



Montréal
Organ
Festival

June 29 - July 7, 2017

www.montrealorganfestival.org



"commanding"

–The New Yorker

"performances full of color, passion, invention, & power"

–The American Record Guide

"boisterously moving"

–BNN Karlsruhe, Germany

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Stuttgart, Germany

July 28 / 28 juillet

Heiliggeistkirche
Bern, Switzerland

July 30 / 30 juillet

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Montréal Organ Festival

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GREETING LETTERS



JUSTIN TRUDEAU
PRIME MINISTER OF CANADA

I am pleased to extend my warmest greetings to everyone attending the 2017 Montréal Organ Festival.

This year marks a momentous occasion in our nation's history: the 150th anniversary of Canada's Confederation. Throughout 2017, Canadians will come together to celebrate our country's accomplishments and triumphs, as well as our shared values of compassion, diversity and inclusion.

This event, in conjunction with the American Guild of Organists, is a wonderful opportunity to showcase many different cultures and musical varieties. I would like to thank all of the organizers of this amazing event and to all those in attendance taking part in this year's festival!

Please accept my warmest welcome and best wishes for an enjoyable event.

Justin Trudeau,
Prime Minister of Canada
Ottawa 2017



PHILIPPE COUILLARD
PREMIER OF QUEBEC

The organ is a focal point of churches in our parishes and also a symbol of musical tradition in Montréal. The majestic instrument is often associated with religious songs and is firmly rooted in our contemporary musical heritage. Its entrancing tone adds a solemn backdrop to the melodies.

On behalf of the Québec government, I am pleased to welcome you to the Montréal Organ Festival. In addition to giving pleasure to visitors to the city this summer, the event is a meeting place for organists and music lovers and a showcase for the city's organs, which are a significant part of its cultural and religious heritage.

In the midst of Montréal's 375th anniversary celebrations, the festival will assuredly enhance the profile of Montréal organists and highlight the considerable talent of organ makers.

Philippe Couillard
Premier of Quebec

MONTREAL GREETINGS



DENIS CODERRE
MAYOR OF MONTRÉAL

I am pleased with this opportunity to welcome you in the beautiful city of Montreal. I would like to reiterate that any cultural events held on the Montreal territory, such as yours, work towards the development of arts and culture, making it more accessible to all citizens.

In addition, it is a wonderful chance for all organ-related enthusiasts to gather in Montreal, on its 375th anniversary of its foundation.

Montreal, the city of the one hundred bell towers, is a happy host to this prestigious music festival.

Denis Coderre,
Mayor of Montréal



CHRISTIAN LÉPINE
ARCHBISHOP OF MONTRÉAL

Montréal is nicknamed the "City of a Hundred Steeples." Joyful and powerful chimes have resounded over the skies of Montreal for over a century to the rhythm of our daily activities. The bells have rung to mark the time, to highlight events... and to call to prayer. What beautiful sounds we have become accustomed to in our great city!

Another joyful and powerful sound has come our way, that of our great organs. Montréal is still home to a rich collection of these fascinating musical instruments that resonate with a long and legendary history. Their melodic lines have interwoven over an ever-increasing variety of rhythms and timbres. Throughout the generations, their music has imbued our religious holidays and our events; we have as many organs as churches and steeples. From Gregorian chants to the Italian Renaissance, to the oratorios of Bach and Handel, to French romanticism, and from classical to modern. The organs we are used to hearing at Sunday Mass or during religious services have also moved to the concert hall. Our souls can now sway to the emotions aroused by these sounds coloured by the feelings and seasons of our lives. From these pipes echo the cries of despair, the sorrows of misery, and the exaltedness of praise. The organ immerses us in the most divine and intensely human of mysteries. God awaits at the other end of prayer that rises in song. God hears our prayers that are sung.

To celebrate the grandeur of the Organ, you have come to celebrate Canada's 150th and Montréal's 375th anniversary. Our musical history began with a young schoolmaster, Jean Girard, who in 1724 brought a book of French organ music with him that has become to be known as the *Livre d'Orgue de Montréal*. Today, you bring to us all your youthful creativity as a sign of God's prodigiousness. You have accepted to put the richness of your talents at the service of your brothers and sisters. I would like to express my gratitude for your availability and generosity in helping us to pray. I thank you for being here in Montréal to share with us all the colours of the Organ. I wish you a wonderful stay and successful festival! God bless you!

† Christian Lépine
Archbishop of Montréal

AGO LEADERSHIP



GREETINGS AND WELCOME TO THE NORTHEAST REGION

The **American Guild of Organists** is the national professional association serving the organ and choral music fields. Founded by 145 organists in 1896, the Guild now serves approximately 15,000 members and subscribers throughout 302 chapters nationwide and in Europe, Africa, Asia, and Australia.

As both an educational and service institution, the AGO offers a graduated examination program for the professional certification of organists and choral conductors at specified levels of attainment; general programs and publications for continuing education; workshops, lectures, performances, and educational events at the local chapter level and at regional and national conventions; and competitions in organ performance, improvisation, and composition. The AGO's constantly expanding Web site and monthly publication of THE AMERICAN ORGANIST Magazine, the most widely read organ and choral music journal in the world today, provide Guild members and the public at large with a wide array of information resources, communication links, and research tools.

Under the leadership of an eight-member National Council, a network of volunteer officials and committees at the national, regional and local levels directs the activities of the Guild. A professional staff at AGO Headquarters in New York City coordinates the publication, education, competition, and development programs of the organization. Membership in the Guild is open to any interested individual who supports the mission of the AGO. The American Guild of Organists is a not-for-profit, tax-exempt 501(c)(3) organization, chartered by the Board of Regents of the University of the State of New York.

On behalf of all national and regional officers and councillors of the American Guild of Organists, it is my very great privilege to extend a warm and enthusiastic welcome to the 2017 Northeast Regional Convention of the AGO in beautiful Montréal. The Steering Committee of the Montréal Organ Festival, hosted by the Southeastern Massachusetts Chapter AGO, the RCCO, and the Canadian International Organ Competition, has spent countless hours in preparation for this event, providing a wide range of concerts, services, workshops, exhibits and social events for your education and enjoyment. I am delighted that you have chosen to attend a regional convention. If this is your first time to do so, you are in for a wonderful experience. You will find new music, new ideas and new friends, and hopefully you will leave with a sense of refreshment and rejuvenation to carry you through another year of music making. Many people find the regional conventions particularly enjoyable because they are more intimate than the national conventions and represent a much smaller geographic area of membership. In



addition to meeting new friends, it is also a pleasure to connect with old friends and colleagues and enjoy a "family reunion" atmosphere. Networking is an important part of who we are, and there will be ample opportunities for you to take advantage of this added benefit.

As you work your way through the next several days, I hope you will be enriched and transformed by the high caliber of music, learning and worship provided for you. Conventions fill a tremendous need by providing experiences that our chapters alone are unable to do. By your attendance here, you have validated the efforts of all the volunteer planners involved, and have given yourself an invaluable opportunity for mental and spiritual nourishment.

I wish for each and every one of you a lasting and memorable experience that will serve you well in the days to come. Thank you for coming, and have a pleasant stay!

MICHAEL BEDFORD, AAGO, ChM, DMA

Greetings and welcome to all participants in the 2017 AGO Regional Conventions. Whether you are in Montréal, Richmond, Jacksonville, Youngstown, Iowa City, Dallas, or Salt Lake City, you are among dedicated volunteers who have been working since 2014 to plan this celebration of the organ and its music. I extend my profound thanks to the host chapter, the convention steering committee, and the performing artists, workshop presenters, and clergy who will lift your spirits with their talents and insights; to the advertisers and exhibitors whose products and services will inform and delight you; and to our very generous donors for their gifts in support of this event.

The AGO's mission is to "foster a thriving community of musicians who share their knowledge and inspire passion for the organ." To that end, the regional conventions are designed to encourage excellence in the performance of organ and choral music; inspire, educate, and embrace certification for organists and choral conductors; provide opportunities for networking, fellowship, and mutual support; nurture future generations of organists; promote the organ in its historic and evolving roles; and engage wider audiences with organ and choral music. Whether this is your first AGO convention or you've been to more than you can keep track of, please take full advantage of the sights and sounds this meeting has to offer. Connect with new people, visit with old friends, and above all sit back and enjoy the music.

JAMES E. THOMASHOWER

RCCO LEADERSHIP



PETER BISHOP
RCCO NATIONAL PRESIDENT

Dear Friends, If you are reading this, you will have already arrived in Montréal for the 2017 Festival and Convention of the Royal Canadian College of Organists. I've been saying for many years that our annual festivals are among the best things that we do, as a College. Every one of them is in some ways unique, they're all great fun, and I for one have seen Canada coast to coast, over the past couple of decades, by means of RCCO festivals.

It's been quite a while since the last International Congress of Organists in 1993. Interestingly enough, it took place right here in the middle of the St. Lawrence River. I think it likely that we are all, this year, part of the largest gathering of organists ever to take place in Canada.

Montréal is sometimes referred to by visiting organists as "The Organ Capital of North America." Well, that's material for five days of good natured arguments, just the sort of thing that most of us tend to enjoy, but I'm sure that few here this summer will want to deny that this city has a good claim to the title.

I have two very pleasant duties on this occasion. First, I welcome, not only members of the College from all across Canada, but our friends from the FQAO, the AGO, the OHS, and the RCO, and also those who are here just because they love the organ and its music.

Secondly, I am delighted to have the opportunity to extend the warmest congratulations of the staff, officers, Executive and Council of the Royal Canadian College of Organists to the Montréal Centre on this occasion. I salute also the organizing committee for the immense amount of work that they have done in the many areas of planning involved. I hope that the success of this Festival will serve as a wonderful example and as motivation for future collaborations between our respective organizations.

Peter Bishop,
RCCO National President



ELIZABETH SHANNON
RCCO EXECUTIVE DIRECTOR

Welcome to the Montréal Organ Festival! It gives me great pleasure to extend warm greetings to each of you on this truly momentous occasion.

The Festival features an exceptional roster of concerts, workshops, masterclasses and events that has attracted international artists and participants. With a wide variety of enriching masterclasses and stimulating workshops led by leading organists, choral conductors and arts administrators, there are professional development and learning opportunities for organists, organ-builders, choral conductors, and even arts workers. Especially exciting is the line-up of thrilling and innovative concerts by established and cutting-edge artists featuring the organ, choir, small vocal ensemble, brass quintet, and piano/organ duets. It is an interesting time for the organ community as we continue to grow and adapt to a changing environment and the Montréal Organ Festival Steering Committee is to be commended for putting the Festival, with its impressive programme of activities, front and center in the city of Montréal.

Particularly note-worthy is the Student Academy, which is presented this year in partnership with the McGill Student Organ Academy. Established by the RCCO at the Ottawa Organ Festival in 2013, the Student Academy was created to provide more opportunities for young organists to engage with the organ. Students between the ages of 14 and 22 will come together for five days of inspiring masterclasses and lessons with a diverse faculty of distinguished teachers. Please take a moment to greet and welcome our young organists of the future!

The RCCO is very grateful for the collaboration and partnership with The Northeast Region of The American Guild of Organists (AGO) and the Canadian International Organ Competition (CIOC). Without their vision and commitment this Festival would not have been possible. Together, we are a strong voice for the support and celebration of the organ and its music.

Congratulations and special thanks to the Montréal Organ Festival Steering Committee. We are fortunate to have had such a dedicated and creative team who, with their collective wisdom and expertise, have created what promises to be a most extraordinary and memorable festival.

Wishing you all a very rewarding and inspiring experience.

Elizabeth Shannon,
Executive Director,
Royal Canadian College of Organists

STEERING COMMITTEE



DEAR FRIENDS & COLLEAGUES,

It is our great pleasure to welcome you to the Montreal Organ Festival – a collaboration of the Royal Canadian College of Organists (RCCO), The Northeast Region of The American Guild of Organists (AGO), and the Canadian International Organ Competition (CIOC). The festival is also host to the Regional Competition for Young Organists (RCYO), the RCCO National playing competition and the National Competition of Organ Improvisation (NCOI).

Colleagues from all 7 Regions of the AGO, all 8 regions of RCCO, as well as Australia, China, Finland, Germany, Hong Kong, and South Africa, internationally-renowned artists, rising stars, experts giving workshops, church and synagogue musicians, professors, teachers, mentors, students, organ builders, publishers, and exhibitors all look forward to an inspiring and enriching time together. We will hear exciting artists and provocative performances, informative workshops, visit new and historic organs towns and instruments, enjoy a wine tasting and gala receptions with panoramic views, and sample the delights of the greatest European-style city in North America.

Please explore our festival mobile app to organize your schedule, connect with colleagues and vendors, get directions, organ specifications and venue information, maps, recommendations on restaurants, parking, touring, and all the many other events this week such as the Montreal International Jazz Festival and Montreal's

375th anniversary celebrations. Help with the app is available at the geek desk during registration hours. Make sure to explore Montreal's restaurants, pubs and street food, meet up with friends old and new, shop, visit and support our exhibitors, and tour vibrant and exciting Montreal - the undisputed star of the week.

Congratulations to the Steering Committee, a genial and creative tripartite group of colleagues who willingly travelled great distances to collaborate and bring you an unprecedented festival experience which will educate, motivate, excite, and inspire. Please join us in thanking them whenever you have the opportunity, as well as the members of the Montreal Centre of the RCCO, the Southeastern Massachusetts Chapter of the AGO, the CIOC staff, and the many volunteers who have contributed countless hours to making this convention experience memorable in the best sense of the word.

We would like to thank Lary Grossman, Valerie Hall and John Grew for the original idea for the convention. We hope our collaboration will become a model for mutual sharing and regular collaborations among our organizations leading us to a more global vision for our shared mission serving organists and organs, collaborating with other musical organizations, and bringing the organ to a more prominent place in the cultural mainstream.

With our best wishes for an inspiring and fun-filled week,

Cheryl Duerr

Northeast Regional Councillor

Thomas Leslie

Convention Coordinator

Executive Director, CIOC / Region II Director, RCCO

MONTREAL ORGAN FESTIVAL STEERING COMMITTEE



Cheryl Duerr
Thomas Leslie
Commanders*

Adrian Foster
Director of Operations
(and source of serene calm
in times of distress)

James Bailey
Exhibitors, Strategic Planning

Parker Bert
Administration, Logistics, and travel
(and office humour)

Peter Bishop
Strategic Planning

Peter Binsse
Volunteers and FQAO Liaison

Maria Bochelyuk
RBC Career Launch Associate,
Logistics

Scott Bradford
Program, Logistics, Hospitality,
Volunteers

Neil Cockburn
RCCO Competition

Basia Danis
Graphic Design (and sacred miracles)

Hans-Ola Ericsson
McGill Summer Student Academy

Frederick Francis
Registrar



Elsa Geskus
Workshops

John Grew
Strategic Planning

Chris Grocholski
Logistics, Hospitality

E Lary Grossman
Treasurer, Gifts and Grants

Alexia Jensen
Communications, Public Funding

Jean-Wily Kunz
Program

Christian Lane
New Music, NCOI, Program

Dion Lewis
Logistics

Mark McDonald
McGill Summer Student Academy,
Practice time
(and extreme multitasking)

Vivienne McKay
RCYO, NCOI, Logistics

Esther Nui
Secretary, Gifts and Grants,
communications

Alex Ross
Logistics

Elizabeth Shannon
Strategic Planning



Frédéric Ngan Simb
Administration

Leslie Smith
Program Book,
Volunteer Coordination, Logistics
(and all other files!)

Sara Taddio
Communications

YOUR HOSTS

Northeast Region, AGO

Cheryl Duerr, Northeast Regional Councillor

The Northeast Region covers the states of Connecticut, Rhode Island, Massachusetts, Maine, New Hampshire, Vermont, New York, the Canadian provinces of Ontario and Quebec, the country of Finland and the continent of Europe. The Region is comprised of approximately 3,000 members.

Frank Crosio – Education Coordinator
Charlene Higbe – Professional Development Coordinator
Vivienne McKay – Competition Coordinator

**Southeast Massachusetts Chapter is the official
AGO chapter sponsor of the convention.**

Thomas Sargent, Dean

RCCO Montréal Centre

Thomas Leslie, Regional Director
Christopher Grocholski, President
Rafael de Castro, Past President
Andrew Forrest, Vice-President
Simon Hartropp, Treasurer
Greg Couture, Secretary
The Rev. Gwenda Wells, Chaplain
Mark McDonald, Coordinator for the
Lynnwood Farnam Competition
Philip Crozier, Membership Convenor



Devon Wilkinson
Logistics (and Divine interventions)

Steven Young
Program

* The military title of Commander may sometimes be used by laymen, usually applied to a person who is accountable for and holds authority over a group or the attempts of a group to achieve a common goal! (Wikipedia)

FULL SCHEDULE

JUNE 29 - JULY 7, 2017



Presented by the **Canadian International Organ Competition**,
the **Royal Canadian College of Organists**, and the **Northeast Region of the American Guild of Organists**.

THURSDAY, JUNE 29, 2017

2:00 PM – 5:00 PM
7:00 PM – 10:00 PM

RCCO National Playing Competition St. Matthias' Anglican Church

FRIDAY, JUNE 30, 2017

3:00 PM – 9:00 PM

REGISTRATION DESK OPEN (Sheraton Hotel)

SATURDAY, JULY 1, 2017 (PRE-FESTIVAL DAY)

8:00 AM – 8:00 PM

REGISTRATION DESK OPEN (Sheraton Hotel)

9:30 AM

Bus departs for RCCO Competition

10:00 AM – 2:00 PM

RCCO National Playing Competition / AGO Regional Competition

Competitions for young artists at St. James United Church (**AGO**) and the Très-Saint-Nom-de-Jésus (**RCCO**)

3:30 PM – 5:00 PM

Concert: The Elora Singers (Gesù Church)

5:00 PM – 8:00 PM

"Organ Unleashed!" A three-hour outdoor organ extravaganza, featuring a performance by Alcée Chriss III, public demonstrations, and a selection of short, silent films, accompanied by Peter Krasinski. Takes place on the Place d'armes, just outside of Notre-Dame Basilica.

8:00 PM – 9:00 PM

Concert: Pierre Grandmaison (Notre-Dame Basilica)

10:00 PM

Rooftop terrace cocktail party (with view of Canada-Day fireworks)
Montréal 360° Space (Pointe-à-Callière Museum)

SUNDAY, JULY 2, 2017

10:00 AM – 7:00 PM

REGISTRATION DESK OPEN (Sheraton Hotel)

1:00 PM – 2:00 PM

McGill Student Organ Academy Closing Concert (Academy students) St. James United Church

SUNDAY, JULY 2, 2017

- 1:45 PM – 2:45 PM** Buses leave for Oratory (Bus times to be confirmed at registration desk)
- 3:30 PM – 5:00 PM** **Concert: Nathan Laube**
Oratoire Saint-Joseph, in collaboration with the Oratory concert series
- 5:00 PM – 7:30 PM** **Exhibits Open** Sheraton Hotel
- 5:00 PM – 7:30 PM** **RCCO National Council** Church of St. Andrew and St. Paul
- 5:00 PM – 7:30 PM** **AGO Regional Leadership Meeting** Church of St. Andrew and St. Paul
- 8:00 PM – 10:00 PM** **Festival Opening Concert: Mélanie Barney** with **Buzz brass ensemble;**
Rachel Mahon and **Sarah Svendsen (Organized Crime Duo)** The Church of St. Andrew & St. Paul
- 10:00 PM – 12:00 AM** **Exhibits Open** Sheraton Hotel

MONDAY, JULY 3, 2017

- 7:00 AM – 1:30 PM** **REGISTRATION DESK OPEN** (Sheraton Hotel)
- 9:00 AM – 10:30 AM** **Opening Service:** Church of St. Andrew & St. Paul, **Jonathan Oldengarm**, organ, and the **Choir of St. Andrew & St. Paul**. Featuring newly-commissioned choral works by **John Burge** and **Mark Sirett**
- 11:00 AM – 12:00 PM** **Workshops (Various locations, see pp. 16-17)**
- 11:00 AM – 3:00 PM** **Exhibits Open**
- 1:30 PM – 2:45 PM** **RCCO Annual General Meeting** Sheraton Hotel, Salon 6
- 1:30 PM – 2:45 PM** **AGO Regional Meeting** Sheraton Hotel, Salon 7
- 3:00 PM – 5:00 PM** **REGISTRATION DESK OPEN** (Sheraton Hotel)
- 3:00 PM – 4:30 PM** **Workshops (Various locations, see pp. 16-17)**
- 5:00 PM – 5:45 PM** **Happy-Hour Concert (Option A)**
St. John the Evangelist **Federico Andreoni**, organ
- 5:00 PM – 5:45 PM** **Happy-Hour Concert (Option B)**
Saint-Jean-Baptiste Church **Stephen Boda** and **Colin MacKnight**

MONDAY, JULY 3, 2017

5:00 PM – 5:45 PM

Choral Evensong (Option C): The Choir of King's College London
Christ Church Cathedral

7:15 PM

Bus departure for evening concert

8:00 PM – 10:00 PM

Concert: Church of the Immaculate Conception, **Hans-Ola Ericsson**

10:00 PM – 11:00 PM

REGISTRATION DESK OPEN (Sheraton Hotel)

10:00 PM – 12:00 AM

Exhibits Open Sheraton Hotel

TUESDAY, JULY 4, 2017

7:00 AM – 9:00 AM

REGISTRATION DESK OPEN (Sheraton Hotel)

8:15 AM

Buses depart from Sheraton for the Guided Tour* *Please note: Due to space limitations in the organ loft, you must be **registered** for the **Guided Tour** in order to attend (**SOLD OUT as of February 2017**)

8:45 AM - 9:15 AM

Buses depart from Sheraton for the Oratory Concert.
Buses will depart every 5-10mins or as quickly as they are filled to capacity.

9:00 AM

Guided Tour: The organs of St. Joseph's Oratory

10:00 AM – 11:00 AM

Concert: St. Joseph's Oratory **Vincent Boucher**, organ

11:15 AM

Buses depart from St. Joseph's Oratory for Options A, B, & C
Please bring your concert tickets in order to board the designated bus.

12:00 PM – 2:00 PM

Option A: Boxed lunch and Concert
Workshop of **Juget-Sinclair** organ builders

12:30 PM – 1:30 PM

Option B: Boxed lunch and Concert
Saint-Gilbert Church **Katelyn Emerson** (2016 NYACOP winner), organ

12:30 PM – 1:30 PM

Option C: Boxed lunch and Concert
Mountainside United Church **John Grew**, organ

2:00 PM

Buses leave Sheraton for Cherry Rhodes Concert

3:00 PM – 4:00 PM

Concert: Saints-Anges (Lachine), **Cherry Rhodes**, organ

5:00 PM – 5:45 PM

Happy-Hour Concert (Option A)
St. Matthias' Anglican Church, **Monica Czausz** and **Nicholas Capozzoli**, organ

5:00 PM – 5:45 PM

Happy-Hour Concert (Option B)
Grand Séminaire, **Mária Budáčová** and **Jonathan Vromet**, organ

TUESDAY, JULY 4, 2017

- 5:00 PM – 5:45 PM** **Happy-Hour Concert (Option C)**
Église Saint-Léon-de-Westmount, **Mireille Lagacé**, organ
- 5:00 PM – 5:45 PM** **Choral Evensong (Option D): The Choir of King's College London**
Christ Church Cathedral
- 8:00 PM** **Concert: Cathédrale Marie-Reine-du-Monde, Roomful of Teeth**

- 10:00 PM** **Festival Cocktail Party**
Au Sommet Place Ville Marie (<http://www.ausommetplacevillemarie.com/>)
A must-attend event in celebration of the 4th of July. Includes hors d'œuvres and open bar, with a beautiful, sweeping view of Montréal from on top of the Place Ville Marie tower!
Must Buy Tickets by July 3rd in order to attend.

- 10:00 PM – 12:00 AM** **Exhibits Open** Sheraton Hotel

WEDNESDAY, JULY 5, 2017

- 7:30 AM** **Mass at the Cathedral of Marie-Reine-du-Monde** (in French)
Choir of King's College London
- 8:00 AM – 9:00 AM** **REGISTRATION DESK OPEN** (Sheraton Hotel)
- 9:00 AM – 1:30 PM** **AGO National Competition in Organ Improvisation Semi-finals** (Church of St. Andrew & St. Paul)
- 9:00 AM – 1:30 PM** **Exhibits Open** Sheraton Hotel
- 9:00 AM – 10:15 AM** **Workshops** (Various locations, see pp. 16-17)
- 10:30 AM – 11:45 AM** **Workshops** (Various locations, see pp. 16-17)
- 1:30 PM – 2:30 PM** **Concert (Group A):** Redpath Hall **Jean-Baptiste Robin** Please bring your tickets!
- 3:00 PM** **AGO/RCCO Joint Convocation** Christ Church Cathedral **Patrick Wedd**, Director of Music
- 4:45 PM** **Concert (Group B):** Redpath Hall **Jean-Baptiste Robin** Please bring your tickets!
- 5:00 PM** **Choral Evensong: The Choir of King's College London**
Christ Church Cathedral
- 7:00 PM** **Concert: Montréal Symphony Hall (in collaboration with the Montréal Jazz Festival)**
Christian Lane and **Jean-Willy Kunz***, organ *Jazz quintet, featuring **André Moisan** (clarinet), **Frédéric Alarie** (double bass), **Camil Belisle** (percussion), and **Hélène Lemay** (trombone)

WEDNESDAY, JULY 5, 2017

9:30 PM – 12:00 AM Exhibits Open Sheraton Hotel

THURSDAY, JULY 6, 2017

8:00 AM – 9:00 AM REGISTRATION DESK OPEN (Sheraton Hotel)

9:00 AM Festival Worship Service Cathedral of Marie-Reine-du-Monde, led by the Rev. Gwenda Wells and Scott Bradford.

10:15 AM – 11:45 AM Workshops (Various locations, see pp. 16-17)

12:15 PM Concert: The Church of St. Andrew & St. Paul, winners of the AGO/RCCO competitions

2:00 PM – 4:00 PM Open Consoles (various locations, see p. 76)

5:00 PM Happy-Hour Concert (Option A)
The Gesù Church Duo Majoya (Marnie Giesbrecht and Joachim Segger, organ)

5:00 PM Happy-Hour Concert (Option B) Chapelle Notre-Dame-de-Bon-Secours, les sœurs d'amour

5:00 PM Choral Evensong (Option C): The Choir of King's College London Christ Church Cathedral

8:00 PM Concert: Notre-Dame Basilica, Olivier Latry, organ

10:00 PM – 12:00 AM Exhibits Open Sheraton Hotel

10:00 PM Closing Reception Sheraton Hotel

FRIDAY, JULY 7, 2017 (POST-FESTIVAL)

9:00 AM – 10:00 AM Concert: Église de la Visitation-de-la-Bienheureuse-Vierge-Marie, Marc-André Doran, organ

10:30 AM Concert: Sainte-Famille Church, Boucherville, Jan Kraybill, organ

12:00 PM – 1:15 PM Guided Tour I and lunch: Orgues Létourneau/Casavant Frères (Saint-Hyacinthe)

1:15 PM – 2:20 PM Guided Tour II and lunch: Orgues Létourneau/Casavant Frères (Saint-Hyacinthe)

2:30 PM Concert: Cathédrale Saint-Hyacinthe-le-Confesseur, Saint-Hyacinthe, Rachel Laurin, organ

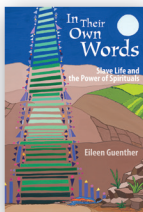
4:30 PM – 6:00 PM Dinner and Wine Tasting: Domaine les Brôme

6:30 PM Concert: Abbey of Saint Benoit du Lac, Renée Anne Louprette, organ

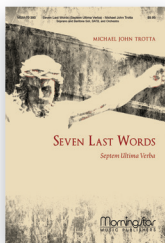
**Please note that the Pre and Post-Festival Days are not included in the standard registration package. Additional charges apply: \$100 for July 1 Pre-Festival Day; \$175 for July 7 Post-Festival Day (Fees include access to all events).



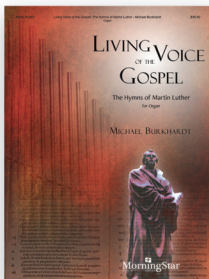
Vox Humana
Essays about the World of the Pipe Organ and Those Who Play It
Haig Mardirosoian
Appearing in an annotated collection for the first time here, Mardirosoian creates an image encompassing both the breadth and depth of the instrument and profession through humor, memory, business, liturgy, and, of course, artistry.
90-57 \$17.00



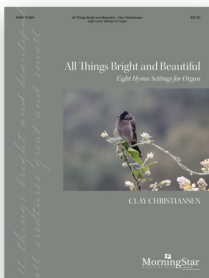
In Their Own Words
Slave Life and the Power of Spirituals
Eileen Guenther
This deeply-researched account weaves a succinct history of "America's original sin" into an examination of the role of singing and religion in slave life and directly correlates slave testimonies—in their own words—to the themes of Spirituals.
90-52 \$28.00



Seven Last Words
Septem Ultima Verba
Michael John Trotta
Soprano and Baritone Soli, SATB, and Piano or Full Orchestra or Chamber Ensemble
This choral journey through the Passion delivers a powerful and captivating story from intimate tenderness to majestic triumph. Visit our website for complete details.
70-390P, Preview Pack \$18.00



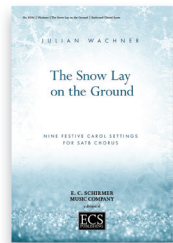
Living Voice of the Gospel
The Hymns of Martin Luther for Organ
Michael Burkhardt
Written, edited, and compiled in honor of the 500th celebration of the Reformation, this collection contains four settings on seven hymns associated with Martin Luther. Works by Bach, Cheidt, Buxtehude, and others are included, and each tune includes an original improvisation by Michael Burkhardt.
10-683 \$35.00



All Things Bright and Beautiful
Eight Hymn Settings for Organ
Clay Christiansen
Eight creative settings of well-known hymn tunes that are useful for worship services. While the opportunity for varied colors certainly exists within his writing, the pieces are also effective on modest-sized instruments. Tunes: CWM RHONDDA; DIX; EVENTIDE; HYFRYDOL; MIT FREUDEN ZART; PILOT; ROYAL OAK; SLANE.
10-664 \$22.00

The Snow Lay on the Ground
Nine Festive Carol Settings
Julian Wachner
SATB and Keyboard or opt. Brass, Harp, Timpani, Organ
A collection of carol arrangements regularly used by the Washington Chorus and at Trinity Church, on Wall Street in New York City. Visit our website for contents and complete details.

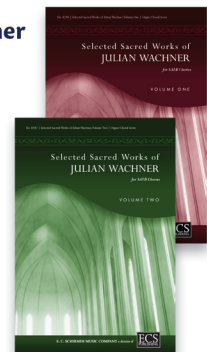
8286, Choral Score \$10.50
CD180, CD recording \$16.00



Selected Sacred Works of Julian Wachner
Volumes One and Two
SATB and Keyboard or opt. Brass, Harp, Percussion, and Organ

From the Copland-esque influences in Alleluias, Intercessions, and Remembrances to the pop-influenced Sanctus and Benedictus from Wachner's 1987 Missa Brevis, these selected sacred works are a welcome addition to the repertoires of church choirs and university ensembles alike.

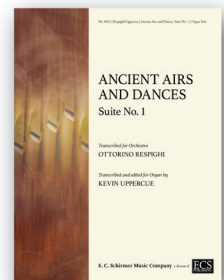
8288, Volume One \$7.95
8287, Volume Two \$7.95



Ancient Airs and Dances, Suite No. 1
Ottorino Respighi / Trans. Kevin Uppercue

A transcription of the first suite to one of Respighi's most famous and much-beloved works. Idiomatic and a delight to play. The first three movements are accessible while the fourth will require more practice time. The movements could be performed alone or with one another and would give an audience a unique and pleasant concert experience. Duration: 15:00

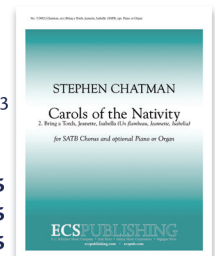
8431 \$20.00



Carols of the Nativity
Stephen Chatman

SATB divisi and opt. Piano or Organ, or Brass Quintet or Full Orchestra, including Soprano and Baritone Soli on #3 (Huron Carol) and Soprano Solo on #5 (The First Noël)
Full Score and Parts available on rental.

- | | | |
|--|---------------|---------------|
| 1. As I Lay Upon a Night | 7.0451 | \$2.25 |
| 2. Bring a Torch, Jeannette, Isabella | 7.0452 | \$2.25 |
| 3. The Huron Carol | 7.0453 | \$2.25 |
| 4. A Christmas Lullaby | 7.0454 | \$2.25 |
| 5. The First Noël | 7.0455 | \$2.25 |
| 6. Wassail | 7.0456 | \$2.25 |
| 7. Angels We Have Heard on High | 7.0457 | \$2.25 |



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WORKSHOP SCHEDULE

JULY 3, 2017 - 11:00 AM-12:00 PM

- Option 1:** Masterclass: **Hans-Ola Ericsson**
(Selected Scandinavian composers and the complete works of Messiaen) - **St. James United Church**
- Option 2:** **Steven Young** (Repertoire for small choirs)
Church of St. Andrew & St. Paul (Kildonan Hall)
- Option 3:** **Jean-Sébastien Vallée** (Repertoire for large choirs)
Church of St. Andrew & St. Paul (Sanctuary)
- Option 4:** **Alcée Chriss III** (Repertoire for small organs)
Presbyterian College
- Option 5:** **Jan Overduin** (Early improvisation techniques)
Christ Church Cathedral
- Option 6:** **Betty-Jo Christiani** (Repertoire for children's choirs)
Sheraton Hotel (Drummond East)
- Option 7:** **Alexia Jensen** (Marketing and publicity for the organ)
Sheraton Hotel (Salon 3)
- Option 8:** **Martha De Francesco** (Audio recording techniques for organ music) - **Sheraton Hotel (Salon 7)**
- Option 9:** **Margaret Machum**
(State-of-the-organ) - **Sheraton Hotel (Salon 2)**

JULY 3, 2017 - 3:00 PM-4:30 PM

- Option 1:** Masterclass: **Jean-Baptiste Robin**
(French-Classical repertoire) - **Redpath Hall**
- Option 2:** **David Enlow** (Hymn Playing)
The Gesù
- Option 3:** **Rachel Laurin**
(Organ Improvisation) - **St. James United Church**
- Option 4:** **Jan Overduin**
(Early organ repertoire) - **St. John the Evangelist**
- Option 5:** **Joe Fort** (Choir of King's College London: Open rehearsal)
Christ Church Cathedral
- Option 6:** **Jay Lane** (Working with Aging Voices)
Sheraton Hotel (Drummond West)
- Option 7:** **Susanne Kujala & Kalle Toivio**
(A Century of Finnish Organ Art)
Sheraton Hotel (Salon 3)
- Option 8:** **Élisabeth Gallat-Morin** (The early history of the organ and organ music on the island of Montreal)
Sheraton Hotel (Salon 6)
- Option 9:** **Andrew Forrest** (Planning an Organ Project)
Sheraton Hotel (Salon 7)

You're Invited...



July 2 - 6, 2018
CalgaryOrganFestival.org

JULY 5, 2017 - 9:00 AM-10:15 AM

- Option 1:** Masterclass: **Jonathan Oldengarm** (German Romantic organ repertoire) - **St. James United Church**
- Option 2:** **Jeff Enns**
(RCCO Choral Music) - **Sheraton Hotel (Drummond East)**
- Option 3:** **Jean-Sébastien Vallée**
(Basic conducting techniques) - **Sheraton Hotel (Salon 1)**
- Option 4:** **Jan Kraybill**
(Designing a personalized curriculum using standard organ repertoire) - **Sheraton Hotel (Drummond West)**
- Option 5:** **Alexandra Fol**
(Contemporary Canadian organ compositions)
Sheraton Hotel (Salon 2)
- Option 6:** Conférence FQAO: **Robin Côté** (La facture d'orgue dans la vallée du St-Laurent au XIXe siècle)
Sheraton Hotel (Salon 7)
- Option 7:** **Thomas Leslie**
(Fundraising for organ projects) - **Sheraton Hotel (Salon 3)**
- Option 8:** **Orgelkids USA**
(Portable organ kit for kids) - **Sheraton Hotel (Salon 6)**
- Option 9:** NCOI Semi-finals (AGO improvisation competition)
(Church of St. Andrew & St. Paul) - runs until 1:30 PM

WORKSHOP SCHEDULE

JULY 5, 2017 - 10:30 AM-11:45 AM

- Option 1:** Masterclass: **Cherry Rhodes**
(Emerging artists) - **St. James United Church**
- Option 2:** **Jan Overduin**
(Fantasia Apocalyptica) - **The Gesù**
Sponsored by John Polo
- Option 3:** **Roomful of Teeth**
(Modern vocal techniques) - **Sheraton Hotel (Salon 2)**
- Option 4:** **Karen Scheussler**
(Basic vocal techniques) - **Sheraton Hotel (Salon 1)**
- Option 5:** **Louise Munding** (To speak, to sing, to play: integrations)
Sheraton Hotel (Salon 6)
- Option 6:** *Conférence FQAO:* **Louis Brouillette** (Les Compositions québécoises pour orgue) - **Sheraton Hotel (Salon 7)**
- Option 7:** **Frank Crosio** (AGO Exam preparation)
Sheraton Hotel (Drummond East)
Sponsored by Greater Bridgeport Chapter, AGO
- Option 8:** *Morningstar/ECS Choral reading session*
(led by **Stephanie Martin**)
Sheraton Hotel (Drummond West)
- Option 9:** **Marianne Perron** (Programming for Organ and Orchestra)
Sheraton Hotel (Salon 3)

JULY 6, 2017 - 10:15 AM-11:45 AM

- Option 1:** Masterclass: **Olivier Latry** (French Romantic repertoire)
Saint-Jean-Baptiste Church
- Option 2:** **Gregg Redner**
'The times they are a-changing!' building a children's choir in the twenty-first century - **St. James United Church**
- Option 3:** **Mélanie Barney** (Transcription registration)
The Church of St. Andrew & St. Paul
- Option 4:** **Julian Wachner** (Advanced conducting techniques)
Sheraton Hotel (Drummond West)
- Option 5:** **Joseph Ripka** (Yale Institute of Sacred Music)
(Parish-Based Music Schools: Developing a Program for the Local Community) - **Sheraton Hotel (Salon 3)**
- Option 6:** **Charlene Higbe**
(Organist/Clergy relationships) - **Sheraton Hotel (Salon 6)**
- Option 7:** **John Bishop** (From Pythagoras to Pistons: The history of organ stop actions) - **Sheraton Hotel (Salon 1)**
- Option 8:** **Peter Nikiforuk** (RCCO Exam preparation)
Sheraton Hotel (Drummond East)
- Option 9:** **Ray Cornils** (Bringing the organ into the classroom)
Sheraton Hotel (Salon 7)

Thanks for a Great Convention!

The Northeast Regional Leadership Team

Get involved – See what AGO can do for you!

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Charlene Higbe – Professional Development Coordinator

Vivienne McKay – Competition Coordinator

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Convener

Cheryl Duerr, Northeast Regional Councillor

COMPOSERS



JOHN BURGE

Dr. John Burge was born in Dryden, Ontario in 1961. While still in public school in Calgary, he received his Associate Diploma from the Royal Conservatory of Toronto in Piano Performance. He also holds degrees in Composition and Theory from the University of Toronto (B.Mus. and M.Mus.) and the University of British Columbia (D.M.A.). Since 1987 he has been teaching at Queen's University in Kingston, Ontario where he currently holds the position of Full Professor and has served as Director of the School of Music. In recognition of his very successful career as a composer, John Burge was awarded a Queen's University Excellence in Research and Scholarship Prize in 2013. In 2014 he was inducted as a Fellow into the Royal Society of Canada.

John Burge has written a large body of vocal, chamber, and orchestral compositions. He is particularly well known for his choral music, which has been performed by such choirs as The Elmer Iseler Singers, The BBC Singers, The Amabile Youth Choir, The Toronto Children's Chorus and The St. Louis Symphony Children's Choir. Many of these choral works have been published by Boosey and Hawkes Music Publishers. His composition, *Angels' Voices*, for choir and orchestra, received the 2006 Outstanding New Choral Composition Award from the Association of Canadian Choral Conductors and was performed in New York City's Carnegie Hall in 2005. Burge also has a strong affinity in writing for string instruments, having composed over a dozen works for string orchestra. *Flanders Fields Reflections* is probably his most performed and broadcast work for strings. Commissioned by Sinfonia Toronto, this group's recording of the work on the Marquis Classics label received the 2009 Juno Award for the Best Canadian Classical Composition. Notable recent successes include his chamber opera, *The Auction*, with the libretto adapted from a well-loved children's story by Jan Andrews. The work received a highly successful premiere at the Westben Summer Music Festival in 2012.



GILLES MAURICE LECLERC

Born in Ottawa in 1960, **Gilles Maurice Leclerc** studied with Gerald Bales and Patricia Wright (organ), Steven Gellman (composition) and Agnes Grossman (choral conducting). The University of Ottawa presented him the 1984 Jean-Marie-Beaudet Scholarship for composition, and he was among the winners of the 1985 CAPAC National Competition for Young Composers. He premiered his *Élan* for piano live on Radio-Canada that same year. He holds a Masters in Musicology from the University of Ottawa.

His concert works have been performed in Canada, the United States and in Europe. In 2008, he presented a complete recital of his organ music at Westminster Cathedral, London, during the Annual Festival of New Organ Music. His chamber works have been broadcast on the CBC. His first CD, *Gilles Maurice Leclerc : Œuvres pour orgue, volume 1* (2005) received commendable reviews from *Scena Musicale* (Montreal), *Choir and Organ* (London, UK), the *Ottawa Citizen* (Ottawa) and *Organ Canada* (R.C.C.O., Toronto). He has also composed extensively for the French Roman Catholic liturgy and his *Messe de Saint-François d'Assise* is sung in many parishes in Canada. He released the first of three volumes of psalms settings for the new French Sunday Lectionary in the fall of 2016.



GRAHAM GORDON RAMSAY

Graham Gordon Ramsay is in demand as a creator of instrumental and vocal works for venues throughout the Americas and Europe. Born in California in 1962, Ramsay studied music at the Tanglewood Institute, Boston University, and the Fontainebleau School in France. His composition teachers have included such masters as Robert Sirota, Joyce McKeel, Theodore Antoniou, David Del Tredici, Narcis Bonet, and Andrew Thomas.

Ramsay has received commissions from numerous solo performers and ensembles including the Burgett Ensemble, the Seraphim Singers, and American Classics. In recent years he has been commissioned to create liturgical works for the choirs of King's Chapel in Boston, St Stephen's Episcopal Church in Providence, Rhode Island, and St. Thomas More Church in New York City, among others.

He is the recipient of various grants and awards, including a Massachusetts Institute of Technology Council for the Arts grant and first prize in the 2003 Roger Wagner Contemporary Choral Composition Competition for his setting of Psalm 121 for chorus and solo violin.



MARK SIRETT

Conductor, composer, pianist and organist, **Mark Sirett** (b. 1952) is the founding Artistic Director of the award-winning Cantabile Choirs of Kingston, Ontario, Canada. He is a native of Kingston and holds both masters and doctoral degrees in choral conducting and pedagogy from the University of Iowa. Dr. Sirett has taught at the University of Alberta, the University of Western Ontario and Queen's University.

Dr. Sirett is an award-winning composer whose works are frequently performed by some of Canada's leading ensembles. Commissions have included works for the National Youth Choir of Canada, the Amabile Youth Singers, Ottawa Regional Youth Choir, Elora Festival Singers, University of Iowa and the Toronto Mendelssohn Choir. His published works are found in the catalogues of Boosey and Hawkes, Oxford University Press, ECS Publishing, Walton, Hinshaw, Alliance, Santa Barbara, Carus Verlag, Augsburg/Fortress, Alfred and Canadian International.



JULIAN WACHNER

As Director of Music at New York's historic Trinity Church Wall Street, **Julian Wachner** oversees an annual season of hundreds of events, with duties including conducting Trinity's flagship weekly series, Bach at One, which canvasses the entire choral-orchestral output of J. S. Bach, and leading Compline by Candlelight, Trinity's innovative and fully improvised variation on this ancient monastic ritual. He also curates the long standing and cherished Concerts at One series, presenting an eclectic program of weekly concerts for Lower Manhattan and beyond through its HD live and on-demand webcasting. Besides serving as Principal Conductor of Trinity's resident contemporary music orchestra NOVUS NY, The Trinity Baroque Orchestra, and The Choir of Trinity Wall Street, Wachner is also Music Director of the Grammy Award-winning Washington Chorus, with whom he won ASCAP's Alice Parker award for adventurous programming and Chorus America's Margaret Hillis Award for Choral Excellence.

Wachner has an extensive catalogue of original compositions that have been variously described as "jazzy, energetic, and ingenious" (Boston Globe), having "splendor, dignity, outstanding tone combinations, [and] sophisticated chromatic exploration..." (La Scena Musicale), and being "a compendium of surprises" (Washington Post). The New York Times has characterized his music as "bold and atmospheric," demonstrating "an imaginative flair for allusive text setting," and has praised him for "the silken complexities of his harmonies." The American Record Guide noted that "Wachner is both an unapologetic modernist and an open-minded eclectic – his music has something to say."

RCCO NATIONAL PLAYING COMPETITION



SEMI-FINAL ROUND:

THURSDAY, **JUNE 29**, 2017

2:00-5:00 PM & **7:00-10:00** PM

St. Matthias' Anglican Church

FINAL ROUND:

SATURDAY, **JULY 1**, 2017

10:00 AM – **2:00** PM

Très-Saint-Nom-de-Jésus Church

Generous support for the
RCCO National Playing
Competition comes from the
Godfrey Hewitt Memorial Fund
and the RCCO Endowment Fund.

THE JURY MEMBERS FOR THE PRELIMINARY ROUND WERE:

Dr. Marnie Giesbrecht:

Professor Emerita, Dept. of Music,
University Organist, University of Alberta

Dr. Gordon Johnston:

Chair, Board of Examiners (RCCO), Organist and Choirmaster,
St. John the Evangelist, Ottawa

Sarah MacDonald:

Fellow and Director of Music, Selwyn College, Cambridge, UK

THE JURY MEMBERS FOR THE SEMIFINAL AND FINAL ROUNDS WILL BE:

Thomas Annand:

Director of Music, St. Andrews, Ottawa

Frédéric Blanc:

Notre-Dame d'Auteuil, Paris

Rachel Laurin:

Organist, Composer

Stephanie Martin:

York University

Yves-G Préfontaine:

Grand Séminaire de Montréal,
Marie-Reine-des-Coeurs, Montreal

FIVE COMPETITORS HAVE BEEN SELECTED TO PROCEED TO THE SEMIFINAL ROUND:

Emmanuel Bernier

Jason Biel

Mária Budáčová

Alcee Chriss

Helen Tucker

**The names of the three competitors from
the Semifinal round chosen to proceed to
the Final round will be announced by the
end of the day on Thursday, June 29.**

COMPETITION JURY



FRÉDÉRIC BLANC

Originally from South West France, **Frédéric Blanc** was already improvising at a young age on the piano and organ. After studying at the Conservatories of Bordeaux and Toulouse, he became the pupil of André Fleury in Paris and Marie-Madeleine Duruflé, of whom he became the faithful disciple. These two masters of the organ transmitted to him the great tradition of French organ. He was also assistant organist at the Saint Sernin Basilica in Toulouse from 1987 to 1995.

Frédéric Blanc's bio continues on the Montreal Organ Festival website and mobile app.



STEPHANIE MARTIN

Canadian composer and conductor **Stephanie Martin** is associate professor of music at York University's School of the Arts, Media, Performance and Design; director of Schola Magdalena (a women's ensemble for chant, medieval and modern polyphony,) conductor emeritus of Pax Christi Chorale; and past director of music at the historic church of Saint Mary Magdalene in Toronto.

Stephanie Martin's bio continues on the Montreal Organ Festival website and mobile app.



YVES-G. PRÉFONTAINE

Yves-G. Préfontaine undertook his studies in music at the Conservatory of Music in Montreal, studying organ and harpsichord with Bernard and Mireille Lagacé, followed by Scott Ross. He was awarded first prizes in each of these disciplines and went on to continue harpsichord study with Gustav Leonhardt in Amsterdam. As a soloist and chamber musician, he has played for most organisations devoted to organ recitals.

Yves-G. Préfontaine's bio continues on the Montreal Organ Festival website and mobile app.

COMPETITORS



EMMANUEL BERNIER

Originally from Matane, **Emmanuel Bernier** began playing music at the age of 15 in a self-taught manner. After studying piano and organ in Rimouski, he arrived in Québec City to study organ with Danny Bélisle, and voice with Jacqueline Martel-Cistellini and Sonia Racine. In April 2014, he was awarded First Prize with Honours in organ by a unanimous jury. In 2014-2015, he completed a year of training in Paris where he studied organ with Christophe Mantoux, Vincent Warnier and Thomas Ospital. Over the years, he has been mentored by renowned musicians such as Olivier Latry, James David Christie, Jacques van Oortmerssen, Dom André Laberge, Paolo Crivellaro, Mireille Lagacé and Pierre Perdigon.

Emmanuel Bernier's bio continues on the Montreal Organ Festival website and mobile app.



JASON BIEL

Jason Biel was born and raised on the family farm east of Lacombe, where he spent many hours trying to practice piano. He was introduced to organ by Dr Wendy Markosky at the Canadian University College, wherefrom he earned an undergraduate in organ performance. Next came a (far too) brief year of compressed study with Dr Marnie Giesbrecht through The King's University in Edmonton, during which he was also privileged to assist Jeremy Spurgeon as organ scholar at All Saints' Anglican Cathedral. In September 2015 he started graduate studies with Hans-Ola Ericsson at McGill University in Montreal, and since November 2015 has also become actively involved as organist at the parish of L'Église du Très-Saint-Nom-de-Jésus. By the end of May 2017 he will graduate with his MMus and will continue at McGill for one more year in the Graduate Diploma Performance program, and is currently exploring options for further studies.



HELEN TUCKER

Helen Tucker is currently a second year student in the Faculty of Law at McGill University, where she also works as a research assistant, volunteers at the Legal Information Clinic, and is a Senior Editor for the McGill Journal of Sustainable Development Law. Helen also completed a master's degree in organ at McGill, where she studied with Hans-Ola Ericsson and held a SSHRC Canada Graduate Scholarship. She obtained a Bachelor of Music from Mount Allison University in 2013, where she studied organ with Dr. Gayle h. Martin, as well as composition, musicology, and collaborative piano. From 2014 to 2016 Helen was organ scholar at the Church of St. John the Evangelist in Montreal, as well as chapel organist at the Presbyterian College. She has been awarded prizes at several Canadian competitions, including 2nd prize at the RCCO National Organ Playing Competition (2015) and 2nd prize at the Lynnwood Farnam Organ Competition (2016).

COMPETITORS



MÁRIA BUDÁČOVÁ

Mária Budáčová is an organist from Slovakia. In 2009, she graduated with a diploma in organ and choral conducting (Church music program) at the Conservatory in Bratislava. In the same year she received third prize in the competition held by Slovak conservatory. After graduating, she continued to only study organ performance. While studying in Bratislava, she attended the Festival of Young Slovakian Organists nearly every year, also being a member of the Chamber Choir of Conservatory.

Mária Budáčová's bio continues on the Montreal Organ Festival website and mobile app.



ALCEE CHRISS III

Alcee Chriss III is the winner of the Firmin Swinnen Silver Medal at the Longwood Gardens International Organ Competition 2016, where Choir and Organ magazine wrote, "Chriss stole the show." He has been celebrated for his "grace, skill and abundant proficiency" (Journal Assist News, Albuquerque) and has performed throughout the United States and France. He has won top prizes at several major competitions, receiving First Prize and Audience Prize in the Miami International Organ Competition (2014), the Fort Wayne National Organ Competition (2016), the Albert Schweitzer National Organ Competition in Wethersfield, CT (2013), and the Quimby Regional Competition for Young Organists in Austin, TX (2013). Alcee was also selected as one of five finalists for the final round of the Taylor Organ Competition in Atlanta, GA (2015), and won the \$5,000 second prize. In addition to being a "Rising Star" performer at the AGO national convention in Boston, MA (2014), he also received a grant from Oberlin Conservatory to spend January 2014 in France studying historic organs and repertoire. Alcee returned to France in April 2016 and March 2017 to perform solo recitals as a part of the Festival Myrelingues in Lyon and continues to do international volunteer work as the parrain of a music immersion course in Lyon's district. He is regularly featured at various organ festivals, including the Atlanta International Organ Festival, and various AGO conventions.

Alcee Chriss III's bio continues on the Montreal Organ Festival website and mobile app.

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RCYO REGIONAL COMPETITIONS



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Michael Quimby, President of Quimby Pipe Organs

Warrensburg, Missouri.



ALESSANDRO PITTORINO

Alessandro Pittorino – winner of the New York City chapter competition. A native of Perth, Australia, Pittorino is the first Australian organist to be accepted at The Juilliard School. Heralded by The Australian as “a self-confessed showman who loves to engage with his audience,” he is smashing the stereotypes of the organ with his unique, flamboyant style and fashion. This season will see Pittorino perform in notable venues such as The Cathedral of St. John The Divine NYC, St Patrick’s Cathedral NYC, and Longwood Gardens.



JIAQI SHAO

Jiaqi Shao – winner of the Buffalo chapter competition. Jiaqi Shao is pursuing her BM in Organ Performance in the studio of Professor David Higgs. She was born in 1997 in Shanghai, China, and began studying piano at the age of four. She studied in the Music Middle School (affiliated with the Shanghai Conservatory of Music) from 2009-2015. Jiaqi has studied organ since 2011, and was the winner of the teenage group in the Second International Electronic Organ Competition in Beijing, China in 2011. She enjoys improvising, composing and studying pedagogy. Jiaqi currently works as a VanDelinder Fellow at Christ Church Episcopal (Rochester, NY).



CHRISTIAN COPELEY

Christian Copeley – winner of the Boston chapter competition Christian Copeley has been studying piano from age eleven to the present, and he started studying organ freshman year of high school. Throughout his four years of high school, he studied organ with Edgar Kuklowsky. Now he is studying with Dr. Michelle Graveline at Assumption College as the organ scholar. His experience as a musician includes participating in piano competitions and accompanying for Masses and other services at various churches in New Hampshire.





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- 8' Geigen (CH)
- 8' Chimney Flute
- 4' Principal
- 2' Fifteenth
- 1 1/2' Mixture IV
- 8' French Horn (CH)
- 8' Tuba (CH)
- Swell Reeds on Great*
- Chimes (CH)*

SWELL (expressive)

- 16' Lieblich Gedackt
- 8' Viole de Gambe
- 8' Voix Celeste
- 8' Lieblich Gedackt
- 8' Dolce Flute
- 8' Flute Celeste
- 4' Gemshorn
- 2 3/4' Nazard
- 2' Flageolet
- 1 3/4' Tierce
- 2' Full Mixture III-V
- 8' Hautboy
- Tremulant*
- 16' Double Trumpet
- 8' Cornopean
- 4' Clarion

SOLO-CHOIR (expressive)

- 16' Contra Geigen
- 8' Flûte harmonique
- 8' Geigen
- 8' Unda maris
- 4' Flûte octavante
- 2' Octavin
- 8' Clarinet
- Tremulant*
- 8' French Horn
- 8' Tuba
- Swell Reeds on Solo*
- Harp*
- Chimes*
- Glockenspiel*

PEDAL

- 32' Resultant
- 16' Contra Bass
- 16' Subbass
- 16' Geigen (CH)
- 16' Lieblich Gedackt (SW)
- 8' Principal
- 8' Lieblich Gedackt (SW)
- 4' Choral Bass
- 16' Contra Tuba (CH)
- 8' Tuba (CH)
- Swell Reeds on Pedal*

COUPLERS

Usual sub, unison
and octave couplers

+ HOLY + HOLY +



ALSO UNDER CONSTRUCTION



opus 133 II — 19 RANKS

Waldensian Presbyterian Church

VALDESE, NORTH CAROLINA



THE ELORA SINGERS



The **Elora Singers**, an all-professional Grammy- and JUNO-nominated chamber choir was founded in 1980 by Noel Edison. Since 1997, the choir has been the core of the large-scale Toronto Mendelssohn Choir and the chamber-sized Mendelssohn Singers and is the choral ensemble-in-residence of the Elora Festival for three weeks each summer. Through regular concert series, recordings, and touring, the Elora Singers has established a reputation as one of the finest chamber choirs in Canada. With twelve releases on the NAXOS label, the Elora Singers is known for its rich, warm sound and clarity of texture. The choir is renowned for its diverse styles, for its commitment to Canadian repertoire, and for its collaborations with other Canadian artists.



Noel Edison, conductor
James Bourne, piano
Christian Lane, organ

SOPRANOS

Katy Clark
Kirsten Fielding
Rebecca Genge
Lindsay McIntyre
Teresa Mahon
Julia Morson

ALTOS

Julia Barber
Nellie Scholtes
Christina Stelmacovich
Jessica Wright

TENORS

Chris Fischer
Robert Kinar
Steve Surian
Andrew Walker

BASSES

Jeff Enns
Michael Cressman
Paul Grambo
Kieran Kane
Richard Hrytzak
Lawrie McEwan

Esther Farrell, Manager & Librarian
Suzanne Kienapple, Tour Coordinator
Kate Hoad-Reddick, Social Media

MONTREAL ORGAN FESTIVAL PRE-FESTIVAL CONCERT SATURDAY JULY 1ST 3:30PM

ELORA SINGERS Gesù Church

Hear us, O hear us Lord

Jonathan Dove (b. 1959)

The Beatitudes

Arvo Part (b. 1935)

Offertorium

James MacMillan (b. 1959)

The Deer's Cry

Arvo Part (b. 1935)

Her Sacred Spirit Soars

Eric Whitacre (b. 1970)

Sweet Sea Water

Marjan Mozetich (b. 1948)

Immortality

Timothy Corlis (b. 1972)

Three Lady Motets

Healey Willan (1880–1968)

Old Lady Rose

Dave Baker (1931–2016) (arr. Larry Nickel)

Pussy Willows, Cat Tails

Gordon Lightfoot (b. 1938) (arr. Larry Nickel)

Dance, Mon Moin', Danse!

Traditional (arr. Derek Healey)

Fogarty's Cove

Stan Rogers (1949–1983) (arr. Ron Smail)

The Maggie Hunter

Traditional (arr. Ruth Watson Henderson)

Poor Little Girls from Ontario

Alan Mills (b. 1964) (arr. Ruth Watson Henderson)

We Rise Again

Leo Dubinsky (arr. Lydia Adams)

ALCEE CHRISS III



Alcee Chriss III is the winner of the Firmin Swinnen Silver Medal at the Longwood Gardens International Organ Competition 2016, where *Choir and Organ* magazine wrote, "Chriss stole the show." He has performed throughout the United States and France and is emerging as an outstanding young concert artist of virtuosity and versatility.

In the fall of 2015, Alcee began his doctorate degree at McGill University where he studies with Hans-Ola Ericsson. He has performed in such venues as the Meyerson Symphony Center (Dallas, TX), John F. Kennedy Center, Washington National Cathedral, Caruth Auditorium, and is a featured performer for many festivals and music conventions. In addition to his organ and harpsichord studies, Alcee is active as a conductor and jazz pianist.

PETER KRASINSKI



Peter Edwin Krasinski is broadly recognized as a motivating consultant for the pipe organ community, and as a conductor, organist and music educator, whose imaginative and energetic performances elevate and inform audiences. Along with regular concert appearances he specializes in the art of live improvised silent film accompaniment, worldwide. Mr. Krasinski currently serves as Dean of the Boston Chapter AGO, Organist at First Church of Christ, Scientist in Providence RI and is faculty member of St Paul's Choir School, Cambridge MA. He regularly presents master-classes in improvisation to the Harvard Organ Society. He holds both a Bachelor of Music Degree in Music Education and Organ Performance, and the Master of Sacred Music Degree from Boston University.

ORGAN UNLEASHED!

SATURDAY JULY 1ST 5:00PM

ORGAN UNLEASHED! ALCEE CHRISS III Place d'armes

Symphony No. 2, Op. 26 (excerpt)

I. Preludio
Marcel Dupré (1876–1971)

Six Canonic Studies, Op. 56

No. 4 in A-flat major
Robert Schumann (1810–1856)

Fantasy and Fugue in B Major

Alexandre Pierre François Boëly (1789–1858)

Symphonic Dances, Op. 45 (excerpt)

I. Non-Allegro
Sergei Rachmaninoff (1873–1943)
Transcribed by Alcee Chriss III (b. 1992)

Andantino

Denis Bédard (b. 1950)

Epilogue, Op. 50

Rachel Laurin (b. 1961)

Die Walküre: Ride of the Valkyries

Richard Wagner (1813–1883)
Transcribed by Edwin Lemare (1865–1934)

ORGAN UNLEASHED! PETER KRASINSKI Place d'armes

Silent-Film Improvisations

The Railroader (1965)

Starring Buster Keaton
Edited by Peter Krasinski

The Boat (1921)

Starring Buster Keaton

The Rink (1916)

Starring Charlie Chaplin
Edited by Peter Krasinski

The Red Balloon (1957)

PIERRE GRANDMAISON



An organist, teacher, and composer, Pierre Grandmaison has held the post of titular organist at Notre-Dame Basilica since 1973. After obtaining his bachelor of music from the Université de Montréal, Grandmaison studied in Paris on a scholarship from the Québec government from 1970–1971 with Maurice and Marie-Madeleine Duruflé. He has given numerous recitals in North America and Europe, including such venues as Notre-Dame Cathedral and Saint-Sulpice in Paris. He received the Chevalier de l'Ordre des arts et lettres de France in 1985. In 2004, he founded the Festival international des Grandes orgues de Notre-Dame de Montréal, a yearly summer recital series featuring prestigious international organists.

NOTRE-DAME BASILICA CONCERT

SATURDAY JULY 1ST 8:00PM

PIERRE GRANDMAISON Notre-Dame Basilica

24 Pièces de fantaisie: Quatrième Suite, op. 55 (excerpt)

III. Cathédrales

Louis Vierne (1870–1937)

Magnificat en D (from Livre d'orgue de Montréal)

Prélude

Duo

Récit

Basse et dessus de trompette

Plein Jeu

Dialogue

Anonymous (17th century)

Le Chemin de la croix, op. 29 (excerpt)

Jésus console les filles d'Israël

Marcel Dupré (1886–1971)

Trois Pièces (1878)

Fantaisie en La majeur, op. 35

Cantabile, op. 36

Pièce héroïque, op. 37

César Franck (1822–1890)

Johann Sebastian Bach

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Editorial Board: Werner Breig, Pieter Dirksen, Reinmar Emans

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Editor: David Schulenberg

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EB 8802 Preludes and Fugues II
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Individually Transmitted Choral Settings II
Editors: Reinmar Emans | Matthias Schneider

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& Härtel**

NATHAN LAUBE



A star among young classical musicians, concert organist **Nathan Laube** has quickly earned a place among the organ world's elite performers. In addition to his busy performing schedule, Mr. Laube serves as Assistant Professor of Organ at The Eastman School of Music in Rochester, New York, where he teaches with distinguished professors David Higgs and Edoardo Bellotti. Nathan is frequently asked to teach master classes and workshops in connection with his concerts, and often serves on the faculty for Pipe Organ Encounters in the USA – clinics presented by The American Guild of Organists designed to introduce young keyboardists to the pipe organ and its vast repertoire. He has also taught at the Oberlin Summer Organ Academy in Ohio and at the Kimmel Center for the Performing Arts Summer Organ Academy in Philadelphia.

NATHAN LAUBE ST. JOSEPH'S ORATORY SUNDAY JULY 2nd 3:30PM

Fantasia und Fuga in G, BWV 542

Johann Sebastian Bach (1685–1750)

Première Evocation: June 2, 1937 (Canadian premiere)

Ad Memoriam Louis Vierne

George Baker (b. 1951)

Deuxième Evocation: April 22, 1984

Ad Memoriam Pierre Cochereau

Première Fantaisie, JA 72

Deuxième Fantaisie, JA 117

Jehan Alain (1911–1940)

Suite pour Orgue, Op. 5

Prélude

Sicilienne

Toccata

Maurice Durufle (1902–1986)



ORGANIZED CRIME

Wanted! **Organized Crime** is a partnership (blackmail and coercion may be involved, but this has yet to be proven) between two delinquent persons of questionable musical credentials, they being Rachel Mahon and Sarah Svendsen. The pair met at an undisclosed Canadian institution known for breeding horrendous offenders to conventions musical and other. Whether for inadequacy of skill or from sheer laziness, the so called "organists" usually insist on playing pieces together, regardless if they're intended for duet or solo, and so get away with playing only half the number of notes an honest organist would play. These criminals will continue to dupe and exploit audiences everywhere until they are caught. One of the most recent sightings was at Toronto's annual Phantoms of Organ concert at Metropolitan United Church. Using the sparkles of their sequin dresses as a distraction, the ladies evaded capture. Authorities believe they are on the move and will soon be hijacking concerts all over North America.



MÉLANIE BARNEY

Mélanie Barney is a virtuoso musician and an artist of great sensitivity. Having graduated in 2001 from the Conservatoire de musique de Montréal, Barney is the winner of several competitions, including Radio-Canada's 2003 Jeunes Artistes competition and the 2001 and 2002 Canadian Music Competition. An accomplished musician, a soloist, and a sought-after accompanist, Mélanie Barney enjoys a thriving career as a concert performer in Canada in addition to appearing in France, Belgium, Germany and the United States. She was nominated with the ensemble Buzz for a Classical Album of the Year award at the 2010 ADISQ Gala for their brass and organ version of Holst's *The Planets*. Barney is currently the titular organist on the Casavant instrument at Saint-Jérôme Cathedral in the Laurentians.



BUZZ

Founded in 2002 by Sylvain Lapointe, **Buzz** has been performing ever since in Europe, the United States and all across Canada. This Montreal brass quintet is a true musical phenomenon, having in its repertoire exceptional chamber music performances ranging from classical music to present day jazz and blues standards. Buzz has given over 1,000 performances on two continents, in primary and secondary schools as well as in famous venues and halls, attracting more than 225,000 spectators as well as countless numbers who have tuned into their radio and television broadcasts. The quintet's victory at the 2014 OPUS Awards in the "Concert of the Year—Multiple Repertoire" category confirms that Buzz occupies a place of choice among the best concert music ensembles in Quebec.



OPENING CONCERT

SUNDAY JULY 2nd 8:00PM

ORGANIZED CRIME

Church of St. Andrew & St. Paul

THIS CONCERT IS SPONSORED BY THE
GODFREY HEWITT MEMORIAL FUND AND
THE LLOYD CARR-HARRIS FOUNDATION

MÉLANIE BARNEY (WITH BUZZ BRASS ENSEMBLE)

Church of St. Andrew &
St. Paul

Sylvain Lapointe
Artistic director / Trumpet
Frédéric Gagnon Principal trumpet
Pascal Lafrenière Horn
Jason De Carufel Trombone
Sylvain Arseneau Bass trombone

The Planets

- I. Mars, the Bringer of War
 - II. Venus, the Bringer of Peace
 - III. Mercury, the Winged Messenger
 - IV. Jupiter, the Bringer of Jollity
 - V. Saturn, the Bringer of Old Age
 - VI. Uranus, the Magician
 - VII. Neptune, the Mystic
- Gustav Holst (1874 - 1934)*

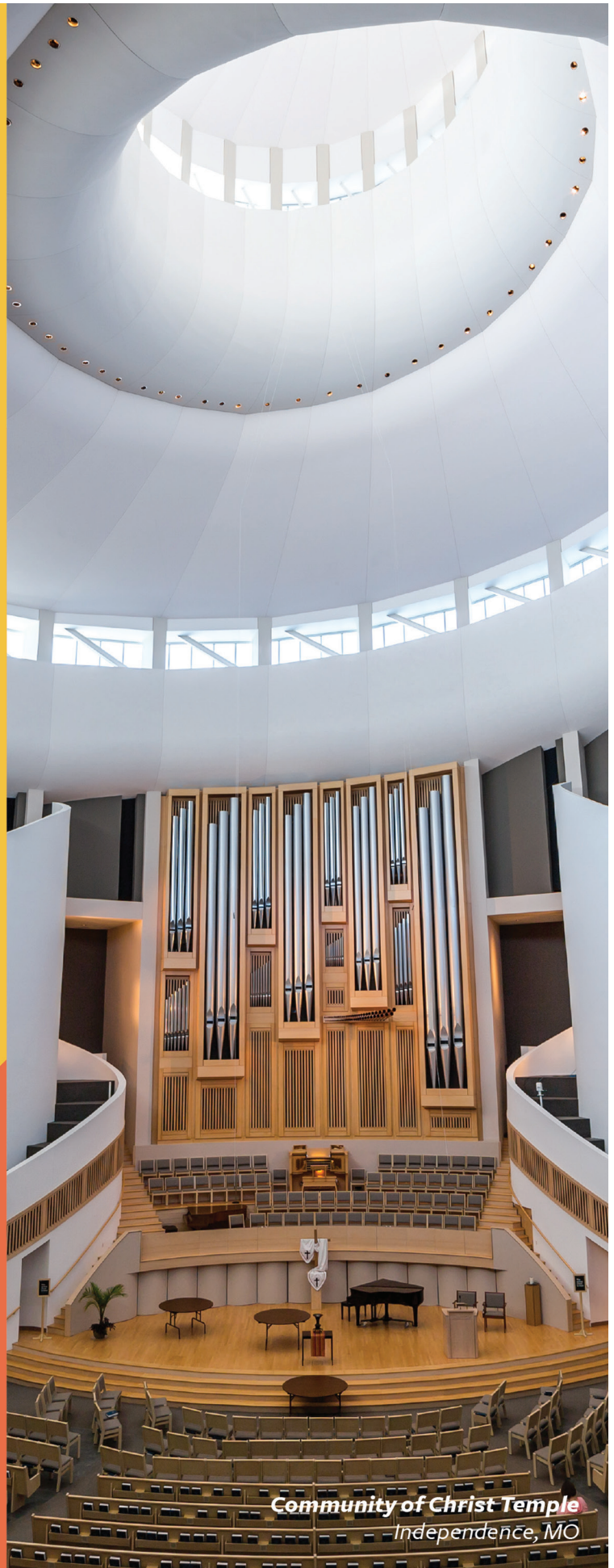


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**American Guild
of Organists**
NATIONAL CONVENTION
Kansas City, Missouri
JULY 2 – 6, 2018



Community of Christ Temple
Independence, MO

FESTIVAL SERVICE 2017



MONDAY, JULY 3, 2017, 9:00 AM

The Church of St. Andrew and St. Paul

PRELUDE

Pastorale Clarence Lucas, (1866-1947)
Méridie Auguste Descarries, (1896-1949)
Prière Georges-Émile Tanguay, (1893-1964)

PROCESSIONAL HYMN

Praise, my soul, the King of Heaven (LAUDA ANIMA)
arr. Jonathan Oldengarm (b. 1975) & Derek Holman (b. 1931)
Page 36

CALL TO WORSHIP AND OPENING PRAYER

Rev. Dr. Glenn Chestnutt, Minister

THE LORD'S PRAYER

The Lord's Prayer [from 1987 Psalter Hymnal, #208] (VATER UNSER)
Sung congregationally
Page 37

WORD OF WELCOME

Rev. Dr. Glenn Chestnutt

ANTHEM

Sweet Peace Mark Sirett (b. 1952)

FIRST LESSON

Ephesians 5:15-20

Read by Father Pierre Dufour, c.s.c, Order of the Holy Cross and member of the pastoral team at St. Joseph's Oratory

METRICAL PSALM

Thou, with Thy counsel (Ps. 73: 24-26, 28) (CAITHNESS) *Scottish Psalter, 1650*
Sung congregationally
Page 38

SECOND LESSON

St. John 6: 51-58

Read by the Rev. Sherman Hesselgrave, RCCO National Chaplain

ANTHEM

Aquam Refectionis John Burge (b. 1947)

SERMON

Rev. Dr. Glenn Chestnutt

HYMN

Hymn: Among the Stars we Praise you Gilles Maurice Leclerc (b. 1960)
Page 40 - 41

PRAYERS OF INTERCESSION

Rev. Gwenda Wells, RCCO (Montreal Centre) Chaplain

FESTIVAL SERVICE 2017



ANTHEM

Te Deum in G Ralph Vaughan Williams (1872-1958)
arr. J. Oldengarm
choir, organ and brass

PRAYERS OF THANKSGIVING

Rev. Sherman Hesselgrave

RECESSIONAL HYMN

Recessional Hymn: All my hope on God is founded (MICHAEL)
Herbert Howells (1892-1983) arr. Michael Burkhardt (b. 1957) & J. Oldengarm
Page 42

BENEDICTION (CHORAL AMEN)

Rev. Dr. Glenn Chestnutt

POSTLUDE

Postlude: Allegro maestoso, from Sonata in G major, op. 28
Edward Elgar (1857-1934)

PARTICIPANTS

Rev. Dr. Glenn Chestnutt, Minister and Homilist
Dr. Jean-Sébastien Vallée, Conductor
Dr. Jonathan Oldengarm, FRCCO, Organist and Director of Music
Rev. Sherman Hesselgrave, RCCO National Chaplain
Rev. Gwenda Wells, RCCO (Montreal Centre) Chaplain
Father Pierre Dufour, c.s.c

BRASS ENSEMBLE

Benjamin Raymond, trumpet
Frédéric Gagnon, trumpet
Taz Eddy, trumpet
Martin Ringuette, trombone
Angelo Munoz, trombone
Hugo Bégin, bass trombone

THE CHOIR OF THE CHURCH OF ST. ANDREW AND ST. PAUL

Soprano

Karen Zacy Benner, Kristi Bryson, Charlotte Corwin, Rebecca Dowd, Donna George,
Sarah Halmarson, Kimberley Lynch, Kate Mulvihill, Juliana Urban, Ellen Wieser

Alto

Stéphanie Akre, April Babey, Maude Brunet, Charlotte Cumberbirch, William Duffy,
Charlotte Gagnon, Josée Lalonde, Eva Stone-Barney, Kathrin Welte, Meagan Zantingh

Tenor

Marc-Antoine Brulé, Kerry Bursey, Lee Clapp, Simon Rivard, Zach Rubens,
Arthur Tanguay-Labrosse

Bass

Dave Benson, Desmond Byrne, Francis Choinière, John Giffen, Clayton Kennedy,
Léo McKenna, Ragnar Palsson, Yves St-Amant, Scott Tresham

Hymns reprinted under ONE LICENSE #S-918165

JEAN-SÉBASTIEN VALLÉE



Dr. Jean-Sébastien Vallée is Director of Choral Studies and Chair of the Conducting Area at the Schulich School of Music of McGill University in Montréal. Prior to his appointment at McGill University, he served as Director of Choral Studies at California State University in Los Angeles, and was on the choral faculty of the University of Redlands. Dr. Vallée holds degrees from Université Laval, Université de Sherbrooke, University of California, Santa Cruz, and a doctorate in conducting from the University of Illinois Urbana-Champaign.

In addition to his interest in choral, operatic, and orchestra music, Jean-Sébastien Vallée is an advocate for contemporary music, making one of his priorities to premiere and commission works by young composers and program rarely performed repertoire

Jean-Sébastien Vallée's bio continues on the Montreal Organ Festival website and mobile app.

JONATHAN OLDENGARM



Montreal-based organist **Jonathan Oldengarm** is active as a recitalist, teacher, and church musician. His organ and harpsichord repertoire includes works from the earliest sources of keyboard music to the 21st-century avant-garde. He is also a versatile collaborative artist. Dr. Oldengarm holds degrees in organ and harpsichord from Wilfrid Laurier and McGill Universities, and also studied at the Hochschule für Musik in Stuttgart, Germany. He is a Fellow of the Royal Canadian College of Organists, and sits on its professional certification committee. He is also a member of the Organs Committee of the Quebec Religious Heritage Commission (Patrimoine religieux). Since 2008 he has been Director of Music at the Church of St. Andrew and St. Paul, Montreal, where the music programme includes a fifty-voice semi-professional choir, two organ recital series, and several annual choir-orchestral oratorio presentations. Additionally, he teaches liturgical organ playing, accompaniment and improvisation at the Schulich School of Music of McGill University.

Praise, my soul, the King of Heaven

Henry Francis Lyte (1793-1847)
Based on Psalm 103

LAUDA ANIMA
John Goss (1800-1880)
descant by Derek Holman (b. 1931)

Descant

(v. 5 only)

1. Praise, my soul, the King of Hea - ven; To His feet thy tri - bute bring. Ran - somed, healed, re -
3. Fath - er - like He tends and spares us; Well our fee - ble frame He knows. In His hands He
5. An - gels, help us to a - dore Him Ye be - hold Him face to face; Sun and moon, bow

S.

stored, for - gi - ven, Who like thee His praise should sing;
gent - ly bears us, Re - scues us from all our foes.
down be - fore Him, Dwel - lers all in time and space;

S.

Praise Him, Praise Him, Praise Him, praise Him, Praise the e - ver - last - ing King.
Praise Him, praise Him, Praise Him, praise Him, Wide - ly as His mer - cy flows.
Praise Him, praise Him, Praise Him, praise Him, Praise with us the God of grace.

13 (vv. 2 & 4, in harmony)

2. Praise Him for His grace and fa - vour, To our fa - thers in dis - tress. Praise Him still the same for e - ver,
4. Frail as sum - mer's flower we flour - ish, Blows the wind and it is gone; But while mor - tals rise and pe - rish

19

Slow to chide, and swift to bless; Praise Him, praise Him, Praise Him, praise Him, Glo - rious in His faith - ful - ness.
God en - dures un - chang - ing on, Praise Him, praise Him, Praise Him, praise Him, Praise the High E - ter - nal One!

Our Father, Lord of Heaven and Earth

Matthew 6:9-13
paraphrase by Henry de Jong, 1982

VATER UNSER
V. Schumann's *Geistliche Lieder*, 1539
harmonized by J. S. Bach, 1685-1750

Our Fath - er, Lord of heaven and earth, let praise and hon - our clothe your name,
For - give us, Lord, our sins and debts as we to debt - ors show your grace,

The first system of musical notation features a treble and bass staff in G minor (one flat). The melody is primarily composed of quarter and eighth notes, with some rests. The lyrics are printed below the treble staff.

Your king - dom_ come, your will be done; through- out the world com - plete your reign.
Re - move us_ from all tempt-ing paths and guard us from the dev - il's ways;

The second system continues the melody with similar rhythmic patterns. The lyrics are printed below the treble staff.

Teach us, O Lord, to trust in you for bread and_ breath each day a - new.
for glo - ry, strength, and heav - en's throne be - long to_ you, and you a - lone.

The third system concludes the piece with a final cadence. The lyrics are printed below the treble staff.

Psalm 73: 24-26, 28

Thou, with Thy counsel

Scottish Psalter, 1650

CAITHNESS
 Scottish Psalter, 1635
 fauxbourdon by Jonathan Oldengarm (b. 1975)

(v. 1 unison; v. 2 harmony; v. 4 unison)

1. Thou, with thy coun - sel, while I live, Wilt me con - duct and guide;
 2. Whom have I in the heav - ens high But Thee, O Lord, a - lone?
 4. Yea, sure - ly it is good for me That I draw near to God;

And to Thy glo - ry af - ter - ward Re - ceive me to a - bide.
 And in the earth whom I de - sire Be - side Thee there is none.
 In God I trust, that all Thy works I may de - clare a - broad.

(v. 3 fauxbourdon, c.f. in tenor)

3. My flesh and heart doth faint and fail; but God doth fail me never;

For of my heart God is the strength And por - tion sure for - ever.

JEAN-SÉBASTIEN VALLÉE • JONATHAN OLDENGARM
**THE CHOIR OF THE CHURCH
OF ST. ANDREW AND ST. PAUL**



**A NEW
HEAVEN**

A NEW HEAVEN \$20

ON SALE
after the Opening Service

And at the
CIOC booth
at the convention hotel.

C. Hubert H. Parry: I Was Glad When They Said Unto Me ■ **Randall Thompson:** Alleluia
John Ireland: Greater Love Hath no Man ■ **Rowland Hugh Prichard:** Love Divine, All Loves Excelling
Anton Bruckner: Os justi ■ **Ralph Vaughan Williams:** Valiant-for-truth ■ **Gabriel Fauré:** Cantique de Jean Racine
Larry L. Fleming, arr.: Give me Jesus ■ **James Hopkirk:** Fairest Lord Jesus ■ **Heinrich Schütz:** Selig sind die Toten
Tomas Dusatko: De Profundis ■ **Edgar Bainton:** And I Saw a New Heaven
Henry Purcell: Christ is Made the Sure Foundation ■ **Ernest MacMillan:** Cortège académique



Hymn: Via lactae


Among the stars, we praise you!

Parmi la voie d'étoiles, ô Dieu d'amour brûlant

Words & music: Gilles Maurice Leclerc (1960-)


VERSES 1 & 2: Unison

1




1.A - mong the stars, we praise you O God of love and light, Our
(Brass and organ) 2.A - lors que no - tre mon - de pour-suit sa voie vers toi, nos

7




hearts re - joice in sing - ing for all re - veals your might! Our
coeurs, de ta Pa - ro - le, voient le jour en ton A - mour. De




eyes have seen your won - ders, Our hearts have felt your love! And
l'eau, tu nous ap - pel - les com - blant nos coeurs al - té - rés! Nous

15




hum - bly, we a - dore Thee. For - ev - er, we shall praise your name on high!
t'a - do - rons, toi la sour - ce, Et à ja - mais, Sei - gneur, nous te lou - ons!

20 VERSE 3: Choir and Congregation




3.From age to age we praise you, O God, our sav - ing love. May
3.Sans fin, Sei - gneur, s'é - lè - vent Lou - anges à toi: A - mour. Qu'elles

20



all who hear our sing - ing be re - new'd in your de - light. May
sèment au coeur du mon - de le dé - sir de te cher - cher. En

25



Words and Music : © 2017 Gilles Maurice Leclerc

29

time and space re new us ac - cord-ing to your Word, And when will end our
 nous: le temps, l'es pa - ce se - lon ton Ver - be de Vie! En ter - mi - nant no-tre

29

34

tra - vels, the light with - in us shall pro-claim your Love!
 rou - te, Que chante en nous le feu de ton A - mour!

34

- 5 -

39 **VERSE 4 (Unison with descant)**

4.All glo - ry to the Fa-ther, Cre - a - tor of our hearts, All glo-ry to the Sav-iour, our

39

4.All glo - ry to the Fa-ther, Cre - a - tor of our hearts, All glo-ry to the Sav-iour our

Lord and path to light, With - in the Ho-ly Spi-rit, The joy of Love in our hearts. E -

46

Lord and path to light, With - in the Ho-ly Spi-rit, The joy of Love in our hearts. E -

ter - nal prai-ses be of-ferred For we have lived with - in the breath of God!

52

ter - nal prai-ses be of-ferred For we have lived with - in the breath of God!

- 9 -


All my hope on God is founded

Joachim Neander (1650-1680)
translated by Robert Bridges (1844-1930)

MICHAEL
Herbert Howells (1892-1983)
descant by Jonathan Oldengarm (b. 1975)

(descant v. 4)

Descant



Al - migh - ty gi - ver, boun - teous gifts on us be

1. All my hope on God is foun - ded; he doth still my trust re - new.
2. Hu - man pride and earth - ly glo - ry, sword and crown be - tray - his trust;
3. God's great good - ness aye - en - dur - eth, deep his wis - dom, pas - sing thought;
4. Dai - ly doth th'Al - migh - ty gi - ver boun - teous gifts on us bes - tow;
5. Still from earth to God e - ter - nal sac - ri - fice of praise be done,

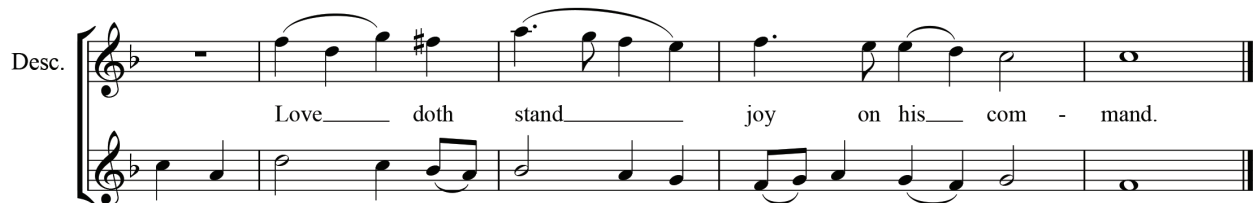
Desc.



stow; his de - sire our soul de - ligh - teth, plea - sure leads;

Me through change and chance he gui - deth, on - ly good and on - ly true.
what with care and toil he build - eth, tower and tem - ple, fall to dust.
splen - dour, light, and life at - tend him, beau - ty spring - eth out of naught.
his de - sire our soul de - light - eth, plea - sure leads us where we go.
high a - bove all prai - ses prais - ing for the gift of Christ his Son.

Desc.



Love doth stand joy on his com - mand.

God un - known, he a - lone calls my heart to be his own.
But God's power, hour by hour, is my tem - ple and my tower.
E - ver - more from his store new - born worlds rise and a - dore.
Love doth stand at his hand; joy doth wait on his com - mand.
Christ doth call one and all: ye who fol - low shall not fall.

A close-up photograph of numerous organ pipes, likely from a fanfare organ, arranged in rows and columns. The pipes are made of polished metal and are set against a background of wooden paneling. The lighting is warm, highlighting the metallic sheen of the pipes.

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Photo: "Fanfares for Organ", BU 2780

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Bonn





FEDERICO ANDREONI

Federico Andreoni is Director of Music and Organist at the Church of St. John the Evangelist in Montreal. He is also a doctoral student in musicology/music theory at the University of Toronto, where he is studying under the supervision of Don McLean. Originally from Milan, Federico began his concert career as an organist at the age of seventeen and has performed in major concerts and festivals throughout Europe and North America. He is preparing a publication on the relationship between improvisation and large-scale formal designs in North German Baroque keyboard repertoire. Federico is also active as a composer: his compositions have been performed in concert series, festivals, and conventions in France, Germany, Switzerland, and the United States.



COLIN MACKNIGHT

A frequent competition prize-winner, Colin's first prizes and scholarships include the 2017 West Chester University International Organ Competition, 2016 Albert Schweitzer Organ Competition, 2016 Arthur Poister Scholarship Competition, M. Louise Miller Scholarship from the Greater Bridgeport Chapter of the American Guild of Organists (AGO), the 2013 Rodgers North American Classical Organ Competition, and the Ruth and Paul Manz Organ Scholarship. He also won the New York City AGO Competition and advanced to the Northeast Regional Competition and won first place. As the winner of the regional competition, he gave a "Rising Star" recital at the AGO National Convention in Houston in June 2016.

Colin MacKnight's bio continues on the Montreal Organ Festival website and mobile app.



STEPHEN BODA

Stephen Boda holds a Master of Music degree from Yale University and a diploma from the Yale Institute of Sacred Music, where he studied organ performance with Thomas Murray. Originally from Ontario, Stephen graduated in 2011 with a Bachelor of Music degree from the University of Toronto where he studied organ with John Tuttle. He is also a skilled pianist, having studied privately with Valerie Tryon. Winner of the 2015 Royal Canadian College of Organists' National Organ Competition, Stephen continues to perform in concert in Canada and the United States.

Stephen Boda's bio continues on the Montreal Organ Festival website and mobile app.

**HAPPY-HOUR
CONCERTS
MONDAY JULY 3rd 5:00PM**

OPTION A FEDERICO ANDREONI Church of St. John the Evangelist

Praeludium in d, BuxWV 140
Dieterich Buxtehude (1637-1707)

Corrente italiana
Juan Bautista José Cabanilles (1644-1712)

Ciaccona from Selva di varie compositioni
Bernardo Storace (XVII century)

Fugue in G major, BWV 577
O Mensch, bewein dein Sünde Groß, BWV 622
Passacaglia in C minor, BWV 582
Johann Sebastian Bach (1685-1750)

OPTION B STEPHEN BODA COLIN MACKNIGHT Saint-Jean-Baptiste Church

Godfrey Hewitt Annual Memorial Recital

Night on Bald Mountain
Modest Mussorgsky (1839-1881)
Transcribed by Zsigmond Szathmáry

Scherzo Symphonique
Pierre Cochereau (1924-1984)

STEPHEN BODA, ORGAN

Prélude, adagio et choral varié
Maurice Duruflé (1902-1986)

COLIN MACKNIGHT, ORGAN

OPTION C EVENSONG: THE CHOIR OF KING'S COLLEGE LONDON Christ Church Cathedral

SEE P. 53 FOR DETAILS

HANS-OLA ERICSSON



Hans-Ola Ericsson studied composition and organ mainly in Stockholm and Freiburg but later also in the US and in Venice. Most influential among his teachers have been Klaus Huber, Brian Ferneyhough and Luigi Nono. He has worked extensively with composers such as John Cage, György Ligeti, Bengt Hambraeus, and Olivier Messiaen on the interpretation of their organ works. Besides his artistic and pedagogical activities, Ericsson is deeply involved in different projects of organ restoration or innovative organ building. He took the initiative to build the innovative Woehl organ at Studio Acusticum in Piteå (inaugurated 2012) and directed the project. He is currently professor and chair of organ and church music at McGill University in Montréal.

HANS-OLA ERICSSON CHURCH OF THE IMACULATE CONCEPTION

MONDAY JULY 3rd 8:00PM

Interactions No 2 for Organ and Tape (1979)

Tamas Ungvary (b. 1936)

Ciacona in e (BuxWV 160)

Dietrich Buxtehude (1637–1707)

Shogaku, from Tre Pezzi per Organo, (1967)

Bengt Hambraeus (1928–2000)

Die 40. Variation auff Tocatta Manier From Tabulatur Buch dass Vatter unser

Johann Ulrich Steigleder (1593–1635)

Melody to the Memory of a Lost Friend XIII (1985) For Organ and Electronics

Hans-Ola Ericsson (b. 1958)

— INTERMISSION —

Preambulum in G (WV 73)

Heinrich Scheidemann (1595–1663)

New work (2016/17)

Hans-Ola Ericsson

Livre d'orgue de Monsieur Rameau (excerpts from Les Indes galantes)

Jean-Philippe Rameau (1683–1764) (Transcribed by Yves Rechsteiner)

Overture

Tendre amour, chœur de voix humaines Danse des Sauvages, dans le goût du concerto

Stephen Ingham (b. 1951)

Maroondah Merzbau (1993/96)

(for organ and electronics)

VINCENT BOUCHER



Vincent Boucher is enjoying a true double career, pursuing both music and finance. He has studied under harpsichordist Luc Beauséjour and organist Bernard Lagacé. While in Mireille Lagacé's class at the Conservatoire de musique de Montréal, a jury twice unanimously awarded him a first prize for organ and harpsichord. He has also completed a doctorate in performance at McGill University with John Grew and William Porter, and furthered his studies in Vienna with Michael Gailit, and later in Paris with Pierre Pincemaille.

In January 2015, Vincent Boucher was appointed titular organist at Saint-Joseph's Oratory. He has performed extensively and internationally, notably in England, France and Austria. In 2000 he won first prize in the John Robb Organ Competition. In 2002, he won the Académie de musique du Québec's Prix d'Europe, which had not been given to an organist since 1966. In 2003 he was awarded an Opus Prize in the category Discovery of the Year. He has already made fifteen recordings, which have won a number of prizes and the praise of critics.

For over 17 years, Vincent Boucher has worked in the financial industry. He holds a bachelor's degree in finance and a graduate degree in e-commerce from the HEC, Université de Montréal's business school, a Master of Business Administration from Oxford University and the prestigious Chartered Financial Analyst designation.

VINCENT BOUCHER ST. JOSEPH'S ORATORY MORNING CONCERT TUESDAY JULY 4th 10:00AM

Ave Maris stella (excerpts)

Dialogue sur les Grands jeux
Nicolas de Grigny (1672-1703)

Praeludium in g (BuxWV 149)

Dieterich Buxtehude (1637-1707)

Tocatta, adagio, and fugue in C Major (BWV 564)

Johann Sebastian Bach (1685-1750)

Sonatas

K 517 in D minor
K 69 in F minor
K 56 in C minor
Domenico Scarlatti (1685-1757)

Robe de guerre / Robes of War

Walter Boudreau (b. 1947)

Suite de morceaux, pour orgue, op. 19, no 3

Tocatta
Charles Tournemire (1870-1939)

Pièce symphonique, op. 16

Choral-improvisation sur le Victimaeu Paschali laudes
Reconstructed by Maurice Duruflé (1902-1986)



Organist **Katelyn Emerson** performs throughout the United States and Europe, showcasing repertoire from the 14th through 21st centuries and giving “superlative performance with musical precision” (Worcester Chapter, American Guild of Organists). Katelyn received numerous awards, including First Prize of the AGO’s 2016 National Young Artists Competition in Organ Performance, the premiere performance competition of the Guild. Katelyn frequently presents masterclasses on organ interpretation and church music for AGO-sponsored events. In September 2016, Ms. Emerson joined the staff of the Church of the Advent (Boston, MA) as Associate Organist and Choirmaster, working with the historic Aeolian-Skinner organ, the professional Choir of the Church of the Advent, and the volunteer Parish Choir.

Katelyn Emerson’s bio continues on the Montreal Organ Festival website and mobile app.



John Grew is the founding Artistic Director of the Canadian International Organ Competition (CIOCM.org), and Professor Emeritus at McGill University where he taught for over forty years. He is the founding director of the McGill Summer Organ Academy from 1997 to 2015, and he established the university’s early music program. He has been in the forefront of the mechanical-action organ revival in North America having followed Kenneth Gilbert in 1967 to the position of titular organist of the Beckerath organ in Queen Mary Road Church.

John Grew’s bio continues on the Montreal Organ Festival website and mobile app.



Rashaan Allwood is a keyboard player and performer of great versatility. As a pianist, organist, and harpsichordist, he actively performs in a variety of solo, collaborative, and chamber settings, including performances with the Orchestre Symphonique de Montreal, and the University of Toronto’s Collegium Musicum. Rashaan was the first prize winner for the organ category in the Canadian National OSM Manulife competition in 2016 and second prize winner in the Wadden Sea International Organ Competition and the Lynwood Farnham Organ Competition in 2017.

As a passionate recitalist, Rashaan strives to uses cohesive programming, lecture recitals, and multimedia performances to engage audiences. This has led to performances at venues such the Canadian Opera Company Richard Bradshaw Amphitheatre, the Montreal Maison Symphonique and St. Paul’s Cathedral in London, UK.

Rashaan is a graduate of the University of Toronto where he studied piano performance with Professor James Parker and organ with Professor Kevin Komisaruk. He is currently pursuing a Master of Music in Organ and Church Music at McGill University and studying with Professor Hans-Ola Ericsson

BOXED LUNCH & CONCERTS
TUESDAY JULY 4th 12:30PM

OPTION B

KATELYN EMERSON
Saint-Gilbert Church

Praeludium in d, BuxWV 140
Dieterich Buxtehude (1637–1707)

Sonate en trio (1967)
Allegro vivo Largo Final: Allegro
Jean Langlais (1902–1991)

Ciacona f-moll
Johannes Pachelbel (1653–1706)

Sonata VI in G Major, BWV 530
Vivace Lento Allegro
Johann Sebastian Bach (1685–1750)

Hommage à Dieterich Buxtehude (1987)
Johann Sebastian Bach (1685–1750)

OPTION C

JOHN GREW
Mountainside United Church

Toccata in F, BuxWV 156
Dieterich Buxtehude (1637–1707)

Gelobet seist du, Jesu Christ, BuxWV 188
Dieterich Buxtehude (1637–1707)

Livre d’orgue de McGill (1981)
Récit de tierce en taille
Mouvement perpétuel
Récit de voix humaine
Bengt Hambraeus (1928–2000)

Passacaglia in C minor, BWV 582
Johann Sebastian Bach (1685–1750)

OPTION D

RASHAAN ALLWOOD
St. James United Church

PRESENTED IN PARTNERSHIP WITH THE ST. JAMES SUMMER RECITAL SERIES

L’Ascension

- I. Majesté du Christ demandant sa gloire à son Père
 - II. Alleluias sereins d’une âme qui désire le Ciel
 - III. Transports de joie d’une âme devant la gloire du Christ qui est la sienne
 - IV. Prière du Christ montant vers son Père
- Olivier Messiaen (1908–1992)*

Trois Danses, JA 120A
I. Joie II. Deuils III. Luttes
Jehan Alain (1911–1940)

CHERRY RHODES



Cherry Rhodes is the first American to win an international organ competition (Munich). During her brilliant career, she has toured extensively throughout the major music capitals of America and Europe with recitals in cathedrals, churches, and concert halls— including Lincoln Center (New York City), Kennedy Center (Washington, D.C.), Orchestra Hall (Chicago), Meyerson Symphony Center (Dallas), the Performing Arts Center (Milwaukee), the Academy of Music and Kimmel Center for the Performing Arts (Philadelphia), Royal Festival Hall (London), International Performing Arts Center (Moscow), Philharmonic Halls of Berlin, Dortmund, and Luxembourg, the Organ and Architecture Symposium, and the renowned International September Music Festival of Montreux-Vevey (Switzerland). Other international festivals include those of Paris (Notre-Dame and St. Eustache), Munich, Freiburg, Nuremberg, St. Albans, Luxembourg, Vienna, Bratislava, Prešov, Gdańsk, and Warsaw. She has performed during seven American Guild of Organists national conventions and numerous AGO regional conventions. Many of her performances have been broadcast throughout North America and Europe. She has performed as soloist with orchestras including the Los Angeles Philharmonic (with conductors Simon Rattle and Edo de Waart), the Phoenix Symphony, the Pasadena Chamber Orchestra (conducted by Robert Duerr), the South German Radio Orchestra, and the Orchestra of the French National Radio.

Cherry Rhodes' bio continues on the Montreal Organ Festival website and mobile app.

CHERRY RHODES ÉGLISE SAINTS-ANGES DE LACHINE TUESDAY JULY 4th 3:00PM

This concert has been generously sponsored by Dr. John B. Herrington III, in memory of Dr. Robert B. Scoggins, Sr. (1933-2016), a longtime friend and supporter of Cherry Rhodes

Variations sur un Noël bourguignon

Lor qu'en la saison qu'ai jaule (When, in the frosty season, Jesus Christ was born)

André Fleury (1903-1995)

Les Corps glorieux (The Glorified Bodies)

Combat de la mort et de la vie (Combat of Death and Life)

Olivier Messiaen (1908-1992)

Douze Pièces, Op. 7

Deuxième Légende

Joseph Bonnet (1884-1944)

Pièces de fantaisie (Troisième suite, opus 54)

Impromptu

Louis Vierne (1870-1937)

Chorale, Diferencias and Glosas on Puer Natus in Bethlehem

Fr. Joseph Walter (b.1956)

(Canadian Premiere)

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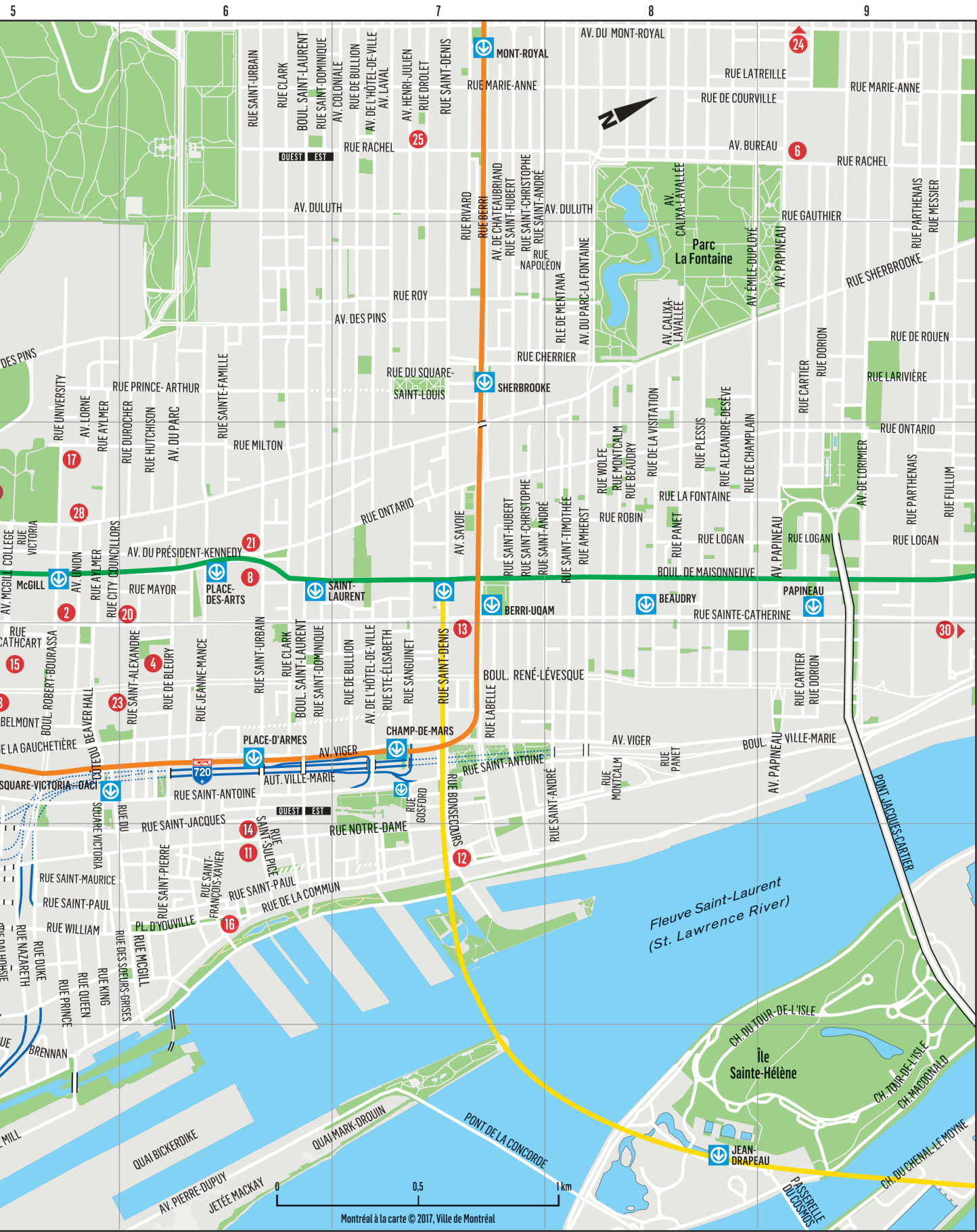
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Montréal Organ Festival / July 1-7, 2017



VENUES / LIEUX

1	Hôtel LE CENTRE SHERATON MONTRÉAL Hotel	D4	16	POINTE-À-CALLIÈRE	E6
2	Cathédrale CHRIST CHURCH Cathedrale	C5	17	Chapelle PRESBYTERIAN COLLEGE Chapel	C5
3	Hôtel FAIRMONT THE QUEEN ELIZABETH Hotel	D5	18	Salle REDPATH Hall	C5
4	Église du GESÙ Church	D6	19	Église / Church of ST. ANDREW & ST. PAUL	C4
5	GRAND SÉMINAIRE DE MONTRÉAL	C5	20	Église ST. JAMES UNITED church	C6
6	Église de l'IMMACULÉE-CONCEPTION Church	A6	21	Église ST. JOHN THE EVANGELIST Church	C6
7	JUGET-SINCLAIR facteurs d'orgues / organbuilders	F4	22	Oratoire SAINT-JOSEPH Oratory	A2
8	MAISON SYMPHONIQUE DE MONTRÉAL	C6	23	Basilique ST. PATRICK Basilica	D5
9	Basilique Cathédrale MARIE-REINE-DU-MONDE Cathedral Basilica	D5	24	Église SAINT-GILBERT Church	A9
10	Église MOUNTAINSIDE UNITED Church	A1	25	Église SAINT-JEAN-BAPTISTE Church	A7
11	Basilique NOTRE-DAME Basilica	E6	26	Église SAINT-LÉON-DE-WESTMOUNT church	C2
12	Chapelle NOTRE-DAME-DE-BON-SECOURS Chapel	E7	27	Église SAINTS-ANGES-GARDIENS Church	C1
13	Chapelle NOTRE-DAME-DE-LOURDES Chapel	D7	28	École de musique SCHULICH School of Music	C5
14	PLACE D'ARMES	E6	29	Église ST. MATTHIAS Church	B1
15	PLACE VILLE MARIE	D5	30	Église TRÈS-SAINTE-NOM-DE-JÉSUS Church	D9



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NICHOLAS CAPOZZOLI

A native of Pittsburgh, PA, **Nicholas Capozzoli** has established himself as a solo organist, harpsichordist, and chamber musician with great distinction and versatility. He has won top prizes at national competitions, receiving First Prize in the 2015 Taylor Organ Competition, 2013 Region III AGO/Quimby Competition, Pittsburgh Concert Society Audition for Young Organists, and Carol Teti Memorial Organ Competition. He was also a finalist in the 2016 AGO National Young Artists Competition in Organ Performance. Capozzoli was nominated as a member of The Diapason's "20 under 30 Class of 2015," which recognizes individuals under the age of 30 who have made significant contributions to the fields of organ performance, harpsichord, and church music. His playing can be heard on the nationally-syndicated "Pipedreams" radio broadcast.

Nicholas Capozzoli's bio continues on the Montreal Organ Festival website and mobile app.



MONICA CZAUSZ

Monica Czausz completed the five-year combined Bachelor of Music/Master's Degree program in Organ Performance in May 2017, under the guidance of renowned Professor Ken Cowan at Rice University's Shepherd School of Music in Houston, Texas. Since September of 2015 she has been serving as Cathedral Organist at Christ Church Cathedral (Episcopal) in Houston, Texas, where she previously served as Organ Scholar for three years. During the summer of 2016, she accompanied the Cathedral Choir on Tour at the Cathedrals of Durham, Bristol, and St. Paul's, London. She has been recognized as one of the top 20 organists under 30, for her "superior accomplishments."

Monica Czausz's bio continues on the Montreal Organ Festival website and mobile app.



MÁRIA BUDÁČOVÁ & JONATHAN VROMET

Mária Budáčová is an organist from Slovakia. In 2009, she graduated with a diploma in organ and choral conducting (Church music program) at the Conservatory in Bratislava. After graduating, she continued to only study organ performance. While studying in Bratislava, she attended the Festival of Young Slovakian Organists nearly every year, also being a member of the Chamber Choir of Conservatory.

She is currently studying Organ Performance at McGill University's Schulich School of Music under the direction of Hans-Ola Ericsson.

As a church organist, Maria was leading the congregation in the church in Slovakia for 12 years. She is currently the organist of the Sts. Cyril and Methodius Roman Catholic Church and Mission St. Irénée du Lyon in Montreal.

Born in Québec, **Jonathan Vromet** studied piano at the Montreal Conservatory in the class of André Laplante. Since 2006, he is devoting himself to the organ study and has been playing recitals in many of the significant churches of Montréal and around. He is titular organist in St-Paul-de-la-Croix church in Montréal since 2011. In April 2012, Jonathan Vromet obtained his Master's degree from McGill University in the class of both Profs. John Grew and Hans-Ola Ericsson. In 2014, he took part in the second round of the international organ competition in Montréal and since 2017, he obtained his doctorate in organ performance from McGill University.



**HAPPY-HOUR
CONCERTS
TUESDAY JULY 4th 5:00PM**

OPTION A

NICHOLAS CAPOZZOLI & MONICA CZAUSZ

Saint Matthias' Church, Westmount

Galliarda in d

Heinrich Scheidemann (ca. 1595-1663)

Souvenir

John Cage (1912-1992)

Toccata in F, BuxWV 156

Dieterich Buxtehude (1637-1707)

NICHOLAS CAPOZZOLI, ORGAN

Postlude, from Glagolitic Mass

Leoš Janáček (1854-1928)

Dialogue of the Mockingbirds, from Three Short Studies, Op. 68

Rachel Laurin (b.1961)

Prelude and Fugue in E minor, BWV 548

Johann Sebastian Bach (1685-1750)

MONICA CZAUSZ, ORGAN

OPTION B

MÁRIA BUDÁČOVÁ & JONATHAN VROMET

Grand Seminaire

Sonata in C major, K 159

Sonata in E major, K 380

Sonata B minor, K 27

Domenico Scarlatti (1685-1757)

Excerpts from Livre d'orgue de Montréal

No. 267: Duo

No. 268: Dessus de tierce

No. 269: Offertoire

(attributed to Nicolas Lebègue)

Anonymous (17th century)

JONATHAN VROMET, ORGAN

MASTER OF MUSIC, 2012

DOCTOR OF MUSIC, 2017

Fuga super:

Jesus Christus unser Heiland, BWV 689

Johann Sebastian Bach (1685-1750)

Excerpts from Livre d'orgue (1699)

Cromorne en taille à 2 parties (Kyrie)

Basse de Trompette (Gloria)

Offertoire sur les grands jeux

Nicolas de Grigny (1672-1703)

MÁRIA BUDÁČOVÁ, ORGAN

ARTIST DIPLOMA, 2016

MASTER OF MUSIC, CLASS OF 2018

HAPPY - HOUR CONCERTS
TUESDAY JULY 4th 5:00PM

OPTION C
MIREILLE LAGACÉ
Saint-Léon Church, Westmount

Four Ricercari ariosi
Andrea Gabrieli (c.1533–1585)

Livre d'orgue de Montréal
Messe du 4e ton (excerpts)
Plein jeu Basse de trompette Voix humaine Dialogue
Anonymous (17th century)

Obra de 8^o tono, medio registro, mano izquierda
Anonymous (17th century)

Von Gott will ich nicht lassen, BuxWV 220
Dieterich Buxtehude (1637–1707)

Præludium in E, BuxWV 141
Dieterich Buxtehude (1637–1707)

The Well-Tempered Clavier, Book II
Prelude and Fugue in C Major, BWV 870
Prelude and Fugue in E Major, BWV 878
J.S. Bach (1685–1750)

DAILY EVENSONG
5:00PM

THE CHOIR OF KING'S COLLEGE LONDON
Christ Church Cathedral

Monday, July 3:
Introit: Byrd – Sing joyfully Responses:
Rose Canticles: Howells – St. Paul's Service
Anthem: Parry – Blest pair of Sirens

Tuesday, July 4:
Introit: Sheppard – The Lord's Prayer Responses:
Ayleward Canticles: Gibbons – The 2nd Service
Anthem: Weelkes – I heard a voice

Wednesday, July 5
Introit: Busiakiewicz – Ego sum resurrectio et vita
Responses: Leighton
Canticles: Keeley – Collegium Regale Londoniensis
Anthem: Kaner – Duo Seraphim
(ABOVE ANTHEMS AND CANTICLES ALL COMPOSED FOR THE CHOIR)

Thursday, July 6:
Introit: Lassus – Jubilate Deo Responses:
Rose Canticles: Stanford in C
Anthem: Schoenberg – Friede auf Erden

MIREILLE LAGACÉ



Mireille Lagacé is one of the most sought after artists on the international music scene, and is one of the rare performers to be equally at ease on the organ and the harpsichord. She has always distinguished herself by her brilliant technique, as well as for the perfection, sensibility and vitality of her performances. Born near Montreal in 1935, she studied organ in Vienna with Anton Heiller and in Montreal with her husband, Bernard Lagacé. In 1962, she was a prize winner at the Munich and Geneva International Organ Competitions, and in 1965, she was a harpsichord finalist at the Geneva International Competition.

Mireille Lagacé's bio continues on the Montreal Organ Festival website and mobile app.

THE CHOIR OF KING'S COLLEGE LONDON



The Choir of King's College London is one of the leading university choirs in England. Founded in its present form in 1945, it consists of around thirty choral scholars reading a variety of subjects. King's College London, part of the University of London, was itself founded in 1829. The choir's principal role is to provide music for the services in the College Chapel at King's. In addition, the choir gives many concerts, both in England and abroad. The choir performs a large and varied repertoire ranging from the fourteenth century to the present day. It regularly broadcasts on BBC Radio 3 and Radio 4, and has made many recordings, with a particular focus on sixteenth-century English and Spanish repertoire. Following some twenty years under the leadership of David Trendell, the choir is now directed by Joseph Fort.

ROOMFUL OF TEETH



Roomful of Teeth is a GRAMMY-winning vocal project dedicated to mining the expressive potential of the human voice. Through study with masters from singing traditions the world over, the eight-voice ensemble continually expands its vocabulary of singing techniques and, through an ongoing commissioning process, forges a new repertoire without borders.

Founded in 2009 by Brad Wells, the group gathers annually at the Massachusetts Museum of Contemporary Art (MASS MoCA) in North Adams, Massachusetts, where they've studied Tuvan throat singing, yodeling, belting, Inuit throat singing, Korean P'ansori, Georgian singing, Sardinian cantu a tenore, Hindustani music and Persian classical singing with some of the world's top performers and teachers. Commissioned composers include Rinde Eckert, Judd Greenstein, Caleb Burhans, Merrill Garbus (of tUnE-yArDs), William Britton, Anna Clyne, Fred Hersch, Wally Gunn, Sarah Kirkland Snider, Missy Mazzoli, Michael Harrison, Sam Amidon, and Ted Hearne.

Roomful of Teeth's bio continues on the Montreal Organ Festival website and mobile app.

ROOMFUL OF TEETH CATHÉDRALE MARIE-REINE-DU-MONDE TUESDAY JULY 4th 8:00PM

Partita for 8 Voices

I. Allemande II. Sarabande III. Courante IV. Passacaglia
Caroline Shaw (b. 1982)

— INTERMISSION —

Beneath

Caleb Burhans (b. 1980)

Cesca's View

Rinde Eckert (b. 1975)

The Isle

Caroline Shaw (b. 1982)

ROOMFUL OF TEETH

Esteli Gomez, Soprano Martha Cluver, Soprano Eliza Bagg, Alto
Virginia Warnken, Alto Eric Dudley, Tenor Avery Griffin, Baritone
Jason Awbrey, Bass-baritone Cameron Beauchamp, Bass
Brad Wells, Artistic director

MORNING WORSHIP



MASS OF THE ROMAN RITE CATHÉDRALE MARIE-REINE-DU-MONDE

WEDNESDAY JULY 5th 7:30AM (In French)

MASS IN E-FLAT MAJOR, OP.109

Kyrie Sanctus Benedictus Agnus Dei

Josef Gabriel Rheinberger (1839-1901)

COMMUNION MOTET

In Flanders Fields*

Rohinton Moos (b. 1935)

*In Flanders Fields motet was chosen in deference to the 100th anniversary of the Battle of Vimy Ridge (April 9, 2017).

Père Alain Vaillancourt, **Celebrant (and vicar of the Cathedral)**

Choir of King's College London

Joeseff Fort, **College Organist & Director of the Chapel Choir**

Soprano

Madeleine Alabaster

Josie Ashdown

Lia Breingan **Helen Hudson Choral Scholar**

Sabrina Curwen

Georgia Entwisle

Saskia Jamieson Bibb

Anna Rodrigues

Ruby Sweetland

Imogen Vining **Eileen Lineham Choral Scholar**

Eleanor Wood Harrow **Choral Scholar**

Martha Woodhams **Harrow Choral Scholar**

Alto

Ilona Bushell

Caitlin Goreing **Helen Hudson Choral Scholar**

David Lee Gough **Choral Scholar**

Ruth Lovett

Elizabeth Ng

Bethany Stone

Tenor

William Hester

Alexander Jasper

Sharang Sharma

Bass

Todd Harris

Joshua Kader

Thomas Noon

Alexander Pratley **Ouseley Trust Choral Scholar**

Paul Spies

Dominic Veall **Glanfield Choral Scholar**

Organ Scholar

James Orford **E. H. Warrell Memorial Organ Scholar**

Rohinton Moos (Ronnie) was born in 1935, in Bombay, to a father who was an MD Lond., physician and Superintendent of one of the largest teaching hospitals in the city. He vividly recalls his father taking him to see the devastation caused by the great Bombay Explosion 1944, where miles of the entire docks were devastated, a great number of ships destroyed, and bars of gold came crashing down from the sky. His father died the following year when Ronnie was still a child, but left behind a great cache of shellac recordings. After early formative schooling in Bombay, his education continued at Dulwich College, London, and King's College, Cambridge (MA Natural Sciences). He then articulated in the City of London towards a FCA (Eng & Wales) as he felt an accounting degree would assist, in the late 1950's in earning a reasonable livelihood in the business world. During that 1950's decade, he experienced an unparalleled exposure, a veritable listening feast, of all the great song cycles, operas at Covent Garden, and symphonic and chamber concerts which only the great city of London could provide. He returned to India in 1961, began as accountant and was promoted to Secretary and CFO of a large British Subsidiary, where he served for eighteen years: controlling all purchasing, financial, legal matters. He emigrating to Canada in the fall of 1979, following his brother who came years earlier. Over the remaining fifteen years till retirement, he held positions in the finance area with Dupont and then the GOC.

Rohinton Moos' bio continues on the Montreal Organ Festival website and mobile app.

NCOI SEMI-FINALS



Last December 2016, nine organists submitted initial applications to the 2018 AGO National Competition in Organ Improvisation Competition. Shortly thereafter, performing in the presence of a proctor, each competitor created a live recording in January–early February that was uploaded into the online application software in accordance with the procedure outlined in the 2018 rules. A panel of three judges—David Hurd, Joel Martinson, and Sue Mitchell-Wallace—without any identifying information reviewed the recordings of each performer and selected the five semifinalists named here. The NCOI Committee expresses its thanks to the judges and to each of the competitors and their proctors.

In the 2018 competition, the NCOI committee continued to emphasize and promote the pedagogical aspects of the competition. This year, the performance requirements for the initial application round included a repertoire piece by either Muffat, Buxtehude, Sweelinck, or Pachelbel, a hymn to be improvised with a creative introduction and at least two contrasting harmonizations, five contrasting variations on the hymn "Erhalt uns, Herr," and a free improvisation on a provided theme.

The 2018 competition continues with a semifinal round to be held at the 2017 Northeast Regional Convention in Montreal, Quebec on July 5, 2017, at the Church of St. Andrew and St. Paul. By showcasing the art of improvisation at a regional convention, the NCOI committee hopes to build interest throughout the Guild for this important art form. The final round will be limited to three competitors. It will be held in conjunction with the 2018 AGO National Convention in Kansas City, Mo., on July 3, 2018, at Grace and Holy Trinity Cathedral.

Cindy Lindeen-Martin, NCOI Director

Mary Newton

Jason Roberts



SKYE HART

Skye Hart is dean of the Central Arizona chapter, director of music and liturgy at St. Maria Goretti Church, Scottsdale, and organist and director of the Newman Schola at the ASU Catholic Newman Center in Tempe. He holds a doctor of musical arts degree in organ performance from Arizona State University, and undergraduate degrees in music and French from Lyon College. His past teachers include Kimberly Marshall, Russell Stinson, and Siegbert Rampe. He enjoys teaching his talented young students and sharing his love of music with others.



ROBERT HORTON

Robert Horton is organist-choirmaster at Holy Trinity Lutheran Church in Lancaster, Pa. Prior to his appointment at Trinity, he served as interim chapel organist at Duke University. From 2005 to 2008, he served as director of keyboard studies at Dordt College where he taught organ, history, solfège, and directed the college jazz band. Dr. Horton holds degrees from Cornell, Northwestern, and the University of Kansas. As a Fulbright scholar, he studied at the CNR in Toulouse. Dr. Horton's playing has garnered numerous accolades, including highest honors at the 2007 Tariv-erdiev Competition.



JUAN MESA

A native of Chile, **Juan Mesa** holds degrees in organ performance from Western Connecticut State University and Indiana University. He studied organ performance with Stephen Roberts, Christopher Young, organ improvisation with Todd Wilson and Jeffrey Smith, and harpsichord and continuo with Elisabeth Wright. He was the 2003 Region I RCYO winner, and has appeared in recitals across the U.S., as well as in Chile and Argentina. Juan Andres is currently a PhD candidate (ABD) in the music theory program at Indiana University, and serves as director of music at St. Mary's Church in Holliston, Mass.



DOUGLAS MURRAY

Douglas Murray is a professor of English at Belmont University, Nashville, Tenn., author of articles on 18th-century fiction, and editor (with Margaret Anne Doody) of *Austen's Catharine and Other Writings* (Oxford World's Classics). He studied organ with Stanley Scheer at Pfeiffer University in his native North Carolina and attended improvisation workshops with William Porter, Jeffrey Brillhart, Gerre Hancock, Rick Erickson and Pamela Ruiter-Feenstra. He is organist at Second Presbyterian Church, Nashville. He participated in NCOI 2012 and 2014, in which he placed third and second.



KALLE TOIVIO

Kalle Toivio, organist and director of music at the Church of Notre Dame, New York City, won third prize at the 2016 NCOI in Houston. He has played organ recitals in such venues as the Cathedral Church of St. John the Divine in New York City and the Central Lutheran Church in Minneapolis. He is the founder and sub-dean of the Finland chapter. Mr. Toivio is on the organ faculty at the Manhattan School of Music Precollege Division, and studied with McNeil Robinson for more than seven years.

JEAN-BAPTISTE ROBIN



With his appointment in 2010 as Organist of the Royal Chapel at the Palace of Versailles, **Jean-Baptiste Robin** was secured a place in a long line of royal organists, such as Francois Couperin, Louis Marchand, Louis-Claude Daquin, and Claude Balbastre, as “court musician” of that world-renowned building. Widely regarded as one of the most prominent and accomplished French organists and composers of his generation, Jean-Baptiste Robin also serves as Professor of Organ at the Conservatoire a Rayonnement Regional in Versailles. From 2000-2010, he was Organist of Poitiers Cathedral, where he presided over the cathedral's famous Clicquot organ.

In addition to his well-known performances of classic and romantic French organ repertoire, he is also considered one of the great performers of the American Symphonic organ repertoire and is widely admired for his transcriptions and kaleidoscopic registrations, as evidenced in his CD *The American Symphonic Organ* recorded on the E.M. Skinner organ at the Cincinnati Museum Center's Union Terminal (Brilliant Classics label). His frequent performance trips to the United States have yielded recitals in nearly half of the fifty states, including those at Woolsey Hall at Yale University, the Cincinnati Museum Center's Union Terminal, the Cathedral of St. Paul in Minneapolis, MN, St. James Cathedral in Seattle, and the Cathedral of the Madeleine in Salt Lake City, among many others. He was a featured performer at the 2010 national convention of the American Guild of Organists held in Washington DC.

Jean-Baptiste Robin's bio continues on the Montreal Organ Festival website and mobile app.

JEAN-BAPTISTE ROBIN
REDPATH HALL, MCGILL UNIVERSITY
WEDNESDAY JULY 5th 1:30PM (OPTION A) & 4:45PM (OPTION B)

From Suite du premier ton (1700)

Plein Jeu Tierce en taille Basse de trompette Trio Fond d'orgue

Louis Marchand (1669–1732)

Passacaille d'Armide en Rondeau

Jean-Baptiste Lully (1632–1687) Transcribed by Jean-Baptiste Robin

Capriccio sopra il Cucu

Johann Kaspar Kerll (1627–1693)

Pièce d'orgue, BWV 572

Johann Sebastian Bach (1685–1750)

From Cinq versets sur Le Veni Creator

Jean-Baptiste Robin (b. 1976)

From Hymne Veni Creator

Nicolas de Grigny (1672–1703)

1. Ciel éternel
2. Veni Creator en taille à 5
3. Flamboiement
4. Fugue à 5
5. Au-delà
6. Duo
7. Le temps qui danse
8. Dialogue sur les grands jeux

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CONVOCATION 2017



PRELUDE

Sonata Giojoso Barrie Cabena (b. 1933)

CONVOCATION PROCESSION

(PLEASE STAND AS THE PROCESSION ENTERS)

Carillon Festivo Roderick Elms (b. 1951)

The Marshal
Recipients of Diplomas and
Certificates by Examination
The National Council
The Officers of Convocation
The Presidents

WELCOME INVOCATION READING OF THE NECROLOGY

CHORAL MUSIC:

Justorum animae Roland de Lassus (1532-94)

Justorum animae in manu Dei sunt, et non tanget illos tormentum mortis.

Visi sunt oculis insipientium mori, illi autem sunt in pace.

The souls of the just are in the hand of God, and the torment of death shall not touch them.

In the sight of the unwise they seemed to die; but they are in peace.

(Wisdom 3:1-2a,3b)

PRESIDENT'S ADDRESS

AN DIE MUSIK

Sung congregationally

Pages 62-63

PRESENTATION OF HONORARY DIPLOMAS & ADDRESSES FRCCO (honoris causa)

James Bailey
Jerzy Cichocki
Gilles Leclerc
Thomas Murray

AWARD OF EXCELLENCE

Organix Concerts

CONVOCAATION 2017



CHORAL MUSIC:

All Wisdom is from the Lord William Mathias (1934-92)

All Wisdom is from the Lord; wisdom is with him for ever. Who can count the sand of the sea, the drops of rain, or the days of unending time? Who can measure the height of the sky, the breadth of the earth, or the depth of the abyss? Wisdom was first of all created things; intelligent purpose has been there from the beginning. Who has laid bare the root of wisdom? Who has understood her subtlety? One alone is wise, the Lord most terrible, seated upon his throne. It is he who created her, surveyed and measured her, and infused her into all his works. To all mankind he has given her in some measure, but in plenty to those who love him. Amen.

(Ecclesiasticus 1:1-10)

CONFERRING OF DIPLOMAS AND CERTIFICATES BY EXAMINATION, AND PRESENTATION OF DISTINGUISHED SERVICE AWARDS, SCHOLARSHIPS AND PRIZES

CHORAL MUSIC:

Concord (Gloriana Dances) Benjamin Britten (1913-76)

Concord is here our days to bless, and this our land to endue with plenty, peace and happiness. Concord and Time, each needeth each; the ripest fruit hangs where not one, but only two can reach.

(William Plomer)

INSTALLATION OF DIRECTORS

CHORAL MUSIC:

Cantantibus organis Peter Philips (1560-1628)

*Cantantibus organis Cecilia virgo in corde suo soli domino decantabat dicens:
Fiat cor meum et corpus meum immaculatum non confundar.*

*While the musicians played, Cecilia the virgin sang in her heart only to the Lord, saying:
'Lord, let my heart and body remain without stain, that I be not put to shame.'*

PRESIDENT'S CLOSING REMARKS

RECESSIONAL

(PLEASE REMAIN STANDING UNTIL
THE PROCESSION HAS LEFT THE SANCTUARY)

Pomp and Circumstance March 5 Edward Elgar (1857-1934)
(arr. Edward Tambling)

OFFICERS OF CONVOCAATION

RCCO President Peter Bishop
AGO President Michael Bedford
AGO Northeast Regional Councillor Cheryl Duerr
RCCO National Chaplain Rev. Sherman Hesselgrave
Marshal Patrick Carter
Registrar Norma Blanchet
Registrar of Examinations Gordon Johnston
AGO Certification Chair Jonathan Hall
Organist Patrick Wedd

The Christ Church Cathedral Singers
Patrick Wedd, **Director of Music**
Nicholas Capozzoli, **Assistant Organist**
Robert Hamilton, **Organ Scholar**

CONVOCAATION 2017



DIPLOMAS, CERTIFICATES, AND AWARDS

ROYAL CANADIAN COLLEGE OF ORGANISTS

Diploma of Fellow (FRCCO)
Diploma of Associate (ARCCO)
Diploma of Colleague (CRCCO)

Certificate of Proficiency in Service Playing

Worship Accompanist Certificate

Certificate of Proficiency In Choir Training

Distinguished Service Awards

Scholarships and Prizes

Willan Scholarship
Heather Spry Scholarship
Doreen Porter Prize
Rollinson Prize
Ruth & Ralph Barker Prize
Charles Peaker Prize
Wayne C. Vance Scholarship
Kathleen Williams Scholarship
John Goss Scholarship
Clifford McAree Scholarship

Godfrey Hewitt Memorial Prize
Paul Murray Prize
Muriel Gidley Stafford Prize

AMERICAN GUILD OF ORGANISTS

Diploma of Fellow (FAGO)
Diploma of Associate (AAGO)
Diploma of Colleague (CAGO)
Service Playing Certificate

Franz von Schrober

An die Musik

To Music

Franz Schubert
arr. by Paul Stetsenko

Moderato $\text{♩} = 60$

Soprano
Alto

Tenor
Bass

Piano

p

5

5

5

9

9

9

Pno.

Pno.

Kreis um - strickt
kord von dir,

hast du mein Herz zu
den Him - mel bess - 're

Du hol - de Kunst, in
Oft hat ein Seuf - zer,

wie viel grau - en Stun - den,
dei - ner Harf ent - flos - sen,

wo mich des Le - bens wil - der
ein süs - ser hei - li - ger Ak -

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An die Musik

13
war - mer Lieb ent - zun - den, hast mich in ei - ne
Zei - ten mir er - schlos - sen, du hol - de Kunst, ich

13
Pno.

16
bess - 're Welt ent - rückt, in ei - ne bess - 're Welt ent - rückt.
dan - ke dir da - für, du hol - de Kunst, ich dan - ke dir.

16
Pno.

20
Pno.
fp *fp*

Thou Holy Art, how oft in hours of sadness,
When life's encircling storms about me whirled,
Hast thou renewed warm love in me and gladness,
Hast thou conveyed me to a better world.

Oft hath a sigh that from thy harp-strings sounded,
About me breathing sacred harmony,
Revealed a joy, a heav'nly bliss unbounded:
Thou Holy Art, for this my thanks to thee

English translation by Gustave Reese

HONORARY AWARD RECIPIENTS



AWARD OF EXCELLENCE

Inaugurated in 2006, Organix Concerts is Toronto's on-going organ festival. In a series that showcases the city's finest pipe organs, it aims to expand awareness of the organ among the wider public by programming exciting and rarely-heard repertoire and involving the broader music community. Organix Concerts has a long-standing commitment to make concerts as appealing and affordable as possible by offering discounted tickets for seniors, students and congregation members at a church used as a concert venue.

The festival showcases the organ in solo and ensemble situations, played brilliantly by passionate Canadian and international artists, established and emerging. Concerts and other events cover repertoire from classical through pops to contemporary and jazz. Master classes for organists are open to all.

ORGANIX CONCERTS



Over its twelve-year existence **Organix Concerts** has featured organists of international stature such as Dame Gillian Weir and Diane Bish, while local artists have included Lew Williams, William and Patricia Wright, Ryan Jackson, Sarah Svendsen, Rachel Mahon, Thomas Fitches and Mark Toews. Ensemble performances have included organ paired with trumpet, percussion, violin or choir, presented by musicians including Rachel Laurin, Andrew Streliaev, Elke Volker, Jacques Israelievitch, Michael Capon, Michael Barth, Richard Moore and the Senior Choir of St Michael's Choir School, Toronto.

Organix Concerts was the brainchild of Gordon Mansell and William O'Meara, who served as Co-Artistic Directors of the Festival. Following William's retirement, Gordon has carried the mantle on his own. The mission remains to bring the King of Instruments out of its religious exile and to make attendance at organ concerts as popular in Toronto as in many European cities.

JAMES BAILEY



Prior to his term as National President (2014-2016), **James Bailey** was a dedicated member of the College, and made significant contributions to the Toronto Centre, serving as president from 2010-2012. Particularly noteworthy is his work on the book *Organs of Toronto*, published in 2002. James was the driving force behind this project, and spent countless hours reviewing research, drafting and editing the text, and producing an elegant and timeless volume, which stands as a public record of the fine musical craftsmanship that exists in Toronto, and also a useful resource for producers and impresarios.

During James's presidency closer relations have been forged between the RCCO and the American Guild of Organists, the Canadian International Organ Competition, the Royal College of Organists, the Fédération québécois des amis de l'orgue, and the American Institute of Organbuilders. These resulted in some joint-membership opportunities for our members, and a better awareness of our activities among our peer organizations. For example, the decision to increase the prize value of the RCCO prize at the CIOC from \$2000 to \$5000 enticed every competitor to program one or more Canadian works. It also inspired the

Sir Ernest MacMillan Foundation to present a new award in 2017 for the best performance of a Canadian composition by a Canadian competitor

in the semi-final and/or final round. James actively participated in the planning committee for the Montreal Organ Festival 2017, a joint event with the RCCO and the AGO Northeast Region.

James's tenure as National President witnessed a major overhaul of the National Website, along with an exhaustive logo and corporate identity reflection process. He also enhanced the functioning of both the Board and the National Council, and oversaw the planning for a reorganization of the National Office. Like many other membership-based organizations, the RCCO faces challenges in the coming years, but it is now better equipped to meet and overcome them, thanks in no small part to the leadership of James Bailey.

Since finishing his term as National President, James has become more active in the Montreal Organ Festival Committee, and has recently joined the Board of Directors of the CIOC. He will speak at a symposium in Halifax in May 2017, on the future of the organ and increasing public awareness for the pipe organ and its vast repertoire, and is involved in projects related to the eventual restoration of the organ at St. James Cathedral in Toronto.

JERZY CICHOCKI



Jerzy Cichocki is Music Director of the Victoria Scholars and for 27 years was Artistic Director of St. Michael's Choir School in Toronto and Conductor of the Senior Choirs of St. Michael's Cathedral. He studied at the University of Toronto and at Yale University, where he received the Doctor of Musical Arts Degree in Conducting in 1991.

Through his work at St. Michael's Choir School and Cathedral Basilica Jerzy Cichocki shaped the careers of many of his students, and was an exemplary teacher of sacred choral music. Within the RCCO, he has served as an examiner for the Choral Conducting Diploma of the College and holds the ARCCO diploma. He has served as editor for Gordon V. Thompson editions, Toronto, and of the new hymnbook *With Angels and Archangels* (2016), a labour of love taken up voluntarily.

Dr. Cichocki is in frequent demand as a clinician, and has presented workshops across the country for different musical organizations. Recent guest-conducting engagements have included the Elora Festival Singers, the Kitchener-Waterloo Symphony, the Toronto Mendelssohn Choir and the Toronto Philharmonic. Dr. Cichocki's unwavering dedication to the advancement of sacred music through his own practice, teaching, and scholarship has rightly earned him an international reputation.

GILLES LECLERC



Born in Ottawa, **Gilles Leclerc** has been a member of the RCCO for more than thirty years. He was chair of the Ottawa Centre's professional concerns committee, Centre President from 1998 to 2001, Coordinator of the 2003 National Convention in Ottawa, and Program Convener of the 2013 National Convention. He represented the Ottawa Centre on National Council before becoming national Vice-President and chair of the Endowment Committee in 2006. He was National President of the College - our first Francophone president - from 2010 to 2012. He has also served on both Centre and National Historical Organs committees, and assists with planning and translations for the Pro Organo Ottawa recital series.

Gilles Leclerc studied organ with Gerald Bales and Patricia Wright, choral conducting with Agnes Grossman, and composition with Steven Gellman at the University of Ottawa, where he completed a Master's Degree in Musicology with a thesis that was the first-ever study of the music of organist and composer Alexis Contant (1858-1918).

Gilles Leclerc is also well-known as a composer, having written for solo piano and organ, for choirs and for string quartet, and extensively for the French Roman Catholic liturgy. He has contributed articles to the *Encyclopedia of Music in Canada* and to various organ and liturgy periodicals in Canada and the U.S. He has been on staff at Library and Archives Canada since 2001.

THOMAS MURRAY



Thomas Murray, concert organist and recording artist, is University Organist and Professor of Music at Yale University, where he has served on the faculty for 34 years and has taught many of the leading performers of today, including Canadian organists Ken Cowan, Ryan Jackson, Stephen Boda, Sarah Svendsen, David Simon, Brennan Szafron, Kola Owolabi, Peter Nikiforuk, Andrew Henderson, Glen Segger and Stephen Fraser.

Widely known for his interpretations of Romantic repertoire and orchestral transcriptions, his recordings are highly acclaimed. High Fidelity has credited him with "... consummate skill and artistry in treating the organ as a great orchestra" and American Record Guide said of his Elgar CD: "Murray's performance and his handling of the immense resources of the Woolsey Hall organ are beyond superlatives ... the shape of every phrase, the use of every colour ... could not be more perfect."

Born in California in 1943, Murray studied with Clarence Mader at Occidental College. He has appeared in recitals and lectures at six national conventions of the AGO, which named him International Artist of the Year for 1986. As the recipient of this award he followed such luminaries as Marie-Claire Alain, Jean Guillou and Dame Gillian Weir. In 2003 he was named an honorary fellow of the Royal College of Organists, and in 2005 he was awarded the Gustave Stoeckel Award for excellence in teaching from the Yale University School of Music.

He has appeared in recital in Canada (including several concerts at Metropolitan United Church in Toronto), England, Japan, South America and Australia, as well as throughout continental Europe. Notable performances included recitals for the International Congress of Organists in Cambridge (1987) and the Lahti Organ Festival in Finland, where he was soloist with the Moscow Chamber Orchestra, conducted by Constantin Orbelian. He has performed with the Pittsburgh, Milwaukee, Houston and New Haven Symphony Orchestras, as well as the National Chamber Orchestra in Washington DC, the Yale Philharmonia and Yale Symphony Orchestra.

Thomas Murray is currently Principal Organist and Artist in Residence at Christ Church, Episcopal, in New Haven, one of the notable Anglo-Catholic churches of North America.

DISTINGUISHED SERVICE AWARD



FREDERICK FRANCIS

Frederick Francis has been a member of the Montreal Centre of the RCCO since the mid 1970's, serving actively in portfolios since the late 1980's. He was Centre Chair from 1988 to 1991, Vice-President for Membership and External Affairs from 2005 to 2011 and Centre Co-Chair 2010 to 2011.

Fred has personified the mandate of the Montreal Centre in working tirelessly behind the scenes in many ways. He accepted without hesitation the position of Registrar of the Montreal Organ Festival 2017. Following the resignation of the previous regional director, Fred accepted the position of director for Region 2; and when the Montreal Centre President had to step down for personal reasons, Fred took on the position as co-president with the Vice-President. Following his passion for vision and strategic planning, he has led the centre in developing surveys, information sessions, and supporting colleagues who think "outside the box." He has facilitated volunteer recruitment for the Canadian International Organ Competition. He has been a benefactor of the Montreal Centre with emphasis on student membership sponsorship. Fred is esteemed for other ways of upholding colleagues as well: whether by reminding lapsed members of the importance of renewing membership in the centre; attending a final service or funeral, or acting as advisor to those in difficulty, substituting at downtown parishes after finding a substitute for his own position, and finally, often hosting centre executive meetings at his home.

He has promoted the RCCO brand through collaboration and support of various choral activities (Hymn Sings, Black History Month Evensongs), encouraging local parishes to work together and involving non-RCCO members to help break their isolation.

“ During my 6 years as President, Fred was an important on-going mentor in the business side of the position. ”

— Scott Bradford

To the membership at large, Fred is considered the heart and soul of the Montreal Centre, spurring others on with his eternal optimism sprinkled with grace and humility.

JACK HILLIER

Jack Hillier was born in Newfoundland. At a very early age he began to play the organ in his father's church in Grand Falls. He attended Memorial University in St. John's where he played the organ and directed the choir at Gower St. United Church.

In 1947 Jack left Newfoundland and took up residence in Toronto. He studied with Drummond Wolff and gained his ARCT with him in organ. He also graduated from the University of Toronto with a Bachelor of Music. Upon graduation he launched his church music career, directing choirs, teaching organ and piano students and doing some recital work. He served at Perth Ave. United Church and for fifteen years

was at North Broadview United Church where he restored and built up an excellent church choir. He also served at St. Luke's and Humbervale United Churches, each for fifteen year terms.

During these years in Toronto, he became General Secretary of the RCCO in the National Offices. In addition he served as Treasurer of the College and Examinations Registrar. Jack was instrumental in the creation of the Simcoe-Muskoka Centre which is still thriving today. Within the Stratford Centre, Jack enthusiastically supports all events. The centre honoured him in November 2016 by presenting him with a commissioned work by Dr. John Vandertuin.

As a composer, Jack has written a cantata on "The Seven Last Words of Christ", as well as four hymns, twenty five descants, and a Christmas carol.

At age 92, Jack still plays the organ every Sunday on his three-manual original Casavant at the local Baptist church. In his career of playing the organ for some eighty years he has touched many lives with his uncompromising high standard of playing.

HOWARD JANZEN

Howard Janzen was born in Didsbury, Alberta in 1950. He earned the B.Mus. degree in piano performance at the University of Calgary, and the M.Mus. degree in music theory from the University of Alberta. Further studies followed at Indiana University and the Banff School of Fine Arts. He is a fellow of the Royal Canadian College of Organists, and was a member of the executive of the Calgary Society of Organists for many years. He is also a gifted composer and lyricist.

Howard has taught at Medicine Hat College and Mount Royal College and has also accompanied at several ballet schools including Alberta Ballet and Ballet Arts Centre. He was part of the Calgary Boys Choir family throughout the 1990s. He was organist and music director in several Calgary churches, including St Stephen Anglican, Christ the King Anglican, and St John the Evangelist Roman Catholic. As a church organist, he would regularly arrange a demonstration of the organ for all ages, teaching how the organ functioned and encouraging people to explore the stops themselves, always promoting the love of music and the organ in particular. Each week, little children of the parish would flock around the organ at the conclusion of his postlude so they could push in the stops on the organ for him, crawl underneath it to turn off the light and finally shut the organ down.

Alane Boudreau recalls: "It was at St. John the Evangelist that I had the pleasure of working with Howard; I was brought in as the Director of the Choir, and Howard was our organist. In the three delightful years that we worked together, he constantly amazed me with the depth of his knowledge and his wide repertoire. A profoundly humble man, he would make quiet observations and historical comments about the different composers we were studying or pieces we were developing, often giving spontaneous musical examples of comparisons or periods that we were discussing. His offertory and communion improvisations, which he would dismissively refer to as "ditty in G" or "ditty in A minor" were delightful, and his vast treasury of preludes and postludes always managed to capture the spirit of the liturgical day and season. He successfully championed the cause of having the Casavant organ (Op 492) of St John the Evangelist designated as an historical organ."



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UN ORGUE ET SON LIEU



CHRISTIAN LANE

Winner of the 2011 Canadian International Organ Competition and director of Boston Organ Studio, **Christian Lane** is one of America's most accomplished, respected and dynamic concert organists and pedagogues. Noted for his "gratifying musical maturity, demonstrated through playing that is suave, elegant, and exciting (The American Organist)," he is a frequent recitalist throughout North America and Great Britain; recent appearances include cathedrals and symphony halls on both sides of the Atlantic. As founding director of Boston Organ Studio, Mr. Lane cultivates the largest private organ studio in the United States, offering opportunity for focused, distinctive performance instruction without the commitment and cost of an academic degree program—a program unique in America.

Christian Lane's bio continues on the Montreal Organ Festival website and mobile app.



JEAN-WILLY KUNZ

Jean-Willy Kunz is the first organist in residence of the Orchestre Symphonique de Montréal. In addition to playing both with the orchestra and in recital, he sees to the development and showcasing of the OSM's Grand Orgue Pierre-Béique. Jean-Willy Kunz studied with Louis Robilliard and Mireille Lagacé, as well as at McGill University, where he earned a doctorate with John Grew. He has been a prize-winner at a number of organ competitions, including the Canadian International Organ Competition, where in 2011 he won third prize and the Richard-Bradshaw Audience Prize. His discography includes many recordings which reflect the broad range of his musical influences. In September 2015, Jean-Willy Kunz was appointed organ professor at the Conservatoire de musique de Montréal.

**CONCERT: IN COLLABORATION WITH THE
MONTREAL JAZZ FESTIVAL.**
WEDNESDAY JULY 5th 7:00PM

CHRISTIAN LANE Maison symphonique de Montréal

PRESENTED WITH FINANCIAL SUPPORT FROM
THE FONDS DE SOLIDARITÉ FTQ

THIS PROGRAM IS DESIGNED TO BE PERFORMED
WITHOUT APPLAUSE WITHIN EACH SECTION.

Concordia Salus:

A Fantasy for Organ (2017)
Graham Gordon Ramsay (b. 1962)

Studien für den pedalfügel, Op. 56

V. Innig
Robert Schumann (1810–1856)

Sonata in C Minor (1936)

Scherzetto
Percy Whitlock (1903–1946)

Pastorale (1909)

Jean Roger-Ducasse (1873–1954)

Toccat, Adagio and Fugue in C Major, BWV 564

Johann Sebastian Bach (1685–1750)

Évocation II (1996)

Thierry Escaich (b. 1965)

JEAN-WILLY KUNZ Maison symphonique de Montréal

FUNDING FOR THIS CONCERT WAS
PROVIDED BY THE CENTENNIAL
MILLENNIUM FUND OF THE
NEW YORK CITY CHAPTER AGO.

Jean-Willy Kunz, Organ
André Moisan, Clarinets and saxophones
Hélène Lemay, Trombone
Frédéric Alarie, Contrabass
Camil Belisle, Percussion

Ouverture Improvisation (orgue solo)

Grana od bora

Traditionnel Balkans
(arr. Bojan Z Quartet / J.-W. Kunz)

Shalom Aleichem

Bela Kovacs

Fly Me To The Moon

Bart Howard (arr. H. Lemay / R. Prévost)

Variations jazz sur un thème de Paganini

Michael Garson / Eddie Daniels

In Spirit / Impressions

Frédéric Alarie / John Coltrane

Invarita, Never Liviu,

Calusul Traditionnel Balkans
(arr. J.-W. Kunz)

Black Orpheus

Luiz Bonfá

Pour mon ami Léon

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Divine Service

BA 8506

Communion

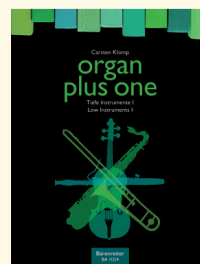
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MORNING WORSHIP



THURSDAY JULY 6, 9:00 AM
Marie-Reine-du-Monde Cathedral

Officiant: Reverend Gwenda Wells
Director of Music: Scott Bradford
Tim Brady: **Composer and Electric Guitar**
Choir of Church of St. Matthias, Westmount
Margaret Cormier - **Soprano**
David Menzies - **Tenor**

PRELUDE

Frame No. 21 (24 Frames) Tim Brady

INTROIT

O Virtus Sapientiae (O Strength of Wisdom) Hildegard von Bingen

CALL TO WORSHIP:

CHOIR

I Lie In Bed – Festival Commission #1 Tim Brady : (Text: Carmina Gadelica #40)

READING

Genesis 9: 12-17

CHOIR

Poem of the Flood - Commission #2 Tim Brady (Text: Carmina Gadelica #81)

PSALM 118

(Metrical) *This Is The Day* - Pablo Sosa

READING

Revelation 22: 1-6

CANTICLE: MAGNIFICAT

Indonesia Maluka tune

READING

Letter of H. von Bingen in Defense of Church Music

POEM

God of the Moon – (Carmina Gadelica # 197)

PRAYERS

Prayers of The People adapted text to 'Hymne au Printemps' – Felix Leclerc

THE LORD'S PRAYER

The Lord's Prayer - (In Terra Pax) Frank Martin

CHOIR

Hallelujah Leonard Cohen. Text adapted by Rev. Gwenda Wells

HYMN

Je louerai l'Eternel

BLESSING

CHORAL DISMISSAL

Fragment – Commission #4 Tim Brady (Text: Carmina Gadelica # 216)

A song of tears, a song of praise, A song to catch the holy taste, Of worlds collapsing into Hallelujah

Our morning worship today, in Montreal's stunning Marie Reine du Monde Cathedral, was shaped by an organist and church musician, Scott Bradford, a pastor and choral singer, the Rev'd Gwenda Wells, and a local composer, Tim Brady, whose own instrument is the electric guitar. Our goal was to let the music define an overall shape that would be somewhat familiar, in its use of opening invocation, readings from both Testaments, a psalm, intercessions, the Lord's Prayer, a moment of praise and a blessing, but to be very bold and varied in the choice of music, which we felt must reflect the contemporary spiritual yearning for the creative and the holy in a broken world. We wanted to highlight in both words and music the prayers and praises of musicians who seek to create meaning and hope; this was a priority for the intercessory prayer, with music based on one of the most beloved songs of the great Quebec chansonnier Félix Leclerc. The familiar Hallelujah by Leonard Cohen is here set to new lyrics which seek to follow the poetic spirit of Cohen in an idiom suitable for public worship. (Youth musicians love doing this one!) We wanted to give each one of us expressive space as we worked together. What is the place of music in worship - soothing and uplifting all who struggle with the human condition, celebrating the global Church, mentoring children and youth and encouraging the participation of all? Music in liturgy is seminal. It is not incidental. You will hear this vividly in a reading from a letter of Hildegard of Bingen, one wise old lady standing up to the powers that be in defence of the right to praise God in music. The four commissioned choral pieces by Brady, set to old Celtic prayer texts, frame the whole service with words charged with praise, thanksgiving for music and the natural world in which we have our being. Three Montreal composers, a tour of four continents, the interjection of the electric guitar into worship - like the organ, an instrument allowing bold explorations of sound, yet ready to accompany the human voice - and above all, an opportunity to celebrate our week together and send us out renewed.

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"We were truly inspired and exhilarated by a beautiful evening of organ masterpieces" (RCCO-Ottawa)

"The playing was polished, and musically stylish throughout, with impressive technical brilliance when appropriate" (Organ Canada)

"Warren's performances stood out for their polished, rhythmic and authoritative qualities" (David Palmer - Toronto Organ Festival)

"Warren's interpretation of the Bach Fantasia and Fugue in G minor was brilliant with the fugue's spritely and agile voices clearly defined" (Peterborough Examiner)



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Winners' Recital, 2017 AGO/Quimby Regional Competition for Young Organists & RCCO National Competition, July 6

Jonathan Oldengarm

(Montreal), July 13

Maria Budacova

(Montreal), July 20

Susanna Veerman

(The Netherlands), July 27

Olivier Lavoie-Gagné

(Montreal), August 3

Ulrich Mangold

(Germany), August 10

Giorgio Revelli

(Italy), August 17

Lauma Akmene

(Montreal), August 24

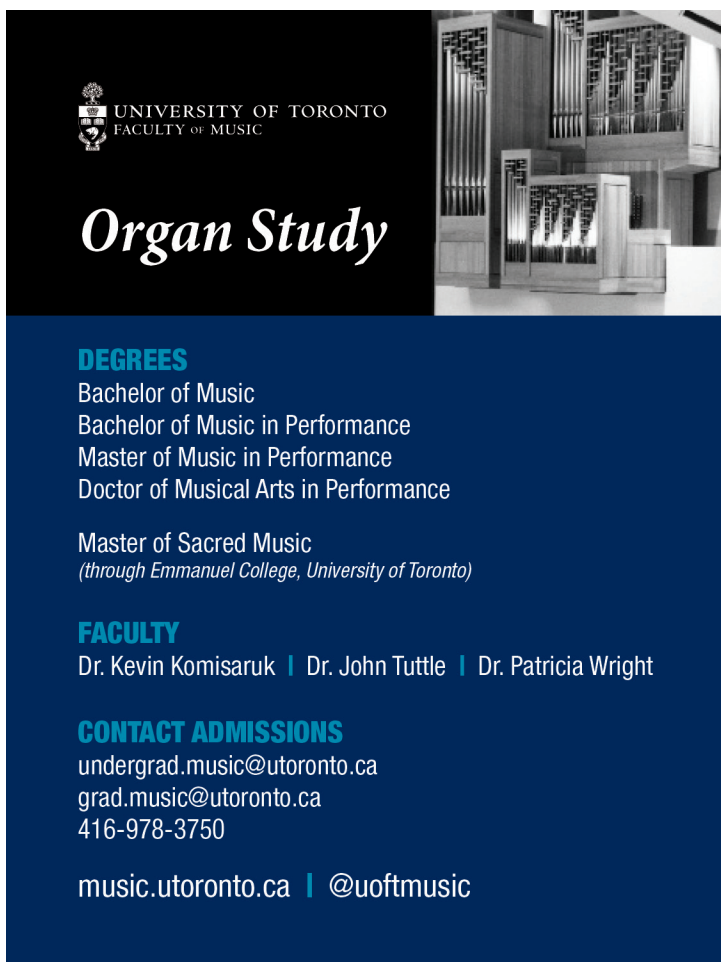
Jonathan Oldengarm &


Xavier Brossard-Ménard, clarinet,

August 31

Generous support for the AGO/Quimby Regional Competition for Young Organists comes from Michael Quimby, President of Quimby Pipe Organs, Warrensburg, Missouri.

Generous support for the RCCO National Playing Competition comes from the Godfrey Hewitt Memorial Fund and the RCCO Endowment Fund.



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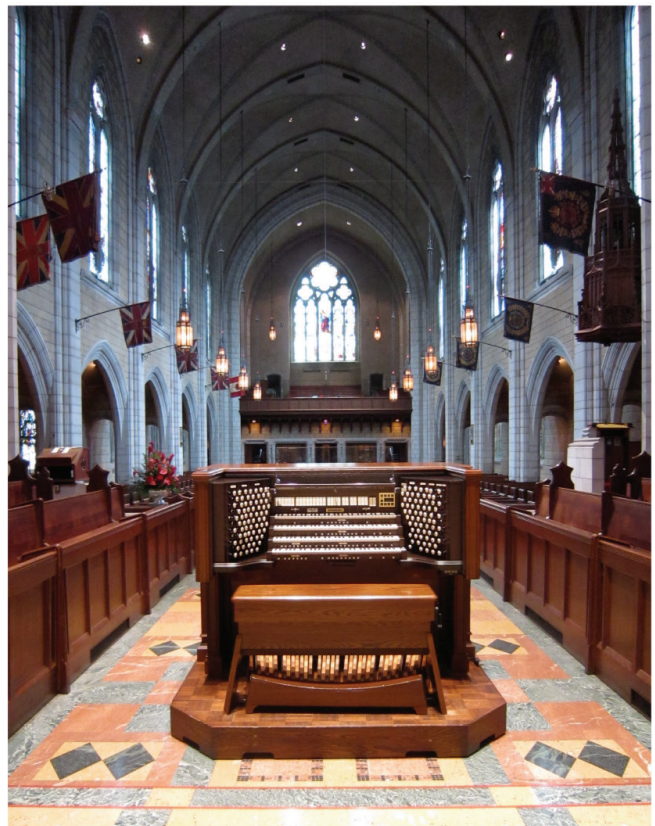
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**Congratulations to the 2017 Montréal Organ Festival
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and Renée Anne Louprette on the convention program!**

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Lynne Davis ✦ Isabelle Demers ✦ Clive Driskill-Smith ✦ Duo MusArt Barcelona ✦ Jeremy Filsell
Michael Hey ✦ Christopher Houlihan ✦ David Hurd ✦ Simon Thomas Jacobs
Martin Jean ✦ Huw Lewis ✦ Renée Anne Louprette ✦ Robert McCormick ✦ Bruce Neswick
Organized Rhythm ✦ Raúl Prieto Ramírez ✦ Jean-Baptiste Robin ✦ Benjamin Sheen
Herndon Spillman ✦ Carole Terry ✦ Johann Vexo ✦ Bradley Hunter Welch
Joshua Stafford (2016 Longwood Gardens International Organ Competition Winner)

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OPEN CONSOLES



The following venues and churches will be open to visitors on Thursday, July 6, between 2:00 and 4:00 p.m. Instruments will be available to view and play. Visitors are welcome to come and go as they please during this time.

REDPATH HALL

McGill University (3461, rue McTavish, Métro Peel)

CHAPELLE NOTRE-DAME-DE-LOURDES

(430, rue Ste-Catherine Est, Métro Berri-UQAM)

Please note: the church is available only for 45 minutes within the two hour block. Exact time of visit TBC. Stay tuned for daily updates on the Festival App and at the Festival hospitality desk.

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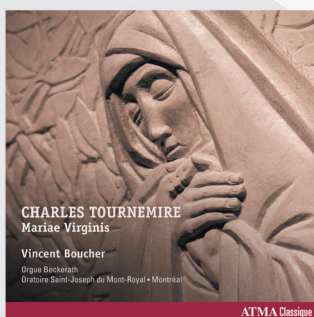
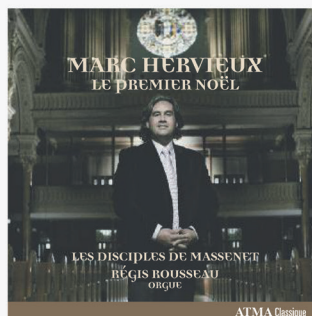
(463, rue Ste-Catherine Ouest, Métro McGill)

TRÈS-SAINT-NOM-DE-JÉSUS

(4215, rue Adam, Métro Pie-IX)

CHRIST CHURCH CATHEDRAL

(635, rue Ste-Catherine Ouest, Metro McGill)





DUO MAJOYA

Marnie Giesbrecht and **Joachim Segger** are **Duo Majoya**, the unique and innovative keyboard team that has circled the globe performing organ, piano and organ/piano duets in North America, Europe, South Africa and Asia. The duo performs and records a distinctive repertoire of commissioned, original and arranged works at international organ festivals and conventions, and on university and community concert series. For their individual careers and exceptional work as Duo Majoya the duo was inducted into the Edmonton Cultural Hall of Fame in June, 2014 and awarded Honorary Fellowships of the Royal Canadian College of Organists in 2015.

Marnie Giesbrecht's and Joachim Segger's bios continue on the Montreal Organ Festival website and mobile app.



LES SOÛLS D'AMOUR

"Raucous," "refined," "received with much pleasure": the ensemble **les soûls d'amour** has garnered rave reviews since its 2015 debut, which "left the audience awed" (Boston Musical Intelligencer). Performing great and lesser-known Renaissance and Baroque repertoire from across the world, the ensemble consists of Madeline Healey, soprano; Andrew Padgett, bass-baritone and hurdy-gurdy; Alana Youssefian, baroque violin; David Ellis, viola da gamba; and Jake Street, harpsichord and artistic direction. The members of **les soûls d'amour** are fervently devoted to singing the merits of love and a good drink with friends, and are equally comfortable in the church, the concert hall, and the coffee shop.

Les soûls d'amours' bio continues on the Montreal Organ Festival website and mobile app.

HAPPY-HOUR CONCERTS

THURSDAY JULY 6th 5:00PM

OPTION A

DUO MAJOYA MARNIE GIESBRECHT & JOACHIM SEGGER The Church of the Gesù

A PROGRAM OF ORGAN DUETS BY
CANADIAN COMPOSERS COMMISSIONED
FOR DUO MAJOYA

Crossing to Byzantium (2001) IV
Jeffrey McCune (b. 1965)

**Twelve Portraits for Organ Duet,
Opus 622 (2012)**
Prelude and Fugue alla
Robert Schumann (Set 1 no. 6)
[Haiku] Bold sweeping gestures—
Contrapuntal lines weaving
In rich harmonies.
Barrie Cabena (b. 1933)

**From the Musical Memoirs of a
Canadian Organist (1993)**
**Short Character Pieces for
Organ Duet (Selections)**
Canadian Postlude

(Nation in Recession): "Owe Canada"

A. Introductory Brevia Allegro Frenetico
(a Brief, Much-Ado about Everything)

B. The Well-Constituted Canadian Fugue in
three Expositions

i) The Great National Malaise;

The Nation on its Head and Unsteadied by
Contending Ideas/Wishes/Agendas-

"Maestoso intoxicoso"

ii) The Great Canadian Debate: 1001 Suggestions
in the Abstract interrupted by the Great
Canadian Rallying call

"Babelato agitato e staccato"

iii) The Great Canadian Celebration:

The Nation on its Feet and Swinging, united by
Ice Hockey and the Blue Jays

"Allegro rectifoso e oscilloso, grandioso
pucco a pucco e batti a batti"

Jacobus Kloppers (b. 1937)

***T.S. Variations (2017) (World Premiere)**

Julian Wachner (b. 1969)

THIS COMMISSION WAS MADE POSSIBLE BY
F ANN BIRKS AND THOMAS LESLIE.

Petite Suite pour orgue quatre mains (1996)

III. Lied

Denis Bédard (b. 1950)

**Fantasy and Fugue on Genevan
Psalm 47, Op. 62 (2012) Organ duet**
Rachel Laurin (b. 1961)

OPTION B

LES SOÛLS D'AMOUR Chapelle Notre-Dame-de-Bon-Secours Concert sponsored by Abbé Marcel Lessard

SONGS OF LOVE, LIQUOR, AND WAR

Quand je bois du vin clairet
Anonymous (1530)

**If Musick be the food of Love, Z 379
Bacchus is a Pow'r Divine, Z 360**
Henry Purcell (1659-1695)

Et è pur dunque vero, SV 250
Claudio Monteverdi (1567-1643)

**Mein Freund ist mein,
und ich bin sein: Ciacona**
from Cantata Meine Freundin,
du bist schön
Johann Christoph Bach (1642-1703)

**La Gloire vous appelle from
Les Indes galantes**
Jean-Philippe Rameau (1683-1764)

From The Battell, T 441
The souldiers sommons.
The bagpipe and the drone.
The flute and the droome.
The marche to the fighte.
William Byrd (c. 1539/40 or 1543-1623)

La Rosa Enflorese
Medieval Sephardic Cantiga
arr. Jeannette Sorrell

Dale si le das, Mozuela de Carasa
Anonymous

Daca, bailemos
Juan del Encina (1478-1529)

From Studenten-Schmaus
Frischauf, ihr Klosterbrüder mein
Ihr Brüder, lieben Brüder mein
Johann Schein (1586-1630)

OPTION C

DAILY EVENSONG:
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OLIVIER LATRY



French organist **Olivier Latry** is one of the most distinguished concert organists in the world today. One of three titular organists at the Cathedral of Notre-Dame in Paris, he is also Professor of Organ at the Paris Conservatory of Music, Organist Emeritus with the Montreal Symphony Orchestra in Canada, and maintains a full schedule of concert performances appearing regularly as a soloist at prestigious venues and festivals, and with leading orchestras around the world.

Mr. Latry was born in Boulogne-sur-Mer, France, in 1962 where he began his musical studies. He later attended the Academy of Music at St. Maur-des-Fossés, studying organ with Gaston Litaize. From 1981 to 1985 he was titular organist of Meaux Cathedral, and at the age of 23 won the competition to become one of the three titular organists of the Cathedral of Notre-Dame in Paris along with Philippe Lefebvre and Jean-Pierre Leguay; the three of them succeeding Pierre Cochereau. In 1990 he succeeded his teacher, Gaston Litaize, as organ professor at the Academy of Music at St. Maur-des-Fossés, and then subsequently in 1995 was appointed Professor of Organ at the Paris Conservatory where he continues to teach today along with his distinguished colleague, Michel Bouvard.

*Olivier Latry's bio continues on the
Montreal Organ Festival website and mobile app.*

OLIVIER LATRY NOTRE DAME BASILICA THURSDAY JULY 6th 8:00PM

Concert sponsored in memory of Mervin Mowry Costigan

La Cathédrale engloutie

Claude Debussy (1862–1918) Transcribed by Léon Roques)

Prélude et Scherzando (from Trois pièces, op. 29)

Gabriel Pierné (1863–1937)

Andante sostenuto (from Symphonie gothique, op. 70)

Charles-Marie Widor (1844–1937)

Two excerpts from « Pelléas et Mélisande », op. 80

Fileuse Sicilien

Gabriel Fauré (1845–1924) Transcribed by Louis Robilliard

Final (from Symphonie n° 4, op. 32)

Louis Vierne (1870–1937)

— INTERMISSION —

Trois Préludes et fugues, op. 7

B Major F Minor G Minor

Marcel Dupré (1886–1971)

Improvisation

Olivier Latry (b.1962)



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MARC-ANDRÉ DORAN

Born in 1961, **Marc-André Doran** received most of his musical training at the Conservatoire de musique du Québec in Montréal, where he studied from 1976 to 1986 under Bernard Lagacé. From 1986 to 1989, he continued advanced organ studies in France with Jean Boyer and Marie-Claire Alain. Upon his return from Europe, he completed his doctorate at the Université de Montréal with Réjean Poirier. Marc André Doran has performed in Canada and Europe, notably at Notre-Dame in Paris. Since 1980 Marc-André Doran has been organist at the historic church of La Visitation in Montréal's north-end. Here he has worked closely with organ builder Hellmuth Wolff on the reconstruction of the organ, rebuilt from the remains of one of Canada's oldest instruments. Dr. Doran has recorded for ATMA and Fonovox labels. He currently works as a producer on the French FM network Espace musique of CBC.



JAN KRAYBILL

Jan Kraybill is a musical leader and dynamic speaker; a concert organist, pianist, and harpsichordist; an educator and organ consultant; and an enthusiastic cheerleader for the power of music to change lives for the better.

Dr. Kraybill is Executive Director of The Hymn Society in the United States and Canada, a non-profit organization whose mission is to encourage, promote, and enliven congregational singing. In addition, she serves as Organ Conservator at the Kauffman Center for the Performing Arts in Kansas City, Missouri, and Organist-in-Residence at the international headquarters of Community of Christ in Independence.

Jan Kraybill's bio continues on the [Montreal Organ Festival website and mobile app.](#)

CONCERTS & GUIDED TOURS

FRIDAY JULY 7th

CONCERT A 9:00 AM MARC-ANDRÉ DORAN L'Église de la Visitation-de-la- Bienheureuse-Vierge-Marie

13 Choral preludes

from the *Orgelbüchlein*

Mit Fried' und Freud'ich fahr dahin (BWV 616)
Herr Gott, nun schleuss den Himmel auf (BWV 617)
Liebster Jesu, wir sind hier (BWV 634)
Dies sind die heil'gen zehn Gebot (BWV 635)
Vater unser im Himmelreich (BWV 636)
Durch Adam's Fall ist ganz verderbt (BWV 637)
Es ist das Heil uns kommen her (BWV 638)
Ich ruf zu dir, Herr Jesu Christ (BWV 639)
In dich hab' ich gehoffet, Herr (BWV 640)
Wenn wir in höchsten Nöten sein (BWV 641)
Wer nur den lieben Gott lässt walten (BWV 642)
Alle Menschen müssen sterben (BWV 643)
Ach wie nichtig, ach wie flüchtig (BWV 644)
Johann Sebastian Bach (1685–1750)

Offertoire in C major

(excerpt from *L'Organiste*, FWV 41, no 7)
César Franck (1822–1890)

Sonata No. 2 in F

Raymond Daveluy (1926–2016)

CONCERT B 10:30 AM JAN KRAYBILL Église Sainte-Famille de Boucherville

Deuxième Livre d'Orgue:

Dialogue à deux chœurs
Guillaume-Gabriel Nivers (c.1632–1714)

Variations on "Mein junges Leben hat ein End" (My Young Life Is Ending)

Jan Pieterszoon Sweelinck (1562–1621)

Clavierübung, Part III:

Diess sind die heil'gen zehn Gebot, BWV 678
Diess sind die heil'gen zehn Gebot, BWV 679
(These Are the Holy Ten Commandments)
Johann Sebastian Bach (1685–1750)

Conversations: Seven Character Pieces for Organ (2016)

Pronouncement Tête-à-Tête
Quiet Talk Persuasion
Dale E. Ramsey (b. 1946)

Prelude and Fugue on

O Traurigkeit, O Herzeleid, WoO 7
(O Grief, O Woe)
Johannes Brahms (1833–1897)

Two-Part Contention

Dave Brubeck (1920–2012)
Transcribed by Jan Kraybill

Variations de Concert

Joseph Bonnet (1884–1944)

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RACHEL LAURIN

Rachel Laurin, was born in 1961, in St-Benoît des Deux-Montagnes, Province of Québec, Canada. Between 1986 and 2006, she was Associate Organist at St-Joseph's Oratory, Montreal (1986-2002), and Titular Organist at Notre Dame Cathedral, Ottawa (2002-2006). She now devotes herself to composition, recitals, master-classes and lectures. She has performed organ recitals in major cities in Canada, the United States and Europe, and has made more than twelve recordings on Motette, Musicus, Musicus/Fidelio, Analekta, SRC (Radio-Canada), Riche Lieu, DJA, BND, and Raven labels.

Rachel Laurin's bio continues on the Montreal Organ Festival website and mobile app.



RENÉE ANNE LOUPRETTE

Hailed by The New York Times as "splendid," and "one of New York's finest organists," Renée Anne Louprette has established an international career as organ recitalist, accompanist, conductor, and teacher. She is University Organist and Coordinator of the Organ Department at Mason Gross School of the Arts, Rutgers University, and a former member of the organ faculty of the Manhattan School of Music, The Hart School of the University of Hartford, and the John J. Cali School of Music at Montclair State University. An active freelance keyboardist, Ms. Louprette has performed with the Mostly Mozart Festival Orchestra, Voices of Ascension, Clarion Music Society, American Symphony Orchestra, The Dessoff Choirs, New York Choral Society, Oratorio Society of New York, and Piffaro.

Renée Anne Louprette's bio continues on the Montreal Organ Festival website and mobile app.

CONCERTS & GUIDED TOURS

FRIDAY JULY 7th

CONCERT A 2:30 PM

RACHEL LAURIN

Cathedral of St. Hyacinthe the Confessor

Fugue (from the 3rd Sonata)

Original version: 1959
Raymond Daveluy (1926-2016)

Præludium in D, BuxWV 139

Dietrich Buxtehude (1637-1707)

Andante sostenuto

(from *Symphonie gothique, op. 70*)
Charles-Marie Widor (1844-1937)

Fugue chromatique sur un Thème original

(Twelve Short Pieces, Volume 4, Op. 68)
Rachel Laurin (b. 1961)

Toccata « Exultate Deo » (World Premiere)

Gilles Maurice Leclerc (b. 1960)

Fantaisie in A Major, M. 35 (from Trois Pièces)

César Franck (1822-1890)

Labyrinth IV, Op.818 (World Premiere)

In Memory of Raymond Daveluy

1. Walking the Labyrinth (Rondo)
 2. The Heart of the Labyrinth (Pastorale)
 3. Returning to the World (Toccata)
- Barrie Cabena (b. 1933)*

Three short Studies, Op.68

No.2. The Flight of the Hummingbird
(Twelve short Pieces, Vol. 4)
Rachel Laurin (b. 1961)

Finale, Op.78 (Canadian Premiere)

Rachel Laurin (b. 1961)

CONCERT A 6:30 PM

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Clavier-Übung, Dritter Teil (excerpts)

Kyrie, Gott heiliger Geist, BWV 671
à 5. Canto fermo in Basso cum Organo pleno
Vater unser in Himmelreich, BWV 682
à 2 Clav. et Pedal e Canto fermo in Canone
Johann Sebastian Bach (1685-1750)

Livre d'orgue

Pange lingua Pange lingua en taille
à 4 Fugue à 5
Récit du Chant de l'Hyme précédent
Nicolas de Grigny (1672-1703)

Douzes courtes Pièces, Op. 43, Volume 1

3. Intermezzo 5. Moto perpetuo
12. Fugue triangulaire
Rachel Laurin (b. 1961)

Mytò

Ad Wammes (b. 1953)

Crucifixus, from Mass in B minor, BWV 232

J. S. Bach (transcribed by Michel Bouvard)

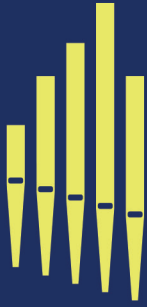
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Variations über den basso continuo der ersten Satzes der Kantate "Weinen, Klagen, Sorgen, Zagen" und des Crucifixus der h-moll-Messe von Johann Sebastian Bach, S. 139

Franz Liszt (1811-1886)

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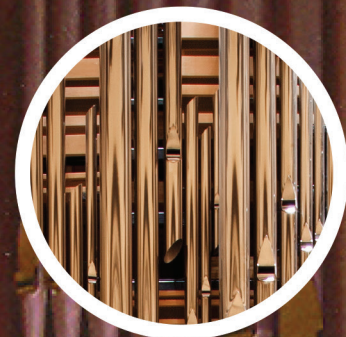
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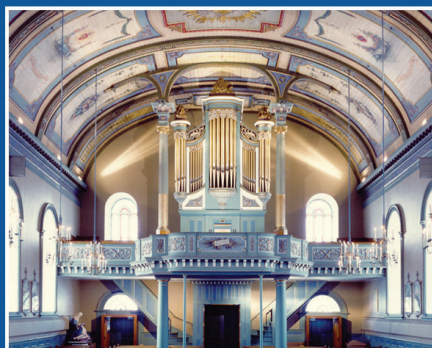
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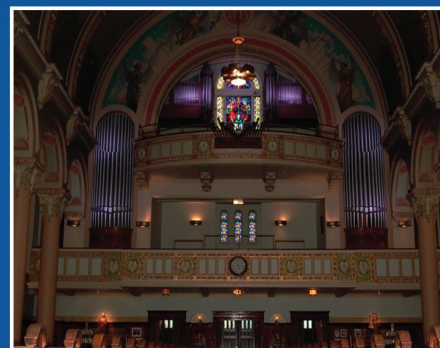
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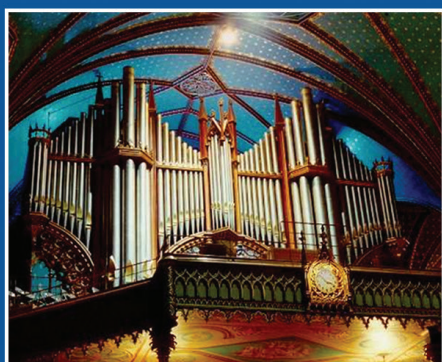
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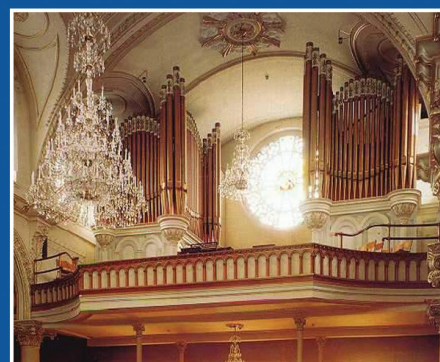
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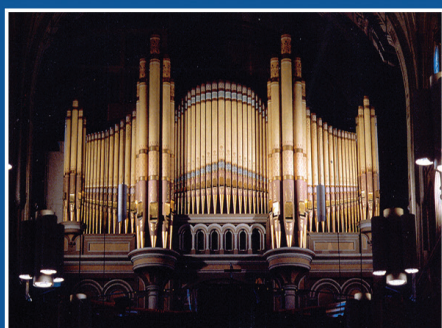
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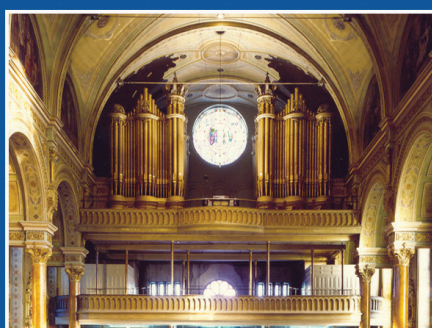
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