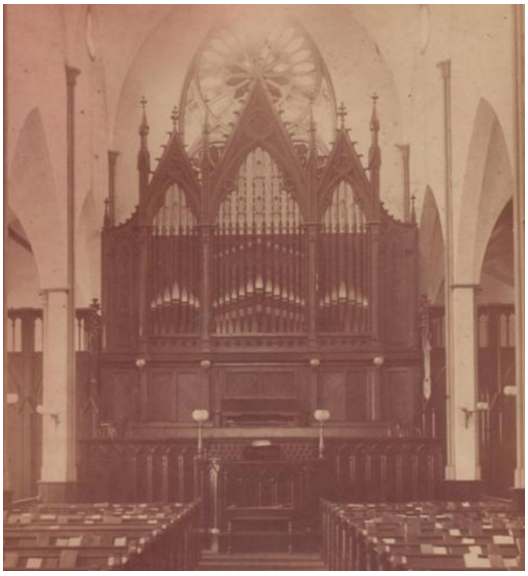
The History of the Pipe Organ of St. Andrew's Victoria

In October of 1878 the congregation, at that time in the original church building at the northeast corner of Courtney and Gordon Streets, agreed to purchase a pipe organ to replace their harmonium. Prices were to be obtained from companies in New York, Boston, San Francisco and Toronto. In March of 1879 the congregation chose **S.R. Warren & Son** of Toronto to build their new tracker pipe organ, and funding was raised by September of that year[1].

There was no transcontinental railway linking Victoria with central North America at that time, and so the instrument had to be shipped to Victoria by sea. The journey from Toronto began by rail, to Montreal. The organ was then loaded aboard the barque *"Signet"*, which sailed many thousands of miles down the east coasts of North and South America, around Cape Horn, and then back up the west coast of the Americas to Victoria[2]. The *"Signet"* arrived in Victoria on New Year's day in 1881. Considering the time of year and the fact that the streets were not paved, the horses that hauled the pipe organ from the docks must have struggled mightily through the mud on their way to the original St. Andrew's Church building! One of the papers of the day, the Colonist, wrote that "..*the handsome and costly new organ for ST. Andrew's Presbyterian Church is onboard the barque* "Signet" *just in from Montreal. The instrument has cost $5000.oo [3] and will be largest and most powerful in the Province…" [4].* Mr. MacGregor, the minister at the time, corrected the the figure in a later issue of the Colonist[5], pointing out that the cost was only half the amount stated. Later that month, the Colonist was able to report that "…*work on the new organ for the Presbyterian Church is being rapidly pushed ahead. In a few days the organ will be completed sufficiently to show what the appearance of the instrument will be. The front will really make a fine show being about twenty-one feet from side to side. The depth is much less than the one in the Methodist Church. In that church the large pipes are all in the rear, while in the one just arrived they are located on each side. Besides being nearly as wide again as the Methodist instrument, it is much loftier and will altogether present a much finer appearance…".*



After the opening concert on 24th February, 1881, the Colonist further wrote that "..*the occasion was of a more than usually interesting character being the opening of the recently imported from Canada[7] and erected in the sacred edifice… It is a powerful and handsome instrument, its tone is rich and full. It has two manuals and a full compass of pedals that are exceedingly good…"[8].*

The organ and its casework (including the ornate wooden frame at the front of the present organ loft) were moved to the present building in 1889[9]. Regrettably, the original positive reviews about the organ quickly became unflattering: "…*[The] St. Andrew's Church organ is not a gem of its kind, though it may to some extent meet the requirements expected of it.."[10]* , and "…*the organ at St.Andrew's is one of limited dimension…"[11]*

There were three main reasons for this. First, the organ was designed for a much smaller building: the original sanctuary seated 250 and the present seated at that time approximately 850; the original did not have a gallery, but the present one does. Apart from the difference in size, the large wooden ceiling of the present building, while attractive, absorbs a great deal of sound. It is easy to imagine that the move must have resulted in an apparent reduction in brilliance of sound and volume.

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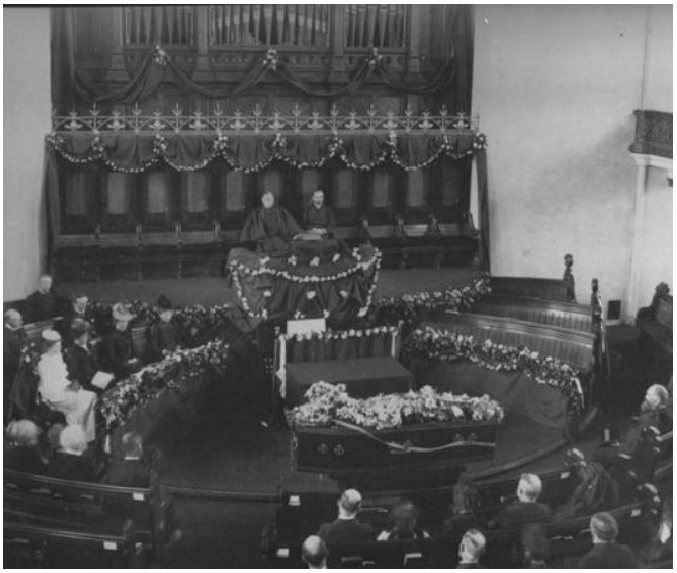
[1] The price of the original organ from S.R. Warren & Son was $2640.oo in 1879 (~$73,942.oo in 2020).
[2] The additional cost of shipping the organ from Toronto to Victoria in 1880 was $450.oo ($12,604.oo in 2020).
[3] $5000.oo in 1879 (~ $140,040.oo in 2020).
[4] The Colonist, 1 January 1881.
[5] The Colonist, 5 January 1881.
The Colonist, 19 January 1881.
[7] Note the use of '*Canada*',even though BC joined Confederation on 20 July1871.
[8] The Colonist, 25 February 1881.
[9] The organ was moved and reinstalled in 1889 by the local piano manufacturer O.H. Goodwin, at a cost of $1000.oo (~$28,008.oo in 2020).
[10] The Colonist, 10 July 1890; referring to a concert by world renowned organist Mr.Fred Archer.
[11] The Colonist, 28 April 1891.

Secondly, the wind system that provided air to the pipes was inadequate. The original wind system was powered by water, augmented by hand-pumping when required. The water- engine ran on city water mains pressure, which turned a water turbine connected to a piston which in turn operated the feeder bellows that inflated the air reservoir. The water system quickly proved to be unsatisfactory and had to be repaired many times: there either was too little water pressure, the water engine was faulty, water pipes were too small[12], or valves did not open sufficiently. There were also fluctuations in pressure in the city's water supply that in turn affected the air pressure in the organ. However, more than water came to town in those days through the mains from the Beaver lake filter beds. On one occasion, during the tenure of G.J. Burnett, the organ suddenly stopped working and it was discovered that a mouse was blocking the pipe supplying the water engine. The problem became so chronic that in 1890 the church officer was paid $1.00 for 4hrs work to manually pump the organ as required. However, this proved to be unsatisfactory, as *"…the Church Officer cannot both attend the furnaces and blow the organ…"*[13]. A new person was hired to hand-pump the organ. In 1909, and again in 1910, the organist recommended installing an electric motor[14] to replace the water-engine but this was not acted upon until the first electric blower was shipped from Toronto in 1920[15].

Thirdly, the organ console was placed in an inappropriate position in the new sanctuary. Although the instrument was a tracker organ (*i.e. , the keyboards and stop drawknobs were connected mechanically to the pipes*), the console was installed some distance from the chests and sunken so that the organist's bench was almost at floor level in front of the Pulpit. This novel arrangement was apparently the idea of the architect, who was perhaps more concerned with the visual impact of the choir platform than with the organ's proper mechanical functioning. The organist could see the choir members and the console was less conspicuous from the pews of the sanctuary, but the console's location made for a rather long and unsatisfactory run for the trackers. This unfortunately affected the mechanical operation of the organ.



Although defects arising from the move quickly became apparent, a 1896 review praised the musicianship of the organist, George Jennings Burnett, who *" … was labouring under difficulties owing to imperfections in the organ which kept his attention to the instrument apart from the rendition of the difficult pieces.."* especially during rapid passages [16]. Two years later, a clear distinction was drawn between artist and the instrument: *"… the organ…is not worthy of the player…"*[17]. These difficulties notwithstanding, Mr Burnett's recitals in St Andrew's were regarded as among the chief musical events in the city at the turn of the century[18].

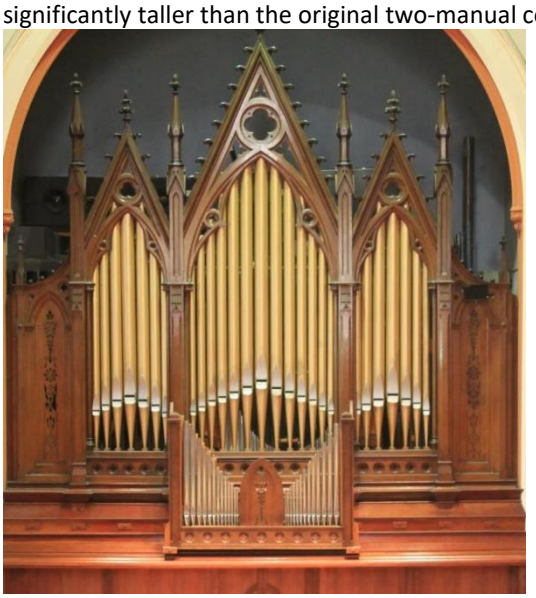
From as early as 1883, repairs and upgrading were repeatedly required, and the organ would prove to be troublesome for the next 70 years. The water-engine system needed repeated attention. In 1896 the first attempt was made to overcome mechanical problems with the tracker action by moving the console right up against the organ case[19], and moving the pulpit in front of the console/choir. Two new stops were installed in 1913, at the choir's expense[20]. The water-engine system was replaced with an electric blower in1920. Conversion from tracker to

[12] A larger 2 inch water pipe was installed from Douglas St. at a cost of $55.oo - 1891 (~$1541.oo - 2020). This pipe was replaced with a 5/8 inch pipe in March 1934.
[13] Minutes of the Board of Managers, 1890: $1.oo in 1890 (~ $24.oo in 2020).
[14] Minutes of the Board of Managers, 5 Dec 1910.
[15] The present Casavant blower was installed in 1964 by Hugo Spilker.
[16] The Colonist, 18 November 1896.
[17] The Times, 31 May 1898.
[18] The Times, 23 May 1898.
[19] Moving the console cost $93.44 in 1896 (~$2,131.oo in 2020).
[20] The two new stops cost $200.oo in 1913 (~$4,560.oo in 2020).

tubular pneumatic action[21] was approved in December 1921 and was carried out in 1922, along with the addition of more new stops and new couplers and yet another console move from the facade wall to near the present location, which was apparently unsuccessful[22]. By 1940 the organ was in very poor condition, and the console was worn out. A number of options were suggested by the organ builder, Chandos Dix of New Westminster, but were not considered further, probably because of financial restrictions and shortage of suitable material during the war years. In June 1945 the cost of a new vs a used console was ascertained. Even thought the Board of Managers approved proceeding with renewing the console in November 1945[23] , this was not done.

By 1950 it became obvious that either the organ needed to be rebuilt and modernized, or that a new organ needed to be purchased. Casavant Freres Lte of St Hyacinthe, QC was initially chosen as a supplier. However, the T.Eaton Co., subsequently offered an acceptable deal[24] and rebuilt the old organ into a three manual electro-pneumatic action organ (Opus 110) in 1951. The organ case was moved forward 18 inches and installation of the new organ was essentially completed November 1951. The rebuilt organ was dedicated to the memory of Mr. Jesse Longfield (organist 1904-1939) at an opening recital given by Dr. Charles Peaker, FRCO on 30 December 1951. (His address to the congregation on this occasion is given in Appendix 8).

Further refinements followed. After prolonged discussion, temporary copper netting was initially installed to cover up the front of the organ, left empty by Eaton's. This was replaced four years later in 1955 with dummy pipes[25]. The console was lowered by 18 inches in November 1951, presumably because the new three-manual console was significantly taller than the original two-manual console that had been in this position since 1922. In March 1968, it was agreed that the pipe chests (which had been buried behind the facade by Eaton's) should be raised four to five feet, back to the original 1889 elevation. In addition all dummy pipes were removed, and the original speaking pipes were brought to the front (where they had been from 1881 until 1951) and painted gold[27]. This required complete dismantling of the organ[28].



The next major project was undertaken in 1974, when Victoria organ building firm of Hugo Spilker (a long-time member and elder of the congregation) completed a major tonal revision[29]. Brand new ranks of pipes were added to the Pedal, Great and Choir organs [30]. This brought the total to 34 ranks, with 20 couplers and just under 2100 pipes. The mixture stop was enlarged in the Great organ. Other new stops included a 16'[31] pedal reed, a swell trumpet (to replace the Cornopean), a three rank mixture and a cymblestern (or bell star). The most visible addition to the 1881 casework was the small cantilevered box in the centre-bottom of the casework containing two ranks of pipes. This Positiv division was added to enable musicians in the choir loft to hear the instrument more clearly. In all, some 400 pipes were added, most obtained from the well-known Dutch factory of Stinkens.

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[21] The Choir again offered to raise $1000.oo in 1921 (~$12,436.oo in 2020) towards the conversion: "*Authorized conversion to [tubular] pneumatic action on condition that the choir pay for it"* - minutes of the Board of Managers, 6 December 1921.

[22] The move was probably unsuccessful because the distance may have exceeded the ideal length for lead tubing to be able to transmit the pressure required to give quick speech to the organ pipes, thereby making them sluggish in speaking.

[23] Renewing the console was estimated to cost $3000.oo in1945 (~$45,600.oo in 2020).

[24] The final cost of the organ was $21,467.oo, which was fully paid by December 1953 (~$225,890.oo in 2020). The rebuilding included an entirely new internal structure: a new wind system (trunking, reservoirs, chests, blower), addition of a third manual (Choir), a new console, pneumatic combination action, and some new pipes (many of the old pipes were re-used).

[25] With the Choir paying half the total cost of $595.oo in 1955 (~$5,775.oo in 2020).

[27] These original front pipes are still speaking pipes.

[28] Raising the pipe chests cost $1338.50 in 1968 (~$9,898.oo in 2020).

[29] The cost was $8625.oo ($6825 for pipes & material, and $1800.oo for labour) in 1974 (~$47,770.oo in 2020).

[30] *(i*) Positive 8', *(ii)* Positive 4', *(iii)* Tierce 1- 3/5', *(iv)* 1rank added to Great Mixture, and *(v)* Swell Trumpet. In addition, 12 pipes of pedal Posaune were added, to extend the Great Trumpet (this rank will eventually be completed by the addition of 32 more pipes and bring the total to 35 ranks of pipes).

[31] The use of ' behind the pipes indicates "foot" - a length measurement in imperial equal to 30.48cm that may not be familiar to future generations.

Since 1996, the Victoria organ builder Grant Smalley, has made various repairs and additions to the organ to improve its sound and its mechanical functioning. The Choir box has been modified to give better tonal egress and modifications to the Swell box[32] were completed in 1999 for the same reason. In 1997 releathering was begun for the first time since the chests were new in 1951: the Great, Choir, and Swell divisions have been completed, with the Pedal division yet to be done. The 12 pipes needed to complete the bottom octave of the 16' Clarinet were added in 1998. Space exists in the organ for further additional pipework. To aid in servicing, major carpentry renovations have been made to the loft itself.

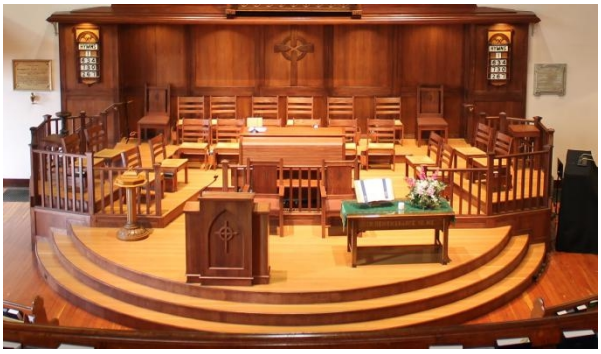
By 2000, the 1951 console was showing signs of aging. A committee was therefore formed to consider the future of the entire organ. There were three main areas of concern: (1) options for console repair or replacement, (2) planning for maintenance and repair of the loft, choir area, chests, and pipes and (3) planning for replacement or expansion of pipes. The aim was to develop a long-term development plan that would allow the present congregation to pass on to future generations an instrument in such a condition that it would be a valued asset and not a liability. This would require retention of as many historical parts of the instrument (our only physical link with our original building) as possible, with rebuilding and renovation that ensured a unified and ensemble sound appropriate to the organ and the building.

The pneumatic combination action (a dead-end technology developed in the 1920s) of the console, precluded rebuilding. After lengthy debate and consideration of tenders from builders of both traditional and digital organs, a "hybrid" option was chosen, controlled by a Rodgers T967 console. With a hybrid instrument, the organist has the choice of using pure wind-driven pipes alone, pipes supplemented by digital voices, or digital voices alone. In addition, the digital console produces none-pipe organ voices for use in contemporary worship. The construction of hybrid organs can be controversial within the pipe organ community. One school of thought maintains that the sound from a pipe organ should come from pipes alone. However the flexible configuration chosen by St. Andrew's puts control of this question into the hands of the individual organist themselves: those who do not view digital voices as appropriate enhancement to a pipe organ need not activate them, but those willing to accept them may use as few or as many digital voices as they choose. The new console was installed by Dr. Micheal Perkins for Rodgers and Mr Dan Miller, from the Rodgers factory in Oregon, performed an inaugural recital in Sept 2001 to celebrate completion of this phase of rebuilding.

To attain the other objectives of the long term plan, problematic pipes and ranks have been identified. The search for suitable replacement pipes coincided with the deconstruction of the Christ Church Cathedral Organ to make way for a replacement. Both of the organs contained many pipes that predated their current homes and were therefore designed for installation in smaller buildings. Giving consideration to the historical value of our existing pipework and the overall tonal qualities of the organ, suitable pipes, often of a larger diameter than our original pipes, were identified and purchased from the Cathedral on favourable terms. Our surplus smaller diameter pipes were then offered to the Anglican Parish of Saltspring, who had also recently embarked on an organ building project.

Mr Grant Smalley began installation of the Cathedral pipes and associated rebuilding in 2002. Enough pipes were installed at St. Andrew's for a recital to be held in Sept 2002 to celebrate the new life that the reuse of old pipes from the Cathedral gave to organs in the Victoria area in St. Andrew's Presbyterian Church, the Anglican Parish of Saltspring, Shawnigan Lake School Chapel, and Centennial United Church. The recital by Dr Gerald Wheeler, arranged by the Anglican Parish of Saltspring, provided an opportunity for recipients of pipes to publicly acknowledge Christ Church Cathedral's generosity, and the proceeds were donated to Saltspring Parish.

The completion of this last rebuild was celebrated with an inaugural recital by Mervyn Games in Sept., 2005.



Subsequently, though it was not for the upgrading of the organ, the pulpit and choir areas were deconstructed to provide an open platform and expanded choir area. This required the removal of the console and when replaced in the new choir area ended up moving out into the sanctuary about 2 ft and was dropped about 7.5 in. This rebuilding of the space afforded a better sound projection for the choir and allowed them to hear the instrument more clearly as they were further from the casework front.

In 2009 the Swell Trumpet 8' was replaced by a trumpet from Casavant by G Smalley. He also rearranged some of the pipes from Swell to Great.

[32] Swell shutters were increased from 10 to 24.

List of Appendices

Appendix 1

Significant Dates in the Evolution of the Organ at St. Andrew's

1869 New melodian (I.e. harmonium) purchased from Kohler, Chase & Co., San Francisco[33], presumably to replace an earlier melodian.

1878 Agreement of congregation to purchase 2-manual tracker pipe organ from S.R. Warren & Son,Toronto.

1881 Arrival of the organ and the installation in the original Sanctuary, Courtney & Gordon St.

1889 Organ & casework moved to present Sanctuary, Douglas & Broughton St.

1896 Console moved up against the casework to facilitate tracker action.

1913 Purchase of new (unknown) stops. Donated by the Choir.

1920 Replacement of water-engine with an electric blower.

1922 Replacement of tracker action with tubular pneumatic action, addition of new (unknown) stops and couplers; console moved away from casework.

1945 Bid received for new console, but not purchased.

1951 Installation of T.Eaton & Co., 3-manual electro-pneumatic organ (Opus 110); new stops added: Facade moved forward 18 inches; to accommodate enlarged organ, console lowered 18 inches; speaking pipes buried in organ loft, casework position covered with copper screen.

1955 Replacement of copper screen in casework with dummy pipes.

1966 Maas-Rowe chimes added (donated by choir).

1968 Dummy pipes replaced with original speaking pipes and painted gold; pipe chests raised 4-5 ft.

1974 Organ rebuilt by Hugo Spilker; addition of approximately 400 pipes and cymblestern.

1996 Choir box shutters modified by Grant Smalley; Large pipes racked; lighting improved.

1997 Great division releathered.

1998 Choir division releathered; new Clarinet pipes installed.

1999 New Swell shutters installed.

2000 Swell division releathered; improvements to some of the 1880 pipework.

2001 Electro-pneumatic Eaton's console replaced with Rodgers Trillium T967 console, with digital voice capabilities, pipe organ completely rewired.

2005 Pipework from Christ Church Cathedral installed.

2009 Swell trumpet 8' replaced by trumpet from Casavant.
Rebuilding of pulpit and choir areas, moved console 2ft into sanctuary and dropped 7.5 inches.

[33] Purchased in 1869 for $380.00 (~$7908.oo in 2020).

Appendix 2

Estimated Specifications of the Original 1880 Warren Organ

There is no known record of specifications for the original 1880 Warren organ that was installed in 1881. However a photograph of the original console shows terraced drawknobs with 12 on each side, for a total of 24 drawknobs (possibly 9 Great and 3 Pedal on the right side, and 9 Swell and 3 Couplers on the left side). Subtracting 4 for the 3 usual couplers and tremulant would leave 20 drawknobs for speaking stops. The assumed specifications below are based on what are believed to be the original Warren ranks still playing in the present organ, and on known specifications of a smaller Warren organ installed in 1879 in the Pandora Street Methodist church in Victoria.

Great Division		**Swell Division**	
1. Open Diapason 8’	EP, MC[34]	13. Open Diapason 8’	EP
2. Doppel Flute 8’	EP	14. Stopped Diapason 8’	EP, MC
3. Melodia 8’	EP, MC	15. Viola da Gamba 8’	EP?, MC
4. Dulciana 8’	MC	16. Aeoline 8’	
5. Principal 4’	EP, MC	17. Claribel Flute 4’	EP, MC
6. Harmonic Flute 4’	MC	18. Principal 4’	MC
7. Fifteenth 2’	EP	19. Piccolo 2’	
8. Mixture II or III ranks	MC	20. Oboe 8’	EP, MC
9. Trumpet[35]	MC	21. Tremulant	

Pedal Division		**Couplers**	
10. Open Diapason[36] 16’	EP	1. Swell to Great	MC
11. Bourdon 16’	EP, MC	2. Great to Pedal	MC
12. Violinecelo 8’	MC	3. Swell to Pedal	MC

Appendix 3

Changes to the Organ 1920-1922

- Electric blower installed to replace water engine in 1920.
- Conversion to tubular pneumatic action, 1922.
- Console moved away from casework about 6ft. but not sunken.
- A 16 note set of Deagan Tower Chimes was installed in the tower in 1927 (donated by Mrs Leah Rodgers, the wife of the founder of Rodgers’ Chocolates and a well known philanthropist; inoperative since 1965; played from a small separate keyboard adjacent to the organ console).

[34] EP=existing pipes (i.e., still in use) and MC = in original organ at Methodist Church and therefore believed to be in the original St. Andrew’s organ as well.

[35] It is possible that the Great Trumpet 8’ was only prepared for in 1881, but not installed. An account of the opening of the new building in January 1890 states “… *The organ placed behind the minister is the one formerly in use, with the addition of a new trumpet stop…”* (Colonist, January 1890).

[36] 16 Open Wood and 14 Open Metal pipes.

Appendix 4

Specifications of the 1951 T.Eaton Co. Ltd. Organ (Opus 110)

Great Division

1. Open Diapason 8’
2. Doppel Flute 8’
3. Gemshorn 8’
4. Principal 4’
5. Harmonic Flute 4’
6. Fifteenth 2’
7. Mixture II ranks
8. Trumpet 8’
9. Chimes

Swell Division

10. Bourdon 16’
11. Violin Diapason 8’
12. Stopped Diapason 8’
13. Gamba 8’
14. Aeoline 8’
15. Celeste 8’
16. Flute 4’
17. Mixture
18. Cornopean 8’
19. Oboe 8’
20. Vox Humana 8’
21. Tremulant
22. Chimes

Choir Division

23. Melodia 8’
24. Dulciana 8’
25. Viol d’Amour 8’
26. Lieblich Flute 4’
27. Clarinet 8’
28. Tremulant
29. Chimes

Pedal Division

30. Open Diapason 16’
31. Bourdon 16’
32. Lieblich Gedeckt (SW) 16’
33. Octave 8’
34. Stopped flute 8’

Couplers

1. Great to Pedal 8’
2. Great to Pedal 4’
3. Swell to Pedal 8’
4. Swell to Pedal 4’
5. Choir to pedal 8’
6. Choir to Pedal 4’

Couplers (cont’d)

7. Swell to Great 16’
8. S well to Great 8’
9. Swell to Great 4’
10. Choir to Great 16’
11. Choir to Great 8’
12. Choir to Great 4’
13. Great to Great 4’

Couplers (cont’d)

14. Swell to Choir 16’
15. Swell to Choir 8’
16. Swell to Choir 4’
17. Choir to Choir 16’
18. Choir to Choir 4’
19. Swell to Swell 16’
20. Swell to Swell 4’

In 1951 the drawknobs for Chimes on all 3 manuals were prepared for the future addition of pneumatically-struck Tubular chimes. These were never installed. However, a 25 note set of Maas-Rowe Chimes (amplified metal rods) was installed in 1966, playable from the Choir manual only, with a toggle switch control and with speaker in the Swell box. The 3 Chimes drawknobs were all subsequently used for other stops at the time of the 1974 tonal revision.

Appendix 5

Specifications of the Organ after Tonal Revision in 1974 (by H. Spilker)

Rank	Estimated origin of pipes
Great Division	
1. Doppel Flute 8’	Warren[37]
2. Lieblich Flute 4’	Eaton’s; moved from Choir, and replaced 4ft Harmonic Flute (Warren)
3. Open Diapason 8’	Warren
4. Principal 4’	Warren
5. Fifteenth 2’	Warren
6. Mixture III ranks	enlarged from II
7. Larigot 1-1/3’	assembled by Spilker[38]; replaced 8ft Gemshorn (Eaton’s)
8. Trumpet 8’	1930s German origin?
Swell Division (enclosed)	
9. Viola Da Gamba 8’	Warren?
10. Voix Celeste 8’	unknown origin; added in 1913?
11. Stopped Diapason 8’	Warren
12. Flute Celeste 8’	moved from Choir; former Melodia 8ft, (Warren)
13. Flute 4’	former Claribel (Warren)
14. Principal 4’	former 8’ Violin Diapson (Eaton’s) moved down one octave
15. Octavlin 2’	assembled by H. Spilker[39]
16. Scharff III Ranks	new (Stinkens?), replacing 1951 Mixture (Eaton’s)
17. Clarinet 16’	moved from Choir and moved up one octave; former 8’ (Eaton’s?)
18. Oboe 8’	Warren
19. Trumpet 8’	new (Stinkens), replacing Cornopean[40], (Eaton’s)
Choir Division (enclosed [41])	
20. Flute 8’	assembled by Spilker[42]
21. Rohr Gedeckt 4’	new (Stinkens?)
22. Nazard 2-2/3’	assembled by Spilker[43]
23. Block Flute 2’	new (Stinkens?)
24. Tierce 1-3/5’	new (Stinkens)
25. Regaal 8’	moved from Swell, where it was Vox Humana 8’ (unknown)
Pedal Division	
26. Bourdon 16’	30 Warren & 2 Eaton’s pipes
27. Stopped Flute 8’	20 from Bourdon 16’ + 12 Hallman pipes
28. Open Diapason 16’	16 open wood (Warren) + 14 open metal (Warren) + 2 open metal (Eaton’s)
29. Octave Bass 8’[44]	Warren
30. Quint Bass 4’	Warren
31. Choral Bass 4’	Warren
32. Posaune 16’	12 new pipes (Stinkens)[45]
Positiv Division (new, unenclosed & cantilevered)	
33. Gedeckt 8’	new (Stinkens)
34. Principal 4’	new (Stinkens)

[37] Although it is not definitely known which pipes are original Warren pipes, those indicated as “Warren” have been deduced to be so from knowledge of existing pipes and records of changes made over the years.
[38] From used pipes of unknown origin.
[39] From used pipes of unknown origin.
[40] Except for notes 1-12, which are still Cornopean.
[41] Entire division converted to Cornet Decompse (8’,4’, 2-2/3’, 2’, 1-3/5’, + 8’ reed).
[42] From used pipes of unknown origin.
[43] From used pipes of unknown origin.
[44] Nos., 29, 30, + 31 wired as unit rank.
[45] Wired as a downward extension of Great Trumpet.

Couplers

1. Great to Pedal
2. Great Super to Pedal
3. Swell to Pedal
4. Swell Super to Pedal
5. Choir to Pedal
6. Choir Super to Pedal
7. Swell Sub to Great
8. Swell to Great
9. Swell Super to Great
10. Choir Sub to Great
11. Choir to Great
12. Choir to Super Great
13. Great Super
14. Swell Sub to Choir
15. Swell Choir
16. Swell Super to Choir
17. Choir Sub
18. Choir Super
19. Swell to Sub
20. Swell to Super

Accessories to the Console

- 4 pistons to Great, Swell, Choir, Pedal
- 5 general toe positions
- 1 switch,Great & Pedal pistons, coupled or uncoupled
- 1 full organ piston
- Variable speed tremulant on Choir
- Cymbelstern (2speed)
- 2 reversible pistons (thumb & toe), Great/Pedal
- 1 reversible piston Swell to Great
- 1 reversible piston Choir to Great
- 1 reversible piston Swell to Pedal
- 1 reversible piston Posaune
- 1 general cancel piston
- 1 adjustable piston to all stops & couplers
- Swell pedal for Swell Organ
- Swell pedal for enclosed Choir Organ
- 1 general Cresendo Pedal with volume indicator
- Maas-Rowe chimes, 25 notes F-f; playable from Choir manual; with volume control
- 1 switch chimes-tower amplifier

Appendix 6

Changes to the Organ 1996-2001 (by G. Smalley)

- Choir and Swell Boxes modified to give better tonal egress
- Releathering of Great, Choir and Swell divisions (Pedal division to be completed later)
- The 12 pipes needed to complete the bottom octave of the 16’ Clarinet added (1998)
- Major carpentry renovations made to the organ loft and new lighting installed, to aid servicing.

Appendix 7

Specification after Installation of Rodgers T967 Console in 2001
And Pipework from Christ Church Cathedral

All~2190 pipes from pre-2001 pipe organ connected to the new console to form a hybrid organ with a total of 72 speaking stops, representing a total of 124 ranks (37 pure pipe ranks, all of which are duplicated by *digital* voices, plus additional *digital* voices - digital voices shown in *italics* below). Pipework obtained from Christ Church Cathedral is included in this specification and detailed in Appendix 8.

	Description	Alternate Voices[46]	Builder	Year	Source
Great Division (*Manual II, unenclosed 68 note Pitman chest***)**					
1	*Violone 16'*	*Montre 16' / Bourdon 16'*			*Digital*
2	Open Diapason 8'	*Diapason 8'/ Principal 8' /Prinzipal 8'*	J.Stinkens - Holland	C. 1970	Pipes[47]
3	*Flute Harmonique 8'*				*Digital*
4	Doppel Flute 8'	*Rohrflote 8' / Chimney Flute 8'*	S.R.Warren - original	C. 1881	Pipes
5	*Gemshorn 8'*				*Digital*
6	Octave 4'	*Principal 4' / Oktav 4' / Octave 4'*	Hill, Norman & Beard -Eng.	C. 1957	Pipes
7	Lieblich flote 4'	*Spitzflote 4'*	S.R.Warren - original	C. 1881	Pipes
8	*Quinte 2-2/3'*				*Digital*
9	Fifteenth 2'	*Super Octave 2' / Fifteenth 2'*	J.W.Walker - England	C. 1872	Pipes
10	*Waldflote 2'*				*Digital*
11	Larigot 1-1/3'	*Terz 1-3/5'*	Various builders		Pipes
12	Mixture IV	*Fourniture IV*	J.Stinkens - Holland	C.1970	Pipes
13	*Scharf IV*				*Digital*
14	*Posaune 16'*	*Double Trumpet 16'*			*Digital*
15	Trumpet 8'	*Trompete 8' / Trumpet 8'*	Laukhuff - Germany	C.1950	Pipes[48]
16	*Chimes*	*Harpsicord / Hand Bells*			*Digital*
17	Great 4' Octave Coupler				
Swell Division (*Manual III, expressive, 68 note Pitman chest + 61 note offset chest for Mixture III-V***)**					
18	*Contre Gambe 16'*	*Bourdon Doux 16'*			*Digital*
19	Geigen Diapason 8'	*Geigen Principal 8'*	S.R.Warren - original	C.1881	Pipes
20	Stopped Diapason 8'	*Bourdon / Flute Harmonique / Tibia 8'*	S.R.Warren - original	C.1881	Pipes
21	Viole de Gamba 8'	*Viole de Gamba 8'*	Rogers - England	C.1950	Pipes
22	Voix Celeste 8'	*Voix Celeste 8'*	Rogers - England	C.1950	PipesGG
23	*Flute Celeste II 8'*				*Digital*
24	Principal 4'	*Prestant 4' /Unda maris II 4'*	Hill, Norman & Beard-Eng.	C.1957	Pipes
25	Flute 4'	*Flauto Traverso 4'*	S.R.Warren - original	C.1881	Pipes
26	*Nazard 2-2/3'*				*Digital*
27	Octavin 2'	*Flute a bec 2'*	J.W.Walker - England	C.1872	Pipes
28	*Cymbale III*	*Tierce 1-3/5'*			*Digital*
29	Mixture III-V	*Plein Jeu IV*	J.W.Walker & Rogers-Eng	C.1872/1950	Pipes[49]
30	Contra Fagotto 16'	*Double Trumpet 16' / Basson 16'*	Hill, Norman & Beard-Eng.	C.1957	Pipes
31	Trumpet 8'	*Trompette / Trumpet 8'*	Casavant Freres - Canada	C.1994	Pipes
32	Oboe 8'	*Hautbois / Hautbois mf 8'*	J.W.Walker - England	C.1872	Pipes
33	*Vox Humana 8'*	*Voix Humaine / Vox Humaina*			*Digital*
34	Clarion 4'	*Clarion 4'*	Hill, Norman & Beard-Eng.	C.1957	Pipes
35	Tremulant				

[46] Within any Division, (Swell, Choir, Solo, and Great/Pedal) the artist can chose to play pipes only, digital voices only, or pipes & digital voices together.
[47] Digital Extension 1-14.
[48] Bottom 20 notes of Trumpet 8' are duplexed to pedal Posaune 16', note 13-32. These pipes stand on the Great division pitman chest from which the pouchboard for these pipes has been removed and replaced by lever magnets to permit duplexing.
[49] 61 notes offset.

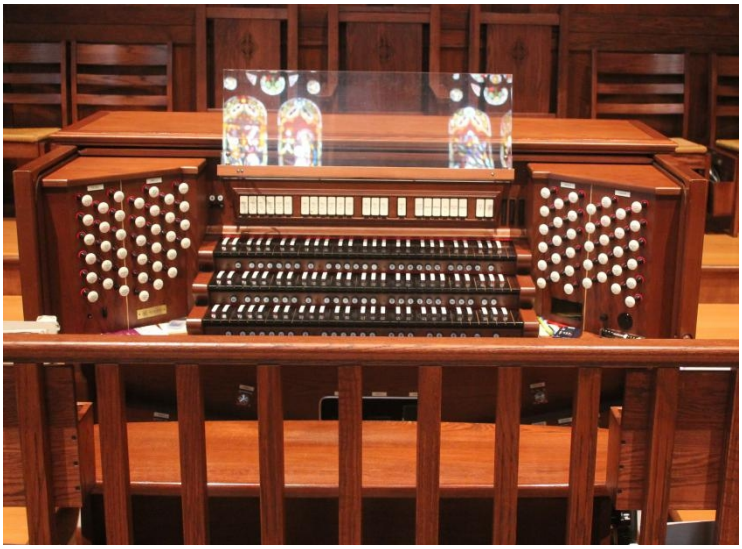
	Description	Alternate Voices	Builder	Year	Source
Choir Division (*Manual I, expressive, 68 note Pitman chest + 37 note offset chest for Tierce 1-3/5'***)**					
36	*Quintade 16'*	*Erzahler 16'*			*Digital*
37	*English Diapason 8'*	*Spitz Geigen 8'*			*Digital*
38	Flute 8'	*Holzgedackt / Concert Flute 8'*	N.A.Organ Supply	C.1930s	Pipes
39	*Erzahler Celeste II 8'*				*Digital*
40	*Viola Celeste II 8'*				*Digital*
41	*Principal 4'*	*Fugara 4'*			*Digital*
42	Rohr Gedeckt 4'	*Koppelflote 4' / Flute d'Amour*	J.Stinkens - Holland	C.1970	Pipes
43	Nazard 2-2/3'		S.R.Warren - original	C.1881	Pipes
44	*Oktav 2*'				*Digital*
45	Block Flute 2'	*Zauberflote 2'*	J.Stinkens - Holland	C.1970	Pipes
46	*Sesquialtera II*	*Larigot 1-1/3'*			*Digital*
47	Tierce 1-3/5'	*Sifflote 1' / Jue de Clochette II*	J.Stinkens - Holland	C.1970	Pipes[50]
48	*Mixture IV*	*Rauschquinte IV*			*Digital*
49	Clarinet 16'	*Corno de Bassetto/Dulzian/Rankett 16'*	Letemeau & N.A. Organ Supply	C.1950	Pipes
50	*Trompette Harmonique 8'*				*Digital*
51	*Cromorne 8'*	*French Horn 8'*			*Digital*
52	*Festival Trumpet 8'*	*Tuba 8'*			*Digital*
53	Tremulant				

Pedal Division (*unenclosed - offset chests as detailed below***)**					
54	*Contre Violone 32'*				*Digital*
55	*Contre Bourdon 32*'				*Digital*
56	Open Diapason 16'	*Principal/Open Wood 16'*	S.R.Warren - original	C.1881	Pipes[51]
57	Bourdon 16'	*Subbass/Bordun16'*	S.R.Warren - original	C.1881	Pipes[52]
58	*Violone 16'*				*Digital*
59	*Bourdon Doux 16' (Sw)*				*Digital*
60	Octave Bass 8' Ext.	*Octave 8'*	Warren + Casavant Freres	C.1881 /1930	Pipes[53]
61	Stopped Flute 8' Ext.	*Gedackt 8'*	S.R.Warren - original	C.1881	Pipes[54]
62	Choral Bass 4'		Casavant Freres - Canada	C.1930	Pipes[55]
63	*Nacht Horn 4'*				*Digital*
64	*Mixture IV*				*Digital*
65	*Contra Bombarde 32'*	*Contra Basson 32'*			*Digital*
66	Posaune16'	*Bombarde 16'*	J.Stinkens - Holland	C.1970	Pipes[56]
67	Contra Fagatto 16' (Sw)	*Basson 16'/Contre Trompette 16' (Sw)*	Hill, Norman & Beard-Eng	C.1957	Pipes
68	*Trompette 8'*				*Digital*
69	*Clarion 4'*				*Digital*
70	*Rohr Schalmei 4'*				*Digital*

[50] 13-49 offset 37 note chest.
[51] 32 note offset chest.
[52] 44 note offset chest.
[53] 44 note offset chest.
[54] 13-44 from Bourdon 16' (#57).
[55] 13-44 from Octave Bass 8' (#60).
[56] 12 note offset chest for notes 1-12, notes 13-32 from Trumpet 8' (#15).

	Description	Alternate Voices	Builder	Year	Source
Solo Division (plays on Manual I, II, & III**)**					
71	*Violincello Celeste II*				*Digital*
72	Gedeckt 8’	*Flauto Mirabilis 8’*	Unknown + J.Stinkens-Holland	C.1970	Pipes[57]
73	Principal 4’	*Harmonic Flute4’*	J.Stinkens - Holland	C.1970	Pipes[58]
74	*Tuba 8’*	*French Horn 8’*			*Digital*
		Handbells			*Digital*
		Festival Trumpet 8’			*Digital*
75	*English Horn 8’*	*Harpsichord /Orchestral Oboe*			*Digital*

- Harris moving drawknobs and Syndyne rockers.
- Wooden keyboards (reverse colour Grenadilla & Rosewood, capped with Ivora).
- Complete registration aids including 12 general pistons and 16thumb or toe pistons for each division.
- Programmable General Crescendo and Tutti.
- MIDI in/out/thru, 2 MIDI pistons per division, sequencing capability.
- 300+ MIDI voices available through PR300S Sequencer.
- Peterson 16 stage swell engines on Swell and Choir Divisions.
- Structural supports for organ loft and console platform rebuilt and lower loft area renovated.



Magnet Drivers (632 magnets; all e/p primary type except for lever magnets as noted**)**

1. Great Division (96)
- Pitman note channels (68).
- Pitman stop channels (8).
- Trumpet 8’ notes 1-20 (20) (lever magnets to allow duplexing to pedal Posaune notes 13-32)

2. Swell Division (156)
- Pitman note channels (68).
- Pitman stop channels (10).
- Mixture III-V offset chest note 1-61 (61)(lever magnets one per note).
- Tremulant (1)
- Peterson Swell Engine (16 stage).

3. Choir Division (127)
- Pitman note channels (68).
- Pitman stop channels (5).
- Tierce 1-3/5’ offset chest notes 13-49 (37)(lever magnets).
- Tremulant (1).
- Peterson Swell Engine (16 stage).

4. Solo Division (122)
- Gedeckt 8’ offset chest notes 1-61 (61) (lever magnets).
- Principal 4’ offset chest notes 1-61 (61)(lever magnets).

5. Pedal Division (132)
- Open Diapason (wood) 16’ (32).

[57] 61 note offset - former Positiv Division
[58] 61 note offset

- Bourdon16'/Bass Flute 8' (44).
- Posaune 16' 1-12 (12).
- Octave Bass 8' / Choral Bass 4' (44).

Appendix 8

Specifications of Pipes from Christ Church Cathedral (by G. Smalley)

Ex CCC = from Christ Church Cathedral.
HNB = Hill, Norman and Beard, who rebuilt the Christ Church Cathedral organ in 1957.

Rank	Origin of Pipes
Great Division	
Diapason 8'	#1-21, unknown 1930s, #22-61, J.Stinkens 1970s, ex CCC.
Octave 4'	#1-17, unknown 1930s, #18-61, J,Stinkens 1970s, ex CCC.
Fifteenth 2'	unknown 1930s, ex CCC.
Mixture 4r	J.Stinkens, 1970s, ex CCC.
Swell Division	
Contra fagotto16'	HNB, c.1957, ex CCC.
Trumpet 8'	HNB, c.1957. ex CCC, replaced 2009 by a trumpet from Casavant Freres.
Clarion 4'	HNB, c.1957, ex CCC.
Oboe 8'	J.W.Walker, c.1872, ex CCC.
Violin Diapason 8'	Casavant Freres, 1930, ex CCC.
Geigen Principal 4'	Laukhuff #693, c.1930s, ex CCC.
Fifteenth 2'	J.W.Walker, c.1872, ex CCC; old Horn Diapason 8'.
Quite Mixture 15, 19, 22	J.W.Walker, c.1930s, ex CCC; combined with existing mixture into III-V rank mixture by G. Smalley.
Rohrflote 4'	J.W.Walker, c.1872, ex CCC.
Voix Celeste 8'	unknown 1930s, ex CCC.
Salicional 8'	unknown 1930s, ex CCC.
Choir Division	
Rohr Gedeckt 8'	Laukhuff 1930s, ex CCC.
Pedal Division	
Choral Bass 4'	unknown origin and date, ex CCC.

Appendix 9

A Brief Description of the "Longfield Memorial Organ"
By Charles Peaker, Mus.D., F.R.C.O.
(dedicated on Sunday, 30 December 1951)

"This fine organ of ours has already been heard in Toronto. Under the expert supervision of Mr. O. Conner, who is Eaton's Artistic Director, it has been erected in exactly its present space but on the floor of the factory. After complete tests it was dissembled and shipped to Victoria to be installed by Mr. Parker and his skilled men. Any who came into the building during this installation, must have marvelled at the odd congregation sprawled all over the place; huge wooden shafts, strange conical affairs of metal, svelte dulcianas, flutes, strings, reeds and diapasons.

Now, just as the Bible is one big book, yet many, so this organ is really a number of organs, each stop represents a complete set of pipes. Rank upon Rank, tier upon tier, these two thousand tune full voices are gathered in a great choir. There is a sound of "*…a great and strong wind"* in the big reeds and pedal diapasons, and there is also the "..*still small voice"* of the Aeoline, the softest tone in the instrument. It and its gentle sisters, the Dulcianas and the Gambas, serve well as accompanists to those prima donnas of the organ - the Clarinet, The Oboe, and the Vox Humana. Indeed all are prepared to do what they do best. The lordly Diapasons carry our hymns and psalms for us while the tall fellows in the pedal organ roll nobly through the bass and high above them the Swell reeds like a cavalry regiment add dash to the melee of the full organ. Little pencil pipes, mitred trombones and Bourdons of the great gravity all respond instantly when called,no matter how rarely or how often.

As you look at the console, its three keyboards from the bottom up are the Choir, the Great and the Swell, and each of these departments has its own complements of stops. Furthermore, they are coupled together by using the tilting tablets over the Swell clavier, or they can be used separately, one against the other. At the organist's feet is still another clavier which mostly plays the bass. The Swell and Choir organs are each placed in separate chambers, and the steel shoes you see just above the pedals, opens shutters which let the sound out or close it in. The Great and Pedal organs refuse to be hedged in, and speak to us with a good deal of authority. The third steel pedal, the one on the extreme right, is something like the accelerator of a car; it brings on everything, stop by stop, whatever the disposition of the console. As for the white buttons under each keyboard, they draw pre-arranged combinations of stops in that department under those clavier they are placed. And there are other gleaming pedal stubs which do the same thing, but over the whole instrument. We know that these four units in the organ - Choir, Great, Swell and Pedal - will be nicely balanced and mutually complementary that is the business of the builder.

"*Let everything that hath breath praise the Lord"*. This reminds me of the faithful motor working away down in the crypt, to supply wind to the bellows, and current to the console, so that the thousand and one telegraph messages from the keys to the pipes are delivered promptly. It can make no music itself but it loyally supports those who can. Did you know there are three hundred feet of wire in every single electromagnet? Neither did I till recently.

All in all, a fine organ is areal democracy, the console is the seat of parliament and every last pipe is represented there.

Lastly, it should gratify all who have had anything to do with the installation of this organ to remember that its voice will be heard in the building, praising God, long after we are mute."

Appendix 10

Organist and Music Directors at St. Andrew's (1866-present)

Name	Role[59]	Dates
Mrs. Atwood	organist & choir director	1866-1869
Miss. Mary Macdonald[60]	organist	1870-1875
Miss. Georgina Macdonald[61]	organist	1875-1882
Mr. J.J. Austin	choir director	1875-1883
Mr. Robert Burns McMicking	choir director	18??-1883
Miss. Anderson	organist	1882-1887
Mr. Trimen[62]	organist	1887-1889
Mr. George Pauline	organist	1889-1890
Mr. R.H. Bennett	interim organist	1890
Prof. F.B. Fenwick	organist	1890-1891
Mr. Taylor	choir director	ca. 1900
Mr. G.J. Burnett	organist	1891-1904
Mr. Jesse Longfield	organist & choir director	1904-1939
Mr. Cyril Warren	organist & choir director	1939-1971
Mr. Richard Proudman	organist & choir director	1971-1978
Mr. Rupert Lang	interim organist & choir director	1978
Mr. Tobias Yenney	organist & choir director	1978-1979
Mrs. Kathleen Jennings	organist & choir director	1979-1988
Mr. Stephen Shields	organist & choir director	1988-1999
Mr. W. McColl	relief organist	1954-2000
Mrs. Marjorie McIntosh	relief organist	-1999
Mrs. Dorothy Barss	relief organist	-1999
Mrs. Dorothy Barss	interim organist	1999
Mr. W. McColl	interim choir director	1999-2000
Mr. Douglas Hodgkinson	organist & choir director	2000-2014
Mrs. Sandra Fletcher	Director of Music Ministries[63]	2014-2017
Mrs. Christine Purvis	Director of Music Ministries	2017-present[64]

[59] From "Kirk that Faith Built", "Documentary History of Music In Victoria", and St. Andrew's archives; after 1904 the posts of organist and choir director were combined.
[60] Married Peter Leech (after whom Leechtown is named) on 22 October 1873.
[61] Sister of Mrs. P. Leech.
[62] Also recorded as Trimeer
[63] Position of 'organist/choir director' name change to 'Director of Music Ministries' 2014 Nov Session report.
[64] Dated March 2021