

# ORGAN alternatives

#30 – March, April & May 2000

The quarterly Internet publication of Organ Alternatives

## AUTHENTIC INTERPRETATION: Where and What Next?

The discussion recorded here by the CBC as part of its coverage the 1998 Royal Bank Calgary International Organ Festival and Competition concluded a day-long mini-symposium on Johann Sebastian Bach featuring the internationally renowned performers and scholars who had participated in the two-week Festival. The penultimate event of the Festival, the mini-symposium was a form of culmination of a week which contained much scholarship and exchange of ideas, and as such the participants frequently refer to themes raised earlier in the week.

The transcription is somewhat free in the interest of creating a successful printed page from a successful room-wide discussion, and in the interest of conveying some of the informality and interchange inherent thereto. The four questions from the audience were very indistinct on the recording, and are abbreviated and to varying degrees reconstructed from the panellists' responses. I am grateful to the panellists and Festival organisers for the permission to transcribe and reprint the following.

### The Panel

AR — **Andrew Raeburn**, moderator and President of the Esther Honens Calgary International Piano Competition. Andrew Raeburn has worked with orchestras, dance companies, festivals, music competitions and government funding agencies throughout his distinguished career. The former Executive Director of the Van Cliburn International Competition, he also helped establish the European Mozart Academy in Prague. Mr. Raeburn has served as advisor and juror for several music competitions, has instructed in choral conducting, and has been a guest lecturer.

MB — **Michael Barone**. For more than two decades, Michael Barone has been network music director for Minnesota Public Radio. Currently Senior Executive Producer, he is also the host and executive pro-

ducer of Pipedreams, a weekly organ which is broadcast across the United States. In addition, Mr. Barone has engineered several albums of organ music which are distributed nationally. A graduate of Oberlin Conservatory, where his principal applied instrument was the organ, Mr.

Barone has lectured in Canada and the United States, and has served on several local and national arts committees.

MCA — **Marie-Claire Alain**. Concert artist, recording artist and teacher, Marie-Claire Alain has a 35-year career that has led her to tours and concerts throughout the world. Often called "the First Lady of the organ" in the United States, she has received honorary doctor-

ates from Colorado State University and Southern Methodist University, Texas. She has to her credit more than 220 recordings, many of which have won awards. Having made extensive musicological studies in organ literature, Dr. Alain is a much sought-after teacher. She holds a summer workshop in Switzerland and is a teacher at the Conservatoire National de Région de Rueil-Malmaison, near Paris.

RLM — **Robert L. Marshall**. A leading authority on the life and music of Bach and Mozart, Dr. Marshall is the Louis, Frances and Jeffrey Sachar Professor of Music at Brandeis University. He has served as Vice President of the American Musicological Society and was the first incumbent of the prestigious Harold Spivacke Consultanship to the

... continued on page 2



### Also in this issue of Organ Alternatives...

- *Pipings... on the record:* ..... pages 6 through 9
- *The King in Concert:* ..... pages 10 through 13
- *OrgaNews:* ..... page 13

## AUTHENTIC INTERPRETATION: WHERE AND WHAT NEXT?

*continued from page 1...*

Music Division of the Library of Congress. He has published widely and was for 10 years General Editor of the Recent Researches in Music of the Baroque Era series. He has also edited a volume of Bach's church cantatas.

RM — **Richard Morrison.** Richard Morrison began his 13-year career with *The Times* of London when he joined the paper as Music Critic in 1983. For the past eight years, he has been the Times' Arts Editor. Mr. Morrison is a former organist, keyboardist and trombonist, and studied music at the University of Cambridge. His musical career branched into journalism when he began writing for music publications such as *Early Music* and *Classical Music*, working on the latter as Editor.

SP — **Simon Preston.** Simon Preston has been Artistic Director of Calgary International Organ Festival since its inception in 1990. At the Royal Academy of Music, London, and King's College, Cambridge he earned respectively his Bachelor of Music and Master of Arts, and was subsequently appointed sub-Organist at Westminster Abbey, and later Organist and Tutor in Music at Christ Church, Oxford. Mr. Preston returned to Westminster Abbey as Organist and Master of the Choristers in 1981. Since resigning from the Abbey in 1987, Mr. Preston has pursued an active career as organist and conductor.

#### *The Discussion*

AR: One of the things that has come to the fore today is "What really is authenticity in interpretation?" Obviously there is evidence for it: Martin Haselböck was talking about the basic elements which are available from various contemporary documents of Bach's time. On the other hand, Angela Hewitt was telling us this morning of how her interpretation of Bach has changed and continues to change as the years go by. How many players should one use for the chamber orchestra music of Bach? Some of the court orchestras in the 18th century were enormous; others were quite small. We've seen what variations there were in instruments: what is appropriate to use today? We have enormous concert halls, which was not the case in the 18th century, and the acoustic properties of those halls were also quite different: therefore there is the great question of articulation in interpretation, because obviously it depends on how resonant the room is. And then we come to the very interesting question of how our contemporary ears are listening to 18th century music: after all, Bach didn't hear Wagner or Stockhausen or John Adams. We have all heard that music: how can musicians today put themselves in a frame of mind where they can go "back to Bach", so to speak? And again, as Martin Haselböck said, "Should we be rough and risky — or smooth and safe?" So with those thoughts I'd like to open this discussion up: probably Simon should because he hasn't said anything yet!

SP: I think I'll start with the safe as opposed to the risky element of "authenticity", so called, because I think we sometimes forget that the propagation of various trends in music performance practice usually relies on something other than just scholarship and a desire to search for the correct sonority, the correct bowings, the correct instruments; the correct attitude to everything. Everything that Martin Haselböck said... I think we can really applaud that sort of

scholarship, which leads us to a better understanding of what is meant by Bach or by Mozart. Without the long-playing record and the compact disc particularly, authenticity would not be so vitally propagated as it is at the moment. Even with ensembles such as the English Concert, the Academy of Ancient Music, the *Wienerakademie*, which strive towards an authentic performance; without the means of propagating it into the homes of people in general, very few people would really be able to listen to this. For example, to listen to Tafelmusik in a major concert hall is not authentic at all; the hall is much bigger than these groups would have played in. Music of that period in general, I think, was intimate — much more intimate than is allowed today. The CD changed all that: it made it possible to hear these instruments so that they were immediate, and right in your front parlour...

MCA: My career started with the long-playing recordings back in the 50's, and I was lucky enough to be able to record discs very early on, taking the organ beyond the church, which was my aim. I believed that the organ had the "right" to be a real instrument like the piano or the violin: not only church 'background music'. I tried very hard, and at that time, my work on Bach was very "risky" because we had no German classical organs at hand; I played my first record on a French neo-classic organ, and with a way of playing that was not at all the way I had been taught in the Conservatoire, and what was the tradition in France at the time. Fortunately I knew very well André Marchal, who gave me much good advice, but I think I went too far: I dared because I was young. The critics were very good to me: maybe I dared too much, but now I think I didn't dare enough. One last thing about the "clean" CD: I have now made nearly 300 recordings, and every time I avoid as much as possible all the cuts and splices, because I want the music to be alive. Sometimes I allow myself a wrong note: that doesn't matter if the music is "bracing". I hate those records that are so clean you feel that they have been cut every other measure: that's not music.

RM: I think the impact of the rise of authenticity on the record industry is enormous; it is no coincidence at all that the period we think about as the great rise in scholarship and authenticity, basically the mid-60s to mid-70s and into the '80s, came at a time when there was a convergence of very favourable factors. First of all, the record industry was flush with money. Secondly it needed a new 'sort' of music to put before the public: I think there was at that time a huge amount of Beethoven done by great orchestras... Brahms, Bruckner, Mahler was being explored... but everybody had that music in their collection. I think there was a very strong commercial interest in looking for something different. Now in any other period apart from our own lifetimes, that different thing would have been new music, but the record companies, and indeed concert promoters, felt shy of that because they didn't feel the composers were "pulling in the public". If you like, old music became the new "new music" — that was one big reason why record companies were so powerfully behind authenticity, and took a gamble on people we now today think of as really famous, like Simon Preston. The other point I would make is that there was a social reason that I don't think has so much to do with music: the '60s was a time of great revolution. It was a time when people coming out of college, like music students, were looking for a way of making their living that wasn't in the back desk of an orchestra in a kind of factory-produced music... they were looking for more of a cottage industry type of music: they wanted to go their own way. And what's been interesting is that the groups that were founded in those days then subsequently became very famous and themselves became the musical establishment of today. But they did have a great deal of influence on all the great orchestras that we know, and you can see that what started as a very "risky" cottage industry soon became a "mainstream" in its own right...

*...continued on page 3*

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...continued from page 2

One other point I would make about this business of hearing with our modern ears: I believe I am listening with very different ears than I was 25 years ago. Our ears have become far more educated and used to the sounds of period instrument recordings: they expect "authenticity". In that sense, that also has taken the "risk" or at least the shock away from this whole movement. I'm not saying that it's the worse for that; I'm just saying that in the course of the last 25 years we've actually seen quite a big change in the way we actually listen to this music.

MCA: You were talking about authenticity: we were talking yesterday about playing historic instruments, and that playing historic instruments is much more demanding than playing copies of historic organs. If you play too fast or too hard the organ shakes: the organ "refuses" many things, so you have to listen to the organ — you have to "make friends" with the organ. When you have a beautiful early organ, an authentic organ, in that case the new experience with authentic instruments is very, very inspiring.

AR: Michael, I think you are more in touch with the listening public than

the rest of us because of what you do. What is your reading of the present day audience's reaction to the authentic movement?

MB: I think the reactions of audiences are as varied as are the various approaches to playing Bach ... there are folk who, having got the whiff of the "authentic" flavour will let nothing else past their ears; there are some who still hear the gut-strung violin as an abomination and refuse to give it any patient attention whatsoever; there are those in between who lap it all up and are kind of indiscriminate, but enjoy it; and then of course there is the vast majority that pay no attention whatever to the classical music realm regardless of what style or performance practice is applied.

The situation of the recording in its most simple and documentary format is that we can capture only a moment in time, as Madame Alain has said, and I agree with. She has recorded the Bach cycle three times; each time differently, and each time presenting herself as she and the music were wed at that moment. But she looks back to the earliest recording much as we look back our baby pictures: with some embarrassment, but usually we recognise ourselves and aren't too harsh. "Authentic performance", what is it? ... [It's] that moment where you confront the inevitable: that you must make something that, on a printed page or in a hand-written manuscript, is totally inert, without life or soul, until you have invested yourself in it, totally absorbed its blood and created something in your performance that not only convinces you, but crosses the footlights, hops out of the organ loft, and convinces someone else in the hall, or at home listening to the record ... it is that wonderful moment of address, when the performer and the music and the listener come together, shake hands, and have a good conversation. You can never repeat those moments at home listening to the record: yes, you *can* capture them on tape ... but it is that moment when it is happening that is so important. Whether it comes from a compact disc, or whether it comes from live performance, it really doesn't matter as

long as you don't accept the compact disc as being the end of the line for you. After all, there are so many compact discs to listen to! If the compact disc were the be all and end all, Angela Hewitt would be redundant; we have Glenn Gould playing Bach after all: who needs anything else?!

RLM: First of all, "authenticity" is a very presumptuous word. An authentic performance is any performance by a fine, thinking and feeling musician who has contemplated the music and has a genuine response to it. This is true no matter what the venue, no matter what the medium is. I think we have to keep in mind, to get back to the CD question, that the term "authentic performance" is basically a public relations gimmick that was invented by the record companies at the time that these recordings were first made. The people that are in the early music movement, that play these instruments, don't refer to what they do as authentic performance: they think of that as being far too immodest. And they know that there is no one authentic way of doing it, and even if you trace the history of the so-called "authenticity" movement over the past 30 years, it has constantly changed. You could even date when an "authentic" performance was recorded by what the prevailing views were — what tempo, what intonation, what number of people involved. What people talk about today is "historically informed" performance, which I think is a much more precise, accurate and modest way of putting it, or talk about period instruments (they're often not authentic, and have very often been constructed in the last few decades). But they are historically informed, and when musicians today come to terms with these conditions imposed on them by these early instruments they do learn something about how the music would have had to be played at the time because of the idiosyncrasies of those instruments, as Madame Alain has said. You cannot play that fast on a genuine Baroque organ — we are in danger today of doing what I call "high-tech tempi", even by some of the so-called "authenticity"

...continued on page 4

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

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...continued from page 3

people. You sometimes hear the Brandenburg Concerti played at incredible speeds that would never have been physically possible, even by the greatest virtuosi, in Bach's day. This is as good a proof as any that musicians today cannot forget that they have heard Liszt and Wagner and Rachmaninoff.

There is one clue, I think, to what makes for an authentic performance, and it is a historically informed clue that nonetheless gives you a lot of latitude. It was the prevailing aesthetic "motto" of the early 18<sup>th</sup> century, *le bon goût* (good taste): you were to develop your taste and your insight, and of course your personality. Let me give you another example of how authenticity really worked out for Bach. We were talking about this afternoon the fact that there were almost no performance indications in the original sources — you would have a clean score, virtually no tempo markings, no dynamic markings, no slurred markings ... well, if you take a closer look, you see that that it not quite so. There are whole categories of music in Bach's manuscripts that seem to have a whole different approach. Bach's keyboard music, his organ music and his harpsichord music, have almost no such markings in them, but if you look at his ensemble music, the trio sonatas and solo gamba and harpsichord sonatas, these are extensively marked. The cantata performing materials: Bach has a lot of tempo, dynamic and slur markings — still not as much as we have in later scores, but compared to the other genres, a lot. Bach puts these markings in ensemble music because there is ensemble that has to be co-ordinated, have some sort of guidance as to what the tempo and articulation should be. In the "clean" scores, he is virtually giving the autonomous performer much more latitude as to what to do. And he assumes that *le bon goût* will take the performer into giving a performance that is convincing, and thus, an authentic rendition.

MCA: We are always trying to be better. Each generation thinks that the former generation was no good. People will get more and more information, more and more scholarship ... but what remain important are musicianship and a sense of *le bon goût*. The 18<sup>th</sup> century view is that the *homme de goût* is the man of knowledge, the man of culture... the well-mannered man. We have to try to be as good as possible in order to get that *bon goût*, to honour the music and give it something of life.

RLM: One other word on authentic performance: we would not like to have heard a performance of a Bach cantata at the Thomas Church under Johann Sebastian Bach in 1723; it would have been a very poor performance! They were under-rehearsed, played by inadequate musicians in un-

heated churches. Things were out of tune, they had mistakes in the manuscript they had no time to correct: it would have been a shade short of chaos many times. That is no one's idea of "authenticity", but that's what they actually sounded like!

AR: Is it true, though, that Bach, like many other composers, wrote his keyboard music for himself rather than for other performers, and therefore didn't need to put any markings in?

RLM: That may well be true, but at the same time, he also expected other people would play them. He gave music to his pupils to play from. Even those he published, like the *Klavierübung* — there too, there are relatively few markings compared to his ottavo manuscripts.

MCA: Authentic performance is a dream, after which we are always going, but which I assure you we shall never reach. I should say that fortunately what is important is music, and fortunately we are many interpreters here, and we are all different, and we have to remain different. If we were all playing the same way that would be awfully boring.

RM: I think it's worth talking about why Bach, of all composers from I think any period, has had such different interpretations: not just of different times, but also if you think back to the extraordinary arrangements of Stokowski, the Swingle Singers... just as I left London, at the top of the pops was a rap version of *Air on the G String!* It strikes me that no other composer in history has had this protean quality, which is to be interpretable in so many different ways and yet it is still Bach. In a way it's license: you can do anything, but also it brings you back to the taste question, not just authenticity but taste: What is your taste? What do you think will appeal at the time? ... I think to a certain extent all performers remake Bach, not in their own image unless they are extraordinary egotists, but in the image of the time that they're in.

SP: I think that that's quite interesting too. I was conducting the *Mass in B minor* fairly recently, and in the course of my research into the work I discovered that the first performance, or at least part of it was by his son Karl Philip Immanuel Bach several years after his death, and it was totally re-orchestrated to include clarinets: even he, Bach's own son, had a different view of his father's music.

RLM: I wanted to add to Richard's comment that Bach's music is so protean that almost everything you do to it will still sound good. I think this is right: it has been said you could play Bach on a vacuum cleaner and it would sound good, and you can take this further to suggest that Bach is the composer who is least in need of authenticity. His musically so robust; it is structurally so firm that you

can virtually play it any way, on any instrument, from the Moog synthesiser to the clavichord and it will always be compelling. It is the lesser contemporaries of Bach that "need" the authenticity, who need the historically informed performances. They are too delicate... you play Couperin on a Steinway, you lose an awful lot — you play Bach on a Steinway, it works.

AR: Are there any questions from the audience?

**Question #1: I think we don't talk enough about the fact that it is the richness of harmony and counterpoint of Bach which makes it so beautiful, not the means of delivering it. So my question is, what about the harmony and counterpoint of Bach !?**

RLM: You are absolutely right of course, that's what the essence of the music is. Otherwise Bach wouldn't be Bach, he'd just be another Baroque composer we'd want to play authentically. I like to think of Shakespeare in this connection. Why isn't there such fascination with an authentic performance of Shakespeare? We have no idea how his words were reflected, what the tempo should be. We accept the fact that there are a thousand ways to say "to be or not to be," and if the actor is able to be do it with the proper expression so that it makes sense in terms of an overall conception of the work we accept it. There is a grandeur of the structure and in the vocabulary, the texture that allows this masterpiece to accept any number of possible renditions. You are absolutely right, what is at the core of Bach's music is the "text" of the harmony and counterpoint. I would maintain, as I think you are implying, that given the magnificence of the music, the momentary realisation of it is really secondary, just like a great performance of Hamlet will go into history and then there will be another new approach taken to the work, that will have everything different, but might be just as compelling as an aesthetic experience.

**Question #2: We've heard today about period instruments performing Bach and using them in modern concert halls. Would it be possible just to have a larger ensemble to perform the music in a larger hall than Bach would have known?**

SP: I'm not sure I quite understand the question, but I can tell you an anecdote about Bach played in a large concert hall, in the Royal Albert Hall when I was playing the organ part of the Mahler *Second Symphony* with Leopold Stokowski conducting the London Symphony Orchestra. He had a habit of prefacing the Mahler or any symphony for that matter, with his own transcription of a Bach organ work with the major sound of the orchestra. On this one occasion, I was sitting there waiting to play the organ part of the Mahler, as the organist of the

... continued on page 5

...continued from page 4

Albert Hall organ, but I wasn't being used in the *Passacaglia in C Minor* by Bach which was written for organ, but was going to be played by the orchestra. At one point in the *Passacaglia*, Stokowski had arranged it so that in the penultimate measure, he introduced the horns on a diminished chord instead of the normal F Minor 6-4 chord, which enraged me so much that when the orchestra took a break and I saw Stokowski marking something into his score, I went down incandescent with anger – I should add, that I was about 22 – and berated the great man, and started shrieking and screaming at “how dare he desecrate this wonderful organ work by introducing his own chords ... and why do it on the orchestra when you have a perfectly good organist sitting up there dying to play it?” I was taken aback by his incredible politeness in the face of this terrible antagonistic youth. He calmed me down and was so “sweetness and light” and when we went through it and I pointed out where it was and everything, and he said, “Ah, yes, Mr. Preston, I think the music needs it there.”

MB: The answer is maybe two: one is that this has been done; this was what was done earlier in this century right up into the '60s and '70s culminating in the *Brandenburg Concerto* recordings by Herbert von Karajan with the Berlin Philharmonic, which are plush and lush and remarkable in their way, but are now at conflict with what is thought to be the more appropriate approach to this repertoire. What

hasn't been done and maybe what you are implying, is getting a period instrument band, inflating in numbers sufficiently to make enough of a resonance in a large contemporary hall.

RM: It has been done in the Opera House: they thought that with period instruments down in the pit, there simply wouldn't be the sound carrying up. I think they did Rameau at Covent Garden. It was a very large period instrument orchestra, all the freelance players in London were employed.

MB: I think the point that was being made is that simply putting a period instruments ensemble in a modern concert hall doesn't recreate an “authentic” performance, simply to address the truth of that matter, but not in any way to say that hearing a period instrument band like Tafelmusik at Jack Singer Hall is not in its own right an extraordinary and splendid experience.

**Question #3: It has struck me lately that composing for the organ, Bach was already writing in a very flexible medium, since there were great differences between organs and church acoustics in different parts of Europe ... even different parts of Germany. To this extent it is nearly impossible to claim to have the right organ or even the right sound for Bach, or for that matter any composer for the organ, although knowledge of the principles of building in the time can inform a performance.**

SP: I couldn't agree with you more, in that we have an obligation to search back into the past to

discover what happened to have any relevance to what we're doing now. I think it was Goethe who said that a man who turns his back on a thousand years of civilisation is living on borrowed time.

AR: I think its very important for us all to remember (particularly me as a non-performer today) that the task of the performer, whether he or she be an actor or musician or dancer is to interpret. What we're getting at is that the great musician goes back to the score, and, in the case of Bach, to an extraordinarily sublime kind of score, and informs him or herself about the conditions, the surroundings, the social life, the historical life, and the philosophical life of the composer's period, but ultimately what comes out from the stage is the responsibility of the interpreter. We see this in the differences in playing Bach on the piano between Glenn Gould, Angela Hewitt and Andras Schiff – all of whom in their ways are absolutely extraordinary performers of great integrity.

**Question #4: There is a fairly large body of composers in our own time that seem to be a lot less dogmatic about how their music is performed than we sometimes presume to be on their behalf. One thinks of Messiaen, whose own performances were notoriously unfaithful to the score with regards to registration, phrasing, tempi and so on. What is known about Bach's sense of allegiance to the printed scores of his works and those of others?**

... continued on page 6

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...continued from page 4

RLM: He is not very respectful of other peoples' music when he arranges it. He changes it a lot, enriches it, improves it according to his likes and needs, and felt in every way aesthetically and morally free to do so. From that point of view he had a limited respect for the score. When it comes to his own music, he changed it constantly. The keys, for example: Baroque theorists of the time attribute certain characteristics and emotional qualities to various keys. What can we make of the fact that Bach transposed his pieces from one key to the other all the time. That the B minor flute sonata was originally in G minor, or that the *O Mensch bewein* setting at the end of the first section of the *St. Matthew Passion* is in E major, but was originally in E flat major? Or that not only did Bach change the key and rearrange the *Preludio* movement from the E major solo violin partita for orchestra, and later went one step further and added trumpets to the orchestra? He has paved the way, and given us some leeway by showing that there is room for some "recreativity" in the process of interpretation: in this way 'authenticity' refers less to what a performer decides to do than to how he or she goes about confronting "the instructions".

RM: I think the whole concept of ownership in a work of art is a romantic notion anyway. In the 18<sup>th</sup> century, legally there was no "copyright", and if you like, intellectually there was none either. Handel was notoriously said to "take other men's pebbles and polish them into diamonds". I think that feeling of magpie-like give and take was not only recognised and acknowledged, but actually seen as a great compliment by the composer concerned. I think today we've gone completely to the other extreme in that now the heirs of Samuel Beckett stop productions of his plays they don't happen to like. They impose not only the text on theatre producers and companies, but the actual interpretation of the text they want, which I think is completely wrong.

AR: I'm not sure about the Calgary Organ Festival, but certainly when the Esther Honens Competition commissions a new work, the composer is

told specifically not to over-mark his score so that indeed the artists who are to perform it have some chance of their own interpretation. I think there is an inclination on the part of some scholars to be over-dogmatic about the instructions composers left or did not leave performers, and once again you get into the rather dreary box where everything could come out sounding quite identical.

I would like now to invite our panellists to make a final statement on the subject. (*Editor's note: Mme. Alain declined this invitation*)

#### Concluding Remarks

MB: If we are to look to the future, there are so many things... there is everything for that matter, that is totally unknown. Performance of old music is, in a way, kind of a red herring in itself insofar as up to the end of the 19<sup>th</sup> century it was the music of the day, the new music which was the fascination of the audience. What had happened in the decades before was uninteresting as such. I think our approach now leaves us in a bit of a quandary as far as we have turned the old into new, often at the expense of what is truly new and thus, truly authentic. Perhaps in the future we might urge that the alienation that Robert Marshall talked about, even with period instruments sounding different from the traditional orchestra sonority and our feeling of discomfort at listening to that for the first time. It is that alienation that we must work to beat down. In a way it's all kind of salesmanship. Creative people with ideas must find ways to vividly bring them forth and present them in a way which allows us to embrace them and not feel alienated, which allows them also the latitude to search for beauty as they imagine it and convince us of that beauty. It is that search for beauty that must certainly have inspired Bach, else he would not have left us so many beautiful things, and I think of a little hymn tune which fits in with the Bach credo of all things belonging to God: "All Things Bright and Beautiful, the Lord God (and this can be seen as a non-specific deity or other spiritual and creative force out there!) made them all" – old and new. Let us look for them wherever we can.

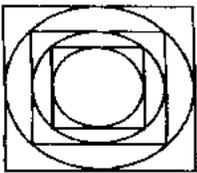
SP: I feel rather daunted about following that! I'm going to fall back on my Goethe quote and say that, really, the salvation for the future lies in the past, and it's not just in authenticity, but that to look back into the past is the main hope for the future. New music derives from the past, and I, a great traditionalist, feel that everything that comes from now on is in some way part of our past experience.

RM: I think those of us over a certain age, probably everyone on this platform has lived through a wonderful golden age of performing scholarship or scholarly performance and I don't think that is going to continue. I don't think the record industry has the forces or indeed the money it once did; the universities are being cut back, and the whole dumbing-down culture which is affecting music in schools are all negative factors. But I take comfort from this: today we've heard about a time of one war after another, of great poverty and upheaval, but through which Bach was nevertheless able to create his music. I think the least we can do is to be missionaries for that devotion and fight passionately for what we believe in, not just Bach, but the whole future of serious music.

RLM: I think the one confusion we have to clarify is that the notion of 'authentic', especially as regards 18<sup>th</sup> century music, doesn't mean one right way of doing it. We know that Bach didn't play things the same way; we know that in Mozart's concerto scores, there were often variants printed in the passage work – not even just in the cadenzas – and we can assume that he played these works differently every time. What they seemed to want was spontaneity and freedom, and the more we can get that into our performances, the more authentic they will be.



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# Pipings ... on the record

From the United Kingdom, organist David Titterington presents a disc featuring ...

## The Létourneau Organ at Pembroke College, Oxford

(The Classical Recording Company CRC 901-2)

**J.S. Bach:** Prelude & Fugue, G (BWV 541); **Kerckhoven:** Fantasia, d; **Hindemith:** Sonata No. 2; **Anonymous:** Livre d'orgue de Montréal; **Cabena:** Three Portraits from Cabena's Hommage; **Stanley:** Voluntary IV, F; **Walond:** Voluntary V, G; **Vierne:** Lied, Scherzetto, Carillon (fr. *24 Pièces en style libre*)  
**Total playing time: 60'00"**

– Bob Conway

Fernand Létourneau founded Orgues Létourneau Limitée in 1979 after working the previous fourteen years with Casavant Frères under the influence of Lawrence Phelps and Gerhardt Brunzema. The organ on this disc is the first that the company has built for England, the other being the organ at the Chapel of St. Peter ad Vincula in the Tower of London which has only recently (on January 10th, 2000) had its inaugural recital (given by the organist on this disc, David Titterington).

The music that has been chosen to play on this CD consists of a series of fine works that compliment the equally fine qualities of this organ. J.S. Bach's *Prelude and Fugue in G* opens the proceedings at a lively pace, with the more sombre fugue to close the work. This is followed by the *Fantasia in D minor* by the Belgian organist Abraham van den Kerckhoven, a relatively unknown composer today, but in his time (1618-1701), a significant organist and composer.

Paul Hindemith composed three sonatas for the organ. The one we hear on this disc – the second – was composed in 1937, but was reworked when Hindemith was teaching at Yale University during the early war years. The work is almost as "avant garde" today as it was then, and receives a very fine performance from Mr. Titterington.

The *Livre d'orgue de Montréal*, brought to Montréal in 1724, consists of some 540 pages of organ music — mostly by anonymous composers. This book remained dormant until 1979, when it was discovered; the seven pieces that we hear on this CD make up a very pleasant suite.

Coming to the 20th century, Barrie Cabena's Three Portraits from *Cabena's Hommage*, are as follows: "Victor's Variations", Op. 27 in memory of Victor Togni, who at the time of his death in 1965 was organist of St. Michael's Cathedral, Toronto; "Mr. Titterington's Toccata" Op. 274 was written for his friend, David Titterington, in 1991 and admirably played here by the dedicatee; and "Hugh's Hornpipe", Op. 27, was written for Hugh McLean, the distinguished Winnipeg-born organist and is in

the style of Henry Purcell.

While the blind organist John Stanley (1712-1786) wrote three sets of organ voluntaries, the one that we hear on this disc is the *Voluntary VI in F major*, which has a 'hunting' motif in the second movement. From about the same period, the next work is another voluntary, this time by William Walond (1725-1770). Walond was organist at Oxford when he published the "Six Voluntaries for the Organ or Harpsichord". He is well-represented on this disc with his *Voluntary V*.

Three pieces by Louis Vierne (1870-1937) that round off this CD give evidence that this Létourneau organ in Oxford has a fine musical sensitivity, and that Mr. Titterington knows the instrument well.

This is a highly recommendable compact disc, and as far as I can tell, a good recording of the instrument. There is some real imagination in the programme, which complements the organ and is well performed.

• *Bob Conway lives in Kingston, Ontario, and had his own radio programme, "Voicings", on CFRC-FM, Queen's University Radio, every Thursday evening for fifteen years. Now retired, he finds his interest in organ and choral music keeps him very occupied!*

From St. Giles Presbyterian Church in Sarnia, Ontario and St. Sosa Lee Church, Etobicoke, Ontario...

## Craig Cramer plays two Gober organs in Canada

(Dominant Music)

**Walther:** *Concerto del Singr*; **Vivaldi** (LV 133); **Froberger:** *Toccata da sonarsi alla levatione* (FbWV 106); Capriccio in G (FbWV 501); **Bennett:** Trumpet Voluntary in D; **Buxtehude:** *Von Gott will ich nicht lassen* (BuxWV 220); *Ein feste Burg ist unser Gott* (BuxWV 184); *Jesus Christus, unser Heiland, der den Tod überwand* (BuxWV 198); *Mensch, willst du leben seliglich* (BuxWV 206); Prelude in A (BuxWV 153); **Bach:** *Allein Gott in der Höh sei, Ehr* (BWV 711); *Valet will ich dir geben* (BWV 735); *Liebster Jesu, wir sind hier* (BWV 731); *Von Himmel hoch da komm ich her* (BWV 700); **Stanley:** Voluntary in A; **Brahms:** *Herzliebster Jesu, Schmücke dich, o liebe Seele, O wie selig seid ihr doch, ihr Frommen*; **Willan:** Intermezzo and Scherzo (fr. *Five Pieces, 1959*); Festival (fr. *Three Pieces, 1954*)  
**Total playing time: 77'34"**

– Michael Bloss

Being a naturally curious person I was intrigued by this disc and its premise. Both the builder and the player are respected names and it was with great anticipation that I opened the case and fired up the stereo!

... continued on page 8

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# Pipings ... on the record

...continued from page 7

Two Gober instruments are featured on this recording with repertoire ranging from Froberger to Willan. The organs are of a fulsome two-manual variety and the playing very competent, if not "cutting edge".

One concern I had about a CD with well over 1 hour of music: given the challenges presented by the tonal possibilities of these sizes of instruments, did the repertoire chosen by Mr. Cramer really do justice to the tonal inventiveness of the builder? After a while, it all seemed a little too much of the same slowness or quietness. Rarely did the mood rise above this and began to become even a little tiresome by the time the Brahms chorales came around. I would have been more engaged with more varied choices of registration colour, or better still, a presentation of the organ repertoire which reflected as much its own needs of colour and inventiveness as the "complete" use of the instrument. The Willan *Scherzo*, for example, was lacking in the sparkle it needs, and the Bach and Buxtehude selections seemed more academic than enthused. As a further consideration, the Sarnia organ's unequal temperament is refreshing and enlivening of some repertoire, but also places certain restrictions on the repertoire choice: restrictions not consistently honoured in this selection.

Then to production. In the first examples, representing the organ at St. Giles Presbyterian in Sarnia, Ontario, there seemed to be a great distance between microphones and organ. This remoteness greatly limited the impact of many stops, notably excepting the Mixture on the Great. With

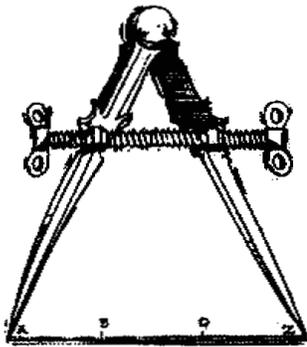
the second organ, at St. Sosa Lee Roman Catholic Church in Etobicoke, Ontario, the sound seemed fresher and the nose of the sound had more distinction — this difference of recording technique is normally avoided on multi-instrument recordings in order to fairly present both organs. Given the footage, as producer I might have tried to avert the listener's temptation to reach for the remote control and select the next CD in the changer by placing the St. Sosa Lee organ first on the CD, as its sound made a greater impact in the first few minutes than that of the Sarnia organ.

The liner notes are fine. You will find a listing of specifications, and registrations used for each piece, one whole page about Mr. Cramer, a small paragraph about Mr. Gober and two small photos. I would have been interested, personally, in knowing less about all of Mr. Cramer's successes, and more about the stories behind these instruments and what this might say about organ building in the small to medium sized church in Canada today. I thought to myself, "Is this Mr. Gober showing his instruments, or is it Mr. Cramer illustrating his performing skills, or both?" One is reminded of Matthew and Luke's gospels' assertion concerning a servant serving two masters...

Barring all this, this CD is pleasant listening, portraying two fine, if idiosyncratic, organs by a fine builder demonstrated by a highly capable performer. As a piece of interest it certainly works, but would it bear repeated listening?

• *Michael Bloss, a widely acclaimed performer and liturgical musician, is Associate Organist and Choral Director at St. James' Cathedral in Toronto.*

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# Pipings ... on the record

Les Disques Fonovox presents two discs of music by Québec composers...

## Reboulot / Déodat de Séverac

(Les Disques Fonovox)

**Reboulot:** Noël bressan; Communion pour la messe de minuit; Terra tremuit; Pascha nostrum; Ave maris stella; Choral orné sur le Paster noster; Cinq pièces liturgiques pour l'office des morts; Variations sur le nom d'Henri Gagnon  
**Total playing time: 64'57"**

**Déodat de Séverac:** Versets d'orgue pour les vêpres d'un confesseur non pontife; Petite Suite scholastique (Cinq pièces d'après un thème de carillon languedocien); Suite pour orgue en mi mineur  
**Total playing time: 45'56"**

– George Fung

Having been presented with two recordings in which the performers and composers are unfamiliar to me, I feel obliged to review the composers as well as the performance. Both discs are from the *Collection Cathédrales en Musique* from the Fonovox label. The collection comprises about a dozen discs, each featuring a Canadian composer or artist (or both), recorded in churches in the province of Québec.

The CD booklets of both discs are entirely in French, but thorough biographies of the composers are included to give a concise synopsis on the composers' backgrounds. Déodat de Severac (1873-1921) was one of the first pupils to study at the *Schola Cantorum* under such names as Charles Bordes, Alexandre Guilmant, and Vincent d'Indy. Antoine Reboulot (1914- ) was a student at the *Institut National des Jeunes Aveugles*, an institute for the blind, and the *Conservatoire de Paris*. He had also taught at the *Institut* before moving to Québec in 1967, where he taught at the *Conservatoire du Québec*, then at the University of Montreal.

Short backgrounds of the artists are also included in the CD booklet: Jean-Guy Proulx teaches at the *Conservatoire de musique de Québec*, and is titular organist at the Cathedral of Saint-Germain in Rimouski. Among his teachers include Antoine Reboulot, whose works are featured in Proulx's recording. Danielle Dubé, who plays on the Déodat de Severac disc, is organist / choirmaster at St. Peter's (Lutheran) Church in Ottawa and is also the artistic director of the 75-voice *Choeur classique de l'Outaouais*. Both discs are recorded in cathedrals in Québec, on 3- and 4-manual Casavant organs (circa 1920), both of which were restored and enlarged by Guilbault-Thérien in the 1980s.

The Reboulot / Proulx disc is mostly composed of liturgical organ music, largely based on the plainchant improvisation. The influence of Reboulot's French training is evident in his compositional style, drawing many

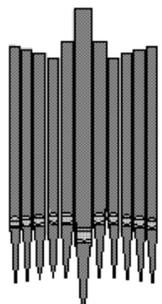
similarities with other French composers of the 20th century. In particular, the composers that come to mind when listening to this disc are Langlais and Tournemire, as opposed to Messiaen.

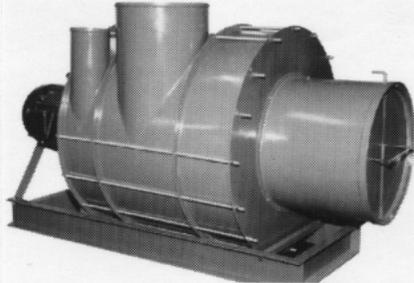
The liturgical repertoire of this disc truly gave me a calming feeling of church worship, which was excellently conveyed in Jean-Guy Proulx' performances. Choices of registrations demonstrate the varieties of colours available on the organ. Because these pieces are mostly intended for liturgical use, technical brilliance and flair are not the main focus of the disc. The final and longest track of the disc, the *Variations sur le nom d'Henri Gagnon*, is the true showpiece of the disc; the liner notes describe these variations as Reboulot's greatest work, and most representative of his style.

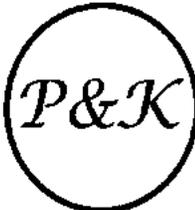
The Déodat de Severac / Dubé disc contains much less music intended for the liturgical setting: Five *Versets d'orgue* make up the entire liturgical portion of the recording. These short contrapuntal pieces differ in character from the two suites that follow. The *Petite Suite scholastique* and the *Suite en mi mineur* display Déodat de Severac's compositional style of the French Romantics, as well as Dubé's technical ease in handling these works. I especially enjoyed to the *Suite scholastique*, where the length of each movements retained my attention and interest throughout the suite.

With these recordings of composers who were unfamiliar to me, I found that the more I listened to both discs, the more I enjoyed the listening experience.

• George Fung is organist / choirmaster at Holy Rosary Church in Toronto.

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Cathedral Church of the Redeemer, 218-8 Ave. SE, Calgary, AB

This concert marks Mr. Engel's first visit to Calgary  
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Wilfrid Laurier University, Waterloo, ON

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ing this important work in a series of concerts in  
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**Info: e-mail «joverdui@wlu.ca»**

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Sat 25 March, 8:00 pm

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Sat 25 March, 8:00 pm

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Sun 26 March, 7:30 pm

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1611 Quadra Street, Victoria, BC

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Campbell, Robert Kwan and Nicholas Fairbanks.

**Admission: by donation**

**Info: (250) 383-7169**

**ORGAN & PIANO CONCERT**

Sun 26 March, 7:30 pm

Newtonbrook United Church

53 Cummer Avenue, Toronto, ON

Pianist Sunny Sakai and organist Taylor Sullivan present a  
programme of solos and duets.

**Admission: \$10**

**Info: (416) 222-5417**

Concerts à la Maison Provinciale des Frères Maristes present

**PAUL COUÉFFÉ, organ**

Sun 26 March, 8:00 pm

Maison Provinciale des Frères Maristes

14, Bord-de-l'Eau, Iberville, QC



# The King in Concert (continued)

The Toronto Theatre Organ Society presents

**"WINGS" with CLARK WILSON, organ**

Mon 27 March, 8:00 pm

Casa Loma, near Davenport and Spadina, Toronto, ON

Clark Wilson, from East Liverpool, Ohio, provides an organ accompaniment to this feature film from 1927.

**Admission: \$12.50 (TicketMaster 416-870-8000)**

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

The Thunder Bay RCCO presents

**ELLEN HOLE, organ and friends**

Tue 28 March, 12:10 pm

St. Andrew's Presbyterian Church

207 Brodie Street S, Thunder Bay, ON

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

**Info: (807) 939-1429**

**PAUL COUËFFÉ, organ**

Wed 29 March, 8:00 pm

Eglise Saint-François d'Assise

Corner of Wellington and Fairmont, Ottawa, ON

**Admission: \$10**

**Info: (613) 798-0264 or**

**e-mail «gleclerc@ccs.carleton.ca»**

The University at Buffalo Department of Music presents

**BRUCE NESWICK, organ**

Fri 31 March, 8:00 pm

Slee Hall, North Campus, University at Buffalo (SUNY)  
Mr. Neswick is presently Assistant Organist-Choir-master at Washington's National Cathedral. He will be joined for this concert by Cheryl Gobbeti-Hoffman, flute.

**Admission: \$5 US**

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

RCCO London presents

**MEMBERS' RECITAL**

Fri 31 March, 8:00 pm

First-St. Andrew's United Church

350 Queens Avenue, London, ON

London Centre members perform chorale preludes of Bach in recognition of Bach 2000.

**Info: (519) 679-8182**

St. Andrew's Presbyterian Church and the Windsor Centre of the Royal Canadian College of Organists present

**LE CHEMIN DE LA CROIX**

Sun 2 April, 4:00 pm

St. Andrew's Presbyterian Church

405 Victoria Avenue, Windsor, ON

Ronald Fox, organist, and Heather Stockstill, narrator (from CBC Radio), present the Marcel Dupré's music depicting fourteen Stations of the Cross.

**Admission: Suggested donation \$8 (\$5 stu / sen)**

**Info: e-mail «brian.r.sweetman@ca.pwcglobal.com»**

**THE COMPLETE WORKS OF FRANCK, Part III**

Sun 2 April, 7:30 pm

Church of St. John the Divine

1611 Quadra Street, Victoria, BC

The last of three concerts featuring organists Jeffrey Campbell, Robert Kwan and Nicholas Fairbanks.

**Admission: by donation**

**Info: (250) 383-7169**

**THE MILLENNIUM CONCERT**

**with The Elmer Iseler Singers / Lydia Adams,**

**and Christopher Dawes, organ**

Sun 2 April, 8:00 pm

Rosedale United Church

Roxborough and Glen Roads, Toronto, ON

**Admission: \$25 / \$20**

The Thunder Bay RCCO presents

**ANNE KONING, organ and friends**

Tue 4 April, 12:10 pm

Wesley United Church

130 Brodie Street N, Thunder Bay, ON

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

**Info: (807) 939-1429**

Mountainview Christian Reformed Church presents

**ORGAN & PIANO DEDICATION**

Wed 5 April, 7:00 pm

Mountainview Christian Reformed Church

275 Main Street E, Grimsby, ON

Organists Ian Sadler and André Knevel team up in concert to dedicate the church's new Keates-Geissler pipe organ and Kawai grand piano.

**Info: (905) 945-0004**

BACH 2000 at St. James' Cathedral presents

**A BACH WEEKEND**

**BACH CHAMBER and**

**CHAMBER CHORAL CONCERT**

Fri 7 April, 8:00 pm

St. James' Cathedral King & Church Streets, Toronto, ON

With the St. James' Cathedral Choir of Men & Boys and St. James' Pilgrim Singers; with organists Christopher Dawes and Michael Bloss; and violinist Kevin Mallon. Works for chamber instruments and chamber choirs, including Motet VI: *Lobet den Herren alle Heiden*, BWV 230; Violin Sonatas in b & E, BWV 1014, 1016; Motet III: *Jesu, Meine Freude*, BWV 227; Trio Sonatas I & IV in C & e, BWV 528, 525; Motet V: *Komm, Jesu, Komm*, BWV 229

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

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

**LECTURE & MASTERCLASS:**

**The Organ Works of J.S. Bach**

Sat 8 April, 10:00 am

St. James' Cathedral King & Church Streets, Toronto, ON

Led by Cathedral Associate Organist and Choral Director Michael Bloss.

**Admission: FREE!**

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

**A MEDITATION ON THE PASSION OF CHRIST**

Sun 9 April, 4:30 pm

St. James' Cathedral King & Church Streets, Toronto, ON

The St. James' Cathedral Choral Society and soloists perform excerpts from Bach's *St. Matthew Passion*, BWV 244, mingled with poetic readings on the greatest story ever told.

**Admission: FREE!**

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

*Aolian Hall presents*

**JAN OVERDUIN, organist**

Sat 8 April, 8:00 pm

*Aolian Hall, 795 Dundas Street, London, ON*

Jan Overduin is the University Organist and Professor of Organ and Church Music at Wilfrid Laurier University in Waterloo, ON.

**Info: e-mail «joverdui@wlu.ca»**

**SIMON IRVING, organ**

Sun 9 April, 3:00 pm

Church of Our Lady

28 Norfolk Street, Guelph, ON

Mr. Irving plays the Church of Our Lady's 1919 44-rank Casavant Frères organ, including music by Handel, Franck, Bach, Howells, Hollins, Bédard, Liszt and Vierne.

**Info: e-mail «irving@icom.ca»**

**ROBERT KWAN, organ**

Sun 9 April, 7:30 pm

Church of St. John the Divine

1611 Quadra Street, Victoria, BC

Robert Kwan presents his B. Mus. graduating recital, including music by Bach, Duruflé, and Bédard.

**Admission: by donation**

**Info: (250) 383-7169**

The Thunder Bay RCCO presents

**DIANE LAAKSONEN, SUSAN MARRIER**

**and BERT ROWSON, organ**

**with STEVEN DYER, trombone**

Tue 11 April, 12:10 pm

Lakeview Presbyterian Church

278 Camelot Street, Thunder Bay, ON

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

**Info: (807) 939-1429**

The Toronto Theatre Organ Society presents

**SIMON GLEDHILL, organ**

Tue 11 April, 8:00 pm

*Casa Loma, near Davenport and Spadina, Toronto, ON*

Mr. Gledhill has played around the world, including performances in Germany and Australia. This is his first trip to Toronto.

**Admission: \$12.50 (TicketMaster 416-870-8000)**

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

*Les Amis de l'orgue de Rimouski present*

**DOMINIQUE GAGNON, organ**

Wed 12 April, 8:00 pm

Eglise Saint-Pie X

Rimouski, QC

**Info: C P 84, Rimouski, Québec G5L 7B7**

The Kingston Theatre Organ Society presents

**SIMON GLEDHILL, organ**

Thu 13 April, 8:00 pm

Church of the Redeemer

Kirkpatrick Street, Kingston, ON

Mr. Gledhill is widely renowned for his arrangements and programs of popular music. See listing for April 11.

**Admission: \$10.00**

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

Organ Alternatives apologizes for the late publication of this edition. Due to unforeseeable circumstances, we were unable to maintain our publishing schedule, and we regret any inconvenience this may have caused. We would like to take this opportunity to note that all submissions for the June, July and August 2000 issue of *Organ Alternatives* are due on MAY 10, 2000. As always, concert listings are provided free of charge.

# The King in Concert (continued)

The University at Buffalo Department of Music presents

## DAVID FULLER, organ

Fri 14 April, 8:00 pm

See Hall, North Campus, University at Buffalo (SUNY)

Dr. Fuller presents an organ mass in the style of comic opera by Vincenzo Petrali, the most celebrated Italian organ composer of the 19<sup>th</sup> century: "... it is the sort of music that churchgoers must have hummed and stamped their feet to – however, it horrified later generations; it is pure entertainment and richly deserves to be brought back to life."

**Admission: \$5 US**

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

## LE CHEMIN DE LA CROIX

with THOMAS ANNAND, organ

Sun 16 April, 8:00 pm

Notre-Dame Basilica, Sussex Drive, Ottawa, ON

Normand Latour reads the poems of Paul Claudel that inspired this musical masterpiece by Marcel Dupré.

**Admission: call**

**Info: (613) 235-8830**

Roy Thomson Hall presents

## THE NATHANIEL DETT CHORALE

(dir. BRAINERD BLYDEN-TAYLOR)

Wed 18 April, 12:00 noon

Roy Thomson Hall, King and Simcoe Streets, Toronto, ON

The fourth of the hall's annual series of free noon-hour concerts featuring the Gabriel Kney pipe organ, made possible by the Edwards Charitable Foundation.

**Admission: FREE!**

**Info: (416) 872-4255**

## THE EASTER RECITAL

Sun 23 April, 4:00pm

St. James' Cathedral King & Church Streets, Toronto, ON

Associate Organist and Choral Director Michael Bloss debuts in this Toronto tradition, performing music by Vierne, Dupré and Jongen. Festal Evensong sung by the Cathedral Choir of Men & Boys and St. James' Pilgrim Singers, and featuring music of Wood, Walton and Finzi, follows at 4:30.

**Admission: FREE!**

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

## ST. GEORGE'S PATRONAL CONCERT

Fri 28 April, 7:30 pm

St. George's Church, Town of the Blue Mountains, ON

Organist Christopher Dawes will give a recital to inaugurate St. George's newly renovated organ in conclusion of the year-long celebration's the centennial of the church building. Proceeds will support the Capital Fund renovation of what is now a fine instrument for parish worship. Concert follows the Patronal Stew Supper; tickets will be available as a package or separately.

**Info: (519) 599-3047**

Pro Organo Ottawa presents

## FROM BYRD TO BACH

with Peter Sykes, organ

Fri 28 April, 8:00 pm

St. Peter's Lutheran Church

Sparks and Bay Streets, Ottawa, ON

The versatile Mr. Sykes performs a concert featuring music of Byrd, Tunder, Sweelink, Buxtehude and Bach.

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

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

St. Andrew's Presbyterian Church presents

## BACK TO (J.S.) BACH

Sun 30 April, 11:00 am

St. Andrew's Presbyterian Church

405 Victoria Avenue, Windsor, ON

Rev. Jeffrey Loach, minister, and Brian R. Sweetman, director of music, look at and present the music of Bach in honor of this anniversary year.

**Admission: Free-will offering**

**Info: e-mail «brian.r.sweetman@ca.pwcglobal.com»**

Concerts à la Maison Provinciale des Frères Maristes present

## MARC D'ANJOU, organ

Sun 30 April, 8:00 pm

Maison Provinciale des Frères Maristes

14, Bord-de-l'Eau, Iberville, QC

## SUNDAYS AT 3 GALA CONCERT

(on Friday at 8!)

Fri 5 May, 8:00 pm

West End Christian Reformed Church

Edmonton, AB

Deer Park Concerts presents

## STEFAN ENGELS, organ

Fri 5 May, 8:00 pm

Deer Park United Church,

129 St. Clair Ave. W, Toronto, ON

Recently appointed Professor of Organ at Westminster Choir College in Princeton, NJ, Mr. Engels won the Concerto Gold Medal at the 1998 Calgary International Organ Festival and Competition.

**Admission: \$20**

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

Les Amis de l'orgue de Québec present

## LAURENT MARTIN, organ

Sat 6 May, 8:00 pm

Église Saint-Roch, Québec, QC

M. Martin will play music by Titelouze, Frescobaldi, Cabanilles, Buxtehude, Bach, Franck and Vierne.

**Admission: \$10 (\$6 stu)**

**Info: e-mail «ibrisson@megaquebec.net»**

St. Andrew's Presbyterian Church and the Windsor Centre of the Royal Canadian College of Organists present

## HYMN TASTING 2000

Sun 7 May, 3:30 pm

St. Andrew's Presbyterian Church

405 Victoria Avenue, Windsor, ON

Join narrator Dr. Giles Bryant, organist David Palmer, conductor Brian Sweetman and a massed choir of 100+ voices in raising the roof with song!

**Admission: Free-will offering**

**Info: e-mail «brian.r.sweetman@ca.pwcglobal.com»**

The Toronto Theatre Organ Society presents

## FR. ANDREW ROGERS, organ

Mon 8 May, 8:00 pm

Casa Loma, near Davenport and Spadina, Toronto, ON

Father Andrew Rogers is one of the rare few equally at home on either the classical or theatre organ bench, and promises to close out the TTOS's concert season with humour and joy.

**Admission: \$12.50**

**(TicketMaster 416-870-8000)**

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

Fridays at Eight presents

## THE FLORENCE GRAND ORGAN WITH ORCHESTRA

Fri 12 May, 8:00 pm

Lawrence Park Community Church

2180 Bayview Avenue, Toronto, ON

Featuring the Canadian premiere of *Organ Dances*, composed (and conducted) by Bob Chilcott, formerly of the King's Singers. Performing on Toronto's newest Casavant Frères organ will be Lawrence Park's Director of Music, Mark Toews. Program also includes music by Poulenc, Grandjany and Olsson.

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

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

The Kingston Theatre Organ Society presents

## A BENEFIT CONCERT

Sat 13 May, 2:00 pm

Church of the Redeemer, Kirkpatrick Street, Kingston, ON

Members of the KTOS presents a benefit recital on the 26-rank Kimball theatre organ, originally built in 1928.

**Admission: \$10.00**

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

The Calgary International Organ Foundation presents

## THE 3<sup>rd</sup> ANNUAL ROYAL BANK

"POWER, POPS AND PIPES"

Sat 13 May, 8:00 pm

Jack Singer Concert Hall, Calgary, AB

British organist Wayne Marshall will play Jack Singer Hall's Carthy organ in the world premiere of Victor Davies' *Jazz Concerto for Organ and Orchestra* (The St. Andrew's-Wesley Concerto). Joining Marshall for this new work will be the Calgary Philharmonic Orchestra (conducted by Howard Cable) and, on the Hammond B3 organ, Doug Riley.

**Admission: \$38-\$24 (TicketMaster at 403-299-8888)**

**Info: e-mail «teresang@ciof.com»**

Concerts à la Maison Provinciale des Frères Maristes present

## DENIS BÉDARD, organ

Thu 25 May, 8:00 pm

Maison Provinciale des Frères Maristes

14, Bord-de-l'Eau, Iberville, QC

Metropolitan United Church presents

## SOUNDS OF THE SOUL FROM NORTH AMERICA

Sat 27 May, 7:30 pm

Metropolitan United Church

Queen and Church Streets, Toronto, ON

Metropolitan's organist Patricia Wright performs a recital of Canadian and American music, including Henderson's *Chromatic Partita*, Buck's *Variations on "The Star Spangled Banner"*, Letendre's *Fugue on "O Canada"*, and Decker's *Kairos*.

**Admission: \$15**

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

## JUBILEE CHORAL / ORCHESTRA CONCERT

Sat 27 May 7:30 pm

St. Paul's Cathedral, 472 Richmond Street, London, ON

Three Toronto ensembles, the Sacred Music Society, Sinfonia Sacra, and St. James' Cathedral Choral Society under Uwe Lieflander and Christopher Dawes give a London-exclusive performance of Mozart's *Exultate jubilate*, Haydn's *Little Organ Mass*, Vivaldi's *Gloria*, Handel's "The King Shall Rejoice" and *Organ Concerto*, op. 4, no. 1.

**Admission: \$15**

**Info: (519) 434-3225**

## The King in Concert (continued)

### ASCENSION MASS IN B MINOR

Thu 1 June, 4:00 pm

St. James' Cathedral, King & Church Streets, Toronto, ON  
The Choirs of Royal St. George's College join in a unique worship service with the Cathedral Choir of Men and Boys with music taken from Bach's celebrated grand *Mass in B minor*; BWV 232.

**Admission: FREE!**

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

### Enthusiast's Corner...

RCCO Toronto presents

#### MYSTERY ORGAN CRAWL

Sat 1 April, 1:00 pm

Bistro Restaurant, Ramada Hotel  
300 Jarvis Street, Toronto, ON

Tom Fitches and Dean Perry lead a tour of three little-known historical treasures in Toronto.

**Info: Tom Fitches, (416) 483-6664 x26**

RCCO Toronto presents

#### ORGAN WORKSHOP

with Stefan Engels

Sat 6 May, 2:00 pm

Deer Park United Church

129 St. Clair Avenue West, Toronto, ON

Mr. Engels won a Gold Medal at the 1998 Calgary International Organ Festival and Competition, and is presently on the faculty of the Westminster Choir College in New Jersey. For more information, call (416) 962-3381. Mr. Engels will be presenting a concert at the same location the night before; see the concert listings in this issue for details.



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### St. Joseph's Oratory, Montréal

3800 Queen Mary Road, Montréal, QC  
Sundays, 3:30 pm  
Info: (514) 733-8211

### Organ Music & Compline

Christ Church Deer Park  
1570 Yonge Street at Heath, Toronto, ON  
Sundays (March 12 to April 9), 7:30 pm  
Info: (416) 920-5211

### St. Paul's Cathedral, London

472 Richmond Street, London, ON  
Tuesdays, 12:15 pm  
Info: (519) 434-3225

### Music in Lent

Christ Church Cathedral  
Sparks and Bronson Streets, Ottawa, ON  
Tuesdays (March 14 to April 18), 12:30 pm  
Info: (613) 236-9149

### Lunch Hours at St. James' Cathedral

Church and King Streets, Toronto, ON  
Tuesdays, 1:00 pm  
Info: (416) 364-7865

### Music at Noon

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

### Yorkminster Park Baptist Church

Yonge and Heath Streets, Toronto, ON  
Wednesdays, 12:30 pm  
Info: (416) 922-1167

### Festival d'orgue du printemps

Église St-Roch, Québec, QC  
Wednesdays (May only), 12:15 pm  
Info: e-mail «ibrisson@megaquebec.net»

### Music at Knox

Knox Presbyterian Church  
Elgin and Lisgar Streets, Ottawa, ON  
Wednesdays (May 24 to June 7), 12:35 pm  
Info: (613) 238-4774

### Organ Futures

Metropolitan United Church  
Queen and Church Streets, Toronto, ON  
Wednesdays (May only), 5:30 pm  
Concerts preceded by carillon recitals at 5:15 pm  
Info: (416) 363-0331

### Noonday Concerts at St. Paul's Church

227 Bloor Street East (between Church  
and Jarvis), Toronto, ON  
Thursdays, 12:10 pm  
Info: (416) 961-8116

### St. Andrew's Presbyterian Church

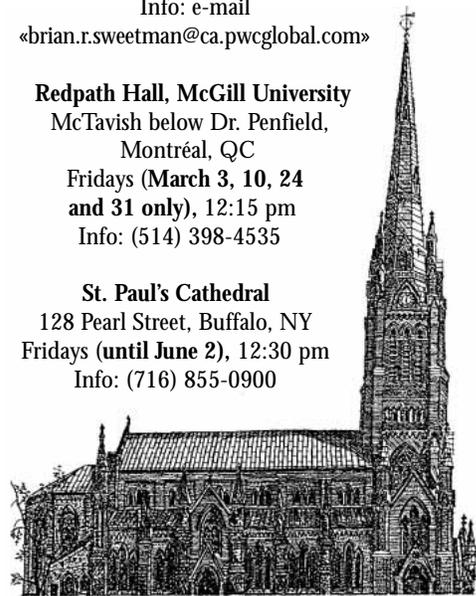
405 Victoria Avenue, Windsor, ON  
Fridays (March 17 to April 14), 12:05 pm  
Info: e-mail  
«brian.r.sweetman@ca.pwcglobal.com»

### Redpath Hall, McGill University

McTavish below Dr. Penfield,  
Montréal, QC  
Fridays (March 3, 10, 24  
and 31 only), 12:15 pm  
Info: (514) 398-4535

### St. Paul's Cathedral

128 Pearl Street, Buffalo, NY  
Fridays (until June 2), 12:30 pm  
Info: (716) 855-0900



## Masterpieces for Voice and Organ

Recorded at St. Anna's Church, Warsaw, Poland, this two disc set features two of Canada's finest musicians performing works by Scarlatti, J.S. Bach, Handel, Mozart, Gigout, Van Suijdam and others.



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Monica Ling Lin, soprano

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Bach 2000 at St. James' Cathedral presents  
**MARCH 2000: THE 315th BIRTHDAY MONTH**

St. James' Cathedral King & Church Streets, Toronto, ON

The Lunch Hours at St. James' series of free organ recitals celebrate the month of Bach's 315th birthday with four special extended programmes. Admission is free; concerts last slightly longer than the traditional 30 minutes.

*Tue 7 March, 1:00 pm — Klavierübung, Part III on Chamber & Grand Organs*

Prelude in E flat BWV 552; Chorale Preludes BWV 669-680; with Christopher Dawes & Michael Bloss, organ

*Tue 14 March, 1:00 pm — Die Kunst der Füge (The Art of Fugue) BWV 1080*

Jan Overduin, guest organist

*Tue 21 March, 1:00 pm — Cantata Movements for Bach's 315th Birthday followed by a Happy Birthday Party*

Tannis Sprott, soprano; Clare Scholtz, oboe; Michael Bloss, organ

*Tue 28 March, 1pm — Klavierübung, Part III on Chamber & Grand Organs*

Chorale Preludes BWV 681-689; Fugue in E flat BWV 552; with Christopher Dawes & Michael Bloss, organ



**SAINT GEORGE'S ANGLICAN CHURCH** of Halifax, Nova Scotia, has signed a contract with Orgues Létourneau Limitée of Saint-Hyacinthe, Québec for a new 2-manual pipe organ. Long-time OA readers will remember Organ Alternatives' fund-raising efforts on behalf of this landmark church that has been subsequently rebuilt since the disastrous fire in 1994. The new 25-stop mechanical key action instrument is to be installed by June, 2002.

**THE WHITBY SUMMER INSTITUTE OF CHURCH MUSIC** will be taking place this year between July 2 and 7, 2000 at the Baptist Leadership Education Centre in Whitby, ON. This year's organ and choral instructors will be Patricia Phillips Wright (of Metropolitan United Church, Toronto) and William Wright (of Deer Park United Church, Toronto). Fred Graham will also discuss the subject of Contemporary Worship Trends, and Bert Vander Hoek will be leading sessions on Anthem Reading. Special events during the week include the Florence and Stanley Osborne Organ Scholarship Competition on July 4, 2000 at 7:30 pm (held at St. George's Anglican Church, Oshawa, ON) and a recital featuring Patricia Phillips Wright and William Wright on July 6, 2000 at 7:30 pm (held at the same location as above). For more information on registration, fees and other events, write to Kenneth Inkster, Box 688, Alliston, Ontario L9R 1V8; call (705) 435-5786; send a fax to (705) 435-1052; or an e-mail to [inkster@bconnex.net](mailto:inkster@bconnex.net).

L'Église Notre-Dame de Lévis is continuing their fundraising campaign to restore the church's **1870 LOUIS MITCHELL PIPE ORGAN**. The restoration work (using the builder's original plans) is being carried out presently by Casavant Frères Limitée of Saint-Hyacinthe, Québec, and is scheduled for completion

in June, 2000. Upon this organ's inauguration in 1870, one newspaper report proclaimed that "...the citizens of Notre-Dame may pride themselves on the fact that they own the most beautiful organ in all of British America." For more information, or to send a donation, call (418) 837-6895; e-mail [orgue@videotron.ca](mailto:orgue@videotron.ca); or write to: Fabrique Notre-Dame de Lévis, c/o Comité des grandes orgues Mitchell, 18 rue Notre-Dame, Lévis, QC G6V 4A4.

**CHRISTIAAN TEEUWSEN** has announced that he is preparing a new compact disc to be released this fall. The disc will feature works by Buxtehude and the young J.S. Bach, including preludiums, toccatas and chorale-based works. Played on the famous Bader organ (1646) in the city of Zutphen in the Netherlands, the recording will be released on the Selemas Recording Company label.

In 1999, Laurens Kaldeway launched **TE DEUM MUSIC**, a small record production and distribution company specialising in organ and church music discs by Canadian artists and ensembles (see advertisement on page 13). Watch for Te Deum releases being reviewed in the pages of upcoming OA issues. For more information or a catalogue, call (416)245-3940 or e-mail [tdmusic@idirect.com](mailto:tdmusic@idirect.com).

Pelagos Incorporated announces the release of Paul Halley's newest compact disc entitled **TRIPTYCH**. Recorded at Spivey Hall in Atlanta, Georgia and featuring the unusual combination of piano, harpsichord and pipe organ, this disc is a worthy successor to Halley's earlier release, *Nightwatch* (see our review in the December 1999 edition of OA). Watch for a review of this new disc in a future edition of Organ Alternatives. For more information about Paul Halley and the Pelagos label, call (877) PELAGOS or visit [www.pelagosmusic.com](http://www.pelagosmusic.com).

[WWW.ORGALT.COM](http://WWW.ORGALT.COM)

## Voicing the Canadian Organ for a New World

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

### THE NEW ORGALT AT A GLANCE

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

- On June 1st 1999, OA begins covering the entire Canadian organ scene, and switches to Internet-only publication for free downloading from the website at [www.OrgAlt.com](http://www.OrgAlt.com). This electronic file may be read online, printed out, and copied freely so long as it is not for any form of financial gain.

- For the traditional subscription rate of \$10/annum, this electronic version of OA will be e-mailed directly to "E-subscribers". This added convenience removes the need to make a specific visit to the website, and avoids the heavy download traffic around each publication date.

- OA continues a simple paper offprint service by regular mail for those unable to access the Internet, or who prefer to receive OA "the old way". The cost of this service is \$20/annum.

- Display advertising continues to be available in the electronic and offprinted forms of OA.

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