

Volume 43, Number 1, 1999

# THE TRACKER

JOURNAL OF THE ORGAN HISTORICAL SOCIETY

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## OPINION

John K. Ogasapian

### 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. Leo Treitler and a team of seven specialists in the various periods have vastly expanded it, with numerous additions and intriguing groupings. In the Renaissance section, for instance, are 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 those 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.”

COVER: In 1909, Montreal photographers Wm. Notman & Son made this image of the organ built for St. Gabriel Presbyterian Church on St. Catherine Street in Montreal in 1878/79 by S. R. Warren & Son. Karl Raudsepp provides an overview of the Warren dynasty of organbuilders and musicians on page 9. The author found the picture in the Notman Photographic Archives at the McCord Museum of Canadian History in Montreal.

## FURTHER OPINION

William T. Van Pelt

### The Hooks and Thuringia

HERALD 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 counterpoint. OHS will visit it in July during the fifth OHS European Organ Tour.

I disorged 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. 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. 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 imperiled 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  
Sauk Prairie, Wisconsin



FROM THE COLLECTION OF KARL J. RAUDSEPP

1864 S. R. Warren organ, Church of St. James the Apostle (Anglican)

# The Warrens

by Karl Raudsepp

## Samuel Russell Warren

**S**AMUEL 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.

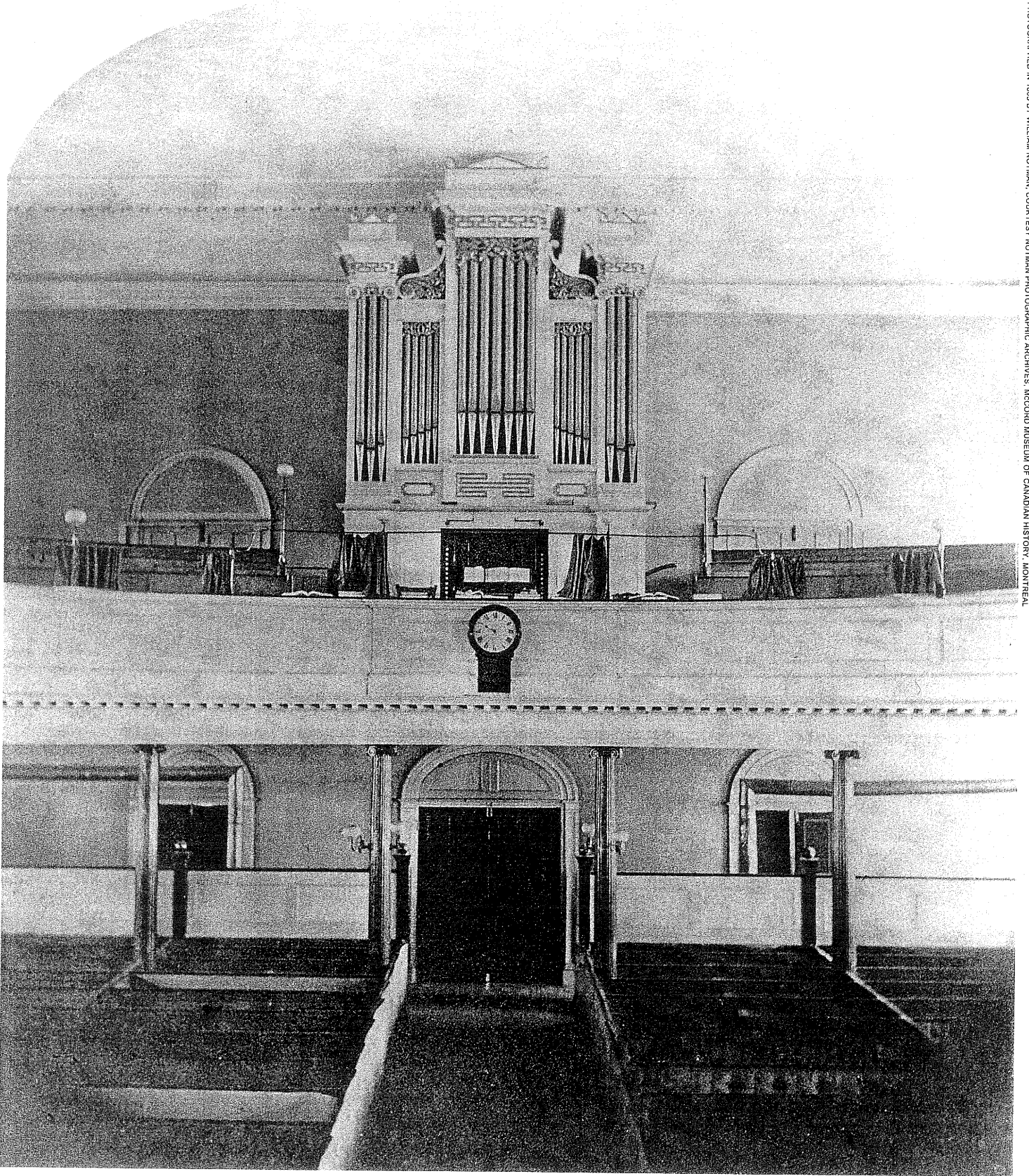
He also is responsible for training several of the succeeding generation of Canadian organ builders, such as his son, Charles Sumner, and Louis Mitchell, who, as his apprentice from 1855-1860, went on to become one of the first French-Canadian organbuilders of renown (see Michael D. Friesen's article 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 organbuilder 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 organbuilder 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

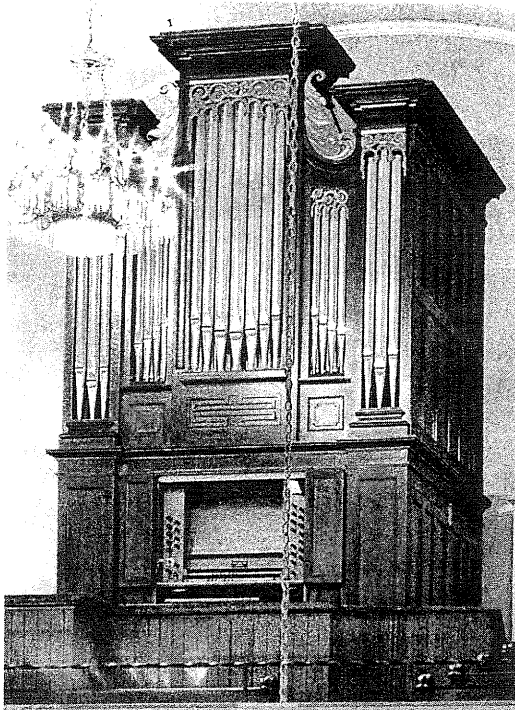
*Karl J. Raudsepp teaches music history and theory at Concordia University and is organist at St. John's Estonian Evangelical Lutheran Church. Holding music degrees from McGill University, Montreal, he apprenticed as an organbuilder with Hellmuth Wolff & Associés Ltée. His firm, KJR & Assoc. Inc., specializes in restoration and maintenance of historic pipe organs. He is the author of The Organs of Montreal, Vol. I, and writes extensively about organs and related topics. He is currently preparing a biography of Samuel Russell Warren.*



1841 S. R. Warren organ, the first of two built by Warren for the American Presbyterian Church, Montreal

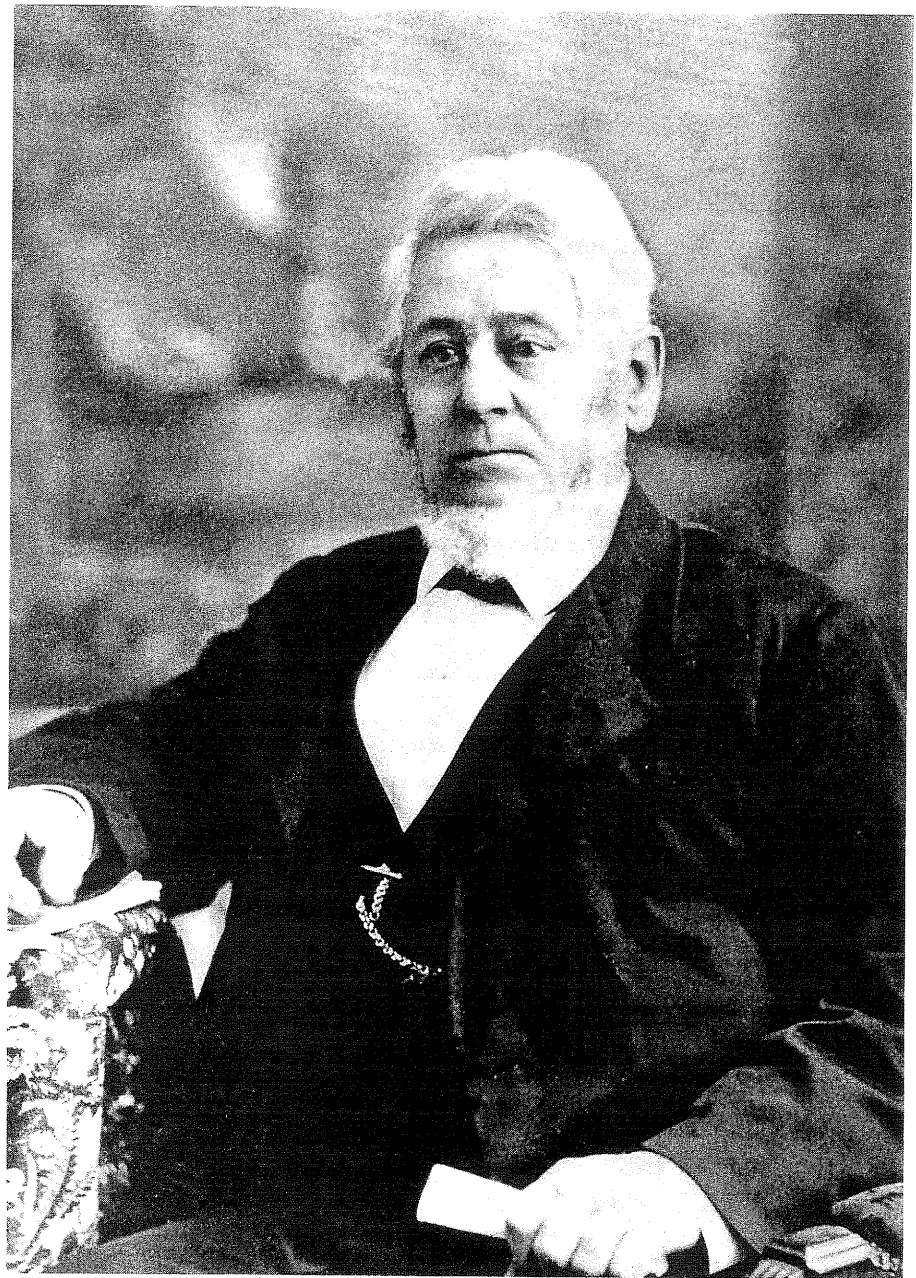
entered into a partnership with George W. Mead under the name of Mead & Warren. This partnership, first announced in *La Minerve*, January 27, 1837, was short-lived, however, and their association was dissolved a few months later. Together Mead & Warren built an organ for Sherrington (Napierville), Quebec. 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.



WILLIAM T. VAN PELT

The case built in 1841 and attributed to S. R. Warren at Église de la Visitation du Sault-au-Récollet now contains an organ built in 1993 by Wolff & Associés.



FROM THE COLLECTION OF KARL J. RAUSEPP

Samuel Russell Warren was born March 29, 1809, at Tiverton, Rhode Island, and died July 30, 1882 in Providence, Rhode Island, while attending a funeral. He was buried in Mount Royal Cemetery, Montreal, August 2, 1882. The photograph was taken in March, 1882.

In the Montreal directories of 1842 to 1845, S. R. Warren was listed as a manufacturer of organs and piano fortes, 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 Chaboillez Square Church on Inspector Street in Montreal, 1871.

1841 S.R. Warren, Montreal

American Presbyterian Church, McGill Street at Victoria Square and St. James Street, Montreal

Source: Lynnwood Farnam notebooks, Curtis Institute, Philadelphia

**GREAT** (GG-AA to f)

- Double Diapason 16'
- Open Diapason 8'
- Stopped Diapason Bass 8'
- Stopped Diapason Treble 8'
- Dulciana 8' (tenor F)
- Principal 4'
- Harmonic Flute 4' (tenor C)
- Twelfth 2 $\frac{2}{3}$ '
- Fifteenth 2'
- Sesquialtera III
- Cremona 8' (tenor F)

**SWELL** (GG (no G#) to f)

- Open Diapason 8' (tenor F)
- Stopped Diapason Treble 8'
- Stopped Diapason Bass 8'
- Principal 4' (tenor F)
- Flute 4' (tenor F)
- Hautboy (tenor F)

**PEDAL** (GG to C, 17 notes)

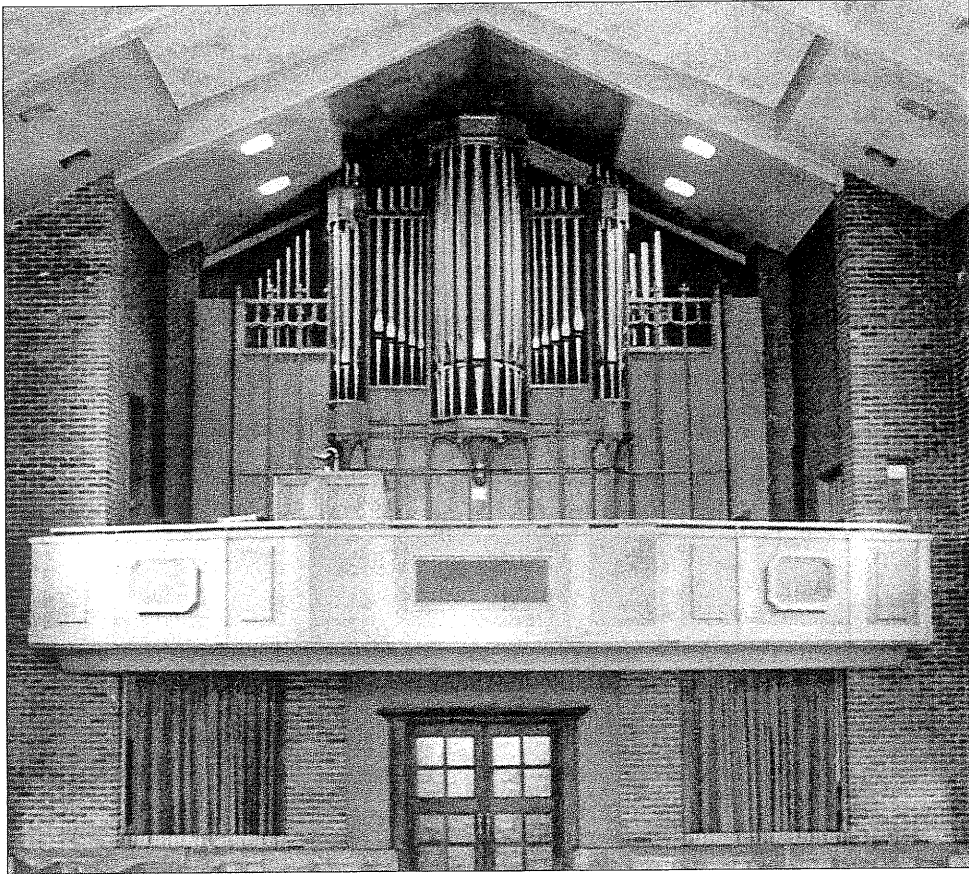
- Pedals 16'
- Pedal 16' (CCC to top)

**COUPLERS**

- Pedal Coupler (Great to Pedal)
- Couple (Swell to Great)
- Check (Pedal Check)
- Tremulant

**ACCESSORIES**

- 3 composition pedals to the Great



PHOTOGRAPH BY KARL J. RAUDSEPP

1880 S. R. Warren & Son, rebuilt by Casavant in 1957 at First Baptist Church, Montreal, formerly Olivet Baptist Church

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. 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).

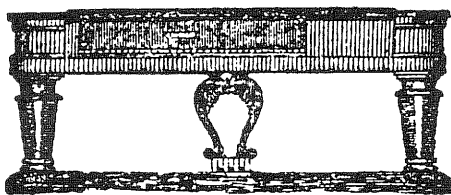
In 1857, when the Church of Notre-Dame in Montreal needed an organ for its newly completed edifice, S. R. Warren was selected to build the instrument, having had his proposal endorsed by Aristide Cavallé-Coll. This mechanical-action organ was to be his chef-d'œuvre, consisting of four manuals with a 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."

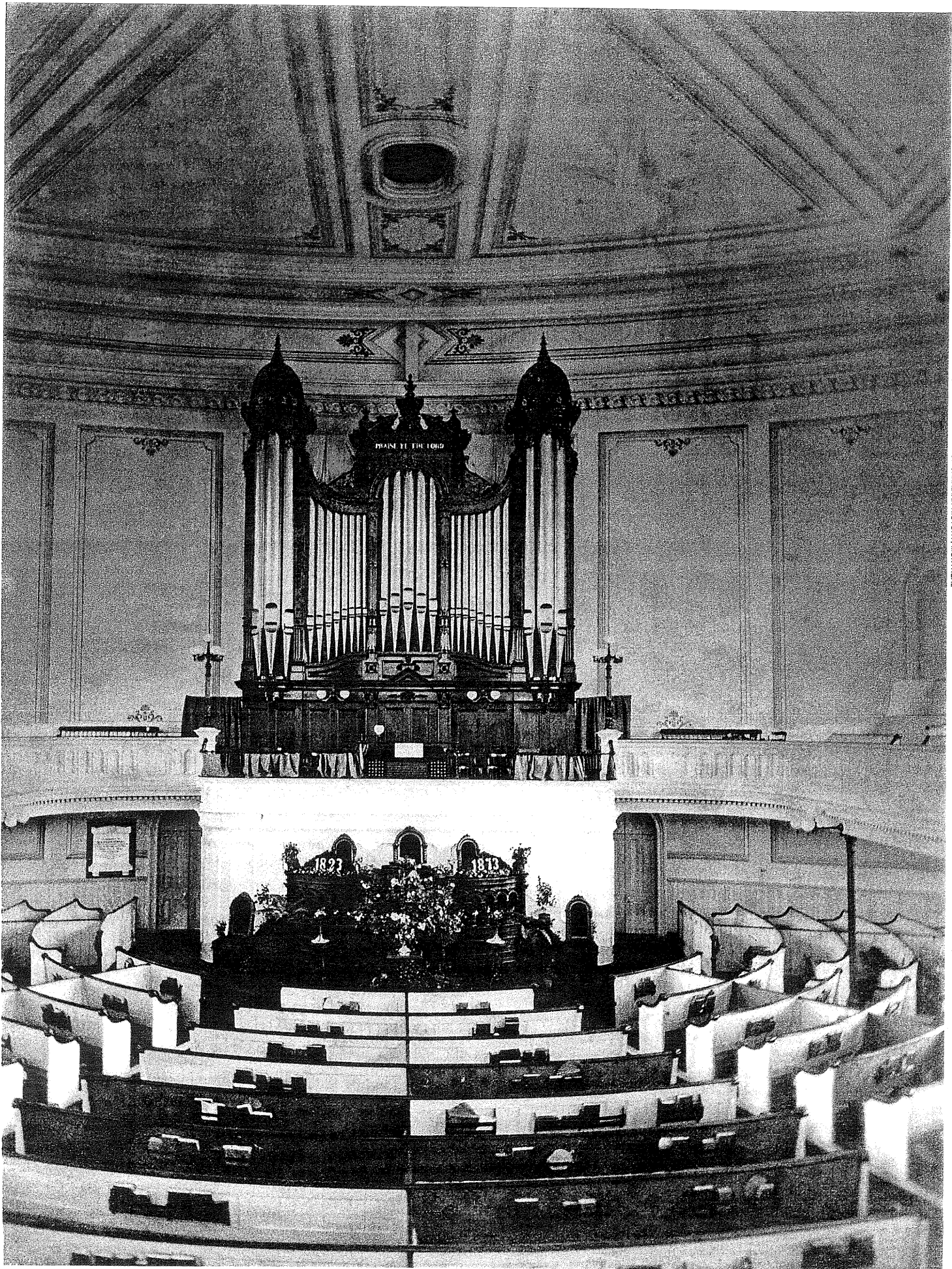
1873 S.R. Warren, Montreal  
American Presbyterian Church,  
Drummond Street and Dorchester West, Montreal  
Source: Lynnwood Farnam notebooks, Curtis Institute, Philadelphia

GREAT	CHOIR	COUPLERS
16' Double Diapason	8' Violin Diapason	Great to Pedal
8' Open Diapason	8' Clarabella	Swell to Pedal
8' Stopped Diapason	8' Quintaton	Choir to Pedal
8' Gamba	8' Dulciana	Swell to Great
4' Octave	4' Violina	Swell to Choir
4' Doppel Floete	4' Harmonic Flute	Great to Choir
2½' Twelfth	2' Flageolet	Swell Octave Coupler (not in use)
2' Fifteenth	16' Contra Fagotto (TC)	<b>ACCESSORY STOPS</b> (dummy)
III Mixture	8' Corno di Bassetto (TC)	
II Mixture	Glockenspiel	Engine (not in use)
16' Double Trumpet	<b>PEDAL</b>	Bellows (not in use)
8' Posaune	16' Open Wood	Ventil (not in use)
4' Clarion	16' Bell Gamba	<b>ACCESSORIES</b>
<b>SWELL</b>	16' Bourdon	8 composition pistons to Great and Pedal (under Swell manual)
16' Bourdon	8' Violincello	4 composition pedals to Swell
8' Open Diapason	5½' Twelfth	Great to Pedal reversible pedal
8' Stopped Diapason	4' Fifteenth	Great to Choir pedal
8' Gamba	III Mixture	Swell Tremolo pedal (acting also on Choir)
8' Céleste	16' Contra Posaune	
4' Principal	8' Trumpet	
4' Flute 4'		
2½' Twelfth		
2' Fifteenth		
III Mixture		
16' Euphone (TC)		
8' Horn		
8' Oboe		
4' Clarion		



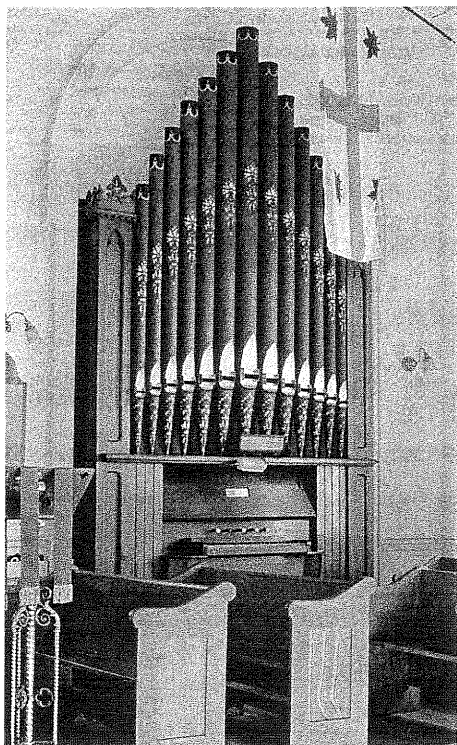
**SAMUEL R. WARREN,**  
Manufacturer of  
**CHURCH AND PARLOUR ORGANS,**  
**PIANO FORTES,**  
**ÆOLOPHONS AND HARMONICONS,**  
*Of any size and capacity,*  
AND WARRANTED TO GIVE SATISFACTION,  
**No. 10 St. Joseph Street,**  
*Corner St. Henry Street, near St. George's Church.*  
ORGANS AND PIANOS TUNED AND REPAIRED.

The author copied this advertisement which appeared in 1849.

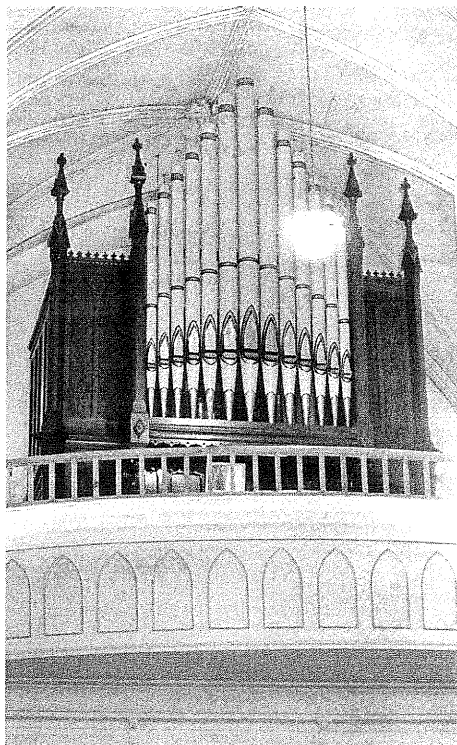


PHOTOGRAPHED IN 1873 BY WILLIAM NOTMAN. COURTESY NOTMAN PHOTOGRAPHIC ARCHIVES, ACCORD MUSEUM OF CANADIAN HISTORY, MONTREAL.

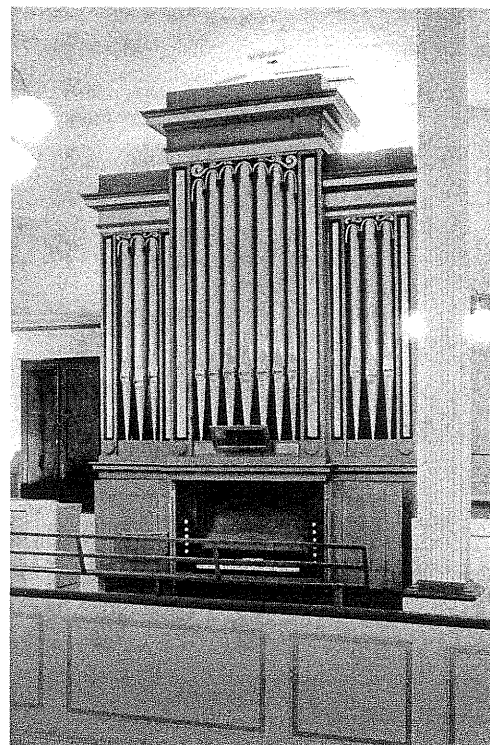
1873 S. R. Warren organ, the second organ built by Warren for the American Presbyterian Church, Montreal



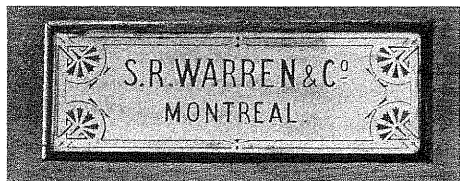
The S. R. Warren organ at St. George's Anglican Church, Clarenceville, is dated ca. 1875 by some, others believe it may be earlier by a decade or more. The author restored the original stencil design.



1882 S. R. Warren & Son, Toronto  
Eglise de lad Visitation, Île Dupas



The 1854 S. R. Warren at St. Stephen's Anglican Church, Chambly, was restored by Denis Juget in 1995.



Among many who objected to the incomplete instrument were the eminent blind organist Paul Letondal of the Gesù Chapel and Louis Mitchell, a former employee of Warren. A report commissioned in 1861 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.

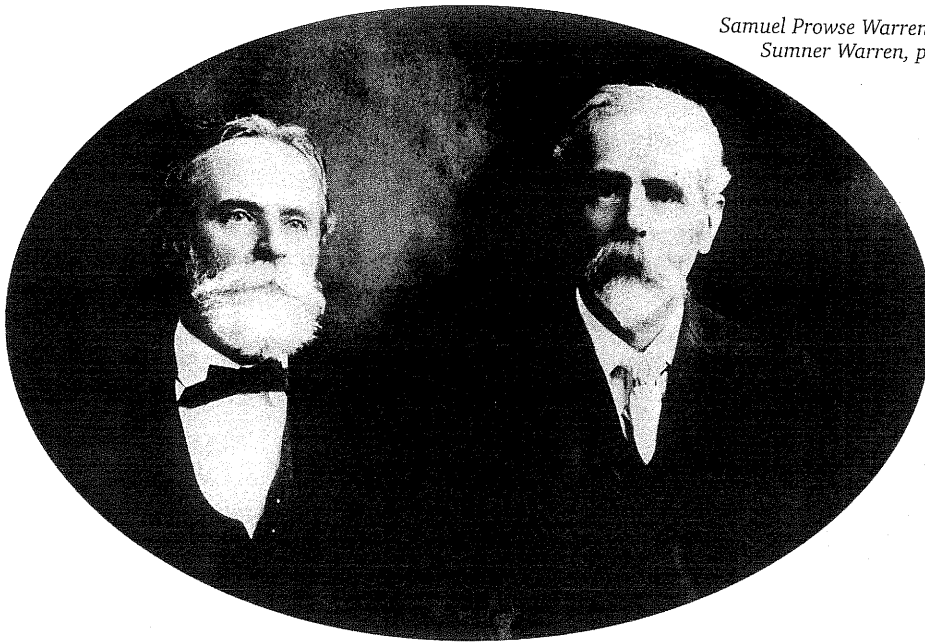
Of the children, only Charles Sumner joined his father's organ building firm. The business was registered November 2, 1866, under the name of S. R. Warren & Company, and the name was changed November 17, 1876, to S. R. Warren & Son. In 1878, the business was moved to Toronto. Organs built during these 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 Cliquot'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 Cavallé-Coll, particularly in regard to the specification of the proposed Notre-Dame or-



Samuel Prowse Warren (left) and Charles Sumner Warren, photographed 1902



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 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**

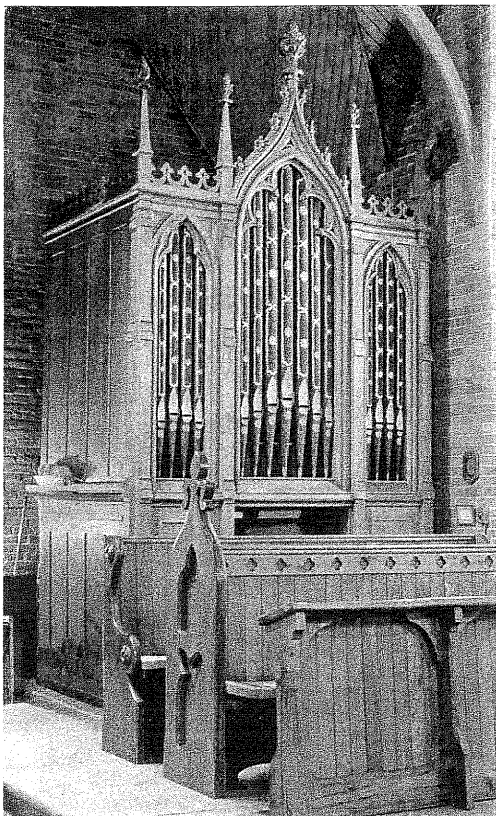
William Henry Warren immigrated to Toronto, Ontario, becoming organist at St. James' Cathedral in 1834. In 1838, he was appointed organist at Christ Church in Montreal where he remained until his death on December 19, 1856, just nine days after a fire destroyed the church which had not yet been named 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).

In 1848, *A Selection from the Psalms of David for Morning and Evening Service, together with Chants and Responses* by W. H. Warren, organist of Christ's Church, Montreal, was published by Lovell and Gibson of Montreal. A song by W. H. Warren, "Love me not with fancy," is published in *The Canadian Musical Heritage*, Volume 3.

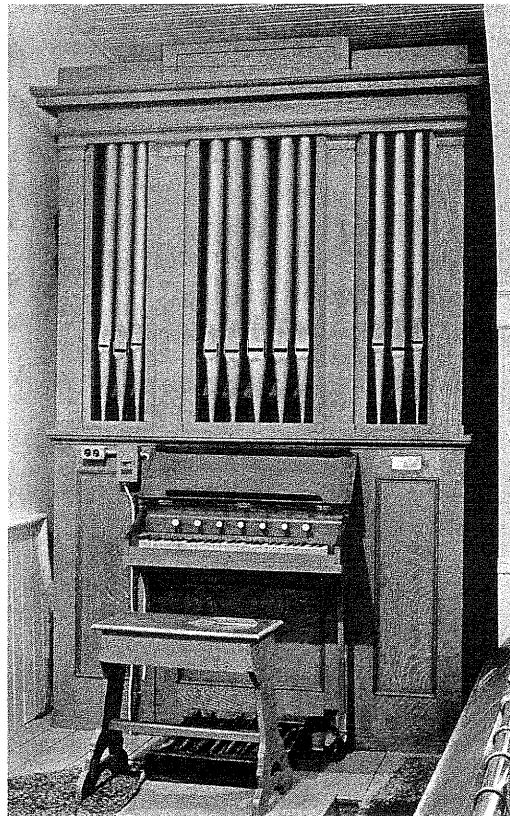
#### **Samuel Prowse Warren**

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, Jeanne Jo-



ca. 1867 S. R. Warren, Bishop Stewart Memorial Anglican Church of the Holy Trinity, Frelighsburg



ca. 1860 organ attributed to S. R. Warren at the United Church, Dunham

WILLIAM T. VAN PELT

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-

séphine 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 Excelsis* 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

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. The Warrens, 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-

phitheater Organ at Chautauqua, New York," by Gordon W. Paulsen).

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 theatres 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 theatre 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.

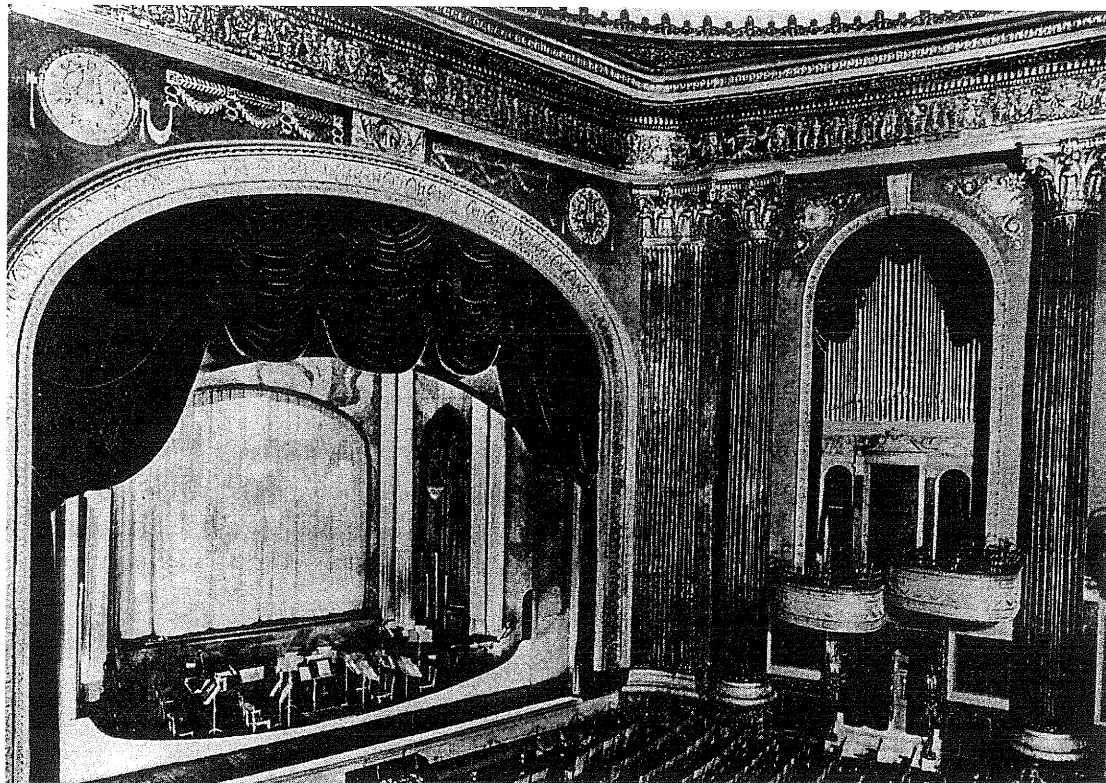
During these years, both Samuel Russell Warren (2nd) and his father Frank Russell Hele Warren developed and patented a number of devices pertaining to pipe organ actions (e.g. a Dominion of Canada Patent for "Organ Windchests and Actions").

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 Pole 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 F. Warren, he built the last pipe organ under the name of S. R. Warren & Son for St. John's Episcopal Church in Wellsville, New York. Samuel Russell Warren's death in 1965 ended a 135-year-old dynasty in the organ business.

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The "Mighty Warren Organ" built by the Warren Church Organ Co. of Woodstock, Ontario, for the Capitol Theatre, Montreal.

PHOTO TAKEN 1921, FROM THE COLLECTION OF KARL J. RAUDSEPP

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This article is an updated version of the text that first appeared in *The Encyclopedia of Music in Canada*, 2nd edition, University of Toronto Press, 1992, and is reproduced with permission. Information that is relevant to this author's ongoing research on the Warren family will be gratefully received via e-mail at <kjr@total.net>.

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

<b>GRAND ORGUE</b> (56 notes)		<b>RÉCIT EXPRESSIF</b> (ECHO) (56 notes)	
1) Quintaton	32'	1) Bourdon	16'
2) Double Bourdon	16'	2) Viole	8'
3) Montre	16'	3) Gambe	8'
4) Montre	8'	4) Bourdon	8'
5) Grande-Flûte ouverte	8'	5) Flûte	8'
6) Bourdon	8'	6) Keraulophon	8'
7) Gambe	8'	7) Euphone	16'
8) Flûte harmonique	8'	8) Gambe	4'
9) Flûte ouverte	4'	9) Flûte	4'
10) Prestant	4'	10) Salicional	4'
11) Flûte harmonique	4'	11) Picolo	2'
12) Grosse quinte	5 $\frac{1}{3}$ '	12) Cornet	III
13) Quint ou nazard	2 $\frac{2}{3}$ '	13) Cor Anglais	8'
14) Doublette	2'	14) Hautbois et Basson	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) Euphone	16'	18) Trémolo	
19) Trompette	8'	<b>PÉDALES</b> (30 notes)	
20) Clairon	4'	1) Flûte ouverte	32'
<b>BOMBARDES</b> (56 notes)		2) Jeu de fond (flûte)	16'
1) Gambe	16'	3) Bourdon	16'
2) Montre	8'	4) Contrebasse	16'
3) Flûte traversière	8'	5) Violoncelle	8'
4) Bourdon	8'	6) Montre	8'
5) Prestant	4'	7) Quintaton	8'
6) Cor de nuit	4'	8) Prestant	4'
7) Flûte harmonique	2'	9) Ophicleïde	16'
8) Bombarde	16'	10) Trombonne	8'
9) Trompette harmonique	8'	11) Clairon	4'
10) Clairon	4'	12) Quinte	10 $\frac{2}{3}$ '
<b>POSITIF</b> (56 notes)		<b>ACCOUPELEMENTS</b>	
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 touches 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 clavier du récit parlant une octave plus haute	
11) Flûte harmonique	4'	11) Réunion des bombardes au positif	
12) Quinte ou nazard	2 $\frac{2}{3}$ '	12) Séparation du grand orgue des trois autres claviers	
13) Flageolet	2'	13) Séparation du des bombardes des trois autres claviers	
14) Fourniture (sesquialtre)	III		
15) Basson	16'		
16) Cromorne	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.

<b>BOMBARDES</b>		5) Quintaton	8'
1) Gambe	16'	6) Flûte ouverte	8'
2) Montre	8'	7) Flûte harmonique	4'
3) Prestant	4'	8) Dulciana	4'
4) Flûte harmonique	2'	9) Fourniture (sesquialtre)	III
5) Bourdon	8'	<b>PÉDALES</b>	
6) Trompette	8'	1) Bourdon	16'
7) Clairon	4'	2) Violoncelle	8'
<b>POSITIF</b> (56 notes)		<b>ACCOUPELEMENTS</b>	
1) Dulciana	8'	1) Pédales et bombardes	
2) Voix céleste	8'	2) Pédales et Positif	
3) Salicional	8'	3) Bombardes et positif	
4) Bourdon	8'		

RESPONSE  
 ON THE SUBJECT  
 OF THE CONSTRUCTION AND INSPECTION  
 OF THE REPORTS AND TESTIMONIALS  
 WITH REGARD TO THE  
**RECEPTION OF THE ORGAN**  
 OF THE PARISH CHURCH OF MONTRÉAL

FOLLOWED BY  
**SOME WORDS**

ON  
 THE ORGAN CONSTRUCTED FOR THE REVEREND OBLATE FATHERS  
 IN MONTRÉAL

AND ACCOMPANIED BY  
**REMARKS**

ON THE  
 CONSTRUCTION OF ORGANS  
 AND THE  
 CAUSES OF DEFECTIVE INSTRUMENTS

BY  
**S. R. WARREN**

*This item was written by Samuel R. Warren in 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 Montréal 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 Montréal 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

between both parties which were approved and signed before the Montréal Notary M. Doucet.

It is worth stating that M. Labelle, organist of the Parish Church, was not part of the Committee.

During the construction of this organ Mr. G[ustave] Smith, current organist at Saint-Patrick's Church, came, I can truthfully say, to my workshop almost every day, and nothing about him, made me think he had the authority to analyze the construction work on the organ. Moreover, all of my craftsmen, except two who have left the factory since the organ was built, could affirm that they never heard a word from Mr. Smith that could even have led them to imagine that he was conducting a careful inspection of the materials I was using in the different parts of the organ.

Mr. Smith often told me that he was happy to follow the construction of such a large organ and to study precisely all the parts. And I can categorically state that none of my accusers would be able to evaluate and write so easily on this subject as Mr. Smith could do in many a circumstance.

Mr. Labelle came rarely to my workshop and made no particular observation on the building of this organ. I must recall however that during the last visit he made a few days before dismantling the organ for transportation to the Parish, I asked him if the distance between the first keyboard and the pedalboard was to his convenience; he found it acceptable.

I dismantled all the organ so that it could be installed for the Saint-Jean-Baptiste celebration and it was played for the first time in 1858 before an immense audience that practically filled the Notre-Dame Church of Montréal.

At first I received no reproaches about my instrument; only, what has often been said to me, that my basses were too loud. This organ had only the Bombarde and Positif keyboards; these two keyboards between them provided the necessary stops for accompaniment and moreover were arranged according to the requirements of the specifications.

My organ had not been given a reception and I wished it to be inspected by all the organists in Montréal.

I should mention that I built shortly after this, the organ with which we are busy now, that of the Wesley Chapel on the great Saint-Jacques street in Montréal. The majority of the city organists came to try it, except Mr. Smith, however he visited it later. Some time after then, I asked him to give me his evaluation of the organ; at this point he wrote a pamphlet ending with a verbal account of the reception of the organ and asked me for the signatures of his colleagues.

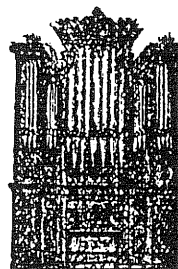
I will make note that Mr. Labelle eagerly added his signature to the report, an incontestable proof of his satisfaction with the Wesley Chapel instrument and an unquestionable proof of the desire he had to be pleasant to me.

I come now very naturally to speak about the organ ordered by the Reverend Father Superior of the Oblates.

In 1858 Father Aubert gave me the specifications that he himself had written for a three-manual organ. I began at once the construction of this instrument and this time Mr. Smith was actually entrusted with overseeing the building of the organ. In virtue of his position, it was appropriate that Mr. G. Smith be responsible for the reception of the Reverend Oblate Fathers' organ and thus he compiled a verbal account on the reception according to the customs adopted in such circumstances.

The Reverend Father Superior expressed his satisfaction several times until the moment he decided to have the case made for the organ. (I had made the plans.) This case was given to a local carpenter who built it in his own way, that is, instead of being able to be dismantled or assembled at will, this case was built bit by bit in

**RÉPONSE**  
AU SUJET  
**DE LA CONSTRUCTION, DE L'EXAMEN**  
**DES RAPPORTS ET DES CERTIFICATS**  
CONCERNANT LA  
**RECEPTION DE L'ORGUE**  
**DE L'ÉGLISE PAROISSIALE**  
DE MONTRÉAL  
SUIVI DE  
**QUELQUES MOTS**  
SUR  
L'ORGUE CONSTRUIT POUR LES RR. PP. OBLATS  
À MONTRÉAL  
ET ACCOMPAGNÉE DE  
**REMARQUES**  
SUR LA  
**CONSTRUCTION DES ORGUES**  
ET LES  
**CAUSES DES INSTRUMENTS DEFECTUEUX**  
PAR  
**S. R. WARREN**



*Séminaire*

*de Québec. 1863.*

MONTREAL  
**S. R. WARREN, FACTEUR**  
D'ORGUES ET D'HARMONIUMS  
AU COIN DES RUES ST. JOSEPH ET ST. HENRY.

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 evaluations of its actual state. At this point I asked some organists to come and play. I chose several people and Mr. Labelle also made his invitations. In this manner I could easily see that the group of artists made up two camps. This inspection took place on Monday 12 January of this year. It was well understood that the only gracious purpose for the organists was to try out the organ to appreciate all the stops and action, and *not to measure the instrument against the specifications for construction materials and procedures*. In fact, when M. Labelle insisted on immediately seeing these two documents, one of the committee members *refused point blank* adding that organists were not called upon to verify the construction procedures, but were simply to let the committee hear the organ so that they could judge the quality of the stops.

It was obvious that a plot had been organized to condemn my instrument on the spot. Several committee members perceived this and even more, one of them knew that Mr. Labelle had brought some people the previous day (Sunday) after the Office, to visit the organ; these same people except one or two were present at the inspection of the organ.

And moreover, the determination that Mr. Labelle had in finding fault with my organ was completely noticed by the members of the committee as well as by the English organists. What had I done to Mr. Labelle that he decided to act in such an unpleasant way towards me? I think he would be greatly embarrassed to give me a good reason.

I believe that this is the time to say that Mr. Labelle wanted to carry out a bit of revenge on me: 1.) because he was not nominated a member of the committee, 2.) because he thought that Mr. Smith had been charged with the verification of the construction of this organ, 3.) because Mr. Smith had on many occasion written about this instrument, and 4.) because the report of Mr. Smith was chosen by the committee.

I do not think that Mr. Labelle was right to behave in this way, because when one has a complaint against someone else, it is better to present it frankly to the person concerned rather than going behind their back which leads to never knowing the source of the remarks.

And moreover, what trust can I grant to Mr. Labelle, whilst one can still remember his sad conduct in his testimonial concerning the superiority of pianos by Nuns and Clarke, evidence of which the public could read on the windows of the Laurent & Laforce shop in the Cristal [*sic*] Block building. And of significance, Mr. Labelle after having praised these pianos had been asked following a discussion never to return to the store, and then, unhappy about this he thought nothing better than to declare that these pianos were awful, thinking also, by revenge, to discredit the Laurent & Laforce company.

It is the same conduct that Mr. Labelle shows today towards me, with this difference, that I have always received this artist politely, whilst having at the same time, for several reasons, the right to ban him from my shops. And Mr. Labelle has just said that he is *my friend*, whilst one knows that it is he, and by his remarks, that he

has brought on me so much unpleasantness, and even more, is not afraid to destroy my reputation.

I would add that this inspection session was a disgraceful show for the holy place where the discussion happened. The inspection was instead a bitter discourse occasionally even insulting some of the colleagues. It is therefore very difficult for me to be satisfied with this process where two sides were so easily discernable — one consisting of Messrs. Barnby and Torrington, and the other by Messrs. Labelle, Pepin Laforce and A. Boucher. It was Mr. Labelle who tested and tried my instrument in such manner as to bring dishonor for himself.

Mr. G. Smith, consulted on many occasions, often refuted the arguments of Mr. Labelle who answered him in a somewhat discourteous manner.

Once this abnormal inspection had been finished, Mr. Labelle expressed the opinion: - "Because agreement had not been reached amongst the colleagues, it was necessary to bring an organ builder and an organist from the United States to inspect my organ." Mr. Smith vigorously rejected this idea saying "it was scandalous to see that colleagues could not agree on such a simple subject."

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.

It was in view of this authorization that Mr. Smith went to the Parish organ the next day (Tuesday) at 11 a.m. and stayed there until 7 p.m. I can declare that Mr. Smith climbed inside the Swell and actually visited all the parts of this organ. After this he began a systematic examination of all the stops, the action of each keyboard, the action of the pedalboard and its arrangement, and finally all the accessories belonging to the instrument. It was following this careful examination that Mr. Smith drew up his report based on the notes he made there.

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.

The public will now understand that it is very natural that the Church Council at the meeting of 19 June 1863 relied heavily on Mr. Smith's report that I am now making more widely available.

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 the introduction of his report. I can very easily disprove the arguments in this introduction, for the principal reason that one of the members of the Committee wrote to Mr. Cavaillé 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 undignified 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 it 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 organists 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 the Parish forces itself nevertheless to finish it, the undersigned and his colleagues strongly recommend inviting some renowned builder from the United States to come to Montréal, and one of whom no partiality, prejudice, or incompetence could be suspected. The question appears to us to be of sufficient importance to merit this mild precaution. For reasons of economy, it appears, reasons which strangely contrast with the accomplishment of the organ contract — if any ever existed — this request was refused on the spot.

Finally we should add that we were not even permitted to bring in any other builder from the city, who in the face of the lack of any other more competent or impartial judge perhaps (but which reasons of economy wisely kept away) would easily have been able, in the presence of the builder himself, to indicate to those present the various causes which made the Parish instrument not an instrument without defects, but an unsuccessful affair.

Upon ending this letter, whose important subject alone led us to such longwindedness, we make it known to our readers, that:

1) The Secretary of the Parish Committee of Finance agrees simply with the report given by another person (whose opinion has not yet been published); he asks the builder to attend to the minor (?) repairs suggested in the said report, and makes note of the honest and courteous tone which has always reigned in his relations with Mr. Warren.

2) Mr. G. Smith, having been, at different times, charged with overseeing the organ construction of Mr. Warren, and for a certain time of the actual one in question, his report, if he is conscientious, would not be that of an entirely impartial judge.

3) Mr. Carter, after having declared that the Parish organ is a very beautiful instrument (which is not quite synonymous with very good) adds that he does not find the stop choice well suited to the church, in particular because of the absence of *fournitures* and that it lacks strength in the reeds (*why?*) and that there are a very large number of quiet stops. (We add here, by way of information, that certain loud stops cost as much as six or eight quiet stops combined).

4) Mr. James Pearce, whom we have not had the honor of knowing personally, declares that this instrument satisfied him well during

his visit (short or long) in this town. And supposing the organ lasts longer than the visit of Mr. Pearce?

5) All those who were present at the inspection in question, were witnesses visually and orally to the officious manner that made Mr. Barnby the laughing stock of all present. On this occasion, it was an example of the blind going faster than the guide. In affirming that the Parish organ is *beyond compare* with any that he played in England, Mr. Barnby shows that his professional experience as an organist is extremely limited.

6) The short testimonial by Mr. Torrington is one of a competent violinist who declares that the Parish organ is an instrument *without fault (!)* and:

7) Mr. Pech is so wide of the mark, in his spiteful insinuations towards the skill of the organist charged with the evaluation of one the most complete (sic) and most imperfect instruments. Could it be that Mr. Graduate of New College — having had his small ventures into Oratorio conducting - then - with the *Canadian Philharmonic*, and — after that — as founder of the New College and McGill Music Faculty chairs — dreamed perchance of discrediting the Parish Organist? What is the significance of the *italics* of Mr. Pech?

8) 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.

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 contents 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 Warren 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 not declared this to be false.

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.

About this latter organ, we read in *Minerve* of 30 October 1858:

"We, Charles Gustave Smith, organist, etc.... by virtue of the express commission and the power given to us, etc.... we have inspected the blower. The bellows play well, without any fault... being

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 *Positive* or *Pedal* which had problems almost every Sunday, and never those of the *Swell*.

It must be said too that the entrance to this organ was accessible at any hour of the day. Since 1st September, an active surveillance has been maintained in the gallery, and no accident had occurred in the instrument.

I now leave an informed public to judge the causes behind the mysterious stories of my organ. The reproduction of Mr. G. Smith’s report, and that of Mr. Labelle signed by his colleagues Letondal, Pepin Laforce and A. Boucher will better enlighten the reader.

My disapproval of different points of the introduction of Mr. Labelle’s report will fill in the gaps that I left out deliberately.

Montréal, 19 June 1863

My Dear Sir,

I have the honor to inform you, as Secretary of the Parish Committee for Finance of Montréal, that your letter addressed to the Superior, asking for an answer to the different reports submitted to this Committee, about the organ you have built for the Parish church, was taken into consideration in the meetings of 10 *ultimo* [last month].

Having re-read these reports, *Messieurs* the members of the Committee have asked me to write to you that they believe the report sent

by Mr. G. Smith, organist of Saint-Patrick’s Church, should be adopted as it is the most impartial and conscientiously done, matching fully the observations which accompany it.

I send you this report at the same time as this (letter), asking you in the name of the Committee, to look into the small repairs that are suggested therein.

In closing, my dear sir, I cannot refrain from expressing my great satisfaction for the courteous and upright manner you have always shown in your exchanges with me.

I have the honor to be your, etc.  
J.H. Prévost  
Secr., etc.

## REPORT OF MR. GUSTAVE SMITH

Today, the thirteenth day of February, eighteen hundred and sixty three, we have made, at the request of members of the Parish Council, an inspection of the organ built for the said church, and we present the following opinion according to our conscience.

1.) We have tested the *bellows* and we state that the *Bombarde* bellows as well as those of the *Swell* are in the best condition, but the *bellows of the Positif descend too quickly*, a problem arising from one slider [“laye,” which means “pallet box,” but “slider” makes sense and “pallet box” does not] only, which causes the *Cromorne* to sound and produces 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:

The Positif			The Récit		
Bourdon	16’	Good	(Echo with expression)		
Principal	8’	Good	Euphone	16’	Good
Flûte ouverte	8’	Good	Bourdon	16’	Good
Bourdon	8’	Good	Gambe	16’	Good
Quintaton	8’	Good	Bourdon	8’	Good
Salicional	8’	Good	Cor principal	8’	Good
Voix céleste	8’	Good	Gemshorn	8’	Good
Dulciana	8’	Good	Cor	8’	Good
Cromorne	8’	Good	Hautbois et basse	8’	Good
Flûte harmonique	4’	Good	Clarinette	8’	Good
Dulciana	4’	Good	Viole	8’	Good
Sesquialtra		Good	Flûte traversiere		
<b>The Grand orgue</b>			harmonique	4’	Good
(has no stops)			Cor de nuit	4’	Good
<b>The Bombarde</b>			Prestant	4’	Good
Gambe	16’	Needs to be equalised in the lowest octave.	Flûte harmonique	4’	Good
Bourdon	8’	Good	Picolo	2’	Good
Principal	8’	Good	Cornet (3 ranks)		Good
Flûte harmonique	8’	Good	Tremolo		It could be a little more prompt in its action; to be corrected.
Trompette	8’	Good	<b>The Pedal</b>		
Flûte harmonique	4’	Good	Soubasse	16’	Good
Prestant	4’	Good	Bourdon	16’	Good
Clairon	4’	The pipes of the upper octave need to be replaced with <i>open pipes</i> ; the existing ones do not make an agreeable sound.	Ophécléide	16’	Good
			Violoncelle	8’	Good

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 glueing 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 basses that are to be heard when the three manuals are coupled together. The tonal blend is something to be careful about in a large scale organ, and regarding this one we are satisfied.

If the case can't be built at the moment, it is of *prime importance* that the instrument be enclosed by a *light dividing wall* to prevent dust or any other rubbish which often falls into the pipes and then spreads all over the tables and causes problems in the stops as a result.

Finally, we did not notice anything in the construction of this organ which could condemn it. On the contrary to sum up: 1) the *blower* is sound; 2) each *manual* has excellent action; 3) the *stops* are of good quality; 4) and the *temperament* of each stop gives rise to no criticism on our part. In these conditions, we declare the organ of the Parish of Montréal worthy of figuring amongst the first rank of instruments of this kind which have already been built in Canada, and we are happy to testify here all our satisfaction to Mr. Warren, the builder whose instrument is the subject of the present report, so as to be of service and of value at the appointed time and place, which is the reason whereby we would have signed on the fourteenth January in the year eighteen hundred and sixty three.

G. Smith

Organist of Saint-Patrick's Church

### REPORT OF MR. LABELLE

Montréal 9 February 1863

To the priests and administrators of the affairs of the Parish of Montréal.

Sirs,

1.) We, the undersigned, having been asked on behalf of the Priest to inspect the organ of the Parish Church of Montréal built by Mr. Samuel Warren, builder of the city of Montréal, have closely examined the said instrument in all its details.

2.) Allow us, Sirs, to mention that when we were called upon to verify the organ, we absolutely needed to have the detailed proposal in which is specified the quality, the size, the thickness, the material and scaling of each stop and the prices for each section of the instrument. We asked for this detailed proposal several times,

and have been unable to obtain it. With regards to the majority of the faults in the instrument, we do not know to whom they should be attributed; the builder or the person who drew up the proposal?

3.) Concerning the remark made in our report on the spacing between the keyboards: Mr. Warren told us he had followed the standards of an English author which he had to hand. We can pronounce, Sirs, that therein lies a big mistake. There is not a single organ made by a good builder in Europe, in the United States and even in Canada (except Mr. Warren) where one finds the keyboards so far apart. The goal of a builder is not to cause problems for an organist, he must make his organ as manageable as possible.

4.) We say in our report that several stops lack roundness and body; that must be attributed to the material the pipes are made of. Several of them are made of zinc. Here is what a French writer (Régnier) told us about pipes made of zinc: "zinc is banished from all art work; [it] torments itself all the time, tears its leashes by the sole effect of its nervous nature, and in alloy it covers itself with ignoble stains without ceasing to drag along its nervous whims, and without offering even the least compensation in its hoarse and deceitful timbre."

5.) Yet Mr. Warren claims that many builders use zinc. No good builder uses zinc. Only second and third rate builders use it to save money. Mr. Warren says that zinc is more expensive than pipe metal; another error; zinc being ready worked just needs to be cut and soldered, whereas with pipe metal, a mixture of lead and tin needs to be melted, spread out, and planed to the right thickness, all of which becomes very costly in labor.

6.) We noticed that the majority of these stops were made with small scales. It is necessary for such a considerable size of organ and in such a large place, that part of the stops be made of wide scales; these latter are more expensive, but on the other hand, they give more body, roundness and force.

7.) With regards to the inside of the instrument, a good builder would be able to show you the value of the workmanship.

8.) The undersigned are convinced that an impartial examination of the instrument of the construction procedures or what is generally called the craftsmanship, and of the construction materials used in this instrument, would demonstrate the cause of the defects mentioned in the attached report.

9.) The undersigned are equally convinced that it is of greatest imperative that the Church Council be aware of the exact value of this instrument, under the scrutiny of the building proposal, because 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 with the other stops of the Positif.

**Cromorne** 8' - 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.

**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 Flûte 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.

**Euphone** 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.

**Ophicleide** 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).

ADÉLARD 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 *building proposal*: 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 metal. I ask them 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. Cavallé 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 some time, 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,

Montréal, 3 September 1863 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 furnishings, 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

Organist of the English Cathedral of Montréal

I have great pleasure in saying that my opinion on this part of the organ constructed for the Parish Church, by Mr. Warren, is very favorable, and I am happy to be able to assure him this instrument has satisfied me during my stay in this town. I hope to learn soon that it is finished, not only in order to render justice to Mr. Warren, but because it will be superior to any other organ of the continent (without exception).

James Pearce

Bachelor of Music "New College" Oxford, (England), and Organist of the Cathedral of Quebec, formerly organist of His Grace the Duke of Northumberland, Church of the Trinity, Maidstone, (England) etc., etc.

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 *Récit* 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 been 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 this 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 becomes better and stronger over time, its tone becoming more mellow, 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 stinginess 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 secondary importance, his 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 instruments, 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 and work, it 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 are chosen at the rate which the true nature of 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, their own weight enabling this, they collapse of themselves; the pitch, always uneven, becomes worse and worse; in a word, the instrument can never produce a good sound. Vitiating 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 in this way he can render them sharp or flat) 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 blameworthy 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 a perfect 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 he 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.

Mr. Warren undertakes to provide upon the request an estimate, specifications or plans and proposal regarding the organ construction.