

THE RESTORATION AND RENEWAL OF ST. GEORGE'S PIPE ORGAN

By Ron James, Restoration Project manager

Background

The St. George's Cathedral organ is a fine representation of a classic mid-20th century English style cathedral pipe organ. It is a large three manual electro-pneumatic instrument that was built in 1920 by the Woodstock Organ Company of Woodstock, Ontario. It contains more than 4000 pipes of varying sizes. An earlier restoration and enlargement was deemed necessary in 1960 following a tonal assessment of the organ by several prominent English cathedral organists. This work was carried out by the English firm of Hill, Norman and Beard.

In the late 1980s and early 1990s, the organ began once again showing obvious signs of deterioration. Stop-gap repairs and periodic maintenance kept the instrument operating but could not stem the continuing deterioration. Ultimately a general overhaul again was needed but was delayed year after year because of lack of funds and other pressing priorities. Then in the early years of the new millennium, **Thomas Riddoch**, the Director of Music and Cathedral Organist, began sounding the alarm that the deterioration of the organ's console had reached the crisis stage. It could stop working at any time and, when it did, it likely would not be repairable. Spares were no longer available for the out-dated electronics, many of the electrical contacts were badly worn, badly corroded and did not function, the foot pedals were also badly worn and the arrangement of the stops was unusual and even deemed bizarre by some.

The Assessment Phase

In 2007 **Alex Hewitt, the incumbent Dean and Rector of St. George's**, decided the time had come to take action and find a way to restore the organ. To begin, he invited three very reputable organ builders to come to Kingston to assess and review the instrument. The firm of Casavant Frères from Saint-Hyacinthe, Quebec made it clear that it was not interested in the repair or restoration of our organ, but recommended the installation of an entirely new instrument at a cost of more than **1 million dollars**. Orgues Létourneau Limitée also of Saint-Hyacinthe, Quebec concluded that *"It is our opinion that a truly outstanding result will only be possible if the Cathedral decides to consider a new organ."* Their detailed report goes on to say that the cost of a new instrument would be around **1.4 million dollars**. Although this company could not recommend restoring the present organ, it however would consider doing so, if St. George's insisted, but the cost would be close to **1 million dollars**. On the other hand, the firm Orgues S. Brisson (S. Brisson Pipe Organs) of Embrun, Ontario, enthusiastically recommended the restoration of the organ and estimated it could do it for **well under \$500,000**. As exciting as this latter recommendation was, Dean Hewitt wanted to carry out due diligence in the assessment of the organ, so he further sought

the opinion of the eminent Dr. John Tuttle of Toronto. Upon examining the organ, Dr. Tuttle commented that there still was “a good deal of romance left in the instrument” and felt it was certainly worthy of renewal expense.

Having confirmed that restoration was possible and economically feasible, Dean Hewitt then set about checking the references of Orgues S. Brisson. He talked to: **Matthew Larkin at Christ Church Cathedral; Thomas Annand at St. Andrew’s Presbyterian; and Teresa Van der Bouker at Dominion Chalmers United Church--all in Ottawa. These were three of the most prominent congregations in Ottawa who employed the very finest musicians.** All three churches had substantial repairs or restoration work of some kind carried out by Orgues S. Brisson in recent times and all three considered the quality of the work done to be excellent. These three prominent organists knew all the musical networks in Ottawa and would have heard any negative comments or reports about this organ builder if any existed. Thomas Annand, who had performed RCCO recitals in St. George’s, recently had a complete voicing done at St. Andrew’s and was absolutely thrilled with Brisson’s voicer, **Alain Gagnon** from the vicinity of Perth Road Village just north of Kingston. Teresa Van der Bouker commented that everyone in Ottawa uses Brisson because of his excellent work.

At this early stage, St. George’s had a stroke of unexpected good luck. Alain Gagnon had a friend visiting him from Paris, France. **Jean-Louis Coignet** had been the Artistic and Tonal Director at Casavant Frères for the period 1981-2004. He continues his association with Casavant Frères as Tonal Director Emeritus. He also had been the organ expert for the city of Paris, France for 25 years, where he was in charge of the city’s 150 organs. He retired as Organ Advisor Emeritus to the city of Paris. As a favour to Alain, Jean-Louis spent a day examining and assessing the organ at St. George’s. He gave Orgues S. Brisson a detailed list of recommendations for the restoration of the organ. **Edward Norman**, who had recently replaced **Thomas Riddoch** as Director of Music, then put in many hours evaluating these recommendations and their applications to the instrument with the organ builder. Out of all of this emerged the detailed restoration plan.

The Plan

In December 2007, Dean Alex Hewitt revealed the plan to restore the organ and set about putting it into action. He announced the following:

“This restoration is planned to be managed in two phases over a two year period.

- Phase One 2008-to replace the console and begin restoration: Cost \$200,000
- Phase Two 2009-general restorations and renewal: Cost \$200,000

Total cost estimated to be \$400,000 to be expensed over a two year period.”

As it turned out, the time frames for Phases 1&2 were overly optimistic. Phase 1 did not get started and completed until 2009, and phase 2 did not get started until 2010 and completed until 2012, but more on this later.

Similarly, the announced figure for the total cost of the project was inaccurate. Initially it was inadvertently set at \$400,000, later raised to \$425,000 and ultimately lowered to the more appropriate goal of \$375,000, but more also on this later.

Fundraising

Of course St. George's did not have anywhere near the funds required for this restoration project, but the Dean's plan included a strategy to overcome this obstacle. Initially he sent out a letter on behalf of himself and the Wardens, to selected prominent parishioners and certain members of the Kingston community who were long-standing and generous supporters of the Cathedral's music programmes. This letter explained the dire circumstances of the organ's condition and requested ["permission to make an appointment to discuss further the possibility of a significant gift in support of this very important project."](#) The success of this bold initiative resulted in immediate up-front funds that provided the necessary cash flow to get the project launched.

The Dean then formed a fund-raising committee to acquire the further funds necessary to sustain the project through to completion. **Jean Wilson and Chris McElvaine** kindly agreed to co-chair this committee and **Tom Riddoch** volunteered to be the Secretary. This committee planned and coordinated a highly successful campaign. Besides the traditional appealing brochures describing the organ problem and asking parishioners to give generously towards solving it, there were weekly summer noon-hour recitals involving local musicians and singers, special concerts featuring celebrated artists such as the incredibly talented organist Thomas Trotter from Birmingham, England and finally, in May 2011, a Walk for Organ Work (WOW). This latter event started with a short organ recital in St. George's by the then new Director of Music, **Michael Capon**, followed by connecting walks to a series of further recitals at a number of other local churches and ending up back at St. George's for a reception. It was a huge success and the resulting donations pushed the balance in the organ restoration account well beyond the fundraising target.

It is to the credit of the fundraising committee that, over the course of this four year project, no stage of the restoration had to be delayed awaiting the necessary funds to pay for it.

Project Management

In the summer of 2007 the Dean stressed the need for a manager to oversee the project. The Wardens agreed and requested Dean Hewitt to ask **Ron James** if he would consider taking on this commitment. Ron James was a former Dean's Warden and had been involved in the management of the recent 2 million dollar external restoration of the Cathedral. Ron accepted this new task.

It was pointed out to Ron that the fundraising goal of \$400,000 was the contractor's estimated cost for the labour and organ materials required for the restoration. Based on his experience with the management of the Cathedral's external restoration, Ron

suggested that the organ project would need a **Contingency Fund** of at least \$25,000. The fundraising goal then became \$425,000.

The Work Schedule

An organ is comprised of five main components: first the console; and then four divisions within the pipe chamber: the Great; the Swell; the Choir; and the Pedal. As noted earlier, the replacement of the console was the most urgent requirement and accordingly was to be Phase One of the project. **Edward Norman** estimated that the present console might last until the end of December 2008, but certainly no longer. The restoration within the pipe chamber would be Phase Two and the order of priority among the divisions would be as listed above.

The New Console

The contract with Orgues S. Brisson was signed in early February, 2008. By mid-February Sylvain Brisson, the owner of Orgues S. Brisson, contracted Organ Supply Industries Incorporated (OSI) of Erie, Pennsylvania to build the new console to his specifications and layout. OSI agreed to deliver the completed console to St. George's by mid-September. It was estimated that the dismantling of the old console and the installation of the new would take five weeks. This would allow the new console to be in operation in time for the fall music programme leading up to Advent.

There then was a subsequent change in the specifications for the console when Music Director, Edward Norman, decided he wanted European keyboards installed rather than OSI's American models. An order then had to be placed with August Laukhuff GmbH of Germany, an organ-building company of international renown. Unfortunately the keyboards could not be built and delivered to OSI until the end of August. Accordingly, OSI had to amend its delivery date to St. George's to middle or end of October. The Dean, the Wardens and the Music Director then decided that a five-week shutdown from this new delivery date would be ["very destructive to the fall programme of concerts and worship."](#) Reluctantly, the installation date for the new console had to be postponed until the first week of January, 2009.

As it turned out, the decision to delay the installation was a fortunate one. OSI did not have the console ready for shipment until December 16. It then was held up for several days at customs at the Buffalo border crossing, because of incomplete paperwork by Sylvain's import broker in Ottawa. Ultimately it arrived at the transport company's agent (a local moving company) in Trenton, Ontario on December 22.

Ron had been tracking the movement of the console on the internet and noticed that the total weight of the console and its crate was listed at 1,270 lbs. Alarmed by this weight, he contacted the moving company in Trenton and was assured that the delivery truck would arrive the next day (Dec 23) with the necessary equipment and manpower to move the crate from the street into the Cathedral. As fate would have it, the truck arrived at 12 noon with one part-time driver, called in for the day from Kingston, the

crate and no mechanical equipment except a hydraulic tailgate to lower the crate from the truck to the street. There were seven people available to manhandle the crate into the Cathedral: Sylvain and two of his workers; Ron James; Edward Norman and his son; and Don Strople the Cathedral custodian. First, a path had to be chopped through the frozen snow bank at the curb. It then took five hours to move the crate, inch by inch, into the Lady Chapel. The console had to remain in the heavy crate during this process in order not to void the warranty and to prevent damage to the fine cabinetry. The task of getting up the steps outside the front of the cathedral and up those into the Lady Chapel proved to be almost insurmountable.

A check of the weigh bill showed that another box and five cartons of console accessories (300 lbs) were missing. The moving company forgot to put them on the truck. They were delivered the next afternoon, December 24. The console was stored in the Chapel over the holiday season.

Sylvain, one assistant and the voicer, Alain Gagnon, worked diligently throughout the month of January, 2009 to complete the installation and testing of the new console by an imposed end-of-month deadline. The organ was required for an organ and brass concert scheduled for February 8.

Unexpected Additional Costs

It was obvious from the weight and size of the new console that the old platform was too small in length and width and too high. The construction of a new moveable platform was an unexpected additional cost. The removal of the old platform revealed another additional cost--the replacement and finishing of the hardwood floor underneath it. The old floor had several gaping holes to the basement and the surrounding wood was blackened and scarred. Moist air, and at times steam, rising from the boiler room below directly into the old console had fouled and corroded many of the electrical contacts, thus contributing greatly to its deterioration.

Unexpected electrical work was another additional cost. Sylvain discovered that the organ was sharing an electrical circuit with many other facilities, a short by any one of which would cause the organ to stop, possibly during an important service or concert. This circuit had been installed in the 1940s. A new dedicated circuit for the organ and the pipe chamber was put in place. At the same time all of the lights in the pipe chamber were changed over to fluorescent lighting to reduce heat build-up and improve visibility for servicing.

Soon after the new console was installed, a hissing sound in the pipe chamber revealed an air chest had developed a leak. This was repaired immediately by Sylvain.

All of the above unexpected additional expenses totalled \$12,731.39. These costs were paid for out of the **Contingency Fund**.

The Weight of the Console Presents a Problem

The old console weighed only about a third of the new console's weight and had a special attachable dolly system and tailored ramp arrangement, which allowed it to be moved down to the main floor of the Cathedral for special concerts and recitals. The new console was far too heavy (1,000 lbs) to be moved safely off the platform and down to the Cathedral floor. Besides the weight problem, there were other reasons why it should not be moved. The pedal board would have to be detached before moving the console and when removed, the console becomes top-heavy and prone to tipping over. Persons could be crushed if the console accidentally tipped over on them. Secondly, Sylvain Brisson, the organ builder stated that the warranty for his work on the console would be null and void if the console should ever be moved off the platform.

Ron James presented this information to a meeting of the Corporation and suggested a compromise. The platform for the console could be mounted on special lock-down castors which would make it portable and allow it and the console together to be rolled easily to the top of the Lady Chapel steps for special occasions. This would allow an audience to see a performing organist and allow the organist to see the conductor when accompanied by an orchestra. The Corporation subsequently passed a motion stating that the console must never be moved off the platform (except by a qualified organ builder). At the same time, Corporation authorized the construction of a moveable platform.

Grant Snyder, a young and innovative carpenter from Gananoque, Ontario designed and built the required platform. It was first used on February 8, 2009, very soon after the installation of the new console, during an organ and brass concert featuring Ed Norman, the Director of Music. With the console at an elevated position at the top of the Lady Chapel steps, the audience could see the action of both the organist's hands on the keyboards and feet on the pedal board. Also the organist had a clear view of the orchestra conductor. This arrangement was acclaimed a great success.

The New Fundraising Goal

When the Cathedral received the original estimates from Orgues S. Brisson, they included, **as an option only**, a second, smaller, two-keyboard console. This lighter console would be connected electronically to the larger console and could be positioned on the floor of the Nave for special concerts. Since this second console was not required for the liturgical role of an organ in the traditional services of a Cathedral, the Corporation decided the extra expense could not be justified as a restoration requirement.

Thus Dean Hewitt had made it clear to Ron James, as Project Manager, that the second console was not included in the project. Accordingly, Ron assumed that the announced \$400,000 fundraising goal did not include the cost of a second console. He repeated this

assumption at a meeting of the Organ Restoration Fundraising Committee in late April, 2009, when there appeared to be lingering uncertainty about this subject among some of the members.

Then later on, while discussing plans for the Great Division with Ron, Sylvain made a casual remark that the fundraising goal seemed rather high for the work estimates he had submitted. Ron then asked Sylvain to fax him a copy of the original estimates he had submitted to the Cathedral. Upon reviewing these estimates, it became clear to Ron that the cost of a second console option had inadvertently been included in the stated fundraising total. By subtracting the cost of the second console and adjusting the remaining estimates for recent increases in the European prices for metal materials and shipping costs, Ron was able to recommend a new total of \$350,000 for the cost of materials, shipping and labour plus a contingency fund of \$25,000. This was approved by Corporation and the **new fundraising goal became \$375,000.**

The Great Division

This division was the next in order of priority to be restored. In an organ, it compares to the foundation of a new house, which has to be solidly in place and correct before the building of the upper levels can proceed. In order to improve the tonal composition of this division, some of the existing pipes had to be replaced and many completely new ranks of pipes had to be added. Major structural changes had to be made within the pipe chamber to accommodate these new pipes (about 900 pipes).

Ron James submitted Sylvain Brisson's proposal for the work on the Great Division to the Corporation for approval on 22 April, 2009. A prompt decision was requested so that an early order for materials could be placed with Laukhuff in Germany and be received in time for work to begin the first week in August. The Corporation quickly approved the proposal at its meeting on 27 April, but unfortunately, due to an unintentional breakdown in communication, Ron was not informed of the decision until May 21. Sylvain then logically assumed this latter time lapse would set the start-work date back to the first week of September. However this was not the case. Without prior notice, Laukhuff had shut down the firm in August for the employees to take their summer holidays and, on the resumption of work in September, issued a delivery forecast of 12 to 15 weeks hence. This meant, in the best case, a delivery in the last week of November and, in the worst case, mid December. Given the need for a fully functional organ for the auditioning of candidates for the recently vacated position of Director of Music by Ed Norman and the importance of the music programme for Advent and Christmas services, Ron recommended that all further work on the organ be postponed until the 'dead month' of January and whatever would be required of February, 2010. This was approved by the Corporation.

The new pipes did arrive in the port of Montreal in mid December and were stored in Sylvain's shop over the holidays. The quality of the pipes was most impressive and reflected very fine German craftsmanship. Sylvain stated that it was difficult to find pipes of this quality in North America. He began the main body of work to be done in

the Great Division on the 11th of January, 2010 and completed it in the first week of March.

Bombarde Section

The Bombarde is a floating section playable on the Great, Swell and Choir keyboards, but the pipes of this section had to be installed in the Great Division to make the Bombarde functional. Their installation was the final work to be done in the Great Division.

The pipes and the air chests for the Bombarde were ordered in March 2010 in order to ensure their availability for installation in late September and October of that year. The pipes were ordered from Laukhuff in Germany and arrived in August, but the air chests were ordered from Organ Supply Industries (OSI) in Erie, Pennsylvania. Laukhuff makes excellent air chests, but “they weigh a ton” said Sylvain. He was worried about their weight in the upper areas of the pipe chamber’s superstructure. OSI builds good air chests, but of lighter materials. OSI promised a delivery date of September 3rd.

The plan for an early fall 2010 installation became unstuck when the chests did not arrive as promised. In response to an urgent query from Sylvain, OSI replied that the delivery date for the air chests had been changed to November 5th and apologized for not having informed him of this. The reason offered simply was that the technician responsible for constructing the chests was “on vacation until Oct 1.”

This later delivery date from OSI then prevented Sylvain from installing the Bombarde section in the fall of 2010 for two reasons: he could not complete it before the start of Advent and Christmas services; and November is traditionally a very hectic month with all of his church clients in Eastern Ontario wanting their organs tuned for Advent and Christmas.

This presented a serious scheduling problem for Sylvain. He had reserved the latter half of September and all of October for St. George’s. In desperation, he contacted all of his clients, with whom he had contracted to do work in January and February, 2011, to see if they would agree to him doing it instead in September and October 2010. If successful, he then would be free to install the Bombarde section in January and February of 2011. If not, then the installation would have had to take place sometime later in that year or the next. Fortunately he was able to achieve this scheduling change, except for one small commitment.

The installation of the Bombarde Section was started on January 11, 2011 and completed by mid March. During this process Sylvain discovered that the present air supply to the Bombarde section needed to be better regulated. The new pipes were very sensitive to wind instability and therefore he had to install a Schwimmer regulating reservoir in this section of the organ. **This requirement had not been anticipated and consequently its cost (\$2,874.72) had not been included in the original estimates.** This additional cost was covered by the **Contingency Fund.**

Swell Division

This division required a general revoicing of all of its pipes. Other than this, only a few additional changes were required to rebalance its tonal structure. Where additional pipes were required, the plan was for some of them to be new and others to be reconditioned pipes, which were to be removed from other sections of the organ.

Another change planned for this Division was in the conventional Expression System. In this system, dynamic change in organ tone is achieved by horizontal louvers, called "swell shutters", opening and closing in front of groups of pipes, much the same as Venetian blinds admit or deny light. Sylvain planned to change this to a more effective vertical shutter system with two new electric shutter motors.

The main restoration work in this division was planned for the quiet month of August, 2011; however Sylvain decided he would like to do some preparatory work throughout the entire month of June. He wanted to temporarily remove those pipes which were to remain in the Swell Division and revoice them in his shop, while awaiting the arrival of the new pipes from Germany. The start of this preliminary work had to be postponed until June 15 because a fully functional organ was required for the consecration of the new Bishop for the Diocese of Ontario (Bishop Michael Oulton) and the Choral Eucharist on June 12 with Archbishop Colin Johnson.

The preliminary work progressed on schedule throughout the latter half of June and the month of July. The new pipes from Germany arrived on time as promised and the main restoration work was completed in the Swell Division during August and September. This was a major milestone in the project and needed to be marked in some fashion.

On the 26th of October, the internationally renowned musician, Thomas Trotter, of Birmingham, England, gave a brilliant and electrifying organ concert at St. George's Cathedral. The purpose of this event was to showcase and celebrate the restoration of the Cathedral's organ. It was a great success and the proceeds went to the Organ Restoration Fund.

Sylvain and his assistant attended the concert and before it started, Michael Capon, the new Director of Music, introduced them to the audience, as the restorers of the organ. At the end of the performance, Thomas Trotter made a point of going to the podium and publicly congratulating Sylvain for his outstanding restoration work.

Of course there was more restoration work yet to be done in the Choir and Pedal Divisions. However the completion of the Swell Division was such a major milestone and the presence of Thomas Trotter in Canada was such an opportunity, that the decision was made to celebrate the restoration at that time with a concert. Besides, the work yet to be done in the Choir and Pedal Divisions was minor in comparison to that completed in the other divisions and the console.

Choir and Pedal Divisions

These two divisions were restored together as the final stage of the project.

The Choir Division required a general re-voicing and a number of internal changes to rebalance the tonal aspect of it and make it more useful. The plan included the replacement of some pipes with new ones and others with old pipes taken from the Swell Division. These were to be reconditioned prior to installation, but as it later turned out, they proved to be unsuitable and new larger scaled ones had to be purchased instead. **The requirement for these had not been anticipated in the original plan and therefore their cost (\$11,632.22) had not been included in the original estimates.**

The Pedal Division did not require major changes, other than a good re-voicing regulation, a small rank of new pipes and the installation of a digital tone generator. The latter is a device that uses a combination of digital and analog technologies to simulate the sounds that pipes produce. These sounds are called electronic voices and are used to augment pipe organs where space, budget or other considerations prohibit the use of additional pipes. Both space and budget were factors at St. George's. First, the old Resultant 32' pipe rank was not working and to replace it would be extremely expensive. Secondly, it was such a tall rank that it had been installed horizontally in the pipe chamber, causing the latter to be very crowded and access to the other ranks very difficult.

The Bourdon 32' digital tone generator included four speakers: two that were very large and very heavy; and two that were relatively smaller and lighter. The maximum effect from these speakers could be achieved only from a location outside the pipe chamber, but, given their size, finding a suitable location presented a challenge. Eventually Sylvain determined the best location would be in the South Gallery (RCHA Gallery), at the end closest to the pipe chamber.

Because the location of these speakers had never been addressed at the outset of the project, it had not been detailed in the plan. Consequently Ron felt he had to seek permission from the Executive Committee (formerly referred to as the Corporation), before allowing Sylvain to install them in the RCHA Gallery. Before doing so, Ron placed certain restrictions on the use of the Gallery: there would be no structural alteration to the gallery itself; there would be no structural alteration to or removal of any of the pews; the profile of the speakers, as seen from the Cathedral floor must be kept as low as possible and behind the large column, located in front of the Gallery, as much as possible; and the view of the Centurion stained glass window, as viewed from the Cathedral floor, must not be obstructed. Sylvain agreed to all of these conditions and permission was granted by the Executive Committee.

The pipes and other items required for the Choir and Peddle Divisions were ordered from Germany in June, 2011, even before the work on the Swell Division had started.

This was possible because the funds raised as a result of the “Walk for Organ Work” in May of that year already had exceeded the overall fundraising goal.

The pipes and accessories for the Choir and Peddle Divisions arrived in the fall of 2011 and were stored in Sylvain’s shop in Embrun, Ontario. Ron had hoped to have the restoration work in these two divisions take place in the quiet months of January and February of 2012. Unfortunately, Sylvain already had a commitment to do restoration work on the two Dutch organs in the National Arts Centre in Ottawa, during the months of January, February and March. These organs had been a gift to Canada from the Dutch Government and their restoration was a challenge Sylvain and Alain Gagnon were looking forward to very much.

Consequently work on the Choir and Peddle Divisions could not start until after Easter. When it did, Sylvain discovered that one of the air chests in the Choir Division was too small for the new pipes it was servicing. It had to be replaced by a new larger chest. **This requirement had not been foreseen and therefore its cost (\$2,429.50) had not been included in the original estimates.**

The restoration of the Choir and Peddle Divisions progressed throughout the summer months of 2012 and was completed in late September.

The Impact of the Total Additional Expenses

Expenses over and above the original estimates amounted to **\$29,667.83**. The Contingency Fund of **\$25,000** covered the bulk of these costs. The amount by which the fundraising campaign exceeded the campaign goal easily covered the small remaining balance of these additional expenses.

Celebrating the Completion of the Restoration

There was much excitement and joy in the parish and Kingston community, with the announcement that the restoration and renewal of St. George’s pipe organ was complete.

An **Organ Festival** celebrating this achievement took place throughout the month of October, 2012. It began with the organ being re-dedicated at a special service at St. George’s Cathedral at 10:30am on Sunday, October, 14. This was followed by a series of four organ concerts featuring well known Canadian organists. The concert schedule was as follows:

- Sunday, October 14, 5:00pm – Michael Capon (Cathedral Organist)
- Wednesday, October 17, 7:30pm – Patrick Wedd (Montreal)
- Sunday, October 21, 5:00pm – Edward Norman (Vancouver)
- Wednesday, October 24, 7:30pm Matthew Larkin (Ottawa)

Former Dean and Rector of St. George’s, **Alex Hewitt and his wife Mardy**, returned from Stoney Creek, Ontario to attend the final concert. It must have been a great source

of pride and satisfaction for him to hear the wonderful sounds emanating from the restored instrument. In spite of the Cathedral's dire financial situation at the time, he was the one who took courage and planned and initiated the fundraising for and the restoration of this treasured organ. As a result, his legacy to St. George's is now one of the finest traditional English cathedral pipe organs in Eastern Ontario.

Note of Appreciation. This extraordinary essay on the Restoration and Renewal of St. George's pipe organ was written by Ron James, the Project Manager. He was meticulous in his work. He sought and received a review of this essay, and the endorsement of it by Dean Alex Hewitt and Sylvain Brisson, the owner of Orgues S. Brisson, who oversaw and contributed greatly to the work.

The Cathedral parishioners and the community are most grateful for this essay and a magnificent organ.

