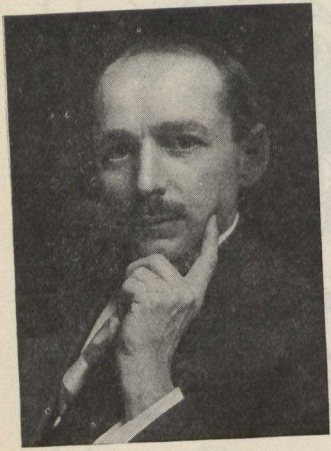
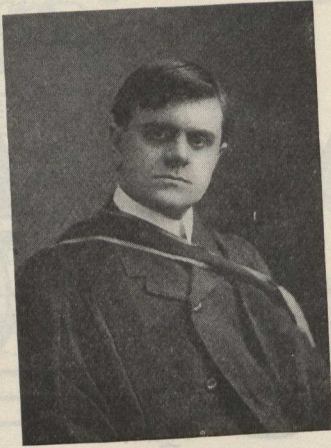




ALBERT D. JORDAN
(London, Ont.)
Plays the first Casavant organ built in Ontario.



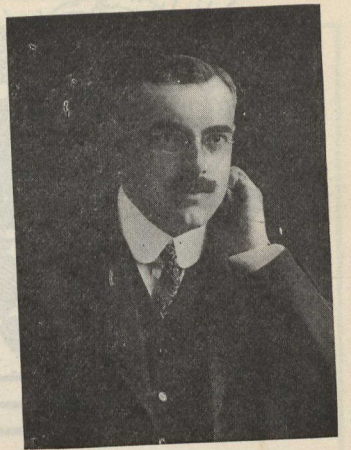
W. H. HEWLETT
(Hamilton, Ont.)
Something of a wizard on the Organ.



RICHARD TATTERSALL
(Toronto)
A scholarly player with fine temperament.

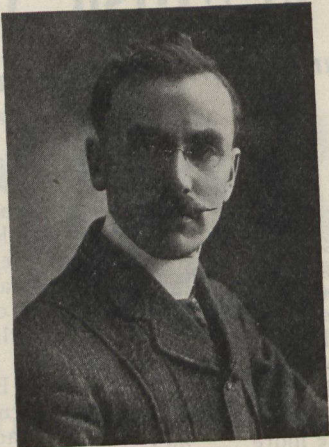


W. E. FAIRCLOUGH
(All Saints Church)
One of the first to make organ music popular in Toronto.



T. J. PALMER
(St. Paul's Church)
Who will play the organ with 7,384 pipes.

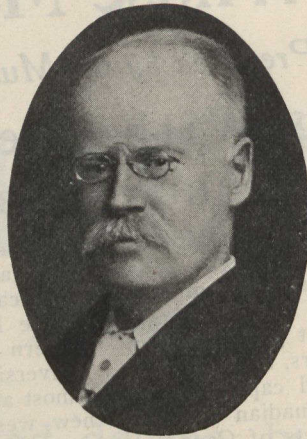
A FEW OF MANY FINE ORGANISTS IN CANADA



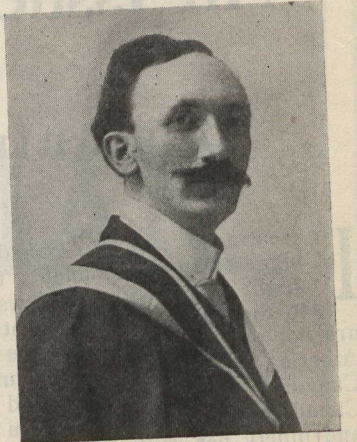
VERNON BARFORD.
Who, long before Edmonton had a railway, introduced good organ music to the West.



G. D. ATKINSON
Sherbourne St. Methodist Church;
Musical Director Ontario Ladies' College; Secretary Toronto Ciel Club.



J. E. P. ALDOUS
(Hamilton)
Organist, Composer and Principal Hamilton Conservatory.

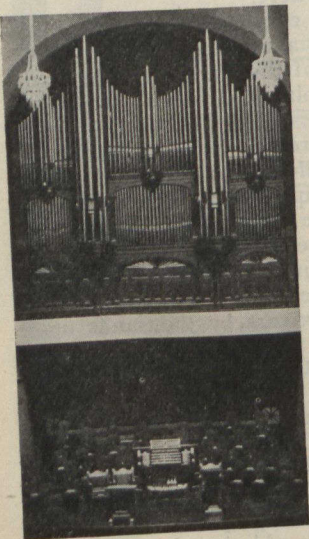


DR. HERBERT SANDERS
(Ottawa)
Called by one critic "The Rubinstein of the Organ."

beginning of Casavant Freres, master organ builders, was in the musical head of Casavant the blacksmith. Born at St. Hyacinthe and shoer of horses there he went for a while to a college at St. Therese, near Montreal, to learn a few things besides hammering at an anvil. A priest there was trying to build a little pipe-organ. Casavant obligingly helped him—for he was handy with tools and he had that eternal liking for music born in the chanson-loving folk of French-Canada. When the organ was done the priest told Casavant that he should build some little organs for the churches near by St. Hyacinthe; which Casavant, mainly as a hobby, for many years did, while his two boys grew up and became familiar with the rude fundamentals of how sweet-toned little pipe-organs were made from very crude materials.

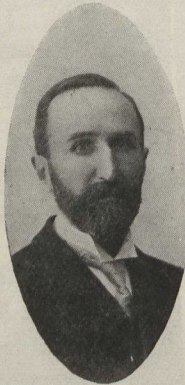
Love of music and of organs led the lads when they became young men to establish the shop. Afterwards and many times they traveled to the organ lofts and organ factories of Europe—especially of Paris, where they began to learn what is best in the greatest organs in the world; such famous organs as lately Dr. Vogt wrote about when he admitted that one Canadian city had now as many fine organs as could be found in most cities in Europe.

Little by little in the face of much discouragement the at first small organs of Casavant Freres became known in the cities and towns and villages of Quebec, the land of many churches. But until the close of last century the firm had not got known to the world at large. Up till eleven years ago not a single organ of Casavant Freres was known in Ontario. The first went into the First Methodist Church, London, Ont., and that organ is now to be rebuilt into one of the grandest concert organs in America. The next was built ten years ago in St. James Church, Stratford. The next was a medium-sized organ in the Church of the Redeemer, Toronto. That became the prelude to the rebuilding of the



New Organ in Convocation Hall, University of Toronto. One of the largest organs in Canada.

TWO GREAT ORGAN BUILDERS



Casavant Freres, of St. Hyacinthe, P.Q.

organ in St. Andrew's, organist Dr. Norman Anderson. Already in the big churches of Montreal were many Casavant organs—Notre Dame, St. James Cathedral, St. Gesu and many more. But the fame of Casavant organs in Toronto spread faster than even in Montreal. Now in Toronto there are about fifteen Casavant organs; so many there and in Hamilton and Brantford and London and scores of other Ontario towns, that it has become necessary for Mr. Lorenzo Morel, head of the erecting staff of Casavant Freres, to live in Toronto just to look after the interests of so many organs. Mr. Morel is an old St. Hyacinthe boy; one of the first employees of Casavant Freres, who, like many others, worked up from the planing shop to know how every part of a great organ is made and built and fitted together.

BECAUSE a pipe organ is an empire of instruments in one case, it is not possible in an article like this to describe how it is made in that wonderful factory of Casavant Freres. That is a life study; and with Casavant Freres it has been mainly a labour of love. These great builders of organs have not become wealthy, even though their organs are to be found in New York, and Boston and Chicago and Syracuse. In one of the erecting shops you may see now a ten-thousand-dollar, four-manual concert organ being built for a Methodist church in Saskatoon! Ten years ago there was scarce a church west of Winnipeg that cost as much.

The profit on a pipe organ is very small. Skilled labour is expensive; and most of the labour in Casavant Freres becomes skilled right in St. Hyacinthe. Materials are costly, and there is a duty on importations. There is a forty-five per cent. duty in the United States on organs going in from

Canada. Yet Casavant Freres are building more organs in that country than they can easily afford time for, when so many orders are booked ahead from coast to coast in Canada. The most important organ of that make in the United States is the grand new organ in the Boston Opera House.

Besides the small profits the constant study of how to improve against the most skilled competition in the world at large is a heavy handicap on making organs. Casavant Freres are always studying how to improve what sometimes seems to be perfection itself. And they do improve. Many of their employees invent improvements. The latest important one is the sostenuto stop invented by Mr. Morel. When you sit beside Mr. Casavant in one of his organs at the factory and hear him talk about and show you how the million things in a huge organ are being made finer and finer, until the many voices of the organ become almost the tongues of all peoples, you realize what a complicated yet beautiful business it is to make great organs. When you hear a stop that along with a tremolo sounds for all the world like a man playing a cello you know that somebody has put a world of labour on those pipes to make them so.

Then there is the trouble of climate; such cold and heat and wet—when this summer has been the worst ever known on pipe organs.

There is the queer riddle of acoustics. Always the builders are confronted with strange freaks of sound in a church or a hall whereby it seems almost impossible to make an organ sound the way it did in the factory where it was built. Often the builders have to resort to varying wind pressures to overcome the very bad carrying power of an alcove or a chancel or some hole-in-a-corner left by the architect, who never thought about the organ till the church was built. Casavant Freres have most of their real troubles outside the factory, with the churches whose architects should have known that the organ, next to the church itself, is the most important part of the building, and should have been included in the original design. For the organ is built into the church and becomes part of it. Whereas the organ builders are often at their end of wits to know how in the world to fit into the space left by the architect the organ which the organist wants and only heaven knows how it can be put there.

But Casavant Freres are very patient and they are never discouraged. They remember when the blacksmith Casavant helped the priest at St. Therese to build a little organ; and that organ by slow growth and the love of music has become the finest organ made in America.