

In The Pipeline

A photograph of a large, ornate organ with multiple pipes and a cherub sculpture at the base. The organ features several tall, silver-colored pipes with flared tops, set against a background of red marble columns and intricate gold-colored scrollwork. The base of the organ is decorated with a large, detailed sculpture of a cherub's head and wings, surrounded by gold-colored floral motifs.

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The Organ Society of Western Australia

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Committee 2021-2022

President

Mr Donald Cook
East Perth WA 6004
president@oswa.org.au

Past President

Mr Graham Devenish

Vice President

Mr Peter de San Miguel
50 Ionic Street
Shelley WA 6148 9457 6636
vicepresident@oswa.org.au

Treasurer

Mr John van den Berg
39 Henry Bull Drive
Bull Creek WA 6149 9332 8622
treasurer@oswa.org.au

Secretary

Mr Peter de San Miguel
50 Ionic Street
Shelley WA 6148 9457 6636
secretary@oswa.org.au

Editor and Webmaster

Mr Bruce Duncan
PO Box 1155
Northam WA 6401 9574 0410
editor@oswa.org.au

Committee Members

Mrs Margaret de San Miguel
Mr Boyd Peters

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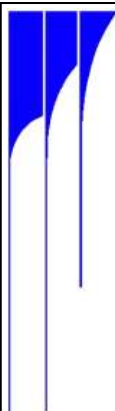
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Contributions are always welcome. Please forward these directly to the Editor by email. Please send large photo files in separate emails to assist with mailbox management.

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Front cover and at left

Stiftsbasilika
Waldsassen
Germany

Organ by
Georg Jann
1983 - 1989

Article on page 18



Deadline for the next issue of
In The Pipeline:

**Tuesday
26th April 2022**

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From the President

Welcome to the first edition of “In the Pipeline” for 2022. I am pleased to be your President for this year. For those that do not know me I was a music teacher in the public school system for over twenty years before moving into school administration. When I retired from education I was Deputy Principal at Perth Modern School where I participated in aspects of their music programme. After retirement I became a Senior Advocate with Mental Health Advocacy Service delivering advocacy for involuntary mental health patients and also to those criminally impaired accused in detention at the Declared Place. I concluded this work at the end of August last year.

During all this time I have been active as an organist. I studied first with Stan Craft at Perth Wesley and later with John Hind at UWA. I have been organist for the Perth Church of Christ, Fremantle Wesley and elsewhere. Currently I am organist at St Luke’s Anglican Church in Mosman Park.

I come to the Organ Society with a passion for organs, organ music, supporting developing performers on the instrument and endeavouring to ensure that the heritage of the organs in Western Australia is valued and that they are kept in good playing condition.

In this edition may I recommend the three excellent articles by our Editor, Bruce Duncan, on major organs in Europe and also Doug Miller’s Barrel of Fun – his recollections on his work in many and varied places.

Our programme of events is being constrained by the continuing pandemic situation. I hope that we do not have to further modify our program so that we can deliver five or six quality events this year. Our first planned event was to be a visit in March to St Mary’s Cathedral. The cathedral has two magnificent organs and we were to be introduced to them by Patrick Elms who maintains these exciting instruments. Due to the pandemic, your committee has decided to reschedule this event to a date later in the year.

Our first scheduled event will thus be on May 21 starting at 1.30pm. This will be a visit to the Roberts organ in **Perth College Chapel** in Mount Lawley and then to **St Patrick’s Anglican Church**. At St Patrick’s we will be introduced to the Norman and Beard organ by John Beaverstock and the organ console will be open for members to play. This is an interesting instrument which has undergone significant sensitive changes since it was first built in 1893 particularly in 2017/2018. I urge any member who would like to play either organ to visit our website and view the details of the organs so that you can choose a suitable piece to try out on the organ and also perhaps think about what you might like to try as a registration scheme.

Other events for the year are still being negotiated. We will mount a recital by a

prominent organist during the year and a mini-recital at our AGM in October. Also in planning is a series of “An Introduction to the Organ Day” where, in groups of four with an experienced tutor, experienced pianists will be introduced to the mystery of organ playing. We will have a variety of venues and dates.

I would like to welcome to our Society our new members. Welcome to **Samuel Yeow** (see below), **Rosemary Ritorto**, **Michael Cassidy**, **Rosemary Cassidy** and **Elizabeth Cook** (as President’s wife she didn’t have much choice about being a member!)

Your committee is actively looking at ways in which we can make the Society more visible in our community and how we can increase our membership. I would challenge all of our members to see if they can introduce one new member to our Society this year.

Kind regards,


Donald Cook
President

New Member—Samuel Yeow



My name is Samuel Yeow, I am a Year 11 student currently studying the organ at Aquinas College in Perth under Mrs Angela Currie and previously under Mr Dominic Perissinotto before his move to Brisbane. I play regularly for school during morning masses and at my local parish church, Holy Family Catholic Church. I am very happy to have been recently accepted into the Organ Society of Western Australia.

I have had an interest in the organ since primary school, with its huge range of timbre and pitch being extremely appealing to me, from the softest 8’ string stops to the thunderous 32’ reeds which allow the organist to

produce almost any kind of music, from the soft and moving to the bombastic and manic. It has been a dream come true for me to take up the organ and to have been given the opportunity to play on such magnificent organs such as those of St Patrick’s Basilica and Wesley Uniting Church and even recently being invited to play with organists from St Mary’s Cathedral and at St Francis Xavier Cathedral in Geraldton for masses and a short recital. I look forward to participating in activities organised by the Organ Society in future and hope to help get more people interested in this magnificent instrument.

Samuel Yeow

St George's Cathedral Cape Town



Union, and later of the Republic of South Africa.

St George's Cathedral (also referred to as The Cathedral Church of St George the Martyr) is the Anglican cathedral in Cape Town, and the seat of the Archbishop of Cape Town. St. George's Cathedral is both the metropolitan church of the Anglican Church of Southern Africa and a congregation in the

Located on the south western side of the African tip, Cape Town is at the same latitude as Busselton, Western Australia. The city has a population twice the size of Perth, and a history of European occupation that goes back to the Portuguese explorer Bartolomeu Dias in 1488 who was the first European to reach the area and named it "Cape of Storms".

The town was settled in 1652 by the Verenigde Oost-indische Compagnie (VOC) as a way-station for trading with Indonesia and South-East Asia. British forces occupied the Cape in 1795, by treaty it was returned to the Dutch in 1803, and finally occupied again by the British 1806. In 1910, Britain established the Union of South Africa and Cape Town became the legislative capital of the

Diocese of Cape Town.

Topical news at the beginning of this New Year has been the death and state funeral for Archbishop Desmond Tutu, a hero of the struggle against apartheid in South Africa. On 01 January 2022 the funeral was held in St George's Cathedral, where he once preached against racial injustice, after a week of national mourning. His ashes have been





interred under the Cathedral floor in front of the high altar. Tutu passed away on 26 December 2021 aged 90.

St George's Cathedral is the oldest Cathedral in southern Africa and is the Mother Church of the diocese. The gothic church is a classic cruciform building, with a courtyard garden which includes a Labyrinth. The administrative offices of the Cathedral are housed in cloisters facing the courtyard.

The original St George's Church had been built in the style of St Pancras Church in London, featuring six stone pillars whose places are marked today by oak trees on the Cathedral steps. It opened at Christmas 1834, and was made a cathedral in 1847 in anticipation of the arrival of the first Anglican Bishop in Africa, Robert Gray. However, he didn't like it. Both Bishop Gray and his successor William West Jones wished for a grander cathedral, but neither lived to see it built. The current building was

designed by the famous architect Herbert Baker.

The foundation stone was laid in 1901 by the future King George V and can be seen from the bottom of the Avenue leading into the Company's Garden. Construction did not begin until 1906, however, starting at the eastern end, and the completion of the north transept in 1936 finally brought Herbert Baker's design to life. In 1963 the Lady Chapel and south aisle were completed, and in 1978 the Bell Tower and the Link were built. The Cathedral remains a work-in-progress, however, as there was intended to be a Chapter House attached to the end of the Link.

The central panel of the great west window is dominated by the figure of





the triumphant black Christ. The right-hand panel of this work includes the figure of Mahatma Gandhi.

The cathedral has other fine stained glass windows, including Gabriel Loire windows. The most recent glass is his Christ in Triumph over Darkness and Evil in the great west window in memory of Earl Mountbatten. The centre light was erected in 1982; the two side panels on the left and right were added in 2001.

On either side of the nave are eight Gabriel Loire windows on the theme of the creation. Over the south transept is the rose window and in the centre, Christ in Majesty, clothed in purple, the colour of the passion and, radiating outwards, cherubim and seraphim, the angels, and

the apostles, prophets, martyrs and saints.

The present instrument in St George's Cathedral, Cape Town, has a long and interesting history, which begins in the latter half of the seventeenth century. It originally stood in the church of St Margaret, Westminster, London, next to Westminster Abbey, and its earliest history goes back to 1675, fifteen years after the Restoration.

The earlier organ in St Margaret's suffered at the hands of the Puritans, as did many English organs in Cromwell's time. In 1644

organ-playing had been prohibited in divine worship by an ordinance of the Lords and Commons “ *for the speedy demolishing of all organs, images and all matters of superstitious monuments in all Cathedrals [sic] and Collegiate or Parish Churches and Chapels, throughout the kingdom of England and the Dominion of Wales, the better to accomplish the blessed reformation so happily begun and to remove offences and things illegal to the worship of God* ”.

Records in St Margaret's for 1644 and 1645 refer to parts of the organ - screen and pipes -being sold to various people and for almost thirty years there was no organ in the church.

The organ of 1675 was built by one of the most famous of all post-Restoration



organ-builders, 'Father' Smith (Bernhard Schmidt, c.1630-1708). There is no doubt of his pre-eminence in his art and that he was responsible for many fine instruments, including those of St Paul's Cathedral, London (1697), the Temple Church (1684), the Banqueting Hall, Whitehall (1699), Durham Cathedral (1683), and the Sheldonian Theatre, Oxford. 'Father' Smith was evidently also a competent organist and served in this capacity at St Margaret's from the time the organ was completed until his death in 1708, his salary being £20 a year. He was finally appointed Organ Maker in Ordinary to the King, with apartments in Whitehall allocated to him.

So in 1675 the St Margaret's records show that the sum of £200 was paid to Mr Bernard Smith for the organ newly erected. Nearly one hundred and fifty years later, in 1804, the organ-builder John Avery (? - 1808) was engaged to build a new organ for St Margaret's for which he was paid 800 guineas. Not a great deal, however, is known about Avery. Hopkins and Rimbault refer to him as 'a dissipated character', but he seems nevertheless to have been a first-class craftsman. He took the old organ, which he valued at £200, and in all likelihood incorporated some of the 'Father' Smith pipework in his new

instrument, as he had done with the organ at King's College, Cambridge, which he rebuilt in the same year. The Avery instrument was placed in a gallery at the west end of the church, in a Gothic-style case with pinnacles. At a later stage, when the galleries were removed, the organ was placed in a chamber on the north side of the chancel where the present instrument now stands.

This organ had the unusual arrangement of the manuals with the Swell the highest and the Choir in the middle.

In 1842 J. C. Bishop, who had founded his organ-building firm at about the end of the eighteenth century, renovated the organ. He was one of the leading organ-builders of his day and famous for his rebuild of the 'Father' Smith organ in St Paul's Cathedral. In his rebuild he replaced the Stopped Diapason on the Choir with an Open Diapason, removed the Vox Humana and modified the Furniture stop, renaming it Mixture. This latter step meant that the Mixture stop probably lost much of its brightness and colour as Bishop introduced more and more unison and less mutation ranks in the higher compass of his mixtures. The top octave and a half in these stops is often composed almost entirely of 8, 4, and 2 fts. Then in no less than twenty-

five years the organ underwent three separate rebuilds: in 1859 by Holdich, in 1868 by William Hill & Son, and yet again in 1883 as a large three-manual instrument by Hill, completed just nine years after the firm had built the first organ for our own St. George's Cathedral in Perth.

This 1883 organ was the one which the great romantic player Edwin Lemare (1865-1934) found when he was appointed organist to St Margaret's towards the end of the nineteenth century. However, what Lemare really wanted was an instrument more suited to his repertoire of orchestral transcriptions so popular at the time. So in 1897 the Hill organ was replaced by the present instrument built by the firm of Walker's in 1897. It is at this point that the connection with St George's Cathedral, Cape Town, begins.

The Hill organ was bought by a Mr W. H. Baxter of Harrogate, a maker of stone-breaking machinery in Leeds who had extensive business connections in South Africa. He had originally intended the instrument to be erected in a church, for which, however, it was found to be too large, and so it was temporarily erected in the west end of St Barnabas Church, Holbeck in Leeds. When in 1902 Mr Baxter happened to read in the newspapers that a new Anglican Cathedral was being built in Cape Town, he decided that the gift of the organ would be a way of showing some tangible appreciation of the considerable profits he had derived from that part of

the world. He accordingly wrote to the Bishop of London making the offer, which was enthusiastically accepted. Mr Baxter showed even further generosity by paying for the rebuilding and enlarging of the organ, with Sir George Martin (1844-1916), the organist of St Paul's Cathedral acting as adviser. In addition, a number of additional pedal stops and a solo organ were added as well as a new console and new action chests, making a total cost of something like £3000. He also paid all the shipping charges to Cape Town and for the re-erection of the organ in St George's Cathedral, leaving the Cathedral authorities to purchase only the electric blowing apparatus, which cost £300.

The Cape Times Weekly Edition of 5 April 1903 gives an account of Mr Baxter's 'noble gift':

'Mr Baxter, the well-known Leeds engineer, has made a munificent offer to the new building of an up-to-date four manual church organ of 61 stops . . . it is to have a frontage of twenty-five feet in the church, while another front, decorated in the same style will appear outside the south transept. The decoration of the organ case is particularly beautiful, being a special creation of Mr Arthur Hill, whose reputation in this direction is well-known to be unique.'

Arthur Hill (1857-1923) was one of the partners of the firm of Hill and also the author of a monumental two-volume work, *Organ Cases and Organs of the Middle Ages and Renaissance* (1883). The case is an especially fine example of his designs with its three towers of pipes and richly carved woodwork. A

SPECIFICATION OF THE ORGAN in St GEORGE'S CATHEDRAL, CAPE TOWN

I CHOIR

C - cccc

Stopped Diapason	8
Gamba	8
Flute	4
Gemshorn	4
Nazard	2 2/3
Flautina	2
Nineteenth	1 1/3
Contra Posaune	16
Corno di Bassetto	16
Posaune	8
Clarinet	8
Clarion	4
Super Octave	
III-I	
IV-I	

II GREAT

C - cccc

Double Open Diapason	16
Open Diapason 1	8
Open Diapason 2	8
Open Diapason 3	8
Stopped Diapason	8
Gamba	8
Principal	4
Harmonic Flute	4
Twelfth	2 2/3
Fifteenth	2
Mixture	III
Contra Posaune	16
Posaune	8
Clarion	4
I-II	
III-II	
IV-II	
Super III-II	

III SWELL

C - cccc

Bourdon	16
Open Diapason	8
Rohr Gedackt	8
Salicional	8
Vox Angelica	8
Principal	4
Flute	4
Fifteenth	2
Mixture	III
Double Trumpet	16
Cornocean	8
Oboe	8
Vox Humana	8
Clarion	4
Under expression	
Super Octave	
IV-III	

SOLO

C - cccc

Harmonic Flute	8
Rohr Gedackt	8
Concert Flute	4
Tuba	8
Orchestral Oboe	8
Cymbelstern	
Under expression	
Super Octave coupler	
PEDAL	
C - f	
Double Open Wood	32
Open Diapason	16
Open Diapason	16
Double Open Diapason	16
Bourdon	16
Violone	16
Octave	8
Bass Flute	8
Violoncello	8
Contra Bombarde	32
Ophicleide	16
Trombone	16
Contra Posaune	16
Tromba	8
Posaune	8
Clarion	4

I-P
II-P
III-P
IV-P

4 Manuals
3,058 Pipes

52 Ranks
48 Registers



particularly interesting feature are five large display pipes in the main south transept case which have elaborately embossed designs beaten into thin sheets of lead wrapped around the plain zinc of the pipes. Such embossing was a feature of Renaissance organ case design and only a few examples of this particular art survive in England, notably in the organs of Exeter Cathedral (c.1665) and Tewkesbury Abbey (c.1580).

In the seventies two interesting additions were made to the instrument. The first was in 1973 when St Mary's, Nottingham, disposed of its 1914 Walker organ. St George's bought the 32/16/8 Pedal reed unit, the principal reason being to add a 32-foot to the existing pedal department. As such, it fulfils its function admirably, although the 16 and 8-foot pitches are less successful, mainly because the voicing of the Walker pipes is so very different from that of the Hill reeds, being somewhat bland in comparison.

Yet another interesting addition took place in 1975 when the Swell 4 flute was bought from Trinity College, Cambridge, when the Harrison and Harrison organ was replaced by the present Metzler. Strangely enough, the 1909 Cape Town Hill organ lacked such a stop on the Swell and, as the Trinity organ contained much original Hill pipework (it had been rebuilt by Harrisons), the flute blends perfectly with its fellows. It also adds to the distinguished history of the Cape Town instrument as it was a stop regularly used by Stanford, Alan Gray,

Vaughan Williams, and no doubt by Saint Sains when he gave a memorable organ recital in the Trinity College Chapel on the occasion of his visit to Cambridge to receive an honorary D.Mus. in 1893. The other recent addition (inspired by the one added to the St John's College, Cambridge organ) was a Cimbelschnitzel and, although there is (as yet) no revolving star, the bells jingle enchantingly in the Bach Christmas chorale preludes.

The only other changes to the original specification (prior to 1998) were the extension of an 8 foot Octave from the pedal 16 Open Wood; the changing of the composition of the Great mixture from 17.19.22 to 15.19.22 and to the Choir organ where the Dulciana was replaced by a Nineteenth, using as many of the original pipes as possible, and the Lieblich Gedackt to a Nazard, once again using the existing pipes.

By 1988 numerous, recurrent problems had made it essential that something be done to keep the organ playable as all the pneumatic action was perishing. A major appeal was launched under the enthusiastic patronage of Archbishop Desmond Tutu and the citizens of Cape Town responded with unstinting generosity, showing their awareness of the musical treasure in their city.

A certain degree of soul-searching inevitably took place as to whether to restore the pneumatic action to its original condition. After due deliberation and consultation it was finally decided to electrify the action, at the same time

installing a solid state capture system. As a result it was possible to make a number of stops playable on other manuals, the choir and pedal organs benefiting particularly in this respect. A number of new couplers were also added, notably a choir to great, strangely absent in Hill's original 1909 specification. The addition of more thumb and pedal pistons, as well as much-needed general pistons, immediately transformed the organ into an instrument both more versatile and user-friendly. The over-riding decision had always been to make no tonal changes whatsoever; the instrument was simply to be restored, rebuilt and made more versatile and the pedantic purist need make no use of any of the recent borrowings and mechanical aids if he or she wishes to play the instrument as it sounded in 1909. Though I doubt if even in the year of its installation in St George's the speech and action was ever as prompt as it is now.

It is always difficult to describe the sound quality of any particular organ. As someone once quipped, 'the best stop on the organ is the building'. Here the Hill organ is fortunate to be housed in Sir Herbert Baker's fine French-style Neo-Gothic Cathedral with its sympathetic acoustic. Though how much more glorious it would doubtless sound if Baker's original design were complete, the nave still lacking several bays. Since the organ is placed in a chamber high above the south side of the choir, the sound is somewhat

trapped in both the choir and transept crossing and its full power is somewhat diminished as one moves down the nave. In a sentence, however, one might very well describe it as one of the finest examples of Hill's work, the typical romantic English cathedral organ, a Rolls Royce of instruments.

This noble Hill organ has enriched the music in Sir Herbert Baker's cathedral for almost a century and is one of the most precious musical treasures of the city of Cape Town. It has been much admired and praised by visiting organ-builders, organists and many other distinguished visitors to St George's.

*Bruce Duncan and
Barry Smith
St George's Cathedral
Cape Town, SAR*

With information from:

www.sgcathedral.co.za
www.wikipedia.org

Photographs by Luke Cabading, Nkansah Rexford, Rainer Halama and Danie van der Merwe



Allen Organ news



At left: Woodbridge House, Guildford

Below: Alessandro Pittorino at the console



2021 in retrospect for Allen Organs...

We started 2021 by assisting the Rotary Club of Freshwater Bay in providing an organ for their 2021 Australia Day concert. Alessandro Pittorino played the Allen H-III in an outdoor setting at Woodbridge House. The concert raised over \$7,000 for community projects, with about 200 people attending.



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A concert planned for Anzac Day, with the Perth Symphonic Chorus under the leadership of Dr Margaret Pride titled Anzac Reflections had us move the Allen L-124 into the Redemptorist Monastery Church, North Perth, built in 1903 for the Redemptorist Order. Unfortunately, Covid struck and a lockdown occurred on the weekend of Anzac Day when the concert was planned to occur. However, the concert did eventually go ahead on the June long weekend. Alessandro was organist accompanying the choir, along with a small orchestra.

The third concert with which we were involved during 2021, was titled “Bach Amongst the Books”. Again, using the L-124 organ, Alessandro Pittorino presented a ninety minute concert of Bach works, performed in the Peppermint Grove Library. Hosted by Cappuccino Concerts, the concert was well



attended, despite some lousy weather on the day of the event.

Then, in October 2021, we provided an organ for the Freemasons Grand Installation. Held at the Pan Pacific Hotel in Perth to celebrate the installation of the 2022 Western Australian Grand Master, the event was a display of colour, pomp and ceremony. The organ used for the event was the Allen L124.

Best wishes to all OSWA members and friends for a happy and prosperous new year in 2022.

*Rodney Raymond
Allen Organs, Perth*



Village Community
Presbyterian Church, Rancho
Santa Fe, California, USA,
has installed an 87 Stop Four-
Manual Pipe and Allen
Digital Combination Organ

The organ story at Village
Community Presbyterian
Church in Rancho Santa Fe,
California began in 1985 with
the installation of a pipe
organ. This organ was fully
unified with over 75 stops
derived from the 21 ranks

which were arranged in two swell chambers at the rear of the Sanctuary.

The church had outgrown its small sanctuary many years prior to undertaking a major construction project that ultimately changed the entire campus, providing a new Sanctuary with the organ and choir in the centre of the Chancel. The old organ chambers became the new Narthex, and about half of the original Sanctuary is now a Chapel containing a two-manual Allen organ.

It was a 'given' that the pipe organ must be saved though clearly, more resources were needed for the anticipated larger Sanctuary and the greatly expanded music program. Ultimately, the church chose the hybrid route and Allen was selected as the builder of choice. The finished instrument is a combination of the original 21 pipe ranks rearranged to form Swell and Choir divisions, plus ten new unenclosed pipe

ranks including a complete Great principal chorus, two flutes, and a 16' pedal Diapason. This is all married to a new four-manual Heritage 87 stop combination pipe and digital organ. The Interlaced Audio is placed among the pipes, and in antiphonal and dome positions. The installation is highlighted visually by the exposed pipework and extensive frontal casework.



Waldsassen Basilica



Waldsassen is the northernmost municipality of the Upper Palatinate region located on the River Wondreb at near Tirschenreuth, Oberpfalz, in Bavaria, Germany, close to the border with the Czech Republic. In the northeast, it borders the town of Cheb (Eger) in the Czech Republic. The historic tripoint of ducal Altbayern, the Franconian lands of Bayreuth, and the Bohemian Egerland lies near the village of Pechtnersreuth.

The town is famous for the Waldsassen Basilica and Waldsassen Abbey, both built in a Baroque style. The latter contains the much visited Abbey library, whose wood carvings were completed by Karl Stilp in 1726. Four kilometres north

of the town, on Glasberg hill, is the Dreifaltigkeits kirche Kappl (Chapel of the Trinity), built in 1689, and a popular pilgrimage destination because of its quirky architecture.

The Waldsassen Abbey was founded on 1 October 1133 by the Bavarian noble Margrave Diepold III of Vohburg. Waldsassen Abbey (German: Abtei Waldsassen) is a Cistercian nunnery, formerly a Cistercian monastery. In the Holy Roman Empire it was an Imperial abbey from 1214 onwards, falling under the Palatinate-Mosbach-Neumarkt branch of the House of Wittelsbach under the rule of Count Palatine Otto II in 1465.

The Palatinate rulers had the monastery

dissolved in the course of the Protestant Reformation in 1517, after that the premises were used as tenements. It was not until the 17th century that new building arose in the vicinity, and after the Counter-Reformation from 1661 onwards the abbey was resettled with Cistercian monks descending from Fürstenfeld Abbey. However, Waldsassen again was secularised during the 1803 German Mediatisation.

Waldsassen has been part of the Kingdom of Bavaria since 1806, and the local economy, mainly porcelain and glassblowing industries, was boosted by the opening of the Wiesau–Cheb railway line in 1865. Prince Regent Luitpold vested Waldsassen with city rights in 1896. The monastery again became a priory of Cistercian nuns in 1863 and

again achieved the status of an independent abbey in 1925. The monastery church received the papal title of basilica minor in 1969.

The Waldsassen Basilica, Maria Himmelfahrt und St. Johannes Evangelist (Assumption of Mary and St. John the Evangelist) is the parish church in Waldsassen, Bavaria. It was built in its present form from 1685 to 1704 as part of the Waldsassen Abbey. With the secularization in 1803, the Cistercian abbey church became the Catholic parish church, then in 1969, Pope Paul VI made it a papal basilica minor. The basilica is known for its display of jewelled skeletons.

The building was designed as an abbey church by Georg Dientzenhofer and Abraham Leuthner in the Baroque style



of Bavaria known as "*böhmischer Hochbarock mit italienischer Prägung*" (Bohemian high Baroque with Italian flavour). It was built from 1685-1704. The church has a total length of 82 metres (269 ft). The nave has chapels and galleries on either side. The choir has decorative choir stalls. Under the nave is the largest crypt in Germany.

The decoration of the interior involved artists from various parts of Europe including Giovanni Battista Carlone who created the stucco works and Jakob Steinfels from Prague who painted the frescos. Those on the ceiling of the choir depict scenes of the legendary founding of the monastery Waldsassen.

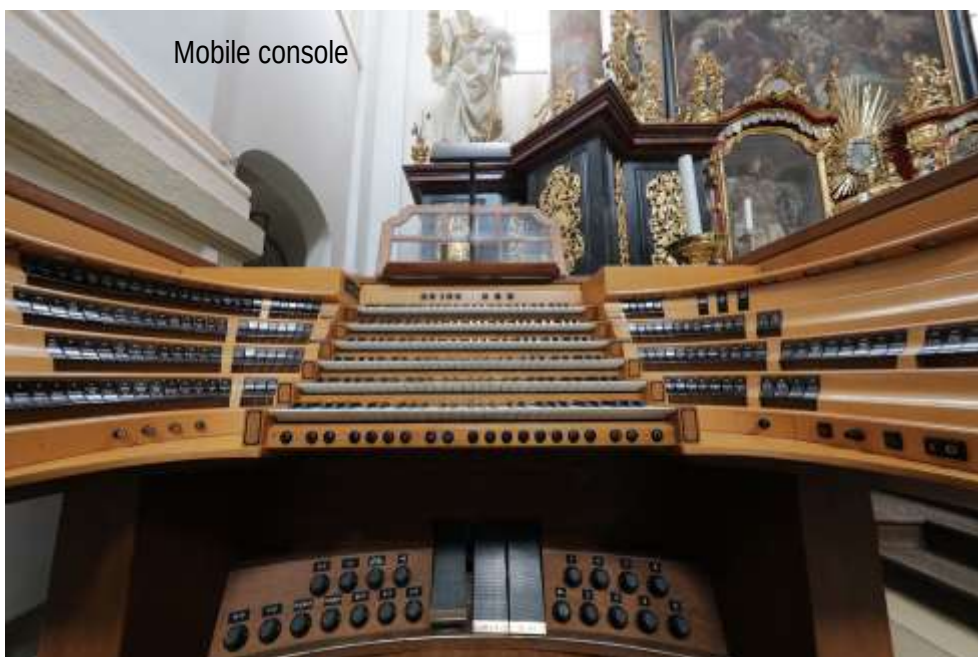
The church contains ten reliquaries of richly dressed and bejewelled skeletons, the largest such display in Europe. The skeletons were removed from the catacombs of Rome and were ornamented by Adalbart Eder, a Cistercian lay brother and skilled goldsmith, in the 18th century. It was believed at the time that clairvoyant



priests could, through prayer, determine the identities of these skeletal remains.

The main organ was built in 1738 by Johann Konrad Brandenstein. From 1975 to 1976 E. Pfaff extensively rebuilt the

organ in the rococo housing. From 1982 to 1983, Georg Jann (Laberweinting) built new organs in the choir. From 1988 to 1989, Jann rebuilt all three organs after plans by Günther Kaunzinger, using some of the old pipes. In 1992 to 1993, two consoles were installed, both with six manuals, one on the



gallery, and a movable one in the nave. It is used primarily for church worship services, and concerts are regularly held in the Basilica.

Historically, the first organ in the Basilica was constructed in the 15th century, but records of it are obscure. In 1517 a new organ was built under Abbot Georg III (1531-47). However, in 1565 the organ was completely destroyed along with the entire monastery complex as a consequence of the Protestant Reformation.

When the monastery was reconstructed



it is recorded that a new organ for the parish was purchased in 1649. This organ was subsequently replaced by a new organ built by Christoph II Egedacher (1641-1706) from Salzburg in 1698. Then in 1738 another new organ, using some registers of the Egedacher organ, was built by Johann Konrad



Brandenstein (1695-1757) from Regensburg / Stadtamhof. In 1863/64 the organ was redesigned by the organ building company Augustin Bittner, Nuremberg.

A new organ was built in 1913/14 by the organ building company Binder & Siemann, Munich. It is this organ which remains the backbone of the current organ in the Basilica. Reconstruction and expansion of the organ took place in 1967 by Alfons Zeilhuber, Altstädten, and this work included a new construction of the choir organ. The organ system underwent a reconstruction in 1975/76 by the organ building company E. Pfaff from Überlingen, and in 1982-1989 a further reconstruction and expansion of the organ, making this one of the largest church organs in Europe, was undertaken by the Georg Jann company, Allkofen.



The Choir organ—Gospel side



The current disposition of the organ is shown over the page in the stoplist.

The main instrument has 141 ranks, 101 stops and 7,720 pipes.

The Basilica also has a Bohemian positive organ, which was built in 1802 by the organ builder

Joseph Gartner from Tachau. The small organ has five registers with a short octave. In 1976 the historic case was acquired from the Steinberg Church near Bärnau and brought to the basilica in Waldsassen.

The Bohemian organ has the following stops:

Gedackt 8 '
 Flute 4 '
 Principal 2 '
 Fifth 1 1/3 '
 Octave 1 '

There is also a chest organ, built in 1989 by the organ building company Georg Jann (Allkofen). The organ has six registers with a transposition device.

Gedackt 8 '
 Reed flute 4 '
 Sesquial age 2 2/3 '
 Principal 2 '
 Fifth 1 1/3 '
 Mixture 1 '



The Choir organ—Epistle side

Bruce Duncan

Information from:

en.wikipedia.org
www.pfarrei-waldsassen.de

Photographs from Martin Doering,
www.die-orgelseite.de



At Left: The Bohemian Organ
 Below: The Chest (truhen) Organ



Stoplist of the Waldsassen Basilica 1989 Jann organ

I Rückpositiv		II Hauptwerk		III Schwellwerk		V Fernwerk		Pedal	
Holzgedackt	8'	Principal	16'	Bourdon	16'	Zartgedackt	16'	Principal	32'
Gemshorn	8'	Prästant	8'	Principal	8'	Doppelgedackt	8'	Prästant	16'
Prästant	4'	Holzflöte	8'	Copula	8'	Gambe	8'	Subbaß	16'
Rohrflöte	4'	Flûte harmonique	8'	Gambe	8'	Violine I	8'	Violon	16'
Sesquialter 2f1	2 2/3'	Salicional	8'	Schwebung	8'	Violine II	8'	Quinte	10 2/3'
Doublette	2'	Oktave	4'	Oktave	4'	Viola	4'	Oktavbaß	8'
Sifflet	1 1/3'	Blockflöte	4'	Traversflöte	4'	Flûte Octavante	4'	Gedacktbaß	8'
None	8/9'	Nasard	2 2/3'	Gambetta	4'	Nasard	2 2/3'	Oktave	4'
Scharff 4f	1'	Oktave	2'	Nasard	2 2/3'	Octavin	2'	Nachthorn	4'
Holzregal	16'	Kornett 5f	8'	Waldflöte	2'	Harmonia aetherea		Bauernpfeife	2'
Cromorne	8'	Rauschpfeife 3f	2 2/3'	Terz	1 1/3'	3-4f	2 2/3'	Sesquialter 2f	2 2/3'
		Mixtur 5f	1 1/3'	Flöte	1'	Voix humaine	8'	Hintersatz 5f	2 2/3'
Tremulant		Trompete	16'	Mixtur 4-5f	2'			Bombarde	32'
		Trompete	8'	Zimbel 3f	2/3'	Tremulant		Posaune	16'
III/I		Clairon	4'	Fagott	16'			Zinke	8'
Sub III/I				Trompette harmonique	16'	VI/V		Clarine	4'
IV CH HW/I	I/II				8'	Super V'			
IV CH SW/I	III/II		Oboe		8'			I/P	
V/I	Sub III/II		Clairon		4'			II/P	
Super V/I	IV CH HW/II							III/P	
VI/I	IV CH SW/II		Tremulant						
	V/II								
	Super V/II		Sub III						
	VI/II		IV CH HW/III						
			IV CH SW/III						
			V/III						
			Super V/III						
			VI/III						
VI Chamadewerk		Nebenzüge		IV Chororgel Epistleseite		IV Chororgel Evalgelienseite		Chororgel Pedal	
Trompeta Magna	16'	Clarillon						Offenbaß	16'
Trompeta Real	8'	Glockenspiel		Principal	8'	Gedackt	8'	Subbaß	16'
Trompeta Quinta 5	1 1/3'	Cymbelstern		Holzflöte	8'	Viola	4'	Oktavbaß	8'
Clairon	4'			Rohrflöte	8'	Koppelflöte	4'	Baßflöte	8'
Kornett 3-5f				Oktave	4'	Principal	2'	Hohlflöte	4'
				Nachthorn	4'	Scharff 4f	1'	Posaune	16'
				Nasard	2 2/3'	Fagottregal	16'	Trompete	8'
				Superoktav	2'	Schalmey	8'		
				Feldpfeife	2'			IV CH HW/P	
				Terz	1 3/5'	Tremulant		IV CH SW/P	
				Mixtur 6f	1 1/3'			V/P	
				Dulcian	16'			VI/P	
				Tremulant					
				V/IV					
				Super V/IV					
				VI/IV					
				CH SW ab/IV. Man					



Doug Miller—barrels of fun

My first introduction to a pipe organ was as a child in the 1930's, when I went with my parents to the Claremont Congregational Church, corner of John Street and Stirling Highway.

There was a small, single manual and pedal pipe organ on the sanctuary that was hand pumped, and on occasions, I was allowed to use my surplus energy to work at the handle during the hymn singing and other sections of the service. It had a lead weight attached by a cord to the top of the bellows, or wind supply which needed to be kept at a certain level to maintain the air supply, easy for a man but hard work for a small boy.

The organ had been purchased from somewhere in England (circa 1890), the builder unknown. The only record to be found in old church records states "the organ has arrived on Fremantle wharf." We can only assume that it was donated by a parishioner.

It was first positioned in 1902 at the centre of the sanctuary in the original church built on Stirling Highway, Claremont. The organ was then transferred to the new

church building next door in 1905. Both buildings remain on these two sites to this day. When shifted to the new church, it was placed in the centre of the sanctuary where it "sang" for approximately seventy years, until it was shifted to the north western corner so as not to be the centre of worship.

Approximately another five or six years passed; the Uniting Church came into being in the mid 70's and the Congregational Church was sold and the organ went to the Methodist Ladies College in Claremont. There it remained for a



The Claremont Congregational Church organ is now at Ss Peter's and Mark's Anglican Church, Palmyra

short period, only to be shifted once again, sold to St Peter's Anglican Church on Canning Highway, Palmyra, (1984) where it remains to this day.

In 1945 I started my five-year apprenticeship as a cabinet maker and general woodworker and during this time I began to tinker with the instrument as maintenance became necessary, and I was keen to get involved with organ building.

After the completion of my apprenticeship in carpentry and joinery, my friend Dennis Greeve and I started a business at No.4 Government Road, now Narla Road, Swanbourne and we traded as "Greeve and Miller" for 37 years from 1950 to 1987. Dennis lived on an adjoining property with the workshop on his block and I had the timber storage. We were able to do most jobs with our woodworking machinery. Varied types of pipe organ casework, complete kitchens, cabinets, staircases, even picket fences – you name it, we did it. We were fortunate to be constantly busy and during the time saw 13 apprentices complete their trade tickets.

Dennis' brother, Peter worked with us for 36 years and he was a very

valuable asset to our workshop.

Over the many years of working in the joinery side of general woodworking, together with Dennis, I've enjoyed working with several organ builders; John Larner, Lynn Kirkham, Ron Sharp, Geoff Revell. However, John was my main source of work. Many alterations would take place and I was not aware of the instrument to which the alteration or addition was being made. (I may have been aware at the time!) "Please could you fit this into your schedule?" "have you got time to do this?" they would ask.

My first job was helping Mr John Larner (F.J. Larner & Co) with some of the work on an organ at the Morley Methodist Church. Odds



Morley Methodist Church

and ends came after that on several pipe organs; one being the Guildford Grammar School Chapel organ and many other wooden bits and pieces for other projects that John had on his books.

A major job for Bellsham Pipe Organs was to build the console, panel, stool and structural casework for the Wesley College Chapel organ in South Perth.

Another job with Bellsham's involved shifting the internal position of the Clifton Pipe Organ at St Aidans Church in Claremont. I am unable to remember the work required, but certainly recall the shift!

I worked on the Winthrop Hall McGillivray Memorial pipe organ at the University of Western



The original Trumpet at Winthrop Hall,
University of Western Australia.

Australia and claim to be the only person to have climbed up the rose window behind the organ at the eastern end. The names of the men who worked on the building of the Hall are written on the reverse side of the roof timbers (for me just a

variation on organwork!). I think I was there fixing the trumpet set in the centre of the arrangement of the pipework – the window presented a personal challenge!

Many times I was machining wooden pieces for use in



Perth Concert Hall

some organ somewhere. I enjoyed a close working relationship with John over many years with happy memories, during his partnership with Mr Tony Clough.

In 1976 I worked for Sydney organ builder Mr Ron Sharp to build the structure in the Perth Concert Hall. He was nearing completion of the Sydney Opera House organ at the time. I made many internal and external jarrah components for the organ, including the roll-top console. Other parts included the woodwork to the eastern end of the

pipe structure, jarrah casework between the main pipe structure and tuning walkways.

A short time later, also for Mr Ron Sharp, I built the organ casework and stool for St John the Baptist Anglican Church in Reid, Canberra, using West Australian jarrah.

Sometime during 1969 I received a letter from Mr Dudley Bastian who was studying for a music degree in England. He had purchased a pipe organ, packed it in a container and shipped it out to Kelmscott, WA. Dudley's brother in law was the



The organ in St Mary In The Valley, Kelmscott—before and after restoration

Anglican minister at Kelmscott. Could I help with putting the pipe organ together again? Help!

The organ, the maker unknown, was estimated to have been built between 1750 and 1770. I believe it came from St Mary's Church in Eccles, Kent. At the time (around 1971) it was the oldest pipe organ in WA.

Two friends and regular helpers, Mr Bert Gribble and Mr Jack Zelling, myself and others donated our time over many Saturdays to remove the English dust and work out where all the bits and pieces belonged, including the skimpy casework. Happily, it all worked a treat! But needed tuning – not my job!

Sometime later (around 2013) it was completely serviced by Graham Devenish of WA Pipe Organs.

The Barrel Organ

In 1971 a barrel organ became another of my ventures into the organ world. I believe the instrument was a German Wurlitzer type. The organ was given to me by an elderly gentleman; Mr Percy Wright who lived in Palmyra. Percy had been a fairground operator at Point Walter and South

Beach sometime in the 1920's and 1930's. His expertise was making the wooden horses for his merry-go-round. A barrel organ had been acquired from Sydney, near Manly pier. As merry-go-rounds are required to make very loud music to attract potential customers, Percy had the organ installed on the ground in the centre of the revolving merry-go-round with a supply of air generated from the same engine that powered the carousel. During the war years the organ was removed but the merry-go-round continued delighting patrons. I believe it is the same merry-go-round in use today at the Perth Zoo.

Percy had stored the barrel organ at his home for a few years, on wooden blocks resting on a sand floor in his shed – well covered from the elements. White ants like dark places, peace and quiet and love pine-like material. After removing the heavy tarpaulin we discovered their "dining room".

The barrel organ was moved to my workshop and thinking "I knew it all", I decided to replace all the white ant eatings while learning to restore the organ to a working order. I was able to copy much of

the pipework and tune the pipes against the family piano; my home was adjacent to the garage. After many months of repair and replacing, we were able to get a reasonable tune. I felt I had given the old instrument a new lease of life. We had two barrels which, thankfully, missed the ant invasion – all the brass pinnings were intact and each barrel had several tunes (in pinned form) written on each barrel.

After many hours of tinkering, turning the “handle” which came

with the organ case, we were able to recognise the tunes which had been pinned on the remaining two barrels– “Sousa marching tunes, “Daisy Bell” and other tunes of the day. The tracker mechanism is activated by the revolving pinned barrel which in turn, opens and closes the pallets in the wind chest, as it works in conventional pipe organs. Such excitement! With a bit of winding and gentle persuasion, it worked!

The organ is not played with a conventional keyboard or pedal,

but has a drum constructed in wood approximately 900mm in length and 250 mm in diameter with a metal core. It revolves at a slow pace and activates a pair of bellows underneath the mechanism. The “music” is written in thousands of brass pins driven in line around the wooden pine drum or barrel. The tracker travels over the brass pins and trips the start and stop of a note. Many pins make a staccato note, and a long continuous strip around the barrel plays a sustained note, the tracker reproduces whatever is pinned in line around the barrel.



Doug with the restored barrel organ

The pinning of a barrel leaves me amazed. That a person is able to achieve music in this form or write it in the form of little brass pins around a drum, is incredible!

I realised I was dealing with something rather special, “old” “unique”; the only one of its kind in WA. I decided it must be available for the public to see, so I gave it to the Fremantle Museum, where it was on display for a period of time. Unfortunately after having been cranked anti clockwise by over-enthusiastic museum patrons, a pinned barrel was seriously damaged, so the organ went to museum storage.

After the initial rescue from the kindling bucket, the organ is now being exhibited in the Perth Museum, behind glass for all to see! The outer casework has been repaired but is as close to the original as given to me. In its heyday it had been polished like an upright piano, but somewhere during its life had been painted a muddy cream and some of the panels had been clothed.

Recently, my daughters Leanne and Bev took me to the Perth Museum to see the wonderful

barrel organ in its display case.

Happy are the days when something is brought to life again and there for all to be seen and remembered.

After the barrel organ was taken to the Fremantle Museum, I seemed to have a lot of space in my garage/workshop. The niggling thought of building my own pipe organ was ever present – a two manual and pedal organ. I was given a book “Organ Building for Amateurs” by Mark Wicks, printed in 1887. This is it! Shouldn’t take long!



Doug seated at “his” organ St Hilda’s Parish Church

During the time the organ was being built, Dr Alan White who was organist at the First Church of Christ's Scientists and a member of the Organ Society of Western Australia, would regularly visit my workshop. He played the instrument and encouraged me to add more pipework, which developed it's "voice".

My father also became happily involved. He was conductor of several male voice choirs around Perth. He would sound each wooden pipe, then determine its musical value on the piano inside my home. As he was known to have "perfect pitch" it was extremely helpful to me.

Problems occurred along the way. Not recalling all the types of timber used in its construction, I do remember using a stable wood called King William ("Billy") pine from Tasmania for the manuals. Unknown to me at the time, it gave off a sticky resin. To my disappointment several years later, its stickiness bonded to the wrist pins beneath the keys in the two manuals. I tried several ideas to correct the problem with some success.

Combining my accumulated

knowledge and with the help of the book, it took 20 years of my spare time to achieve my goal! With a very patient wife (who was an organist on Sundays), a joinery business to maintain next door, three busy children, and life as it goes, would I do it again? Yeah! Wish I was younger!

When my wife Gwen and I decided to "retire", to Augusta in 1988, I sold the organ to the Floreat Park Uniting Church around 1987/88. It was in use for several years, but when the church was refurbished it was found the instalment was too big for the space. They purchased an electronic organ and sold my pipe organ to St Hilda's Anglican Parish, View Street, North Perth. Recently, in 2020, whilst visiting the church with my son Greg, I had the greatest pleasure in hearing and seeing it again.

Working on pipe organs and the barrel organ, over many years, has given me joy and posed many challenges. I have had the satisfaction of helping to preserve history and achieved my goal by constructing my own pipe organ from scratch.

Its been a barrel of fun!

Doug Miller

Esztergom Basilica Hungary

Esztergom was the capital of Hungary from the 10th till the mid-13th century when King Béla IV of Hungary moved the royal seat to Buda. The city is on the banks of the Danube River 50 kilometres north-west of the present-day capital, Budapest.

Esztergom is the seat of the prímás (Primate) of the Roman Catholic Church in Hungary, and the former seat of the Constitutional Court of Hungary. The city has a Christian Museum with the largest ecclesiastical collection in Hungary. Its cathedral, Esztergom Basilica, is the largest church in Hungary. The full name of the church is Cathedral of Our Lady of the Assumption and Saint Adalbert.

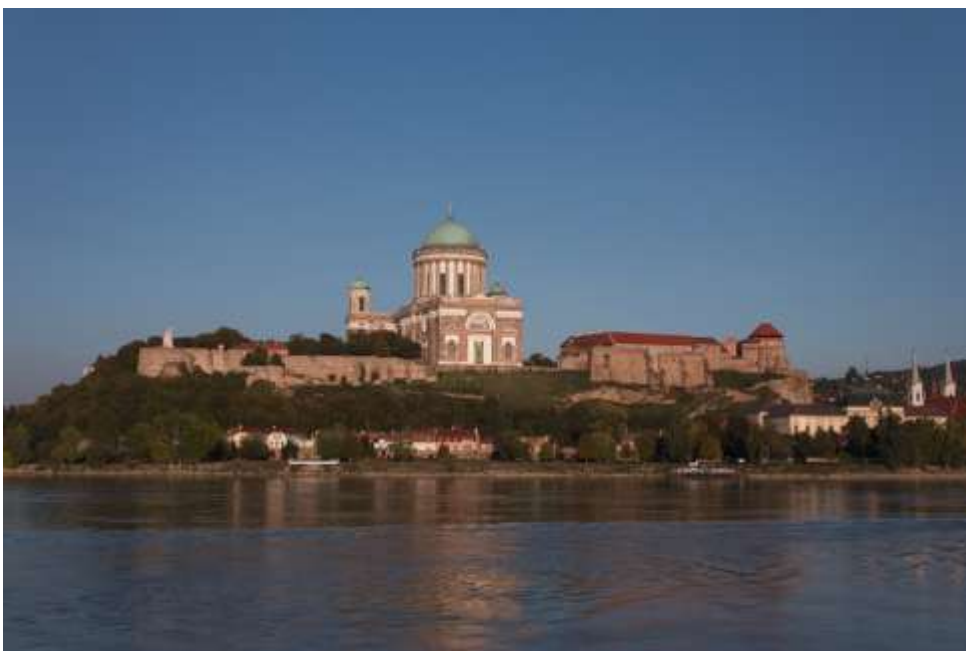
The Magyar Suzuki Corporation plant opened in Esztergom in 1992, as the European base of the Japanese automotive manufacturer Suzuki. It has



a production capacity of 300,000 vehicles per year and it is the biggest employing company in the city, with 3,100 employees. The city has 28,000 residents.

The Castle Hill of Esztergom has always played an important part in the history of the Hungarian nation since its foundation, and its significance has remained undiminished in the face of the trials and tribulations of the past centuries. This unique position stems both from the natural beauty of its picturesque situation among hills over

the Danube Bend and from the buildings that elevated it to a secular to an ecclesiastical centre. An easily accessible yet isolated area which is easy to defend and has an air of solemnity but at the same time it is an attractive and relaxing natural setting as well. It is not surprising that the Castle Hill became first



the seat of Hungary's rulers, then the main centre of the Catholic Church of Hungary.

Historical records tell us about seven churches that stood on the Castle Hill in the Middle Ages. The first Saint Adalbert Cathedral was built around 1010, approximately on the site of the present-day Basilica, which was itself built on the site of the mediaeval church.

Construction was from 1822 to 1869 in Classicist style, based on the plans of Pál Kühnel, János Packh and József Hild and supervised by four Prince Primates. The construction of the Esztergom Cathedral was the biggest church building project in Hungary in the first part of the 19th century. The red marble Bakócz Chapel, built in the 16th century, is the only remaining Renaissance monument in Hungary. Its preservation for posterity was the work of Packh, who incorporated the chapel into the Cathedral in 1823 after dismantling it in 1600 pieces and changing its orientation.

The Esztergom Cathedral is a monumentally simple, beautiful, harmonious and integral work, in short a



genuine Classicist masterpiece.

The organ of the Basilica of Esztergom is a five-manual and pedal, 146-register organ. It was originally a three-manual and pedal, 49-register instrument, built by Ludwig Mooser, and inaugurated on 31 August 1856 ..

In the original configuration this was a mechanical action, slider windchest organ. The sound image of the organ evoked the influence of the mid-1800s from around Salzburg, as the master builder brought his science to Hungary from there.

The organ functioned relatively well after completion, but had problems with air supply and mechanics. Later the condition deteriorated; it was heavily damaged in World War I with its facade pipes having been requisitioned for war purposes. These pipes were replaced in 1924. During World War II, the Mooser organ was badly damaged, so a pneumatic cone valve organ was built on the side of the current organ frame, which had two manual divisions. The organ renovation



works were carried out by organ builder Gyula Vági and organ builder János Farkas. From the mid-1970s until his death in 2014, István Baróti was the organist of the cathedral, who created

the disposition of the organ and saved the remaining ranks of the old Mooser organ for posterity.

Its structure is now based on electric action to slider chests with a two million setter combination facility. There are currently almost 90 registers in operation; construction is still underway on the rest of the organ. The



Pedal	I. Unterwerk	II. Hauptwerk	III. Positiv	IV. Oberwerk	V. Schwellwerk
1 Majorbass 32''	19 Gedackt 16'	107 Bourdon 32'	45 Principal 16''	136 Rohrbourdon 16''	77 Bourdon 16'
2 Infrabass 32' M*	20 Holzprincipal 8'	108 Praestant 16''	46 Quintatön 16''	137 Prinzipal 8''	78 Gemshorn 16''
3 Principal 16'	21 Gedackt 8'	109 Bourdon 16' M	47 Praestant 8''	138 Flûte harmonique 8''	79 Gambe 16'
4 Flûte 16'	22 Fugara 8' M	110 Principal 8' M*	48 Rohrflöte 8''	139 Gemshorn 8'	80 Prinzipal 8''
5 Kontrabass 16' M*	22 Salicet 8'	110 Octave 8'	49 Trichtergedackt 8'	139 Voce humana 8'	81 Flûte 8''
6 Subbass 16' M*	23 Quintatön 8'	111 Spitzflöte 8'	50 Salizional 8''	140 Unda maris 8''	82 Bourdon à cheminée 8' M*
7 Violon 16'	24 Harfpfeife 8'	112 Coppel 8' M*	50 Viola di Gamba 8'	141 Cornet V 8'	82 Aeoline 8'
7 Bourdon 16'	25 Principal 4'	113 Gamba 8'	51 Quintatön 8' M*	142 Nasat 5 ¹ / ₃ '	83 Gambe 8''
8 Salicet 16''	26 Koppelflöte 4'	114 Quint major 5 ¹ / ₃ ' M*	52 Octave 4''	143 Octave 4''	84 Voix céleste 8''
9 Quint 10 ² / ₃ '	27 Flûte d'amour 4'	115 Octave 4' M*	53 Blockflöte 4'	144 Holzflöte 4'	85 Cornet VI 8''
10 Grand Cornet IV 10 ² / ₃ '	28 Violine 4'	116 Waldflöte 4' M*	54 Gemshorn 4''	145 Terz 3 ¹ / ₅ '	86 Couleur cornet V 5 ¹ / ₃ '
11 Octavbass 8''	29 Nasat 2 ² / ₃ '	117 Rohrflöte 4'	55 Nasat 2 ² / ₃ '	146 Rauschpfeife III 2 ² / ₃ '	87 Octave 4''
11 Flûte 8'	30 Octave 2'	118 Cornet III 3 ¹ / ₅ ' M*	56 Prinzipal 2''	147 Septime 2 ² / ₇ '	87 Violine 4'
12 Aperta 8''	31 Spitzflöte 2'	119 Quint 2 ² / ₃ ' M*	57 Waldflöte 2'	148 Superoctave 2''	88 Flauto 4' M*
13 Gedackt 8'	32 Terz 1 ³ / ₅ '	120 Piccolo 2' M	58 Terz 1 ³ / ₅ '	149 Blockflöte 2'	89 Flûte octaviante 4''
14 Cello 8''	33 Larigot 1 ¹ / ₃ '	121 Rauschwerk VIII-X 2' M*	59 Sifflöte 1 ¹ / ₃ '	150 Nachthorn 1'	90 Dulciane 4''
14 Terzsept II 6 ² / ₅ '	34 Sifflöte 1'	122 Cimpel III-V 1 ¹ / ₃ ' M*	60 Septime 1 ¹ / ₇ '	151 Mixtur V-VII 2''	91 Nasard 2 ² / ₃ '
15 Rauschbass II 5 ¹ / ₃ '	35 Mixtur IV 2'	123 Trompete 16'	61 Octave 1''	152 Acuta IV-VI 2 ¹ / ₃ '	92 Plein jeu III-IV 2 ² / ₃ '
16 Zink IV 5 ¹ / ₃ '	36 Cymbel IV 1 ¹ / ₂ '	124 Tromba 8'	62 None 8 ¹ / ₉ '	153 Colorian IV 4 ¹ / ₉ '	93 Doublette 2''
17 Spitzprincipal 4'	37 Cymbelpfeife 1 ¹ / ₆ '	125 Trompeta imperial 32''	63 Undecim-tredecim 8 ¹ / ₁₁ + 8 ¹ / ₁₃ '	154 Trompeta magna 16''	94 Flûte conique 2''
18 Tibia 4'	38 Spillregal 16'	126 Clarin de batalla 16''	64 Scharf IV-V 1 ¹ / ₃ '	155 Tuba mirabilis 8'	94 Tierce 1 ³ / ₅ '
19 Violoncello 4'	39 Trichterregal 8'	127 Trompeta real 8''	65 Terzianscharf IV 2 ¹ / ₃ '	155 Trompete 8'	95 Carillon 1 + 1 ¹ / ₂ '
160 Rauschpfeife III 2 ² / ₃ '	40 Vox humana 8'	128 Bajoncillo 4''	66 Holzduizian 16''	156 Trompete 4'	96 Mixtur IV-V 1 ¹ / ₃ '
161 Flöte 2'			67 Krummhorn-Schalmei 8''		97 Cymbal IV 1 ¹ / ₄ '
162 Compensum VII 2 ² / ₃ '			67 Clarinette 8'		98 Bombarde 16''
163 Mixtur IV 2'			68 Rohrschalmei 4'		99 Trompette harmonique 8''
164 Bombarde 32''			69 Clarin claro 8''		100 Hautbois 8''
165 Posaune 32' M*			70 Clarin brillante 4''		101 Musette 8''
166 Bombarde 16'					102 Clairon 4''
167 Posaune 16''					
167 Basson 16'					
168 Dulcian 16'					
169 Tromba 8''					
170 Clairon 4''					
171 P+I	41 I+III	129 II+I	71 III+I	157 IV+V	103 Tremolo
172 P+II	42 I+IV	130 II+III	72 III+IV	158 IV+V super	
173 P+III	43 I+V	131 II+IV	73 III+V	159 Tremolo	
174 P+IV	44 Tremolo	132 II+V	74 Tremolo		
175 P+V		133 II+II super			
176 P+IV super		134 II+IV super	75 Echo kombination		
		135 II+V super	76 Echo pleno		

first manual will feature Mooser's six register pipes, Bourdon's 16', open woods, and more. The completed organ stoplist is shown above.

Ludwig Mooser was born in 1807 in Vienna, Austria, and died in 1881 in Eger, Hungary. He worked as an organ and piano builder in Salzburg and Hungary. He signed his name as Louis Mooser prior to 1845, but in Hungary he appears in documents as Lajos Mooser. In a few publications his family name was incorrectly reproduced as Moser, but he is not known to be a relative of Albert

Moser, the organ builder from Munich who built the large organ for the Abbey Church of the Holy Trinity in New Norcia, Western Australia in 1922.



Ludwig Mooser was the son of the organ and piano maker Peter Anton Mooser, who is considered to be the inventor of the space-saving "angle piano". While he was a 15-year-old apprentice with his father, his father died in 1823. Ludwig then moved to Styria and Carinthia, and in 1826 to Salzburg. After initial success as an organ builder in Salzburg, he was commissioned to build the Salzburg cathedral organ. His instructions were to renovate, but he decided without authorization to build a completely new instrument. When he was not paid the amount he had asked for, he had to file for bankruptcy in 1845. After that he was only gradually able to record economic growth again. He did manage to deliver an average of two dozen new pianos annually.

In August 1858 Mooser left for Hungary with eight new organs, on a ship that he had built especially for this purpose. Because of the many orders from the Danube Monarchy and the death of his wife in 1863, he decided to move his workshop permanently to Eger in Hungary with his sons Josef and Karl, while his daughter Josefa was to continue the business in Salzburg.

The following can be read about his time
In The Pipeline—page 38



in Eger: "Lajos Mooser settled in the town in 1863, where he had an organ workshop in the Lyceum. Among other things, he built the cathedral's organ, which was completed in autumn 1864. Vidor Kassai mentioned in his memoirs from the 1860s that there was a 'Moser or Moozer, a beautiful long white bearded German organ producer from Salzburg' in Eger. He then built the organ of the cathedral and had a workshop in the lyceum. He could not speak Hungarian, but he wore Hungarian clothes, liked the



wine from Eger and danced to the Hungarian csárdás. He was a happy old man. "

In 1863 Mooser became a Hungarian citizen, and he was also made an honorary citizen of the city of Eger. He valued this title very much and included it in his signature. Initially he signed in German: "Ludwig Mooser Orgelbauer zu Salzburg et Ehrenbürger zu Erlau". (Erlau is the German spelling for Eger) Later he mixed the languages: "Mooser Lajos organ builder és egri diszpolgar." He also wrote in Hungarian, although the spelling was not perfect: Mooser Lajos egész Egri lakos , or Én vagyok most égés magyar ember, Mooser Lajos Egri diszpolgar ("I am an ardent Hungarian man, Mooser Lajos, honorary citizen of Erlau")

The target of the new specification has been 147 stops and over 14,000 pipes. Construction began in 1979 and focussed on restoration of the remaining Mooser pipes.

By the end of 2006, 85 ranks in the instrument were speaking. At present, due primarily to the selfless perseverance of the resident organist, 89 stops, constituting about four-sevenths of the final specification of this instrument, are complete.

The world's 18th largest church, the Basilica is Central

Europe's largest and Hungary's tallest, reaching over 100 metres. Inside, the building is 118 metres long and 49 metres wide, with a dome in the middle whose inside height is 71.5 metres and a diameter of 33.5 metres. A chord released on the organ has a reverberation of 11-12 seconds.

Bruce Duncan

Photographs from Martin Doering, www.die-orgelseite.de

Other information from
de.wikipedia.org
esztergomorgan.synthasite.com
www.bazilika-esztergom.hu



I Corinthians 13 for Organists

1 Though I play with dazzling digital dexterity, and have not musicality, I am become as screaming mixtures or tinkling cymbalstern.

2 And though I have the gift of historical purity, and understand all ornaments, and all performance practices; and though I have musicological insight, so that I can decipher all problems, and have not musicality, I am nothing.

3 And though I play all the pre-Bach to enlighten the dummkopfs, and though I give myself to burning the midnight practice oil, and have not musicality - it profits me nothing.

4 Musicality is long-lasting and is kind; musicality envies not other organists; musicality is not boastful, is not concerned with ego trips.

5 Does not put up a show at the console, seeks not peer-approval, is not easily provoked, thinks no evil of other organists.

6 Rejoices not in others' failures, but rejoices in all great performances.

7 Bears all jibes, believes all goodness, hopes for beauty, endures all things.

8 Musicality never fails: but whether there be obscure historical practices, they shall fail; whether there be eccentric interpretations, they shall come to nought; where there be pseudo-musicological insights, they shall vanish away.

9 For we know in part, and we interpret in part.

10 But when that which is perfect is come, then that which is in part shall be done away.

11 When I was a student, I played as a student, I thought as a student: but when I became a musician, I put away childish things.

12 For now we see through the music, darkly; but then with bright insight: now I know in part: but then shall I have all things revealed.

13 And now abideth technique, historical purity, musicality, these three; but the greatest of these is musicality.

*Adapted for organists by Austin C. Lovelace
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viscount *Classical* organs

Viscount Classical Organs Australia

In a year that has been significantly different to most, we'd like to extend our appreciation to our first group of Australian customers for supporting us in 2020.

Our customer, Andrew Hislop, Head of Learning Area - Performing Arts at Prendiville Catholic College had this to say:

"The whole process was smooth and seamless. The communication between us, Viscount in the UK and 3 Monkeys AV in Perth was so easy. A huge thank you to the 3 Monkeys AV team who delivered and installed the instrument so our school could get straight on to the music making!"

The instrument has a wonderful tone, and I hear it regularly from my office. The Chorum 40 has been a great addition to our music department, and we're looking forward to many more years of its use."

David Mason from Viscount Classical Organs Ltd and his partner Francis Fragomeni from 3 Monkeys AV would like to wish all their customers and organ playing communities a very Merry Christmas, and peaceful 2022.



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Tonhalle Grosser Saal Zürich

In the November 2019 edition of In The Pipeline I presented an article which announced the outline for a new organ to be built in the Tonhalle, Zürich, Switzerland.

Kuhn Organ Builders Ltd, Männedorf, Switzerland, completed the new organ in early 2021, but because of the coronavirus pandemic restriction, the organ's official opening was delayed till the end of September.

A series of very good videos of the Orgelnacht Concert have been released by Kuhn and you can view them at

<https://www.youtube.com/channel/UClyj7C6MGIHg79FybSau9Bw>

(there are no line breaks or spaces in this URL)



If you have trouble typing in the address, simply go to YouTube and search for “organ building kuhn ag”.

This organ represents a masterwork which can only be achieved when the very best is expected and there is no limitation on funding. It is a three manual organ of 67 registers, each of which has been designed to be an



outstanding example of its kind. There are a number of intuitive and quite distinctive stops available on the organ, all of which lend generously to the overall tone of this large German-romantic instrument.

The organ utilises slider windchests but was deliberately designed for electric key and stop action. Whilst built in traditional layout like a mechanical action organ, there is no attached console. Instead, the console is it's own masterpiece of state of the art design, ultra modern



technology, and ultimate functionality.

The list of people involved in making this project come to realisation include European Organ Experts Christian Schmitt, Martin Haselböck and Peter Solomon. The case design was by leading Swiss architects Christoph Jedele and Dieter Righetti. Voicing in-situ was performed by Gunter Böhme (head voicer), Thierry Pécaut and Stephan Wioland.

A new concert hall organ for the Tonhalle in Zurich.

Kuhn Orgelbau are very honoured to build a new concert organ in the historical Zurich Tonhalle. The project will continue a partnership that has existed since 1872. In this year, the founder of our company, Johann Nepomuk Kuhn, built one of his first large organs for the Zurich (old) Tonhalle.

The goal was to design an organ that is suitable not only for solo performances, but also for performances with the Tonhalle orchestra, visiting orchestras, soloists and choirs. Furthermore, the organ should be capable of appropriately presenting both the classical and modern organ repertoires.

Specification and layout

Based on a design with 74 to 80 stops by Christian Schmitt (Stuttgart), the present specification has been developed in close cooperation between the organ consultants - Christian Schmitt, Martin Haselböck (Vienna), Peter Solomon (Zurich) - and Kuhn Organ Builders. The Great organ contrasts with a German Romantic Orchestral Division and a French inspired Récit. These two swell organs are situated ideally, that is to say directly above the orchestra. The Great organ lies one level higher, and behind it the enclosed Solo division with its high



pressure stops. The larger pedal pipes are positioned behind the organ case, the smaller pedal pipes are level with the Great organ. The pedal organ comprises twelve stops and is completed by the orchestral pedal with seven transmission stops.

The specification shows a distinctive accumulation of foundation stops. They include even a homage to the Tonhalle organ of Johann Nepomuk Kuhn, a Wienerflöte 8'. Another highlight is the Flauto turicensis 8', a development by

Kuhn Organ Builders with a circular (360°) labium that has been manufactured for the first time for Switzerland. The reed stops have been realized in German, French and English styles. Free reeds are represented by an Aeoline 16', Physharmonica 8' and Clarinette 8'. The specification is supplemented by percussion and effect stops. A glockenspiel effect



is produced by the Crotales - sound discs by which an automatic sequence of notes can be defined, as if it were a freely programmable Zimbelstern. Crotales are a thick metal gong. Another novelty is the so called Nasenflöte (nose flute), an effect stop whose pipe mouths are practically invisibly built into the facade. If you look carefully at the photograph below you can see the pipe mouths showing in the casework.

On the whole, the instrument has 80 registers: 67 pure stops, four extensions, seven transmissions and two effect stops, making it similar in volume to the two preceding organs that were in the Halle. The stoplist of the new organ is shown in detail on the next page.



The organ comes with a comprehensive user manual which describes the amazing array of features in both German and English for the visiting organist who may need some help.

Console

Following a detailed discussion, the expert

Neue Kuhn-Orgel in der Tonhalle Zürich

80 Register: 67 klingende Register, 7 Transmissionen, 4 Verlängerungen, 2 Effektregister

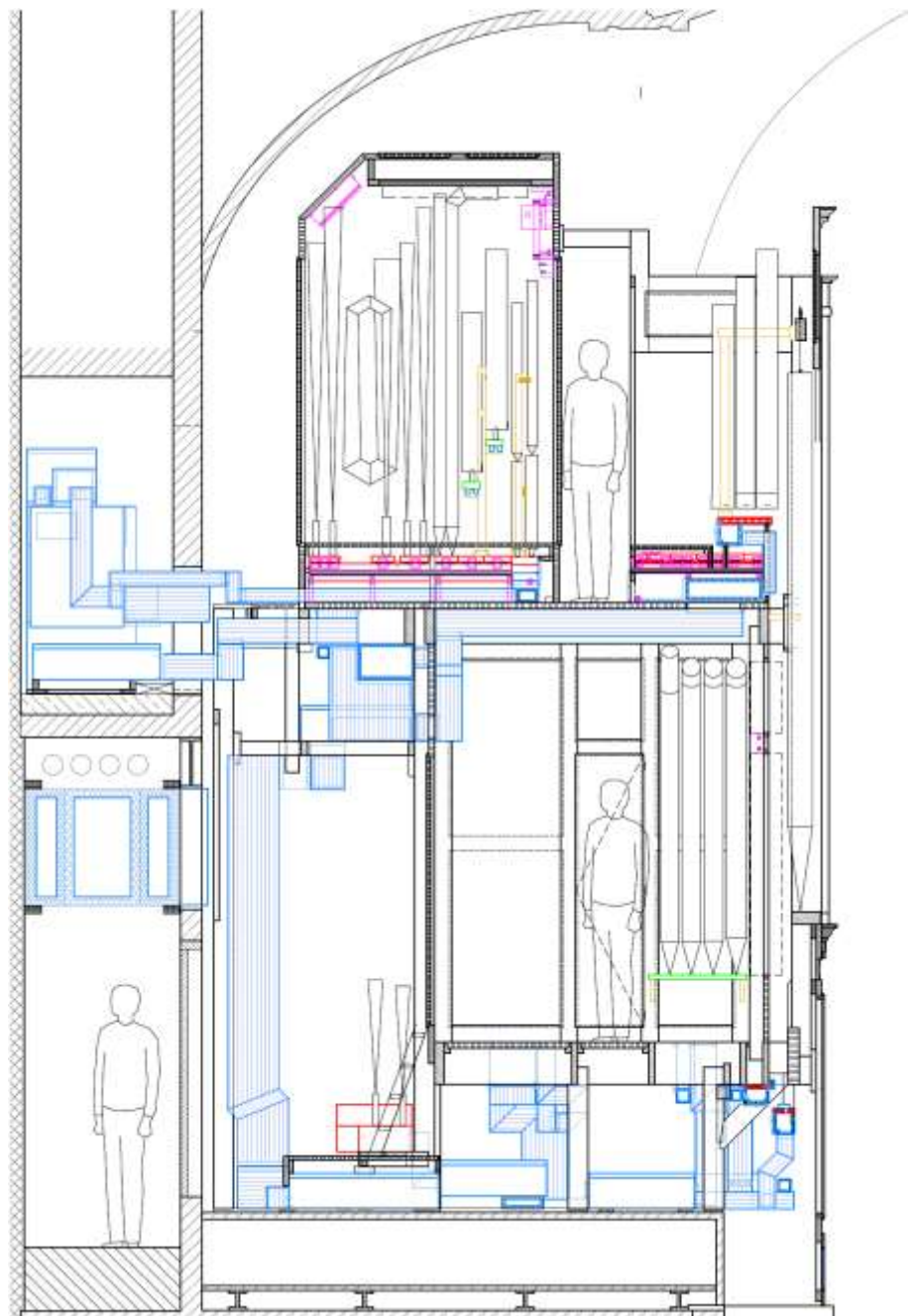
I. Hauptwerk		C - c ⁴	II. Orchesterwerk ①		C - c ⁴	III. Récit ①		C - c ⁴
1. Principal	16'		1. Lieblich Gedeckt	16'		1. Quintaton	16'	
2. Bourdon	16'		2. Salicetbass ⑥	16'		2. Diapason	8'	
3. Principal	8'		3. Geigenprincipal	8'		3. Flûte traversière	8'	
4. Doppelflöte	8'		4. Gedeckt	8'		4. Cor de nuit	8'	
5. Flauto	8'		5. Wienerflöte	8'		5. Viole de Gambe	8'	
6. Flauto Dolce	8'		6. Salicional	8'		6. Voix céleste	8'	
7. Gamba	8'		7. Unda maris	8'		7. Prestant	4'	
8. Octave	4'		8. Flauto	4'		8. Flûte octaviante	4'	
9. Rohrflöte	4'		9. Violine	4'		9. Quinte	2 2/3'	
10. Fugara	4'		10. Nasat	2 2/3'		10. Doublette	2'	
11. Quinte	2 2/3'		11. Waldflöte	2'		11. Tierce	1 3/5'	
12. Octave	2'		12. Terz	1 3/5'		12. Plein-jeu 4f.	2'	
13. Mixtur major 4f.	2 2/3'		13. Piccolo	1'		13. Basson	16'	
14. Mixtur minor 4f.	1 1/3'		14. Harm.aeth. 2-5f.	2 2/3'		14. Trompette harmon.	8'	
15. Cornet 5f. (ab f ⁰)	8'		15. Aeoline ③	16'		15. Hautbois	8'	
16. Bombarde	16'		16. Waldhorn	8'		16. Voix humaine	8'	
17. Trompete	8'		17. Orchesterclarinette	8'		17. Clairon harmonique	4'	
			18. Physharmonica ③	8'		Tremolo		
			Tremolo					
Solo ① ②		C - c ⁴	P. Pedal		C - g ¹	Koppeln		
<i>Hochdruck</i>			1. Untersatz ⑧	32'		<i>Manualkoppeln</i>		
1. Flauto turicensis	8'		2. Principalbass	16'		II-I, III-I, III-II, P-I		
2. Doppelbourdon	8'		3. Subbass	16'		<i>Manualkoppeln Solo</i>		
3. Stentorgambe	8'		4. Lieblich Gedackt ①	16'		I, II, III		
4. Tuba Felix ⑦	16'		5. Violonbass	16'		I, II, III exclusiv ④		
5. Tuba Regula	8'		6. Salicetbass ②	16'		<i>Oktavkoppeln Manuale</i> ⑤		
6. Trompette orchestr.	8'		7. Octavbass	8'		II: sub, super, äqual ab		
<i>Normaldruck</i>			8. Flötbass	8'		III: sub, super, äqual ab		
7. Clarinette ③	8'		9. Bourdon ①	8'		<i>Pedalkoppeln</i>		
<i>Effektregister</i>			10. Cello ③	8'		I-P, II-P, III-P, Solo-P		
1. Crotales (c ¹ -f ³) ⑥			11. Octave	4'		<i>Superoktav-Pedalkoppeln</i>		
2. Nasenflöte (b ⁰ -c ³) ⑦	4'		12. Flöte ①	4'		II-P, III-P, Solo-P		
			13. Kontrabombarde ⑨	32'				
			14. Bombarde	16'				
			15. Posaune	16'				
			16. Aeoline ④ ③	16'				
			17. Trompete	8'				
			18. Waldhorn ⑤	8'				
			19. Clairon	4'				

committee decided on a three manual console. It is more compact than one with four manuals, and enables a better contact with the conductor. The solo division is a floating division which is playable on all keyboards.

Great concert organs are often equipped with an attached console in addition to the mobile console on the podium. However, experience clearly shows that in concert halls, mobile consoles are used almost exclusively. For this reason it was decided not to install an attached mechanical console.

Design of the organ front

The design of the facade is historically oriented and thus related to the restoration concept of the Tonhalle. The rebuild of the Halle has brought it close to the polychrome appearance it originally had



in 1895, and the organ case has been designed to compliment this decor. The

decision of not building a mechanical action made it possible to move the instrument back into the organ niche and to save overall height, giving better appearance to the instrument and allowing more space on the stage area.

Bruce Duncan

Information and photographs from
<https://www.orgelbau.ch>



OSWA Events in 2022

MOUNT LAWLEY
SATURDAY 21 MAY 2022
TWO FINE ORGANS



Perth College at 1.30pm
W L Roberts Ltd, Adelaide. 1928

Followed by St Patrick's Anglican Church
Norman Bros & Beard, London. 1893

Admission \$20, Members \$15, Under 18 Free

