

In The Pipeline

A photograph of a large, ornate pipe organ in a church. The organ features multiple tiers of pipes, some with decorative metal casings, and is set against a wooden ceiling with exposed beams. To the left, a large stained glass window with colorful geometric patterns is visible. The overall scene is well-lit, highlighting the intricate details of the organ and the architecture.

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The Organ Society of Western Australia

ABN 49 302 148 987

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The Very Reverend
Dr John Shepherd AM

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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

Eglise Saint Paul
Lausanne, Switzerland
Organ by
Orgelbau Felsberg AG
Article on page 18

Left

Window light
Eglise Saint Paul



Deadline for the next issue of
In The Pipeline:

Tuesday
26th July 2022

Please contact the Editor for
advertising requirements

Announcing our new Patron



I am pleased on behalf of your committee to announce that the Very Reverend Dr John Shepherd AM has accepted our invitation to be our Patron.

Dr Shepherd has a distinguished reputation as a theologian and music scholar. Dr Shepherd was Dean of St. George's Cathedral, Perth from 1990 to 2014. During his time as Dean over \$15,000,000 was raised to fund a complete restoration and development of the Cathedral and Old Deanery. He also secured the support of the Earl Cadogan for the building of the Cadogan Song School next to the Burt Hall.

He initiated the appointment of eminent organist Joseph Nolan to the Cathedral and oversaw the installation of the Cathedral's Smenge organs to enhance the cultural and religious life of the West Australian community.

Dr Shepherd has had a distinguished

church career in Australia, the United Kingdom and the United States. Ordained in 1966 having completed his BA at the University of Melbourne, he also has a Master of Sacred Music degree from Union Theological Seminary in New York where he specialised in classical and electronic composition and the music of Purcell and Monteverdi. He completed a PhD from St. Catharine's College, Cambridge where his doctorate focused on the changes in the theology and sacred music of the English Reformation. He has been a parish priest in Melbourne, Manchester, Long Island New York and Cambridge, and was Chaplain of Christ Church Oxford from 1980-1988 where he also tutored in Reformation Theology and Renaissance music. From 1988-1990 he was Chaplain at the University of Western Australia and became Dean of Perth in 1990.

After his retirement from the Cathedral Dr Shepherd became the Archbishop of Canterbury's Representative to the Pope and the Holy See, and was stationed at the Palazzo Doria in Rome. Dr Shepherd is a regular contributor to the Expository Times and The Times, in London. He has taught music as a university lecturer and is a noted theological commentator.

Dr Shepherd brings a wealth of intimate knowledge about music in general and an interest in organs and their place in society and as part of our heritage. We welcome him as Patron and look forward to our association with him.

From the President

It is with great pleasure that I am able to announce that the Very Reverend Dr John Shepherd AM has accepted our invitation to be our Patron. I have written fully about Dr Shepherd (see previous page) and you will note his absolute great fit with our Society. Dr Shepherd is enthusiastic about his appointment and has made suggestions about how he can assist in furthering the aims of the Society.

You may have noticed a small change on the cover of this issue. There is a cover price listed. Our journal is a quality journal with many of its articles being reprinted in other organ journals in Australia and elsewhere around the world. Quite a few of our organ profiles, particularly in Europe, have been requested from OSWA as separate publications by those churches or concert halls as a brochure for English speaking visitors. I was keen to have a price there so as to assist in reminding us all of the value of this journal. The price reflects only the cost of printing and postage. It does not take into account the many hours that Dr Bruce Duncan devotes to each issue. We owe Bruce a great debt for his excellent work in preparing each issue of this journal. You might note that just the value of the journal exceeds the cost of concession membership!

In some ways OSWA has been a secret society – not well known. Your committee has prepared a flyer to advertise our existence and to encourage people to join our Society. If you would

like to assist in the distribution of these flyers at a function or via a church or community you belong to, then please email me and some flyers will be sent to you.

After deferring the start of our events due to the uncertainties of the pandemic, in this issue we can announce almost all of our programme for the year.

As previously announced we commence with a visit to the 1928 Roberts organ in Perth College Chapel on Saturday May 21 commencing at 1.30pm. After introducing the organ and allowing some time for members to play a piece during open console time we will then move the two blocks to St Patrick's Anglican Church where John Beaverstock will introduce the 1892 Norman and Beard organ, again with time for an open console. It is Election Day, so vote early and leave plenty of time to attend this event.

Monday June 6 is our deferred visit to St Mary's Cathedral commencing at 2.00pm. Patrick Elms will continue our annual series to visit a major Perth organ and will discuss the two instruments in this Cathedral. The organs were installed in 2009 by the South Island Organ Company and both organs can be played from either of two consoles. Patrick will explain how it is done and the immense capabilities of this instrument. Cathedral Organist, Jacinta Jakovcevic will demonstrate the organ for us in a mini recital. See page 48 for

further information.

July is a big month for OSWA. We are reintroducing the Discover the Organ Day during the July school holidays. This Discover the Organ Day is going to be offered on five different dates, on four different organs and with three tutors. The twenty places are aimed at piano students of at least Grade 5 ability aged 14 plus as we endeavour to spark the interest of piano students in learning the organ. OSWA needs to take a lead in this area to ensure that organ playing in church and civic venues does not fade away. Discover the Organ Day aims to have the participants engaged in playing the instrument and discovering its capabilities and just exactly what you do with your feet! More information is provided on Page 10.

Sunday September 11 will be our major recital in Perth Wesley Church on their three manual Dodd organ installed in 1908. We are pleased that Wesley's resident Director of Music and organist Angela Currie will be giving this recital. Originally from Scotland, as a recitalist Angela has performed throughout Scotland including in St Giles Cathedral, Palmerston Place Church and Greyfriars Kirk in Edinburgh as well as Dunblane Cathedral and Glasgow Cathedral. More details will be in our next edition.

October 22 will be our Annual General Meeting and details about this will be in our next edition. Prepare for a different recital component this year.

Your committee is also concerned that facilities who are stewards of pipe

organs understand the value of them and have them maintained adequately. One factor that militates against adequate maintenance of our organ heritage is that organs in Western Australia, unlike organs in, say, New South Wales, cannot be individually heritage listed and hence available for heritage funding. Your committee is at the beginning stages of developing a strategy to attempt to remedy this situation, and will be working closely with the Organ Historical Trust of Australia in this regard. If you think you could help the committee in this task please email me with your offer of assistance or suggestions. We are also concerned that some facilities are disposing of pipe organs, often via skip bins, and your committee is considering how we can encourage places to consider options other than such disposal.

This issue of the journal contains an excellent range of articles and much information about music in our community. Of special note is the article on organs in Lviv, made more poignant by the current Russian invasion of Ukraine. Other articles report on various organs and there is a personal musical reflection from our Treasurer, John van den Berg. Enjoy reading this edition.

Kind regards,


Donald Cook
President

Perth Events Calendar

EVENSONG

St Andrew's Anglican Church, Subiaco

- Every 2nd Sunday of the month at 5pm: Choral Evensong with The Chapel Choir.
Director Paul Sealey, organist Boyd Peters
- Every Thursday at 6pm: Choral Evensong with The Winthrop Singers.
Director David Woods, organist Holly Broadbent

St Luke's Anglican Church, Mosman Park

- Every 3rd Sunday of the month at 5pm: Choral Evensong with The Chapel Choir.
Director Paul Sealey, organist Tim Chapman

St Mary's Anglican Church, South Perth

- Sunday 15th May at 5.30pm: 'Choral Evensong for Peace' with the South Perth Chamber Choir. Director Alessandro Pittorino

St George's Cathedral, Perth City

- Every Sunday at 5pm: Choral Evensong with the Cathedral Consort.
Director Joseph Nolan

St Patrick's Basilica, Fremantle

- Every Saturday at 6pm: Vigil Mass with Aquinas College's Schola Cantorum.
Director Hugh Lydon

LUNCH-TIME CONCERTS

St George's Cathedral, Perth City

- Every 1st, 3rd and 5th Wednesday of the month at 1pm

St Mary's Cathedral, Perth City

- Every Thursday at 1.05pm

Wesley Uniting Church, Perth City

- Every 1st and 3rd Friday of the month at 1.00pm

Ross Memorial Church, West Perth

- Every 2nd Thursday of the month at 12.30pm

RECITALS

St Mary's Cathedral, Perth City

Sunday 15th May at 2.30pm: WASO Chorus sings Cherubini's Requiem

'The WASO Chorus return to the magnificent acoustics of St Mary's Cathedral to perform Cherubini's Requiem in C minor. This ethereal, highly dramatic and ultimately transcendent work was revered by Louis XVI, Marie Antoinette, Berlioz and Beethoven. In a special transcription by Andrew Foote for Chorus and Organ, the WASO Chorus gives this magnificent work a new lease of life'.

Director Andrew Foote, organist Jacinta Jakovcevic

Tickets: \$45 from WASO's website

or ticket office (9326 0000)

Sunday 22nd May at 2:30 pm: Cathedrals of Europe

A concert of masterworks for voice, brass and organ inspired by the great cathedrals of Europe. Featuring students of the UWA Conservatorium of Music and the Saint Mary's Cathedral Choir.

For details please visit: <https://www.uwa.edu.au/schools/Music/Conservatorium-of-Music-Events/Voice-Cathedrals-of-Europe-2022>

Sunday 29th of May at 11.00 am: Solemn sung Mass

Join us as we celebrate the 112th birthday of the Cathedral's grand open built in 1910 by JE Dodd and blessed on this day in 1910.

Features music from the blessing Mass and opening recital in 1910 and played on the original registrations - a true window into the music of yesteryear and the sounds of Perth in the early 1900s.

Sunday 7th August at 5pm: RSCM Choral Festival

The RSCM Choral Festival is again hosted by St Mary's Cathedral this year, bringing together choristers from the local RSCM member churches and culminating in a performance as part of the 5pm Sunday Mass.

St Mary's Anglican Church, South Perth

Sunday 19th June at 3pm: Alessandro Pittorino in Concert

"A virtuoso organist and a top-flight musician," (Limelight 5-star review, 2021)
Alessandro presents a solo concert featuring the music of Bach, Franck, Holst, and more, before embarking on a tour of Australia's Eastern States. One of Australia's finest

organists and trained at the Juilliard School, this will be a concert not to miss.

Tickets: \$45 from trybooking.com/BYWTT

St Michael's Anglican Church, Mount Pleasant

Sunday 12th June at 2pm: RSCM Fundraising Concert

A fundraising concert is to be held at St Michael's, helping to support the RSCM's annual choir camp taking place from 7th-8th July, also at St Michael's. Featuring instrumental and vocal items and followed by afternoon tea.

Tickets: \$15 standard, \$8 concession at the door

St Luke's Anglican Church, Mosman Park

A series of Sunday afternoon concerts are planned over four Sunday afternoons in July, celebrating the 130th birthday of St Luke's Hill & Son pipe organ. Keep an eye on the OSPA website for details coming soon. More details on Page 41.

St George's Cathedral, Perth City

Thursday 11th August at 7.30pm: Sir Francis Burt Memorial Concert featuring Thomas Wilson

'Thomas Wilson of St Mary's Cathedral Sydney flies in to play our magnificent West Organ. The program includes Louis Vierne, Frank Martin, Edward C Bairstow and Henri Mulet. Such big, bold, exciting works, performed by a very fine player, perfectly match the size and scope of the Cathedral space and organ. Large screens add vision to sound for this heart-pumping experience'.

Tickets: \$40 standard, \$30 concession from WASO's website or ticket office (9326 0000)



**Keep an eye on your web site www.oswa.org.au
for up-to-date details on events**



All organists have been concerned that most organists are getting older and that we need to renew our organ playing fraternity. This year OSWA will mount a series of Discover the Pipe Organ as a full day of experiential learning especially targeting young pianists of Grade 5 and above from secondary or tertiary level to encourage them to consider the organ as their instrument. The day is designed for pianists and to expose them to the wonders of a pipe organ and give some basic ideas of organ technique and capabilities which they can choose to take further. Whilst particularly for young students aged 14 and over, there could be places for older persons as well.

On a “Discover the Pipe Organ” course participants will work with an experienced organ player in a group of four to learn how to manage and play an organ. Participants will learn what the various “stops” sound like singly and in combination, how to transfer their known piece to the organ, how to play simple pieces with both hands and feet and learn about devices on the instrument to assist in playing it.

To get the most out of the day participants must be at least 14 years old and at least at the equivalent of Grade 5 piano and able to sight read reasonably well. Participants need to come with a

piece they can play to see how it fits the organ. It is suggested that the piece be a baroque piece – perhaps a two or three part invention or a fugue – as pieces like this will transfer most easily from piano to organ.

Various dates are available and various locations. The application form to be a participant will be online at oswa.org.au and members will be advised by email when the application form goes live on our website. The participation fee (\$50) is payable by bank transfer within seven days of successfully being allocated a place. Only 20 places are available. The day will commence at 9.30am and run to 4.30pm. Early enrolment is suggested as places are limited. Morning and afternoon tea will be provided but participants will need to bring a packed lunch.

Dates and venues are:

St Patrick’s Anglican Church,
Cnr. Beaufort St and First Ave,
Mount Lawley
Monday July 4

Perth Baptist Church,
Cnr. James St and Stirling St, Perth
Tuesday July 5 and
Monday July 11

Wesley Uniting Church,
Corner Market St & Cantonment St,
Fremantle
Friday July 8

Perth Wesley Uniting Church,
Cnr. Hay St and William St,
Perth
Friday July 14

The Organ Society of Western Australia (Inc.)

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



News from Patrick Elms & Co

What a bizarre few years it has been since 13th March, 2020, when I was sitting in the organ at St Thomas, Claremont, preparing it for the Organ Society of WA visit the following Saturday. The President at that time, Graham Devenish, rang me to say that the event would have to be cancelled due to the Covid 19 lock downs and shut downs about to occur. It wasn't the only such call I had that week as the other events I was preparing instruments for were all cancelled too.

I wondered very much about how we would cope and how I would keep my small band of skilled staff together and gainfully employed. As it turns out we have had a progression of meaningful projects and here is a little bit about some of them.



Trinity College East Perth

Trinity College, East Perth: When Covid struck we were about to reassemble the organ after dismantling it so that the jarrah casework could be repolished after sustaining damage during the chapel's renovations. Thankfully the school saw the closure of it to students during the initial lockdown as a good opportunity to complete this work. The long awaited combination system has also been installed and two Tremulant units, which I have designed and made, have been fitted to complete this magnificent organ to its 1984 concept.

Scot's Presbyterian Church, Fremantle: The cone tuned pipes of this beautiful little instrument by Alfred Fuller, of Melbourne, had long been suffering from being tuned with pinching fingers rather than tuning cones. We have rounded out all of the metal pipes and retuned the organ to something approaching its original pitch. We assumed maintenance for this instrument in 2019 and a regulation of the mechanical action to make it work properly was the first task at this time.

St George's Cathedral, Perth: We brought forward a major cleaning project to the cathedral organs by about 8 months in order to coincide with completion of the installation of under-floor air conditioning in the cathedral, which had entailed much dust. All of the pipes from both Chancel and West organs were removed and cleaned, perished leather to the wooden reed

boots replenished and both organs completely re-retuned for the first time in 12 years. The cone tuned pipework of these organs is so stable it is not necessary to touch them for long periods of time.

We have also, more recently, lengthened by one semitone the resonators of the Swell 16' Trompet

bottom octave and the entire Bombarde 16' stop, a slightly horrifying job that required the full length zinc pipes to be trimmed down by hand until the desired tonal quality and volume was achieved. This was definitely a job you only want to do once!

St Anne's Catholic Church, Belmont: Last year we refurbished the stop action to the beautiful 1905 Clifton organ, which is affected by incense residue sticking the pneumatic valves shut. In a month or so we will be renovating the Great windchest and replacing all the cotton tapes to the unique mechanical action of the instrument.

Wesley Church, Perth: We assumed maintenance of the 1908 Dodd organ in November 2020 and started by tuning the instrument through and regulating the Swell reeds for more power. We have an ongoing programme of tonal regulation in planning for this year.



Free Reformed Church Albany

St Augustine's Uniting Church, Bunbury: we assumed maintenance for this instrument at Christmas 2020 and last year revoiced it to better suit its rather small space and its purpose.

Free Reformed Church, Albany: A Bazuin 16' stop is being added to complete the long held tonal vision of this interesting instrument. At the time of writing the mechanical parts for this addition are complete in the workshop and we are waiting the arrival of the new pipes from Jacques Stinkens of the Netherlands.

Thankfully over the last two years our tuning round has been maintained and even enhanced, with several of the larger clients going online during lockdowns with their services. This has meant instruments have had to be presented at their best.

Patrick Elms

John Beaverstock's Regal Recital



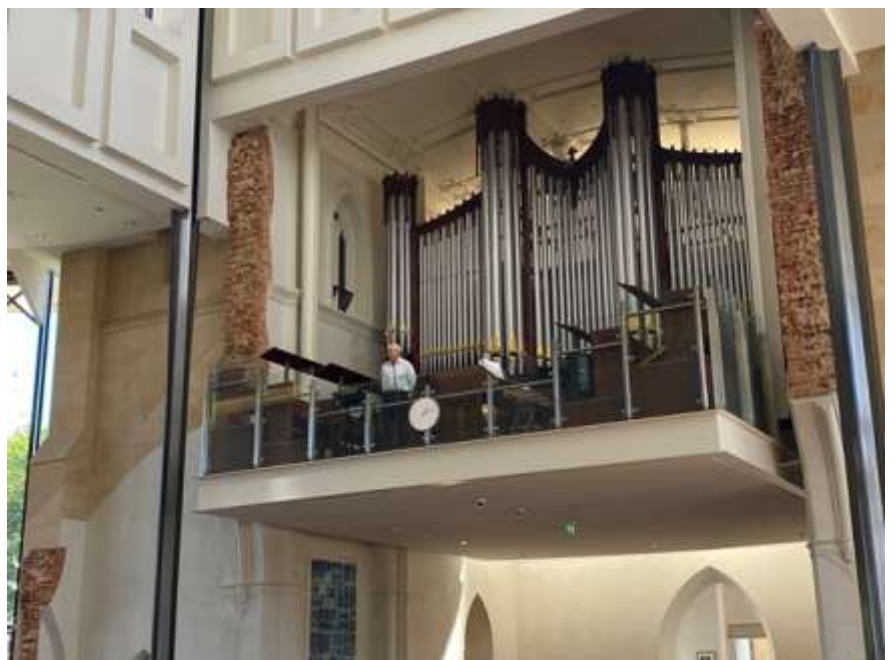
Those who chose to spend their lunchbreak in and around St Mary's Cathedral on Thursday April 21st were entertained by John Beaverstock's recital featuring the 1910 J E Dodd pipe organ which was rebuilt and expanded by South Island Organ Company in 2009. Paying homage to Queen Elizabeth's 96th birthday, the program had a decidedly regal flavour, starting with Handel's Arrival of the Queen of Sheba and concluding with William Walton's Crown Imperial coronation march.

John's wonderfully playful interpretation of the Handel made good use of the mellow English Horn, a 1960s addition to the Dodd. John gave some background to the transcription of the piece for organ and explained the common practice of arranging orchestral music to be played on Town Hall organs (perhaps where a full orchestra couldn't

be afforded!), and how this provided an opportunity for the public to hear less-famous works that weren't often performed.

Next up was the well-known 'Prière à Notre-Dame' from Léon Boëllmann's Suite Gothique. The Dodd's lush celestes provided a perfect accompaniment to the solo flute, all blending together homogenously in a blanket of sound, with the flute sounding through as if a far-away horn in the fog.

The French expedition continued with one of Guilmant's many contributions to Easter repertoire, the Paraphrase on a Chorus from Judas Maccabeus. The swathe of reeds were put to work with everything from *piano* swell chorus reeds inside their highly effective enclosure to the pedal 32' Contra Posaune filling the generous acoustic and complementing the ascent to full organ through to the finale.



The recital culminated with Walton's Crown Imperial march, with the Dodd right at home and playing its part as an English symphonic organ with aplomb. Starting with a quiet Oboe and building throughout, the diapasons gave Walton's harmonies a warm and blanketing texture. Quintessentially an English-sounding piece, it finished brilliantly with another appearance from the 32' Contra Posaune barking away.

John is to be commended for putting together a fine recital showcasing the Dodd organ's expressive capabilities and broad palette of sounds; he successfully commanded the attention of the 35 or so in attendance throughout – with most of the audience members not being part of the society, hopefully some more people have been turned into organ-lovers!

Weekly half-hour lunchtime organ recitals are held in St Mary's Cathedral every Thursday, commencing at 1.05pm. For more information, please contact Director of Music Jacinta Jakovcevic: music.cathedral@perthcatholic.org.au.

Boyd Peters

Photos: Boyd Peters



Alessandro Pittorino
IN CONCERT

3PM
SUNDAY JUNE 19TH
ST. MARY'S ANGLICAN CHURCH,
9 RIDGE STREET, SOUTH PERTH

★★★★★
*"a virtuoso organist
and a top-flight musician"*
Limelight Magazine

Alessandro presents a solo concert featuring the music of Bach, Franck, Holst, and more, before embarking on a tour of Australia's Eastern States. One of Australia's finest organists and trained at the Juilliard School, this will be a concert not to miss.

BOOK NOW: www.trybooking.com/BYWTT

WA's Most Travelled Theatre Organ



Victoria Hall, Perth

Swept up by the popular entertainment trends of the day in 1927 the Hoyts theatre chain leased the Victoria Hall in William Street Perth from the Wesley Trust.

A redesign of the Hall by architects Bohringer, Taylor and Johnson saw the emergence of the Regent Theatre which itself was later renamed the Metro Theatre by MGM. The very austere and plain indoor multipurpose hall was replaced by an opulent auditorium with ornate proscenium containing an organ right (solo chamber) and left (main chamber) with shutter openings flush up against the plasterwork for

maximum effect.

Hoyts engaged Hill Norman & Beard (London) to construct a two manual and 8 rank instrument for the Perth Regent Theatre. The unit instrument was a cheaper version of a Wurlitzer Style F the ranks being Tuba, Tibia Clausa, Open Diapason, Clarinet, Flute, Viol de Orchestre, Viox Celeste and Vox Humana. The percussions and traps were identical to Wurlitzer and even included the ubiquitous tuned sleigh bells.

The instrument was not installed but reportedly placed in storage in the Rosemount Theatre (now the Rosemount Bowling Alley) in North Perth. The inability of an 8-rank organ to





fill a 2000 seat theatre instead led to a Style F Wurlitzer with additional Brass Trumpet, Orchestral Oboe, Krumet and Kinura ranks being installed.

By 1929 Hoyts had sent the Christie to their "Deluxe Theatre "in Melbourne. However, by 1930 the organ had moved again to the Plaza Theatre Sydney. The same organ popped up again in the 1938 refurbished Savoy Enfield Theatre in the western suburbs of Sydney.

In 1959 the Hoyts Theatre chain sold the instrument to Franklyn Baldwin for installation in his Castle Hill home. Subsequently, in 1974 Geoff Smith President of the Theatre Organ Society Australia (SA) purchased the instrument for a residence installation.

With the passage of time the instrument was acquired by the Bendigo Theatre Organ Society for installation in the Castlemaine Town Hall. Unfortunately, agreement from the local Council was not forthcoming resulting in the Christie

being donated to the Theatre Organ Society Australia (VIC.).

This orphan organ was in turn donated to the Australian Museum of Motion Picture and Television (AMMPT) who saw potential in installing the instrument in an auditorium adjacent to their museum at the former Sunset Hospital in Nedlands. Uncertainty on

project development timeframes and future State Government intentions has led AMMPT to decide not to proceed with the initiative.

Much of the Christie organ with additionally acquired church pipework is stored in a container located in Swan View. A new relay is required, and the disassembled console is in Melbourne. This theatre organ was the first one shipped to Australia by Hill Norman & Beard. It precedes the establishment of their factory in Melbourne where they constructed several theatre installations in Australia. It used low-pressure pipe work (5" – 8") compared to later Christie organs and Wurlitzer organs (10" - 15").

Any person interested in further details about the Christie and its availability should contact the writer on 9447 9837.

John Fuhrmann

Photos courtesy of the WA State Library and Wesley Uniting Church.

Eglise Saint Paul, Lausanne



Tucked away in the high Swiss Alps is the canton of Graubünden, known for its dramatic Alpine scenery and winter sports. The Engadin Valley, St. Moritz and Davos are well known destinations in this canton.

The capital city of Graubünden is Chur (pronounced in Swiss in a way that sounds like CORE [i.e. apple core]). Chur is the oldest city in Switzerland, with archaeological evidence of settlement at the site going back as far as the Pfyn culture 3900-3500 BC. Apart from the car-free 'old town', the central focus of Chur is its railway station, the hub for many Swiss international railways. A western suburb of Chur is Felsberg, and that is where, on a quiet side street, you will find the premises of Orgelbau Felsberg A G.

Felsberg have built over 180 organs that are installed all over the world. Their organs are notable for tonality and perfection in voicing and regulation,

hence their popularity in a fairly boutique niche of the pipe organ world.

One quite remarkable Felsberg organ I found on a visit to Switzerland is located in Eglise Réformée Saint-Paul, Avenue de France, Lausanne. This church belongs to the Evangelical Reformed Church of Vaud (another

Swiss canton). Originally on one hectare of land that was a vineyard on now busy Avenue d'Echallens, the church was constructed to service the expanding Bergières suburb of Lausanne.

At street level the building looks much like any other attractive church, but from the street below you can see that it is actually several stories high—the church occupying the top levels. Under the church is a school and kindergarten with an outdoor playground at the lowest level provided by the City of Lausanne for the children of Cadets Rousselle.

Cadets Rousselle, named after a French children's song, offers rich and varied activities which encourage the expression of a child's creativity, without forced learning. The area offers free play with a variety of equipment in a setting designed for the children to flourish in complete safety. The children are supervised by a qualified early childhood educator who is assisted by



recitals on their beautiful organ. The organ has been styled after Arp Schnitger, 1648—1719, who was the influential Northern German organ builder considered the paramount manufacturer of his time. Schnitger built approximately 95 new instruments, rebuilt about 30, and repaired

parents participating in the childcare rounds and providing support.

Looking through the neighbouring buildings you can see Lake Geneva and, right across the other side, Mount Evian in France (where the famous and popular Evian Water comes from).

This church has an active ministry to the community around it. The initial aim of the church was to create a bond between the peoples of a culturally and ethnically diverse, relatively new, suburb. Nowadays it continues that mission to the present generations of residents. A new ministry has been to open its doors to music lovers of Lausanne for concerts and

or renovated another 30, many of which survive to this day.

His organ designs typify the essential North German organ: multiple divisions, usually with a Rückpositif (division on the gallery rail, behind the player's back); large, independent pedal divisions, often placed in towers on either side of the main case; well-developed principal choruses in each division with abundant



reeds, flutes, and mutation stops; and meantone temperament.

All of these features could be found on North German organs prior to Schnitger's activity, but Schnitger's genius lay in his ability to synthesize these elements into a prototypical style of organ building, and in his prolific output. The

latter was made possible by his good business sense: Schnitger was one of the first builders to use cost-cutting measures on a large scale to ensure the affordability of high quality organs for small village churches while, at the same time, also creating vast organs of 60 or more ranks for large city churches and cathedrals.

Not surprisingly, there is a movement for replicating his organ building style, a technique at which Felsberg Orgelbau have excelled, and this organ in St Pauls



church is a fine example of their work.

The new organ replaces an earlier (1923) two manual and pedal, 17 register instrument by Orgelbau Kuhn. It sits proudly on a broad gallery which is accessed from the second story above the Avenue de France, but is actually the fourth storey of the building because of the educational facilities below the church.

The organ was part of an extensive restoration project for the 100-year-old building, which also included stunning

woodwork treatment to the ceilings of the worship space. Both the organ case and the ceiling woodwork display superb craftsmanship and are complimentary to each other.

The new organ has 26 registers on 2 manuals and pedal, and uses an interesting three wedge





is a sliding coupling for manuals II - I, and there are regular toe operated couplers for II - P and I - P. There is a channel tremulant which acts on all the instrument at once. The organ is tuned to A = 440hz.

Altogether, this is a beautiful room adorned with the magnificent light of stained glass and

bellows arrangement (which can be manually pumped for special effect playing) for the wind supply. I tried to get a photo of the bellows, because it is quite impressive, but it was too dark at the back of the organ for a good

oiled timbers, blessed with superb acoustics. The sumptuous sound of the organ, which is an absolute delight to play and listen to, is incredibly imbued with a richness that the organ builder has fused into every perfect pipe. There is not a note or rank which does not completely embellish another in glorious tonal array.

This is a place to include on your next visit to Switzerland!

Bruce Duncan

Photos: Bruce Duncan

Manual I, C-ddd, Rückpositiv

Copial	8'
Quintadena	8'
Prinzipal	4'
Hohlflöte	4'
Waldflöte	2'
Siffelöte	1 1/3'
Scharff IV	1'
Dulcian	16'
Trichterregal	8'

resolution.

The stoplist of the organ is shown at left.

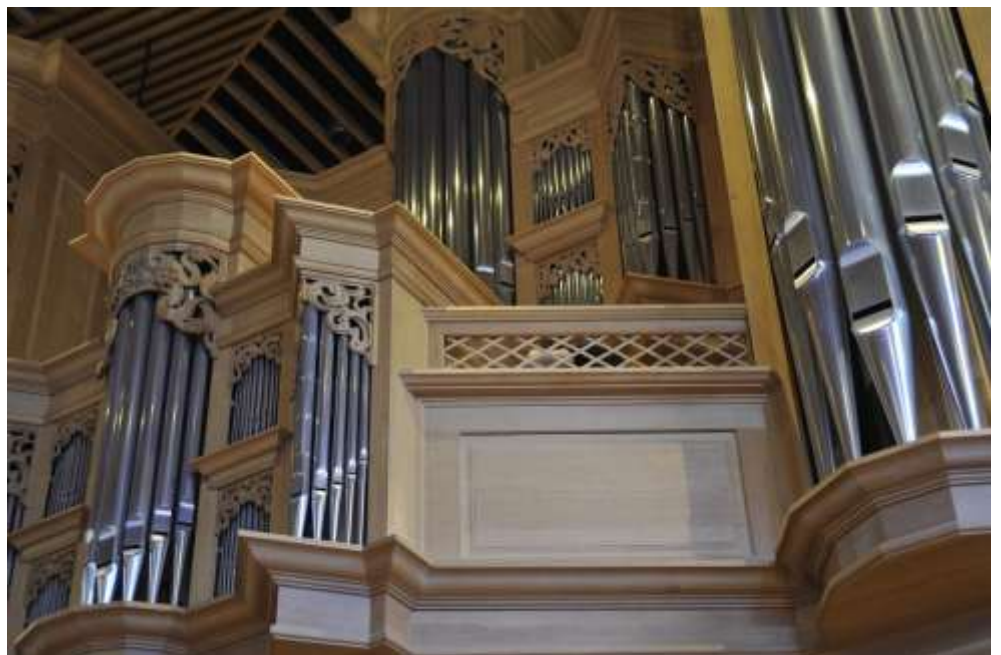
The only playing aid

Manual II, C-ddd, Hauptwerk

Quintadena	16'
Prinzipal	8'
Rohrflöte	8'
Oktave	4'
Spitzflöte	4'
Quinta	2 2/3'
Superoctav	2'
Sesquialtera II	2 2/3' + 1 3/5'
Mixtur VI	2'
Trompete	8'

Pedalwerk, C-ff

Prinzipal	16'
Octave	8'
Octave	4'
Mixtur V	2 2/3'
Posaune	16'
Trompete	8'
Cornet	2'



Allen Organ news

Allen Organ Company announced the upcoming addition of a new, state-of-the-art, sales complex to be located conveniently adjacent to the Company's manufacturing facility.

Allen Organ Company has the largest organ-building facility in the world encompassing over 200,000 sq. feet. Having all manufacturing, engineering, and sales under one roof will provide unprecedented efficiency and product development. Allen Organ is an integrated builder, manufacturing circuit boards, wood consoles, stop controls, keyboards, and other important assemblies in-house; something unique in modern industry. With this in-house manufacturing, Allen Organ Company is able to offer exceptional quality, service, and support.

The new sales facility, with construction scheduled for later this year, will feature showrooms, conference rooms, media centre, recording hall, and a special gallery showcasing Allen's contribution to the art of organ building.

Allen Organ's current sales building was designed and built in the 1970s. Today's organ customers require tools that not only support live product demonstrations, but also support the requirements of digital media. This new integrated complex will help support Allen's dealer network and customers by providing a 21st century facility designed to showcase the newest organ technological advancements and the artistry of organ building. The sustainable design also promotes green initiatives furthering Allen's



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Along with the new facility comes a new organ. The DB-372 is a signature series instrument devised by Diane Bish, the First Lady of the Organ.

Working closely with the technicians and designers at Allen Organ Company, Diane Bish beautifully combined her musical vision and expertise with the superior technical

design of the Allen Organ. This is a 66 stop three manual and pedal organ using Allen's proprietary APEX™ Technology, combined with Acoustic Portrait™ and six complete stop lists, this exciting instrument encourages organists to achieve new heights of musical splendour!



The organ and organ building in Lviv



morality and reasoning.

I thought it pertinent to spend a few moments considering the origin of the organ and organ building in Lviv, Ukraine, being a significant city in both the cultural history of the country and the current war crisis.

There are many pipe organs in the cities of Ukraine, including the 5,700 pipe, 89 rank Alexander Schuke Potsdam Orgelbau, Germany, organ in the Philharmonie Kharkiv. As can be seen in the photo above, this is the newest of all organs in the country, having been built in 2016 and now potentially having been destroyed when Russian missiles and rockets hit the cultural heart of Ukraine's second-largest city, Kharkiv. This strike, in addition to killing and wounding many citizens including children, caused severe damage to the opera house, concert hall, and government offices. The resultant damage has yet to be fully assessed.

One ponders the fate of the other organs in Ukraine when we see the scenes of wanton destruction being wreaked on this country. It is an indicator of the cost to a nation when a foreign despot has desires for conquest that are beyond

Christianity played a fundamental role in the formation and development of Ukrainian society. The existence of an organ in Ukraine is noted on a fresco in Saint Sophia's Church, founded in 1037 by Prince Yaroslav the Wise.

In western Ukraine, the organ and instrumental music played a major role in the church. In 1240, Kyiv was destroyed during the Tatar-Mongol invasion, and the grandson of Yaroslav the Wise, Prince Roman, united the Halychyna and Volyn principalities into a new unified state, which became Kyivan Rus. Thus, western Ukraine became a centre of the cultivation of Christian artistic and musical traditions.

The son of Roman, Danylo Halytskyi, founded the city of Lviv, which he named after his son Lev. In Dorogychin (Polissya Volyn), Prince Danylo received the royal crown, which was subsequently inherited by Leo. Historians associate

the introduction of the organ to Lviv with the reign of King Lev and his wife, Hungarian Princess Constance. Queen Constance invited monks of the Dominican order to Lviv, and the Dominicans brought a pipe organ to the city.

The first mention of Lviv organist Peter Engelbrecht is found in the archives of the Latin Cathedral of the Assumption of the Blessed Virgin Mary in 1405. The organ tablature of Lviv musician Luke (d. 1532), dated 1530, is the oldest example of organ music notation in Eastern Europe. The tablature is now kept in an archive in Warsaw, Poland. Leszek Mazepa, a researcher of Lviv music history, lists the names of twenty-two musicians from the fifteenth to the first half of the sixteenth centuries, pointing out that in Lviv at that time organists were also virginalists, harpsichordists, and musicians playing all manner of keyboard instruments, including the regal and positive organs.

In the seventeenth and eighteenth centuries, court organists Bartholomew Cavinsky, Jakob Leydens, and the brothers Stanislav and Jan Kindlarsky were also organbuilders. They created instruments not only for Lviv and the Lviv Kingdom, but also exported them abroad. According to researcher Jerzy Golos, Mykhailo Sadkovskyi built a new organ for the Dominican Church of Corpus Christi in Lviv between 1765 and 1766. This is one of the most prominent names in Lviv organbuilding of the eighteenth century.

The leading Lviv organbuilder of the nineteenth century was Jakub Kramkovsky (18th century–ca. 1840). He built the three most prominent organs of the era for Lviv, found in the Franciscan Church (25 stops, 1806), the Dominican Church (26 stops, 1808), and the Bernardine Church (33 stops, 1812). Roman Dukhenskyi (ca. 1800–ca. 1870) He started a career as an organbuilder in Warsaw and Krakow, and by the 1830s



The Latin Cathedral of the Assumption of the Blessed Virgin Mary



Bernadine Church

he had already built organs for the Jesuit monks in Stanislav and Lviv. Among the most interesting instruments he built was a two-manual organ for the Carmelite Church.

The Church of Saint Mary Magdalene was founded in Lviv in 1615. It was built on Holy George Mountain outside Renaissance Lviv and was regularly strengthened, rebuilt, and expanded as a defensive stronghold. While it is known that the church housed organs, no information about the first organs has survived. Today this Baroque edifice functions in a twofold manner: as a Catholic church and as an organ hall.

Lviv organist Antony Clement (ca. 1837–ca. 1897) built an organ in 1863 in the old village of Vovkiv (22km

from Lviv), which was moved to St. Mary Magdalene Church in 1930. Subsequently, this organ was moved to the Catholic church of the town of Bohorodchany. In its place in 1936, the firm Rieger Kloss installed its Opus 3375, which remains the largest pipe organ in Ukraine.

Among the Lviv organbuilders who worked at the turn of the nineteenth and twentieth centuries were Romuald



The Church of Saint Mary Magdalene



Bochensky, Jan Grocholsky, Tomasz Fall, and Bartholomew Zemiansky. All of them were professionally trained in either Leipzig, Vienna, or Kraków.

There is also a close connection between Lviv and Czech organbuilders, as evidenced not only by the organ of Saint Mary Magdalene Cathedral, built in the Moravian Krsno, but also by the presence of students of the most prominent Lviv organbuilder, Jan Sliwinsky—in particular, Rudolf Haase and Franciszek Gajda, who came from the Czech Republic.

Among the Lviv organbuilders is the family of Zebrovsky, with the last generation represented by the brothers Aleksandr and Kazymyr. Notable instruments include the organ of the Bernardine Church (33 stops, 1898), which was destroyed in the 1960s by Communists, though the façade still serves as a decoration of the church interior.

Among Kazymyr's notable work is the organ of the Armenian Catholic Church, as well as an instrument in the Dominican church. With the advent of the Communist regime after the Second World War, this organ was destroyed. The pipes and the façade were saved



Stanislav Liudkevych Concert Hall

thanks to the efforts of young enthusiasts. Now they decorate the concert hall of Stanislav Liudkevych, home to the Lviv Philharmonic.

Jan Sliwinsky (1844–1903) became Lviv's most prolific organ builder. Little reliable information about Jan Sliwinsky's early years has survived. He was born in the town of Pistyn in Pokuttia and at the age of nineteen went to Warsaw and participated in the January uprising of 1863. It is likely that the repercussions that befell the perpetrators of the anti-Russian uprising forced the young man to flee Warsaw. At first Sliwinsky headed to Vienna and then moved to France, returning to his homeland thirteen years later. From advertisements that he later published for the sale of organs, one can make a fairly integral picture of the life of the most prominent Lviv organ builder.

From his earliest years as a child, his sphere of interests included organ construction. In his printed catalogue, he wrote, "My love and enthusiasm for the

organ arose at a very early age. From my youth I tried to learn as much as possible about the structure and function of the organ. I constantly felt the need to acquire knowledge in this profession.” Elsewhere in the same catalogue, the master recalled his woodworking and joinery training. Such a way to approach building organs was quite natural for a beginner. Woodworkers and joiners have long been highly valued for their skills in construction of musical instruments.

After finishing an elementary education in his homeland (most likely in Lviv), young Sliwinsky went abroad, which meant leaving Halychyna. From documents describing the participants of regional organ exhibitions, one can infer that natives from Halychyna who worked outside their homeland participated in the exhibition process on an equal footing with the local masters of organbuilding. Most often, these were Halychyna natives who worked in France or in Vienna. There is no information as to where Jan Sliwinsky continued his studies, but there is evidence that he worked for Aristide Cavaillé-Coll for several years.

Between 1872 and 1876, Sliwinsky worked at Le Vigan (in the department Gard), where he independently built a twelve-stop organ for the Church of Saint Pierre. The acquired

experience allowed him to become a manager of one of the offices of the Cavaillé-Coll firm outside Paris for a few years.

After his marriage, Vincent Cavaillé-Coll, Aristide’s brother, left the leadership of the office of the company in the city of Nîmes in the south of France, and Jan Sliwinsky was subsequently appointed manager. Most likely, Jan Sliwinsky’s business in France was not successful, because in a year and a half, his branch sold only two organs. Jan Sliwinsky thus returned to Halychyna and started his own business in Lviv.

From its inception, Jan Sliwinsky’s firm was popular both throughout Lviv and Halychyna. Some of the first organs he built for Lviv were located at Saint Mary Snizhna and Saint Kasimir Under the High Castle. Another important work for the firm was the radical restructuring of the organ in the Garrison Church of Saints Peter and Paul in the centre of Lviv, which was under the leadership of Jesuit priests. In his price lists, Sliwinsky



The Garrison Church of Saints Peter and Paul



identified the following: four-stop organs were sold at 650 zloty, and large ones—up to thirty stops and three-manuals—for 12,000 zloty. Each instrument was custom designed and built. The acoustics of the church in which it was to be installed were studied as well.

Organ factories were highly successful around this time. Whether Roman Duchensky's firm was still functioning is unknown, but the firms of Romuald

Bohensky and Antony Clement, which worked simultaneously with the factory of Jan Sliwinski, seen in the drawing above, never achieved any such scope nor such publicity in their activities. Around 1888, Jan Sliwinski bought a house at 16 Copernicus St. to serve his growing business. It was rebuilt for the new owner by one of the most famous Ukrainian architects of Lviv, Ivan Levinskyi (1851–1919).

Organs built by Sliwinsky were installed relatively far afield: from Leipzig to Tbilisi, from Chisineu to Vilnius. But, of course, the vast majority of orders came from regional Halychyna parishes. In 1900, for the Church of the Immaculate Conception in Stanislav (now Ivano-Frankivsk), a two-manual and pedal, twenty-four-register instrument was installed.

Among Jan Sliwinsky's seventy-four organs built for installation in Eastern Halychyna, only two instruments function today: one is in the Latin Roman Catholic cathedral in Lviv, and the other is in the city parish church in Sambir. Together with the ones in Western Halychyna, where the instruments were much better preserved (particularly in Krakow, Tarnow, Rzeszów, and Zamość), Jan Sliwinsky built more than 110 organs.

In the 1890s, this organbuilder also started selling pianos, with plans to eventually manufacture his own. The realization of this plan was thwarted by an accident he suffered in 1903. While tuning an organ he fell from the scaffolding and never recovered. He died in pain and was buried in the Lychakiv cemetery (field 51) in Lviv.

Jan Sliwinsky's organs were notable for their quality of construction. Selected varieties of naturally dried wood were carefully chosen. The winding mechanism of

the instruments was simple and reliable, and each register received copious air. For his large organs, the master used pneumatic machines similar to the Barker system, which allowed the easy coupling of manuals and registers with each other.

Music education in Lviv

With the arrival of the first organs in Lviv came the issue of how to train organists to play them. Again the initiative to teach organ performance was undertaken by the Dominican Fathers. In 1495, in the town of Belz, 100km north of Lviv, was founded a school for organists. As early as the beginning of the sixteenth century, the students of this school worked as organists in Lviv churches. In the years 1587–1595 several organists and several trumpeters worked simultaneously, and from 1623 there was also a church choir.

A new Lviv school for organists was founded in 1841 by Franciszek Bemm. The instruction was expected to last two years, and the school was designed to



Dominican Church of Corpus Christi Lviv

house 15 - 20 students. The Halychyna Society of Saint Cecilia, founded by Franz Xavier Mozart, brought about a change in the music school system in Lviv. The youngest of Wolfgang Amadeus Mozart's sons, he dedicated twenty-eight years of his life to the musical culture of Lviv.

The Society of Saint Cecilia supported professional activities of Lviv musicians and created an organization of mutual aid for organists, initially led by Father Leonard Soletsky. These two societies became the initiators of the founding of the Halychyna Conservatory.

The Golden Age of organ art in Lviv

Lviv was the only Ukrainian city that could boast of organ art and organ building at a rather high level in the nineteenth and twentieth centuries. Fifty different organs sounded daily in Lviv churches. Lviv factories and individual workshops were busy building organs not only for Halychyna, but also for sacred edifices in various European cities. Along with the daily use of organs at Mass in Lviv churches, organ concerts were frequently presented. There were concerts by international artists in the Catholic churches of Saint Elizabeth and Saint Mary Magdalene. Saint Elizabeth's organ was larger, though Saint Mary Magdalene had excellent acoustics and housed a more technically advanced instrument.

Organ music in Lviv is inseparable from the Catholic liturgy, but at the end of the eighteenth century Lviv's Protestants began to encourage use of the organ, and

in the late nineteenth and early twentieth centuries the Evangelical church, located at the beginning of Zelena Street, began to host organ recitals. At the same time, Lviv composers who created music for the organ began to skilfully combine deep spirituality with secular elements in their compositions.

As organbuilding in Lviv began to flourish in the middle of the eighteenth century, Lviv organs were sufficiently sophisticated to satisfy the performing needs of organ literature as well as improvisation. The best-known composers of the Lviv Organ School were educated in European capitals, primarily in Vienna, Prague, and Paris. The influence of French composition is particularly noticeable in the creative work of Mieczysław Sołtys and Tadeusz Mahl.

Ukrainian-Polish composer, teacher pianist, and organist Andriy Nikodemovych, 1925 - 2017, was a leading creator of religious music among Eastern European contemporary composers. He was born in Lviv, where he lived, worked, and composed until 1980. His compositional output includes choral, orchestral, and chamber music, as well as works for organ and various ensembles. He composed nearly forty spiritual cantatas.

And so it is that we should consider: Where is all of this rich heritage now? Can it survive the Russian invasion and thrive again?

Bruce Duncan

Historical notes and photos from The Diapason, June 2020

Zisterzienser kloster Sankt Urban

Nestled in a pretty valley six kilometres from the village of Pfaffnau in central north Switzerland are the imposing buildings that make up the monastery of St. Urban. You can almost plot the position by intersecting a line from Basel to Luzern with another from Bern to Zürich. St. Urban's Abbey (German: Kloster Sankt Urban) is a former Cistercian monastery in the canton of

Lucerne. It is a Swiss heritage site of national significance.

The monastery was founded in 1194 as a single monk's cell in Kleinroth, in the municipality of Langenthal. During the 13th century, the monastery expanded with land grants from local nobles and became a major landowner in the Langeten and Rot valleys. Over the

following centuries it continued to expand acquiring property and rights throughout the region. By 1266, the monastery had become an abbey with an abbot who was also responsible for several surrounding nunneries. The Abbey acquired a small chapel at Fribach, which became a local Marian pilgrimage site until the Protestant Reformation.

In 1407 the city of Lucerne took over the controlling rights of the Abbey, making the city the secular ruler over the Abbey. During the 1490s Lucerne began interfering with the monastery leadership to force St. Urban's to reform many aspects of monastic life. However, the reforms helped make the Abbey into a leading Cistercian house in Switzerland.



In 1690, Abbot Ulrich Glutz built a new baroque chapel to house the Ulrich chasuble relic, the vestment of St. Ulrich from the 10th Century, which had become a popular relic for pilgrims. Then, in 1711, Abbot Malachy Glutz had the Vorarlberg (Austria) architect Franz Beer rebuild the church and convent buildings in the baroque style. The crest of the Glutz family features in the ceiling of the Abbey church.



The first mention of a school at the Abbey was in 1470. By 1500, it became a centre of humanism and reform scholarship. The school remained in operation over the following centuries and in 1780 it became the first teacher training college in Switzerland.

In 1814 the Abbey was assigned to the municipality of Pfaffnau. The last abbot, Friedrich Pfluger, initiated a series of reforms. However, shortly after his death in April 1848, the Abbey was secularized by the

liberal cantonal government. The property, church treasure and choir pews were sold. The Abbey library was transferred to the cantonal archive and library. The monastery buildings changed hands several times after 1853. In 1859 the Basel silk industrialist Johann Jacob Richter-Linder bought the Abbey and converted it into a silk factory. In 1870, the Canton of Lucerne, bought the building complex back and established a psychiatric hospital there. This hospital opened in 1873 and remained in the Abbey until a new hospital was built in 1977-87. The village of Sankt Urban grew up around the hospital in the 1930s to provide housing for the hospital staff.

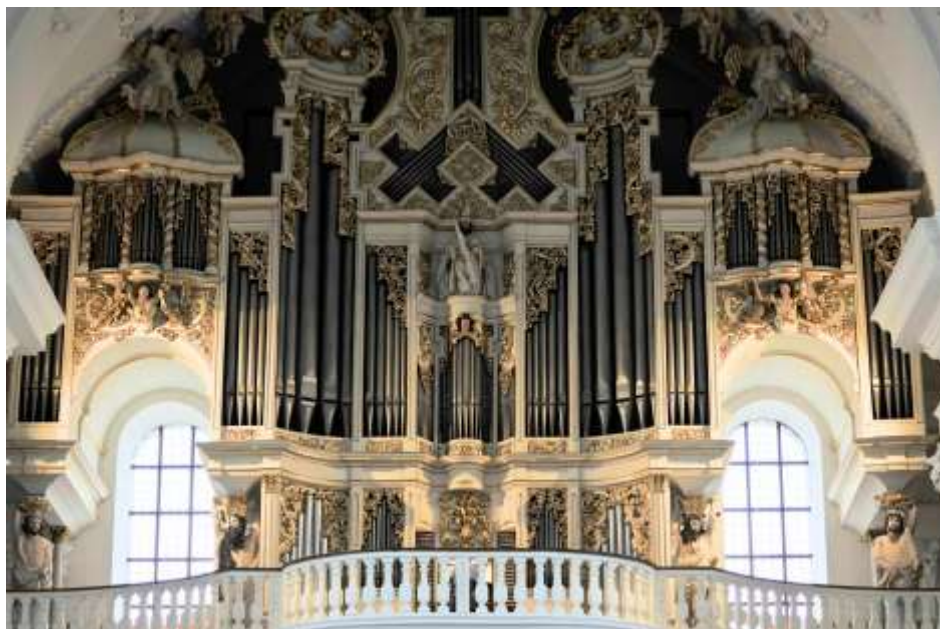
The Gottfried Keller Foundation focusses on the acquisition of major works from Switzerland and abroad, to entrust them as loans to Swiss museums or to return them to their original locations. It was through this organisation that the original magnificently carved choir stalls of the St Urban Abbey were able to be located and returned to the church.



Josef Bossart and his son, Victor Ferdinand Bossart, installed a large, new organ on the west gallery of the Cistercian Monastery Church in 1722. In 1748, Victor Ferdinand and his son, Carl Josef Maria Bossart, carried out general revisions. Further revisions were made in 1882 by Friedrich Goll, and in 1944, the organ was restored in its then-existing form by Orgelbau Kuhn, Männedorf.

In 1993, it was decided to restore the organ to its original condition, reversing all the later changes. Orgelbau Kuhn was selected to do the work. Where necessary, the pipe material was supplemented with new pipes made in original style.

The short octaves on all keyboards and the double semitones for d#/e# in the upper octaves of the manual keyboards were retained or reconstructed. Remarkable for the time is the plethora of six eight-foot stops in the Hauptwerk—akin to the slightly later practice in Thuringia of Tobias Trost.



Depicted in front of the Oberwerk is the Abbot's crest of Malachias Glutz: the triple cross arrangement contains partially slanted, yet sounding pipes—a visual feature that distinguishes this organ façade from all others.

The organ was built between 1716 and 1721 by father Joseph Bossard (1665-1748) and son Viktor Ferdinand Bossard (1699-1772). In doing so, they created a first-class masterpiece that has never been surpassed by the family, which has been active for five generations.

In addition to the technical quality as an indispensable prerequisite, three aspects characterize the special status of this organ:

1. While organ building in the 17th century generally took little account of the architectural surroundings, in the late Baroque of the 18th century the organ was integrated into the room architecture as far as possible in the sense of a total work of art. St. Urban is an early example of this.

The bold vaulting of the two side windows and their enlivening of the pedal's pipework is a masterpiece of architecture and organ building. In this respect, the organ of

St. Urban is trend-setting.

2. In contrast to the external design, the adherence not only to the short octave in the bass but also to the broken keys for sharps in the upper three octaves of the manual keyboards is very conservative and backward-looking. This antiquity had meanwhile been eliminated. It has now been reconstructed again because the windchests, the pipework and the action elements (wave boards) were still partially preserved. A purely meantone tuning of the organ with eight pure thirds was a logical consequence of this.
3. The depiction of Malachias Glutz's coat of arms in front of the Oberwerk is unique. The triple sign of the cross is fitted with pipes that are slanted and still speak.

In terms of disposition, the organ not only shows baroque traits, but also early romantic characteristics. Not only the



usual register types of the time are represented, but also string parts, floating parts and parts with double lamination.

There are six wedge bellows to provide winding to the organ. Meantone tuning with 8 pure thirds is used. This is truly a gem among restored organs because of its authenticity.

The monastery and its beautiful gardens are also used as an art gallery. At right is an interesting sculpture mounted on tight wires, 10mt above the ground. There are many other sculptures at ground level and many oil paintings adorn the various galleries. There is also an extensive library in the property.

Bruce Duncan

Photos: Bruce Duncan and Martin Doering

Historical information from www.orgel-st-urban.ch and wikipedia.org. Stoplist from www.orgelbau.ch and HOST.



II. Hauptwerk ① C - c ^{'''}

1. Principal	8'
2. Viol de Gamb	8'
3. Schwäglen	8'
4. Nachthorn	8'
5. Spitzfleüthen	8'
6. Copell	8'
7. Octav	4'
8. Waldfleüthen	4'
9. Quintfleüthen	2 2/3'
10. Superoctav	2'
11. Flaschroneth-Fleüthl.	2'
12. Quint	1 1/3'
13. Hörnlein 1f.	1 3/5'
14. Sexquialtera 3f.	1 1/3'
15. Mixtur major 4f.	1'
16. Mixtur minor 3f.	1'
17. Cymbel 2f.	1/2'
18. Cornet 5f.	8'
19. Fagott	8'

I. Brustwerk ① C - c ^{'''}

1. Secund Principal	8'
2. Hohl-Fleüthen	4'
3. Flaschroneth-Fleüthl.	2'
4. Mixtur 3f.	1'
5. Cymbel 2f.	1/2'

**III. Oberwerk ①** C - c ^{'''}

1. Echo ins Gesicht	8'
2. Schwäbende Fleüth.	8'
3. Hohl-Fleüthen	4'
4. Copell	4'
5. Superfleüthlein	2'
6. Mixtur 3f.	1'
7. Cymbel 2f.	2/3'
8. Fagott in Octav	4'

P. Pedal ② C - a

1. Subbass	16'
2. Portun	16'
3. Principal	8'
4. Octava und Quinta	4'
5. Superoctava	2'
6. Mixtur 3f.	1 1/3'
7. Viol-Bass	16'
8. Posaunen	8'

① Kurze Octave, Doppelsemitonien
dis/es, dis'/es', dis''/es''

② Kurze Octave

Schiebekoppel III-II

Pedalkoppel II

Pumpende Balganlage mit sechs Keilbälgen
Kalkantenzug, Kalkantenanlage

Organ Lessons

I started with organ lessons at the age of seven, playing on a Liebig German harmonium at home, and going to Mr Jaap Hoekstra's house, who gave organ lessons, also on a harmonium. He was a church organist in Friesland from a young age, and later played the organ at the church in the Broedergemeente (Moravian Church) complex near the Zeist "Slot". I kept going until I was 12-13 and gave up because of a lot of homework at school. One of my music teachers at the high school was Stoffel van Viegen, the Utrecht city organist, and organist of the Dom church in Utrecht. He was a jovial character, and occasionally practised on the music room piano before concerts. The first time I played a pipe organ – a small single manual organ with pedalboard in de Zuiderkerk (South Church) – I was surprised about how loud it sounded.

When I came to Australia I joined the Organ Society after having been part of the Day of the Organ. At St. John's Lutheran Church on Aberdeen Street it was nice to hear the sound coming from behind you, from both sides. Dudley Bastian, who became and remained my organ teacher for years, suggested I should play on pipe organs, and I finished up being on roster for the German services and Saturday evening services at St. John's. This was quite interesting, especially also playing and improvising before and after and during the service with Paul Jansz on violin and occasionally others playing violin.

As I was often away up north and elsewhere linked to my job, Dudley mentioned he saw me as a long-term investment... often only being able to have eight to ten lessons per year. Thankfully, he only charged me for the times I could attend. Occasionally it looked like I had a decent run of lessons, until travel requirements put a spanner in the works again.

After Dudley's passing, Jangoo Chapkhana, on Dudley's suggestion, became my teacher, until just recently with his move to Italy. Both teachers were quite different in their approach, but both were very good at hearing wrong notes being played! It became obvious that I hadn't had much formal tuition in music theory, so now I am slowly trying to do something about that. I had lessons at Trinity Church, Wesley Church and lately at St. Andrews Anglican Church in Subiaco. I'm lucky to have a two manual Allen Protégé L10 at home, also with Hauptwerk connected to it via a separate computer, providing me with some interesting sample sets of mainly European organs. I also have a second-hand three manual Hauptwerk setup at our church, and I play the Freeman organ at the Wesley Church in Fremantle, once a month on roster.

Now that I won't have a teacher for a while (and I'm busy enough to keep it that way until Jangoo returns every so often), I think I learnt enough from my teachers to have a fair, if not perfect, idea

about how things should be played, and I have enough material to keep me going for years. I had a subscription to Wayne Leupold's *The Organist's Companion* bimonthly publication, after having seen it during a visit with the Organ Society to Albany, on recommendation by Bob Elms. This publication is still going, but I cancelled my membership as I have other organ music to catch up on.

The abovementioned publication certainly gives one access to quite a variety of organ music, and I also finished up with a large range of different, still mainly 'classical' organ music, on Jangoo's recommendation. I find it is necessary, in order to widen your own playing ability, to play a variety of music, and not just Bach's music, but also music by Percy Whitlock, Max Reger, Sigfrid Karg-Elert, Theodore Salomé, Buxtehude, Mendelssohn, Merkel, Guilmant, C.J. Bute and even Mons Leidvin Takle, just to mention a few. It somehow is a pity that there is, in my view, not enough sharing of nice and interesting music to be given a try. Maybe it is worth having something along these lines in *In the Pipeline* or as suggestions on our Web Site. I also occasionally order music, after hearing it being played by a Dutch organist friend of ours, Willem van Twillert, who is quite active on YouTube. A membership of IMSLP is well worth it, and I find the Butz publishers in Bonn are good value.

Other than that, I am now close to ten times older than when I started, but I hope to continue to play, hopefully in the

not-too-distant future once again also in other parts of Australia with the Organ Historical Trust tours and also on more organ tours to The Netherlands, pandemic and political and military unrest in Europe and the world permitting. I must say I am privileged to have a lovely wife who also likes organ music, although I do most of my playing at home with headphones on.

Just for something different I have recently taken up internet guitar lessons through Fender Play, in order to get more use out of my electro-acoustic Fender Sonoran guitar, and I also still have a great Yamaha YUX piano and a Casio keyboard at home, so plenty of things to make music with. And all the above is just music related: make sure you have something worthwhile and interesting to do when you get close to or into retirement. Although the saying goes "practice makes perfect", I'm still a long way from that far-away goal, but I won't stop and hope to be able to keep playing for a long time to come.

John van den Berg



Wesley Church, Fremantle

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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Happy 130th Birthday for Opus 2115

The Hill and Son organ Opus 2115 turns 130 this year, having been built in 1892. Originally it was installed in the home of George Hillman in Adelaide Terrace. A small organ of 9 ranks, 4 each to the Swell and Great and a Bourdon pedal. It had a hitchdown Tremulant added by Robert Cecil Clifton in 1905.

The organ was moved by J E Dodd to St Luke's Anglican Church in Mosman Park in 1924 for a purchase sum of £500. A full restoration, including refurbishment of display diapering, in 2000 by F.J. Larner & Co. and Pipe Organs WA. saw the bellows leather replaced, wind leaks sealed, keyboard action improved, with timber work and display pipes in the front case overhauled. Six new display pipes made in metal replaced paper maché pipes, a new West side to the organ was built in keeping with the original design, and tremulant mechanism repaired.

The instrument retains its characteristic Hill sound and console details, including scrolled key cheeks and is in excellent condition.

To celebrate this significant birthday St Luke's is presenting four Sunday afternoon organ recitals in July culminating in the final recital on July 31 by Alessandro Pittorino.

Further information will be shortly available on the St Luke's website -

stlukemosmanpark.perth.anglican.org



Stadtcasino Basel



Right in the heart of Basel, a city itself uniquely located on the Rhine River in northwest Switzerland, close to the country's borders with France and Germany, is the Stadtcasino. In the photo above you can see that the area is dominated by a large church, remnant of an old monastery and now an art gallery. The whole complex was, in fact part of the monastery at one time.

The history of Basel is reflected in its name: "Basel" being derived from the Roman word for Basilica. Franciscan monks settled here in the early 1200's and a significant landmark of the town today is the Barfüsserplatz (literally barefoot place—because the Franciscans were customarily barefooted). Their imposing Barfüsserkerche is the building you can see overlooking the plaza in the photo. Almost all of the rest of their

monastery has been destroyed or remodelled and repurposed.

Although the name suggests otherwise, Stadtcasino is not a gambling den but a world-class concert hall. The word "casino" comes from the Italian language and originally referred to a social house. The Stadtcasino actually houses three concert halls: the largest is the Basel Music Hall which seats 1,500 people and is the home of the Sinfonieorchester Basel (Basel Symphony Orchestra). There is a former ballroom which holds around 650 seats, and the Hans Huber Hall, named after the composer Hans Huber, is the smallest hall and can seat around 450 people. The smaller halls are used for conferences, exhibitions, lectures, chamber concerts, small soloist concerts as well being the venue for aperitifs and suppers.

The owner and sponsor of the complex is the Casino-Gesellschaft Basel, a non-profit foundation that keeps administration costs low and rents the hall to musicians and event organizers at moderate prices.

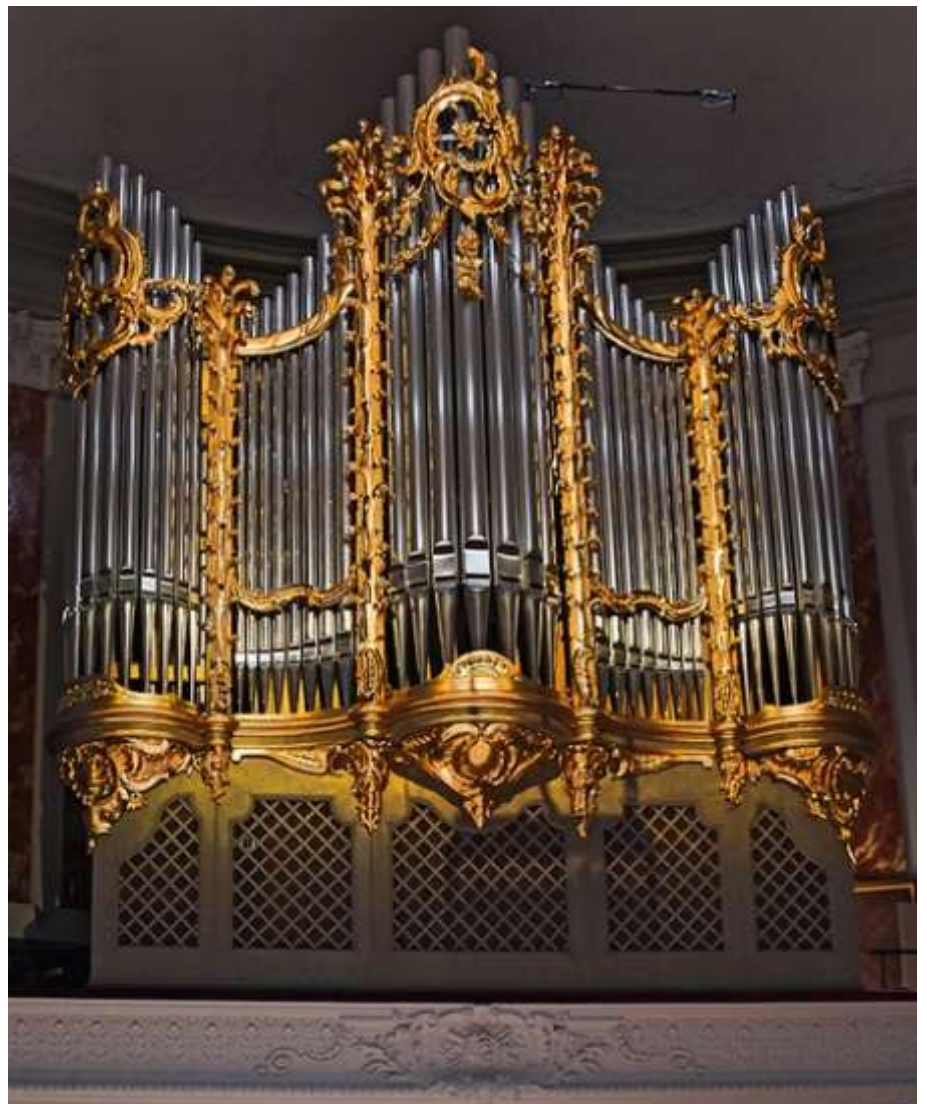


The Stadtcasino has been recently totally renovated and is now resplendent in opulent foyers and staircases lined with dark red velvet. Originally only the work on the building itself was planned, and the existing organ was to be cleaned and revised. But Thilo Muster, city organist, noticed that the organ and the room just didn't go together. The spatial conditions were perfect for great sound experiences, but the sound of the old organ could not do justice to the acoustics of the hall. He decided to promote a new organ in parallel with the restoration. Careful that such a project would not undermine the already significant cost of refurbishing the building, Muster approached the people of Basel to see if a public funding could be

made to purchase a new organ. As it turned out, half of the cost of the organ was funded by private donations and the vision of a new purpose-built organ became reality. The Zurich based firm Metzler Orgelbau AG was given the contract to construct the new instrument as part of the overall restoration of the complex.

In 2020 Metzler fabricated their three manual, 56 rank, splendid organ for the Music Hall at Stadtcasino.

More than just an impressive instrument, this is the first organ in the world to have been given a conflict-free and



sustainability commendation. As Metzler Orgelbau explained: "There are two grams of tin in a mobile phone, but you need two tons for an organ." With over 50,000 organs in Germany and Switzerland alone, that's no small thing, especially with tin price escalation entire regions are destroyed by illegal mining in some parts of the world. Only ethically produced high-quality tin, certified by the OECD, was sourced and used for this project.

Metzler also received an award for the exemplary use of oak wood. This is felled within a radius of thirty kilometres of their factory in Dietikon, dried for several years on the company premises and sawn in the in-house sawmill.

As a final and triumphant sustainability effort, it was clear to those involved that replacing an old organ with a new top-of

-the-range instrument was a luxury project. It became important as part of the overall concept that the replaced instrument was therefore deliberately not declared obsolete, but given away for recycling. The Orgelbau Genf AG, Geneva, organ was fifty years old and was worth continuing to use in a more suitable location. It was a matter of finding a church without an organ but with acoustics that suited the instrument. That place was found, and the organ moved to Latvia where it is now in the rear gallery of the Martin Luther Cathedral in Daugavpils, a member of the Latvian Evangelical Lutheran Church. It is said to sound much better in its new home than when it had been in the Basel hall.

The new organ was designed as a large symphonic instrument, with echoes of the style of French symphonic and



English Romantic organs. A special feature is the wind dynamic work , which can only be played from the fourth manual on the built-in mechanical console on the right side of the case.

The instrument can be played from two consoles: one built directly into the organ and a mobile one with electric trackers. The wind-dynamic work can only be played from the built-in console, because it is dependent on direct tracker action



The built-in console at the right of the casework

whereby the depth of the keys can be varied from 0 to 15 mm. This has the effect of causing different sounds as the wind pressure changes.

On the electronic console all stops of the main organ can be freely assigned to the keyboards. To achieve this, the mechanical console is packed with electronics hidden behind two drawers under the register rockers. The top short manual on the built in console controls the wind-dynamic organ mechanism purely mechanically.

The renovated hall and the new organ complement each other optimally acoustically, musically and visually. Thilo Muster sees the Stadtcasino as the ideal place for the Metzler organ. During the development, everyone involved placed value on advancing the design of the instrument. This is how a synthesis of forward-looking but stable technology and traditional craftsmanship was created. "My concern is that the organ is recognized as a cultural asset and not just as a religious instrument," Muster emphasizes again and again.

This way of thinking, that the organ belongs in the church, is still deeply rooted in Switzerland and Germany. The organist has little to gain



The organ therefore sounds "transparent" at the console, in the public space - especially on the Balcony - the organ sounds full and you can let the whole sound spectrum of it sound. This is most evident in the interplay with an orchestra. In 1903 the music hall received its first organ, but sonically it was not satisfactory. After several modifications, the

from this narrowing of scope. Muster has set himself the task of bringing the diversity of organ music out into the world in its full breadth. An operator like Casino-

organ was eventually dismantled and only the façade remained. In 1971, for the 75th anniversary of the music hall,

Gesellschaft, which makes experiments possible, is all the more important.

According to Orgelverzeichnis Schweiz und Liechtenstein the music hall has very good acoustics with a reverberation time of about 1 second. This is unfamiliar to organists who mainly play organs in churches with much longer reverberation times to accommodate.

Stoplist of the Stadtcasino Organ, Metzler Orgelbau AG

I Hauptwerk C–c ⁴		II Orchestral Swell C–c ⁴		III Récit expressif C–c ⁴	
1. Principal	16'	14. Geigen	8'	28. Bourdon	16'
2. Octave	8'	14. Diapason	8'	29. Viole de Gambe	8'
3. Gamba	8'	15. Dulciana	8'	30. Gambe d'Echo	8'
4. Viola	8'	16. Quintaton	8'	31. Voix céleste	8'
d'Amore	8'	17. Claribel Flute	8'	32. Flûte harmonique	8'
5. Konzertflöte	8'	18. Principal	4'	33. Cor de Nuit	8'
6. Gedackt	8'	19. Octave Viola	4'	34. Viole	4'
7. Octave	4'	20. Concert Flute	4'	35. Flûte traversière	4'
8. Spitzflöte	4'	21. Twelfth	2 2/3'	36. Octavin	2'
9. Superoctave	2'	22. Fifteenth	2'	37. Carillon II-III	
10. Cornet V		23. Tierce	1 3/4'	38. Progression II-VI	2'
11. Mixtur V	2'	24. Septime	1 1/2'	39. Basson	16'
12. Trompete	16'	25. Harmonics V	1 1/3'	40. Trompette	8'
13. Trompete	8'	26. Orchestral Horn	8'	harmonique	8'
		27. Clarinet	8'	41. Basson-Hautbois	8'
		<i>Tremulant</i>		42. Voix humaine	8'
				43. Claireon harmonique	4'
				<i>Tremulant</i>	

thanks to a very generous donation, a new organ was built. This organ had 51 registers on three manuals and featured a console which stood on a platform on the left side of the orchestra pit which could be lowered into the pit when not in use. The prospect (façade) pipes were made of zinc, primed black and with silver bronze highlights. This organ looked the part, but did not suit the acoustics of the hall.

In the latest instrument by Metzler a new organ in the old case was made. New pipes were built for the façade. Another



organ which utilises the wind dynamic system can be found in the Stadtkirche in Biel, built by Metzler Orgelbau Ag in 2011.

Bruce Duncan

Tuba C-c⁴

44. Tuba (300 mm WS) 8'

IV Winddynamisches Werk F-r²

I.	Flauto	8'
II.	Principal	4'
III.	Quintade	2 3/4'
IV.	Terzade	1 3/4'
V.	Windharfe	4'

Pedal C-g¹

45.	Grand Bourdon (Ext. Nr. 48)	32'
46.	Flute	16'
47.	Principalbass (= Nr. 1)	16'
48.	Subbass	16'
49.	Flute (Ext. Nr. 46)	8'
50.	Flute	4'
51.	Contrebasson	32'
52.	Bombarde	16'
53.	Fagott (= Nr. 12)	16'
54.	Trompete	8'
55.	Klarine	4'

Orchester-Pedal

56.	Zartbass (= Nr. 28)	16'
57.	Open Diapason (= Nr. 14)	8'
58.	Violoncelle (= Nr. 29)	8'
59.	Claribel Flute (= Nr. 17)	8'
60.	Basson (= Nr. 39)	16'
61.	Horn (= Nr. 26)	8'

Interviews have been kindly provided by www.futurzwei.org and organpromotion.de
 Historical information and organ stoplist from wikipedia.org
 Other detail from [Orgelverzeichnis Schweiz](http://Orgelverzeichnis_Schweiz) and www.stadtcasino-basel.ch

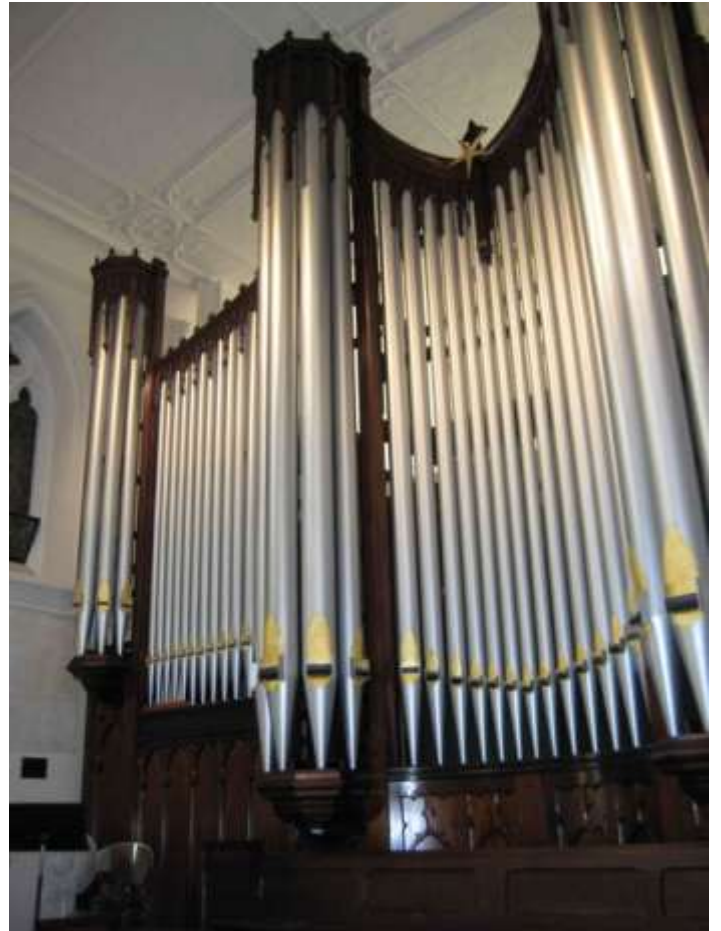


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