Tayles is the name given to St. James' Cathedral's annual commissioning of a new children's story for a Toronto public reading and publication in support of literacy. A new or unpublished story is written or adapted by a children's author, produced into a reading with a cast of professional actors and an original organ musical score on the Saturday closest to St. Nicholas' Day in early December, and published in a simple format for free distribution to all children who attend. In 1998's version, Mary Bekiaris has been retained to illustrate the book form of "The Proud Angel".

In 1997, supported by the Royal Bank of Canada, the Toronto Dominion Bank, and the Canadian Imperial Bank of Commerce, TT's inaugural year presented "Half-a-Thimble" by Mary Druce – an adventure story about a boy from Toronto in 1997 who travels back in time to 1849, days before the disastrous fire which destroyed much of the young city, including its St. James' Cathedral – and melted away its great bell.

Telling Tayles is intended for families with children aged 6 and up, and will be performed at 2pm on Saturday, December 5th at St. James' Cathedral in Toronto. Admission is \$5 for adults and \$2 for children, and all children attending receive a free copy of the story to keep and share. Reservations are not necessary, but further information is available from Organ Alternatives at (416) 360-8480. New and unpublished manuscripts are now being collected for consideration for the 1999 Telling Tayles performance: submissions should be sent to OA at the address on this page.

ORGAN *alternatives* - 2



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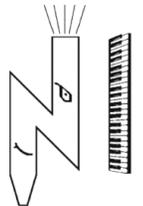
Organ Alternatives is a productions / communications company dedicated to the future of the organ as a performing instrument, and to its ongoing development in artistic and interdisciplinary creation. OA works to enhance communication in the organ world and promote organ performance of the highest quality.

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

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

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- *Voicings*, hosted by Bob Conway
CFRC-FM 101.9 Kingston (Queen's University), Thurs., 8-10 pm
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CISM-FM 89.3 Montréal, Mon., 2:00 - 4:00 pm.
- *Présence de l'orgue*, hosted by Sylvain Huneault
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- *Raymond Daveluy in concert from Oratoire St-Joseph
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Radio-Canada Montreal (FM 100.7), Tue 17 November 8:00 pm
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M. Daveluy's new Sonata No. 6.

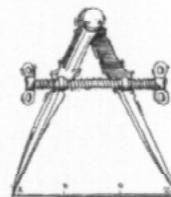
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Pipings ... on the record

Claude Lavoie at the organ of the Church of the Saints-Martyrs-Canadiens, Québec, presents...

Claude Lavoie en récital

(ATMA / Societé Radio-Canada ATM-2 9707)

Gesualdo: Gagliarda del Principe di Verona; **Scheidt:** Variations sur la chanson néerlandaise *Ache du feiner Reiter*; **Greene:** Introduction and Trumpet Tune; **J.S. Bach:** *Herr Christ, de einige Gottes Sohn* (BWV 601); *Gelobet seist du, Jesu Christ* (BWV 604); *Komm, Gotte Schöpfer, heiliger Geist* (BWV 667); *Wir glauben all an einen Gott, Vater* (BWV 740); Concerto in C (BWV 595);

Couperin: Chacone in do majeur; **Dandrieu:** Offertoire pour le jour de Pâques *O Fillii et Filliae*; **Gigout:** Grand choeur dialogué;

Dupré: Berceuse (fr. Suite Bretonne, op. 21); **Mulet:** Carillon sortie;

Langlais: Canzona (fr. Suite folklorique); Theme and Variations (fr. Hommage à Frescobaldi); Incantation pour un jour saint; Paraphrase sur *Salve Regina* (fr. 24 pièces pour harmonium); Hymne d'actions de grâces *Tè Deum* (fr. Trois paraphrases grégoriennes).

Total playing time: 73'00"

– Bob Conway

This compact disc is a joy to review. The organist, Claude Lavoie, was appointed organist at the church of Saints-Martyrs-Canadiens, Québec in 1959, and remained there as organist for the ensuing quarter of a century. It was he who designed and supervised the installation of the Casavant organ (Opus 2557) and played the inauguration recital in June 1960.

The recital programme on this disc appears to be planned to show off many of the facets of this fine instrument. Gesualdo's *Gagliarda* opens the recital and makes a fine introduction to both the organist and the organ. Scheidt's variations on *Ach du feiner Reiter* was new to me but very enjoyable.

Maurice Greene's *Introduction and Trumpet Tune* has all the hallmarks of the galant style of the 18th century and it is played with all the bril-

liance that the music requires. This organ is well suited to M. Lavoie's playing – who, after all, was involved its design almost 40 years ago!

The 19th and 20th century offerings are well represented by works played in a similar excellent fashion, with everything just as it should be – the balance, dynamics and the registrations chosen by M. Lavoie seem to be just right for all the music that he plays on this recording.

The Casavant organ is well suited to the late 19th century pieces – like most Casavant organs of the size of the one at the Church of the Canadian Saints and Martyrs. Others of a similar specification built by Casavant Frères also seem to have that essentially French tone. Would it be that, being an organ builder in Québec, it is almost born in them?

For this reviewer, the best comes at the end of the recital. All of the Langlais pieces are played with a great understanding of the music – it is obvious that Claude Lavoie has a lot of insight into the works by Langlais. It would be difficult to suggest any one of them as being any better performed than any of the others – they are all really excellent. These five pieces alone would make this CD a "must"!

It would be impossible for me to fault this CD: the organ is magnificent, the performances are superb, and it all comes together with fine recordings by the Societé Radio-Canada recording engineers, Jacques Boucher and Michel Borduas. This is a superb compact disc, and I heartily recommend it to all organ music lovers. It is certainly one that I shall be playing during one or more of my radio programmes.

• Bob Conway lives in Kingston, and is an "organ-ic" disc jockey at Radio Queen's Univeristy (CFRC 101.9 FM).

Robert Benjamin Dobey plays the music of H.H. Parry on the Æolian-Skinner organ at Girard College Chapel, Philadelphia...

The Wanderer

(Pro Organo CD 7059)

Parry : Chorale Preludes on *Hanover; Melcombe, St. Cross, St. Ann's, St. Mary and Eventide*; Chorale Fantasia on *The Old Hundredth*; Elegy; "The Wanderer" Toccata and Fugue; Fantasia and Fugue in G

Total playing time: 76'29"

– William Renwick

Parry, perhaps more than any other English composer of his time, can be credited with establishing a new level of artistry in writing for the organ. With few exceptions, the English organ of the nineteenth century had been framed either as a functional service instrument in the church or as a substitute for the orchestra in the town hall, and much of the repertoire was a pale imitation of Mendelssohn. Strongly influenced by Brahms' finely crafted and sensitive technique, Parry's compositions gave the English organ a new voice that was expressive and personal.

Robert Dobey, in fact, attributes the inspiration of Parry's chorale preludes to a "nationalistic response to the late chorale preludes of Brahms' published posthumously. Parry combines Brahmsian harmonic resources, developmental techniques and figured textures with an unmistakable Edwardian quality – at once grand and nostalgic. A hallmark of Parry's organ style is an improvisational quality which, stemming from free-flowing rhythms and varieties of phrasing often suggests an inner realm of dreams, memories and hopes. One might contrast Parry's style with that of his contemporary Edwin Lemare, the Wagnerian-inspired extrovert: Lemare's music is more passionate and brilliant, Parry's is more personal and genuine. Parry's style also strongly foreshadows the pensive breadth of Herbert

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Pipings ... on the record

Howell's Psalm Preludes and Rhapsodies. Dobey himself also has an excellent recording of Howells to his credit (Pro Organo CD7005).

This CD contains a broad selection of Parry's organ compositions, including short preludes that are within the capabilities of many an amateur organist, as well as major recital pieces like "The Wanderer" Toccata and Fugue, which challenge the performer and listener alike. ("The Wanderer" refers not only to the wanderings of the romantic imagination inspired by Schubert's song and sonata, but also to the roving that Parry undertook from time to time in his yacht named "The Wanderer".)

The romantically-conceived English organ style reaches its zenith in Parry's music, and it is in the shorter works, which are naturally more personal and intimate, that the influence of Brahms shows so well. Dobey's performance, with its masterful pacing and suggestive textures is ever faithful to this aesthetic. "Melcombe", for example, interweaves subtle textures and timbres in a flowing yet meditative movement that is deeply satisfying. Like Parry's harmonies, Dobey's evocative registrations are never chosen for contrast but always for expression or shading. It is a pleasure to hear the Clarinet stop used effectively and unashamedly. The same can be said for the tremolo, an effect that few organists handle well.

In Parry's larger pieces, it is not easy for the listener to disentangle the structure from the mass of notes, but Dobey is always sensitive to the expressive qualities and brings the music to life in a very natural way. Likewise, Dobey resists the frequent temptation to become overly dramatic. In sum, Dobey's playing is confident and totally convincing, the work of a mature artist and the result of many years of immersion in the style.

The organ at Girard College Chapel, a beautifully designed, voiced and maintained Æolian-Skinner of 110 ranks, is well-chosen for this music. The strong solo and chorus reeds are bright rather than round, as one would find on a Harrison & Harrison organ of the same period, and the upperwork more brilliant than blending. This causes some harshness of effect in *fortissimo* passages such as the concluding page of "The Wanderer". On the other hand, the grandly reverberant acoustic provides the necessary environment for this music, which depends on considerable reverberation to provide the blending characteristics demanded by Parry's figurations.

• *Dr. William Renwick is Music Director at the Church of St. John the Evangelist in Hamilton, Ontario, and Associate Professor of Music at McMaster University.*

Ludger Lohmann, performing on the organ at
Abtei Weingarten in Germany, presents...

Rinck: Works for Organ (Naxos 8.553925)

Parry : Concertstück, op. 33; Six Variations on a Theme of Corelli, op. 56;
Trio in b; Choral and Seven Variations on *Freu dich sehr, o meine Seele*,
Flute Concerto in F; Theme and Variations in C on
Heil dir im Siegerkranz ("God Save the King")
Total playing time: 67'58"

— Corinne Dutton

This release on the Naxos label features six organ works by the composer Johann Christian Rinck (1770-1846). An exact contemporary of Beethoven, the conservative Rinck was nevertheless deeply rooted in the tradition of Bach, and hence these compositions reflect a fascinating diversity of styles.

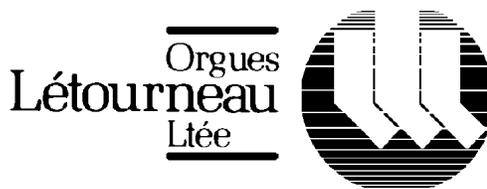
Three different sets of variations are presented, and musically-speaking,

these pieces are very accessible, sometimes displaying an energetic virtuosity, at other times a delicate lyricism. In the chorale variations, Rinck adopts the tradition of the chorale partita, with the *cantus firmus* alternating between two voices, sometimes in the alto, sometimes in the tenor.

Three other works on the CD are the *Concertstück*; the short *Trio in B minor*; and the *Flute Concerto in F major*. The latter is particularly delightful, with its florid and sometimes humorous flute passages interspersed with lively orchestral interpolations.

This is a most worthwhile disc, exquisitely and tastefully performed by Ludger Lohmann. Hovering as it does on the brink of two eras, it makes for fascinating listening, sometimes sparkling with the virtuosity and harmonic daring of the early Romantic, sometimes harkening back to the more restrained forms and contrapuntal textures of the Baroque.

• *Corinne Dutton is Director of Music at St. Matthew's Lutheran Church in Kitchener, Ontario.*

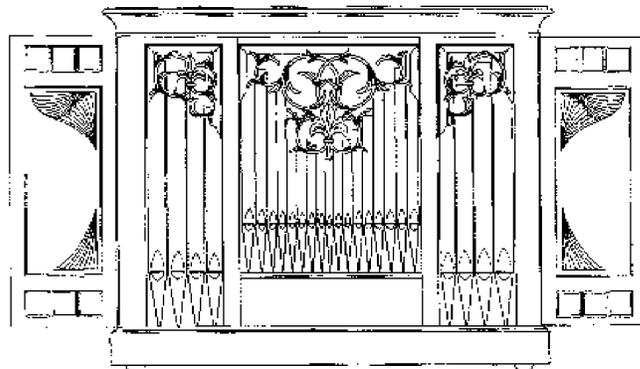


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Organ Control Systems

— James Chubb

Introduction

When you are listening to an exciting performance of an inspiring work on a fine pipe organ, how often does the thought go through your mind, "Gee, I wonder what microprocessor is running the control system in that organ?" Not very often? Never? If never is the answer, then you are certainly in the vast majority of listeners. In fact, the only people who might be interested in what microprocessor is doing all the work are people who actually design and build organ control systems. So you may well be wondering, what is a microprocessor, why would such a word be used in an organ-related publication, and why should an organist, organbuilder or anyone even care about microprocessors? These are questions this little article will attempt to answer.

Definition

When people think about how an organ is designed or what makes it sound so great (or bad), probably the first thing they look at are the facade pipes. Probably the next thing is the console with all its keys, knobs, buttons and other gadgets. People might think a little about what pipes there might be behind the facade, but except in the case of tracker-action organs, few people think about what allows the console to actually control all the stuff up in the pipe chambers.

When an organist pulls a drawknob out or pushes it in, it is the control system of the organ that makes the pipes corresponding to that drawknob playable or not. When the organist presses a key down or lets one come back up, it is the control system of the organ that figures out exactly which pipe or pipes way up in the pipe-chambers should be turned on or off and then turns it on or off as required. When the organist operates the swell shoes on the console to control the loudness of the organ, it is the control system that translates the movement of the swell shoes into movement of the big shutters in front of the pipes in the chambers. When the organist presses a button to activate a particular combination of stops, it is the control system that must turn off the stops the organist does not want and turn on the one he does.

Furthermore, the control system must do this very quickly because the organist may have pressed that button in the middle of a complicated piece where he or she

certainly has no time to sit around and wait for the control system to make all the necessary changes. Basically, when an organ is being played, the control system of the organ is very busy ensuring that all the various components of the organ are doing what they are supposed to be doing at the right time.

Brief History

It is well known that originally the control systems of the organs were strictly mechanical "tracker action", which were systems of wooden rods and levers. While these systems, if well engineered and in good condition, offer some control and tactile feedback that are highly desirable to the organist, they provide almost no additional playing aids to the organist and they impose constraints on the design of an organ in that the console and various divisions of the organ have to be pretty close together.

As time went by, the demands for the organ forced builders to seek more flexible control systems than the rigid tracker systems. Since organs had a supply of air that could be controlled, clever builders devised ways of using that airflow to do more than just blow the pipes. Builders began replacing some of the wooden rods and levers with tubing, little bellows and valves, and thus came "pneumatic action".

The problem with pneumatic action was that again, unless it was very well designed and built, it tended to be sluggish and somewhat prone to air leakage. Along came electricity. Builders quickly picked up on the advantage of electric blowers but now that electricity was in the organ, they began to see other possibilities for using it to solve some of the problems with pneumatic action. More of the mechanical action and some of the pneumatic action began to be replaced with wire, relays and switches and thus came "electropneumatic action".

It wasn't too long before the pneumatic components disappeared and straight "electric action" became very common. The problems with electric action though are that it requires large amounts of wiring and the electrical contacts on the keyboards, switches and relays tend to wear out, causing the system in general to become unreliable over time.

Organ fans should be grateful to U.S. President John F. Kennedy, as it was he who declared in the 1960's that the Americans were going to put a man on the moon and bring him back home safely. From that project came the "electronic chip" and "digital switching". Using microchips in organ control systems to replace the mechanical switches and relays of electric action made control systems significantly more reliable and helped to reduce their cost. With these chips came "digital-electric" action.

Current Technology

In the same way that we have seen technology advance faster and faster as the 20th century progressed for most elements of our lives, so it did in the organ business in terms of sound source alternatives to pipes and in control systems. Really, the digital-action era didn't last very long because along came the microcomputer with the microprocessor at the heart. The microprocessor quickly found its way into organ control systems giving birth to the current "microprocessor-based" control systems.

A microprocessor-based system usually has a "console-control computer", which is where the microprocessor itself resides and which is the brain of the entire system. The general design philosophy of the system is that all the wiring leads to or from the main console-control computer. The console-control computer gets all the "input" from the console (what position the drawknobs and couplers are in, what keys are going up and down, the movement of the swell shoes, etc.) analyses it, decides what must go on in the organ chamber and then directs the equipment in the chamber to turn the appropriate pipes on or off or to move the shutters.

The great advantage of the microprocessor-based systems is that they require much less wiring and far fewer components, making the control systems much more reliable and a much smaller portion of the overall price of an organ. This is achieved through two characteristics of these systems:

1. In all the previous types of control systems, all the decision-making and memory mechanisms they had to have had to be built by the organbuilder and / or supplier of the control system, with pieces of wood or valves or electrical switches or whatever. All of these things were mechanical and had to be constructed for each organ. With microprocessor-based systems, all this stuff is replaced by "software". Once the software is written — once a computer programmer has put the logic of an organ-control function into terms the microprocessor can understand — it never has to be "built" again. It can be used over and over in subsequent organs, often with little or no revision. Once it works to the satisfaction of the builder or organist, it never breaks. Furthermore, as any computer user knows, software can be *upgraded* very easily as new

Redeemer Lutheran Church, Toronto

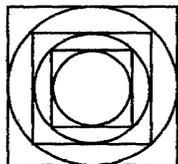


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COURTING THE KING...

innovations emerge and become desirable. Hard-wired systems often have to be ripped out or at least radically revised in order to support new features, more memories and so on.

2. The second amazing characteristic of microprocessor-based systems is called "multiplexing". With multiplexing, many of the wires in an organ do not merely control something going off or on. Instead these wires will have many roles. This reduces the amount of wiring required and the amount of work the builder has to do to install it all. For example, in other systems, a lot of wire had to be run between the console and the organ chamber. In a multiplexed system, only a half a dozen or so are required to control anything from a very small organ to a very large one. Look inside the console of an organ with a microprocessor-based control system and you should see remarkably little wiring.

The microprocessor era is still too young for us to know exactly what the failings of this type of control system really are. At this point, there are a few weaknesses we do know of. One characteristic that should be clearly understood is that, at this point in the evolution of this technology, these systems (like computers and other modern electronic equipment) tend to be damaged easily by static electricity. Builders need to be careful how they handle the equipment when installing or servicing it. There are ways to reduce this risk but they usually involve trade-offs in functionality or price.

Another characteristic of these systems is that, if they do not work as expected as they are being installed, the problems can be difficult for the organbuilder to diagnose. Once the problems are diagnosed and resolved however, these systems tend to be very reliable. Further, these systems can be damaged by lightning. While most (if not all) manufacturers of these systems will build some sort of "surge protection" into the system to protect them against power surges and lightning, it is hard to guarantee absolutely that they won't be damaged.

Don't be put off by these drawbacks; compared to the advantages of microprocessor-based systems, they are minor and as technology advances, these problems will disappear.

A Related Development: Design Automation

As I said earlier, we can thank President Kennedy for providing the incentive for scientists to develop the technology that eventually led to our having computers on our desks and in our homes, and to the microprocessor-based control systems for organs. Another exciting application, and one which has transformed many aspects of contemporary life, is computer-aided design. In our time, the builders of not just houses, cars, cities and nearly all consumer products, but also composers, sculptors, artists and film makers, are using computers to help bring their ideas to fruition. It was only a matter of time before the art of the organbuilder, that ancient fusion of art, craft and science, should also come to benefit. This topic is far beyond the scope of this article, except as pertains to helping organ builders to plan, from an existing or planned organ specification, the necessary control systems to make the organ work.

In designing a new organ or in planning the rebuilding of an older organ, a large amount of the time on the project is spent designing the control system, regardless of the type of system. To reduce the time and effort to design a microprocessor-based system, Classic Organ Works introduced something new to the organ business: a software tool called OrganWorks which can be used by builders or organists or anyone who is involved in the design of a new organ or in the rebuilding of an existing one. With this tool, all one has to do is to specify the size of the console, what controls there are on it, what ranks of pipes there are, what chests they are on, and where they are in the building. From the output of this program, the mundane task of figuring out exactly what hardware is required for the project and how the software in the control system needs to be configured is greatly simplified and much more automated. This scheme saves a lot of time and effort, and helps to ensure that everything which needs to be taken into consideration in the design of the control system is indeed considered, avoiding oversights that are difficult and expensive to resolve.

A shareware version of OrganWorks can be downloaded from the Classic Organ Works website at «<http://www.organworks.com>».

The Future

From the point of view of organists and builders, probably the most exciting aspect of microprocessor-based control-systems is the future. The era of these systems has only just begun. For the most part, they have progressed to the point where they do very well all the things the previous types of systems used to do. Largely because most of the "logic" of these systems is implemented with software, they are capable of doing

things not yet invented. All that is required is that the logic be defined so that a computer programmer can translate it into software.

Future developments include:

- In the past few years, we have seen a noticeable increase in the number of projects, mainly in the U.S., which call for more than one console. In quite a few cases, the consoles aren't even the same. Try to imagine that! While this isn't simple to do with microprocessor-based systems, it is a lot easier and cheaper than it would be with other schemes.

- We have also seen many more projects where people wanted to connect MIDI devices to pipe organs. Without a microprocessor-based control system, this is impossible to do. MIDI has the potential of opening a whole new way of building and working with organs.

- You may have heard the term, "detached console". This traditionally refers to a console attached to the pipes by wire instead of by mechanical action. Instead, imagine a console not even attached by wire — a wireless console. Now that's detached!

- As technology advances, it may provide new ways to control the air-supply to the pipes and therefore new ways to control pipe-speech without the need for tracker action. Builders may find new types of organ-configuration for new tonal possibilities by using microprocessor-based control systems.

- Something nearer the present is the possibility of new types of devices on the console to assist the organist in playing. The advent of microprocessor-based systems has seen the number of pistons that can be available to an organist grow exponentially mainly through the use of "memories". And since microprocessor-based control systems have been used on electronic organs longer than on pipe organs, one can find on the higher-end electronic organs quite an assortment of non-traditional playing aids and other features, such as direct-memory-access pistons, registration sequencing, floppy disk interfaces, piston masking, etc. You know — all those things you've been wishing your 1920s Casavant console had!

In Conclusion

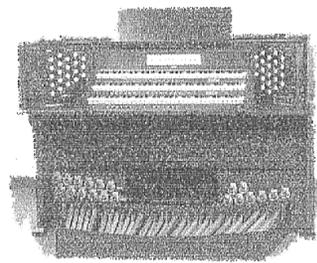
The advent of microprocessor-based control systems has taken pipe organs into the computer age. Organists, builders, and composers now have a remarkable and rare opportunity to exploit this new technology to their advantage. Organisations such as the Royal Canadian College of Organists, the American Guild of Organists and the Royal College of Organists should start defining what computer-controlled consoles should look like in the 21st century and what they should be able to do. Maybe organists can finally get that third hand they've always wanted!

- *James Chubb is a freelance organist, and a consultant to Markham, Ontario-based Classic Organ Works, a company providing organ control systems and the OrganWorks design software. He lives in Etobicoke, Ontario.*

CONTENT

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THE MUSIC GROUP...
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The King ... in Concert

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

DAVID SNYDER, organ

Sun 20 September, 2:00 pm

*St. Stanislaus Roman Catholic Church
Peckham Street near Fillmore, Buffalo*

David Snyder is Organist at St. Stanislaus' Church. Programme to include works of Peter Gorecki (organists of St. Stan's from 1951 to 1981), Michael Zak, Persis Parshall Vehar and others.

Graduating Recital

DOUGLAS SCHALIN, organ

Mon 21 September, 8:00 pm

*Metropolitan United Church
Queen and Church Streets, Toronto*

Douglas Schalin is completing the requirements for a Masters Degree in organ under William Wright at the University of Toronto. Music by Bach, Franck, Duruflé and Reger.

Admission: FREE Info: (416) 363-0331

ROLAND E. MARTIN, organ

Fri 25 September, 8:00 pm

Slee Hall, SUNY Buffalo

Organist and composer Roland Martin is professor of organ at SUNY, Buffalo. The concert is preceded by a lecture by Professor Emeritus David Fuller at 7:15pm, and followed by an organ tour for series subscribers.

Admission: \$5US

Info: (716) 645-2921

The Music Group presents

JOHN VANDERTUIN, organ

Sat 26 September, 7:30 pm

*The Recital Hall, The Music Group
5205 Harvester Road, Unit 2, Burlington*

Informal concert with coffee served at intermission. This concert is sponsored by Organ Alternatives.

Admission: FREE

Info: (800) 376-7199

Le Festival des couleurs de l'orgue français

JACQUES BÉTOULIÈRES (France), organ

Sun 4 October, 3:00 pm

Chapelle du Grand Séminaire du Montréal

On the Guilbault-Thérien organ, M. Bétoulières will present works by Muffat, Couperin, M. Lanes, de Grigny and J.S. Bach.

Admission: FREE

The Buffalo Chapter of the AGO & the Friends of Music at St. Paul's present

MATT CURLEE, organ

Fri 9 October, 7:30 pm

*St. Paul's Cathedral
Church and Pearl Streets, Buffalo*

Matt Curlee was the winner of the 1996 Grand Prix de Chartres international competition in France and has since performed all over the world.

Admission: FREE

Info: (716) 855-0900

Le Festival des couleurs de l'orgue français

YVES-G. PRÉFONTAINE, organ

Sun 11 October, 3:00 pm

Chapelle du Grand Séminaire du Montréal

M. Préfontaine will present works by Sweelinck, d'Anglebert and selections from the *Livre d'Orgue de Montréal*.

Admission: FREE

The Cathedral Concert Series presents

POULENC: Organ Concerto in g

*with The Hamilton Symphony
under the direction of James McKie &*

Elizabeth Harwood, organ

Sat 17 October, 8:00 pm

*Christ's Church Cathedral
252 James Street North, Hamilton*

Admission: \$15 (\$12 stu/sen, \$40 three-concert series)

Info: (905) 527-1316

MARTIN ZONNENBERG &

WILLEM VAN SULJDAM, organ & piano

MARJOLEIN DEWIT, flute

Sat 17 October, 7:30 pm

York Christian Reformed Church, Caledonia

Admission: \$10

Le Festival des couleurs de l'orgue français

RÉAL GAUTHIER, organ

Sun 18 October, 3:00 pm

Chapelle du Grand Séminaire du Montréal

M. Gauthier will present works by Correa de Arauxo, Buxtehude, G. & M. Corrett, and d'Aquin.

Admission: FREE

Roy Thomson Hall presents

FOLK SONGS OF CANADA

*with The Exultate Chamber Singers &
John Tuttle, organist and conductor*

Tue 20 October, 12 noon

Roy Thomson Hall, King & Simcoe Streets, Toronto

The 2nd season of free noon-hour concerts featuring the hall's 4-manual Gabriel Kney organ are made possible through the generous support of the Edwards Charitable Foundation.

Admission: FREE

Info: (416) 872-4255

MARTIN ZONNENBERG &

WILLEM VAN SULJDAM, organ & piano

MARJOLEIN DEWIT, flute

Fri 23 October, 7:30 pm

Owen Sound Canadian Reformed Church

Admission: \$10

MARTIN ZONNENBERG &

WILLEM VAN SULJDAM, organ & piano

MARJOLEIN DEWIT, flute

Sat 24 October, 7:30 pm

Central Presbyterian Church, Cambridge

Admission: \$10

Le Festival des couleurs de l'orgue français

ROBERT GIRARD, organ

Sun 25 October, 3:00 pm

Chapelle du Grand Séminaire du Montréal

On the Guilbault-Thérien organ, M. Girard will present works by Guilain, de Grigny, Séjean, Lasceux, Dumont and Boëly.

Admission: FREE

THE ROSEDALE ORGANISTS

with Mary Legge; Douglas Bodle; Dan Bickell; John Derksen & Andrew Ager, organ

Sun 25 October, 3:00 pm

Rosedale Presbyterian Church

129 Mount Pleasant Road, Toronto

Present, former and honorary organists of Rosedale Presbyterian Church Mary Legge, Douglas Bodle, Dan Bickell, John Derksen and Andrew Ager present an informal afternoon of solos and duets on the Karl Wilhelm organ, including works of Post, Bédard, Pinkham, and the original piano/organ version of Franck's *Prélude, Fugue et Variation*.

Admission: FREE Info: (416) 921-1931

The Cathedral Concert Series presents

THOMAS ANNAND, organ

Sun 25 October, 8:00 pm

Christ Church Cathedral

Sparks Street near Bronson Avenue, Ottawa

Mr. Annand is the Director of Music at St. Andrew's Presbyterian Church in Ottawa, and has performed on numerous occasions with Ottawa's National Arts Centre Orchestra.

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

Info: (613) 236-9149

Graduating Recital

JUNG-A LEE, organ

Mon 26 October, 8:00 pm

St. Thomas Anglican Church,

383 Huron Street, Toronto

Jung-A Lee, born and raised in Seoul, Korea is an Associate of the Royal Conservatory of Music (Toronto) and the Royal Canadian College of Organists. She has studied at the Kirchenmusikschule of Humboldt Universität in Berlin, and is completing a Bachelor of Music Degree at the University of Toronto, where she is Assistant Organist at Timothy Eaton Memorial Church. Music to include BACH: Fantaisie & Fugue (g, 542); MENDELSSOHN: Sonata #5, D; EBEN: Finale fr. Sonntagsmusik; MESSIAEN: La Nativité (extracts); DUPRÉ: Trois Préludes et Fugues, op.7

Admission: FREE Info: (416) 979-2323

All submissions for the December, January and February edition of OA are due on November 10, 1998

Pro Organo Ottawa presents

MUSIC for ORGAN & STRINGS

with Thomas Annand; Sylvain Barrette;
Mervyn Games; Karen Holmes; Pamela
Hoswitschka and Gordon Johnston, organists

Fri 30 October, 8:00 pm

*St. Andrew's Presbyterian Church,
Wellington & Kent, Ottawa*

The first concert of Pro Organo's 10th Anniversary season features Ottawa-area organists performing music featuring organ and strings. Works by Corrette, Haydn, Mozart and the world-premier of commissioned piece by Larisa Kuzmenko.

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

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

CHORAL / ORGAN / PERCUSSION CONCERT

with the Orpheus Choir

*under the direction of Brainerd Blyden-Taylor,
with Christopher Dawes, organ,*

and Jurij Konje, percussion

Fri 30 October, 8:00 pm

St. James' Cathedral, King & Church, Toronto

The opening concert of the 1998-99 season of the Orpheus Choir of Toronto features the Chichester Psalms of Leonard Bernstein, Gamelon and the premiere of 'Rupt', a new work by Jurij Konje.

Admission: \$18 (\$15 sen/stu) Info: (416) 530-4428

The Music Group presents

CHRISTOPHER DAWES, organ

Sat 31 October, 7:30pm

The Recital Hall, The Music Group

5205 Harvester Road Unit 2, Burlington

Informal concert with coffee served at intermission.

Concert sponsor: Leslie Music, Oakville.

Admission: FREE; Info: (800) 376-7199

KAFFEEMUSIK: GREAT BACH CHORUSES

The Toronto Chamber Choir

under the direction of David Fallis

with Christopher Dawes, organist

Sun 1 November, 3:00 pm

Church of the Redeemer, Bloor Street at

Avenue Road, Toronto

The Toronto Chamber Choir (formerly the Toronto Chamber Society) presents an afternoon of coffee, desserts, informal talk, and performance of Bach cantata choruses and organ preludes on chorale tunes.

Admission: \$10 Info: (416) 691-5508

CHRISTOPH LORENZ, organ

Tue 3 November, 7:30pm

St. Paul's Cathedral, Richmond St, London

Distinguished German organist Christoph Lorenz is Director of Music at St. Peter's Cathedral in Dusseldorf, and Head of Musicology at Dusseldorf University. Programme to include music by Bach, Parry, Mendelssohn, Elgar and Widor.

Admission: \$8 (\$5 sen/stu/child)

Info: (519) 434-3225 or visit

«www.wwdc.com/stpauls»

OA welcomes the submission of tickets for concert reviews. Send two tickets to the address in the OA publication box on page 2.

KEVIN BOWYER, organ

Fri 6 November, 8:00 pm

Slee Hall, SUNY Buffalo, NY

Please see OrgaNews for information on this performer.

Mr. Bowyer's programme is to include the music of Bach, Ferneyhough, Duprè, and Wuorinen.

Admission: \$5US; Info: (716) 645-2921

Organ Dedication Recital

GILLIAN WEIR, organ

Fri 6 November, 8:00 pm

Lawrence Park Community Church

2180 Bayview Ave S. of Lawrence, Toronto

The new Florence Grand Casavant organ is dedicated in a festive performance by Gillian Weir, a renowned performer known for her virtuosity and gifts of communication. Programme to include BONNET: Variations de Concert; BACH: Sonata #4 (e, 528); WILLAN: Introduction, Passacaglia & Fugue.

Admission: \$25(\$20 sen/stu) Info: (416) 489-1551

Organ Inaugural Concert

CHRISTOPHER DAWES, organ

Sat 7 November, 7:00 pm

Church of St. Alban the Martyr, Glen Williams

This relocated and rebuilt two manual organ, formerly of the Royal Conservatory of Music in Toronto, receives its inaugural recital in the parish of Glen Williams northwest of Toronto.

Admission: \$15 Info: (905) 877-8323

The Toronto Early Music Centre presents

ORGAN TROUBADOUR

with Christopher Dawes, organ

Sun 8 November, 2:00 pm

The Royal Ontario Museum

Bloor Street & Avenue Road, Toronto

Following its October debut in the Calgary International Organ Festival this informal five-century tour through Europe celebrating the organ's vocal roots comes to Toronto, featuring music of England, Germany, Italy, Spain, France, Belgium and the Netherlands, using OA's four-stop positiv organ by Fernand Létourneau.

Admission: FREE with admission to the ROM

Info: (416) 966-1409

The Cathedral Concert Series presents

GILLIAN WEIR, organ

Sun 8 November, 8:00 pm

Christ Church Cathedral

Sparks Street near Bronson Avenue, Ottawa

Admission: \$10 (\$5 stu/sen); Info: (613) 236-9149

IN TUNE WITH HEAVEN

The Organists and Gentlemen & Boy

Choristers of St. James' Cathedral

with Kevin Bowyer, guest organist

Sun 22 November, 7:30pm

St. James' Cathedral, King & Church, Toronto

In this festal celebration of the patron saint of music, and the 100th anniversary of the Gentlemen and Boys of St. James', the latter and conductor Giles Bryant and organist Christopher Dawes, are joined by British virtuoso Kevin Bowyer on the exact 20th anniversary of his first public organ recital (see OrgaNews).

Admission: \$15 (\$12 sen/stu) Info: (416) 364-7865

VOLODYMYR KOSHUBA, organ

Tue 24 November, 12 noon

Keffer Memorial Chapel, Wilfrid Laurier University, Waterloo

Mr. Koshuba is organist at the Kiev Concert Hall in the Ukraine, and the 1988 recipient of that country's "Honoured Artist" title. He is widely recorded and broadcast, and has performed all over Europe, and in the U.S., Japan and South America.

Admission: FREE Info: (519) 884-1970 x2656

Roy Thomson Hall presents

CELEBRATION OF YOUTH

La Jeunesse Northumberland Girls' Choir

under the direction of Marie Anderson

with Dierdre Morel, organ

Thu 26 November, 12 noon

Roy Thomson Hall, King & Simcoe, Toronto

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

Admission: FREE Info: (416) 872-4255

Pro Organo Ottawa presents

ORGAN MUSIC FROM GERMANY

with Ken Cowan, organ

Fri 27 November, 8:00 pm

Église Sainte-Anne, 528 Old St. Patrick, Ottawa

The second concert of Pro Organo's 10th season features RCCO National Competition winner Ken Cowan performing music by Bach, Mendelssohn and Reger.

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

The Music Group presents

WILLEM VAN SUYDAM, organ

Sat 28 November, 7:30pm

The Recital Hall, The Music Group

5205 Harvester Road Unit 2, Burlington

Informal concert with coffee served at intermission.
Concert sponsor: Piano House

Admission: Free Info: (800) 376-7199

PATRICIA WRIGHT, organ

Sat 28 November, 7:30pm

Metropolitan United Church

Queen and Church Streets, Toronto

Metropolitan's organist performs on the Met's newly completed Casavant organ. The original 5-manual, 7840-pipe organ built in 1930 will have just been augmented by an antiphonal division of 400 pipes in the rear gallery, given by the Newcourt Credit Group in honour of Metropolitan member Ron McKinlay. Works of Gigout, Liszt, Franck, Handel and others.

Admission: \$10 Info: (416) 363-0331

Organ Alternatives presents

TELLING TAYLES: "The Proud Angel"

by Mary Sylvia Winter

Sat 5 December, 2:00 pm

St. James' Cathedral, King at Church, Toronto

The 2nd annual children's story performance and publication in support of neighbourhood literacy features a professional cast of six, an original musical organ score, and a free copy of this new children's story with illustrations by Mary Bekiaris.

Admission: \$5 (\$2 children)

Info: Organ Alternatives, (416) 360-8480

Alternative OrgaNews

THE ROYAL BANK CALGARY INTERNATIONAL ORGAN FESTIVAL, the third quadrennial festival of its kind, runs from September 18 – October 3, bringing ten of the finest young organists from around the world to compete on the world stage. In addition to the competition, an international roster of the organ world's foremost, and many other thrilling musicians will present concerts, workshops, masterclasses, film screenings, exhibitions, a Bach symposium, and a host of more unusual events with titles like "Retro Rock It", "Jazz in the Key of B-3", and "The Sounds of Silents"... Ensembles like Tafelmusik and the King's Singers, Booker T. Jones and the Jimmy McGriff /Hank Crawford Quartet, massed Calgary choirs, and the Calgary Philharmonic Orchestra combine to create what promises to be the best CIOF so far. Visit the Festival web site at «www.ciof.com». Call the Festival at 1-800-213-9750 for tickets and information.

NEW ORGANS are springing up in and around Toronto this fall! Firstly, at the hands of Casavant Frères and its local representatives, Alan Jackson & Co., comes the long-awaited antiphonal organ at Metropolitan United Church, clinching its title already-held title of Canada's largest organ counting by number of pipes. The new division will be dedicated in the morning service on St. Cecilia's Day, and showcased in a concert "at the Met" by Patricia Wright on November 28. Secondly, the new organ for Lawrence Park Community Church, also by Casavant Frères, will be launched this year by an inaugural recital series commencing with a performance on November 6th by Gillian Weir. Thirdly, in a less urban, but no less joyous event, the parish of Glen Williams, Ontario (north-west of Toronto) will reincarnate one of the Royal Conservatory of Music's former practice organs as their church's in a November 7th concert by Toronto's Christopher Dawes. Finally, to the south and still further west, The Music Group's second season of free recital studio concerts will be presented on a brand-new III/48 Content D3800 organ from Holland, with a specification designed by Lucas Chorosinski of St. Catharines. The series of six concerts opens on Saturday, September 26th in a concert by Dr. John Vandertuin of Brantford, sponsored by Organ Alternatives.

THE ORGAN ALTERNATIVES WEBSITE, maintained at «www.orgalt.com» by Andrew Forrest in Ottawa, is a storehouse of information on the company of the same name, and of current concerts and broadcasts. Drop by soon and often to follow the organ scene in Southern Ontario and border regions, and to follow links to the expanding Internet world.

KEVIN BOWYER was born in Southern-on-Sea, England, in January 1961. He has been first prize winner in the international organ competitions in St Albans (1983), Dublin (1990), Paisley (1990), Odense (1990) and Calgary (1990), has broadcast widely, and has released nearly 40 CDs. His diary for 1998 includes appearances in Germany, Sweden, Switzerland, Ireland and Australia, solo recitals in several major English festivals including Aldeburgh and the St. Magnus Festival in the Orkney Islands, and seven further CD recordings of the organ works of J.S. Bach. His other interests include ancient history, mythology, the history and development of religions, twentieth century literature, obscure cinema and malt whiskies. Of his recording of Julius Reubke's *Sonata on the 94th Psalm*, Gramophone wrote, "...a creeping, remorseless terror, like the menacing ooze of volcanic lava, exploding at the first climax... Throughout, Bowyer understates the drama to chilling effect... Spine tingling stuff." Kevin Bowyer appears locally at Slee Hall, SUNY at Buffalo (Nov. 6), and in concert with the organists and choirs of St. James' Cathedral, Toronto on St. Cecilia's Day (Nov. 22), with a Calgary appearance in between. See OA listings for the above dates and don't miss this exceptional artist!

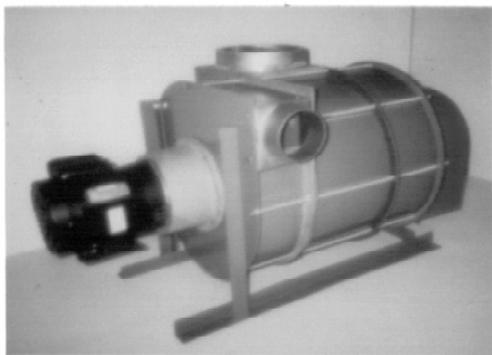
TORONTO ORGAN DAY, the Toronto RCCO Centre's sold-out "meet the organs" event of 1997, will receive its encore appearance in venues all over the city on May 1st, 1999. Mark your calendar now – especially if you didn't get in last time – to play and learn about many of the city's greatest organs.

HAVE YOU CONSIDERED membership in the Royal Canadian College of Organists? Canada's oldest musical association brings together amateurs and professionals at all levels across Canada sharing a love and commitment to the organ and church music. 30 Centres in major cities across Canada are run by talented and enthusiastic people like you, presenting concerts, educational events, social gatherings, and giving presence to the King of Instruments everywhere. Contact a member near you, or the RCCO National Office at (416) 929-6400, visit the RCCO website at «www.capitalnet.com/~rjewell/rcco.html» or e-mail «rcco@the-wire.com» for more information.

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PIPEVision
presents...

Canada's Online Organ World

Due to a tape mishap, the advertised interview with Toronto organbuilder Alan Jackson was unavailable at this issue's press date. We regret the delay; the interview with Alan Jackson will appear in the December issue of Organ Alternatives. With the kind permission of Anthony Baglivi, editor of The American Organist magazine, we offer an amalgamation of Christopher Dawes' recent contributions to the New York-based journal under the title "RCCOnLine" about Canada's Internet organ culture. In keeping with this journal's convention, Internet addresses are placed between the "«" and "»" signs.

To OA readers not on the Internet: please accept our apologies if this information isn't immediately useable to you... if you're in this category, and know someone who has Internet access, you might consider asking them to show you a few of the 'sites' on the Internet.

If Canada has been particularly visible or influential in any aspect of the contemporary international organ world, it is in the field of organ building. Many of Canada's fine builders are appearing on the Internet, another realm in which Canada has of late been quick and creative, and led the organ world's transition into the Online Age:

- Artisan Classic Organ Inc. (Markham):
 - Classic Organbuilders (organ retail) «<http://www.classicorgan.com>»
 - Classic Organworks (design software) «<http://www.organworks.com>»
 - (this site includes free downloadable software)
- Billinger Pipe Organ Services (Toronto) «<http://www3.sympatico.ca/billinger>»
- Casavant Frères (St-Hyacinthe):
 - Alan T. Jackson Co. (Eastern Ontario) «<http://www.cgocable.net/~rhiller>»
 - Dodington & Dodington (Western Ontario) «<http://www.dodington.com>»
 - Tom Erickson (WS, MN, Upper MI, Dakotas) «<http://www.win.bright.net/~montre>»
- Gober Organs, Inc. (Toronto) «<http://www.winterlog.com/~goberorg>»
- Guibault-Thérien (St-Hyacinthe) «<http://www.saglac.qc.ca/~acote/therien.html>»
- Keates-Geissler (Guelph) «<http://www.sentex.net/~jgeissler>»
- Orgues Létoumeau, Ltée (St-Hyacinthe) «<http://www.macs.net/coms/letoumeau>»
- Grant Smalley Pipe Organs (Victoria) «<http://www.islandnet.com/~smalley>»
- Syncordia International (Montreal) «<http://www.syncordia-intl.com>»

Devotees of organ history might enjoy a quick hit at the University of Manitoba Press' new release page «<http://www.umanitoba.ca/publications/uofmpress/organmb.html>» for information on a new book about its province's instruments, builders and performers by James Hartman called "The Organ in Manitoba."

Arton, a Victoria-based Internet presentation company is currently host

to a remarkable article on master Baroque organbuilder Gottfried Silberman:

«<http://www.islandnet.com/~arton/silbeng.html>»

containing a wealth of information and links to related pages on the Net. The company also hosts many other useful and thought provoking articles, if you can find your way back to their main index page.

The Canadian Musical Heritage Society has published among its library two volumes of Canadian organ repertoire dating from Confederation up to the end of World War II, and will reveal details of their next (20/10/98) CD release: the historically-oriented "Noël: Early Canadian Christmas Music / Musique canadienne d'antant pour Noël". The disc was recorded in the fall of 1997 at St. James' Cathedral in Toronto by organist Mireille Lagacé and the Elmer Iseler Singers. Information on these and other projects of historic Canadian interest can be found at their web site:

«<http://www.cmhs.carleton.ca>»

The Sibelius 7 music notation software/hardware system using the Acorn platform which has gained so much support with prominent composers is distributed in North America by Elwyn Davies in Oakville, Ontario, where he maintains the company website:

«<http://www.globalseve.net/~sibelius>»

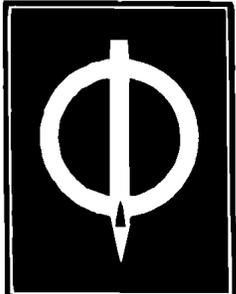
Another familiar name has hit the web: DSR Harcourts, the amalgamation of Dorothy Shuter and Harcourts Robemakers, the makers of academic dress for the Royal Canadian College of Organists, can be found at

«<http://www.harcourts.com>»

The ever-expanding "Orgues et Organistes" site at

«<http://infopuq.quebec.ca/~uss1010/orgues.html>»

managed by Robert Poliquin at the Université du Québec, is a unique online Canadian resource. It contains descriptions of instruments of all shapes and sizes in many parts of Canada (although mainly Québec) and 14 other countries, a brief history of organ building in Québec, information and links to many Canadian and international builders, Québec organ recording releases & publications, etc. This organ material is a principal focus of Poliquin's larger



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Canada's Online Organ World (continued)

site "Musique et Musiciens", which contains still more research on other musical topics.

Musica Mundana, an Aurora, Ontario-based publisher of liturgical music and the quarterly "AngliCan Arts: A journal of thought, opinion & discussion of the Sacred Arts, and the place and function of the arts in the liturgy of the Canadian church and beyond" has recently jumped onto the web at

«<http://www.musica-mundana.com>»

This unique, inexpensive subscription-only publication's rather long title is self-explanatory, and a must-read for anyone interested in the sacred arts.

Also new to the virtual circuit is Hamilton, Ontario organ builder Nelson Denton's "Pipe Organ Tracker" project. With a mandate to track all (or as much as possible) of organ building in Canada, it also has one of the most comprehensive sets of organ links available anywhere on the 'Net. You can find it at «<http://www.freeyellow.com/members/radentonson/>»

You can also visit another site

«<http://www.onelist.com/subscribe.cgi/cmih>»

to join an e-mail list specifically dedicated to the Canadian Musical Instrument Heritage, of which the Pipe Organ Tracker Project is a part.

The Royal Canadian College of Organists, one of the first organ-isations in Canada (or anywhere else) to be up on the 'Net, keeps a large and informative site at «<http://www.capitalnet.com/~rjewell/rcco.html>»

Seven of the RCCO's Centres are also online:

- Calgary «<http://webserver.datap.ca/users/pbrown/organ/default.html>»
- Hamilton «<http://cgocable.net/~rhiller/rcco/rcco.html>»
- Ottawa «<http://capitalnet.com/~rjewell/ottawa.html>»
- Toronto «<http://www.globalseve.net/~chubb/rcco/>»
- Vancouver «<http://osiris.wu-wien.ac.at/earlym-l/organs/vancouver.html>»
- Vancouver Island «<http://www.islandnet.com/~pietmaas/gallery/rcco.htm>»
- Winnipeg «<http://www.mbnet.mb.ca/~askholm/index.html>»

The current and ongoing state of the RCCO Hamilton Centre's 1999 National Convention (self-titled the 'Canadian Organ Festival', 17-23 July) can be reviewed anytime during this lead-up year at

<<http://www.humanities.mcmaster.ca/~renwick/home.htm>>

The (largely French language) site maintained by André Côté at

«<http://saglac.qc.ca/~acote>»

is well worth a visit for a wide variety of information about the organ, especially in Québec's Saguenay/Lac St-Jean region, including a site devoted to builder Guilbaut-Thérien.

The Pipe Organ Database, or Osiris Organ Archive as it is sometimes known, is a large and growing listing of specifications of organ from around the world, and is maintained from Ladner, BC by Herbert Huestis (who, as you may guess, also maintains the site for the Vancouver RCCO) at

«<http://osiris.wu-wien.ac.at/ftp/pub/earlym-l/organs>».

The 3rd quadrennial Royal Bank Calgary International Organ Festival will be running from September 18 to October 3. The 1998 Festival and Competition were promoted partly by way of its redesigned Web Site at

«<http://www.ciof.com>».

Besides details on the Festival and Competition, there are online versions

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of 'Pipelines' (the CIOF newsletter), competition results, links and merchandise. If you hit the site in mid-October after the Festival's conclusion, I'm reliably informed that the results of this major international competition will be there shortly after its conclusion on October 3rd.

Following a major springtime jump in membership, the Organ Alternatives/RCCO Internet E-mail list stands at just over two hundred members. To join this quiet but interesting Canadian mailing list about the organ, drop an email to «orgalt@the-wire.com» or visit the OA site at

«<http://www.orgalt.com>».

This site also contains detailed concert listings for Southern Ontario and border regions, full episode listings for the "King of Instruments" radio series, company production and instrument history, and other goodies.

• *Christopher Dawes* «orgalt@the-wire.com», the Founder / Director of *Organ Alternatives*, is a freelance performer, writer and broadcaster based at St. James' Cathedral in Toronto. He is also the Director of Communications for, and a Fellow of, the Royal Canadian College of Organists.

Enthusiast's Corner

The University of Michigan presents
38TH ANNUAL CONFERENCE ON ORGAN MUSIC

Sun 11 - Tue 13 October
Ann Arbor, Michigan

The annual conference honours American composer Daniel Pinkham, and features him and other guest presenters Paul Collins (Dublin), Marilou Kratzenstein (Iowa), Irene Greulich (Naumburg, Germany), and Thomas Trotter (Birmingham, England). Write to Dr. Marilyn Mason, U of M School of Music, Ann Arbor, MI 48109-2085, «mamstein@umich.edu».

The Buffalo AGO Chapter presents

THREE ORGAN ENCOUNTERS

with C.J. SAMBACH

Admission: FREE Info: (716) 884-7250

• Thu 19 November, 9:30am
Calvary Episcopal Church, 20 Milton Street, Williamsville, NY

• Fri 20 November, 9:30am
First Presbyterian Church, 61 Church Street, Lockport, NY
(sponsored by First Presbyterian Church)

• Fri 20 November, 7:30pm
St. Joseph's Cathedral, 50 Franklin Street, Buffalo, NY

RCCO Toronto presents a slide presentation of
EUROPEAN ORGANS

Friday 20 November, 8pm

St. Clement's Anglican Church, 59 Briar Hill Avenue, Toronto
Thomas Fitches and William Wright present an essay in pictures and images of recent travels to see organs in Europe.

Info: (416) 483-6664

Organ Alternatives regrets that, due to technical difficulties and space constraints, the advertised interview with Toronto organbuilder Alan Jackson and the compact disc review of Keith Toth's recording "Paris on Park Avenue" were not included with this issue. We regret the delay; both will appear in the December issue of Organ Alternatives.