The Hooks and Thuringia

HARALD VOGEL writes in the current issue of the Westfield Newsletter that the new restoration of the G. H. Trost organ built 1724-30 at Waltershausen in the Thuringian region of the former East Germany reveals it to be an ideal Bach organ. Unlike the brilliant North German organs of Arp Schnitger’s earlier generation and the powerful organs of Bach’s contemporary Gottfried Silbermann that also hold the title of “ideal Bach organ,” the mild and elegant Trost organ now reigns because 1) it and others in its style were known to Bach and admired by him; 2) its plenum is much less brilliant and thus easier to endure over many minutes of musical declaration; and 3) despite the less brilliant plenum, the sound is crystal clear and ideal for counterpart. OHS will visit it in July during the fifth OHS European Organ Tour.

I disgorged my “Opinion” (The Tracker 42:2) that no better organs have been built in the world than mid-19th-century American ones, especially those of the Hook brothers. Having thus opined, now I gloat to see a great articulator of “The Movement” identify characteristics of the “ideal Bach organ” that are held in common with the 19th-century American organ: 1) the Werkprinzip is absent in both, 2) Rückpositive divisions are absent, 3) a large proportion of the ranks are at 8’ pitch, 4) string stops are always present, 5) the plena are entirely cohesive and blending, and more. What a comfort to find even a hint of respectability for my opinion.

If Bach came back and landed at the console of the 1863 E. & G. G. Hook organ in Immaculate Conception Church in Boston, would he think that he had not left heaven? (A heaven where he plays the extinct 1877 E. & G. G. Hook & Hastings 4-96 built for the Cincinnati Music Hall — the firm’s largest 19th-century organ.)

Regarding Immaculate Conception Church, its magnificent organ, and our Y2K Convention in Boston, many of us are indelibly marked by the events of late 1986, when the Jesuit owners of that church wrecked its interior and impaired the organ. Rejoice at the appointment this year of OHS member The Rev. Thomas J. Carroll, S.J., as pastor of Immaculate Conception Church! He is committed to the restoration of the organ and reports that the Parish Council produced a recital on May 14, 1999. Brian Jones and Murray Forbes Somerville played this first recital since the unpleasantness. There’s even a new CD.

LETTER

Editor:

Jonathan Ambrosino has given us a splendid and penetratingly perceptive article about the American organbuilding scene (Tracker 42:3-13). I do not doubt that there will be many of us who will not like to read what he has written, but from my perspective I find nothing with which to take issue. I would suggest, rather, that he has left much unsaid, perhaps preferring to let sleeping dogs lie and skeletons remain in dusty closets than to add the spicy details and the often seamy underside of our profession. Too many of us tend to sugar coat the figures of the past, venerating them blindly. I have no intention of pointing out the clay feet of the statues of our gods, but I do think that we ought to be able to look at the facts and listen to the pipes in a manner worthy of genuine musical criticism. Mr. Ambrosino seems to have done just that, and I commend him highly for it.

Louis Gayle Monette
Monette & Son Organs
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FURTHER OPINION

William T. Van Pelt

Some Pre- and Post-Convention Summer Reading

“Summer is icumen in,” as the song goes, and it would surely seem so as I write this: 90 degrees out, with a typically mid-summer haze unbroken by a breeze — even though it’s only the first day of June, normally temperate late spring in this neck of the woods. Summer, for me at least, is the time when a not-so-young man’s fancies often turn to thoughts of books — catching up with them, that is. So I take this opportunity to share with you some notes on a handful of interesting new volumes that have landed on my desk recently.

From W. W. Norton come newly revised and enlarged editions of two venerable and distinguished works, Oliver Strunk’s magisterial Source Readings in Music History and Hans David and Arthur Mendel’s The Bach Reader. Source Readings first saw daylight in the years before the relatively widespread reprinting of so many early theoretical works, and it was indeed beginning to seem a bit threadbare in the Renaissance section, for instance, to be found such headings as: “Music, Magic, Gnosis”, “Music and Religious Freedom,” and “Glimpses of Other Worlds.” Although there is rather little pertaining to organs, for whose whose tastes run to music history in general, the book is a feast. At over 1550 pages, it’s also a backbreaker; but fortunately — especially for readers interested primarily in one or two periods — separate paperback volumes of the seven sections are available.

In the midst of the Y2K kerfuffle, let those of us who will pause to recall reverently that the year 2000 is also the 250th anniversary of Bach’s death. And indeed, publishers’ current offerings reflect the runup to that event. Heading the list, without a doubt, is Christoph Wolff’s The New Bach Reader, a marvelous revision and enlargement of David and Mendel’s monument to the bicentennial anniversary a half-century ago. It contains all the material from the earlier volume, plus an additional hundred-odd items, some of them not even to be found in the Bach-Dokumente series. Cambridge University Press has released The Cambridge Companion to Bach, edited by John Butt. The volume contains fifteen absorbing essays on various aspects of Bach’s music and its context by eminent scholars, among them Americans Stephen Crist, Robin Leaver and George Stauffer. And finally, although it appeared somewhat early (1995) for the 250th, Norton’s The World of the Bach Cantatas, edited by Christoph Wolff with Foreword by Ton Koopman deserves a place on your summer reading list, especially (though by no means exclusively) George Stauffer’s paper, “Bach the Organist.”
FOR NEARLY THREE-QUARTERS of a century, 1901-1973, instruments built by the Skinner Organ Company and its successor, Aeolian-Skinner, set a standard seldom equaled in their day. However, original and unaltered Skinner and Aeolian-Skinner organs are increasingly rare. Not since Aeolian-Skinner’s own series of recordings in the 1950s and ’60s, “The King of Instruments,” has there been a systematic effort to document the evolution of these organs.

Unlike “The King of Instruments” series, however, “Great Organbuilders of America” seeks to preserve in sight and sound the orchestral ideals of Ernest M. Skinner and his development from the ’teens to the 1930s, overlaid with G. Donald Harrison and the development of his ideals from the late 1920s to the ’50s. Our eight volumes to date form a series, each issue blending appropriate music and fine playing with comprehensive notes (by such authorities as Skinner experts Jonathan Ambrosino and Joseph Dzedza and musicologist John Ogasapian) and professional photography showing the architectural environment of the organs.

This series is being underwritten by A.R. Schepp’s Sons of Alliance, Ohio, makers of fine organ pipes for over 100 years. Without the patronage and support of the Schepp family, this project would not have been possible.

I believe it is crucial that the unique musical approaches of Skinner and Harrison be preserved in the sound of their most significant instruments. Equally important is the furtherance of musical appreciation for these artistic treasures.

—Joseph Vitacco, President, JAV Recordings

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Op. 866: Marquand Chapel, Yale Divinity School (1932), Timothy Smith
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OBITUARIES

Margaret Allen ("Peggy") Biggs, widow of E. Power Biggs, passed away March 19, 1999, at the age of 81 at her farmhouse home in Athol, Massachusetts. A registered nurse, she met organist E. Power Biggs while singing alto in his choir at Harvard Congregational Church in Brookline, Massachusetts, and they were married in 1945. From this time until Biggs's death in 1977, she was his invaluable helper — handling business matters, transcribing music, pulling stops, assisting in recording sessions. In more recent years she has been active in a variety of volunteer activities. Following a simple family funeral in Athol, she was laid to rest beside her husband in Cambridge's Mount Auburn Cemetery.

John Rice Churchill of San Diego, California, was killed April 24, 1999, in an automobile accident. A native of Huron, South Dakota, Mr. Churchill taught at Concordia College, St. Paul, Minnesota, before moving to California where he worked as an artist, teacher, and musician. He designed the new Martin Pasi organ at the First Church of Christ, Scientist, La Mesa, where he was organist. An avid traveler, he attended many OHS Conventions.

Katharine Eckley Dopp, a well-known organist in the Burlington, Vermont, area and long-time member of OHS, died March 11, 1999, just two weeks after her 92nd birthday. She played the 1864 E. & G. G. Hook Op. 342 at Burlington's First Baptist Church for 30 years. Upon her retirement from the church in 1982 it was noted that she and her predecessor had been the sole organists at First Baptist for 76 years. Her husband, Leroy J. Dopp, died in 1995. She is survived by a daughter, Sarah Dopp of Burlington.

Michael Farris, Associate Professor of Organ and co-chair of the Keyboard Department at Eastman School of Music, died on March 27 at age 41. A graduate of S. M. U., Indiana University, and Eastman, Dr. Farris was a gifted performer and teacher, having won a number of competitions, including the AGO National Young Artist Competition in 1986. Before joining the faculty at Eastman, Dr. Farris taught at the University of Illinois at Urbana-Champaign. Memorials may be made to the Michael Farris Organ Scholarship at the Eastman School.

Charlene E. (Betty) Simmons of Ware, Massachusetts died June 1, 1999, at the age of 75. Mrs. Simmons and her late husband, Kenneth Simmons, were among the founders of OHS in 1956 and were so recognized with Founders Awards conferred by OHS National Council in 1988. A graduate of DePauw University, she had conducted research for the Library of Congress in Washington and also taught piano in Ware. She is survived by a son Craig R. Simmons of Ware and a daughter, Diana L. Morris of Stafford, Virginia.

REVIEW


Never has there been a book like this about an organ, and never has there been an organ like Rodman Wanamaker's dream realized at his Philadelphia "Cathedral of Commerce," as writes Nelson Barden in his introduction. The author's obsession and his skill as a professional journalist and editor (TV Guide) yields a 300-page document that is as nearly awesome as the organ itself and the milieu that created it and thrives upon it.

No mere recitation of technical details, this book examines the society and conditions that: 1) found an organ of 10,000 pipes inadequate for a department store; 2) allowed a full-time staff of 18 to 32 organ builders to almost triple the size of the organ over a period of two decades; 3) created a department store music program that included the Philadelphia Orchestra and great classical musicians; 4) elevated mercantile activity to such high esteem that a national magazine published a cartoon in which one matron of society inquires of another, "What denomination is Wanamaker's?"

Hundreds of photographs line the chapters that follow the creation of the original instrument by Murray M. Harris and William B. Fleming, including a significant history of their Los Angeles firm. The 18 chapters, five appendices, and endnotes continue into every nuance of the organ's society of builders, musicians, owners, and consumers. There is even a thorough index! W. T. Van Pelt
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ORGAN UPDATE

A TORNADO OF JANUARY 22, 1999, destroyed the rebuilt Jardine organ at Madison Street United Methodist Church in Clarksville, TN, and the building was heavily damaged reports the Milnar Organ Co. of Eagleville, TN. Norvell Hall of Mentone, AL, replaced the chests in the 1960s.

The 1948 Aeolian-Skinner op. 1160 at First Presbyterian Church, Birmingham, AL (installed in 1950 and dedicated in January, 1951), has been releathered and rebuilt for better tonal egress by the Milnar Organ Co. The Principal chorus was placed outside the choirloft chamber on a new windchest flanking the rose window. Because the chamber opened only into the choirloft, a new opening was made in the wall facing the congregation and a set of swell shutters installed therein. The new shades may be closed to provide the same effect as the original installation. The 16' Trombone, located close to the choir tone opening and thus overpowering to the choristers sitting nearby, was mitred so that the tops of resonators project the sound toward the interior of the organ chamber. Other large pipes were moved to provide better egress of the Choir and Swell divisions. Wind pressure of the Choir division was raised to improve its presence. Pipes of the Choir and the relocated Great principal chorus were regulated. An 8' Trumpet and IV Mixture were added to the Great and a Tierce to the Choir.
A chamber organ built in London by George Pike England & Son in 1790 and brought to Canada in 1974 by the late Gordon Jeffrey is available from Wolff & Associates Ltd. of Laval, Quebec. The organ was built for Sir William Bagshawe, M.D., who had it installed in the music room of his country house, Oakes Park, in Sheffield, England. It remained at Oakes Park until its removal to Canada. Except for the bellows, which was changed in 1831 for a parallel reservoir, the organ is entirely original. The single manual of 59 notes has the compass GG, AA-f3. There are Venetian swell shutters in the roof of the case and a "nag's head" swell for the Hautboy, both operated by a single pedal. A machine stop provides piano and forte effects. There are five sliders through, each divided at middle C. The Stopped Diapason and Principal are "through" stops. The Open Diapason, F.G., teenth and Sesquialtera III are Bass stops and the Dulciana, Cornet III, and Hautboy are Treble stops.

The 1927 E. M. Skinner op. 660 was played in its first public recital on April 12, 1999, by Thomas Murray at its new home in the Cincinnati Museum Center, an Art-Deco train palace formerly known as Union Terminal. The organ was built for Immaculate Conception Church in Philadelphia and was removed by Brantley Duddy in 1987 and sold to the Museum Center Foundation in Cincinnati. The installation has been organized by OHS member Harley Piltingsrud who has also done much of the work. The organ will have approximately 83 ranks on four manuals when the 18-rank antiphonal division is complete. Enticing more than one million visitors annually, the Cincinnati Museum Center houses three museums: the Cincinnati History Museum (and Cincinnati Historical Society Library), the Museum of Natural History.
For Sale: 3-manual tracker chassis, perhaps mid-1980s, with pedal board for a 2-division, 56-note organ, with the middle manual serving as a coupler manual. Comes with lots of tracker material, squares, and aluminum roller bars, although not enough for a complete 2-division organ. Keyboard have rosewood naturals, ebony sharps, and I think cherry cheeks with inlays. Very attractive and like new. $4,000. Marlin Mackley, 509 Main Street, Fenton, MO 63026-4169 314-343-2801 or MARLINMACKLEY@JUNO.COM

Wanted to Buy: Charles Brenton Fisk: Organ Builder (The Westfield Center, 1986) Standard or deluxe edition in good condition. Also wanted: The 1879 William Gardner, Scotia, NY. The only known example of an existing organ built by William Gardner of New Haven, CT, is being restored by the Carey Organ Co. Built in 1879 for a church in "Rockville," the 1-6 organ has been located in St. Louis of France Church, Scotia, NY, for many years. Work will include recovering the 56-note keyboard in bone, cleaning and regulating pipes, repacking stoppers, replication of missing manual-to-pedal coupler components, bushing the 17-note Pedal keyboard, and refurbishing the tracker action, all following OHS Guidelines.

A chamber organ bearing a nameplate which identifies its rebuilder as George Jardine has been acquired by OHS member James F. Neumann of Victoria, TX, from organbuilder Ruben Frels of Victoria. Frels said he purchased the organ ca. 1995 from an antique shop in Hillsboro, TX. There are two ranks, Open Diapason 8' (with more than one octave of stopped wood bass pipes) and Principal 4' from TC, controlled by round stop knobs with engraved ivory inserts and square shanks. The compass of 56 notes excludes a low C# on the chest, but the keyboard includes a key that produces no sound. The names “James Kerrfoot” and “Mandeville” appear inside the chest of the organ was built originally ca. 1860 by Hall & Labagh. Since the organ has been located in St. Louis of France Church, Scotia, NY, for many years, Work will include recovering the 56-note keyboard in bone, cleaning and regulating pipes, repacking stoppers, replication of missing manual-to-pedal coupler components, bushing the 17-note Pedal keyboard, and refurbishing the tracker action, all following OHS Guidelines.

CLASSIFIED ADVERTISING

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Samuel Russell Warren

SAMUEL RUSSELL WARREN was, without a doubt, the most outstanding figure in Canadian organ building during the nineteenth century. After emigrating from the United States, he established himself as an organ builder in Montreal in 1836. By his death in 1882, he had produced more than 350 pipe organs for use all over Canada and the United States. He was also the patriarch of an extended family of organ builders, designers, inventors and performers. His legacy is one of excellence, innovation and durability which continued for several generations after his death, both in Canada and the United States.

Notable among his many achievements is the introduction into Canada of harmonic flutes, free reeds, and orchestral stops. He was the first to adopt the Barker lever in Canada circa 1851 and the first to use hydraulic bellows in 1860-61 at the Wesleyan Chapel in Montreal. He patented several of his inventions, including an early patent for a piano and others for "An Improved Miniature Organ," "An Improved Organ Windchest Slide," and a "Pneumatic Touch Lightener." He even manufactured some of his own pipework, assisted by his brothers, although he imported new pipework from suppliers in France and Germany as well.

He also is responsible for training several of the succeeding generation of Canadian organ builders, such as his son, Charles Summer, and Louis Mitchell, who, as his apprentice from 1855-1860, went on to become one of the first French-Canadian organ builders of renown (see Michael D. Friesen's article in The Tracker 27:3 [1983]: "Canadian Builds Largest Organ in U.S. Church, 1870").

S. R. Warren was born March 29, 1809, at Tiverton, Rhode Island. He was the son of a carpenter, Samuel Warren, and a descendant of Richard Warren, who sailed to North America on the Mayflower in 1620. His uncle was the Rhode Island architect Russell Warren, who was considered to be one of the principal builders in New England from 1828 to 1860, designing churches, banks, and other buildings. Samuel Russell had one brother, Thomas Durfee, who was also an organ builder. William Henry, an organist, was most likely a cousin and not Samuel Russell's brother (as reported in an earlier article by this author).

S. R. Warren worked sporadically for Thomas Appleton of Boston, where he received his training as an organ builder during the early 1830's. He is listed in Providence, Rhode Island, directories as a house carpenter 1826-28, as a musician 1830-32, and as an organ builder in 1836. He is reported to have built at least three pipe organs prior to his immigration to Montreal in 1836. These instruments were located in Charleston, S. C. (1830); Zion Episcopal Church, Newport, R. I. (1834); and Providence, R. I. (1835).

After settling in Montreal, S. R. Warren built an organ for the parish church in Rigaud, Quebec, in 1836. The following year he

Karl J. Raudsepp teaches music history and theory at Concordia University and is organist at St. John's Estonian Evangelical Lutheran Church. Holding music degrees from McGill University, Montreal, he apprenticed as an organ builder with Hellmuth Wolff & Associés Ltee. His firm, KJR & Assoc. Inc., specializes in restoration and maintenance of historic pipe organs. He is the author of The Organs of Montreal, Vol. 1, and writes extensively about organs and related topics. He is currently preparing a biography of Samuel Russell Warren.
entered into a partnership with George W. Mead under the name of Mead & Warren. This partnership, first announced in *La Minerve*, January 27, 1837, was short-lived, however, and their association was dissolved a few months later. Together Mead & Warren built an organ for Sherrington (Napierville), Quebec. This organ was a small two-manual instrument with 54-note keyboards and an 18-note pedalboard.

When their joint business venture dissolved, Mead, who was essentially a builder of pianos, formed a company called Mead Brothers & Co., Piano Forte Manufacturers and Importers of European Music and Musical Instruments (George, James & John Mead). S. R. Warren went on to form his own firm to build pipe organs and harmoniums, and eventually sold seraphims, accordions and flutes as well.

In the Montreal directories of 1842 to 1845, S. R. Warren was listed as a manufacturer of organs and piano fortés, with his workshop located on Dorchester Street near St. Constant, next door to the English Hospital. During these years, he built organs for St. George’s Anglican Church, 1843, and St. Thomas Anglican Church, 1845, both in Montreal. Other organs were built for Quebec churches in St-Ours, 1841; St-Isidore-de-Laprairie, 1842; Sainte-Famille, Boucherville, 1846; Chambly, 1847; and he made repairs to the organ at the Cathedral church at Grondines, as well as to the organ at the Anglican church in Dunham, 1847. In 1848, he built organs for the Montreal General Hospital and for the Grey Nuns, the latter being dedicated June 8, 1848.

By 1849, Samuel Russell Warren was listed as a manufacturer of “Church and Parlour Organs, Piano Fortes, Aeolophones and Harmoniums,” with his shop located at No. 10 St. Joseph Street, corner of St. Henry Street, near St. George’s Anglican Church. On May 1, 1857, he announced in La Patrie that he had enlarged his workshop, which was now located at 18 & 20 St. Joseph Street. At the same time, he advertised his newly patented Octave Coupler and also his introduction of the Tuba stop into church organs. In 1867, his factory address was 32 St. Joseph Street. The workshop remained there until 1871, when it was moved to Old St. George’s Church, located at 51 St. Joseph Street.

Notable organs of this time were at Lotbinière, 1849; St. Patrick’s (III/P) and Bonsecours in Montreal, 1850; St. James’ Cathedral in Toronto (first exhibited in St. Anne’s Market, Montreal, and said then to be the largest organ in Canada), St-Jean-Baptiste in Quebec City, and Kamouraska, 1853; St. Stephen’s Anglican Church, Chambly (7 stops, I/P), 1855; St-Pierre-Apôtre and Notre-Dame in Montreal, 1858; St-Roch-de-l’Achigan, Trinity Anglican Church at Viger Square, Montreal (34 stops, III/P), and the Wesleyan Chapel, Montreal (33 stops, III/P), 1861; St-Jean-Baptiste de Rouville, 1862; St. John the Evangelist, 1863; St. James the Apostle, 1864; St-Enfant-Jesus du Mile-End, 1869; Trinity Anglican Church, Dorchester, New Brunswick (8 stops, I/P); and Chabotiliez Square Church on Inspector Street in Montreal, 1871.
Canada, in the City of Montreal alone. In 1863, it was reported that Warren had already built 214 instruments and by 1869, Warren had installed his 350th organ (building on average ten instruments per year).

In 1857, when the Church of Notre-Dame in Montreal needed an organ for its newly completed edifice, S. R. Warren was selected to build the instrument, having had his proposal endorsed by Aristide Cavaillé-Coll. This mechanical-action organ was to be his chef-d’œuvre, consisting of four manuals with a compass of 56 notes for each keyboard, and a pedalboard with a compass of 2½ octaves. The original proposal called for an instrument of 106 stops but that was reduced to 89 stops with a total of 4,694 pipes, the largest being the metal 32-ft pedal rank — Flûte Ouverte.

The cost of the instrument was estimated at between £4,000 and £5,000.

The parish, alas, had no more than £800, but nevertheless, construction began in November, 1857. When the inauguration took place June 24, 1858, only two manuals and part of the pedal division had been completed. In all there were only 18 stops installed, totaling 1,018 pipes. During the next few years additions were made (41 stops installed by 1863), but the organ was never completed as originally planned because of insufficient funds. In February, 1861 it was noted in the Montreal Herald: “What stands in the way [of completing the instrument]? — surely not the want of funds? As the instrument now stands — naked, uncovered, incomplete, — it is a reproach to the church, without being any credit to the builder.”

Other large mechanical instruments that have since been destroyed or have been incorporated into newer instruments were built for Dominion Square Methodist Church (30 stops, III/P); Crescent Street Presbyterian Church (39 stops, III/P); St. Martin’s Church, (31 stops, III/P); Knox Presbyterian Church (22 stops, II/P); First Baptist Church (25 stops, III/P); Emmanuel Congregational Church (28 stops, II/P); and St. Edward’s Episcopal Church (16 stops II/P), all in Montreal.

An account of the installation of the new organ at the Wesleyan Chapel in Montreal in 1861 was authored by Gustave Smith. Smith was the organist at St. Patrick’s Church in Montreal and one of S. R. Warren’s greatest advocates. He stated that S. R. Warren had built 25 organs for delivery to the USA and that 175 organs had been built for installation in Canada, 23 in the City of Montreal alone.
1873 S. R. Warren organ, the second organ built by Warren for the American Presbyterian Church, Montreal
The S. R. Warren organ at St. George’s Anglican Church, Clarenceville, is dated ca. 1875 by some, others believe it may be earlier by a decade or more. The author restored the original stencil design.

Among many who objected to the incomplete instrument were the eminent blind organist Paul Letondal of the Gesu Chapel and Louis Mitchell, a former employee of Warren. A report commissioned in 1863 to look into the construction of the organ created more controversy which lasted until 1864, dividing the city’s organists along religious and national origin lines. In 1863, S. R. Warren published a 30-page document about the construction of the Notre-Dame organ in reply to the many “deceitful and slanderous attacks” that had been directed at him and his company. (It is translated and published in this issue of The Tracker.)

During the controversy, a letter from Warren’s employees, written as a testimonial to his business practices and integrity, appeared in La Minerve December 29, 1863. In it, they affirmed that Warren was a generous employer, paying them even when there were periods of no work, and that materials used in their organs were bought in Canada, thus keeping jobs and money in Canada, unlike the other organ builders who bought pipework and parts from the USA. Among the signers was Joseph S. Coron, who went on later to form his own organbuilding firm, but primarily tuned and repaired organs in the Montreal area during the 1880’s.

In fact, the interior decoration of the Notre-Dame Church remained unfinished because the Sulpicians ran out of money after the building had been completed in 1829. The Sulpicians bore a crushing financial burden imposed by Rome: they were solely responsible for the construction of a dozen new churches in the expanding parish of Montreal. The cost of operating the cemetery of Notre-Dame-de-Neiges as well as the churches of St. Patrick, St. Anne, and Notre-Dame-de-Grâce brought the mother church of Notre-Dame to the brink of financial ruin. Relief came in 1866 when Rome decreed the subdivision of the parish of Montreal, leaving the Sulpicians responsible only for the Church of Notre-Dame.

After 1865, when Louis Mitchell and Charles Forté completed their reconstruction of the organ in the Quebec City Cathedral of Notre-Dame, a new generation of French-Canadian organbuilders began to challenge Warren’s domination in the field.

Samuel Russell Warren was married to Harriet Proud Stayner with whom he had nine children. Their oldest daughter Emeline married Henry W. Atwater from Vermont. He was one of the founders of the City and District Savings Bank of Montreal, later becoming President of the bank, a founder of the Montreal Telegraph Co., a president of the Montreal Board of Trade and a councillor for St. Antoine Ward of the City of Montreal.

Of the children, only Charles Sumner joined his father’s organ building firm. The business was registered November 2, 1866, under the name of S. R. Warren & Company, and the name was changed November 17, 1876, to S. R. Warren & Son. In 1878, the business was moved to Toronto. Organs built during these years were for American Presbyterian Church, Montreal (III/P), 1873; Erskine Presbyterian Church, Montreal (32 stops, II/P), 1875; Metropolitan Methodist Church, Toronto, 1875; St. Gabriel Church on St. Catherine Street, Montreal, 1878/79; Olivet Baptist Church, Montreal, 1880; St. John the Evangelist, Montreal, 1892; and a Vocalion (pipe amplified reed organ) for Ste-Catherine-de-Hatley, Quebec (II/P), circa 1886.

Charles Sumner took over as the head of the firm when his father died at the age of 73, of heart disease, while attending the funeral of his (S. R. Warren’s) sister, Lucinda Durfee Warren Richardson in Providence, Rhode Island. Samuel Russell Warren was buried in Mount Royal Cemetery, Montreal, August 2, 1882.

During his lifetime, S. R. Warren demonstrated in his œuvre an increasing preference for the French organ. He was familiar with Clicquot’s work and was able to quote knowledgeably from Dom Bédos’ organbuilding treatise of 1766, L’art du facteur d’orgues. He was also in correspondence with Aristide Cavaillé-Coll, particularly in regard to the specification of the proposed Notre-Dame or-
gan and the controversy surrounding the use of zinc in the bass registers of various ranks of pipes in that organ.

S. R. Warren served as organist for the American Presbyterian Church in Montreal and built two organs for the congregation. Originally the Presbyterians of Montreal were aligned with St. Andrew's Presbyterian Church of Scotland, but a group of American members promoted one of their own for the job of minister. When the congregation resolved to procure a minister of the Established Church of Scotland and "none else," the Americans withdrew from what became known as St. Andrew's Church and organized a new congregation December 15th, 1822. They were recognized by the Presbytery of New York City on March 23, 1823. At the time the Presbyterian Church opened at the corner of Drummond Street and Victoria Square. The first organ was installed in 1841 and its Presbytery of New York City on March 23, 1823. At the time the population of Montreal was approximately 25,000.

The American Presbyterian Church (corner stone laid in 1825) was erected at the southwest corner of Great St. James Street and Victoria Square. The first organ was installed in 1841 and its builder, S. R. Warren, became the first organist. He was succeeded as organist ca. 1850 by his son Samuel Prowse Warren. Joseph Gould conducted the choir for some time while S.P. Warren was still organist. In 1858, Gould succeeded S.P. Warren as organist and continued until his retirement in 1880. Gould founded the Mendelssohn Choir in 1864 and it became a major musical asset of the city. It is still active in 1999.

On June 24, 1866, the second and much larger American Presbyterian Church opened at the corner of Drummond Street and Dorchester West. The model for the building was the LaFayette Avenue Church of Brooklyn, New York. The 1841 instrument from the old church was moved into the new building and was replaced by a new S.R. Warren organ on the occasion of the church's fiftieth anniversary Jubilee in 1873 at which the Mendelssohn Choir sang. Unfortunately, neither buildings nor organs exist. Today, the Erskine & American United Church on Sherbrooke Street and Avenue du Musée in downtown Montreal carries part of the name from this earlier church which was associated with the Warrens and the tradition of good music.

Of the more than 350 pipe organs that have been attributed to Samuel Russell Warren, there are but a handful in existence. These can be found in Chambly, Freilighsburg, and Clarenceville, Quebec; and Dorchester, New Brunswick. A four-stop melodeon dating from circa 1865 can be seen at the Sharon Temple Museum, in the village of Sharon, north of Toronto, Ontario. In Montreal, there are no extant unaltered organs built by him. However, pipework and casework from Warren instruments exist in numerous rebuilds.

**Thomas Durfee Warren**

Thomas Durfee Warren (younger brother of Samuel Russell Warren) went to work for Thomas Appleton of Boston in the Spring of 1836, representing that firm in the southern states. He became a full partner with Appleton in 1847 under the name of Appleton & Warren, a partnership that lasted until 1850 and which produced an organ for the Circular Congregational Church in Charleston, South Carolina (30 stops, III/P), among others. He appears to have immigrated to Montreal after the partnership dissolved and worked for his brother, Samuel Russell Warren. He enlisted in the Union Army at the outbreak of the Civil War and was killed in action at Vicksburg, Mississippi, in 1863.

**William Henry Warren**

William Henry Warren immigrated to Toronto, Ontario, becoming organist at St. James' Cathedral in 1834. In 1838, he was appointed organist at Christ Church in Montreal where he remained until his death on December 19, 1856, just nine days after a fire destroyed the church which had not yet been named the Anglican Cathedral of the Diocese. During his years as a music teacher and organist in Montreal, he would often aid his cousin, Samuel Russell, in the fabrication of pipe organs. William Henry was also listed as a professor and teacher of music and as a tuner of pianos in the Montreal Directory of 1843-44, and he taught piano at the boarding school for girls run by the Congregation of Notre Dame (founded in Montreal in 1658 by Marguerite Bourgeoys).


**Samuel Prowse Warren**

Samuel Prowse Warren (oldest son of Samuel Russell Warren) was born February 18, 1841 in Montreal and died October 7, 1915, in New York City. He began studying the organ at 11 and gave his first recital at St. Stephen's Chapel in Montreal. He was the organist at the American Presbyterian Church in Montreal for eight years (until 1858) having succeeded his father. He went to Berlin in 1861 to study with Karl August Haupt (organ), Gustave Schumann (piano), and Paul Wieprecht (theory). S. P. Warren returned to Montreal in 1864 but moved to New York the following year to become the organist at All Souls Unitarian Church. He was organist at Grace Episcopal Church, New York, 1868-74 and 1876-94, where he inaugurated weekly recitals, giving over 230 recitals himself. Covering the entire spectrum of organ literature, this was one of the most remarkable series of recitals ever given in any country. From 1874-76, he was organist at Holy Trinity Episcopal Church, New York. In 1895, he became organist at the First Presbyterian Church in East Orange, New Jersey, where he remained until his death. He was a founding member of the American Guild of Organists in 1896 and became an Honorary President of the organization in 1902. His second wife, Jeannie Jo-
sephine Croker-Southward, was a professional opera singer of French origin.

S. P. Warren collected rare books and manuscripts and his musical library was said to be one of the most complete in America, containing a large collection of organ works. He is purported to have spent more than $10,000, a large sum at the time, in collecting it.

He was a close friend of Alexandre Guilmant and he held in great esteem the music of Rheinberger and of Widor. For nine years S. P. Warren was the conductor of the New York Vocal Union and for several years acted as a Musical Examiner for the Toronto College of Music. He was an administrator of the American College of Musicians and a member of the Boston Conservatory. It was said that his one unconquerable fault was modesty, for on several occasions he declined honorary doctoral degrees from various universities.

His musical compositions were numerous, both sacred and secular, and included anthems, songs, piano and organ solos, but few were published during his lifetime. Several of his songs, however, were published by G. Schirmer for whom he prepared an edition of Mendelssohn's organ works published in 1924, after Warren's death. He also edited the church hymnal In Exsultabis published by The Century Co. He transcribed works by Beethoven, Schumann, Wagner, and Weber for organ, and was the only Canadian to subscribe to the complete edition of Bach's organ works.

S. P. Warren's song "The Wings of Song" and his Prelude and Fugue in A-flat Major for organ are published in CMH, Vols. 3 and 4b respectively. As a teacher, he was widely respected, and many of his pupils went on to distinguished careers, including Augusta Lowell, one of the first women organists of North America to attain widespread recognition as an interpretive artist of the first rank.

Charles Sumner Warren

Charles Sumner was born November 30, 1842, in Montreal and died July 5, 1933, in Rochester, N.Y. He was married to Mary Ann Hele Hambly on October 17, 1866, by Rev. Charles Fox in Belleville, Canada West (Ontario). The youngest son of Samuel Russell Warren, he succeeded his father in 1882 as head of S. R. Warren & Son, Organbuilders. According to an 1885 History of the County of York, Toronto, S. R. Warren & Son moved from Montreal to Toronto in 1878. The 1880 Toronto Directory gives the factory address as 241-249 Wellesley Street, and by 1885 the business employed about 30 men. In 1886 the factory was moved to 39-45 McMur­rich Street. Examples of extant organs that were built while C. S. Warren was still the owner of the firm were instruments for St. Michael's Cathedral in Toronto, 1886 (originally built for the Chicago Exhibition), and a smaller one for Deschambault, Quebec, in 1892. Other instruments dating from this period were for Wesley Congregational Church, Montreal, (23 stops, II/P), 1879; Bond Street Congregational Church, Toronto, (17 stops, II/P), 1879; Queen's Avenue Methodist Church, London, Ontario, (42 stops, III/P), 1881; Anglican Cathedral of Quebec City, 1882; St. Alban the Martyr, Ottawa, (II/P), 1886; St. Patrick's Church, Ottawa, (34 stops, III/P); Emmanuel Pentecostal Church (formerly St. Andrew's Presbyterian Church), New Westminster, B.C., (17 stops, II/P), 1891; and St. John's Anglican Church, Port Hope, Ontario, 1896.

After selling the firm of S. R. Warren & Son to Dennis W. Karn of Woodstock, Ontario, Charles Sumner Warren continued building organs under the name of Karn-Warren. An extant mechanical-action instrument (5 stops, I/P) dating from this partnership can be found at St. Mark's Anglican Church, Longueuil, Quebec, 1900.

C. S. Warren briefly entered into a partnership with T. L. Hay, forming the Warren Church Organ Co. (1913-15) but after a disagreement culminating in a lawsuit, he went back to work with Karn. Shortly thereafter, Karn went out of business, but the employees formed a new company, the Woodstock Pipe Organ Builders. TheWarsens, however, were not involved in this venture. In 1951, the assets of the Woodstock Pipe Organ Company (formerly Karn-Warren) were purchased by Mr. B. Keates. This company was joined by the J. C. Hallman Company in 1969. In 1971, Mr. Dieter Geissler took over as president of the company, which is now known as Keates-Geissler Pipe Organs Limited in Acton, Ontario.

C. S. Warren retired to Rochester, New York, where he enjoyed special privileges with the Eastman Kodak Company because of his numerous skills as a craftsman. He was an able organist who reputedly played always in five flats and entirely by ear, never having learned to read music; he was considered quite gifted in demonstrating an organ's resources. He patented a reed organ mechanism in 1888 and holds several later patents as well for harmonium actions, one of which he assigned to the Bell Organ & Piano Co.

Warren Pipe Organ Co.

Charles Sumner's son, Frank Russell Hele (born Montreal, July 25, 1867; died Comox, B.C., July 7, 1953) was married in 1891 to Emma Torrington, fifth daughter of Dr. Frederick Herbert Torrington, founder of the Toronto College of Music, which in 1890 became the first musical affiliate of the University of Toronto, Ontario. Their two sons, Samuel Russell (born Toronto, November 22, 1891, died Geneseo, N.Y., December 23, 1965) and Mansfield Torrington Sumner (born Toronto, November 23, 1898, died Geneseo, N.Y., March 14, 1956) were also engaged in organbuilding in Woodstock.

Together with their father, Frank Russell Hele, they formed the short lived Warren Church Organ Co. in 1907. A large 75-stop, 4-manual and pedal instrument built by this company was installed in the amphitheater at Chautauqua, New York in 1907. (see the article in The American Organist, 23:12 [December 1989]: "The Am-
At about 1915 Samuel Russell Warren (2nd) took over as the operating head of this company which became known as the Warren Pipe Organ company. His father, Frank Russell Hele Warren, stayed on as the titular head with Samuel Russell's younger brother, Mansfield, holding a lesser position. Between 1915 and 1925 this firm was also known as Warren and Son Ltd. of Woodstock, Ontario (it failed in 1922) and then briefly as the Warren Organ Co., Ltd. of Barrie, Ontario.

In 1915, Charles Sumner Warren, his son Frank Russell and his grandson Samuel Russell (2nd), all went to Salt Lake City, Utah, to install the Antiphonal organ at the Mormon Tabernacle. This was also the heyday of the theater organ, and consequently Warren and Son Ltd. became the largest Canadian builder of this type of instrument. The enterprise did not last for very long, however, because it was only a few years until the “talkies” made the theater organ obsolete. Examples of their work could be found in theaters all over Canada: the Pantages (Imperial), Loews Uptown, Loews Winter Garden in Toronto; the Capitol and Palace in Hamilton; the Belle in Belleville; the Trent in Trenton; and the Capitol theatres in Ottawa, Quebec City and Winnipeg. During this time they also built a house organ for the Carnegie home in New York City.

In August 1920, Warren & Son of Woodstock, Ontario signed a contract with Famous Players Canadian Corporation to build eight theater organs throughout Canada at a cost of $112,000. One of these instruments, the largest theatre organ in Canada and the largest one built by a Canadian company (27 stops, IV/P), was installed in the Capitol Theatre, Montreal. The console shell of this instrument is apparently now being used with the pipe organ in Casa Loma, Toronto, Ontario.

During these years, both Samuel Russell Warren (2nd) and his father Frank Russell Hele Warren developed and patented a number of devices pertaining to pipe organ actions (e.g. a Dominion of Canada Patent for "Organ Windchests and Actions").

After the firm was dissolved around 1925, Samuel Russell Warren (2nd) left Barrie, Ontario, to join the Marr & Colton Organ Co. in Warsaw, New York, and, a year later, joined the Geneva Organ Co. in Geneva, Illinois. In 1927, he joined the staff of the Estey Organ Company of Brattleboro, Vermont, as General Superintendent. During his tenure with Estey, he designed a special folding reed organ which was destined for the North Poie with Admiral Byrd's expedition.

In 1937, Samuel Russell Warren moved on to become the sales manager and technical advisor for the Hall Organ Company in West Haven, Connecticut. In 1940, he joined the Austin Organ Company in West Hartford, Connecticut, as a sales representative. In 1948, along with his son, Robert E Warren, he built the last pipe organ under the name of S. R. Warren & Son for St. John's Episcopal Church in Wells ville, New York. Samuel Russell Warren's death in 1965 ended a 135-year-old dynasty in the organ business.

**BIBLIOGRAPHY**

1857 S.R. Warren, Montreal, Proposed Stoplist
The Church of Notre-Dame (L’Eglise Paroissiale de Montreal)
4 manuals and pedal, 89 stops and 4,694 pipes, Barker lever
Source: La Minerve, 29 May 1858, courtesy Karl J. Raudsepp

1) Dulciana 32' 1) Flute ouverte 32'
2) Double Bourdon 16' 2) Bourdon 16'
3) Montre 16' 3) Viole 8'
4) Montre 8' 4) Gambe 8'
5) Grande-Flûte ouverte 8' 5) Bourdon 8'
6) Bourdon 8' 6) Flûte 8'
7) Gambe 8' 7) Keraulophon 8'
8) Flûte harmonique 8' 8) Euphone 16'
9) Flûte ouverte 4' 9) Gambe 4'
10) Prestant 4' 10) Flûte 4'
11) Flûte harmonique 4' 11) Salicional 4'
12) Grosse quinte 5'/3' 12) Piccolo 2'
13) Quint ou nazzard 2'/1' 13) Bourdon 16'
14) Doublute 2' 14) Montre 8'
15) Fourniture (sesquialtre) IV 15) Voix humaine 8'
16) Mixture III 16) Cornet à piston 8'
17) Fourniture III 17) Clarinette harmonique 8'
18) Contraunte 16' 18) Trémolo
19) Trompette 8' 19) Bourdon 8'
20) Clairon 4' 20) Piccolo 2'

BOMBARDES (56 notes)
1) Gambe 16' 1) Flute ouverte 32'
2) Montre 8' 2) Jeu de fond (flûte) 16'
3) Flûte traversière 8' 3) Bourdon 16'
4) Bourdon 8' 4) Contrebasse 16'
5) Quinta ton 8' 5) Violoncelle 8'
6) Bourdon 8' 6) Montre 8'
7) Quintaton 8' 7) Quintaton 8'
8) Flûte ouverte 8' 8) Prestant 4'
9) Flûte harmonique 8' 9) Ophicleide 16'
10) Clarin 4' 10) Trombette 8'
11) Clarin 4' 11) Clairon 4'
12) Quinte 10'/6'

POSITIF (56 notes)
1) Bourdon 16' 1) Réunion de la pédale au clavier du grand orgue
2) Montre 8' 2) Réunion de la pédale avec les bombardes
3) Dulciana 8' 3) Réunion de la pédale avec le récit (écho)
4) Voix céleste 8' 4) Réunion de la pédale avec le positif
5) Salicional 8' 5) Pédales d’octaves faisant parler les couches du pédalier avec leurs octaves
6) Bourdon 8' 6) Réunion du grand orgue aux bombardes
7) Quintaton 8' 7) Réunion du grand orgue au positif
8) Flûte ouverte 8' 8) Réunion du grand orgue au récit (écho)
9) Flûte harmonique 8' 9) Réunion du positif au récit
10) Dulciana 4' 10) Réunion du grand orgue au récit parant une octave plus haute
11) Flûte harmonique 4' 11) Réunion des bombardes au positif
12) Quinte ou nazzard 2'/1' 12) Séparation du grand orgue des trois autres claviers
13) Flûte traversière 8' 13) Séparation du des bombardes des trois autres claviers
14) Contraunte 16' 14) Séparation du des bornbardes des hautbois et basson 8'
15) Flûte ouverte 4' 15) Fourniture (sesquialtre) IV
16) Montre 8' 16) Voix humaine 8'
17) Clarinette harmonique 8' 17) Fourniture (sesquialtre) III
18) Trémolo 18) Clarinette harmonique 8'

The organ was partially completed when the inauguration occurred on June 24, 1858. It included pipework on only two manuals (Bombardes: 342 pipes and Positif: 616 pipes) and the Pédales: 60 pipes. Because of the lack of funds, the organ was not completed as planned and by 1863 only 41 stops had been installed.

1857 S.R. Warren, Montreal, Proposed Stoplist

This item was written by Samuel R. Warren in the defense of his organ at Notre-Dame Church in Montreal, and was published in French. The translation is by Bridget Chatterley; Guy Therien provided the original and Karl J. Raudsepp provided the proposed stoplist at the left.

I had no intention of answering all the reflections which have been made on the organ of the Parish Church of Montreal and even less on that of the Reverend Oblate Fathers. But the remarks that continue to attack my reputation, and, moreover, several letters published recently about the reception of the organ at the Parish, oblige me to break my silence in order to enlighten the public about the circumstances that have led to deceitful and slanderous attacks on me.

My position is so clear with regards to the construction of the organ in the Parish Church, that I need only reveal the steps that were followed by the Committee appointed to oversee the construction of this organ. The details that I am going to put under the eyes of the reader are drawn from one authentic source, and, if this is not sufficient to convince the slanderers, I will lodge an appeal, without further delay, to the Court which protects the honorable citizen and condemns whoever strikes at the honor and integrity of all persons who have enjoyed the high regard of the public for a long time.

On 13th December 1857, the Council of the Montreal Parish Church formed a Committee to work on the construction of a new organ for this building. One of its members, Abbé Perrault, was called upon to oversee the construction.

I was invited, the same year, to draw up a proposal for a 32’ organ. Abbé Perrault summoned me and gave me the complete specifications, as a basis for my work. When I had finished making an estimate of the costs I gave it to the Committee.

The Committee, using its rights, believed they should submit the specifications as well as my proposal to my colleague Cavaillé-Coll, the renowned Paris organ builder. The reply was not long in coming; M. Cavaillé [sic] was happy to approve the specification and my proposal. A few days later Abbé Perreault instructed me to begin work on the Parish organ.

I thus began to gather together all materials necessary for the construction of this organ. I already had wood in reserve and of good quality, as well as pipe metal and zinc for pipe-making.

If I placed a fairly large number of zinc pipes in this organ, it was precisely in compliance with the written agreements among my colleagues.
the gallery and nailed together on site. As it was necessary to adjust the different parts, the carpenters had to plane the edges of the organ, and the final result was a lot of mess and dust which filled the instrument. I cannot be responsible for this state of things, but I don’t blame the carpenter.

At that time Mr. Smith came to play the organ at Saint Pierre almost every Sunday to please the Fathers. The organ, in his hands, caused no trouble. It is quite clear that the Reverend Father Superior was highly satisfied with my organ, because he settled the bill without making the slightest remark.

One day I found out that somebody went to the Oblate Fathers to offer maintenance services on the organ. The Fathers accepted the offer immediately without me being able to find out what inconvenience I could have caused them. From around this time, it came to my attention from several sides that the Fathers were strongly dissatisfied with their instrument. Problems occurred constantly. I was told that the fittings, valves and blowers were badly made. If my organ was really like this, why didn’t the Reverend Fathers question me?

Lately I presented myself to the Oblate Fathers to find out the truth of the facts put forward by Mr. Paul Letondal, and I learned that this man did not get this information from the Fathers.
They were complaining, rightly, that the blower, as it is today, was not providing enough wind relative to the power of the instrument. I looked at it and noticed that the pump to which I had given 8 inches of wind pressure was not in the desired condition, causing the middle to be displaced and considerably affecting the necessary quantities of wind. I ask him, can I be responsible for an error made by others?

Coming back to the organ of the Parish Church.

This organ, I have already said, had only two manuals, those of the Bombarde and Postif. I was invited, last year, to build the fourth keyboard or Echo (the Swell). (The Grand Orgue keyboard has not yet been built). Abbé Perrault has since then given me the specifications concerning the building materials for this keyboard and supervised himself its construction. It was installed in 1862 for the Feast of Saint-Jean-Baptiste.

My organ, up to that time, had not yet been judged in any official way, but I had already been hearing for a long time many unfavorable comments. Meanwhile the organ construction committee wanted it to be played by several organists in order to make their favorable comments. Meanwhile the organ construction committee supervised himself its construction. It was installed in 1862 for the Feast of Saint-Jean-Baptiste.

I was invited, last year, to build the fourth keyboard or Echo (the Swell). (The Grand Orgue keyboard has not yet been built). Abbé Perrault has since then given me the specifications concerning the building materials for this keyboard and supervised himself its construction. It was installed in 1862 for the Feast of Saint-Jean-Baptiste.

Mr. Smith, considering this session to be almost null and void on account of the result it yielded for the committee, came to me to ask if I would agree that he look at the whole organ (this proposition shows well enough that this organist was not at all preoccupied by the oversight of the organ during its construction). Mr. Smith also told me that he was going to make the same proposal to Mr. Doucet as well as Mr. Prévost; I subsequently found out that these men welcomed this idea with gratitude.

I insist on one point. If it had been necessary to pay Mr. Smith every time his services were used, one would never have asked him so often and in so many circumstances. The dealings that I had regularly with Mr. Smith make it my obligation to take up his defense when I see him attacked in an unscrupulous and offensive manner by his colleagues, and especially by Mr. Paul Letondal.

Concerning the report submitted by Mr. Labelle, which is signed by Messrs. Paul Letondal, Pepin Laforce and A. Boucher, I do not doubt the honesty of this organist, Mr. Labelle, in carrying out his work; but what I forcefully oppose are the reflections included in this introduction, for the principal reason that one of the members of the Committee wrote to Mr. Cavalié about the use of zinc in the manufacture of large scale pipes. I will present later a copy of the reply from this renowned builder.

And finally, I will conclude this discourse on the construction of the organ of the Parish, by addressing Mr. Letondal himself.

Two letters appeared in La Minerve on 26 September and 15 October 1863, both signed by Mr. Letondal and on behalf of his Catholic colleagues Messrs. Labelle, Pepin Laforce and A. Boucher. I am sorry to see the names of these men being made responsible for the rudeness of Mr. Letondal.

Since Mr. Paul Letondal has been in Canada, he has made it his business to argue, criticize and insult everything. Suffering from a difficult infirmity, that of blindness, he persists in trying to prove to everybody that he can see much better than those who are fortunate enough to have their eyesight. I pity his weakness less because of his actions, which give me reason to state that it is because he sees so well he abuses in such an undistinguished fashion the faith of the public.
Mr. Paul Letondal wants to make the inspection of the Parish organ a cause célèbre and acquire by this means a great popularity at the expense of honorable men. Here are his two letters:

**THE PARISH ORGAN AND SOME TESTIMONIES FROM ENGLISH ORGANISTS**

To the Editor,

We were surprised to read in the columns of *l'Ordre* of the 16th of this month and later in those of *la Minerve*, several letters of congratulation addressed to Mr. Warren, by the organists of some English churches of this city, about the organ of the Parish Church - as well as one from the Secretary of the Parish Committee of Finance, conveying the report by Mr. Gustave Smith, organist of Saint-Patrick’s Church, on the said organ, and in which the Superintendent also states his full agreement.

Having been invited, my colleagues and I, last Spring, to be present at the inspection whose aim was the Reception of the organ, we noticed such a large difference of opinion on the appreciation of this instrument that all agreement seemed impossible, and we had to leave the meeting without concluding anything. At the request of the Parish priest, we sent him soon afterwards an account to confirm the result of our observations, necessarily very imperfect, since at the time of this inspection we were given no information about the building procedures which were to be fulfilled by Mr. Warren, nor of the agreement made between him and the Parish Council concerning this instrument. All that was left for us to do was therefore to take into consideration the effect produced by the particular instrument placed in front of us, in its unfinished state and incomplete by half, without being in the least possible for us to judge to what extent this part of the work proposed had actually been completed. Furthermore, it is our duty to add that in the inspection of an instrument whose price amounts to already more than £2,000, we were absolutely forbidden to concern ourselves with the details of the actual construction such as the manner in which it was built or the materials used to build it.

Thus it can be said very clearly that at best the praises of the organist in question can only be a reflection of the sound of the organ in a particular situation staged by the builder and have no bearing on the materials used in its construction, as this information was withheld from all public or private examination.

Given the impossibility on the one hand to come to a common agreement on the merits or failings of this instrument, and fully convinced on the other hand about the need to obtain an impartial opinion on such a substantial organ, which has already incurred such great pecuniary sacrifices, and will probably cost as much again, if not more, for the repair of its works, we were absolutely forbidden to concern ourselves with the details of the actual construction such as the manner in which it was built or the materials used to build it.

To the Editor,

I hope that you will be willing to include some lines in your paper in order to destroy the unfavorable impression that the correspondence of Mr. Gustave Smith, published in your issue of 3 October, could have given to some people concerning myself.

In this correspondence, Mr. Smith leaves aside the subject of the discussion, that is the Parish organ, and deals only with himself. I am thus obliged to justify myself in the face of his insinuations, and although it is always unpleasant to come back to these personalities, I cannot do other than to speak of him and to demonstrate that the personalities of my first letter were not without foundation.

I have never had the intention of trying to pass Mr. Smith off as a Protestant. But as this man, in the affair in question, put himself on the side of the Protestant organists, I have not considered him as a Catholic organist colleague. By the words “Catholic organist colleagues” I meant simply and purely all the Catholic organists of Montréal who share my point of view, and who take responsibility with me for my correspondence.

Mr. Smith declares that he has never overseen the construction of any Parish organ. I was, however, with several people under the impression that Mr. Smith had, not officially, but in an officious manner, overseen the construction of the Parish organ and of another. As for the Parish organ, this affair is so shrouded in mystery that it is difficult to bring forth any direct proof. I would say simply that many of Mr. Warren’s workers, as soon as they saw Mr. Smith arrive at the workshop, hurried to hide away any bad materials that they had on hand.

I said that Mr. Smith’s report could not be that of an impartial judge. And here I spoke only the truth and I am able to prove it.

1) A fairly large booklet was published in 1861 by Mr. Warren, as an advertising vehicle (i.e. he sent out an advertisement brochure). This booklet is entirely edited by Mr. Smith. He himself admits, in this brochure, that he was charged by Mr. Warren to do the report of Warren’s organ for the Wesleyan Church. Why did Mr. Warren prefer this editor?

2) *l’Ordre* of 23 July 1860 states: “We are informed that Mr. Warren, organ builder, has appointed Mr. Gustave Smith to look after his interests, and this able organist and director of singing at Saint-Patrick’s Church has just arrived in Quebec to visit the organs of the major churches of this town.” Mr. Smith has to declare his mistake.

3) I can establish, by the letters of Mr. Smith, that he asked for money from Mr. Warren for his professional services, and I know that he received, amongst other amounts, $22 as payment for his good report about the organ of Saint-Pierre Church.

4) We observe especially in certain situations the principle “the truth and nothing but the truth” and we adopt as a motto “whoever scratches himself stings himself” which means, freely translated, that if we are recalled to the area of discussion about the discordant organ of the Parish, we will know next time, to back up our assertions with justifiable evidence no matter how disagreeable we fear it may be for some of our friends in the debate.

PAUL LETONDAL
And his Catholic organist colleagues of Montréal.
found with the materials employed. We declare... according to God and our conscience that the said organ is acceptable."

Unfortunately for Mr. Smith, nine months after this report the blower was completely defective; the bellows worked badly, was full of faults and the materials were so bad that our good Oblate Fathers were obliged to spend $100 to redo the valves.

Can one reasonably infer in the light of the above that Mr. Smith can be impartial when dealing with the affairs of Mr. Warren? In conclusion, I will note that Mr. Smith, in his correspondence, did not wish or has not dared to take up the defense of the organ of the Parish Church, himself having authorized its reception.

Mr. Smith finds my language somewhat unfriendly. If he wishes to reread the testimonial which he gave for the reception of the organ in question, he would be convinced that I could not have a better opportunity to criticize him, had I not been held back by the consideration owed to a colleague. If I exceed today the limits that I laid out for myself, it is he who forces me to do so and he must bear all the responsibility.

I have the honor to be,

Mr. Editor,
Your most obedient servant,
Paul Letondal

Mr. Letondal also writes:
1) That my instrument is not an organ without defects, but an unsuccessful affair.
2) That my instrument is discordant;
3) That this affair is so embroiled in mystery; etc.
4) That many of Mr. Warren's workers, as soon as they saw Mr. Smith arrive at the workshop, hurried to hide away bad materials they were using.
5) That the blower of the organ of the Oblate Fathers was completely defective, nine months after the report of Mr. Smith.

I reply 1.) that if my instrument is discordant [out of tune] the organist can deal with it himself.

I reply 2.) that there was never any mystery in the adopted procedures surrounding the construction of this organ.

I reply 3.) that the workmen who declared to have quickly hidden my bad materials when Mr. Smith arrived in my workshop, have lied maliciously.

I reply 4.) that the blower of the organ of the Oblate Fathers had deteriorated through causes that are not of my doing, and that if the Fathers deemed it right to call another person other than the builder, this deterioration cannot be laid at my door. In addition, this organ has been in my hands for 16 months; and after that the Fathers could still have called me nine months after the Reception so that I could do the necessary repairs. This organ was installed 25 October 1858; cleaned and tuned 24 September 1859 and remained in my hands until 20 March 1860.

I conclude by adding that, towards the end of August, I went to the Parish organ for a visit, and I noticed, in the pipes and valves, the presence of a fine dust which seemed to me to have been deliberately put there. I noticed also that it was just the closest pipes to a guilty hand that had sand in them, whilst the pipes of the Swell were unaffected. And, it was always the pipes of the Bombarde and Dulciana that the windchests produced a lot of wind on that side; this problem is easily rectified immediately.

2.) We have tested the mechanism of each stop; the stops on the Positif and Bombarde function smoothly; but the stops of the Récit show some resistance; they should be fixed.

3.) Inspection made of the four manuals, of which only three speak; we found them to be of precise proportion and well spaced.

4.) We struck all the keys of each keyboard, and we have found them to be in the desired condition to make satisfying playing for the organist.

5.) We detected no leaks from the windchests when playing slowly each note.

6.) We coupled the manuals, as a final operation, and we did not notice any weakening or reduction in the bass of the Prestant when adding the 8' to it. The pedals don't change the stops in any manner, not even with the manuals coupled together.

7.) We tested each stop individually, and here are the results:

<table>
<thead>
<tr>
<th>The Positif</th>
<th>The Récit</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bourdon</td>
<td>(Echo with expression)</td>
</tr>
<tr>
<td>Principal</td>
<td>Euphone</td>
</tr>
<tr>
<td>Flûte ouverte</td>
<td>Bourdon</td>
</tr>
<tr>
<td>Bourdon</td>
<td>Gambe</td>
</tr>
<tr>
<td>Quintaton</td>
<td>Bourdon</td>
</tr>
<tr>
<td>Salicional</td>
<td>Cor principal</td>
</tr>
<tr>
<td>Voix céleste</td>
<td>Gemshorn</td>
</tr>
<tr>
<td>Dulciana</td>
<td>Cor</td>
</tr>
<tr>
<td>Cromorne</td>
<td>Hautbois et basse</td>
</tr>
<tr>
<td>Flûte harmonique</td>
<td>Clarinette</td>
</tr>
<tr>
<td>Dulciana</td>
<td>Viole</td>
</tr>
<tr>
<td>Sesquialtra</td>
<td>Flûte traversiere</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>The Grand orgue</th>
</tr>
</thead>
<tbody>
<tr>
<td>(has no stops)</td>
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<table>
<thead>
<tr>
<th>The Bombardes</th>
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</thead>
<tbody>
<tr>
<td>Gambe</td>
</tr>
<tr>
<td>Bourdon</td>
</tr>
<tr>
<td>Principal</td>
</tr>
<tr>
<td>Flûte harmonique</td>
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<tr>
<td>Trompette</td>
</tr>
<tr>
<td>Flûte harmonique</td>
</tr>
<tr>
<td>Prestant</td>
</tr>
<tr>
<td>Claireon</td>
</tr>
</tbody>
</table>

8.) The division of the Prestant is satisfactory and the sound is pure.

THE ACTION

We have examined in detail the rollerboards, the trackers and the fixtures of each keyboard, and we found them in perfect condition and built with care. The Pedalboard is to be remarked for its
good construction and finally the action leaves nothing to be desired. We have not remained indifferent to the question of the solidity of the windchests, more precisely concerning their support. Perhaps for some, their bases are only temporarily attached, and should be built immediately in the interests of the instrument. The sliders are well adjusted and of good wood. The windchests, which we saw being built, are made of light wood, the best, and the workmanship has been made with care worthy of praise.

THE STOPS

The pipes are well placed in an orderly fashion. We were present when they were made and they leave nothing to be desired; the inspection we did on them today guarantees their duration and quality. The stops in wood are made with a light and very dry wood, and the gluing was meticulously done. For the reed stops, the soldering is without reproach and the metal without fault. We have not seen any fault in the sound production of each stop, by rank, the equality was good, except however those of the two designated stops in the enclosed list. We note that the temperament of each stop is good and that the imitation stops are very successful.

THE ORGAN CONSIDERED AS A WHOLE

This organ was built in abnormal conditions, that is, the proposal states 106 stops whilst the organ presently contains only 41. In our opinion, this organ should not be treated in an orchestral manner, but simply as an organ for accompaniment but, however, the power of the instrument is such, that the organist can be proud of it. With these unusual circumstances comes the following reflection: that the stop combination was designed to satisfy the singers without nevertheless harming the brightness of the organ: and in order to attain this combined result, it was necessary to include stops of German origin whose middle range is bright, but whose bases are generally sombre. This is not a fault that can be directed to the builder but rather to the nature of the stops. Proof that the stops are of good make, is to be found in the sonorous yet perfectly distinct bases that are to be heard when the three manuals are coupled together. The tonal blend is something to be careful about if it were to be shown that the instrument were badly built, it would then be a source of vexation to the Parish, of repairs and ultimately of continual expense.

REPORT OF THE INSPECTION OF THE ORGAN

Article 1.) The Windchests - Having put the stops in and made the blower blow, we have held down the keys and have heard some stops of the Positive whimper.

Article 2.) Concerning various stops -

THE POSITIF - The notes are too slack in the bass.

- Bourdon 16' - Completely defective - uneven, lacking in body, speaking badly, several notes sound the octave in the bass, in general too weak.

- Flûte ouverte 8' - Fairly good in general although uneven and speaking badly in the bass.

- Salicional 8' - Unequal, slow to speak and weak in the bass.

- Voix céleste (vox angelica) 8' - Good sounding quality, but weak in the bottom octave.

- Dulciana 8' - Slow to speak in the bass although good sound quality, but lacking roundness.

- Principal 8' - Lacking body and much too weak.

- Bourdon 4' - Stopped gives 8' pitch - speaking badly, lacking body and very weak especially in the lower octave.

- Quintaton 8' - Speaking badly, carrying only the name of quint without actually sounding like it.

- Flûte harmonique 4' - Good quality.

- Dulciana 4' - Although weak is acceptable whilst the other stops of the Positif.

- Cromorne 4' - Acceptable in spite of being defective in some low notes.

- Sesquialtre - Of good quality.
THE BOMBARDE
Same fault in the action although less acute than that of the Positif.

Gambe 16' - Too weak and slow in speech in the bass and generally speaking badly.

Principal 8' - Good quality but too weak in the bass, some notes speaking badly, it can be considered as the best stop on the organ.

Bourdon 8' - Very defective in the bottom octave.

Flûte harmonique 8' - Some notes speaking badly, but good in general.

Prestant 4' - Too weak in the upper notes.

Bourdon 8' - Stopped - gives 16' pitch; much too weak in the bass, generally uneven and defective.

Ophicleide 16' - Right octave from the 4' Bourdon is better in the lower notes.

Flûte harmonique 4' - Good quality.

Octavin 2' - Too weak throughout.

Clairon 4' - 7 notes don't speak in the higher register.

Trompette 8' - Good quality.

THE ECHO
Same fault in the mechanism as in the other two.

Cor Principal 8' - Good, although the bottom octave is too weak.

Bourdon 8' - Stopped - gives 16' pitch; much too weak in the bass, generally uneven and defective.

Prestant 4' - Weak in the bass.

Flûte harmonique 4' - Good quality.

Games Horn (sic) 8' - Good

Gambe 16' - Slow to speak, feeble attack, too weak in the bass where the bottom octave is borrowed from the 16' Bourdon.

Cornet - Good

Piccolo 2' - Good

Cor de Nuit 4' - Sounds nearly identical to the Flute harmonique, the difference is hardly perceptible; lacking body and not having the character that belongs to this stop.

Viole 8' - Good

Bourdon 8' - Lacking roundness especially in the bass.

Clarinette 4' - Acceptable but a little too weak; it had been desired that this stop be 8'.

Hautbois and Basson 8' - Generally good.

Cor 8' - Excellent.

Euphomy 16' - Perfect.

Several of these different stops are much too alike.

PEDAL
The action is persistently in disorder and makes a rubbing on wood sound. Complete absence of combination pedals.

Soubasse 16' - Speaks poorly, far too weak for an open stop and several notes sound an Octave higher.

Bourdon 16' - Excessively defective in almost all its range.

Violoncelle 8' - A few notes at the bottom are slow to speak.

Ophiclide 16' - Acceptable, although uneven. This stop generally lacks roundness and attack. The pedalboard would be a convenient height for a three manual organ but it is too low for a four manual organ.

The Stops - Having drawn them one after another, we have found that they have too much elasticity and several of them are extremely difficult to move. The keyboards are definitely too far apart from each other.

J.B. LABELLE, Organist of the Parish Church of Notre-Dame of Montréal.

A.PEPIN LAFORCE, Former Organist of Saint-Pierre. PAUL LETONDAL, Former organist of the Chapelle des Jésuites, and pupil in the organ class of L'Institution Impériale des jeunes aveugles de Paris (The Imperial Institution of Blind Youth of Paris).

ADÉLAİRD J. BOUCHER, Organist of Saint-Jacques.

RESPONSE OF MR. WARREN
Response of Mr. R.S. Warren to the nine points brought to attention in the Introduction to the Report signed by Messrs. Labelle, Pepin LaForce, Paul Letondal and A. Boucher.

The differences of opinion expressed in the two reports force me to correct several reflections included in the report of Mr. Labelle. The systematic character of the report displays a deliberate attempt to condemn the instrument which I built for the Parish Church of Montréal.

I am going to answer each point in the same order as that in which the reflections are presented in the said report of Mr. Labelle.

1.) The signatories of the report have not inspected the instrument in all its details; they have only looked at the keyboards and tried each stop. They have not climbed into the various floors of the organ to recognize the faults or appreciate the accomplishment.

2.) Messrs. the organists have not been called to visit the said instrument according to the stipulation of the agreement; they have only been asked to come and play in order to give their opinion on the sound of the stops individually and in combination. These men could well, if they considered it necessary, after checking the manuals and stops, visit all the floors of the organ and mention in their report the causes of the defectiveness of the greater part of the stops of the said instrument as presented in the report of Mr. Labelle. To do this, they did not need the building proposal, and commit their observations to writing.

3.) These men declared that the distance of the keyboards from the said instrument did not respect the norms of organ building in Europe, the United States or even Canada. I was astonished by this observation. These men give no mathematical proof to their statements, so I can only reply that organists from Europe have never mentioned this to me. Moreover, Mr. Labelle tried the keyboards in my workshop whilst I was building the organ: he found them well spaced and they were installed with his approval.

4.) Without mentioning the author cited in the previous report (the author of this book shows himself most regularly to be very partial), I am glad that these men mentioned the zinc and pipe mixture, and claim plainly if it is just my zinc pipes alone that lack roundness and body? The duty of these men was not to attribute any particular effect to a variety of causes; they need to climb into the organ and let somebody press down each note so as to check for themselves the metal of the defective pipes. By this operation, no one could have doubted their impressions of these pipes to the proof of the contrary. I will add that I built these different stops of zinc in accordance with the stipulations of the agreement between me and the Committee. And what's more, we told these men, during the inspection of this organ, that the pipes were made of zinc in concordance with the existing agreement.

5.) This statement is incorrect. The two leading builders of New York, Messrs. Erben and Jardine, were consulted, and they replied similarly "we prefer zinc to pipe metal." And a letter was written to Mr. Cavaillé on last 24 July in Paris, and on 27 September following he answered:

"With respect to the use of zinc pipes for the basses of foundation stops above 4', the reasons that you gave your builder are good; the basses of zinc make a sufficiently better continuation for the sonority than basses in wood that one could if necessary substitute them. We ourselves have used for some time zinc for the first octave of the Bass of the Gamba, Salicional and others, and we have found them fine according to all reports." And, he adds, "the lawyer" (or more precisely today Abbé Reignier) "is a little exaggerated in his opinions, and he is not so well versed in the profession to give a reasonable judgment to these things. We hope the information we have given you is to your satisfaction and we are available if the need arises for more information."

Knowing already that Messrs. Erben and Jardine used zinc for the manufacture of the bass notes of several stops, I did not hesitate to use it in my organs, and no one has ever made a remark about this subject until it pleased Mr. Labelle and his friends to come and made a statement whose bad impression I have been easily able to destroy.

I will say again that it is preferable to give to the higher octaves more pressure than those of the bass, these having by their own nature, the power of their own sonority. As it happens, it has been remarked that my basses were strong, even too loud; however, Mr. Labelle did not fail to point out at the inspection of my organ that the majority of the lower pipes were too weak. It is obvious that he is completely wrong. And, moreover, only the listener seated at a certain distance can judge the basses of an organ well. I doubt that Mr. Labelle has ever been thoroughly aware of the effects of his organ.
“Mr. Warren,” they write again, “says that zinc is more expensive than pipe metal.” Manufactured zinc costs ten cents a pound, whilst pipe metal comes to twenty cents. How could I have assured the contrary in this case, if it were only to deceive the confidence that the clergy have always placed in me? I thus declare this statement as false and attacking my character. They want to take away this trust and they use all kinds of means to achieve it. I do not list them all, because there are some that are too shameful and which would be even dangerous to reveal. I would indicate, however, the abuse they seek to inflict concerning the question of nationality, is presented in order to stop the clergy from approaching me. I am treated as a foreigner, whilst I have been in the country for more than twenty-nine years; my children were born in Canada; my resources are situated in Canada, and yet today I get the epithet foreigner flung in my face! Let them come and visit my shop and they will see that my workers are all Canadians; let them question them even in secret, if they will, and we will see whether they have been treated by a foreigner or by a friend.

I can offer no better proof of devotion that my workmen have shown me than to recall the gift they gave me this year, on the occasion of my birthday, of a magnificent cup made from pure silver. Those who attack me in such an insulting manner - be careful; that they look seriously at this question of nationality and that they know well that all the Canadian workmen are employed by foreigners, and that if these foreigners decided to get rid of them all, there would be very few Canadian workmen who would be able to find work in Canadian factories. This label of foreigner has, for sometime, been given with so much contempt to those who establish themselves in the country that it is time to find out who the instigators of this reproachable conduct are, and the final result could be fatal to Canadian workmen.

6.) How can these men notice so well that the stops were of small scale, these men who did not climb in the organ, in my presence? It is not the place here to lay out the description of the manufacture of pipes. I would say only that I make the pipes according to the scales, dimensions and customs of today as are followed in various different European countries by the best builders, and I am ready to prove, if needed, that because I experimented with the French standards and with the English ones, I found a perfect blend of the two ways of working. I therefore declare the assertion of these men perverted and of bad intention.

7.) The Committee, not having asked these men to establish the value of the instrument, their reflections in the report are of no consequence.

8.) The signatories accuse themselves freely of partiality by their own expression, because if they wished to show themselves impartial in their judgement, they were able, I repeat, to examine the materials and make a special report thereon that the Committee would have received with gratitude.

9.) It was again up to these men to show, if they judged this useful, that the organ was badly built, by observing by themselves all the interior faults of my instrument.

TESTIMONIALS FROM SEVERAL ORGANISTS

Dear Sir,

Although I have made a report on the organ you built for the Parish Church of Montréal, it is with pleasure that I say you have perfectly succeeded in the construction of this instrument, and in addition, that you have acquired by your work, a place and an equal rank with those of your colleagues of the two continents. I can justifiably say with all feeling that I am totally satisfied on this subject.

Very sincerely yours,

G. Smith

Organist of Saint-Patrick’s

Sir,

It is with great pleasure that I say that I consider the organ of the Parish Church a very fine instrument which honours Mr. Warren, its builder. I will add, however, that I do not find the choice of stops well adapted to the building, especially concerning the absence of fournitures, and it lacks strength in the reeds. The number of quiet stops is very great, but they are varied and of choice quality.

I am, etc.,

George Carter

Sir,

I have inspected the organ of the Parish Church, and be advised that it is beyond compare with any that I have tried in England. I consider that the tone and voice of the stops are of great likeness.

The pipes of the pedal and the double diapasons are excellent, and, according to several reports, superior to the majority of instruments that I have tried. The Nécessaire is perfect; several disorders caused by the temperature can be easily rectified; and if the organ is completed in a manner as perfectly as it had begun, it will have few rivals on this continent.

I am, Sir, your servant,

Frick Barnby

Organist, Trinity Church

In my opinion, the organ of the Parish Church cannot seriously be appreciated before it is finished; however, what I have seen so far, during the inspection was without fault. Some notes of one or two stops were perhaps not exactly right, something that one finds in every organ and which can easily be corrected by the builder.

F. Torrington

I played once or twice on the organ built by Mr. Warren, for the Parish Church of Montréal, and though up to the present I have only partially inspected the different details of its construction, I am of the opinion that once this organ is completed, it will be one of the finest examples of organ building that this continent has produced, and that the variety of its stops and the beauty of sound provided by the registers and their combination are such that in the hands of a discerning organist who is also learned, highly skillful, and a musician (I attach a great importance to this latter qualification), this instrument can produce either religious music or symphonic music so effectively as to compete with several others that I have heard or which I have played on many occasions in different parts of Europe.

Concerning the question of where it is to be placed in the Church, its arrangement, pipes, layout of the stops and other details, I reserve my discussion for a summary on the organ that I am currently preparing for the press.

James Pech, Doctor of Music
Graduate of “New College” Oxford (England)
Saint-Lawrence Hall, 5 September 1863.

CONCLUSION

Herein lies the complete account of the construction of the Parish Church organ of Montréal and that of the Reverend Oblate Fathers, drawn up on authentic documents.

Since I have been living in Montréal, I have built 214 organs of all sizes. I have been given nothing but flattering testimonials from those who wished to humor me with their confidence, and it would have precisely to be the two instruments, which are the subject of my refutation here stated previously, which brought upon me the slander of a few people whose authority as organists leaves room for doubt from several angles, since information from reliable sources condemning these same people abounds, without my being required to add further comment to my defense.

This affair of the Parish organ dates from 12 January, the day of the inspection of the instrument. I can thus say that I acted in these circumstances with patience, and consideration for the people who, unfortunately, have not understood the dangers they were playing with in trying to oust me out of public esteem.

I hope that this account will show that I am right in the light of the spiteful remarks which have been liberally granted me, and,
that in the future, I will continue my work with serenity and gain the confidence of all those who would like to approach me to build an organ.

Following this statement I include a small article that I have written to inform those who would like to contract the construction of an organ.

May it not be thought that the fear of my competitors has pushed me to speak out with such energy. No. The only reasons for my defense are to show the clergy, who have never stopped encouraging me, and the general public who have constantly accorded me their kindly consideration, that I will always be ready to reply to those who attack me in such a shameful manner and whose conduct in these circumstances cannot be known too well by those upon whom they seek to impress their authority.

REMARKS ON THE CONSTRUCTION OF ORGANS AND THE CAUSES OF FAULTY INSTRUMENTS

It is an honor for Mr. Warren to submit the following remarks and advantages which he offers in his careful construction of instruments to those interested in organ building.

Those who are familiar with the nature, details and subject of organs, constantly regret that the construction of an instrument is considered as a product of manufacture rather than as a work of art — which in fact it is — they also regret that those who have orders or purchases to make, think they are fulfilling conscientiously their task by trying to obtain the lowest price possible. To construct an organ well, both scientific and artistic knowledge is required. Of course there are organ parts of an entirely mechanical nature too; but when an instrument has been put to the test of time and use, a considerable difference is to be found between the craftsmanship of a simple technician, even when skillfully prepared, and that of a true Organbuilder.

It is only after several years of study and continual work, that the Organbuilder can fully understand his art and overcome all the difficulties; without this experience, without this deepened knowledge, he cannot adapt the delicate system of the mechanical action to the varied needs of each instrument which he builds. He would be incapable of communicating to his inanimate work all that life gives him, that is, the power to make tones that are full, rich, soft and varying, tones which are the very essence of his instrument.

The Organ can never be subjected to the same rules as a simple piece of furniture. In an Organ built by a master builder, the action is adjusted to produce an even response, thereby guaranteeing long life to the instrument. An Organ built in this way is not prone to deterioration over the years like the majority of inferior instruments, but on the contrary, it is brighter and stronger over time, its tone becoming more mellifluous and, like a new classical painting, it is carried to the next generation with the name of the person who built it. If it is well kept, the Church Organ, like the sacred edifice, is indestructible. In Germany, in Holland and in other towns (sic) of the European continent, there are organs which have existed for centuries and which are just as perfect as when they were made.

Things being thus, it would be extremely imprudent to allow considerations of low price to get in the way of progress when ordering an organ; by this false idea one almost always risks ending up with an instrument of little worth, whereas one could acquire one which unites the qualities of art and science; the result of this lack of good judgment proves that singleness is generally a false economy.

The excellence of the instrument depends also on the qualifications of the builder - of his natural and cultivated taste, of his knowledge of musical theory and acoustics, and finally, that which is not of importance, integrity. If one resorts to a system of preferring to get the best deal, one leaves necessarily aside the person who has the qualities that I have just mentioned. If the master builder produces the list of his prices arranged in a manner that reveals the excellence of his art, how is it possible that another builder who offers a lower price will be given preference, the basis for the choice being calculated with the aim of getting an excellent job of carpentry, if you like, but without the least idea of the Science and Art which is easily discerned in an Organ behind the action layout.

It also happens that he who is thus preferred makes profits that are all the more considerable as he uses materials of inferior quality, and spends much less time than the good builder, who devotes entire months to constant study and continual work. In either one of these examples, if the Organ is estimated according to the low prices of materials, the work will cost comparatively very little; but in the eyes of competent judges, it will have only “very mediocre” value. However, the buyer will not stop there with his expenses. Transactions which are made in advance do not take into consideration that materials of quality are not true more than the Organ requires and do not remunerate the conscientious builder for the time he will have dedicated to it during his operation, to verify the precision and unity of his work and to correct the imperfections which he will have found.

Consequently, one will find in this instrument some faults which time and use will make even more apparent and the causes of which can be discovered only by a master, but without his being able to fix them. Gradually the action becomes weaker and more uncertain. The touch, although always unpleasant, becomes more and more unbearable; wind leaks from all over the place and ciphers abound; the harmony of the chords is more or less colored by the sounds which escape from the pipes rather than the notes that are being played; the pipes, made ordinarily of metal consisting of combined materials and particularly lead, twist almost immediately and very often the rising pipes collapse by themselves; the pitch, always uneven, becomes worse and worse; in a word, the instrument can never produce a good sound. Vitiated from the beginning, the organ requires one to spend daily considerable sums to put it into a condition worthy of being touched; in short, one is obliged to sacrifice a lot of money for the instrument's complete reconstruction: so, it ends up being very costly, and usually all these additional costs do not occur when one has a good instrument.

In normal organ tuning, irreparable damage is done. As the causes which produce the loss of sound are varied, likewise the way of putting it back to its original condition is not always the same. Someone with no experience, however, normally begins to form sounds by enlarging or shortening the end of the pipes (because he well knows that a pipe thinner than the normal or, on the contrary, flatter) which process he continues to do until he is satisfied with the sound at which point he puts back the pipes without having remedied the origin of the defect. This can lead to pipes which are disjointed and twisted, if not completely breached, with the basic temperament of the instrument perhaps being completely changed. With more proceedings of this kind, pipes become so damaged that they can never be tuned.

Sometimes, also, inexperienced organists wish to repair some problems and increase the seriousness of them more than reducing the sad effects.

Mr. Warren is certain that all the respectable Organbuilders of Europe and America will be ready to corroborate the testimony he has just given.

The following extract, translated from “German Treatise on Organ Construction” by Wolfram, shows very well how blameeworthy the system of competition and low prices is; this opinion was strongly backed up by Professor Topfer, of Weimar, D. Bedos, M. Hamel and several other writers of the art.

“When one judges it appropriate to make a considerable repair on an organ or to improve the construction therein, it would be good to take preliminary advice from several builders and to submit the instrument to their inspection. These necessary preliminaries fulfilled, one must not, as happens too often, entrust the execution of the work to someone who offers the best price; but one must rather, without consideration of cost, go after the one who will do the best work. It will be good to assure oneself if the builder enjoys the reputation of knowing his art and if he has already proven his capacity. A cheap repair must be only a miserable affair for the Organ, the Congregation and the Builder, none of whom retain credit. He, on the other hand, who accomplishes his work conscientiously with knowledge and motive, so as to make himself a name at the same time as earning a living, this is the candidate to whom preference must be given without contest.

“In the construction of a new Organ, the success depends on the person chosen to undertake the work. One finds everywhere Organbuilders; but the dexterous craftsman, master of his art, the clever and conscientious builder, is not found everywhere. If one cannot find such a well qualified builder, it is one hundred times better to do without an organ, because one can never be certain to obtain a good instrument.”

It happens fairly often that the question of nationality comes into play in organ construction. It would be better to put aside this issue, and ask each builder for a proposal with the price in accordance with the project that will have been given to him at the preliminary stage by the committee whose task it is to construct this instrument.

MR. WARREN studied organbuilding in the United States. He has lived in Canada for a good number of years, and he has even been established there for more than a quarter of a century. During this long period, he has maintained a good relationship with the majority of the most eminent builders of the continent whose workshops he has visited, and he has introduced into the Organs he has built himself several changes and improvements unknown before him in Canada. He has also invented several new stops of which the effect is still unknown in this region.

MR. WARREN is not only a practical organ builder, but he possesses the knowledge of the design and use of this instrument, and is thus more competent than any other to judge the cause of organ defects, or to repair and reconstruct an instrument of this kind, and again to draw up the most suitable plan appropriate to the circumstances required by the building in which it will be placed.

The voicing and finishing of the pipes of each organ built by him is entirely executed by himself.

His prices for organ construction or maintenance are fixed in advance or if not are always established on a moderate scale in accordance with the work that he will have to do.
Massachusetts, Boston: St. Paul’s Episcopal Cathedral 42:3:28P
Massachusetts, Great Barrington: First Congregational Church 42:3:24P
Massachusetts, Haverhill: Calvary Baptist Church 42:1:4U
Massachusetts, Methuen: Methuen Organ Co. 42:3:24
Methuen Memorial Hall 42:2:17P, 3:1, 4P, 4U
McCamley, James (obit.): 42:2:16
McCarty, Randall: 42:2:16
Miege, Bishop Jean Baptiste
Ohio, Cleveland: First Church of Christ, Scientist 42:3:29
Ohio, Cleveland: Midmer-Losh organs 42:3:29P
Ohio, Dayton: St. Mary’s R. C. Church 42:1:7U
Ohio, Oberlin: Warner Concert Hall, Oberlin College 42:3:31P
Ohio, Valley City: St. Martin of Tours R. C. Church 42:2:27, 27P
Ohio, Dayton: St. Mary’s R. C. Church 42:1:7U
Ohio, Oberlin: Warner Concert Hall, Oberlin College 42:3:31P
Ohio, Valley City: St. Martin of Tours R. C. Church 42:2:27, 27S
Ogdensburg, Jonathan: 42:4:12
Olympic Organ Builders 42:2:15
Ohio: Olympic Organ Builders, Pilgrim Lutheran Church, Puyallup, WA 42:2:16, 16P
Ogilvie: “Acoustics Get a Hearing” (WIVP) 42:2.3
Ogilvie: “Organ at the Oratoire Saint-Joseph du Mont-Royal” (Linde) 42:4:4
Ogilvie: “Where Do We Go from Here: Meditation on a Prospective” (Ogasapian) 42:3:33
The Worcester Kimball” (Ogasapian) 42:1:3
Ohio Organ Update (WIVP) 42:1:4; 42:2:8; 42:3:8; 42:4:7
OHS Donors & Gifts 1998 42:3:38
OHS Summer Tour, 1999, set for former East Germany 42:4:11
Oregon, Eugene: Beall Concert Hall, University of Oregon 42:2:16, 15P
Central Lutheran Church 42:2:16P
Oregon, Corvallis: First United Methodist Church 42:2:18
Oregon, Marylhurst: Marylhurst College 42:2:23, 23P
Oregon, Portland: Holy Rosary Church 42:2:19P
Old Church (Calvary Presbyterian) 42:2:22P
St. Mark’s Anglican Cathedral 42:2:16
Trinity Episcopal Cathedral 42:2:22P
Paff, Michael: 42:2:10
Pare, Richard: 42:4:23
Parrish organs 1995 Martin Pasi, Trinity Lutheran Church, Lynnwood, WA 42:2:21P
1996 Martin Pasi, private residence, Lynnwood, WA 42:2:21P
Peebles-Hartzog, Inc. 42:1:7U
Pennsylvania, Bethlehem: Salisbury Church 42:1:16P
Pennsylvania, Grove City: Harbison Chapel/Grove City College 42:4:9U
Pennsylvania, Philadelphia: Holy Trinity Roman Catholic Church 42:3:8U, 6P
Philadelphia Convention Center 42:3:10P
Pennsylvania, Spring City: Zion Lutheran Church 42:2:8U
Pfeiffer organs 1879 J. G. Pfeiffer, St. Mary’s R. C. Church, Fort Madison, IA 42:2:8U, 8P
Pheils, Lawrence: 42:3:30; (obit.) 42:4:5
1907 Pilcher, Faith Lutheran Church, Shelton, WA 42:2:16, 16P
Pinel, Stephen: 42:3:5R
Poirier, Sylvie and Philip Crozier: 42:4:11
Proulx, Jean-Guy: 42:4:18
Préfontaine, Yves: 42:4:11
Quintal, Michelle: 42:4:21
Raussepp, Karl J.: 42:4:11
Redman organs 1997 Redman Organ Co. Opus 75, Kent School, Concord, NH 42:2:9U, 9P
1998 Redman Organ Co., St. James Episcopal Church, Taos, NM 42:2:9U, 9P
Reed, Geo., organs: 1898 George W. Reed, Memorial Congregational Church, Baldwinville, MA 42:3:9U, 9P
Resor, Alan: 42:4:21
Reviews: Books
Arthur Foote: A Musician in the Frame of Time and Place (Tawa) 42:1:8
French Masters of the Organ (Mur- ray) 42:4:5
Joseph Jungen and Hu Organ Music (Whiteley) 42:3:3
Makers of the Piano, 1700-1820 (Clencske) 42:3:6
Playing the Organ Works of Cesar Franck (R. Smith) 42:2:6
Stop, Open and Reed (reprint) 42:2:6
Reviews: CD-ROM
Performing Arts in Colonial American Newspaper 42:3:5
Richards, Ralph: 42:2:20
Rodgers, Helen Van Abbea: 42:2:9U
Roosevelt organs 1883 Hilborne Roosevelt Opus 113, First Congregational Church, Great Barrington, MA 42:3:24P
Rosales organs 1897 Manuel Rosales, Trinity Episcopal Cathedral, Portland, OR 42:2:22P
Rousseau, Régis: 42:4:21
Rule, B. & Co.: 42:4:7U, 7P
Santoianni, John: 42:4:7U
Schafer, B. & Sons: 42:2:25, 26
Schafer organs 1905 Wisconsin Pipe Organ Factory, St. Cecilia’s R. C. Church, Louisville, KY 42:4:8U, 8P
Schlicker organs 1968 Schlicker Organ Co., St. James’ Episcopal Church, Fairhope, AL 42:2:9U, 9P
Schoenstein organs 1998 Schoenstein & Co., First-
Tennessee, Knoxville
Tennessee Valley Unitarian-Universalist Church 42:4:7U, 7P
Tennessee, Memphis
Memphis Convention Center 42:4:8U
Tennessee, Sewanee
University of the South 42:4:7U
Texas, Bryan
First Baptist Church 42:2:9U
Texas, Dallas
Meyerson Symphony Center 42:3:33P
Texas, Longview
First Baptist Church 42:2:9U
Thompson-Allen Co. 42:4:9U
Todorovski, Catherine 42:4:13, 14
Trent organs 1889 James E. Trent, Co., St. George's Primitive Methodist Church, Methuen, MA 42:3:25P
Tulan, Fred (obit.) unknown ca.1854 unknown builder, All Saints Episcopal Church, Dunham, QU 42:4:14, 14P
Vermont, Hardwick
St. John the Baptist Episcopal Church 42:3:9U, 9P
Vic, Mark 42:2:16
Virginia, Lexington
Washington & Lee University, Chapel 42:4:8U, 8P
Virginia, Richmond
All Saints Episcopal Church 42:3:30P
St. Paul's Episcopal Church 42:2:9U
Virginia, Reston
St. Anne's Episcopal Church 42:2:9U
von Beckerath, Rudolf 42:4:3, 17P
von Beckerath organs 1959 von Beckerath, St. Andrew's-Dominion-Douglas Church, Montréal, QU 42:4:16P, 17
1960 von Beckerath, Oratoire Saint-Joseph du Mont-Royal, Montréal, QU 42:4:3, 3P, 4P
Walker barrel organ 1844 Joseph Walker, St. Thomas Anglican Church, Rougemont, QU 42:4:14P
Wallman, James L. 42:2:6R
Warren, Samuel Russell 42:4:15
Warren organs 1841 S. R. Warren (case), Église de la Visitation . . . , Montréal, QU 42:2:23P
1847 S. R. Warren, Église Ste-Famille, Boucherville, QU 42:4:20P, 21
1854 S. R. Warren, St. Stephen's Anglican Church, Chambly, QU 42:4:15P
c.1860 S. R. Warren, Dunham United Church, Dunham, QU 42:4:14, 14P
c.1867 S. R. Warren, Bishop Stewart Memorial Anglican Church, Frelighsburg, QU 42:4:14, 14P
c.1875 S. R. Warren, St. George's Anglican Church, Clarenceville, QU 42:4:13P, 14
Washington, Castle Rock St. Paul's Lutheran Church 42:2:21P
Washington, Edmonds
Holy Rosary Catholic Church 42:2:20P
Washington, Ellensburg
Central Washington State University 42:2:20P
Grace Episcopal Church 42:2:17P
Washington, Kirkland
residence 42:2:21P
Washington, Lynnwood
Trinity Lutheran Church 42:2:21P
Washington, Medina
St. Thomas Episcopal Church 42:2:15P
Washington, Port Townsend
First United Presbyterian Church 42:2:13
Washington, Puyallup
Mountain View Lutheran Church 42:2:13, 16
Pilgrim Lutheran Church 42:2:16, 16P
Washington, Seattle
Cathedral of St. Mark's 42:2:14, 14P
Faith Lutheran Church 42:2:16, 16P
First Presbyterian Church 42:2:13
Magnolia Presbyterian Church 42:2:15P
St. Alphonsus R. C. Church 42:2:18P
St. Paul's Episcopal Church 42:2:13P
Washington, Shelton
United Methodist Church 42:2:18P
Washington, Tacoma
Chapel, Trinity Lutheran Church 42:2:14, 14P
First Methodist Church 42:2:17, 17P
Pacific Lutheran University 42:2:20, 18P
Washington, West Seattle
First Lutheran Church 42:2:17
Weigle windchest patent 42:3:21P
Whalley & Genung organs 1889
Whalley & Genung, First United Presbyterian Church, Port Townsend, WA 42:2:13
White, Glenn 42:2:15
Wicks organs ca.1947 Wicks Pipe Organ Co., Woodland Presbyterian Church, New Orleans, LA 42:3:9U
Wiegand, Martin 42:3:9U
Wilhelm organs 1973 Wilhelm, St. Matthias Church, Westmount, Montréal, QU 42:4:11
1980 Wilhelm, Christ Church Cathedral, Montréal, QU 42:4:12, 12P
Wisconsin, Green Bay St. Francis Xavier Cathedral 42:2:27, 27P, 27S
Wisconsin, Kenosha St. George's Church 42:2:28, 28P, 28S
Wisconsin, Milwaukee Holy Trinity Church 42:2:25, 25P, 25S
Wisconsin Pipe Organ Factory 42:2:26
Wisconsin, Sheboygan Holy Name Catholic Church 42:2:26, 26S
Wisconsin, White Fish Bay Christ Episcopal Church 42:3:9U
1981 Wolff & Associés, McGill University, Redpath Hall, Montréal, QU 42:4:10P, 12
1984 Wolff & Associés, Church of St. John the Evangelist, Montréal, QU 42:4:12, 13P
Wright, George (obit.) 42:1:8
Zaadam Holland-America Cruise Ship 42:1:5U
Conventions

Approval of Minutes

Education

TOUR:

hand. The meeting adjourned at 5:35pm.

Treasurer's Report

organs in the former East Germany July 24 - August 7.

Councillors' Reports

HISTORICAL ORGAN RECITALS · SCOTT CARPENTER, CHAIR


Michigan City, IN First Congregational Church 1891 F. Roosevelt

Ruskin, FL St. Anne Catholic Church 1920 Hiners

Ruskin, FL St. Anne Catholic Church 1899 Charles R. Gil

Conway, MA Conway Congregational Church 1886 Hook & Hastings

Royal Oak, MI Shrine of the Little Flower 1934 Geo. Kilgen & Sons

Hartford, CT Fourth Congregational Church 1896 Austin

Kansas City, MO First Church of Christ, Scientist 1911 Steere & Son

The survey of organs previously given citations is about half complete.

ORGANS ARCHIVES RESEARCH GRANT COMMITTEE · LYNN EDWARDS, CHAIR

The committee has awarded two grants in this fiscal year: $500 to George Nelson for research on several organ builders. $300 to Nancy Saultz Radloff for research on the use of the organ in the Anglican/Episcopal church in America before 1830.

OHS PIPE ORGAN DATABASE · ELIZABETH TOWNE SCHMITT, CHAIR

There are now 9,400 entries in the database, of which 3,500 have had some kind of update in the past year. Investigation into placing the database on the OHS Website is underway.

The meeting adjourned at 12:00 p.m. for lunch and reconvened at 1:50 p.m.

Finance and Development - Richard Walker

Councillor Walker presented a written report which detailed observations and recommendations regarding Archives funding.

Old Business

Moved Barone, seconded Walker, that the Nominating Committee will prepare a slate consisting of at least two candidates for each elective position being vacated on the National Council. This slate is to be presented at the Annual meeting of the Society held in even-numbered years. Approved, 2 opposing.

New Business

Moved Walker, seconded Ambrosino that Council adopt in principle the Ten-Year Plan as submitted by the Vice-President and to develop from years one, two and three, specific objectives for those years, and to prepare pro-forma financial statements for those years. Passed, one abstention. Moved Walker, seconded Lovegren to use Nova Information Systems, Inc., as the society's credit card merchant service provider, referring to attached Corporate Resolution. Passed.

Moved Walker, seconded Lovegren to execute the NationsBank Access Identifier Enrollment Form, allowing the treasurer online access to bank account information. Passed.

Moved Walker, seconded Huntington that the officers be authorized to open a bank account to receive and disperse Canadian funds in connection with the Montreal convention. Passed.

Moved Ambrosino, seconded Huntington that registrants of Canadian citizenship to the OHS 1999 convention in Montreal should be granted a 10% discount on registration costs and free OHS membership for one year; and that said discount and membership benefits be publicized to the fullest. Passed. Moved Sykes, seconded Ambrosino to abolish the Editorial Review Board and create an Editorial Advisory Board, to consist of the Editor, Managing Editor, Councillor for Publications, and additional members (not to exceed six in total) to be appointed by the Editor. The Editorial Advisory Board will be chaired by the Councillor for Publications and its sole responsibility will be advisory. The Editor will establish an editorial review process for articles to appear in The Tracker. Passed, one opposed. Moved Huntington, seconded Ambrosino, to establish an "age 25 and under" price category for convention registration to supplant the current student category. Passed.

Moved Huntington, seconded Walker, to direct the treasurer to open an OHS endowment fund, not to be spent and interest to accrue to the fund. Passed, one opposed, one abstention.

The next council meeting will be Wednesday, August 18, 1999, in Montreal, Quebec, beginning at 9:00 a.m.

Adjournment

Moved by Lovegren, seconded Barone to adjourn. Passed. Meeting adjourned at 4:20 p.m. — Mark A. Brombaugh, Secretary
PIPEDREAMS A program of music for the king of instruments

Program No. 9927

7/5/99

Going On Record . . . a selective summer survey of recent organ recordings.

Elgar (trans. Lemare); Arnold (trans. and Circumstan ce March No. 1 — Timothy Smith (1967 Aeliscan-Skinner/Riverside Church, NYC) JAV-107 (888-572-2242)
PASQUINE: Sonata — Liewae Tamminga — booklist of recent organ recordings.

Peter Hielmreich: 46 — Katrin Meriloo (1st prize)

Program No. 9929

7/19/99

Calgary Revisited — more solo performances by finalists in the 1998 Calgary International Organ Competition, recorded at

Jack Singer Concert Hall in Alberta Province (Casavant 1987, 110 ranks)

PIETER SUDA: Prelude & Fugue in g — Katrin Meriloo (Estonia) MOZART: Andante in F — Timothy Smith (Casavant)

LOCKELA: Aye for the Dance — J-yeon Choi (Korea)

BACH: Trio Sonata No. 3 in d, S. 527 — David Goode (England)

DUPRÉ: Suite, Op. 5 (Prelude, Sicilienne, Toccata) — Katrin Meriloo, Matt Curlee (USA), and Jeremy Bruns (USA)

recording of the Crouse organ is available on

Program No. 9930

7/26/99

More from a Montreal Organ Book . . . music and instruments from Province Quebec, featuring Canadian artists. These and other instruments will be played when the Organ Competition holds its annual convention in Montreal (August 19-25), the first OHS convention outside the United States

ANONYMOUS: Suite in F, fr Le Livre d'Orgue Montreal — Yves-Guy Pretont siege (1960 Holtkamp/Memorial Chapel, Fisk University; r 1/26/91)

VIERNE: Toccata — Ave maris stella Verses — Franciscus van den Berghe (Wurlitzer/Chicago Theatre)

BRUCKNER: Pange lingua, Vms 11, 28 (Guest

Church, Sarasota, FL) Guild-7156 (OHS)

fmr 1st prize)

Program No. 9931

8/2/99

Historic Hillocks — Will Headlee and David Hurd play two noteworthy examples of Walter Hillocks’ pioneering neo-classic instruments at Syracuse University in New York State and Fisk University in Nashville

BACH: Prelude & Fugue in a, S. 536 — Arthur Poister (1956 First Fisk/Meyerstein Orgue Coll/College Church, Montreal)

PONCHIELLI: La Gioconda — Frnats Hill

Newfoundland, Canada — James F. McCreesh; James O’Donnell, Timothy Burt (The St. John’s College, St John’s, Newfoundland)

Program No. 9932

8/9/99

Circumstantial Evidence . . . proof that the creative spirit was alive when Marcel Dupré improvised in Paris eighty years ago

DUPRÉ: 5 Antiphons, fr Vesper des Fetes de Commune de la Sainte Vierge, Op. 18 (nos. 1-5)

VIERNE: Motet, Ave Maria, WIDOR: Motet, Tu es Petrus

DUPRE: Magnificat Verses, Op. 18 (no. 6-9) — Daniel Roth (1868 Cavaille-Coll/St Sulpice, Paris) Motette-5025 (OHS)

Supervision by R. L. Burt

FLAME: a selective summer series . . . a program of music for the king of instruments.

WAGNER: Punglouns, fr Salome — Wolfgang Syms-Bach, Christ Ch urch, Montreal (1986 Guilbault-Therien/Gesu Church, Sarasota, FL) Guild-7156 (OHS)

Program No. 9933

8/16/99

Program No. 9935

8/30/99

It's a Disney World . . . a program of music for children, groups and families

BACH: Toccata & Fugue in d minor, BWV 572 — David Hurd (1968 Mander chamber organs) Virgin McCreesh; James O’Donnell, Timothy Burt (The St. John’s College, St John’s, Newfoundland)

DODD: Mickey Mouse Club March — George Wright (Wurlitzer/Chicago Theatre) Band CD-42192 (OHS)

BACH: Toccata & Fugue in d minor, BWV 572 — David Hurd (1968 Mander chamber organs) Virgin McCreesh; James O’Donnell, Timothy Burt (The St. John’s College, St John’s, Newfoundland)

DODD: Mickey Mouse Club March — George Wright (Wurlitzer/Chicago Theatre) Band CD-42192 (OHS)

BACH: Toccata & Fugue in d minor, BWV 572 — David Hurd (1968 Mander chamber organs) Virgin McCreesh; James O’Donnell, Timothy Burt (The St. John’s College, St John’s, Newfoundland)

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