Annual Convention of the American Institute of Organbuilders

Toronto 1988
In the Last 12 Months, We’ve Made a Lot of Changes!

Our quality craftsmanship and fine materials haven’t changed, but when you inspect a new Klann Organ console, changes will become apparent.

We’ve Made Improvements! We’re placing greater emphasis on details, appearance, and reliability. You’ll find ivory colored tablets, pistons, plates and other appointments — all added at no additional cost.

We’re Giving a Better Warranty! We are so proud of our outstanding workmanship that you now receive a 10-year Limited Warranty on any console with in-house manufactured parts.

We’re Offering a Discount! You can now take a 10% discount on any style, with components of your choice, on your first purchase of a new Klann console.

No other supplier offers you the same tradition of quality, selection, low cost, prompt delivery, guarantee, and a discount.

Quite a few builders have already noticed the changes. Give us a call and let us tell you more.

Today — we’re building our reputation —one console at a time.
THE
AMERICAN INSTITUTE
of ORGANBUILDERS

Annual Convention
October 1988
Royal York Hotel
Toronto, Ontario,
Canada

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CONVENTION INFORMATION

PLACE: All sessions will take place in the Royal York Hotel, 100 Front Street West, Toronto except where noted in the schedule. It is not obligatory to stay at the hotel to attend the convention. A hotel registration card is enclosed. A block of rooms will be held at the special convention rates only until September 1st after which date the remaining rooms will be released and availability of rooms cannot be assured. Your registration card must be mailed in time to reach the hotel by September 1st.

Room tax will be charged by the hotel but visitors from the U.S.A. may claim a refund by filling out a rebate form available from the bellman.

TIME: Pre-Convention activities begin on Saturday, October 1, 1988 at 9:00 a.m. with the AIO Exam Review session and the AIO Exams at 1:00 p.m. A special session to review the N.E.C. new rulings on low voltage D.C. will be held Sunday afternoon at 2:00 p.m. The official first day is Monday October 3 and the final day is Wednesday October 5. Post Convention Tours are arranged for Thursday and Friday to visit the organ factories of the Montreal - St. Hyacinthe areas, 375 miles to the East and on Thursday to York University's controlled acoustic auditorium in North East Toronto and the Brunzema factory 70 miles North West.

A special, optional tour to see the McMichael Collection of Canadian Art in Kleinburg is offered for Wednesday, October 5 leaving in the morning and returning in time for the Twilight Recital and Final Banquet.

COST: An early registration discount of $25.00 is offered to members and non-members where forms are received and postmarked August 15 or sooner. After August 15 the member registration is $205.00 and for non-members $245.00. Member rates are offered to exhibitors. All spouses may register for $160.00 and are entitled to all meals, transportation and lectures. One-day registrations are available as listed on the registration form. All the above amounts are in U.S. dollars. Canadians are requested to make payment in Canadian dollars, equivalent to the U.S. rates of exchange at time of payment or as listed on the registration forms. ($1.00 U.S. = $1.2575 CDN). All convention fees are fully refundable without penalty if cancellation is mandatory. Hotel rooms and charges are not included in the registration fees. The hotel offers special weekend rates for those wishing to stay on for the Canadian Thanksgiving Weekend.

MEALS: All meals from Sunday evening buffet dinner to the closing banquet are included except for dinner Tuesday evening. Complimentary Continental Breakfast is provided by the exhibitors in Salon ‘A’ next door to the exhibit hall. Those wishing a full, sit-down breakfast will find a variety of eating places among the 13 restaurants and lounges within the hotel such as the Acadian Room, the Coffee House or the 24 hour Day/Nite Deli. Anyone with restricted diet needs should speak to a member of the Convention Committee or Registration desk attendant early in the convention so that special arrangements can be made.

TRANSPORTATION: The Royal York Hotel is located across the road from the main Toronto train station and 1/4 mile north of the Gardiner Expressway on the York Street exit. Airport busses run directly to the hotel, 20 minute service ($8.00) and also via Gray Coach to the York Mills Subway Station on the Yonge Line which runs to the Union Station Subway stop. The main bus terminal is 10 blocks due North of the hotel on Bay Street.

AMERICAN AIRLINES has been selected as the official carrier for AIO TORONTO 88. You may call toll free number 1-800-433-1790, give STAR FILE #S83259 and reserve your flight with savings of 35% with a 7 day advance ticket purchase, all rules and restrictions apply. Ask for full details or see the special mailing.

BRAG BOARDS: Two brag boards will be mounted, one for display of members’ work and one for members’ want ads, items for sale, etc. These boards are not for commercial use.

MANAGEMENT: The 1988 Annual Convention of the American Institute of Organbuilders is an official activity of the A.I.O. It has been organized in co-operation with the A.I.O. Convention Planning Committee, Dennis Unks, Chairman. Enquiries regarding the convention may be directed to the Chairman of AIO TORONTO 88, Alan Jackson and to Isabel Jackson, Co-chairman and Convention Co-ordinator at 1351 Mount Pleasant Road, Toronto, Ontario M4N 2T4, telephone (416) 489-7256 or 481-9080.

PLEASE BRING YOUR BROCHURE WITH YOU. Extra copies will be available at $5.00 each.
OBJECTIVES OF THE AIO

To advance the science and practice of organbuilding by discussion, inquiry, research, experiment and other means; and to disseminate knowledge regarding pipe organbuilding by such means as lectures, publications and exchange of information. To establish an organized training program for organbuilders, leading to examinations and certifications of degree of proficiency.

MEMBERSHIPS

REGULAR
a. Individuals who have not less than 5 years professional experience in organbuilding, and who subscribe to the objectives of the institute, may be nominated for regular membership by a charter or regular member of the AIO, utilizing current approved membership application form. References to at least two additional persons, who are regular or charter members of the Institute, is also normally required. Nominees become regular members upon acceptance by the Board and payment of joining fee and 1st years dues.

ASSOCIATE
b. Individuals who are professionally engaged in organbuilding, and who subscribe to the objectives of the Institute, may be nominated for associate membership by a charter or regular member of the AIO, utilizing current approved membership application form. Nominees become associate members upon acceptance by the Board and payment of joining fees and 1st years dues. Associate members shall not vote. Associate members may apply for regular membership upon completion of at least 5 years professional experience in organbuilding. Additional joining fee is not required.

FEES AND DUES

The annual dues are $40.00, payable in the last quarter of each year, in advance of January 1 of the following year. In addition, a one time joining fee of $50.00 is required of all successful applicants.

The sum of $25.00 must accompany any nomination for membership. When the nominee is approved for membership, that deposit will be credited to the joining fee. Should the nominee not be so approved, the $25.00 will be returned.

AN INVITATION

We invite all qualified organbuilders to write for an application.

AMERICAN INSTITUTE OF ORGANBUILDERS
P.O. Box 1472
Lima, Ohio 45802

AMERICAN INSTITUTE OF ORGANBUILDERS
ANNUAL CONVENTION October 8-11, 1989
WORTHINGTON HOTEL — FORT WORTH, TEXAS

816 EAST VICKERY BOULEVARD, FORT WORTH, TEXAS 76104
TELEPHONE (817) 332-2953
This is what the 601 looked like in 1956.

It Still Does!

It's Still Working!

The 601 is representative of the folks at Reisner-Steady and Reliable. The 601 has been copied and continues to be copied by those who are trying for a "new and improved" version. We feel that when a product is proven and time tested we shouldn't try to "improve" it with gimmicks. We trust you to know a good product when you see one. You can trust us to sell you quality pipe organ components.

Reliable
Steady
Here when you need us...
PROGRAM

SATURDAY, OCTOBER 1
9:00 a.m. Exam Review Session, Alberta Room
10:30 a.m. Break
11:00 a.m. Review Session continued
12:00 p.m. Lunch on your own
1:00 p.m. AIO Exams for AIO Journeyman and Master, Manitoba Room
1:30 p.m. Review Session continued, Alberta Room
4:00 p.m. Registration

SUNDAY, OCTOBER 2
6:00 a.m. Exhibit set up, Ballroom
9:00 a.m. Board of Directors Meeting, Alberta Room
1:00 p.m. Registration
2:00 p.m. N.E.C. Code D.C. Voltage Update Session, Alberta Room
4:15 p.m.-5:15 p.m. Walk to St. Andrew’s Presbyterian Church, King St. at Simcoe, demonstration and description of Karl Wilhelm 3 manual tracker organ, Douglas Bodle, Organist and Karl Wilhelm.
5:30 p.m. Exhibits Open, Ballroom and Salon A Cash bar
6:30 p.m. Welcoming Buffet Dinner, Concert Hall
11:00 p.m. Exhibits close

MONDAY, OCTOBER 3
7:00 a.m. Salon A open for Continental breakfast, courtesy of all exhibitors
7:30 a.m. Exhibits open
8:30 a.m. Business Meeting, Ontario Room
10:00 a.m. Coffee break, Room A, courtesy of all exhibitors
10:30 a.m.-11:45 a.m. Lecture by Jean-Louis Coignet, Tonal Director of Casavant Frères: “The French Romantic Organ,” Ontario Room
12:00 p.m. Lunch, Concert Hall
1:45 p.m. Busses leave for Organ Tour
2:00 p.m. Deer Park United Church, demonstration and description of tracker organ, built 1970, III/48 mechanical key action
3:00 p.m. Busses leave
3:15 p.m. Yorkminster Park Baptist Church, demonstration and description of tracker organ, built 1928, rebuilt 1965, 1982, III/18 key action, IV/14 stop action
4:30 p.m. Busses leave
4:45 p.m. Rosedale Presbyterian Church, demonstration and description of tracker organ, built 1982, II/20, mechanical action
5:30 p.m. Busses leave
5:45 p.m. St. Paul’s Anglican Church, demonstration and description of IV/114, electro-pneumatic action
6:30 p.m. Busses leave for Casa Loma
7:00 p.m. Great Hall, wine and demonstration of Hippodrome
7:30 p.m. Dinner in the Library and Conservatory
9:30 p.m. Last bus leaves for Royal York Hotel, cash bar and video of the day, Salon A
12:00 p.m. Exhibits close

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PROGRAM

SATURDAY, OCTOBER 1
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5:30 p.m. Exhibits Open, Ballroom and Salon A Cash bar
6:30 p.m. Welcoming Buffet Dinner, Concert Hall
11:00 p.m. Exhibits close

MONDAY, OCTOBER 3
7:00 a.m. Salon A open for Continental breakfast, courtesy of all exhibitors
7:30 a.m. Exhibits open
8:30 a.m. Business Meeting, Ontario Room
10:00 a.m. Coffee break, Room A, courtesy of all exhibitors
10:30 a.m.-11:45 a.m. Lecture by Jean-Louis Coignet, Tonal Director of Casavant Frères: “The French Romantic Organ,” Ontario Room
12:00 p.m. Lunch, Concert Hall
1:45 p.m. Busses leave for Organ Tour
2:00 p.m. Deer Park United Church, demonstration and inspection of Casavant organ, built 1970, III/48 mechanical key action.
3:00 p.m. Busses leave
3:15 p.m. Yorkminster Park Baptist Church, demonstration and inspection of Casavant organ, built 1928, rebuilt 1965, 1975, IV/93 electro-pneumatic action.
4:30 p.m. Busses leave
4:45 p.m. Rosedale Presbyterian Church, demonstration and inspection of Karl Wilhelm organ, built 1982, II/20, mechanical key and stop action
5:30 p.m. Busses leave
5:45 p.m. St. Paul’s Anglican Church, demonstration, Casavant organ, built 1914, IV/114, electro-pneumatic action
6:30 p.m. Busses leave for Casa Loma
7:00 p.m. Great Hall, wine and demonstration of Wurlitzer Theatre organ from Shea’s Hippodrome
7:30 p.m. Dinner in the Library and Conservatory of the castle
9:30 p.m. Last bus leaves for Royal York Hotel, cash bar and video of the day, Salon A
12:00 p.m. Exhibits close

program continued on page 6
TUESDAY, OCTOBER 4
7:00 a.m.  Continental breakfast in Salon A, courtesy of all exhibitors
7:30 a.m.  Exhibits open
8:30 a.m.  Lecture by Gilbert Lemieux, Technical Director of Casavant Frères, “Building for Severe Climates,” Ontario Room
10:00 a.m.  Coffee break, Salon A, courtesy of all exhibitors
10:30 a.m.-11:45 a.m.  Lecture by Alan Jackson, Central Ontario District Representative, Casavant Frères, “Servicing Casavant Organs of All Ages.”
12:00 p.m.  Lunch, Concert Hall
1:30 p.m.-2:30 p.m.  Lecture by Mr. David Robertston, C.A., of Prentice, Yates & Clark, Accountants. “Understanding Your Financial Statement.”
3:00 p.m.  Lecture by Giles Bryant, Organist and Choirmaster, St. James Cathedral, “Liturgy and the Organ.”
4:30 p.m.  Busses leave for Ontario Parliament Buildings, Queen’s Park
5:00 p.m.  Reception and Cocktail hour in the Suite of The Honourable Lincoln M. Alexander, Lieutenant Governor of Ontario
6:30 p.m.  Last bus leaves for St. Michael’s Cathedral, Metropolitan United Church and Royal York Hotel, exhibits open
Dinner on your own
6:30 p.m.-9:30 p.m.  Continuous, historical tours of St. Michael’s Cathedral Gallery Organ, built 1881 by S. R. Warren, revised Gabriel Kney 1962, mechanical key and stop action and neighbouring Metropolitan United Church, built by Casavant 1930, electro-pneumatic action V/105, churches to north and south at the corner of Shuter and Bond Streets.
12:00 midnight  Salon A cash bar closes

WEDNESDAY, OCTOBER 5
7:00 a.m.  Continental breakfast, courtesy of all exhibitors
7:30 a.m.  Exhibits open
8:30 a.m.  Business meeting, Ontario Room
9:30 a.m. (Optional)  Bus leaves hotel for Tour of the McMichael Canadian Art Collection in Kleinburg, and lunch
10:00 a.m.  Coffee break, courtesy of all exhibitors
10:30 a.m.-11:45 a.m.  Lecture by Robert F. Mahoney of R. Lawrence Kirkegaard Associates, Inc. Acousticians, “Acoustic Design in the Conception of Churches and Halls,” Ontario Room
12:00 p.m.  Lunch, Concert Hall
1:15 p.m.  Panel Discussion and question period with organbuilders, Gerhard Brunzema, Jean Louis Coignet and Hellmut Wolff on “How to Deal with Acoustics in Designing Organs,” Ontario Room, Moderator Pieter A. Visser
2:45 p.m.  Coffee break, courtesy of all exhibitors
3:00 p.m.-4:30 p.m.  Lecture demonstration by Kathleen Schmidt of Visser-Rowland Associates of the CAD Program Applied to Drawing for the Organbuilder, Ontario Room
5:00 p.m.  Roy Thompson Hall Organ Tour Gabriel Kney Organ, built 1982, IV/71, mechanical and electric-mechanical key action (for spec. see RTH program)

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5:55 p.m.-6:55 p.m.  Twilight Organ Recital (public), G. Kney Organ, Organist George Bozeman
7:00 p.m.            Exhibits close, cash bar in Concert Hall
8:00 p.m.            Closing Banquet and Entertainment, Concert Hall

THURSDAY, OCTOBER 6
6:00 a.m.           Exhibit removal from Ballroom

POST-CONVENTION OPTIONAL TOURS
YORK UNIVERSITY & BRUNZEMA FACTORY TOUR
9:30 a.m.            Bus leaves for York University, demonstration of controlled reverberation auditorium
12:00 noon          Lunch stop en route to Fergus Ontario
1:30 p.m.-2:45 p.m.  Tour of factory of Brunzema Organs
4:00 p.m.            Bus stops at Lester B. Pearson International Airport if requested
4:45 p.m.            Arrive Royal York Hotel

MONTREAL - ST. HYACINTHE FACTORY TOUR
7:35 a.m.            Montreal Organ Factory Tour group train leaves
12:30 p.m.           Train arrives, Bonaventure Station, board mini-busses for St. Hyacinthe
1:45 p.m.            Box lunch and tour at Casavant factory
5:00 p.m.            Busses leave for tour of Fernand Letourneau factory
6:30 p.m.            Check in to Hotel, Auberge Le Dauphin, dinner on your own

FRIDAY, OCTOBER 7
8:30 a.m.            Busses leave for Guilbault-Therien factory
10:00 a.m.           Busses leave for St. Hilaire, tour of Karl Wilhelm factory
11:30 a.m.           Busses leave for Montreal, lunch en route
2:30 p.m.            Arrive Laval, tour of Hellmuth Wolff factory
3:45 p.m.            Busses leave for Montreal, Bonaventure Station
                      (Option to leave tour and remain in Montreal or fly out from Airport.)
4:50 p.m.            Train leaves for Toronto, dinner en route
10:00 p.m.           Train arrives at Union Station, Royal York Hotel
St. Andrew’s Presbyterian Church,
Toronto, Ontario

Pastor: Rev. Dr. James W. Evans
Organist: Douglas Bodle

The Gallery Organ

The new organ in St. Andrew’s is a mechanical action (tracker) instrument designed and built by Karl Wilhelm Inc. Organbuilders of Mont St.-Hilaire, Qué. With its fifty stops controlled by the organist via three manuals plus the pedal keyboard, it is the largest of eighty-seven organs built by the firm over the last seventeen years.

In its concept and construction, the organ stays close to historical principles: it stands free in two cases of solid wood, which serve to blend and focus the sound, and the four divisions of the organ can immediately be distinguished: above the impost level of the main case, the pipes of the Grand-Orgue, flanked on either side by the Pédales, with the exception of the Sous-basse 32', which stands against the back wall of the Church to either side. Below the Grand-Orgue, just above the console, is the Positif division, and the Récit is housed in its own case behind the main case.

The mechanical playing action, which connects each key to the valve at the pipes via a delicate series of slender wooden strips (trackers) affords the organist very direct control over the pipes. The stop action - the means of controlling which of the fifty sets of pipes play at a given time, is also purely mechanical. For the organist’s convenience, two mechanical ventilators are provided. The only electrical components in the instrument are the blower which provides wind and the lamp which lights the music.

Organ Specifications

<table>
<thead>
<tr>
<th>Grand-Orgue C'</th>
<th>Récit: C'</th>
<th>Positif: C'</th>
<th>Pédales: C'</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bourdon 16'</td>
<td>Principal 8'</td>
<td>Desous de flûte 8'</td>
<td>Sous-basse 32'</td>
</tr>
<tr>
<td>Montre 8'</td>
<td>Bourdon 8'</td>
<td>Flûte à chemises 8'</td>
<td>Montre 16'</td>
</tr>
<tr>
<td>Bourdon 8'</td>
<td>Gambe 8'</td>
<td>Montre 4'</td>
<td>Sous-basse 16'</td>
</tr>
<tr>
<td>Prestant 4'</td>
<td>Céleste T.C. 8'</td>
<td>Flûte à fuseau 4'</td>
<td>Flûte ouverte 8'</td>
</tr>
<tr>
<td>Pédale Conique 4'</td>
<td>Prestant 4'</td>
<td>Nazard 2 2/3'</td>
<td>Bourdon 8'</td>
</tr>
<tr>
<td>Gross Tiers 3 1/5'</td>
<td>Flûte 4'</td>
<td>Quaire de Nazard 2'</td>
<td>Flûte 4'</td>
</tr>
<tr>
<td>Nazard 2 2/3'</td>
<td>Flagolet 2'</td>
<td>Doublette 2'</td>
<td>Cor de nuit 2'</td>
</tr>
<tr>
<td>Doublette 2'</td>
<td>Cornet III 2'</td>
<td>Tierce 1 3/5'</td>
<td>Fourn. IV 2 2/3'</td>
</tr>
<tr>
<td>Tierce 1 3/5'</td>
<td>Plein jeu IV 2'</td>
<td>Larigot 1 3/5'</td>
<td>Bombard 16'</td>
</tr>
<tr>
<td>Fourn. IV 1 1/3'</td>
<td>Basson 16'</td>
<td>Cymbale IV 1'</td>
<td>Trompette 8'</td>
</tr>
<tr>
<td>Cymbale III 2 2/3'</td>
<td>Trompette 8'</td>
<td>Cymbale IV 1'</td>
<td>Trompette 8'</td>
</tr>
<tr>
<td>Cornet V éd. 8'</td>
<td>Hautbois 8'</td>
<td>Cymbale IV 1'</td>
<td>Trompette 8'</td>
</tr>
<tr>
<td>Trompette 8'</td>
<td>Tremblant</td>
<td>Cymblin 8'</td>
<td>Clairon 4'</td>
</tr>
<tr>
<td>Voix humaine 8'</td>
<td>Ressigné</td>
<td>Clairon 4'</td>
<td>Zimbelstern</td>
</tr>
<tr>
<td>Clairon 4'</td>
<td>Ressigné</td>
<td>Clairon 4'</td>
<td>Zimbelstern</td>
</tr>
</tbody>
</table>

Couplers: Grand-Orgue à la Pédales, Récit à la Pédales, Positif à la Pédales, Récit au Grand-Orgue, Positif au Grand-Orgue.

Rosedale Presbyterian Church
129 Mount Pleasant Road
Pastor: Rev. Ruth Syme
Organist: Dr. John Derksen

Karl Wilhelm Organ, built 1982

The key action is mechanical, suspended type, built by Karl Wilhelm and Christoph Truessol. The stop action is mechanical. The voicing was by Gunter Rieter and Halbert Goer. The open pipes are cone-tuned. Wind is provided by a single bellows. The pipe shades were designed by Rosemary Wilhelm and carved by Claude Dudes. 

The organ specifications:

<table>
<thead>
<tr>
<th>Hauptwerk C'</th>
<th>Brustwerk C'</th>
<th>Pedal C'</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bourdon 16'</td>
<td>Holzgedackt 8'</td>
<td>Subbass 16'</td>
</tr>
<tr>
<td>Prinzipal 8'</td>
<td>Rohrflöte 4'</td>
<td>Oktavbass 6'</td>
</tr>
<tr>
<td>Rohrflöte 8'</td>
<td>Quinte 2 2/3'</td>
<td>Choralhass 4'</td>
</tr>
<tr>
<td>Oktave 4'</td>
<td>Doublette 2'</td>
<td>Fagott 16'</td>
</tr>
<tr>
<td>Spitzflöte 4'</td>
<td>Terz 1 3/5'</td>
<td>Posaune 8'</td>
</tr>
<tr>
<td>Superoctave 2'</td>
<td>Zimbel 11 2/3'</td>
<td></td>
</tr>
<tr>
<td>Mixtur IV 1 1/3'</td>
<td>Regal 8'</td>
<td></td>
</tr>
<tr>
<td>Trompetto 8'</td>
<td>Tremolo</td>
<td></td>
</tr>
</tbody>
</table>
Yorkminster Park Baptist Church  
Pastor: Rev. John N. Gladstone  
Organist: Catherine M. Palmer  

**CASAVENT ORGAN OPUS #1241, built 1928**

Casavant organ Opus #1241, built 1928 with 4 manuals, 69 stops, 69 ranks, rebuilt and enlarged in 1965 and 1971 to 75 stops, 93 ranks, including a new Great Organ with Pitman action and schimmer winding. The old enclosed Solo Pitman chest on 15' wind pressure was moved and fitted with new pipes of the Positiv on 3' pressure.  
1975 - new console installed.  
1985 - began conversion of Great, Swell (1986) and Choir (1988) chests to Pitman action and schimmer windl, also cutting of trumpet stops to dead length.  
1988 - moved pedal chest and installed new pedal principal upperwork. Further additions and console conversion to solid state combination action in progress.

(* prepared for)

<table>
<thead>
<tr>
<th>Great Organ</th>
<th>Choir Organ (Enclosed)</th>
<th>Pedal Organ</th>
<th>Compliers</th>
<th>Order of Keyboards</th>
<th>Balanced Pedals</th>
<th>Adjustable Pistons</th>
<th>Reversible Thumb Pistons</th>
<th>Reversible Toe Pistons</th>
</tr>
</thead>
<tbody>
<tr>
<td>16 Bordon*</td>
<td>16 Contra Gamba*</td>
<td>32 Double Open Wood*</td>
<td>Manuals to pedal - 8', 4'</td>
<td>Positiv (upper)</td>
<td>Swell pedal</td>
<td>Great, Swell, Choir - 8 thumb pistons</td>
<td>Great, Swell, Choir, Positiv to Pedal</td>
<td>Great, Swell, Choir, Positiv to Pedal</td>
</tr>
<tr>
<td>8 Open Diapason</td>
<td>8 Salicional*</td>
<td>16 Open Wood (ex 66)</td>
<td>Manuals to manuals - 16', 8', 4'</td>
<td>Swell</td>
<td>Crescendo pedal</td>
<td>Positiv - thumb pistons</td>
<td>Pedal to Pedal</td>
<td>Full Organ</td>
</tr>
<tr>
<td>8 Open Diapason</td>
<td>8 Rohrröte*</td>
<td>16 Open Wood</td>
<td>Pedal pistons on Great pistons</td>
<td>Swell and Choir expression</td>
<td>Crescendo</td>
<td>Wind pressure: Great flues 3', reeds 4 3/8'</td>
<td>General cancel position (thumb)</td>
<td>Full Organ</td>
</tr>
<tr>
<td>8 Viol de Gamba*</td>
<td>8 Flauto Dolce*</td>
<td>16 Octave</td>
<td>Pedal flue 5', reeds 7', Choir 4 1/2', Positiv 3'</td>
<td>Crescendo</td>
<td>Wind indicator</td>
<td>Great, Swell, Choir - 8 thumb pistons</td>
<td>Swell flue 5', reeds 7', Choir 4 1/2', Positiv 3'</td>
<td></td>
</tr>
<tr>
<td>8 Voix Celeste</td>
<td>8 Flute Celeste*</td>
<td>8 Bourdon (ex 70)</td>
<td>Positiv to Pedal</td>
<td>Swell</td>
<td>Balanced</td>
<td>Pedal flue 5 1/2', reeds 7 1/2'</td>
<td>Swell flue 5', reeds 7', Choir 4 1/2', Positiv 3'</td>
<td></td>
</tr>
<tr>
<td>8 Aéoline</td>
<td>8 Hoodflöte*</td>
<td>8 Dulciana</td>
<td>Positiv to Pedal</td>
<td>Swell and Choir expression</td>
<td>Crescendo</td>
<td>Great, Swell, Choir - 8 thumb pistons</td>
<td>Great, Swell, Choir, Positiv to Pedal</td>
<td>Great, Swell, Choir, Positiv to Pedal</td>
</tr>
<tr>
<td>4 Principal</td>
<td>4 Choral Bass*</td>
<td>4 Choral Bass</td>
<td>Great, Swell, Choir - 8 thumb pistons</td>
<td>Swell and Choir expression</td>
<td>Crescendo</td>
<td>Pedal to Pedal</td>
<td>Great, Swell, Choir, Positiv to Pedal</td>
<td>Great, Swell, Choir, Positiv to Pedal</td>
</tr>
<tr>
<td>4 Flauto Traverso</td>
<td>4 Flute*</td>
<td>4 Flute</td>
<td>Great, Swell, Choir - 8 thumb pistons</td>
<td>Swell and Choir expression</td>
<td>Crescendo</td>
<td>Pedal to Pedal</td>
<td>Great, Swell, Choir, Positiv to Pedal</td>
<td>Great, Swell, Choir, Positiv to Pedal</td>
</tr>
<tr>
<td>2 1/3 Cornet I - II</td>
<td>2 Blockflöte*</td>
<td>2 Blockflöte</td>
<td>Great, Swell, Choir - 8 thumb pistons</td>
<td>Swell and Choir expression</td>
<td>Crescendo</td>
<td>Pedal to Pedal</td>
<td>Great, Swell, Choir, Positiv to Pedal</td>
<td>Great, Swell, Choir, Positiv to Pedal</td>
</tr>
<tr>
<td>2 1/3 Cornet I - II</td>
<td>3-1/3 Taistenflöte (GG)</td>
<td>5/13 Taistenflöte</td>
<td>Great, Swell, Choir - 8 thumb pistons</td>
<td>Swell and Choir expression</td>
<td>Crescendo</td>
<td>Pedal to Pedal</td>
<td>Great, Swell, Choir, Positiv to Pedal</td>
<td>Great, Swell, Choir, Positiv to Pedal</td>
</tr>
<tr>
<td>2 Cymbal IV</td>
<td>1 Sifföte*</td>
<td>1 Sifföte</td>
<td>Great, Swell, Choir - 8 thumb pistons</td>
<td>Swell and Choir expression</td>
<td>Crescendo</td>
<td>Pedal to Pedal</td>
<td>Great, Swell, Choir, Positiv to Pedal</td>
<td>Great, Swell, Choir, Positiv to Pedal</td>
</tr>
<tr>
<td>16 Double Trumpet</td>
<td>1/4 Zimböll IV</td>
<td>1/4 Zimböll IV</td>
<td>Great, Swell, Choir - 8 thumb pistons</td>
<td>Swell and Choir expression</td>
<td>Crescendo</td>
<td>Pedal to Pedal</td>
<td>Great, Swell, Choir, Positiv to Pedal</td>
<td>Great, Swell, Choir, Positiv to Pedal</td>
</tr>
<tr>
<td>16 Contra Fagott*</td>
<td>8 Trompete Real*</td>
<td>8 Trompete Real*</td>
<td>Great, Swell, Choir - 8 thumb pistons</td>
<td>Swell and Choir expression</td>
<td>Crescendo</td>
<td>Pedal to Pedal</td>
<td>Great, Swell, Choir, Positiv to Pedal</td>
<td>Great, Swell, Choir, Positiv to Pedal</td>
</tr>
<tr>
<td>8 Trompet</td>
<td>8 Trompete Real*</td>
<td>8 Trompete Real*</td>
<td>Great, Swell, Choir - 8 thumb pistons</td>
<td>Swell and Choir expression</td>
<td>Crescendo</td>
<td>Pedal to Pedal</td>
<td>Great, Swell, Choir, Positiv to Pedal</td>
<td>Great, Swell, Choir, Positiv to Pedal</td>
</tr>
<tr>
<td>8 Oboe</td>
<td>8 Trompete Real*</td>
<td>8 Trompete Real*</td>
<td>Great, Swell, Choir - 8 thumb pistons</td>
<td>Swell and Choir expression</td>
<td>Crescendo</td>
<td>Pedal to Pedal</td>
<td>Great, Swell, Choir, Positiv to Pedal</td>
<td>Great, Swell, Choir, Positiv to Pedal</td>
</tr>
<tr>
<td>8 Vox Humana</td>
<td>8 Trompete Real*</td>
<td>8 Trompete Real*</td>
<td>Great, Swell, Choir - 8 thumb pistons</td>
<td>Swell and Choir expression</td>
<td>Crescendo</td>
<td>Pedal to Pedal</td>
<td>Great, Swell, Choir, Positiv to Pedal</td>
<td>Great, Swell, Choir, Positiv to Pedal</td>
</tr>
<tr>
<td>4 Clarion</td>
<td>4 Clarion</td>
<td>4 Clarion</td>
<td>Great, Swell, Choir - 8 thumb pistons</td>
<td>Swell and Choir expression</td>
<td>Crescendo</td>
<td>Pedal to Pedal</td>
<td>Great, Swell, Choir, Positiv to Pedal</td>
<td>Great, Swell, Choir, Positiv to Pedal</td>
</tr>
<tr>
<td>Tremulant</td>
<td>3-1/3 Zimböll IV</td>
<td>3-1/3 Zimböll IV</td>
<td>Great, Swell, Choir - 8 thumb pistons</td>
<td>Swell and Choir expression</td>
<td>Crescendo</td>
<td>Pedal to Pedal</td>
<td>Great, Swell, Choir, Positiv to Pedal</td>
<td>Great, Swell, Choir, Positiv to Pedal</td>
</tr>
<tr>
<td>Swell 16' to Swell</td>
<td>8 Trompete Real*</td>
<td>8 Trompete Real*</td>
<td>Great, Swell, Choir - 8 thumb pistons</td>
<td>Swell and Choir expression</td>
<td>Crescendo</td>
<td>Pedal to Pedal</td>
<td>Great, Swell, Choir, Positiv to Pedal</td>
<td>Great, Swell, Choir, Positiv to Pedal</td>
</tr>
<tr>
<td>Swell Unison Off</td>
<td>8 Trompete Real*</td>
<td>8 Trompete Real*</td>
<td>Great, Swell, Choir - 8 thumb pistons</td>
<td>Swell and Choir expression</td>
<td>Crescendo</td>
<td>Pedal to Pedal</td>
<td>Great, Swell, Choir, Positiv to Pedal</td>
<td>Great, Swell, Choir, Positiv to Pedal</td>
</tr>
<tr>
<td>Swell 4' to Swell</td>
<td>8 Trompete Real*</td>
<td>8 Trompete Real*</td>
<td>Great, Swell, Choir - 8 thumb pistons</td>
<td>Swell and Choir expression</td>
<td>Crescendo</td>
<td>Pedal to Pedal</td>
<td>Great, Swell, Choir, Positiv to Pedal</td>
<td>Great, Swell, Choir, Positiv to Pedal</td>
</tr>
<tr>
<td>Trompete Reali*</td>
<td>8 Trompete Real*</td>
<td>8 Trompete Real*</td>
<td>Great, Swell, Choir - 8 thumb pistons</td>
<td>Swell and Choir expression</td>
<td>Crescendo</td>
<td>Pedal to Pedal</td>
<td>Great, Swell, Choir, Positiv to Pedal</td>
<td>Great, Swell, Choir, Positiv to Pedal</td>
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<tr>
<td>Great Unison Off</td>
<td>8 Trompete Real*</td>
<td>8 Trompete Real*</td>
<td>Great, Swell, Choir - 8 thumb pistons</td>
<td>Swell and Choir expression</td>
<td>Crescendo</td>
<td>Pedal to Pedal</td>
<td>Great, Swell, Choir, Positiv to Pedal</td>
<td>Great, Swell, Choir, Positiv to Pedal</td>
</tr>
<tr>
<td>Great 4' to Great</td>
<td>8 Trompete Real*</td>
<td>8 Trompete Real*</td>
<td>Great, Swell, Choir - 8 thumb pistons</td>
<td>Swell and Choir expression</td>
<td>Crescendo</td>
<td>Pedal to Pedal</td>
<td>Great, Swell, Choir, Positiv to Pedal</td>
<td>Great, Swell, Choir, Positiv to Pedal</td>
</tr>
<tr>
<td>Great 16' to Great</td>
<td>8 Trompete Real*</td>
<td>8 Trompete Real*</td>
<td>Great, Swell, Choir - 8 thumb pistons</td>
<td>Swell and Choir expression</td>
<td>Crescendo</td>
<td>Pedal to Pedal</td>
<td>Great, Swell, Choir, Positiv to Pedal</td>
<td>Great, Swell, Choir, Positiv to Pedal</td>
</tr>
</tbody>
</table>

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* prepared for
Deer Park United Church
129 St. Clair Avenue West

Pastor: Rev. R. Gordon Nodwell
Organist: Mr. Wm. H. M. Wright

CASSAVANT ORGAN, OPUS #3095, built 1970
3 manuals, 48 stops, 74 ranks

Key action mechanical, stop action electric with solid state Casavant combination action, redesigned and expanded to 8 levels, 1986 by Stephen Miller.

<table>
<thead>
<tr>
<th>Hauptwerk</th>
<th>Schwellwerk</th>
<th>Pedal</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gedacktpommer</td>
<td>Gedacktfüße</td>
<td>Prindipl</td>
</tr>
<tr>
<td>Prinzipal</td>
<td>Salzional</td>
<td>Subbass</td>
</tr>
<tr>
<td>Rohrfüße</td>
<td>Vox coelestis</td>
<td>Oktav</td>
</tr>
<tr>
<td>Oktav</td>
<td>Spitzfüße</td>
<td>Bordin</td>
</tr>
<tr>
<td>Offenföte</td>
<td>Prinzipal</td>
<td>Chorleins</td>
</tr>
<tr>
<td>Quinzie</td>
<td>Stiftötte</td>
<td>Rohrpfife</td>
</tr>
<tr>
<td>Oktav</td>
<td>Sesquialtera II</td>
<td>Nachhorn</td>
</tr>
<tr>
<td>Kornett V</td>
<td>2-2/3'</td>
<td>Rauschpf. III</td>
</tr>
<tr>
<td>Mixtur VI</td>
<td>1'</td>
<td>Mixtur V</td>
</tr>
<tr>
<td>Scharf III</td>
<td>Sesquialtera IV</td>
<td>Posaune</td>
</tr>
<tr>
<td>Fagott</td>
<td>Rankett</td>
<td>Fagott</td>
</tr>
<tr>
<td>Trompete</td>
<td>16'</td>
<td>Trompete</td>
</tr>
<tr>
<td>Klarine</td>
<td>8'</td>
<td>Schalme</td>
</tr>
</tbody>
</table>

Oberwerk

| Gedackt         | 8'                   | 16'       |
| Quintadena      | 8'                   | Subbass   |
| Prinzipal       | 4'                   | Oktav     |
| Koppelfüße      | 4'                   | Bordin    |
| Nasat           | 2-2/3'               | Choraleins|
| Oktav           | 2'                   | Rohrpfife |
| Blockföte       | 2'                   | Nachhorn  |
| Terz            | 1-3/5'               | Rauschpf. III |
| Quintföte       | 1-1/3'               | Mixtur V  |
| Scharf IV       | 1'                   | Posaune   |
| Zimbeld III     | 1/4'                 | Fagott    |
| Krummhorn       | 8'                   | Trompete  |
| Tremulant       |                      | Schalme   |

Wind pressures: Hauptwerk 60mm (2-3/8")
Oberwerk 55 mm (2-3/16") Schwellwerk
55 mm, Pedal 70 mm (2-3/4")

Manual compass 56 notes, pedal 32 notes

Previous organ, Casavant Opus #608, built 1913 and located in deep, divided chancel chambers. The new organ was a donation to the church by Mr. Charles M. Rathgeb.
St. Paul’s Anglican Church
227 Bloor St. East

Pastor: Rev. William T. Hockin
Organist: John Tuttle

CASAVANT ORGAN OPUS #550, built 1914 with 4 manuals, 106 stops and 95 ranks, enlarged in 1956 to 114 stops, 120 ranks with a new console.

The Blackstock Memorial Organ was donated by Mrs. T. Gibbes Blackstock and family in memory of Thomas Gibbes Blackstock, K.C. The dedication was on April 29th, 1914, with Dr. Healey Willan, Organist and Choirmaster, at the console. The specifications and plans for the console were prepared by T.J. Palmer, ARCO, and the builder was Casavant Frères, Ltee of Saint-Hyacinthe, Quebec.

Thechorus reeds of the Swell, Great and Tuba divisions were made by Harrison and Harrison of Durham, and by Frank Wesson and W.G. Jones, in England. The Great and Swell divisions are located on the West side, and the Choir, Tuba and Orchestral divisions are located on the East side, in organ lofts specially prepared for this instrument. The Pedal organ is divided between the East and West lofts. The Echo Great, Swell and Pedal are located in a case above the Gallery on the North Wall of the nave.

The original scheme of the organ was that of the English concert hall type, with the French ventil system used to bring on all reeds, strings, diapasons or flutes. The original console, with these unique controls, is displayed in the choir rehearsal room beneath the sanctuary.

In 1956 a tonal revision and mechanical restoration was performed by Casavant Frères under the supervision of E. D. Northrup of the firm, and Dr. Charles Peaker, organist of the parish. Reworking the 1914 scheme, much new and useful fluwark was incorporated, including some more assertive upperwork for the principal choruses. The reeds remained as they had been, and they are considered to be some of the finest examples of English chorus reeds in North America. A new four manual console was given in 1956 by Mrs. H. J. Cady.

In 1982 and 1983 Casavant completed another mechanical restoration and cleaned the entire instrument, under the supervision of Alan T. Jackson and Company, representing Casavant, and John Tuttle, organist and choirmaster of the Parish. Some re-regulation of the swell flues was undertaken, and additional swell shutters were added to the swell box to facilitate using that division to accompany the choir. Dr. Ralph G. Corrals designed and installed a solid-state electronic key, coupler, stop and combination action, which replaced the 1956 electro-pneumatic switching machines. The new relays have improved the response of the action, and the two memories double the combination action capability, which has been very useful for an instrument which is used by students and recitaitsts, as well as staff musicans on a daily basis.

Quotes from a letter from the late Edwin D. Northrup, Assistant Vice President, Casavant Frères, July 8, 1967 relating information from the files on St. Paul’s Anglican Church organ.

"With reference to the organs listed—I will skip to St. Paul’s Bloor Street organ, which had 106 stops originally. It was based on suggestions by the late T. L. J. Palmer, who wished the then Lt. Col. George Dixon (late of the Border Regiment) to assume the responsibility. He agreed to design, and actually scaled the organ, provided he could oversee the reeds which were to be made in England. This was agreed to, and the organ was under contract before Healey Willan came out."

"The Bombardon 32’—Opheleide 16 and Posaune 8’ were from Jones and Blossom, and were made by the late William Cyples Jones, who only this year (1967) died at age 92. He was a choir boy under Robert Hope Jones at Birkinhead, and through Hope-Jones (no relation) got into organ business, and has taught most of the fine reed voicers in England, with the exception of Willis."

"This was the FIRST metal 32’ made in England and was to be ‘like Carlisle Cathedral carried down’ one octave. Cost 85 pounds!"

"Jones also did the Great reeds 16-8-4, the Swell Trumpets 16-8-4, the Tuba Sonora, Quinte trombone 5-1/3’.

"Mr. Frank Wesson, was a Willis voicer who did a bit of moonlighting to put bread on his table, and so the old man sacked him. At the time Dixon wrote that he did not think Wesson’s slight hearing defect would hinder him, and he voiced the Tuba Organ Trombone 16’ and the Tuba Mirabilis and Clarion."

"Healey Willan has told all who will listen that Arthur Harrison made ALL the reeds and actually Harrison and Harrison made the Trompette harmonique and Clarion 4’ in Tuba Organ. They gave a price of something like 27 pounds, and later sent Dixon a bill for experiments. I recall the letter said ‘Harry (brother of Arthur) and I have finally got our costs together on the experimental trumpet for St. Paul’s.’ Dixon refused to pay, and was furious, and his handwriting showed it. But J.C. Casavant paid it and they incurred a loss of £1,300 alone on the reeds.

The Great reeds were to be mitred and hooded and toned like ‘St. Paul’s Edinborough.’ “
St. Paul's continued from page 10

<table>
<thead>
<tr>
<th>Great</th>
<th>Swell</th>
<th>Pedal</th>
<th>Echo Pedal</th>
</tr>
</thead>
<tbody>
<tr>
<td>16 Gross Geigen</td>
<td>16</td>
<td>Dbl. Open Diapason</td>
<td>16 Diapason</td>
</tr>
<tr>
<td>8 Diapason I</td>
<td>8</td>
<td>Horn Diapason</td>
<td>16 Diapason</td>
</tr>
<tr>
<td>8 Diapason II</td>
<td>8</td>
<td>Viole da Gamba</td>
<td>16 Contrabass</td>
</tr>
<tr>
<td>8 Geigen Principal</td>
<td>8</td>
<td>Voix Celeste</td>
<td>16 Subbass</td>
</tr>
<tr>
<td>8 Waldflöte</td>
<td>8</td>
<td>Erzähler</td>
<td>16 Geigen</td>
</tr>
<tr>
<td>8 Spitzflöte</td>
<td>8</td>
<td>Stopped Diapason</td>
<td>16 Viole</td>
</tr>
<tr>
<td>8 Rohrflöte</td>
<td>4</td>
<td>Octave Gamba</td>
<td>16 Gedeckt</td>
</tr>
<tr>
<td>5-1/3 Quintflöte</td>
<td>4</td>
<td>Lieblichflöte</td>
<td>10-2/3 Gemsbichl Quint</td>
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<tr>
<td>4 Octave</td>
<td>2</td>
<td>Flautina</td>
<td>8 Octave</td>
</tr>
<tr>
<td>4 Geigen Octave</td>
<td>2</td>
<td>Plein Jeu V</td>
<td>8 Principal</td>
</tr>
<tr>
<td>4 Flute Triangulaire</td>
<td>8</td>
<td>Oboe</td>
<td>8 Stopped Flute</td>
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<td>4 Flute Couverture</td>
<td>4</td>
<td>Tremulant</td>
<td>8 Still Gedeckt</td>
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<td>2-2/3 Octave Quint</td>
<td>8</td>
<td>Trumpet</td>
<td>8 Octave Viole</td>
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<tr>
<td>2 Super Octave</td>
<td>4</td>
<td>Clarion</td>
<td>OR</td>
</tr>
<tr>
<td>1-1/3 Fourniture IV</td>
<td>16</td>
<td>Contra Viole</td>
<td>12</td>
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<tr>
<td>1/2 Cymbal III</td>
<td>16</td>
<td>Viole d'Orchestre</td>
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<td>16 Contra Tromba</td>
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<td>Viole Celeste (TC)</td>
<td>64</td>
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<tr>
<td>8 Tromba</td>
<td>8</td>
<td>Flute Harmonique</td>
<td>31-5/6 Harmonies II</td>
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<td>4 Octave Tromba</td>
<td>8</td>
<td>Quintatons</td>
<td>32 Bombardon</td>
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<tr>
<td>8 Tuba (floating)</td>
<td>4</td>
<td>Concert Flute</td>
<td>16 Opheleide</td>
</tr>
<tr>
<td>1-1/3 Clarinet</td>
<td>4</td>
<td>Voix Octavante</td>
<td>16 Trombone</td>
</tr>
<tr>
<td>1-1/3 Larigot</td>
<td>2</td>
<td>Piccolo Harmonique</td>
<td>8 Posaine</td>
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<td>1 Siffflöte</td>
<td>4</td>
<td>Cornet des Violes III</td>
<td>4 Clarion</td>
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<tr>
<td>1 Zimbab IV</td>
<td>16</td>
<td>Contra Gamba</td>
<td>12</td>
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<tr>
<td>16 Contra Fagotto</td>
<td>8</td>
<td>Open Diapason</td>
<td>8 Salicional</td>
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<td>8 Trompett Harmonie</td>
<td>4</td>
<td>Tuba Sonora</td>
<td>73</td>
</tr>
<tr>
<td>5-1/3 Quint Horn</td>
<td>8</td>
<td>Trompete Harmonique</td>
<td>16 Trombone</td>
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<td>(unenclosed)</td>
<td>4</td>
<td>Clarion Harmonique</td>
<td>8 Voix Celeste (TC)</td>
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<tr>
<td>8 Tuba Mirabilis</td>
<td>4</td>
<td>Trompete Harmonique</td>
<td>8 Urdul Mari</td>
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<tr>
<td>4 Tuba Clarion</td>
<td>2-2/3</td>
<td>Mixture IV</td>
<td>4 Gedeckt</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>7410 pipes</td>
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</table>

Wind pressures: Great flues 4', reeds 10', Swell flutes 4', reeds 8' 
Choir 3-1/2', Orchestral 8', Tuba 16', Echo 4', Pedal flues 3-1/2', and 
reeds 18'.

Reversible Pistons
- Great to Pedal
- Swell to Pedal
- Choir to Pedal
- Orch. to Pedal
- Tuba to Pedal
- Swell to Great
- Choir to Great
- Orch. to Great
- Tuba to Great
- Swell to Choir
- Orch. to Swell
- Echo On/ Main Off

Combination Pistons 8
- 12 General (1-10, toe studs)
- 6 GR, SW, CH, OR, PD I (1 toe)
- 4 Tuba
- 2 Echo GR/PD
- 3 Echo SW
- four manuals and pedals
- nine divisions
- 119 ranks
GERHARD BRUNZEMA became an apprentice and journeyman at Paul Ott, Gottingen, W. Germany in 1946. After technical high school in Brunswick and laboratory work with Dr. Lottermoser (Brunswick State Institute for Physics & Technology), he began working on his own in 1954 with Jurgen Ahrend in Leer, East Friesland (W. Germany). He received his master's degree in 1955, won the Lower Saxony State Prize (with Jurgen Ahrend) for skilled crafts in 1962, and became the Artistic Director at Casavant Frères, St. Hyacinthe, Quebec, Canada in 1972. In 1979 Brunzema started his own business in Fergus, Ontario, building slider-chest organs with mechanical key and stop action.

GEORGE BOZEMAN, JR. has taken part in previous AIO Conventions as a speaker on organ building subjects (Albany 1975 and Boston 1979). On this occasion he appears as a concert organist and will play the first 1988 fall season recital for the Roy Thompson Hall Twilight Organ Recital Series. George Bozeman was born in Texas and began his organ building career as an apprentice with Otto Hoffman, later working with Joseph Blanton, Robert Sipe and Fritz Noack before beginning his own firm in Deerfield, New Hampshire. He was a Fulbright Scholar in 1967 in organ building at the Academy of Music in Vienna, Austria. He studied at the University of North Texas under the late Dr. Helen Hewitt and with the late Anton Heiller and Isolde Ahlgrimm.

JEAN-LOUIS COIGNET is the Tonal Director of Casavant Frères Limitée. His academic background is scientific. He learned organ building through his collaboration with the Alsacian organ builder Kurt Schwenkedel and in studying historic organs in Germany, Holland and France. He has written many articles, especially on French organs of the Symphonic period. He was appointed to the Commission des orgues de Paris in 1980 and became the 'expert organier' for the City of Paris in 1981. More recently, the City of St- Denis asked him to supervise the restoration of the famous Cavaille-Coll organ in the Basilica there.

GILBERT LEMIEUX was born in St. Hyacinthe, Quebec and commenced his organ building apprenticeship with Casavant Frères Limitée in 1947. Following training in all departments of the company except metal pipe making and voicing, he was appointed supervisor of the apprenticeship program. In 1959 he assumed direction of the cabinet making division and from 1967 to 1972 he was in charge of the production of mechanical action organs. In 1972 Gilbert Lemieux became head of the Research Department; in 1977, he was appointed Service Manager. He is now Vice-President and Technical Director with continuing responsibility for Research and Development. Throughout his forty-one years with Casavant, Gilbert Lemieux has been deeply involved with quality control and has improved the design of existing components and has designed many new mechanisms and special toolings for the instrument. He became a member of the American Institute of Organ Builders in 1977.
GILES BRYANT was born in England in 1934. Since 1941, when he first started to sing treble in his school chapel choir, he has been actively engaged with choral music both as a singer and as an organist and choirmaster. He has an Honours degree in English from London University and holds both the Associateship and Choirmaster's Diploma of the Royal College of Organists.

Mr. Bryant was organist and choirmaster of St. Andrew's Presbyterian Church in Toronto, and in 1968 succeeded Healey Willan at the Church of St. Mary Magdalene. In 1979 he was appointed Organist and Master of the Choristers of St. James' Cathedral. He has also served as Director of Music of Upper Canada College and Cranborne Chase School in England. He has been organist of Massey College of the University of Toronto, and held a similar position at Trinity College. He has been Musical Director of the Toronto Diocesan Choir School for the last six years, and is on the music staff of St. George's College. He is also Music Director of the Conservatory Singers and the Repertory Chorus of the Royal Conservatory of Music. He is the founder and conductor of the Clerkes and the Sine Nomine Singers and has conducted the Festival Singers of Canada and the Toronto Concert Singers. He is greatly in demand as lecturer and clinician on choral subjects, and has adjudicated choirs extensively.

Mr. Bryant has written many articles on choral matters in Canada and in England, and is a contributor to the Encyclopedia of Music in Canada and Grove's Dictionary of Music. He has reviewed choral records for the BBC and CBC radio, and his own choirs have made ten recordings. Mr. Bryant has also been awarded honorary Doctor of Sacred Letters from Wycliffe College, May, 1988.

HELLMUTH WOLFF apprenticed in the mid 1950's with Metzler & Sohne in his native Switzerland. Subsequently he worked with eight other firms in Europe and North America to perfect himself in the craft. He feels particularly indebted for his training to builders like G.A.C. deGraaf, then of Amsterdam, Joseph von Glatter-Gotz of the Rieger firm in Austria and Charles Fisk of Gloucester, Massachusetts. Others showed him how not to do things. He tries to give his own men the same, well-rounded information. Hellmuth Wolff established his own firm in Laval, Quebec just outside Montreal in 1968. Since that time he has built numerous instruments for churches, universities and private individuals both in the United States and Canada.

ROBERT F. MAHONEY was in active practice as an architect prior to joining Kirkegaard & Associates. His professional activities span the fields of acoustics, architecture, landscape architecture and planning. A graduate of Fordham University (Physics) in 1971, University of Colorado (Architecture) 1976, he also took non-degree studies at The Julliard School, 1970-1972. While studying at The Julliard School, he was engaged by the Acoustics Department as a technician and charged with maintaining the School's audio equipment and recording productions of The Julliard Opera Theatre. Mr. Mahoney has extensive performance experience as a horn player in opera, ballet, chamber and symphonic orchestras and various small ensembles. In 1983 he edited and produced the musical score for a feature-length motion picture.

His experience as an acoustical consultant dates from 1977 and includes environmental acoustics, room acoustics, sound system design, mechanical systems noise control and sound insulation. Most of his design efforts have been devoted to multi-use performance spaces, churches and educational buildings. He is a licensed Architect in the State of Colorado and a member of the Acoustical Society of America, the Audio Engineering Society and the United States Institute of Theatre Technology.
KATHLEEN A. SCHMIDT is a Journeyman Organbuilder working with Visser Roland Associates in Houston, Texas. Her duties include assisting in the design/engineering department as well as photography and promotional work. She has designed many of VRA's concepts. Some examples are the organ at Our Lady of Mount Carmel, Chicago finished in 1987 and First Presbyterian Church of Stanford, Connecticut (the famous “fish” church) designed by Architect Wallace Harrison.

A native of Minnesota, Kathy started her organ building career with the Noack organ company in February 1976. She temporarily left organ building in August 1977 to complete her BA degree at Luther College at DeCorah, Iowa then returned to organ building in August 1978 and has remained with the Visser Rowland firm since that time. She has worked in all phases of organ building and has built several small organs herself. She has continued her education by attending classes on architecture and computer programming at Rice University and advance CAD training seminars in California. She currently qualifies for her Masters certification from the A.I.O.

DAVID ROBERTSON, C.A. is a partner in the firm Prentice, Yates & Clark located in Toronto. He received his Bachelor degree from Ryerson Polytechnical Institute and his accounting designation in 1982 and is a member of the Institute of Chartered Accountants of Ontario. David specializes in servicing small business and non-profit clients. He is also involved in the installation of microcomputer bookkeeping systems in small business offices and the related training for these systems.

ALAN JACKSON was born in 1926 in Toronto and spent many happy hours sailing home built boats in and about Toronto Bay in the days when the Royal York Hotel and the old Bank of Commerce building dominated the skyline. A passion for playing and dismantling reed organs led to a post as organist and an interest in the mechanics of the pipe organ. In July 1948 he began 12 years of small organ shop experience starting with the broom handle and finishing with the voicing jack (and the broom handle). With the closing of the shop in 1960, Alan Jackson started a service business and was appointed District Sales and Service Representative for Casavant Frères in 1961. He was Chairman of the Toronto Centre of the R.C.C.O. from 1969 to 1971, a member of the R.C.C.O. National Council for seven years and a member of AIO since 1980.
THE ORGAN

1840 - third church built, 1842, one manual Mead organ believed to have been moved to St. Paul's before St. James burned in 1849, thence to Trinity Church, Aurora, to Hilary House, Yonge St. removed and restored 1965 for St. Clements.


1852 - present cathedral built.

1853 - 1,569 pounds collected for purchase of an organ.

1863 - S. R. Warren built 2 manual tracker in the gallery in the existing case with speaking 16' Open Diapason.

1889 - S. R. Warren built a pneumatic action organ in new chambers at the front, cost $10,000, gallery case left empty.

1906 - an echo organ installed in the gallery following eight years of discussion, cost $1,400.

1916 - chancel and aisle cases installed.

1921 - organist Dr. Ham complains of action trouble in Echo and Pedal divisions.

1937 - Casavant Freres rebuilds entire organ with Pitman chests, 4 manual console, enclosed Echo organ, Opus #1530 of 78 stops, pipes largely from the organs of 1863, 1889. 1966, 67 - tonal revision by Casavant, manuals removed from cases, chamber walls sealed, flues revoiced on location, reeds factory revoiced, Tubas moved from Choir box to top of gallery box, 33 ranks of new pipes installed.


Stops marked * believed to be from 1863, N new in 1867.
St. Michael’s Cathedral  
Church St. at Shuter  

Pastor: Msgr. K. M. Robitaille P.H.  
Organist: Mr. Brian Rae

S. R. WARREN ORGAN, Spec. 3356, built 1880, 3 manuals, 40 stops, 48 ranks, mechanical key and stop action. The contract, signed July 1880 calls for the purchaser to supply water pipes and drains for the water motor. The motor, feeders and reservoir are still in place. The organ is said to have been brought from the Philadelphia Exposition.

In 1962, major changes were carried out by Kney and Bright of London, Ontario and new reservoirs installed. Wind pressure, 3-1/4”

| Great |
|------------------|-----------------|
| 1. Double Open Diapason | 16' 58 pipes |
| 2. Open Diapason | 8' 58 pipes |
| 3. Dolce | 8' 58 pipes |
| 4. Rohrflute | 8' 58 pipes |
| 5. Principal | 4' 58 pipes |
| 6. Boehm Flute | 4' 58 pipes |
| 7. Twelfth | 2/2' 58 pipes |
| 8. Fifteenth | 2' 58 pipes |
| 9. Terz | 1-3/5' 58 pipes |
| 10. Mixture IV | 2' 232 pipes |
| 11. Cymbel III | 1/2' 174 pipes |
| 12. Trumpet | 8' 58 pipes |
| 13. Clarion | 4' 58 pipes |

| Swell (enclosed) |
|------------------|-----------------|
| 14. Bourdon | 16' 58 pipes |
| 15. Open Diapason | 8' 58 pipes |
| 16. Stopped Diapason | 8' 58 pipes |
| 17. Viol d’Gamba | 8' 58 pipes |
| 18. Octave | 4' 58 pipes |
| 19. Fugara | 4' 58 pipes |
| 20. Traverse Flute | 4' 58 pipes |
| 21. Nazard | 2/2' 58 pipes |
| 22. Fifteenth | 2' 58 pipes |
| 23. Mixture III | 1/3' 174 pipes |
| 24. Clarinet T.C. | 16' 46 pipes |
| 25. Horn | 8' 58 pipes |
| 26. Oboe | 8' 58 pipes |
| 27. Clarion | 4' 58 pipes |

| Choir |
|------------------|-----------------|
| 28. Geigen Principal | 8' 58 pipes |
| 29. Gedackt | 8' 58 pipes |
| 30. Dulciana | 8' 58 pipes |
| 31. Principal | 4' 58 pipes |
| 32. Flute d’Amour | 4' 58 pipes |
| 33. Piccolo | 2' 58 pipes |
| 34. Quinte | 1-1/3' 58 pipes |
| 35. Sesquialtera II T.C. | 2/2' 92 pipes |
| 36. Krummhorn T.C. | 8' 46 pipes |

| Pedal |
|------------------|-----------------|
| 37. Double Open Diapason | 16' 30 pipes |
| 38. Dulciana | 16' 30 pipes |
| 39. Violincello | 8' 30 pipes |
| 40. Gedackt | 8' 30 pipes |
| 41. Flute | 4' 30 pipes |
| 42. Hoboflute | 2' 30 pipes |
| 43. Mixture IV | 5'1/3' 120 pipes |
| 44. Trombone | 16' 30 pipes |
| 45. Schalmey | 4' 30 pipes |

| Couplers |
|------------------|-----------------|
| Great to Pedal (toe lever) | Swell to Pedal (toe lever) |
| Choir to Pedal (toe lever) | Swell to Great (draw knob) |
Metropolitan United Church  
Church St. at Queen  
Pastor: Rev. Herbert Breithaupt  
Organist: Patricia Phillips  

**CASAVANT ORGAN OPUS 1867, built 1930**  
5 manuals, 108 stops, 119 ranks, 7,820 pipes  


### Great Organ
- 32 Contra Bourdon (tenor C)  
- 16 Double Open Diapason  
- 16 Bourdon  
- 8 Open Diapason I  
- 8 Open Diapason II  
- 8 Open Diapason III  
- 8 Violin Diapason  
- 8 Hold Flute  
- 8 Doppel Flute  
- 8 Stopped Diapason  
- 5/3 Quint  
- 4 Octave  
- 4 Principal  
- 4 Flute Harmonique  
- 4 Flute d’Amour  
- 2-2/3 Twelfth  
- 2 Fifteenth  
- 3 rks Mixtures 12, 15, 17  
- 5 rks Harmonics 16, 17, 19, b21st, 22  
- 16 Contra Tromba  
- 8 Tromba  
- 8 Possumaine  
- 4 Octave Tromba  
- Harp from Choir  

### Orchestral Organ
- 16 Contra Gamba  
- 8 Gross Gamba  
- 8 Gamba Celeste  
- 8 Rohr Flute  
- 8 Gross Flute  
- 8 Viole d’Orchestre  
- 8 Viole Celeste 5 rks  
- 4 Fugara  
- 4 Concert Flute  
- 3 rks Corset de Violes (10, 12, 15)  
- 16 Bassoon  
- 8 French Horn  
- 8 Orchestral Oboe  
- 8 Cor Anglais  
- 8 Cor di Bassetto  
- 16 Trombone  
- 8 Trompete Harmonique  
- 8 Tuba Sonora  
- 4 Octave Tuba  
- Harp from Choir  
- Tremulant  

### Bombarde Organ (enclosed)
- 8 Stentorphone  
- 7 rks Mixtures 1, 5, 8, 12, 15, 19, 22  
- 16 Tuba Magna  
- 8 Tuba Mirabilis  
- 5/13 Quint Horn  
- 4 Tuba Clarion  

### Swell Organ
- 16 Contra Geigen  
- 16 Lieblich Bourdon  
- 8 Open Diapason  
- 8 Geigen Principal  
- 8 Lieblich Gedeckt  
- 8 Viola di Gamba  
- 8 Solicional  
- 8 Vorb Céleste  
- 8 Aeoline  
- 4 Octave  
- 4 Flauto Traverso  
- 2 Superoctave  
- 4 rks Mixtures 12, 15, 19, 22  
- 4 rks Cornet 1, 5, 8, 12, 15, 17  
- 16 Double Trumpet  
- 8 Trumpet  
- 4 Clarion  
- 8 Oboe  
- 8 Vox Humana  
- Harp from Choir  
- Tremulant  

### Choir Organ
- 16 Contra Viola  
- 8 Open Diapason  
- 8 Gamba  
- 8 Melodia  
- 8 Quintadena  
- 8 Spitz Flute  
- 8 Flute Celeste  
- 8 Dulciana  
- 8 Anda Maris  
- 4 Dulcian  
- 4 Lieblich Flute  
- 2-2/3 Nazard  
- 2 Harmonic Piccolo  
- 1-3/4 Tierce  
- 4 rks Dulciana Mixtures 12, 17, 19, 22  
- 16 Contra Fagotto  
- 8 Clarinet  
- 8 Trumpet  
- 4 Clarion  
- Harp Sub  
- Harp Sub  
- Tremulant  

### Pedal Organ
- 32 Double Open Diapason  
- 16 Open Diapason I  
- 16 Open Diapason II (20 from No 88)  
- 16 Violone  
- 16 Gamba (from No 63)  
- 16 Bourdon I  
- 16 Bourdon II (from No 53)  
- 16 Viola (from No 43)  
- 16 Gedeckt (from No 25)  
- 4 rks Mixtures 15, 17, 19, 22  
- 32 Contra Bombarde  
- 16 Bombarde (20 from No 105)  
- 16 Trombone (from No 78)  
- 16 Bassoon (from No 73)  
- 8 Tromba (from No 107)  
- 4 Clarion (from No 109)  

### Echo Organ Prepared For In Console Only
- 12 Manual knobs and 3 Pedal knobs  
- 9 couplers  
- 5 pistons  
- Expression Pedal  

### Couplers
- Great to Pedal  
- Swell to Pedal  
- Choir to Pedal  
- Organist to Pedal  
- Bombarde to Pedal  
- Swell to Pedal Super  
- Bombarde to Pedal Super  
- Swell to Great Unison  
- Swell to Great Sub  

### Adjustable Combination Pistons
- 1, 2, 3, 4, 5, 6, 7, 8 to Great and Pedal  
- 1, 2, 3, 4, 5, 6, 7, 8 to Swell and Pedal  
- 1, 2, 3, 4, 5, 6, 7, 8 to Choir  
- 1, 2, 3, 4, 5, 6, 7, 8 to Organist  
- 1, 2, 3 to Bombarde  
- 1, 2, 3, 4, 5, 6, 7, 8 to Pedal  
- 1, 2, 3, 4, 5, 6, 7, 8 affecting all stops and couplers (foot)  
- 1, 2, 3, 4, 5, 6, 7, 8 affecting all stops and couplers (thumb)  

### Reversible Pistons
- Great to Pedal (thumb)  
- Great to Pedal (foot)  
- Swell to Pedal  
- Choir to Pedal  
- Organist to Pedal  
- Bombarde to Pedal  
- Swell to Great  
- Choir to Great  
- Organist to Great  
- Swell to Choir  

### Great and Pedal combination coupler on Great  
- key check  
- Swell and Pedal combination coupler on Swell key  
- check  

### Full Organ (foot)  
- Pedal division (thumb)  

### Wind pressures: Great flues 4-1/2’  
- Great reeds 9-1/2’, Swell  
- fluxes 6-1/4’, Swell reeds 10-3/4’  
- Choir 5-1/4’, Great flues 8’, Swell  
- reeds 11-1/2’, Pedal  
- flues 3-3/4’, reeds 11-3/4’  

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25
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WELCOME TO AIO TORONTO 88

The Convention Committee wishes you a pleasant stay and a stimulating and beneficial experience at AIO TORONTO 88.

We make the following IMPORTANT CHANGES AND ADDITIONS to information in the Convention plans and brochure information.

WHAT TO WEAR AND WHEN

The day to dress up is Tuesday. For men who have a jacket and tie, it will be appreciated for the visit to the Lieutenant Governor's Suite Tuesday afternoon and later if you decide to eat at Ed's Warehouse, strange to say. The Casa Loma dinner is informal. For the closing banquet, as usual, anything goes.

MONDAY

Jean Louis Coignet who was to speak Monday morning is recovering from treatment of a back ailment and is unable to come. In his place Mr. Kurt Lueders will present a lecture on a related subject, namely "Romantic Organbuilding Styles in France, Germany and England: Are They Compatible With Each Other?"

As Mr. Lueders must travel from France on Monday, he will speak on TUESDAY MORNING AT 10.30 a.m. in place of Alan Jackson. Alan Jackson will speak on MONDAY MORNING AT 10.30 a.m.

THE AFTERNOON TOUR WILL START 15 MINUTES EARLY with the first bus leaving at 1.15 or sooner and the LAST BUS LEAVING AT 1.45. This is to give you the maximum time to view each instrument. Those on the first bus get a BONUS OF 20 MINUTES EXTRA TIME to look into the Deer Park organ. The schedule is tight, so please be on time.

Through the kindness of ORGAN SUPPLY CORPORATION we are able to present FATHER WILLIAM BEIBEL as the DEMONSTRATION ORGANIST on the Wurlitzer theatre organ in the Great Hall of CASA LOMA MONDAY EVENING.

TUESDAY

Mr. Lueders is the Secretary of the International Society of Organbuilders, Vice President of the Association Aristide Cavaillé-Coll and Editor of the journal of that organization, La Flute Harmonique.

Since his graduation from Yale College in 1972 with a B.A. in Music, Mr. Lueders has been researching European organs and music, writing articles and editing 19th century organ music.
Over the past 6 years he has organized the publication of 7 recordings on Cavallé-Coll organs with documentaion on the 'Motette' label in Germany.

Mr. Lueders who lives in France, studied organ with Duruflé and Fleury and choral directing with Stephane Caillat. He holds diplomas from the Sorbonne, the Schola Cantorum and L'Institute de Musique Léturgique.

ST. MICHAEL'S CATHEDRAL TOUR

For security reasons, entrance for this tour, 6.30 to 9.30 Tuesday evening will be by the East side, chapel door only on Church Street. Please wear your badge.

WEDNESDAY

Mr. Coignet will be replaced on the PANEL OF ORGANBUILDERS BY MR. GEORGE BOZEMAN.

A conflicting event at Roy Thompson Hall has made it necessary to shorten our visit. Instead of a tour at 5.00 p.m. which would not have included a look inside the organ, the RECITAL DEMONSTRATION BY GEORGE BOZEMAN WILL START AT 5.00 P.M. AND FINISH AT 5.45. This will allow you a little more time to see the exhibits or to get ready for the banquet.

THURSDAY

The order of events of the TOUR TO YORK UNIVERSITY AND THE BRUNZEMA FACTORY WILL BE REVERSED. The busses will go FIRST TO THE BRUNZEMA FACTORY in Fergus, then to a lunch stop and to YORK UNIVERSITY AT 2.30 P.M.

FRIDAY

The time of arrival of the train returning from the Montreal Post Convention Tour is 10.45 p.m. not 10.00 p.m. Please check this with your plans for travel. See the special page of instructions regarding the tour.

HAVE A GOOD TIME.