

Organs *of* Toronto



*Alan Jackson
& James Bailey*

*With a preface by
John Fraser*

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Organs of Toronto

*Alan Jackson
& James Bailey*

Photographs
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Illustrations
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ROYAL CANADIAN
COLLEGE OF ORGANISTS
Toronto Centre, 2002



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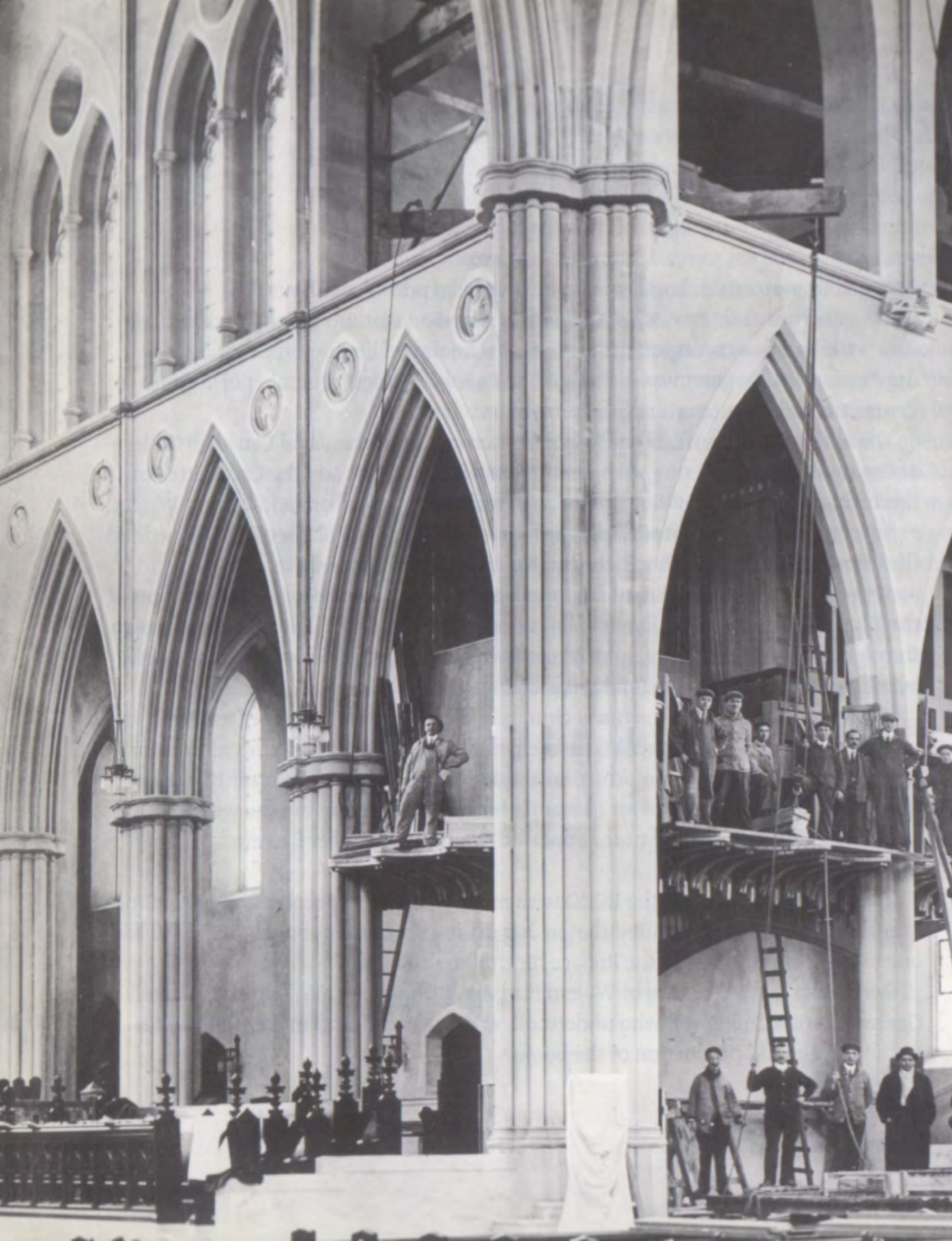
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Preface	vii
Foreword	ix
Acknowledgements	xi
Introduction: Three half centuries	xiii
<i>The organs</i>	
3	Church of the Annunciation
5	Christ Church, Deer Park
9	Convocation Hall
13	Deer Park United Church
17	Eastminster United Church
19	Forest Hill United Church
21	Grace Church on-the-Hill
25	Church of the Holy Family
29	Islington United Church
31	Jarvis Street Baptist Church
35	Knox College Chapel
37	Lawrence Park Community Church
41	Metropolitan United Church
47	Church of Our Lady of Sorrows
51	Rosedale Presbyterian Church
55	Roy Thomson Hall
59	Saint Andrew's Evangelical Lutheran Church
63	Saint Andrew's Presbyterian Church
67	Saint Anthony's Church
71	Saint Basil's Church
75	Saint Cecilia's Church
77	Saint Clement's Anglican Church

83	Saint James-Bond United Church	Publications Data
87	Saint James' Cathedral	
93	Saint John's Church, West Toronto	
97	Saint John's, York Mills	
101	Saint Luke's United Church	
105	The Church of Saint Mary Magdalene	
109	Saint Michael's Cathedral	
113	Saint Paul's Anglican Church	
121	Saint Paul's Basilica	
123	Saint Sosa Lee	
125	Saint Thomas's Anglican Church	
128	Saint Timothy's, North Toronto	
131	Timothy Eaton Memorial Church	
137	Yorkminster Park Baptist Church	
	<i>Appendix</i>	141
	<i>Glossary of organ terms</i>	142
	<i>Photo credits</i>	149
	<i>Bibliography</i>	150
	<i>The authors</i>	151
	<i>Index</i>	152





Introduction

Three half centuries

(Opposite) The installation of the Casavant Organ in St. Paul's Anglican Church in 1914. The wooden building frame showing in the far archway is a part of the Tuba Organ expression box. Shirts and ties were worn by most employees in the shop and on the road.

(Opposite, inset) The one-manual Mead organ, originally installed in St. James' Cathedral, restored and playable, in the gallery at St. Clement's Anglican Church.

Day One for Toronto was March 6, 1834 when the name of the town of York, Upper Canada was changed to Toronto. Day One for pipe organs is less certain. We know that a fine pipe organ was installed in St. James' Church in 1837 and was lost in the fire of 1839. We also know that a one-manual Mead organ was installed in St. James' in 1842 and that it exists, restored and playable, in the gallery at St. Clement's, Eglinton. Of even more certain origin is the 1847 barrel organ in the gallery of St. John's, York Mills. It played thirty hymn tunes with the turning of a crank in a candle-lit brick church built in 1844. Damaged during its journey from England, the barrel organ was repaired by John Thomas, a 'Builder of Pianofortes and Organs' at Harmony Place, 140 King Street West. It is still playable, and stands in the gallery at St. John's. The honour of being first may, after all, turn out to be a house organ loaned to St. James' in the early 1830s for music that needed an organ.

1850-1900

In 1849, John Thomas installed an organ in the gallery of the north transept of the new Holy Trinity Church (1847). The population of Toronto numbered 20,000 and to the north of the cleared area around the church were forest and a few buildings up Yonge Street. The organ "was blown by hand by one who received for his services two shillings and sixpence a month."¹

An east-end and a west-end church had already opened to take the load off St. James' Cathedral which had 6,000 members by 1844 but seats for only 1,500. Trinity Episcopal Church (Little Trinity) opened on February 14, 1844 on King Street near Parliament and St. George the Martyr on November 9, 1845 on John Street north of Queen Street. The first organ at St. George the Martyr "was in the centre of the west gallery. It was replaced by another in 1857, which was moved to the south of the chancel in 1876. Built by Warren of Montreal, at a cost of \$2,500.00, it was rebuilt and enlarged by Warren & Son of Toronto in 1880 at an additional cost of \$1,500.00. The instrument was pumped by hand, and it is recorded that the sexton received \$24.00 per annum for this extra duty. A water motor was installed in 1881, the gift of Mrs. Charles J. Rose, wife of the organist of that time."²



(Opposite, inset) All that remained of St. George the Martyr after the fire of 1955 was the graceful tower without its spire.

(Above) Little Trinity on King Street, the oldest church building in Toronto.

The 1857 Warren Great Organ was still in place when I became organist at St. George's in 1953. The trackers were connected to electro-pneumatic pull-downs and the 3 manual organ had a draw knob console built in 1935. The Great chorus was complete with principals 8, 4, 2-2/3, 2 and a 3-rank mixture plus a trumpet 8'. The trumpet was unusual in that it had parallel, beveled-end shallots with tongues that were wider at the wedge than at the tip so the tone was intense and brilliant like nothing I had ever heard except perhaps on the recordings of Albert Schweitzer playing the Silberman organ in Gunsbach, Alsace. For the rebuilding of the organ in the Eaton shop in 1955 I made new tongues as copies of the old. Not many heard the organ and the Choir Organ was never finished. Early one Sunday morning in February 1951 a phone call came from an elderly member of the choir and I heard words I shall never forget, "Mr. Jackson. Our church is on fire."

The fire at St. George the Martyr began in the furnace room and burned out the floor in the choir room but missed the gowns in the cupboards. The organ was destroyed except for one rank of Lieblich Bourdon pipes which had been stored in the parish hall. These lovely wooden pipes from the organ of 1880 are now in the Great Organ of the Eaton-Morel Organ in Queen Street United Church, Lindsay. The congregation of St. George's first moved into the old Rectory where a two-stop, one-manual Eaton Organ was installed. Later, they moved the worship space to the parish hall and had the organ, with one stop added, placed on a movable platform. The bell tower is all that remains of the church. Two rows of trees were planted to mark the position of the pillars in the nave.

Until the turn of the century, in most churches, it took two to play the organ, one to work the pump handle and one to play the keys. It took three to tune the organ. The exceptions were organs blown by water

power. There remains to this day a water motor in the tower of St. Michael's Cathedral.

In the late 1840s Edward Lye arrived from Somerset, England, and found work in a furniture factory.³ In 1864 he began building small tracker action organs and by 1900 built over 170 organs of which 70 were installed in



The water motor installed in 1880 to blow the S. R. Warren Organ in St. Michael's Cathedral. It operated on fifty pounds of water pressure. The large diameter pipe is a drain pipe. The large rod at the top is driven by a double-acting piston and is connected to a rocking lever and two 'feeder bellows'.

Toronto. His Opus 16 was built for Trinity Episcopal Church (Little Trinity) in about 1871; in the late 1890s a second organ Opus 202 was built with pneumatic action.

The first organ by S. R. Warren of Montreal arrived about 1853. Many important instruments such as the Gallery organs for St. James' Cathedral of 1853, St. Michael's Cathedral of 1880 and St. Andrew's Presbyterian Church of 1884 were built by Samuel Russel Warren. The firm's name changed in 1876 to S. R.

Warren & Son when Warren was joined by his son Charles Summer Warren.

A few other builders left their mark on the city, most notably R. S. Williams of Oshawa and Toronto, who built the two-manual tracker organ in St. Paul's Basilica on Power Street.

This half-century seemed to belong to Edward Lye for the small churches and Warren for the larger ones. D. W. Karn of Woodstock moved in later in the mid

1880s and merged with Warren in 1896 as Karn-Warren and together built the very large organ in Metropolitan United Church.

Alas, the hundreds of organs from this period were soon to disappear. The little tracker organs were built of solid, local lumber, probably air dried and placed in



The S. R. Warren organ of 1884 in St. Andrew's Presbyterian Church.

churches subject to more and more heating as the years went by. Windchests split and notes ran together as the wood sliders became loose. Other sliders would stick and stops became hard to draw. Actions would go out of adjustment and needed expert maintenance which was not always available. Wealthy city congregations could afford coal which heated and cooked the organs, but they could also afford

to replace instruments that became troublesome. These simple instruments had none of the features such as floating fulcrums, frictionless squares and slider seals which make the later 20th century mechanical action organs so reliable and sensitive to play. By the end of the 20th century the only remaining Lye Organs were in country churches. A 10 stop, Lye organ Opus 170, in St. James' Anglican Church, Caledon East was moved in 1948 from St. Cyprian's Church, Toronto. Two examples of original installations of Edward Lye & Sons organs are in Christ Church, Bailieboro and in St. Thomas' Anglican Church in Millbrook.

If tracker action would not work well enough, neither did many organs with tubular action. Introduced in the early 1880s, tubular pneumatic action was touted as a means of overcoming heavy key action and making it possible to detach consoles. A slight change of pressure at the end of long tubes of soft, bendable lead, one per note, was used to move a small primary valve which in turn moved a larger secondary one which exhausted an air channel cut across the width of the wind chest. Thus twenty stops could be played as easily as two. The aural response, however, was slow and the tactile connection was lost.

Many different stop actions and key note actions were devised. D. W. Karn was so inventive that it was unusual to find two organs with the same windchest action. Unfortunately Karn used a method of construction for the windchests which fastened thick top boards to the chest wells and dividing rails with the wood grain running crossways. The dry winters caused leaks in the pneumatic system. Most were difficult to maintain and none were suitable for lasting restoration.

Electro-pneumatic action held promise but was still in the developmental stage in the early 1890s. Tubular-pneumatic action remained in production through the 1920s but was reserved for smaller instruments.

1900-1950

The turning point for the Toronto organ scene was 1904 when a two-manual, Casavant tubular pneumatic action organ was installed at the Church of the Redeemer at Avenue Road and Bloor Street. Here at last was an organ that would survive the winter cooking and summer humidity. It is said that the father, Joseph Casavant, built a kiln to dry lumber pulled from the forest. He learned how to build for the fiercely cold

conditions of Quebec. The sons, Claver and Samuel, had the added advantage of travel overseas where they experienced the new and old tone of the organs of Europe. By 1904 the Casavant brothers, established in 1879, had built over 200 organs, developed electro-pneumatic action (1890) and applied it to Ventil-type

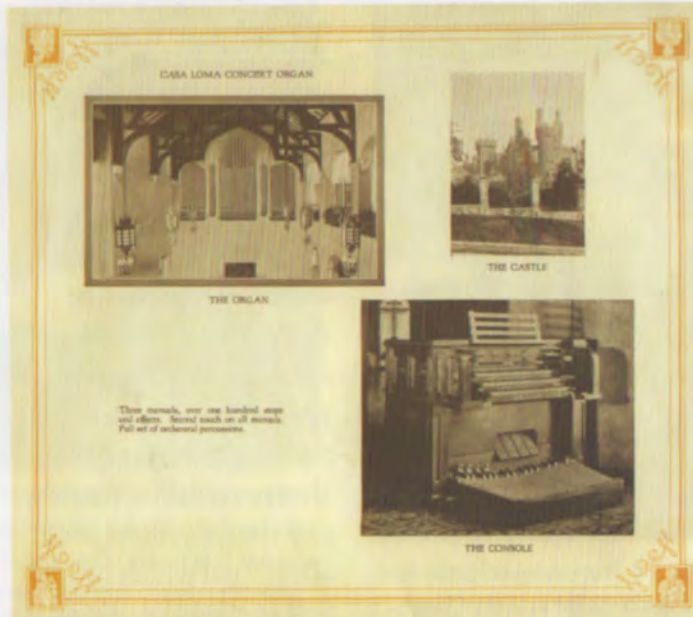


Claver Casavant at the console of the organ in the Royal York Hotel.

windchests. In 1907 they installed the four-manual, 46-stop, electro-pneumatic action organ in St. Andrew's Presbyterian Church on King Street and made electro-pneumatic pull-down action to play much of the 1884 Warren semi-tracker organ in the gallery from the new console in the chancel. Five organs were installed by Casavant in Toronto the next year, including the four-manual, 60-stop organ in Walmer Road Baptist Church. When their Opus 550 was installed in 1914 in St. Paul's Church on Bloor Street, it was said to be the fifth largest organ in the world. Electro-pneumatic action was used for the large instruments. An extra charge was made to use electric instead of pneumatic action.

The roaring twenties had a special meaning for Toronto as more and larger organs arrived. In 1928 the newly built Yorkminster Baptist Church received the four-manual, 80-stop organ donated by Lieutenant Governor Albert and Mrs. Matthews. The next year the Royal York Hotel installed the five-manual 92-stop Casavant Opus 1312 in the Concert Hall. Of similar specification but slightly and deliberately larger by two

stops, Opus 1367 was installed at Metropolitan United Church in 1930. At the end of this remarkable era, the Eatons had Opus 1414 of four manuals and 78 stops installed in Eaton Auditorium on the 7th floor of Eaton's College Street store. The Royal York Hotel organ was used very little, but the Eaton organ was frequently



(Above) A page from a C. Franklin Legge residence organ catalogue showing the three manual Unit organ later moved to the CKNC Studios (left) on Davenport Road and then to CBC Studio 'G' on Jarvis Street. The Great Hall of Casa Loma now houses a Wurlitzer 'Unit Orchestra' from Shea's Hippodrome. It was installed there by the Toronto Theatre Organ Society and is used regularly for concerts.

played. A branch of the Casavant Society was formed in 1938. Founding members included Lady Eaton, Lady Kemp and Sir Ernest MacMillan. Many prominent organists played concerts, including Glen Gould who made his debut as an organist during the 1945 series.

Regrettably, both the Eaton Auditorium and the Royal York organs are no longer in Canada and have been installed in churches in the U.S.A.. When Eaton's College Street store was sold to a developer, a controversy developed over the ownership of the organ. It was given to Evangel Temple for use in their new church in Hogg's Hollow, provided it was removed from the hall before closing date for sale of the Eaton store. On March 24, 1977, after four weeks of dismantling and packing by a crew of five Casavant builders, the fifth 40-foot transport truck left for Acton, Ontario, where the organ was stored for seven years. It was then bought by Edgar Morrison and installed by Keates-Geissler Pipe Organs Ltd. in First Baptist Church, Dallas, ostensibly donated as a tribute to Mr. Morrison's mother. The \$490,000 paid by the church was to result in an instrument with a replacement value of \$1.6 million.⁵ A similar deal followed when the Royal York organ went to First Baptist Church, Jackson, Mississippi. Other schemes with southern Baptist churches eventually led to an investigation by the FBI. Mr. Morrison was arrested in Orillia by the RCMP, extradited to the U.S.A. and jailed on charges of fraud.

Other builders installing organs in Toronto were the Woodstock Pipe Organ Builders who also built electro-pneumatic-action organs with Ventil wind chests. Many of these organs remain in use. They are serviceable and can usually be rebuilt. Other contracts went to L. E. Morel who came out of the Casavant shop to Toronto in 1904 as a salaried agent, and then began building organs on his own. The Depression years fostered a low-cost

trade in pipe organs. For over twenty years the Franklin Legge Organ Company built organs from a Dufferin Street shop. Most were built on the unit system and with pipes from older organs. An elegant catalogue was published by Legge aimed at the residence organ trade. It pictured the case and three-manual console of the



Concerts in Toronto in 1948 would always begin with 'God Save the King'. Muriel Gidley (Stafford) who played the next organ recital at Eaton Auditorium on December 1, 1948 recalls that Sir Ernest used the organ's snare drum to lead into the National Anthem.

Holy Rosary Church on St. Clair Avenue.

Shea's Hippodrome was a large theatre on Bay Street on the west side of the old City Hall. Long after sound films were invented, the Wurlitzer Organ was played daily by the organist Quentin Maclean. In about 1949 I worked for many weeks with old-timer Jim Dawson re-leathering the chest actions. Each morning we opened a cell and closed off the wind supply and left a note for Mr. Maclean to say what stops would be silent that day. There was never any music on the music desk, just names of tunes or the notes of a tune. We climbed the steel stairways

organ in Casa Loma. The same console appeared later in the CKNC studios on Davenport Road. The organ was moved to the CBC building on Jarvis Street and installed in Studio 'G', previously the chapel of Havergal College. Programmes of readings by announcer Austin Willis were accompanied by the famous theatre organist, Quentin Maclean, who also played a Wurlitzer each afternoon at Shea's Hippodrome Theatre on Bay Street and was organist at

through a forest of hemp rope and pulleys and went through a soundproof hatch into one of the two concrete-lined chambers set high on either side of the theatre. Sharply at 2 p.m. the organ wind came on with a great whump and the music would start, or at least half the music as 9 of the 18 ranks of pipes were in the opposite chamber. The wind regulators would shake with the tremulants, the shutters flip open and closed, and the heavy pressure caused each bass note from the 16' Pedal Tibias to give one a punch in the chest. For two weeks we heard excerpts from Bizet's *Carmen*. Other times it was hit tunes of the day. "Buttons and Bows" was one which dates this experience. The music was loud but beautiful. Quentin Maclean was classically trained as a cathedral organist and could play the major works of J. S. Bach from memory. The Wurlitzer organ spent a few years in Maple Leaf Gardens and now forms part of the organ in Casa Loma.

Residence organs were installed by the hundreds in the homes of the wealthy across North America before the Great Depression. The Aeolian Company was the main supplier. In Toronto owners of Aeolian Organs included Howard Seagram and Lady Eaton. Automatic players were an important feature of such instruments. The three-manual 1933 Casavant organ from the R. Y. Eaton home went to Little Trinity Church, King Street East and was installed in the gallery by David Legge. It replaced the Edward Lye Organ, Opus 202, which was lost in the fire of 1960.

By the end of the half century the Second World War was over and change was in the air. Woodstock Organs closed. The Legge shop closed and was bought by the T. Eaton Company which built organs for 13 years. Most of these instruments used pipes from old tracker and pneumatic organs, in some cases instruments replaced by electronic organs sold by Eaton's piano department.

The Casavant furniture division, which had helped the firm through the Depression years, stood ready to

expand in case electronic organs took away the business. In Europe, however, Albert Schweitzer's "back to the organ of Bach" movement was under way.

1950-2000

A flood of new organs arrived from Casavant

during the 1950's, two or three per year including Kew Beach United 3/35 Opus 2030 and Kingston Road United 3/29 Opus 2043 in 1950, Humbercrest United 3/29 Opus 2093 in 1951, Kingsway Lambton United 3/37 Opus 2211 in 1954 and First Church of Christ, Scientist 3/49 Opus 2343 in 1956. The tone and specifications were a continuation of the Orchestral-English organs of the previous three decades except that stops from the classic period began to appear in name if not in tonal style. The organ for the new "Gothic" chapel at Trinity College Casavant 2/24 Opus 2274, 1956 displayed a case with carved pipe shades and the stop list contained mutations and mixture work.



Then in 1959 the first "reformed" organ arrived at Forest Hill United Church with low pressure un-nicked pipework all exposed to view and without expression shutters. It was a Bach organ in tone and intent though it did not have mechanical key or stop action, a prerequisite in the design of the reformed organ. The following year, the large classic style Casavant Opus 2589 of 4 divisions, 59 stops was installed in All Saints' Kingsway Church. For a number of years a monthly recital series called *Le Grand Orgue* was played there by RCCO National

Executive members Gordon Jeffery playing Bach and Barrie Cabena playing romantic and modern works. The concerts were a repeat of Aeolian Hall Concerts played in London, Ontario the night before. In 1965 All Saints' Church burned and the organ was totally destroyed.



(Opposite) Forest Hill United Church exposed organ.

(Above, and left) The 1960, three-manual, four division, Casavant Organ in All Saints Kingsway Church had a Positif Organ cantilevered from the chancel wall. During the fire in 1965, Rita Chalmers, wife of organist Jim Chalmers saw the Positif through the front door of the church as it toppled into the flames.

In that same year, 1965, a project instigated by a young priest, Rev. John Mott from Our Lady of Sorrows Church, a few blocks to the west of All Saints', became a reality. A two-manual, 25-stop, modern, encased mechanical action Casavant organ was installed. If the clear, exposed sound of the Forest Hill organ was a shock to Toronto organists, the reappearance of mechanical action was a complete surprise to many. The fact that Rudolph von Beckerath had already installed three important tracker organs in Montreal was seemingly unnoticed by the majority of Toronto organists. One exception is organist William Wright who convinced his church of the need to build a better organ for Deer Park United Church. A donor, Charles Rathgeb, provided the funds outright and in advance, and the three-manual, 48-stop tracker-action organ, Casavant Opus 3095, was installed in 1970. For the next thirty years an impressive number of well-known organists were presented in concert. The 1970 season began with Marie Claire Alain, included Mireille Lagacé and concluded with Wilhelm Krumbach. Later years presented Lionel Rogg, André Isoir and one of the last performances by E. Power Biggs who was suffering from arthritis. Biggs had arranged for felt to be inserted under the manual keyboards for the occasion to reduce the travel of the keys. It did not allow the couplers to connect, but his style of playing did not need them.

Organ building slowed during the energy crisis and recession of the early 1970s. Nevertheless a number of new mechanical action organs were installed. At the University of Toronto's Edward Johnson Building, Casavant Opus 3185, 2/25 was installed in 1973 in Walter Hall. Casavant's newly arrived Tonal Director was Gerhard Brunzema from Leer, Germany. The partnership of Ahrend and Brunzema had been dissolved in

January 1972. The simple squared lines of the casework, small horizontal plaquettes on the pipe shades and the stop list were similar to the most recent work of Ahrend and Brunzema such as the 1970 organ in the Church Cantate Domino, Frankfurt-Nordwestadt. The simple case style may also be seen on the 1981, two-manual 20-stop tracker organ, Casavant Opus 3534, at St. Bonaventure's Church in Don Mills. We are told that Brunzema had a saying for organ builders: "Where the curve begins, the profit ends."

Other instruments representing the reformed organ style are at Rosedale Presbyterian Church, two manuals, 20 stops by Karl Wilhelm, built in 1982 and at Christ Church, Deer Park, also by Karl Wilhelm. In 1988 the two-manual, 20-stop Casavant tracker action organ was installed at the Church of the Annunciation. In 1989 the first Hellmuth Wolff organ in Toronto was installed in a new gallery in Knox College Chapel, an organ with modified mean-tone tuning designed as a teaching instrument. The scaling and stop list are based on a 17th century Cahman organ in the Leufsta Bruk in Sweden.

In 1997 the Church of the Holy Family was destroyed by fire and the two-manual, 20-stop tracker organ, built ten years earlier in the Brunzema shop in Fergus, Ontario, was lost. A three-manual, Gabriel Kney tracker action organ of 49 stops from the residence of the Late Gordon Jeffery has been installed by Halbert Gober in the new church.

In September 1982, Roy Thomson Hall was opened with a new four-manual, 71-stop Gabriel Kney mechanical action organ in place. The very next year in September 1983 a new three-manual, 50-stop Karl Wilhelm mechanical action organ was installed at St. Andrew's Presbyterian Church across the street.

The organs chosen most frequently for concert

programmes in recent years have been Yorkminster Park Baptist, St. Paul's Anglican, St. James' Cathedral and Deer Park United Church. Toward the close of the century the emerging concert venues were Lawrence Park Community Church, Timothy Eaton Memorial Church, and St. Clement's Anglican Church, with its rebuilt organ.

It would be presumptuous to predict what the next half century will bring to the Toronto organ scene. It is certain that organ builders generally have a better backlog of orders for new instruments than they have had since the 1960s. The caliber of playing of the young organists has progressed to amazing levels. The quality of construction and beauty of tone of the newest organs is far better than it was in 1900 or in 1950. These facts are not indicative of something in decline.

The organ is still the King of Instruments and there is no other musical instrument that has such a stirring effect on people.

Alan Jackson
Toronto, May 2002

1. *The Church of the Holy Trinity*, C. Ian P. Tate, 1965
2. *The Story of the Church of St. George the Martyr*, Harman and Upshall
3. *Encyclopedia of Music in Canada*, page 567
4. *Ibid*, page 164
5. *Hamilton Spectator*, November 29, 1988
6. Queen Mary Road United, 2/26, February 26, 1959; Oratoire Ste Joseph, 5/78, 1960; Immaculée-Conception, 3/38, 1961.

SAINT JOHN'S CHURCH, WEST TORONTO

288 Humberside Avenue

C. Franklin Legge, Opus 211, 1947

Rebuild including new Choir Division by David Legge, 1966

Casavant Console Opus 1315 (1929) installed by Alan Jackson & Company, 2000



Constructed on a low site in a neighborhood of hills and valleys, St. John's Church, West Toronto is often overlooked by passers by, in spite of a nave placed a full floor above grade, and its substantial bell tower.

(Overleaf) St. John's Anglican, West Toronto. The C. Franklin Legge Organ dates from 1947, about the time that Franklin Legge died as the result of an auto accident. Later additions such as the towers of Open Metal 16' pipes and the exposed Great and Choir chests were by David Legge, Franklin's son.

St. John's Church, West Toronto, located on Humberside Avenue at Quebec Avenue, is the parish's third building. The congregation was formed in 1879, and by 1881 had settled into a simple wood-frame church at the corner of Dundas Street West and St. John's Road in the West Junction area of Toronto. By 1890, the congregation had the wherewithal to have architects Strickland and Symmons produce a design for a red-brick church to seat 350, adjacent to the first building which then became the church hall.

It soon became apparent that, with new residential development south of Dundas Street West, this first site was no longer geographically the centre of the parish, and there were discussions related to the purchase of the current property and the moving and reconstruction of the church. One letter dated November 8, 1918 makes a recommendation to Mr. G. P. Reid, Secretary-Treasurer of the Synod Office, "that the present Church be taken down and removed to the new site, and that the new Church be built of the material of the present Church, and on the lines of the completed Church as per plans in the Vestry of the existing Church. This with a view to the continuance of the historical connection of the present building..."

While construction of the current building did proceed in 1923 on the current site, the "plans" of which the letter spoke seem no longer to exist; there seems to be no architect of record, and there is no evidence that materials from the previous church were worked into the new building. The church is a simple red rug brick building on a Credit Valley stone basement. Stylistically it is inspired by early English Gothic and has a strong resemblance to the St. John's Road church. Perhaps due to site constraints, the emphasis on the plan is on width and height, not on length. A first rendering which appears in the 1922 Annual Vestry Report shows a building not as wide: it has two pairs of main doors rather than three below a double rather than a triple window.

However, the corner tower, with its eight merlons rising from its parapet, remained unchanged from the first scheme to the completed church, even though it was always referred to as being an "option in the architect's plans." By 1924 a set of



ten bells cast by Gillett and Johnston, Croydon, England had been installed, the focus of a fund-raising effort independent from the funds required to construct the church. This represented a costly enhancement. Construction of the church was reported to have cost \$82,515.68; the bells cost an additional \$10,668.74.

The Ascension Window located above the high altar is the only stained glass window which dates from the dedication of the church. It was installed by Luxfer Studios, and is a memorial to the 39 men of the Parish who had lost their lives in the Great War of 1914-1919.

The first reference to a pipe organ in the Vestry records dates from 1909 when a Vestry report entry states "balance owing on the pipe organ is due, and the church from which the organ was purchased is pressing for the amount of \$450.00." This was a hand-pumped organ, built by the Lye Organ Co., Toronto. In 1910 Vestry voted that \$200.00 be used to provide a powered blower for this organ. In 1923, upon completion of the new church on Humberside Avenue and sale of the church building located on the St. John's Sideroad, this organ was moved to the new sanctuary.

The present organ, constructed by C. Franklin Legge, organ builder and member of the Parish, was a major rebuild of the previous organ. Although Legge had proposed to install a new organ of "straight" design, this was rejected because it would cost too much. The rebuild is reported to have used "old pipes and case-work but new working parts."

The specification was incrementally expanded over the years by David Legge, the son of Franklin. In 1959 the organ was cleaned and the current swell shutters installed. A Melodia built by Casavant was added to the Great Organ and an Oboe from Saskatoon (builder unknown) was added to the Swell. Additions were also

made to the strings of the Great and Swell.

The Deagan Chimes were added in 1961, and in 1962 a new Great Chest was extended into the Chancel. This chest carried a number of new ranks supplied by Heyhusan of Holland (Twelfth, Superoctave and Mixture).

The Choir division was added by David Legge in 1966 in memory of Percy Wicker MacDonald, composer and organist of the church for a period of forty years. An existing, re-voiced clarinet was moved to this division and the division was reported to include the three other stops listed in the specification. The whereabouts of the 2' Flautino is not presently known.

In 1981 the Pedal Open Metal 16' was added. It came from a Breckels and Matthews organ that was being removed from Parkdale United Church (c. 1895), before the demolition of that distinguished church building.

The origin of the Pedal Trombone stop, which is an extension of the Great Trumpet, is also remarkable. These twelve pipes with their full-length resonators were first built for the organ of Erskine Presbyterian Church, now the Erskine and American United Church, on Sherbrooke Avenue in Montreal. This instrument was built in 1893 by the firm of S. R. Warren and Son of Toronto, but in all likelihood the 16' reed pipes date from Casavant's work on the instrument in 1909. While no markings have been found on the pipes as to their manufacture, they resemble closely the work of the Cavallé-Coll firm of Paris and might have been crafted by that firm for Casavant, or might have been built by Casavant following designs imported by Casavant Frères from France.

On the subject of design origins, it should be pointed out that the original Pitman chests (Swell and original portion of the Great) were built by C. Franklin

Legge's St. Hyacinthe branch factory and are identical to Casavant chests being built at the time – likely by tradesmen who had been trained within the Casavant organization.

In 1996 Alan Jackson & Co. was retained to remove all pipework from the organ chamber in order to facilitate a rebuilding of the chamber. The pipework was cleaned at this time.

In October of 2000, the church purchased a used three-manual Casavant console, which had been built for Darke Hall of Regina College in 1929. Regina College became the University of Regina, and when there were plans to demolish the university concert hall in the early 1990s the organ was sold in its entirety to St. Andrew's Presbyterian Church of Sarnia. Since the console was not required for their organ enlargement project, it was sold to St. John's Church, West Toronto. The console was installed by Alan Jackson & Co. in a location closer to the nave altar.

C. Franklin Legge, Op. 211, 1947
Rebuild including new Choir
Division by David Legge, 1966
Casavant Console Opus 1315
(1929) installed by Alan Jackson &
Company, 2000

GREAT ORGAN	FEET	PIPES
1 Bourdon	16	(prep)
2 Diapason	8	61
3 Melodia	8	61
4 Dulciana	8	61
5 Principal	4	61
6 Waldflote	4	61
7 Twelfth	2-2/3	61
8 Superoctave	2	61
9 Mixture III	1-1/3	183
Trumpet (from #25)	16	—
Trumpet (from #25)	8	—
Trumpet (from #25)	4	—
(trumpets available on couplers from Echo)		
Great to Great 16, 4 couplers		

SWELL ORGAN (ENCLOSED)		
10 Geigen Principal	8	61
11 Stopped Diapason	8	61
12 Viol de Gamba	8	61
13 Voix céleste GG	8	54
14 Octave	4	(prep.)
15 Flauto Traverso	4	61
16 Picolo	2	61
17 Fagot	16	(prep)
18 Cornopean	8	61
19 Oboe	4	61
Tremulant		
Swell to Swell	16, 4	couplers

CHOIR ORGAN		
20 Hohlfloete	8	61
21 Leiblich Principal	4	61
22 Flautino	2	(prep)
23 Clarinet	8	61
24 Chimes 21 tubes		
Tremulant		
Choir to Choir 16, 4	couplers	

ECHO ORGAN		
25 Trumpet (on Gt. chest)	8	61
26 through 31 (prepared for on console)		

PEDAL ORGAN		
32 Resultant (from #34)	32	—
33 Open Diapason (ext. #38)	16	12
34 Bourdon	16	32
35 Gedackt (from #34)	16	—
37 Stopped Flute (ext. #34)	8	12
38 Gemshorn (from #21)	8	12
39 Trombone (from #25)	16	12
40 Trumpet (from #25)	8	—
41 Clairon (from #25)	4	—
Total of 1229 pipes		
29 stops		
24 ranks		

COUPLERS		
Great, Swell, Choir,		
Echo to Pedal	8	
Swell to Pedal	4	
Swell, Choir,		
Echo to Great 16, 8, 4		
Echo to Great Off		
Swell to Choir 16, 8, 4		
Echo to Choir 8		

ADJUSTABLE COMBINATIONS (CAPTURE TYPE)					
Great	1	2	3	Thumb	
Swell	1	2	3	Thumb	
Choir	1	2	3	Thumb	
Echo	1	2	3	Thumb	
Pedal	1	2	3	Thumb	
General	1	2	3	Toe	
General Cancel Adjuster					

REVERSIBLE PISTONS		
Great to Pedal	Thumb	and toe
Swell to Pedal	Thumb	
Choir to Pedal	Thumb	
Echo to Pedal	Thumb	
Full Organ	Toe	

Balanced Pedals
Swell expression pedal (Two additional expression pedals not utilized)
Crescendo