

**FAREWELL CONCERT FOR ST. JAMES, THAMESVILLE
St. James Presbyterian Church's Final Concert**

Organ & Heritage Hymns Concert - Fri. May 29, 2015 at 7 p.m.

featuring the

**Karn-Warren Tracker Pipe Organ (built and installed in the year 1900)
in the former St. James Presbyterian Church,
29 Ann Street,
Thamesville, Ont.**

Musical Artists

**Dr. Roger Bergs, M.Mus., Mus.Doc., FRCCO, ARCT
Organist and Music Director, Knox Presbyterian Church, Spadina, Toronto, Ont.**

**Karianne Pasma, M.Mus.
Soprano section leader, Bishop Cronyn Memorial Anglican Church, London, Ont.**

**Suzanne Schaafsma, M. Mus.
Soprano section leader, Knox Presbyterian Church, Spadina, Toronto, Ont.**

Greetings

On behalf of the Museum Advisory Committee, I welcome you and we extend our hope that this will be an inspiring and memorable concert. We are grateful to our musical artists for helping us experience sacred music as it was enjoyed in the setting of an Ontario church at the close of the 19th century. Enjoy the journey!

Rev. Angus Sutherland, Chair
Museum Advisory Committee
National Presbyterian Museum

The Year 1900 and Its Significance to Tonight's Concert

The Presbyterians in Thamesville had just opened their new church. The three worship services (morning, afternoon and evening) had taken place on Sun. Dec. 2, 1900. Three weeks later, on Sun. Dec. 23, 1900, the Karn-Warren organ had been installed and was played for the first time during morning worship. This is the reason that we chose the year 1900 as the year of interpretation for this historical re-enactment of a sacred music concert at the dawn of the 20th century. The Presbyterians in Canada would have just received their new *Book of Praise*, their first official hymnary with music, which had only just been published in 1897.

About our Musical Artists

Dr. Roger Bergs, M.Mus., Mus.Doc., FRCCO, ARCT — Composer, Conductor, Organist



Composer Roger Bergs is a musician of diverse talents and activities. In 2005, he completed his Doctor of Music degree at the University of Toronto, studying under Chan Ka Nin. In 1994, he received his Master of Music degree in Composition at the Juilliard School in New York, where he studied with composer John Corigliano. Previously, he earned his Bachelor of Music degree in Composition at Wilfrid Laurier University in Waterloo, where his teachers included Gary Kulesha and Glenn Buhr. Upon graduation from WLU, he was awarded the WLU Alumni Gold Medal in Music. His musical education began at the Royal Conservatory of Music in Toronto, where he received his Associateship degree in Piano Performance in 1988. He has also received the Fellowship and

Associateship degrees from the Royal Canadian College of Organists, winning the prestigious Willan Scholarship twice.

His compositions have been performed by such ensembles as the Symphony Orchestras of Toronto, Edmonton and Winnipeg, the CBC Vancouver Orchestra, the Esprit Orchestra, the Composers Orchestra, the Hannaford Street Silver Band, the Festival Winds of the Festival of the Sound in Parry Sound, the Elmer Iseler Singers, the Aldeburgh Connection, the National Academy Orchestra of the Boris Brott Summer Music Festival, Continuum New Music (Toronto), NUMUS concerts of Waterloo ON, and the Galatea Ensemble (New York), and by such soloists as hornist James Somerville, trombonist Alain Trudel and organist Jan Overduin. He has been awarded prizes in composition competitions sponsored by the Winnipeg Symphony Orchestra, SOCAN, CAPAC, PROCAN, Contemporary Showcase (Toronto) and the Canada Council.

The Hannaford Street Silver Band's recording of his commissioned work *Attractive Metal* with hornist James Somerville was recently released by Opening Day records. His work *Elements* for eight cellos was recorded by the NUMUS ensemble and released recently on the Eclectra label. He also has several choral works published by Hal Leonard.

He currently teaches composition at the University of Toronto and at Redeemer University College, and has taught composition and music theory for the Juilliard School, Mohawk College in Hamilton, Carson-Newman College in Jefferson City, Tennessee and at the North Toronto Institute of Music. He served as Composer-in-Residence for the 2009 Scotia Festival of Music in Halifax NS.

Other musical activities have included a wide variety of arrangements, the preparation of musical documentaries for National Public Radio in New York, assistance with music for the Stratford Festival, and the editing of the orchestral score for the concert performance of the silent film *The Battleship Potemkin* (1925). He has served as the composition adjudicator for such festivals as the Toronto Kiwanis Music festival (2010), Contemporary Showcase (Toronto) and MusicFest '98.

He is in his twentieth year as Music Director of Knox Presbyterian Church in Toronto, his fourth as the conductor of Hamilton's John Laing Singers, and served as music director for the Toronto-based chamber choir Concertsingers for three seasons. He is also active as an organ recitalist.

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Karianne Pasma, M.Mus.

Praised for her “brilliant and expressive soprano” and “extensive vocal range,” (*Opera Canada*) soprano Karianne Pasma is from London, Ontario. Most recently, Karianne created the role of Smog the troll, in the children’s opera, *The Stupendous Adventure of Gregory Green*. Karianne also premiered a new work written specifically for her voice entitled *One Eleven Heavy*, with Opera From Scratch in Halifax.

She attained a Master of Music in Literature and Performance at the University of Western Ontario, where she studied with Patricia Green and Jackie Short. Karianne studied voice with Dr. Keith Brautigam at Calvin College in Grand Rapids, Michigan, where she obtained her undergraduate degree in music. Karianne has performed in several public masterclasses, including working with Carrie-Ann Matheson, Wendy Nielsen, and Mary Ann Hart.

Most recently, Karianne performed with Opera Hamilton as one of the Bridesmaids in *Le Nozze di Figaro*. She also performed with London Pro Musica and Orchestra London as the soprano soloist in the Bach *Magnificat*. She was seen in the title role in *Suor Angelica* in Sulmona, Italy (Centre for Operatic Studies in Italy), Pamina in *Die Zauberflöte* in the Halifax Summer Opera Workshop and the Sandman in UWOpera’s production of *Too Many Sopranos*. She has also sung the roles of the Sandman and the Dewfairy in *Hänsel und Gretel*, and appeared in the chorus of *Die Fledermaus* with Opera NUOVA. She has also performed as *Alcina* in the Summer Opera Lyric Theatre and the role of Alice in scenes from *Falstaff* at Calvin College, and has done various solo and ensemble roles with other UWOpera productions.

Previously, Karianne placed 2nd at the NYCO Mozart competition and performed on stage in the Mozart gala with the NYCO orchestra. She was the soprano soloist in Haydn’s *The Seasons* in Grand Rapids, Michigan, with the Calvin College Oratorio Society. She has also received training from several different summer workshops, including Queen of Puddings, Canadian Operatic Arts Association and Opera on the Avalon.

Suzanne Schaafsma, M. Mus.



A soprano and voice teacher currently based in Toronto, Suzanne grew up in Ridgeway, Ontario. She has performed in many sacred music concerts and art song recitals, and has been a soloist in works such as Handel's *Messiah*, Mozart's *Vesperae Solennes de Confessore*, Graun's *Christmas Oratorio*, Telemann's *Let all the Gates Be Raised*, and J.E. Bach's *Magnificat*.

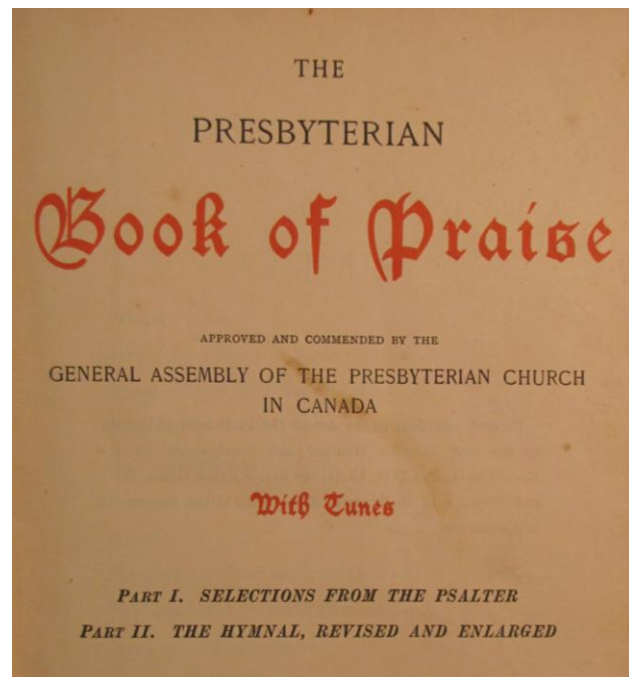
Suzanne's operatic performances include the role of Belinda in Purcell's *Dido and Aeneas* (Yorkshire Opera Workshop 2014), Susanna in Mozart's *The Marriage of Figaro* (2012), Vénus in Offenbach's *Orfée aux Enfers* (2010), and chorus in Opera Atelier's production of Mozart's *The Abduction from the Seraglio* (2013). Suzanne also has a passion for leading classical and contemporary church worship, and is involved in both at Knox Presbyterian Church in Toronto.

Currently, Suzanne is pursuing a doctorate in voice performance and pedagogy at the University of Toronto, from where she also received a master's in voice performance and pedagogy. She is also a private vocal instructor at Cardinal Carter Academy for the Arts, has taught vocal lessons as Redeemer University College, Ancaster, Ont. and has been guest instructor and clinician for a variety of secondary and post-secondary programs. Suzanne is the recipient of numerous awards recognizing her success in both the performance and pedagogy fields, including Vocal Pedagogy Award at University of Toronto twice, and both the Orpheus and Sterling Beckwith voice performance awards at York University.

Concert Notes

***The Book of Praise*, the first hymn book with music ever published by The Presbyterian Church in Canada (1897). It was only the third hymnal published by the denomination which included a new musical form of praise – namely, hymns.**

The Book of Praise was a long-serving and beloved hymnary of The Presbyterian Church in Canada. The denomination had only just a few years prior recognized and authorized the singing of hymns in addition to the centuries-old practice of singing the Psalms. Preceded by the *Hymnal* in 1880 and the *Children's Hymnal* in 1884, *The Book of Praise* (1897) was only the third hymnal produced for the use of The Presbyterian Church in Canada. (McKeller, p. 18) All of the music played tonight would have been very familiar to those attending a sacred music evening in the year 1900.



The music for the hymns has been copied directly from *The Book of Praise* (1897). The text has been transcribed exactly as it appears below the music – the only difference is that it has been re-typed in larger font for greater ease in reading. Even the original “marks of expression” to the left of the lines of text have been included.^A

A new edition of *The Book of Praise* was printed in 1918 and was followed by several reprint runs until a new *Book of Praise* was published in 1972.

^A “It is greatly to be desired that all sing with the understanding as well as with the heart. To aid in securing this end more fully, marks of expression have been placed... It is not intended that these be followed mechanically, but that they be looked upon as a series of suggestions to be used as a general guide in interpreting and expressing the meaning of the words.

The marks of expression are: --

<i>p.</i>	Piano, soft.	<i>mf.</i>	Mezzo forte, moderately loud.
<i>mp.</i>	Mezzo piano, moderately soft.	<i>ff.</i>	Fortissimo, very loud.
<i>pp.</i>	Pianissimo, very soft.	<i>cr.</i>	Crescendo, gradually growing louder.
<i>f.</i>	Forte, loud.	<i>dim.</i>	Diminuendo, gradually becoming softer.”

(*The Presbyterian Book of Praise*, preface, [p. v])

Spotlight – *One of our concert’s solos . . .*

“The Holy City” – Frederic Edward Weatherly, text, 1892; Stephen Adams (alias Michael Maybrick), music, 1892

Created in 1892, “The Holy City” was his Frederic Edward Weatherly’s first composition. (“Weatherly, Frederic Edward” entry in *Wikipedia*). Considered one of the most popular vocal solos of the decade in which it was produced, it is meditative about the Crucifixion of Jesus Christ and reflective of John’s vision of what the Lord promises will happen when this world is ended and the new Heaven and a new earth foretold in “Revelation” Chapter 21 become reality. James Beswick Whitehead examines the lyrics and argues that, for the listener in the Victorian era, the symbolism, although chiefly Biblical, also strayed beyond that of the Bible.

This theory is expounded in his article, “The Holy City and Finnegan’s Wake, or Ambiguous Light on the Victorian Ballad, A Phantasmagoria, Starring Michael Maybrick, Frederick Weatherly, James Joyce, Mr. T.S. Eliot, supported by the Freemasons, Danny Boy, The IRA and Jack the Ripper”. <http://www.btinternet.com/~j.b.w/holy.htm>. I corresponded with James Whitehead by email, excerpts of which are included below:

On 3 Mar 2011, at 15:21, Ian & Laurie Mason wrote:

Greetings Mr. Whitehead,

I am assisting in the selection of pieces for an organ recital and the organist asked if I had any preference related to music that would be played in the setting of a late 19th century Presbyterian Church in Canada. I immediately responded, "The Holy City"...but based on your research of the piece...*now, I'm not so sure.*

On 3 Mar 2011, at 17:30, James Whitehead wrote:

I know that my playful article on Adams & Weatherly was once the subject of an allegedly Christian hate-piece called A Song with an Evil History, or something . . .

Yes, I see it is still available on a site called blessedquietness.com

Copyright seems not to trouble their blessed quietness nor do they seem to understand ambiguity!

The meanings of The Holy City on my page are determined by its context as they would be if it was sung devoutly in a Christian setting.

I think you can safely programme the song, though it is more typical of the fare that was sung in the parlour after church rather than during services.

Good wishes,

James Whitehead, Manchester, UK

[The website which contained James Whitehead's article is not accessible as of May 28, 2015. Much of the content is available on the web page written by Derek Strahan, who was a collaborating researcher with Whitehead. The account is entitled "Profile on British Composer, Stephen Adams: Was He the Brother of Jack the Ripper?" (Strahan)]

Victor released its first recording of "The Holy City" with an early recording soloist, Harry Macdonough, on June 14, 1900.

* Victor also selected Harry Macdonough to sing their first recording of Jean-Baptiste Fauré's, "The Palms" (recorded June 16, 1900). Together with "The Holy City", these were two beloved vocal pieces in North American churches during the late 19th and throughout the 20th centuries. (*Victor Encyclopedic Discography of Victor Recordings* website. Link to J. Fauré [composer].)

...and the Canadian connection

To understand the connections of these two vocal solos to Canada, it is necessary to know that Harry Macdonough was the pseudonym of John Scantlebury Macdonald, born in Hamilton, Ont. in 1871. He was a popular recording artist, who recorded as a soloist and as a member of The Haydn Quartet (pronounced "Hayden"), formed through the auspices of Edison Records. He later worked for Victor as their national sales manager and manager of artists and repertoire. His last professional move was to Columbia Records, where he supervised the technical development of its studios. ("Macdonough, Harry" entry in *Wikipedia*)

Spotlight – And another of our concert's solos . . .

"Thanks Be to God" or "Thanks be to Thee" was written by a German composer and entitled, "Dank Sei Dir, Herr". However, for much of the 20th century, the question was: which German composer? The composer who wrote it attributed its creation to Georg Frideric Händel (1685-1759). Siegfried Ochs (1858-1929) was a conductor and composer in Berlin, Germany.

What is now generally believed is that Ochs composed the Händel-like aria for its inclusion in a performance in about the year 1900 of Händel's oratorio, "Israel in Egypt". The press recorded that the music scene was electrified by the aria: "It has the simplicity and nobility of Händel's "Largo" and is a match for it". (*tenorshock* blog)

Ochs kept the mystery of his "discovery" of this long-forgotten Händel aria to himself. After his death, musicologists felt confident that the composer was none other than Ochs himself. They based this on two factors. The first was that no original manuscript was ever produced by Ochs or found among the papers of his estate. The second was that Ochs had demonstrated a great talent for his work

as a transcriber. He had composed “Humorous Variations for Piano Solo and Orchestra” which were based on the children’s song, “Kommt ein Vogel Geflogen” (“There is a Bird Flying This Way”). The variations were composed in the style of fourteen famous composers such as Bach, Beethoven, Mozart, Johann Strauss Jr., Verdi, Wagner, etc. Händel was notably absent. “One could say, a little bit cynically, that for Händel, Siegfried Ochs had other plans.” (*tenorschock* blog)

Whatever its origin, this aria remained a very popular selection on the program of music recitals throughout much of the 20th century.

Spotlight – One of our concert’s organ pieces . . . a product of Canada

“Grand Choeur [in D]” was composed by William Reed (1859-1945), a Canadian organist, choir director and composer who served as an organist at some of Canada’s most prominent churches.

Henri Gagnon, one of Reed’s pupils, rated this piece as “one of the very best Canadian compositions”. (“William Reed”)

Mr. Charles Vincent, who published this piece in 1901, added this “programme annotation”:

This is a particularly effective composition and suitable in every way as a Recital piece or grand concluding voluntary; its massive dignity and broad character will display the full power of an instrument to the utmost extent, while the more delicate qualities will be shown to advantage in the second subject. Mr. Reed has caught the spirit of Monsieur Alexandre Guilmant in the style of this composition and yet the work is not in any way an imitation of that master. The fugal exposition in the third part is very effective and Organists who are not afraid of independent [sic] part playing will enjoy this section. From beginning to end the work is good, healthy English organ music of the best kind. (*Inventory*)

Spotlight – One of our concert’s duets . . .

“Come, Follow Me” was written and composed 110 years after the opening of St. James Presbyterian Church and the installation of its pipe organ in Thamesville in Dec. 1900. Dr. Roger Bergs composed and published the music in 2010 based on his arrangement of Scriptural texts.

Why do we include it in a concert which is as authentically replicated to the year 1900 as we can present it?

Dr. Bergs explains that in 19th century Canada, it was expected that a recital organist would present a piece of music that he or she had composed. Dr. Bergs comments, “the music of this piece is written in the style of the late 19th century and would not be considered out of place in a recital of this time period”.

S.R. Warren & Son Organ Company

The D. W. Karn Organ Company purchased the assets of the S. R. Warren & Son Organ Company in 1896 to form the Karn-Warren Organ Co. of Woodstock, Ont. A little background about Samuel Russell Warren (1809-1882) provides some context for understanding the pipe organ manufacturing scene in Canada. S. R. Warren arrived in Montreal from Boston in 1836 and established himself as the “outstanding figure in Canadian organ building during the 19th century”. (Raudsepp, “Samuel Russell Warren”) By the time of his death in 1882, he had produced more than 350 pipe organs throughout Canada and the United States.

Among his notable innovations were the introduction into Canada of harmonic flutes, free reeds and orchestral stops. He was the first to introduce the Barker lever in Canada about 1851 and was the first to utilize hydraulic bellows in 1860-61 at the Wesleyan Chapel in Montreal. (Raudsepp, “Samuel Russell Warren”).

S. R. Warren's youngest son, Charles Sumner Warren (1842-1933) was born in Montreal and was the only one of his father's sons who followed him into the business of producing pipe organs. Charles later succeeded his father as head of S. R. Warren & Son. Karl J. Raudsepp provided a biographical citation from the manuscript he has written about the Warren Family:

According to an 1885 *History of the County of York, Toronto*, S. R. Warren & Son moved from Montreal to Toronto in 1878. The 1880 *Toronto Directory* gives the factory address as 241-249 Wellesley St, and by 1885, the business employed about 30 men. In 1886, the factory was moved to 39-45 McMurrich St. In 1896, C. S. Warren sold the business to D. W. Karn of Woodstock, Ont., who had established a business manufacturing musical instruments since the formation of his company in 1867. ("Karn Organ and Piano Company"). After selling the firm of S. R. Warren & Son to Dennis Karn Organs, Warren continued working for Karn. The company then became known as Karn-Warren pipe organs.

C. S. Warren entered into a partnership with T. L. Hay, forming the Warren Church Organ Company. This company only lasted from 1913 to 1915 and ended with a disagreement that led to a lawsuit. He returned to work with the D. W. Karn Company, even though its namesake had retired in 1909.

When the D. W. Karn Company went out of business, the employees established a new company -- the Woodstock Pipe Organ Builders. Neither Charles nor his sons were involved with this company.

The Canadian organ-building family dynasty was not quite over. Two of C. S. Warren's grandsons were to contribute to the pipe organ landscape in Canada. S. R. Warren (1892-1965) and Mansfield Torrington Warren (1898-1953) established a pipe organ company, also in Woodstock. Although the Warren Pipe Organ Company was short-lived, it distinguished itself with the production of theatre instruments. Their theatre installations included: the Capitol and Palace in Montreal; the Capitol in Ottawa; the Belle in Belleville; the Trent in Trenton; Loew's Uptown, Loew's Winter Garden and the Pantages (Imperial) in Toronto.

Examples of extant organs that were built while Warren was still the owner of the firm were instruments for St. Michael's Cathedral in Toronto, 1886 (originally built for the Chicago Exhibition), and a smaller one for Deschambault, Que, 1892. Other instruments dating from this period were for: Wesley Congregational Church, Montreal (23 stops), 1879; Bond Street Congregational Church, Toronto (17 stops), 1879; Queen's Avenue Methodist Church, London, Ont. (42 stops); St Alban the Martyr, Ottawa, 1886; St Patrick's Church, Ottawa (34 stops); Emmanuel Pentecostal Church (formerly St. Andrew's Presbyterian Church), New Westminster, BC (17 stops), 1891; and St John's Anglican Church, Port Hope, Ont., 1896.

He was an able organist who reputedly played always in five flats and entirely by ear, never having learned to read music; he was considered quite gifted in demonstrating an organ's resources. He patented a reed organ mechanism in 1888 and held several later patents as well for harmonium actions, one of which he assigned to the Bell Organ & Piano Co. (Raudsepp, Karl J. "Charles Sumner Warren")

In the search for extant records of the Warren Organ Company, Jens Geissler of Keates-Geissler Pipe Organs in Guelph, Ont. confirmed what was suspected. In an email dated Mar. 10, 2011: "I'm afraid those records didn't survive. The assets we have now are the pipe making patterns and scales along with an old turn of the century planer." It appears that there had just been too many company successions for the records to accompany the businesses throughout company re-organizations and re-locations from different factories, and even into different cities. (*Keates-Geissler Pipe Organs* website. Link to "History".)

The 2-manual, 19 rank Warren organ installed in St. Joseph's Roman Catholic Church, Huron Street in Stratford, Ont. was installed in 1896-1897. It is thought to be the last Warren organ built in

Montreal before the removal of the firm to Woodstock, Ont. (*Stratford's Historic Churches and Their Organs* website).

D. W. Karn Company, Woodstock, Ont.

Dennis W. Karn (1843-1916) was a farmer in North Oxford County, Ont. whose true passion must surely have been music. He was an amateur musician who taught at singing schools. His interest in music blossomed to include crafting violins as a hobby. He then joined John M. Miller in 1867 who was producing one cabinet reed organ each week. By 1870, Karn had bought out his partner, but retained the name Miller and Karn for several years. In the 1870s, the names D. W. Karn Co. and Woodstock Organ Factory were used interchangeably. Production increased rapidly despite three fires at the factory's location on Dundas Street which was expanded to meet the demand.

The company included pianos in its production line in the late 1880s. By 1896, it had the opportunity to buy out the S. R. Warren and Son Organ Company of Toronto. In 1897, the company began to produce its first pipe organs under the name Karn-Warren with an impressive array of actions (tracker, tubular pneumatic and electro-pneumatic). The company continued to manufacture reed organs. Production records have been lost. But, it is not inconceivable that its production would have at least closely matched or exceeded one of its major competitors which was located in Guelph. The W. Bell & Co. of Guelph had a workforce of 200 employees in 1881 and built 1,200 reed organs per year. By 1906, its capacity was 6,000 per year. (Jantzi, pg. 18)

Innovation was the company's hallmark -- the first Karn player piano was built in 1901. At the height of production and during the first decade of the 20th century, branch stores existed in London, Ont., Ottawa, Winnipeg and Montreal. In association with the Montreal store, the company's assets included the 750-seat Karn Hall on St. Catherine Street West. Overseas, there was a store in London, England and Hamburg, Germany.

Karn retired from the company in 1909. Afterwards, the company amalgamated with the Morris piano company of Listowel, Ont. to form the Karn Morris Piano and Organ Company, Ltd. The head office was moved to Woodstock with production of pianos and player pianos continuing at both locations, with each factory continuing to produce its own lines. Only the pipe organs, made under the supervision of Charles Sumner Warren, featured the name Karn-Morris. The Karn and Morris partnership dissolved in 1920. The Karn assets were purchased by a Toronto consortium led by John E. Hoare, president of the Cecilian Piano Co. and A. A. Barthelmes, the founder of Sterling Action and Keys, Ltd. The new venture was short-lived and went into receivership. The assets were purchased in 1924 by Sherlock-Manning of London, Ont. (and later Clinton, Ont.) which continued to produce pianos with the Karn name emblazoned on them. It has been determined that Karn made 25,000 pianos between 1870 and the time of the company's closure in 1924. Research into serial numbers indicates that, just in the period from 1936 to 1957 alone, the Sherlock-Manning Company produced 12,000 Karn pianos. (Hayes)



One of two nameplates on the Karn-Warren organ console of St. James Presbyterian Church, Thamesville

The Karn-Warren Organ of St. James Church, Thamesville

With the construction of the new church, the decision was made to upgrade the organ which was still a relatively new addition to the worship service of a Presbyterian Church. The former reed organ was retired.*

The congregation selected a two-manual, 9 rank tracker organ which perfectly suited their new sanctuary. The tracker organ is also known as a mechanical action organ. This means that the organist has their back to the congregation and also the choir. This is because the keys are directly linked to the pallets under the pipes, without any electrical or pneumatic transmission. The pallets allow air to enter the key channel which directs air to the pipes. When a key on the organ is pressed down, it opens the pallet and allows air from the wind chest to enter the key channel for the pipes of similar pitch above it. A slider mechanism, a wooden board with holes drilled into it, is also a part of the process. The slider mechanism is controlled by the stops or knobs on the organ console. The stops are connected by the long wooden rods, or “trackers”, to the slider mechanism. When both the pallet is open and the hole of the slider mechanism is open under the pipe, the selected pipe produces its sound. (Cook, “Chests and Actions”)

(An excellent website with diagrams to illustrate the various components of the pipe organ was prepared by Professor James H. Cook and can be found here:

<http://faculty.bsc.edu/jhcook/OrgHist/begin.htm>)



The organ is considered fully Canadian-made. The name plate on the organ console was made in New York City; the reciprocating water engine which originally powered the bellows was likely manufactured in Troy, New York; the pipes were made by Karn; and the man who voiced, or tuned, the pipes was F. C. Kupfer¹, an American who worked for the Farrand and Votey Organ Co. of Detroit, Michigan. The technology is attributed to Samuel Russell Warren, a New Englander, who arrived in Canada in 1836 to become Canada's largest 19th century manufacturer and distributor of pipe organs.

A distinguishing feature which identifies the organ as one of high calibre is the presence of its metal pipes. They are slightly tapered – a costly process, but an expense fully justified if one desires a finer tone. (Bain, [endnotes])

As Shirley Bain notes, an important person in the construction of a pipe organ is the voicer. This is the artisan who adjusts each pipe to produce the desired quality and loudness of tone. Traditionally, the voicer signed his name to the central pipe. St. James’ organ is signed by F. C. Kupfer, who was an employee of Farrand and Votey Organ Co. of Detroit. (Bain, [endnotes])

Although it was not installed in time for the opening services of the church on Sun. Dec. 2, 1900, the congregation did not have to wait very long. On Sun. Dec. 23, 1900, the new organ was used in morning worship for the first time.

The first recital featuring the new organ was held the following night, Mon. Dec. 24, 1900. Charles E. Wheeler, organist of St. Andrew’s Presbyterian Church, London, Ont. (now First-St. Andrew’s United Church), played and Mrs. Wheeler sang. She was the soprano soloist of First Presbyterian Church and St. Andrew’s Presbyterian Church of London. Another soloist, Miss Huff of Dresden, a graduate of Harold Jarvis’ Vocal School in Detroit, Michigan also contributed selections. (*Thamesville Herald*,

Thurs. Dec. 20, pg. 5)

The following week's paper indicated that "a fair-sized audience was present despite X-mas eve being a busy time with both business men and housekeepers". (*Thamesville Herald*, Thurs. Dec. 27, 1900, pg. 5)

In 1995, the organ received its first major restoration in its near century of existence. Donald Pole and Ron Kingham of Pole and Kingham Pipe Organ Company of Chatham, assisted by Blair Batty of Simcoe, dismantled the organ so that the bellows could be re-leathered. Other restoration repairs were done in a manner that did not compromise the instrument's original condition. (Bain, [pg. 5])

The organ cost \$1,200 to install in 1900. In 1995, it was determined that it would cost \$100,000 to replace it, with the recognition of the fact that the quality of the original woodwork could not be duplicated.

Donald Pole assesses the significance of the Karn-Warren organ of St. James Church by noting that although the Thamesville church's organ was at one time very common, it is now a rare instrument:



Larger churches which owned these types of organs would have replaced them with more up to date organs which featured an electro-pneumatic system. Sometimes the pipes of the old tracker organs were re-used, but the trackers and the original Warren and Karn-Warren consoles were discarded.

* The reed organ was later converted into a cabinet. Up until the time of the closure of the church, it remained in the sanctuary to the right of the choir loft. It was donated to the Thamesville Historical Society.

The Organ Blower, the Wind Handle and the Operator

The organ's blower mechanism was originally hydraulically powered by a reciprocating water engine. A pewter valve was mounted below one of the panels of the organ console. When the organist turned this dial, a chain link engaged the reciprocating engine in the basement. When the dial lever was turned to the "on" position, it was then dependent on the wind handle operator to pump the handle. This action resulted in air, or "wind", filling the wind reservoir, then being transferred to the pipes.

Olivier Couturier provides more detail:

The person operating the pump moves a lever (known as the wind handle) which connects to a compressor inside the compressor chamber that has two holes. One of these holes allows air to enter the compression chamber. The other hole funnels the compressed air to a tank that is filled with water. The water in the tank assures that the air would not flow back into compression chamber so it has to go to the pipes. The person operating the keyboard would press down on a key or keys. This would lead to a series of mechanical actions directing that the air be fed from the water tank into the pipes. (*Fluorescent Friends website*)

The wind handle operator was often a young boy. Robert Cameron of Hensall, Ont. told about his grandfather and namesake who was "employed" by Carmel Presbyterian Church of the village. As

the wind handle operator, his first year was probationary. The second year, he was presented with an edition of *The Book of Praise* inscribed "To Robert Cameron for pumping the organ". And, the third year, Robert thinks that his grandfather actually received some money for his services.

The wind handle of St. James' organ is still in place and is fully operational. No power failure would affect the organ of St. James Church! In fact, Neil Hubbell recalled that, due to the unreliability of the village's first electric plant, the power would sometimes fail. When that happened, a member of the congregation would rush into the organ chamber in order to pump the wind handle. (Bain, [pg. 3])

There is evidence that the wind handle and the floor were prepared for the installation of a reciprocating water engine. However, by 1904, the village had acquired a small private electric plant from its owner, Mr. Galloway. Within a short time, electric power infrastructure spread throughout the village. The Board of Managers of St. James Church must have quickly made arrangements for the mechanization of the bellows with the installation of an electric blower. (Bain, [pgs. 2 & endnotes])

Bellows ballast

In order to maintain and regulate the proper air pressure in the bellows, weights were required to be placed on the frame of the bellows. The Karn-Warren Organ Company, like many of its counterparts, would sell iron weights, often with the name of the company imprinted on them. The original weights stamped "D. W. Karn & Co." are still in place on the bellows frame of St. James' organ.

Karn-Warren Organ, St. James Presbyterian Church, Thamesville, Ont. - Specifications

2-manual; 16 stops (including bellows signal) *; 9 ranks

Nomenclature (stoplists)

Left jamb (panel):

top row (l to r):	Harmonic Flute, 4'	Aeoline, 8'	
middle row:	Stopped Diapason Treble, 8'	Stopped Diapason Bass, 8'	Viol di Gamba, 8'
bottom row:	Pedal Bourdon, 16'	Swell to Pedal	Great to Pedal

Right jamb (panel):

top row:	Principal, 4'	Dulciana, 8'	
middle row:	Melodia, 8'	Stopped Diapason Bass, 8'	Open Diapason, 8'
bottom row:	Swell to Great Unison	Swell to Great Super	Bellows signal *

* The bellows signal, no longer needed when the organ blower mechanism was electrified, was later changed to a tremulant stop.

Mrs. Shirley Bain, the late historian of the congregation, compiled a booklet which described the organ upon the completion of its first major restoration which occurred in 1995. The information below is extracted from this source.

GREAT

8 ft Open Diapason (metal) - 58 pipes
 8 ft Melodia (wood) - 46 pipes
 8 ft Stop Diapason Bass (wood) - 12 pipes
 8 ft Dulciana (metal) - 46 pipes
 4 ft Principal (metal) - 58 pipes

SWELL

8 ft Viol di Gamba (metal) - 46 pipes
 8 ft Stop Diapason Bass (wood) - 12 pipes
 8 ft Stop Diapason Treble (wood) - 46 pipes
 8 ft Aeoline (metal) - 46 pipes
 4 ft Harmonic Flute (metal) - 58 pipes

PEDAL

16 ft Bourdon (wood) - 27 pipes

Total number of pipes - 455

ft - foot

There are four couplers: Swell to Pedal; Great to Pedal; Swell to Great Unison; and Swell to Great Super.

The largest twelve pipes of the Open Diapason 8 ft are built into the front façade; the remainder of the front pipes are non-speaking and are installed for decorative purposes.

The pedalboard is flat compared to modern pedalboards which are slightly curved, thus making it easier to play. The Swell Pedal is placed at the far right of the pedalboard and has only two positions – on and off. This contrasts with modern swell pedals which are placed above the middle of the pedalboard and allow for more flexibility in volume control. (Bain, [pg. 2])

A little more description about the technical aspects of the organ are provided by Donald Pole of Pole and Kingham Pipe Organs Co., Chatham, Ont.:

It is typical of those old organs that, in order to save space, the bass 12 pipes are shared by several 8' stops. So for some stops, two stops have to be on to have the complete compass. On the Great, the Dulciana and Melodia share a bass, so two stops have to be pulled. The bass of the Great Open is in the facade, and the 4' stops have their own bass as they are smaller pipes.

There is also a very rare surviving example of what is called a hitch-down swell located to the upper right of the pedalboard. This means that the swell can either be turned on or off. If the organist wants to sustain the swell, a wooden post locks the hitch-down in place.

The louvres of the swell chest are mounted horizontally rather than vertically which is more typical, particularly in newer instruments.

As Dr. Angus Sinclair, associate organist of St. Paul's Anglican Cathedral, London, Ont., has observed: "... the best stop on any organ is the room that it's in." This could not be more clearly and perfectly demonstrated than it is in the sanctuary of St. James Presbyterian Church, Thamesville.

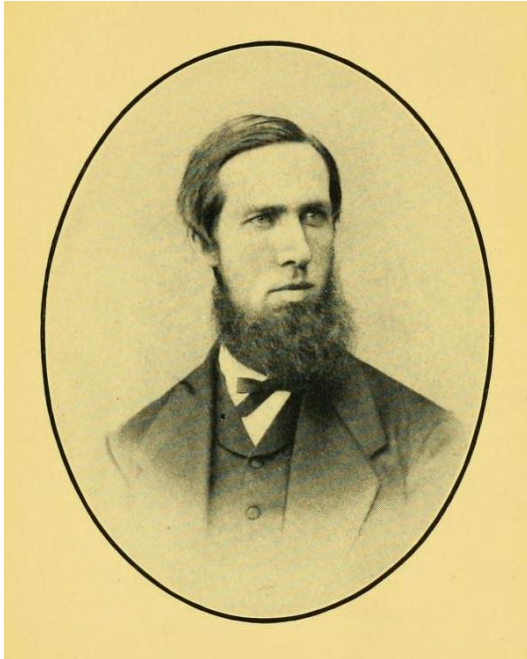
St. James Presbyterian Church – Its Namesake

The Thamesville Presbyterian Church adopted the name "St. James" in honour of two people. One of the James, not surprisingly, was the brother of the Lord Jesus Christ and the writer to whom the book of "James" in the Holy Bible is attributed.

The other "St. James" was the Rev. Dr. James Robertson (1839-1902), the indefatigable Superintendent of Missions for Western Canada of The Presbyterian Church in Canada from 1881 to 1902. Rev. Robertson served as a student minister to the Presbyterian Church of Thamesville during the summer of 1867 while he was enrolled at Princeton Theological Seminary. (Hubbell, pg. 6)

Rev. Robertson's recollection of travel in the Thamesville area has been preserved in the biography written by Ralph Connor (the pen name of the Rev. Dr. Charles William Gordon, 1860-1937). Robertson recalled his trip to Indian Lands (Turin) on the morning after an all-night rain:

The roads were very muddy and full of water. The time was short, we had a good distance to go, and as we went through mud and water at a good rate, the usual result followed – mud flew in all directions, covering us pretty well up. Soon we came to a part of the road that was through bush. The horse could not trot for water, stumps on one side, quagmire on the other . . . We scarcely knew which was better – to run against one or to plunge into the other. (Connor, pg. 57)



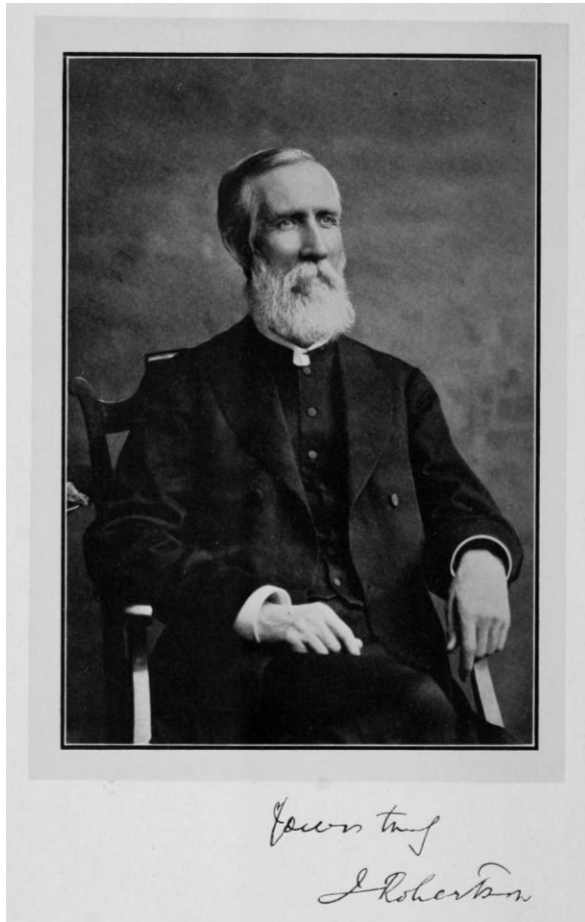
**James Robertson while a student at Princeton Theological Seminary, New York and student minister at Thamesville Presbyterian Church, Summer, 1867
Credit: Gordon, plate facing pg. 54**

The Presbyterian Church in Thamesville commemorated Dr. Robertson's early association with it. Robertson is regarded as one of the champions of the Presbyterian cause in Canada, particularly in the harsh pioneer conditions of the west.

From 1863 to 1866, he studied at University College, University of Toronto. This was followed by two years of study at Princeton Theological Seminary, Princeton, New Jersey from 1866-1868 and a further year at Union Theological Seminary of New York City. While a student at the University of Toronto, he joined the university corps of the 2nd Battalion of the Queen's Own Rifles and saw action in the battle against the Fenians at Ridgeway, Ont. in 1866.

Rev. Robertson served his second pastorate at the newly established Knox Presbyterian Church of Winnipeg from 1874 through 1881. While serving there, he supported the establishment of Manitoba College and became a lecturer in moral philosophy and theology. He was instrumental in the founding of the University of Manitoba in 1877. (Harland)

Rev. Robertson was the first person to be appointed to the role of Superintendent of Missions in The Presbyterian Church in Canada. His passion and purpose were united to reach the settlers with the Gospel message and to advance the Presbyterian cause in Canada. His field stretched from the Lakehead in Ontario to Edmonton and eventually included British Columbia and the Yukon. At the conclusion of the first tour of his district which lasted from August until mid-December, 1881, he reported that he had travelled 2,000 miles – all by buggy. (Harland)



One of the namesakes of St. James Presbyterian Church, Thamesville – Rev. Dr. James Robertson, Superintendent for Missions of The Presbyterian Church in Canada from 1881-1902.

This photograph was taken a few weeks before his death in 1902.

This framed lithograph had hung in St. James Church for several decades before being donated to the National Presbyterian Museum after the congregation dissolved on Nov. 30, 2014.

An oft-quoted quip of Rev. Robertson's is included in his pronouncement about the type of candidates he was searching for as Presbyterian ministers on Canada's western and northern frontiers:

The successful minister must commend himself to [the people] as a man and a Christian. With them the office and denomination will avail little; but personal character and pulpit power will mean much. . . . The large amount of travel requires men of youth and physical endurance. [The] men must be intelligent . . . and also practical. In a letter to his wife, he told of his frustration with one missionary, "a green Glasgow man", to whom he remonstrated that he "**would far rather have a man know less Latin* and more Horse, and that without some knowledge of horses a man was useless.**" (Harland)

Although there are no official "saints" in The Presbyterian Church in Canada, the Rev. Dr. James Robertson was about as close as one could get in the denomination. Although there were other Presbyterian Churches throughout Canada that adopted his surname for the name of their congregation, the church in Thamesville was the only one which honoured his given name with the title of saint.

* Theological education was rigorous for a Presbyterian minister in the 19th century. As well as demonstrating knowledge in subjects seemingly as unrelated to theology as mathematics, the graduate also had to demonstrate proficiency in Hebrew, Greek, Latin – and English – if Gaelic was their mother tongue. A typical education for a man who felt called to the ministry was four years of study at college followed by four years of study at Divinity Hall (i.e. theological college). (Sprott, p. 157)

St. James Presbyterian Church – Brief Congregational History – Established June 25, 1866

In 1797, Christian worship services began to be observed in the Thamesville area, known as the Cornwall Settlement, when the Moravian pastor, Rev. Michael Jung, of the nearby Fairfield Settlement among the Delaware First Nation, preached on alternate Sundays at Francis Cornwall's house.

On Aug. 11, 1804, one of the early and most beloved of the Methodist circuit riders, the Rev. Nathan Bangs of the Methodist Episcopal Church of the New York (U.S.A.) Conference, preached his first sermon in the house of Lemuel Sherman, which stood on the site of what is the nearby Sherman Cemetery.

In 1856, there were only six Presbyterian families living in the district. When Mr. James Ferguson moved from Ridgetown to Thamesville with his family in 1857, he asked Rev. William Forrest of Ridgetown Presbyterian Church to come once a month to preach.

"At this time, the only meeting place in the town was the old log schoolhouse and the Trustees had given permission for its use so services were held there with the Rev. Forrest taking one Sunday and Rev. Gunn, an Anglican priest from Florence, preaching on another. Then, Mr. William Mayhew built a hall and the people worshipped there with an unnamed Methodist pastor and Rev. Father Tobland, a Roman Catholic priest, also taking a Sunday." (Hubbell, pg. 5)

By 1866, it was determined that there were enough people in Thamesville to warrant the establishment of a Presbyterian congregation. However, they would not be able to support a minister on their own. A pastoral charge of three congregations was formed – Thamesville, Botany and what was then known as Indian Lands (Turin). "Thamesville was to pay \$100.00, Botany \$200.00 and Indian Lands \$65.00 toward the minister's stipend. Until a regular minister was settled, Thamesville was to pay \$4.00 per sermon, \$3.00 to go to the speaker and \$1.00 to be sent to Botany for his board." (Hubbell, pg. 6)

Thamesville Presbyterian Church was established on Mon. June 25, 1866 when the Presbytery of London sent the Rev. William Walker², minister of the Canada Presbyterian Church of Chatham, and the Rev. William Caven³, minister of the Canada Presbyterian Church of Ridgetown, and Mr. McKenzie, an elder, to meet at the home of William Staniforth of Thamesville. A worship service was conducted after which William Staniforth and Robert Adair were appointed ruling elders of the newly established congregation. (Hubbell, pg. 6)

The congregation met for worship in the Methodist Episcopal Church.

By June, 1869, the congregation had grown sufficiently that they could afford the construction of their own church. "This frame building was situated on London Street (No. 2 Highway) on the site where Mr. Percy Laing's house now [1966] stands and was opened in Dec. 1869." (Hubbell, pg. 7) The frame church cost \$1,225 at a time when the average congregational collection was between \$1 and \$2.50 per Sunday. (Hubbell, pg. 7)

The first settled minister on the pastoral charge was the Rev. John Becket who had served the charge as a student minister in the summer of 1866. He was ordained into the charge of Thamesville, Botany and Indian Lands on Wed. May 27, 1868. (Hubbell, pg. 7) The boundaries of the charge extended to Wabash on the west to Highgate on the east and south to Botany. In 1894, the churches had all grown to the extent that Botany was dropped from the charge. It joined with the church at McKay's Corners and the newly built Knox Church of Kent Bridge to form a separate pastoral charge. (Hubbell, pg. 9)

At a congregational meeting of Apr. 22, 1899, the matter of whether to repair the frame church constructed in 1869 or build a new church was discussed. St. James Church attests to the outcome of that vote.

The congregation opened their new church on Sun. Dec. 2, 1900 with a worship service in the morning, a second one in the afternoon and a third one in the evening. The following Sunday, the congregation repeated the same celebratory schedule.

The congregation had cleared the debt on their new building by Dec. 1901.

Throughout the 20th century and into the first part of the 21st, this congregation conducted its worship of, witness to, and work for the Lord Jesus Christ in Thamesville and beyond. Some of the

highlights are chronicled in the two history books published by the congregation – one in its centennial year in 1966 and the other in its 135th anniversary year.

After several years of declining membership, the decision was made to close St. James Presbyterian Church. The congregation was officially closed by Essex-Kent Presbytery on Sunday evening, Nov. 30, 2014. After 148 years, this congregation's ministry had concluded.

St. James Presbyterian Church – The Building (built and opened in 1900)



This marvellous sanctuary with its stellar acoustics was designed by William Rufus Gregg of the Toronto architectural firm of Gregg and Gregg.

The cornerstone was laid by Robert Ferguson, M.P.P. (1834-1901). The fact that Ferguson laid the cornerstone is not so noteworthy. The honour of laying a church's cornerstone often was given to a prominent member of the wider community. Consequently, politicians were often asked to do the honours. What makes this more notable is that St. James was M.P.P. Ferguson's home church. He lived in the estate home kitty-corner from the church. The silver-plated trowel which Mr. Ferguson used for this ceremonial act was later donated to St. James Church by his family.

(Without negating the architecture of any other church building, I regard St. James Presbyterian Church, Thamesville as the finest town church design for a Presbyterian Church in at least three counties – Lambton, Chatham-Kent and Essex. -- Ian Mason, member, Museum Advisory Committee)

Cornerstone: Laid on July 2, 1900 by Robert Ferguson, M.P.P.

Church opened for worship: Sun. Dec. 2, 1900 with a worship service in the morning, afternoon and evening

Total building cost (including installation of the Karn-Warren pipe organ): \$10,300

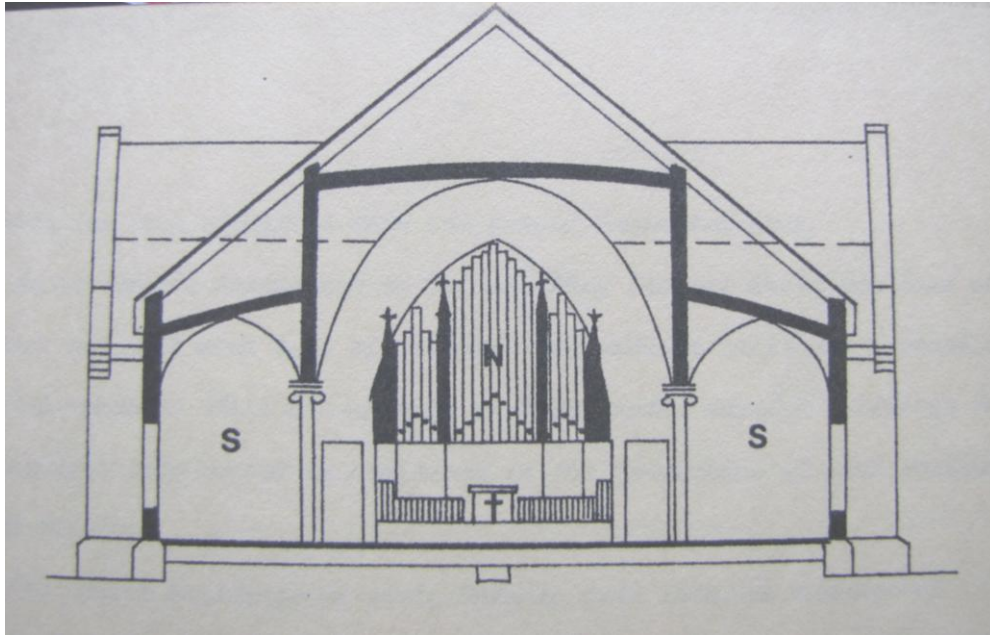
Contractor: Charles Hubbell of Thamesville completed the stone and brick work, slating, galvanized iron work, painting, plastering and wood work for the building for \$6,330.

Stained glass windows in sanctuary and Sabbath School Hall:

Installed by Hobbs Hardware and Glass Company of London, Ont. Hobbs Hardware featured a stained glass studio from which stock or custom designs could be ordered. (Goodden) The stained glass windows cost \$277.

Seating: The contract to supply the seating was awarded to the Globe Company of Walkerville, Ont. for \$810.

Brick: made locally by D. Martin



**Cross-section of the pointed arch system found in St. James Presbyterian Church, Thamesville
S – Side; N – Nave (Wade, Figure 3)**

Acoustics of St. James Church

A general opinion about the acoustics of any building, and one which is sometimes propounded by the architects themselves, is that the acoustical properties are somewhat of a mystery – a mystery when they either do or do not work. George Kramer, the New York City architect, would have had no patience with that type of thinking. Excellent acoustics require no less than the following pre-requisites:

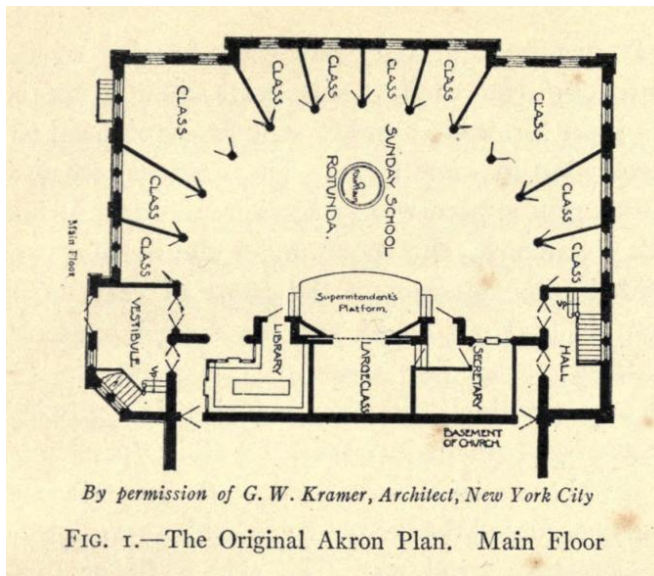
A knowledge of the laws governing the production, and propagation of sound; the intensity, amplitude, reflection, refraction, diffraction, resonance, temperature, air-movement, condensation, and rarefaction, enables us to secure perfect acoustical results in a room of almost any form, without additional expense if combined with construction, *but if not inherent [in the design] is practically beyond remedy*. Thus two buildings may be erected practically the same, the one a success because of perfect inherent properties, and the other a total failure -- numerous instances of this character are in existence. No man can sit in his study and formulate a theory which will assure positive results. In every profession and business, experience is essential, and experience is only gained by repeated and sometimes disastrous experiment. A theory which is based on a long line of successful experiments, as the result of extensive practice, gives all the assurance possible that it is not merely theory but *established principles* that govern . . . (Kramer, pg. 170)

Surely Mr. Kramer would have had high praise for William Rufus Gregg, the architect of St. James, and his combination of *knowledge* and *experience* in designing a sanctuary with its stellar acoustics.

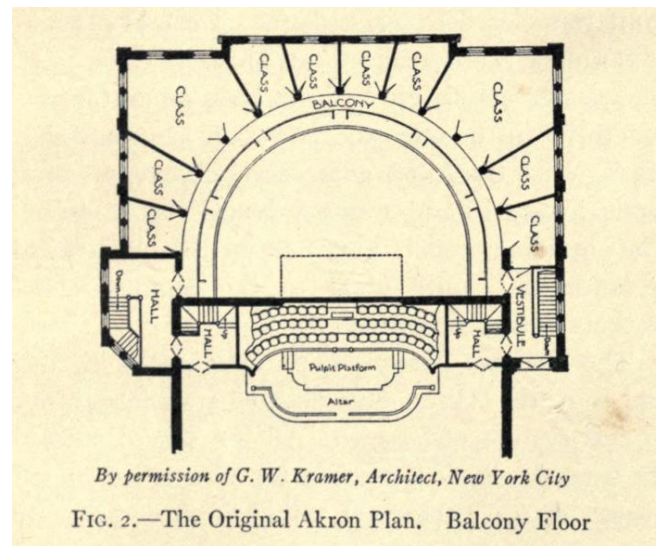
We can only imagine the painstakingly thorough research and experimentation that W. R. Gregg would have subjected his design so that it optimized the sanctuary's acoustical properties. Gregg would have been obliged to mathematically and scientifically calculate what impact the two side aisles with their double-barrel vaulted ceilings and the high Gothic-arched interior nave would have on the transmission of the human voice and the music of the pipe organ. To achieve such a high degree of success bears testimony to the architectural genius of William Rufus Gregg.

Sabbath School Hall – Akron Plan

For the Sabbath School Hall behind the front wall of the sanctuary, Gregg utilized a new design which had swept across North America. By the time Gregg used the plan it could nearly be considered as the standard plan for Sabbath Schools of the Baptist, Congregational, Methodist and Presbyterian Churches in Canada. The plan was not nearly as commonly used by the Anglicans and Lutherans and was likely never used by the Roman Catholic Church. The **Akron plan** was so named because it had been first designed as an innovative plan for the Sunday School building of First Methodist Episcopal Church in Akron, Ohio which was constructed in 1868. (Kilde, pg.176)

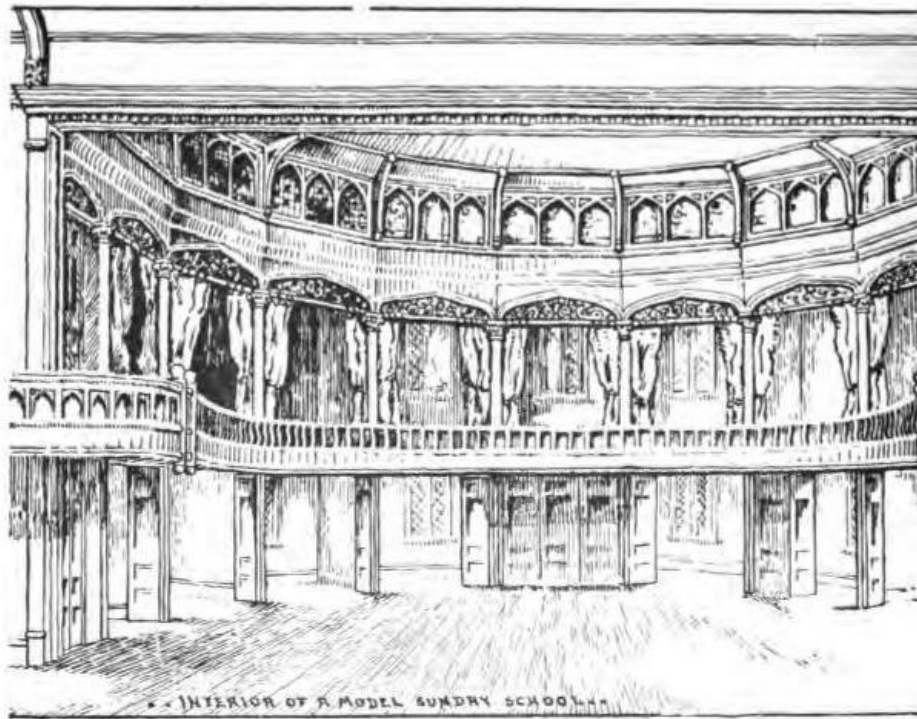


The original Akron Plan of Sunday School Hall design, as refined by George W. Kramer, architect, New York City. (Evans, pg. 7)

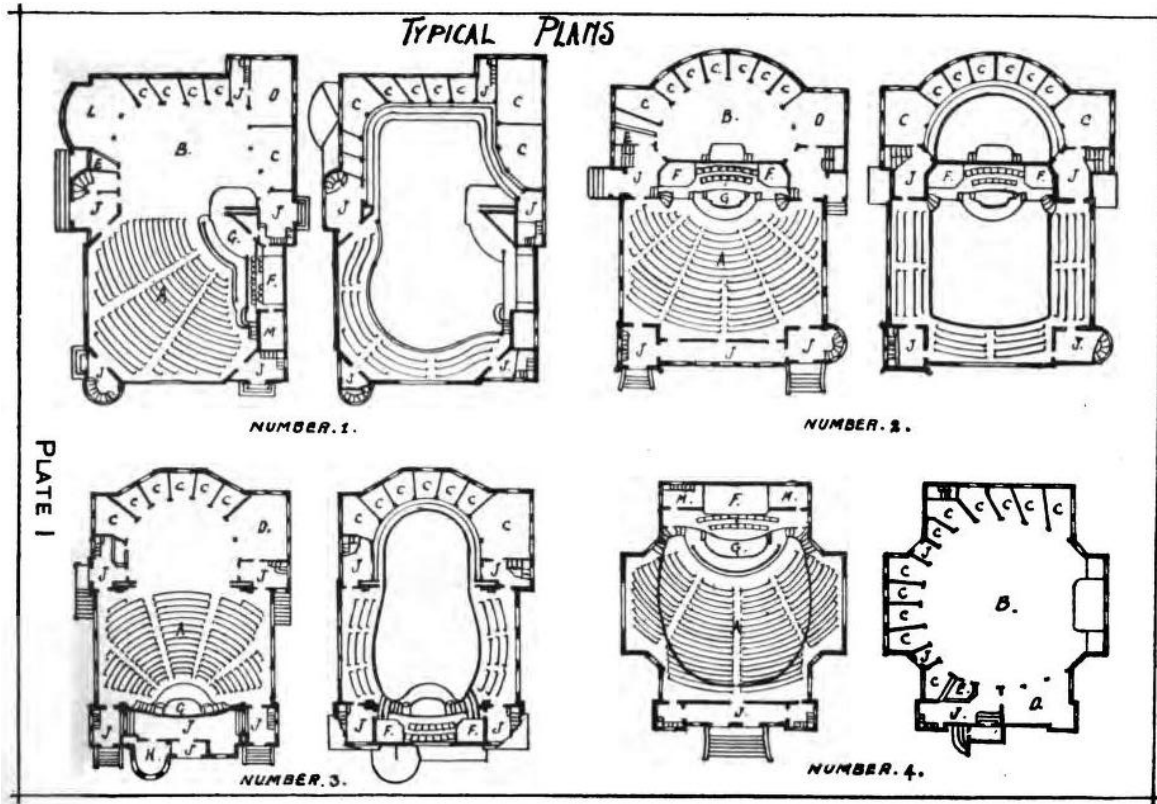


The plan was devised by industrialist Lewis Miller ⁴, builder-architect Jacob B. Snyder ⁵ and Methodist Episcopal Church Pastor John Heyl Vincent. The first two were laymen in the church. Pastor Vincent (1832-1920) was minister of a church in Chicago and was keenly interested in improved methods of Sunday School instruction. He was the editor of a couple of periodicals specifically related to this topic. He served as the corresponding secretary of the Methodist Episcopal Sunday School Union and as editor of its publications from 1868 through 1884. In 1888, he was elected as the Bishop of the denomination. (“John H. Vincent”)

Lewis Miller was a successful industrialist who was serving as the superintendent of the Sunday School of the very large First Methodist Episcopal Church of Akron, Ohio. He too was interested in designing an architectural model that would facilitate the latest changes in philosophy and associated techniques of Sunday School instruction. He utilized the expertise of fellow church member, Jacob Snyder. Snyder was a carpenter who had designed and constructed many buildings. He also had served as a Sunday School teacher and superintendent at First Church and was keenly interested in the challenge of designing a building which enabled the new teaching curriculum and its methods to work. One of the key elements of the new teaching method directed that children should be provided instruction in separate classes divided by age. (Kilde, pg. 176)



“Interior of a Model Sunday School”, 2-storey Akron plan with clerestory windows. (Kramer, pg. 58)
The Akron Plan Sunday School of St. James Church, Thamesville also featured clerestory windows and portière curtains as seen at the sides of the second floor classrooms of this drawing.



Later developments of the Akron plan affected the design of the church sanctuary. The Sunday School area was positioned so that it adjoined the sanctuary. By “removing” the recessible partition walls of the Sunday School, the seating capacity could be increased to allow for large overflow attendance at special services, meetings and concerts. A – Auditorium/Sanctuary; B – Sunday School Auditorium/Rotunda; C – Classroom (Kramer, pg. 227)

Credit goes to Mr. George Kramer ⁶, New York City architect, for the enthusiastic reception of the plan by North American Protestant churches. He further developed its features. Mr. Kramer provided a detailed description of the features of the plan in his self-published work, *The What, How and Why of Church Building: Come Now Let Us Reason Together*. In the chapter regarding design of the Sunday School, he writes :

The best plan for the Sunday School “. . . has been found to be that of a central rotunda or auditorium, approximately of a semicircular form with added width equal to about one-fourth the radius. . . . Adjoining the curve of wall or periphery are small alcoves or class rooms . . . A second story [sic] of these alcoves is located directly over, the dimensions of these alcoves being regulated by the sizes of classes, and of height as low as possible to avoid high stairs and bring the school closer together. Above the upper rooms light for the central rotunda may be secured by clerestory windows or skylight; the alcoves are separated by radiating partitions . . .

The medium separating these small rooms from the central one is mainly

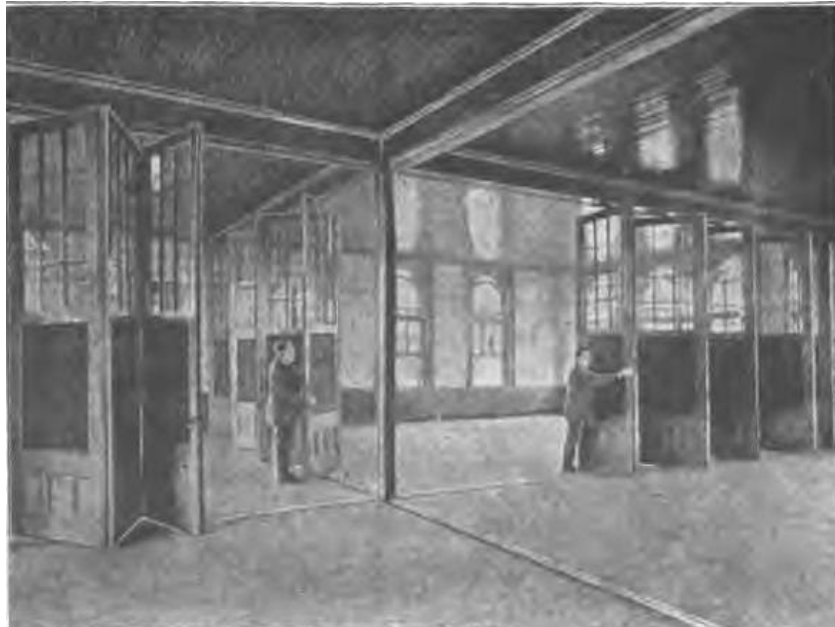
by doors folding back against the side partitions; sometimes the rolling partition is employed, either vertical or horizontal, and sometimes doors operating vertically as sash, also by doors folding on themselves like a fire-screen, and in some cases portiere curtains. Folding doors are the most convenient for ingress

and egress, also in that glass panels may be used for light and through which the superintendent and class may be visible to each other. . . . For appearance and to aid the acoustic effects, portiere curtains are of advantage in the openings of the upper classrooms. When the doors or openings are closed, each alcove becomes a private class-room, and when open the whole becomes one large auditorium with a wide gallery encircling the outer wall. (Kramer, pgs. 56-57)

The plan grew out of a standard Sunday School curriculum that was being developed and produced across denominational lines among the Protestant churches. It eventually culminated in 1872 in the publication of the *International Uniform Lessons* by the inter-denominational American Sunday School Union. (Kilde, pg. 176) This curriculum was aged-based and called for the scholars (i.e. the Sunday School students) to learn Scripture and Bible accounts in their age-defined classes. Before, they met in their respective classrooms, there was often an “open session” prior to and at the conclusion of their classes. Its ramifications for design meant that there had to be a very large open area closely surrounded by small, intimate classrooms. Because there was an open gathering session before and after the classroom lessons, it meant that the design had to allow for the efficient “moving” of children from one forum to another. The Akron plan achieved this admirably. It was designed in such a way that the wall of the classroom facing the open area would be “removed”. The wall could be “drawn” (as in the case of the portière curtains (i.e. fabric drapes), of the Sabbath School Hall classrooms of St. James Church, Thamesville), or “folded”, as in the case of articulated doors (probably the most commonly used) or it could be “lifted” out of the way (as in the rolling, segmented, overhead partitions as found in the Sabbath School Hall of St. John’s Presbyterian Church, Toronto (where the National Presbyterian Museum is located).



This was another alternative for the “removable wall” which was the distinguishing feature of the Akron Plan for Sunday School classrooms. Ads for rolling partitions usually featured women, who formed the core of the teaching staff for junior classes. The illustrations demonstrated how easily the partitions could be rolled out of the way. This 1897 advertisement of the James Godfrey Wilson Co. of New York City indicated that the namesake of the company was “the patentee and manufacturer of vertical or horizontal rolling partitions”. (Kramer)



WITH the Modern Church, the possibility of uniting various apartments is an essential feature. The separating medium should be such as to operate easily, quickly and offer the least obstruction when removed, and when the apartments are used separately should as effectually as possible prevent the passage of sound. With the sliding door as generally used, a large percentage of wall must be left standing for pockets, obstructing the view, affecting the acoustics, affording places for dust, vermin and rubbish, and liable to get out of adjustment with the settlement of the building.

The folding-sliding-partitions and doors customarily used are hung from the *hinge-rods*, subjecting them to great lateral strain, so that the *rods buckle*, the *outer edges sag and strain the track*, failing to both swing and slide; as the fault cannot be remedied, they are in time set aside as a failure; neither can they be made sound-proof on account of the hinge space or track room.

These faults and objections are entirely overcome with the

ROOF PATENT SLIDING AND FOLDING DOORS AND PARTITIONS.

No pocket space is required, the doors are adjustable and balanced, operate true and easily, and are as nearly sound-proof as a movable partition can be made and adapted to the largest openings, effectually separating the apartments and offering little or no obstruction when used in combination. No modern "combination" or "institutional church" is complete without them. They are equally adapted to use for schools or other institutions. All interested should investigate their merits prior to determining the character of movable partitions or folding doors to be used.

CORRESPONDENCE SOLICITED.

WM. S. ROOF & CO., Patentees and . . .
. . . Manufacturers,
FRANKLIN, Ohio.

Ad for a company which manufactured the "removable" wall partitions used
In large Akron plan Sunday Schools and churches.

St. James Church, Thamesville used "portiere" curtains rather than a
partition wall. Credit: Kramer

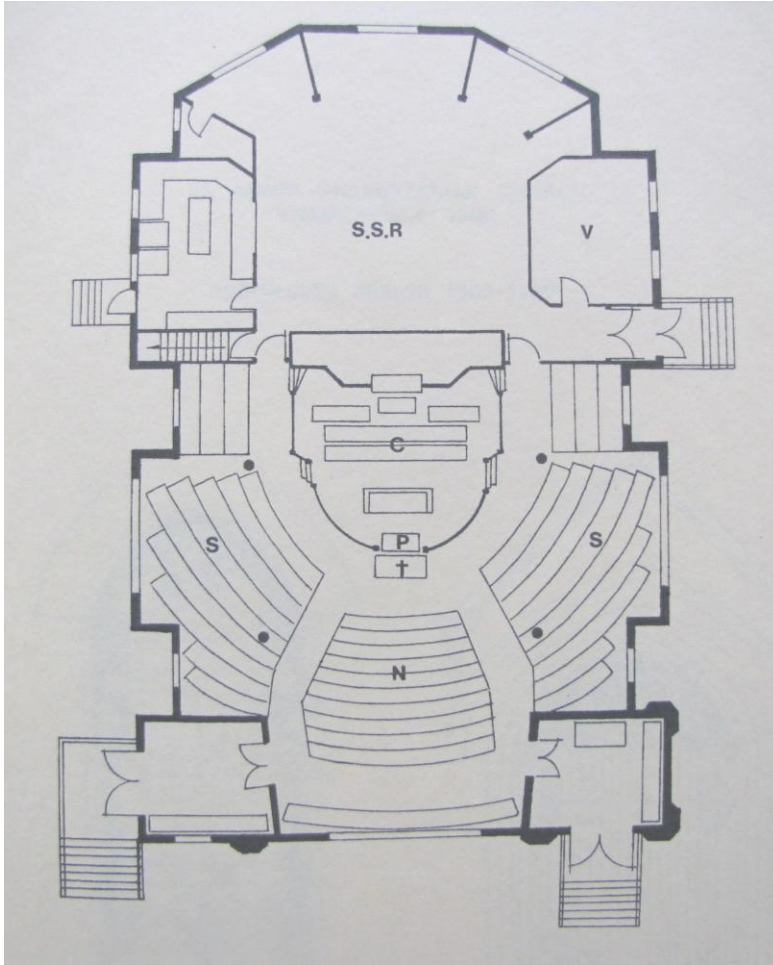
The guiding principle behind the plan as explained by its co-developer, Pastor John Heyl Vincent, was “togetherness and separateness”. (Kilde, pg. 177) The Sunday School auditorium would be the space where the entire student body could meet to: sing hymns, often ones with simple text and tunes written especially for young children; hear a Scripture passage read; listen to the Sunday School Superintendent provide a brief message based on the Scripture text; and to recite the weekly-assigned memorized Bible passage. In the late 19th century through the next five or six decades, this was also the setting in which they would view glass lantern slides projected onto the expansively blank wall separating the hall from the sanctuary. The glass lantern slides* featured Bible texts, prayers, teaching resources such as the names of the Books of the Bible, and most especially hymns, some of which were illustrated with colour drawings. Other slides featured photographs from scenes of the mission fields supported by the various denominations. This was a very important feature during the vigorously supported global mission and evangelical initiatives of all North American denominations beginning in the mid-19th century.

The Akron plan was more commonly adopted by larger churches in towns and cities. In these churches, the Akron plan involved stacking for two or even three levels. This meant that all the Sabbath School children and their teachers who were spread out over three storeys of classrooms could participate in the open sessions. In smaller churches, the Akron plan was modified for use on a single floor as it is in St. James Church, Thamesville. (See layout below showing church and Sabbath School Hall)

It was essentially a reverse image of the church sanctuary. The platform in the hall mirrored the position and predominance of the choir loft and pulpit in the sanctuary. Where there was often a Scripture text hand-painted or stencilled high on the front wall of the sanctuary, the glass lantern slides displayed a Scripture text on the blank wall. In the sanctuary, the minister or pastor would lead the congregation in worship and Biblical education. In the hall, the Superintendent of the Sunday School would do the same for the children. Ringed around the choir loft and pulpit platform, the congregation would sing praise to God often viewing a substantial pipe organ with an array of pipes. Ringed around the open area in the hall were the students who, when looking forward, would sing praises to God with the use of glass lantern slides projected on the blank wall.

In his 1885 design of Willis Presbyterian Church in Clinton, Ont. (later re-named St. Andrew’s in 1951), W. R. Gregg had not utilized the revolutionary Akron Plan. This was the design which had been introduced in the United States with the completion of First Methodist Episcopal Church, Sabbath School Hall in Akron, Ohio in 1868. Nevertheless, he must have been acquainted with the design’s sweeping popularity. He used a more typical Canadian design of placing classrooms in a high and airy basement with windows installed just above the grade. However, he did add the distinct feature of the Akron plan – classroom segregated by partitions. The basement was divided into a lecture room and Sabbath School room “and with the class rooms, which by means of folding doors, can be thrown open to the schoolroom”. (*The Canada Presbyterian*, Apr. 22nd, 1885, pg. 272).

* The wooden shelf on which the glass lantern slide projector was mounted is still in place in the St. James Church Sunday School Hall.



**St. James Presbyterian Church,
Thamesville**

**N – Nave; S – Side; P – Pulpit;
C – Choir Loft; S.S.R. – Sunday
School Room; V - Vestry**

**This layout shows the single floor
“Akron plan” Sabbath School.
(Wade, figure 4)**

Within the space of 15 years, he demonstrated the ease and skill with which he incorporated the Akron Plan into his design of the Sabbath School Hall of St. James Church, Thamesville. The Sabbath School Hall was 5-sided. The one- floor plan included three sets of double windows in the clerestory. (No longer visible, the windows were covered over with asphalt shingles in 1966 when the ceiling in the hall was lowered. [Hubbell, pgs. 19, 22] Two sets of windows were removed and stored in the basement.)

St. James Presbyterian Church - Architect: Gregg & Gregg

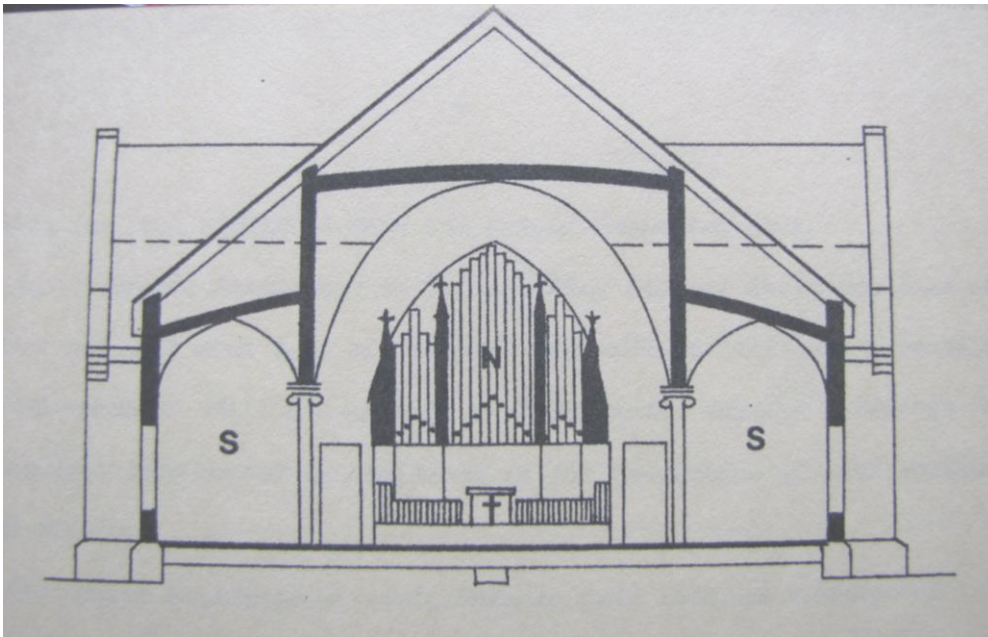


William Rufus Gregg
Credit: Gregg, William Rufus

This building was designed by the Toronto architectural firm of Gregg and Gregg, brothers, William Rufus Gregg (1851-1930) and Alfred Holden Gregg (1868-1945). They were the sons of the beloved Presbyterian minister, Rev. Dr. William Gregg (historian, writer of the definitive 19th century history of The Presbyterian Church in Canada and professor of church history at Knox College, Toronto, and long-time minister of the former Cooke’s Presbyterian Church in Toronto, the city’s predominantly Irish congregation).

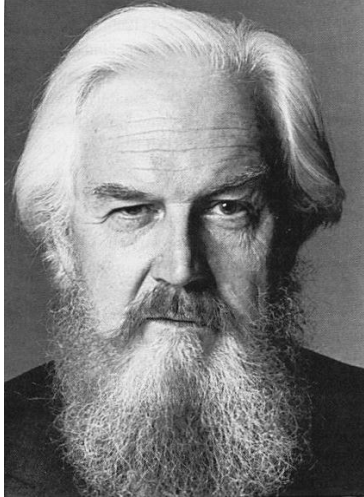
William Rufus Gregg learned architecture and practised in various cities such as Chicago, Montreal, Ottawa, Boston, Detroit and Albany, but, primarily, worked in Toronto. (*Gregg Family Fonds* website, p. 3) He had assisted Toronto architects Smith and Gemmell in the 1870s prior to launching his own firm. (*Heritage Property Research and Evaluation Report, Attachment No. 21*, pdf, p. 4-5) W.R. Gregg's first commission was in 1883 for the design of St. Andrew's Presbyterian Church in Thorold, Ont. (still an active congregation within The Presbyterian Church in Canada). W. R. designed several Presbyterian Churches and private residences as well as the Women's Medical College, Toronto. One of his later commissions was for the design in 1889-1890 of the prestigious Bloor Street Presbyterian (now United) Church at the corner of Bloor and Huron Streets, Toronto. (*Biographical Dictionary of Architects in Canada* website, Link to "William Rufus Gregg") W. R. later formed a partnership in 1894 with his brother Alfred Holden Gregg (1868-1945) that lasted ten years.⁷ (*City of Toronto, By-law No. 781-2001*, p. 8)

W. R. Gregg was also noted for his keen interest in and support of the anti-slavery movement. He undoubtedly gained some of this interest from his father, the Rev. Dr. William Gregg, who had been a classmate of the Rev. William King during the time they had studied together at the theological Free College in Edinburgh, Scotland. (*Gregg Family Fonds* website, p. 4) The senior and junior Gregg's took a personal interest in the Reverend William King's Elgin settlement (later known as Buxton in Kent County, southwest of Chatham, Ont.) in which King attempted to prepare the African-American fugitives for productive participation in the Canadian community. W. R. Gregg later published an article, *The African in North America: Their Welfare and Freedom as Effected and Influenced by the Life of William King*.



St. James Presbyterian Church, Thamesville, cross-section (Wade, figure 3)

St. James Church and Its Link to a Canadian Literatus, Robertson Davies



Robertson Davies

Credit: *Wikipedia*

This church has an historic significance as well because of its connection with a great Canadian writer and a son of Thamesville – namely, Robertson Davies. This was the home church of the family of Robertson Davies. Robertson's father, William Rupert Davies, moved to Thamesville in 1907 to work for *The Thamesville Herald*. One year later, he became the publisher and owner and remained in those roles until 1919. Robertson was born in 1913 and attended this church for the first six years of his life. In 1919, W. R. Davies moved his family to Renfrew, Ont. where he was the publisher and owner of *The Renfrew Mercury*. (Maes, pgs. 8, 13)

Robertson later rejected the Presbyterian theology inculcated in him by his mother and embraced High Church Anglicanism. ("Robertson Davies")

A Final Fond Word of Farewell to St. James

The chancel area exudes a stately dignity. Typical of Presbyterian sanctuary architecture, its austerity does not diminish its clean and graceful lines that draw the eyes of the worshippers to the focal point of the sanctuary – the pulpit. It is mounted on a raised dais and centrally located. Even the configuration of the pews permits the greatest number of people to look straight forward toward the pulpit. No centre aisle for Presbyterians. There was no purpose in the minister having eye contact with an aisle!

For it was on this central furnishing that the Word of God was placed and was expounded by the man of God appointed to preach. Within The Presbyterian Church in Canada from past times to the present, the minister chooses the church he/she will serve by sensing a call from God to be there. Likewise, the congregation chooses their minister based on their sense of God calling him/her to be the one. This sense of Biblical authority for the role and purpose of the minister underlined the critical need for the central and elevated prominent placement of the pulpit.

But, the addition of the choir loft and the provision of space for a pipe organ indicate that St. James Presbyterian Church, Thamesville was already distancing itself from its austere Free Church Presbyterian heritage of a generation earlier in which choirs were considered pretentious adornments and organs were contemptuously called kists o'whistles, or "chests of whistles".

- Notes prepared by Ian Lloyd Mason, volunteer and cataloguer, and member of the Advisory Committee, National Presbyterian Museum, Toronto

Memorial Dedication

In affectionate remembrance of

Raymond “Lloyd” Mason 1934-2014

&

Hilda Clarkson 1922-2015

I would like to dedicate my work in producing this concert to two family members of the current “staff” of the National Presbyterian Museum – Al Clarkson, Museum Site Liaison, and myself, Ian Mason. We both have been richly blessed with parents whose model reflected that love and faith in Jesus Christ was the foundation of anything that they undertook to accomplish.

My Dad died suddenly on Fri. Jan. 10, 2014. Dad was the type of person who loved being in the company of people. He was committed to serving his community and did so by being actively involved in his home congregation, the church’s seniors’ building, a credit union as a director, business management organizations and various other groups. Mom and Dad were hosts who made sure that everyone to whom they offered hospitality were in a setting where they could be at ease, be themselves and talk freely. At any event, he was as delighted to be a master of ceremonies as he was being the one who made sure that the toilets were clean and the windows sparkling.

As the planning details for this evening’s concert were rapidly mounting, Al’s Mom died on Mon. Apr. 27th after only a very few days spent in palliative care. She and her husband hailed from Scotland. Al and his brother, Colin, were the only members of the family to be born in Canada! By the time that Al got involved in the National Presbyterian Museum, his father had passed away. Al’s Mom was very supportive of him and his activities. My enduring memory of her will be the time after the second concert in the Museum’s heritage sacred music series. She had phoned Al to ask how well the concert was attended. Al reported that we had lost about \$500. It was after 11 pm, but she insisted that we visit her in her Cambridge apartment. We enjoyed a brief visit and before we left she wrote the Museum a cheque for \$500.

Acknowledgments

Dr. Roger Bergs, organist, Our grateful thanks is extended to Dr. Bergs for designing and preparing tonight’s program. You’ll see and hear – Roger’s passion and pleasure in playing is infectious!

Karianne Pasma and **Suzanne Schaafsma**, soloists, for enriching the program. Karianne and Suzanne’s willingness to participate demonstrates a primary function of an organ in a worship service – accompaniment for the human voice. Their talent recalls for us a time when churches could rely on a significant number of trained singers within the congregation to offer vocal selections within duets, trios, quartettes and choirs.

Pastor Henry Bartsch, **Mr. Tyler Harangozo**, who served in his debut as a precentor. **Mrs. Lorna Harangozo**, **choir director**, was tireless in her preparations to ensure that the music and the presentation of the Psalms were as authentic and accurate as possible to the way that they were sung by Canadian Presbyterian congregations prior to 1875.

Choir of members and friends of Trinity Associate Reformed Presbyterian Church, Chatham, Ont. Very grateful appreciation is extended to the choir members who practiced so diligently in advance. During their rehearsal in the sanctuary, they patiently perspired and persisted in their pursuit of harmony despite a very humid sanctuary!

Sopranos:

Avian Bartsch	Selina Bartsch	Kathryn Luimes	Maria Luimes
Kara Van Kesteren	Nadia Van Kesteren	Kristen Van Til	Laura Van Til

Altos:

Jessica Bartsch	Grace Harangozo	Lorna Harangozo
Michelle Verbinnen	Joanne Van Til	

Tenors:

Henry Bartsch	Tammy Bartsch	Jonathan Nauta
Matthew Van Til	Daniel Van't Voort	

Basses:

Matthew Bartsch	Micah Bartsch	Dan Harangozo
Tyler Harangozo	Paul Luimes	

Donald Pole and Joyce Ward, who tuned the organ for tonight's concert. Don is the former owner of Pole and Kingham Pipe Organ Co., Chatham, Ont. who tuned the organ before tonight's concert. Donald and business partner, the late Ron Kingham as well as Blair Batty of Simcoe, Ont. restored the organ and re-leathered the bellows in 1995.

Harry Rofell, for recording this evening's concert. It is through Harry's generous donation of labour that the significant and historic pipe organ of St. James Church will be recorded for the first time in its 115-year history! For those of us who will savour the memory of the concert by listening to the recording, we are indebted to Harry for undertaking such a labour-intensive project.

Jessica Bartsch and the women of Trinity Associate Reformed Presbyterian Church, Chatham, who blessed the Museum Advisory Committee with the gift of baked treats during intermission. This really provides us all with the flavour of an authentic 19th century "tea meeting".

The husband and wife team of **Ron and Bonnie VanRabaeys, Thamesville**, parishioners of St. Paul's Roman Catholic Church, Thamesville.

Bonnie VanRabaeys of B's Hive Flowers and Gifts, Thamesville, for acting as the local ticket vendor.

Ron VanRabaeys, of the Village Hardware and Tack Shop, Thamesville, for his eager response to the idea of a heritage sacred music concert and organ recital. (As President of the Thamesville Historical Society, Ron alerted us to the Robertson Davies' connection.)

We are indebted to Bonnie and Ron who have enthusiastically supported the proposal and preparations to produce this concert. From hurriedly returning from work to dress in early 20th century

costumes for a photo op to cleaning the Sunday school hall, kitchen and sanctuary (on a very humid evening!). Thank you Ron and Bonnie!

Avian Bartsch, for volunteering as a photographer to document this historic occasion.

Bob and Jean Siddall, former members of St. James Presbyterian Church, Thamesville, who served as the point people for questions related to the congregation, the building and its history.

Former members of St. James Presbyterian Church, Thamesville who lovingly maintained the church and this instrument throughout the entire 20th century and a few years into the 21st!

David and Janet Nauta and Heny Van Til, members of Trinity Associate Reformed Presbyterian Church, for greeting.

Steve Roche and Barbara Nawratil, Senior Administrators of The Presbyterian Church in Canada, who granted permission for the use of the church in order for the concert to take place.

And, **Laurie Mason**, who was restricted in her topics of conversation over the last six weeks to the primary one relating to the ">\$#@###!! Thamesville church organ concert".

Tonight's Performance on cd

Tonight's historic concert is being recorded in audio format (cd). This is the **only** recording ever made that features the Karn-Warren pipe organ built in the year 1900.

The National Presbyterian Museum issues tax receipts for donations of \$25 or more.

For those who make a donation of \$25 or more, a copy of tonight's concert on cd will be mailed to them as a memento of St. James Church's farewell concert (postage included).

An income tax receipt will be mailed at year-end.

National Presbyterian Museum

Statement of Purpose

The National Presbyterian Museum shall collect and exhibit artefacts relating to the history of The Presbyterian Church in Canada and its antecedent denominations. The significance of the artefacts will be described by interpreting the lives of the men, women and children in association with Canadian Presbyterian denominations and how they confronted, challenged and changed both Canadian and global culture with the Gospel of Jesus Christ.

Scope

The National Presbyterian Museum originated as a dream of the Rev. Dr. John A. Johnston. Dr. Johnston was serving a term as a member of the Archives Committee of The Presbyterian Church in Canada. He was made aware that three-dimensional objects were being offered to the Archives as well as two-dimensional items in the form of minutes, photographs and documents, etc. Dr. Johnston recognized that the items could form a collection in the own right, distinct from archival holdings. The

Museum was born! Dr. Johnston began collecting artefacts until a church was willing to divest itself of some of its own space and allow the Museum to operate within its walls. St. John's Presbyterian Church on Broadview Avenue, near the intersection of Broadview Avenue and Gerrard Street, offered the use of a significant part of its basement. The area was completely renovated with a humidity- and climate-controlled environment for use as a Museum exhibit area. On Sept. 29, 2002, the Moderator of The Presbyterian Church in Canada officially opened the National Presbyterian Museum in the presence of about 400 guests.

The core exhibit is the Communion tokens display. Tokens were used almost exclusively by The Presbyterian Church in Scotland as a way of admitting members to the celebration of The Lord's Supper. In a sentence, the tokens were used to evaluate the member's spiritual relationship with Jesus Christ. If the visiting elder felt that the member was not in a healthy relationship with the Lord in the week before Communion, the token was denied. What then occurred on the following Sunday morning could be summed up in the phrase, "no token, no Communion". The Museum's collection is the largest public collection of Communion tokens in Canada. Other features of the Museum include: the re-creation of an 1850s Presbyterian chapel; a minister's study of the mid-19th century, containing the intact library of the Rev. Dr. John Keir (1780-1858), first professor of the theological seminary of The Presbyterian Church of Nova Scotia; church furnishings and Communion ware; artefacts related to women's, men's and youth organizations; and items brought back from countries around the world that were used by missionaries when they were raising awareness, finances and prayer to support them as they witnessed to and worked for the Lord Jesus Christ.

The operation of the Museum is overseen by the Museum Advisory Committee that reports directly to the Committee on History, a standing committee of The Presbyterian Church in Canada.

The Museum is open by appointment and welcomes individuals and groups who wish to tour. Groups can also arrange to participate in a heritage Presbyterian worship service. It features such Presbyterian distinctives as unaccompanied Psalm singing, standing for prayers and sitting for singing that would have been common practice in the Free Church, the largest denomination of the ten Presbyterian bodies in Canada that would eventually unite to form The Presbyterian Church in Canada in 1875.

A display from the Museum is set up on-site and Mr. Al Clarkson, Museum Site Liaison, will be available for questions, comments and conversation.

National Presbyterian Museum
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Toronto, ON M4K 2M9
416-469-1345

presbyterianmuseum@presbyterian.ca
www.presbyterianmuseum.ca

Sources (Concert Program)

The Canadian Hymnal, Prepared Expressly for Sunday Schools, Epworth Leagues, Prayer and Praise Meetings, Family Circles, Etc. Revised and Enlarged Containing 450 Hymns. Toronto: William Briggs, 1895.

William Briggs was the prolifically publishing Methodist Publishing House. It was also Canada's oldest publishing house and was established in 1829 -- one year before the Methodist Church was recognized by the Upper Canadian government as a valid Christian denomination. In the 20th century, the publishing house was well-known for its Ryerson Press imprint.

Concert program and bibliography are available on the Museum website on the "Resources" tab: museum@presbyterian.ca

Footnotes

¹ “F. C. Kupfer had worked for the Roosevelt Organ Mfg. firm of New York City, N.Y., for the George S. Hutchings firm of Boston, MA, circa 1893, as a pipemaker; and for Farrand and Votey of Detroit, MI, circa 1896. (*A Guide to North American Pipe Organ Builders*, pg. 145)

The Roosevelt Organ Co. was owned by a member of the Roosevelt family and was recognized for building high quality instruments. The company was sold to Farrand and Votey in 1895. Thus, Mr. Kupfer coming to work for Farrand and Votey in 1896, had good credentials as a voicer.”
(Bain, [endnotes])

² Rev. William Walker of the Canada Presbyterian Church, Chatham had been called to the United Presbyterian Church in Chatham in 1856. Prior to 1861, there were three distinct Presbyterian denominations represented by their respective congregations in Chatham. The United Presbyterian Church was located on Wellington Street on the site (2015) of the Bibles for Missions Thrift Store. The congregation of The Synod of the Presbyterian Church of Canada (popularly known as the Free Church) was located at the corner of Wellington and Adelaide Streets. The congregation of The Presbyterian Church in Canada in Connection With the Church of Scotland (popularly known as the Kirk) used the building occupied by its successor congregation – namely, St. Andrew’s United Church. After the union of 1875, which amalgamated these denominations to form The Presbyterian Church in Canada, the two first-mentioned churches amalgamated to form First Presbyterian Church. (*First Presbyterian Church*, pg. 8)

³ Rev. William Caven, minister of Ridgetown Presbyterian Church, as well as concurrently serving as a professor of and later a distinguished principal of Knox College, Toronto.

⁴ Lewis Miller (1829-1899) was an industrialist and an inventor. He became a partner in the Aultman, Miller and Company, also known as Buckeye Works, a farm implement manufacturer in Akron, Ohio. In 1856, he patented the Buckeye mower and reaper which helped to revolutionize harvesting of grain crops. He was a co-founder, and sponsor, along with Methodist Episcopal pastor John Heyl Vincent, of the Chautauqua Movement. Later known as the Chautauqua Institute, it encouraged families to gather at a 750 acre site in Chautauqua, New York for a retreat of several days’ duration. The Chautauqua Institute, as a Christian non-denominational organization, featured preaching, lectures on a broad range of topics, recreation and concerts.

Miller was also the father-in-law to Thomas Alva Edison when his daughter, Mina, married the younger inventor in 1886. (*Historical Dictionary of the Gilded Age*, pg. 314)

⁵ Jacob B. Snyder (1823-1890) was a carpenter who had designed and constructed many buildings. He was a partner in the Weary, Snyder and Wilcox Manufacturing Co. As a member of First Methodist Episcopal Church of Akron, Ohio, he had served as a trustee, Sunday School teacher and superintendent. He was also a trustee of the Akron Board of Education and would have been aware of how nascent theories in child psychology were affecting secular education teaching models. (Kilde, pg. 176)

⁶ George W. Kramer (1847-1938) began his practice as an architect in 1873 and was associated with Jacob Snyder from 1879 to 1885. Kramer specialized in church design and is reputed to have received commissions for more than 2,000 buildings of which the following are considered his most significant works: Baptist Temple Church, Brooklyn; Rockefeller Church, Lakewood, New Jersey; Christ Church Methodist, Pittsburgh (now known as First United Methodist Church and considered his most outstanding work). (Withey, pg. 354)

⁷ After this partnership dissolved, A. H. Gregg formed a partnership with Alexander Frank Wickson. The partnership of Wickson and Gregg designed such notable Toronto buildings as: the Carnegie Central Reference Library; "Ardwold", the palatial private residence for Sir John Craig Eaton, youngest son of Timothy Eaton; Timothy Eaton Memorial Methodist (now United) Church; St. Clair Avenue Methodist (now St. Matthew's United) Church; and Calvin Presbyterian Church.

Postscript to the S. R. Warren Pipe Organ (built in 1892) of the former Willis Presbyterian Church, Clinton, Ont.



In Jan. 2011, the Assistant to the Treasurer of The Presbyterian Church in Canada approached Ian Mason, a member of the Museum Advisory Committee of the National Presbyterian Museum, and asked in exasperation, “Ian, what do you do with an old pipe organ?!” She explained that the former St. Andrew’s Presbyterian Church in Clinton, Ont. had closed in Nov. 2009. She said that she had been approached by several organists, organ builders and technicians who *pleaded* with her to find a home for what was regarded by them as ***one of Canada’s most significant historic pipe organs***. As I was trying to locate a home for the pipe organ, I came to appreciate the magnificent acoustics of the Clinton Church (originally built as Willis Presbyterian Church). The idea for the first concert in a series of historical re-enactment concerts was born.

This church was also the work of William Rufus Gregg and its acoustic properties were at least equal to, if not better, than those of St. James Presbyterian Church, Thamesville.

The fate of the former Clinton Presbyterian Church and its pipe organ ended in tragedy.

The building has been converted into four apartments and the finely finished wood wainscoting has been stripped off and sold. My campaign to find a church, organization or an individual who would agree to remove the organ which was offered at no charge by the denomination, ended unsuccessfully. In 2011, the organ’s replacement cost was estimated to be \$250,000.

An individual who is developing a proposal to establish a significant music museum in Ontario, contacted me early in 2015 to enquire about the status of significant pipe organs in Ontario. I told him that he *immediately* needed to contact the present owners of the former Presbyterian Church in Clinton. He did and provided me with this update in an email dated May 6, 2015:

After hearing from you all how superb was the pipe organ in the former St. Andrew’s Presbyterian Church, Clinton, Ont. . . . and that I should see if I could acquire it as it was possibly the best Canadian-made organ of that size ... this morning I tracked down the buyer of the church. He didn’t want the organ.

He is dividing the old church into 4 apartments of 1,500 sq ft each.

They too thought the organ was awesome – they used to hear it played.

He and his wife tried for two years to find someone to take it down and remove it -- for free! They offered it to churches – for free!

No takers --at all.

The eventual buyer was someone who has a small antique store in an old church.

He took a lantern or two to sell . . . and agreed to haul away the organ for free.

He only wanted the wood work around the organ for a ***bed headboard***. The rest was junked.

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