

In The Pipeline



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The Organ Society of Western Australia

ABN 49 302 148 987

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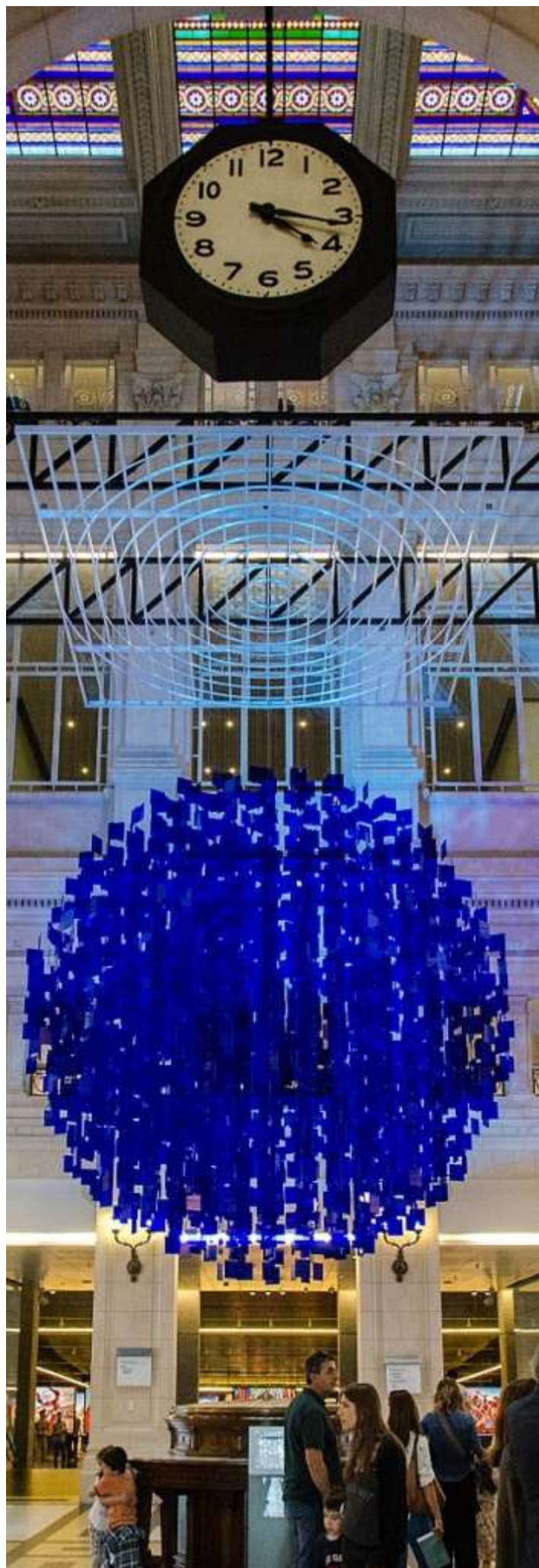


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Contributions are always welcome. Please forward these directly to the Editor by email. Please send large photo files in separate emails to assist with mailbox management.

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Front cover

Chapel of
St Michael and All Angels
Perth College, Mount Lawley

See article on page 8
Photo: John van den Berg

At left

The central hall
Centro Cultural Néstor Kirchner

See article on page 20



Deadline for the next issue of
In The Pipeline:

Friday
21st October 2022

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advertising requirements

From the President

Since the last edition of "In The Pipeline" we have had a busy time. Elsewhere in this issue you will find reports of our visit to the organs in Perth College and St Patrick's Anglican Church, both in Mount Lawley. Being the day of the Federal Election probably kept our numbers down. Thanks to John Beaverstock for his assistance at St Patrick's.

Just a few weeks later we had our visit to St Mary's Cathedral and their two fine organs which were superbly discussed and demonstrated by Jacinta Jakovcevic and Patrick Elms.

In July we had our Discover the Pipe Organ Day. Whilst not being as many participants as we hoped for we had enough to deliver two days. The participants included a Year 10 student, a primary school music teacher and three WAAPA piano students. Positive feedback was given by the participants and the Society thanks John Beaverstock for his assistance with one of the days and also thanks St Patrick's Anglican Church and Perth Baptist Church for the availability of their fine organs.

Looking forward we have two events left in our year. The first is our major Organ Recital on Sunday September 11 at 3.00pm. Angela Currie, Director of Music at Perth Wesley Church will be our recitalist which will be on "her" organ – the Dodd organ of Wesley Church Perth. I would encourage all our members to attend this recital. Angela is

a highly experienced organist – as a recitalist, a leader of liturgical music, and as a teacher. Before coming to Perth Angela lived in Scotland where she was in demand as a recitalist most notably in St Giles Cathedral, Palmerston Place Church, Greyfriars Kirk and many others in Edinburgh as well as Dunblane Cathedral and Glasgow Cathedrals. Angela has selected a delightful program for her recital and it should not be missed.

Our final event for the year is our Annual General Meeting on October 22. The Organ Recital to precede the AGM will be given by the new generation of organists. Four young organists will present a forty minute recital with their repertoire having been prepared under the guidance of Alessandro Pittorino. Because they are young organists we have chosen a venue with a "young" organ and we will meet at St Paul's Chapel at John Septimus Roe Anglican Community School where the large Rudolph von Beckerath organ was only installed in 2011.

At the Annual General Meeting your committee will be presenting their reports and also some motions for the alteration of our constitution. After the AGM there will be a social luncheon in the grounds of the school. More details will be sent to members closer to the event.

Your committee is also working on the issue of conservation of the organ



An example of the lost heritage of Western Australian pipe organs
 The magnificent divided organ cases in Christ Church, Claremont.
 Made by A T Brine & Sons Ltd., Perth, for the LB Cousans organ in 1929, reused by Dodd in 1966.
 Discarded by Bellsham Pipe Organs in 1992.
 Photo: J R Elms

heritage of Western Australia and early in August are meeting with heritage experts to plan our strategies for increasing the protection of organs in this state. You will be kept informed of progress as this project develops. Some options are to educate facilities about the value of their instrument, how to maintain the organ and possibly considering whether we can influence the legislation or regulation of heritage sites to better preserve organs in Western Australia.

This issue of "In The Pipeline" I recommend to you as there is a wealth of articles about local events and informative articles on an Argentinian

organ and also a New Zealand instrument. My thanks to our tireless Editor, Bruce Duncan, for his work in producing yet another fine edition and my thanks also to those who have contributed articles.

I look forward to seeing you at our next meeting – the Organ Recital in Wesley Church by Angela Currie on 11th September.

Kind regards,

Don
 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 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

OTHER CONCERTS

Sunday 14th. August at 2.30pm: Mish-mash for Oboes, Violin and Keyboard

St. Michael and all Angels, cnr George and James St, North Beach. Entry \$15, proceeds going to St. Bartholomew's House. Afternoon tea to follow.

Saturday 27th August at 5.00pm: Perth Bach Society, Vox Aquilæ and Johannine Ensemble

St. John's Church, Fremantle. Glühwein & Cakes from 4.30. Tickets \$25. \$20 concession. (accompanying children free). <https://PBS-ABCEventbrite.com> or at door.

Email: admin@fremantle.perth.anglican.org Phone: (08) 9335 2213

ALBINONI. Double oboe concerto Op 7. No 8

BACH. Ich Habe Genung. BWV 82

CORELLI. Triple Concerto. Op 6. No 4

RECITALS

St Mary's Cathedral, Perth City

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 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)

Holy Trinity Church, York

Saturday, 27th August at 2.00pm: Joseph Nolan, "one of the great organists of our time" (ABC

Radio National), returns to Holy Trinity Church, York, to present a concert of music by Buxtehude, Mendelssohn, Franck, Boellmann, Vaughan Williams, Dubois and Widor.

The Church's pipe organ, the only surviving instrument built by Albert Pease in Australia, is a charming one with beautiful flute stops; the concert will display the colours of the organ and show that organ music can be "musical"! Tickets: \$25

Wesley Uniting Church, Perth

Sunday 11th September at 3.00pm: A very special organ recital by Angela Currie and the magnificent Dodd organ. \$30 standard, \$25 members, Under 18 free.



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

Two Fine Organs



An enthusiastic number of our members attended the visit to Perth College and St Patrick's organs in Mount Lawley on Saturday 21st May 2022.

The Perth College organ was built by William Leopold Roberts. He was born at Bramley, Leeds, in 1882 and arrived in Australia in 1909 following an apprenticeship with the Leeds organ builder J J Binns. In 1909 he was engaged by the Adelaide organ builder J E Dodd, and around 1915 started his own firm. He had prestigious contracts in Victoria and South Australia including All Saints Church, East St Kilda

and St Columbs Church, Hawthorn. He utilised imported metal pipework to achieve outstanding tonal results. His instruments were especially admired for their tonal qualities, A.E.H. Nickson commenting that "Mr. Roberts in my opinion having fully justified the confidence placed in him as the leading Organ Builder in our Southern States". His instruments were also of interest for their varied and distinctive case designs. Roberts retired in 1945 and passed away in Adelaide in August 1971.

The Perth College organ was built in 1928 and is Roberts' Opus 107, one of his last organs. It cost £1,000. The manuals are 58 notes and the pedal board is 30 notes. There are 11 speaking stops derived from 9 ranks of pipes. There is provision for a swell Tremulant.

The action was originally tubular pneumatic but was electrified in 1979 by Bellsham organs who may also have made some of the stop changes not well documented between the 1928 original and the 1977 and 1998 changes by John



Larner. Playing aids included 4 general pistons to Swell and Great. The organ now has a memory system, midi expander and a sequencer.

Another organ by Roberts in WA is at the Sisters of Mercy Convent, Victoria Square, Perth. There was one in St Andrew's Church, Perth but with

the closure of the building the organ was removed and placed in storage. It is hoped this organ will be reinstalled again some time in the future in this state and so preserve the heritage of Western Australian organs of note. The organ at Christ Church, Claremont, had been attributed to Roberts but later found to have been by another builder, Roberts supplying some parts for it.

The case of this Perth College instrument is made of Jarrah frames and panelling, with two flat towers of Dulciana basses



highlighted in gold. This new case is about 30% smaller than the original because the space required for the tubular pneumatic action removed in 1979 was no longer necessary. These display pipes had formerly been a dull zinc grey but now have been highly polished in this new case.

I played William Lloyd Webber's "Verset" to demonstrate the Oboe rank accompanied by the Great Stopped Diapason and then Malcolm Archer's "Festive Scherzo" to show the build up of the Diapason choir on the Great versus the nearly full Swell sound. Following this the console was



either side of Diapason flat. The casework was restored 1990 by Mal Adams with a fine finish and colour, and carved tracery



At left: Don Cook, President, OSWA
At Right: Fr. Adrian de Graaf, Member

open and several members tried the organ out.

We then decamped the two blocks to St Patrick's – managing the road closure signs adding a difference to the approach to St Patrick's.

There John Beaverstock gave an informative introduction to the Norman and Beard 1892 organ. John traced the history of the organ from its first installation in 1894 in Trinity

Congregational Church on St George's Terrace, then to Johnson Memorial Church, Fremantle in 1929 before finally arriving at St Patrick's in 1969 where it was rebuilt and installed by Paul F Hufner.



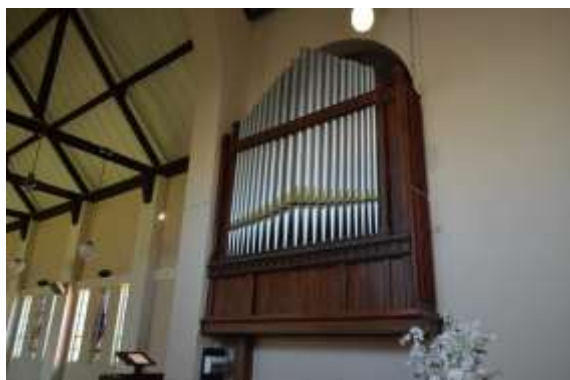
John explained the changes in the organ in recent times which included tonal alterations in 1973 by F.J. Larner & Co and a renovation in 1998 by Pipe Organ Builders & Services. A new pipe was provided for each of the Pedal Open Diapason and Bourdon ranks.

More works were undertaken by Pipe Organs WA in 2017 including a new blower which was relocated to a room below the organ chamber, a new Control/Memory system with wireless connection and a sequencer. In Sequencer mode, all divisional and general pistons function as 'Next' piston. Additional pistons were added and the speech of pipes improved. A Resultant Bass 32' was added to the Pedal division in 2018. Despite the wireless connection the swell pedal is still mechanical with a long lever passing under the floor from the console to the other side of the church and up into the organ chamber!

John demonstrated the organ by playing Harold Darke Interlude in D and a couple of the shorter Bach Prelude and Fugues. Again the console was open for members. The Society greatly appreciates the contribution of John Beaverstock to the afternoon.

Donald Cook

Photos: John van den Berg
Peter de San Miguel



St Mary's Cathedral Perth

A very attentive audience of 22 persons – both members and general public – attended on June 6 to hear an excellent presentation by Cathedral Organist Jacinta Jakovcevic and organ curator Patrick Elms.

The afternoon began with the audience seated in the nave of the Cathedral whilst Jacinta played two pieces.

The first was Cesar Franck's Chorale no 3

in A minor. Jacinta chose this piece as it was played by then cathedral organist Annette Goerke following the Grand Organ's rebuild in 1963 as part of the opening recital.

The second piece played was Regina Coeli which demonstrated the Grand Organ from the gallery being played antiphonally with the 1905 Hobday organ in the Chancel.



We then moved to the gallery choir loft where Jacinta demonstrated the various stops of the organ with expert commentary from Patrick Elms. The Grand Organ was rebuilt in 2009 by the South Island Organ Company and includes elements from the original 1910 J E Dodd organ, the enlargement in 1963 and additions from the 2009 SIOC rebuild. This Grand organ is linked to the 1905 Hobday organ such that either organ can be played from either console. The Gallery organ has 49 ranks spread over 71 stops and the Hobday organ has 16 ranks spread over 17 stops.

Between the two presenters we heard the sounds of the original organ and then the additions. Patrick explained how some ranks were

revoiced during the rebuild and discussed the qualities of the reed ranks. He very carefully exposed to us the full range of stops on the organ which as he spoke Jacinta deftly pulled the stops and played for us. Patrick also told us the anecdote about the architect who had no idea about pipe organ requirements and had no concept of the height required for the instrument nor that from the façade that the organ went back four metres!

An engaged audience asked salient questions through the afternoon.

The afternoon concluded with a medley of pieces played by Jacinta chosen for their connection with the organ. She began with Smart's "March in G" played at the 1910's first recital and played using only those stops. This was followed by "Judex" by Charles Gounod which the choir sang to much acclaim in 1913. Mendelssohn's "War March of the Priests" followed as it was often played as an organ solo and again today played with the 1910 registrations. Messiaen's "Dieu parmi nous" followed as it was played for the reopening of the Cathedral in December 2009 and finally an excerpt from Widor's "Toccata from Symphony No 5" as it featured in the opening recital in 1963, the closing of the Cathedral in



2006 and again for the organ's 100th birthday celebrations on May 2010. The organ loft was literally vibrating with the intensity of this piece!

After thanks with acclaim were expressed to Jacinta and Patrick we adjourned downstairs for afternoon tea.

Donald Cook



Above left: The Grand Organ Above: The Chancel Organ
 Left: Main console Below left: Afternoon tea
 Below: Raphael Elvish and Samuel Yeow standing in front of the
 bottom notes of the Pedal Open Diapason 16' in the Gallery.





Above left: the Gallery Organ

Above: Patrick Elms and some of the attendees at the afternoon

Left: Jacinta Jakovcevic at the console

Below left: Jacinta at the organ.

Below: Donald Cook and Jacinta Jakovcevic at afternoon tea.

Photos: John van den Berg
Peter de San Miguel
and Trevor Bunning



Discover the Pipe Organ Days

In July OSPA ran the Discover the Pipe Organ Day programme on two days.

The first day was held at St Patrick's Anglican Church in Mount Lawley with the expert guidance of tutor John Beaverstock. John had two participants, both first year piano students studying at WAAPA. There was an enthusiastic response from the two participants.

Participant Rose wrote "It was an unforgettable experience and I learned a lot from John. He explained a lot of

knowledge about the organ which is very comprehensive and useful. The time was sufficient. It was a great opportunity to study pipe organ. I like that kind of study which is flexible without pressure.

The best experience was that he played many pieces for us - how incredible!

Thanks to Margaret for being a volunteer to prepare tea and coffee for us. Thanks for organizing the day."

Rose also indicated she would like to do more when another day is organised.

The second day was held at Perth Baptist Church utilising their John Lerner 1974 organ, an instrument of the modern classical reform movement. There were three participants and each was at a different level of background studies. Caleb is a Year 10 student studying Grade 5 piano, Naoko is a primary school music teacher and Richard is a fourth year WAAPA piano student. This was a challenge for Don Cook who was the tutor at this venue but the material presented had options to cater for the individual differences.

During the day the participants learnt about the various manuals and what each stop did – including listening for the breaks on mixture stops. Then the students played a prepared piano piece on the organ selecting what they considered to be appropriate registrations. This led to a discussion on some of the changes you need to make to



Hannah Lausevic, John Beaverstock and Rose Sun



Don Cook, Naoko Kimata, Richard Brider and Caleb Rochester.

fingering and phrasing to make the piano piece really work on a different instrument.

This was followed by an orientation to the pedal board and how your feet find their way around and also how flexible your ankle needs to be. By the end of the day all participants were able to play a simple piece with hands on different manuals and with a simple pedal part.

There were exclamations of wonder when we went inside the organ and they saw the mechanical action of the

instrument. Caleb was the first to realise that on a mechanical organ the touch of the keyboard changes with the addition of each stop.

Naoko wrote about the day: "Thank you so much for everything you've done for us. I enjoyed the day, and I appreciate that you included me among young people. Three people are appropriate; everyone has different learning ways and levels, which gives us some thoughts, not just skills.

I would like to keep attending when you have organ workshops like this. I also want to say thank you to Margaret for her tea and coffee support."

Based on the comments and enthusiasm demonstrated by the participants this is an event which the committee can consider for future years.

Donald Cook

Photos: Peter and Margaret de San Miguel



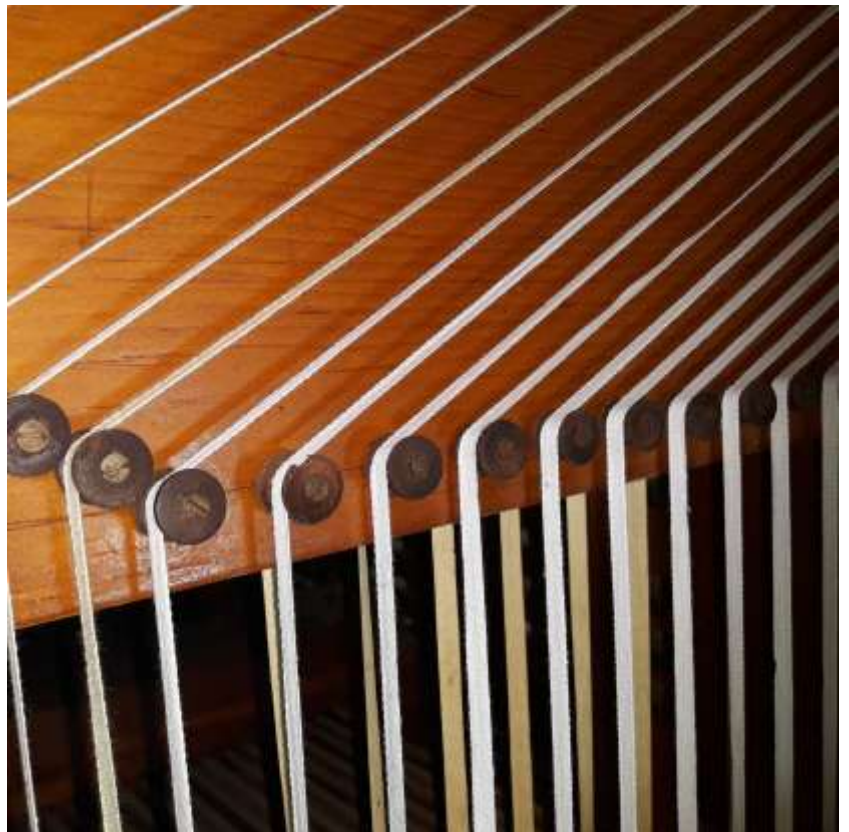
Organ builder's news



Patrick Elms & Co have recently been busy with some conservation work to the 1898-1908 Robert Cecil Clifton organ at St Anne's Catholic Church, Belmont. This organ, Clifton's fifth and last instrument, is priceless as it's the only remaining reasonably complete example of his work as our first local organ builder. An added bonus is that it is a complete work of art in construction and as such must be conserved and protected as one of our most important instruments.

Our work has centred on the replacement of the cotton tapes used to pull the pallets open from the keys. This organ does not use the standard system of trackers, stickers and rollerboards to

transmit the key action up and out to the windchests but rather a system of cotton pull tapes running around wooden bobbins, rather like small cotton reels. After some 40 years (possibly 50 or 60?) the cotton tapes have become frayed and fragile and were breaking one by one so that tuning visits recently have been consumed by replacing failed tapes. This conservation work has been quite tedious in that the tapes, some 130 of them, have had to be replaced one by one with each tape having a leather tab glued onto each end which is then attached to either the pallet pull wire or a hook wire at the key end. This work has literally taken days





Work has also continued for the last almost 2 years on the rebuilding of a private house organ that the late Lynn Kirkham had been involved with from about 2014 up until his death two and a half years ago.

Based on my experience working with Lynn on several projects I have been able to step up and have designed and completed a "Kirkham" pre-tensioned key action for this instrument along similar lines to that at Trinity College. The action is light and very responsive and I'm sure the Master would've approved of the

innovations necessitated in its creation for this compact instrument.

More news will follow of this project in future issues.

Patrick Elms

and days to complete.

An additional problem (and a more serious one) has been the effect of the copious amounts of incense, used during Masses at St Anne's, on the pneumatic stop action of the organ. The incense residue has infiltrated the wind system and all the external valve seats causing the valves of the stop action to stick and the stop action to become almost unusable. You can see the resulting black residue in the photo at right.

Restoration and cleaning of the valve boxes has occurred, with all 44 of the disc valves of the system being re-leathered in new sheepskin leather. New valve cover boxes have been made to cover the valve system and protect it from incense and a new filter box for the blower inlet has been fitted.



2022 Art Music Fund recipients

Eleven composers have received \$5,000 grants towards the commission of proposed works. One of the awardees will write for pipe organ. APRA AMCOS, the Australian Music Centre and SOUNZ have announced the recipients of the 2022 Art Music Fund grants, with composers from Australia and New Zealand each receiving a \$5,000 grant towards the commission of a proposed work.

Since 2016, the Art Music Fund has handed out more than half a million dollars to new works that have been presented in Australia, New Zealand and around the world. An initiative of APRA AMCOS in partnership with the Australian Music Centre, this year marks the first time their New Zealand counterparts, SOUNZ, are partners in the grants.

Cameron Lam, APRA AMCOS' Art Music Lead and the curator of Limelight's Australian Art Music playlist, said, "At a time when support for the arts is critical, Australian and New Zealand composers, improvisers and sound artists continue to show that they are visionary in their outlook and goals. APRA AMCOS is proud to support these projects, which deeply engage with our contemporary world in multiple ways, and provide

their creators with the stability they need through the Art Music Fund."

One of the eleven grants has been won by Robert Curgenvén currently in Ireland.

Robert Curgenvén's project features new works for pipe organ commissioned by Richard Thomas Foundation (UK) to be realised at the Orgelpark Amsterdam and an electronic version at MONOM Berlin's 48 speaker spatial sound system. These new works will use specific approaches to tonality and overtones focusing on air pressure control, sculpting timbre and tuning (intonation).

Don Cook

Information by Hugh Robertson in *Limelight* 28 April, 2022



Robert Curgenvén

Peter Guy



After nearly fifteen years as Director of Music, Peter Guy completed his tenure at the Christ Church Cathedral, Newcastle (NSW) on Sunday, 22 May 2022.

Appointed at the age of 26, he was one of the youngest persons to have held this position. Prior to this appointment, Peter was Director of Music at St Stephen's Uniting Church, Macquarie St, Sydney and the inaugural Director of Chapel Music at Newtown's St Andrew's College, University of Sydney.

Peter was accepted into the Master of

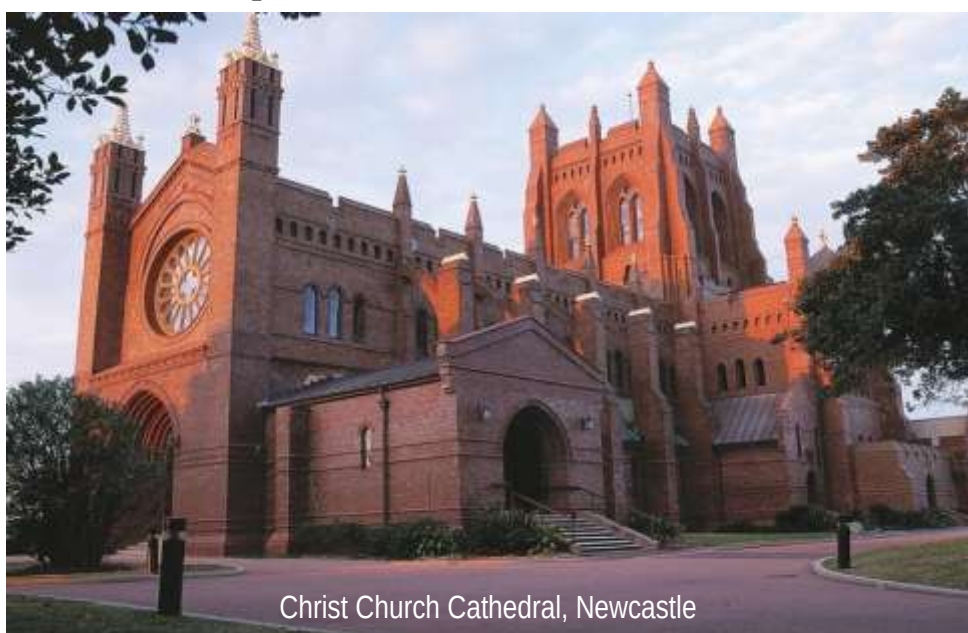
Arts programme at the Kodaly Institute of the Liszt Academy of Music in Keszthely, Hungary, in June. He will be starting there in September for the two year programme which will focus on choral conducting, musicianship and pedagogy. He has also been awarded the Sarolta Scholarship of the International Kodaly Society, which, for him, is a nice way to start the adventure! While it is not an organ or church music related activity, Peter is

hopeful that while there he will be able to connect with those communities both in Keszthely, and also the organ and church music faculties of the Liszt Academy in Budapest.

Peter is a Director of the Organ Historical Trust of Australia.

In the meantime, Dr David Banney has been appointed the interim Director of Music at Christ Church Cathedral.

Bruce Duncan



Christ Church Cathedral, Newcastle



Organ music in the belly of a whale



The new Buenos Aires Centro Cultural Néstor Kirchner was inaugurated on May 21, 2015. The building, however, has a long history. It was built under difficult economic conditions between 1911 and 1928 to plans by the French architect Norbert Maillart as a central post office (Correo central, "Palacio del Correo").

Shortly after taking office in 1946 President Juan Perón moved his official residence to the grand building. In the following years, the handling of the national mail was relocated to a new building. In 2005, the last post office was closed in the building. The then President of Argentina Néstor Kirchner proposed the conversion into a cultural center.

The plan was a completion for the Bicentenary of the State of Argentina, 2010. Therefore, the original name Centro Bicentenario. After a completion

for the festivities had become impossible and after Kirchner's death in 2010 the name was changed to Centro Cultural Néstor Kirchner.

The magnificent neo-Renaissance architecture now provides the frame for the spectacular new concert hall, which seems to float in the large courtyard. Above the concert hall a new steel

and glass structure forms the Roof of the former courtyard. It contains Exhibition and congress facilities. Similar to the glass dome above the main entrance, all its glass surfaces are lit by an LED system.

Under the new blue glass roof the bubble-like structure shimmers in a dress made of stainless steel mesh. Colour and shape gave the concert hall its name: La Sala "Ballena Azul" (blue whale).

A new organ was commissioned for the Cultural Centre, comprising four manuals and pedal with 56 stops controlling 8,000 pipes, mechanical key action and electrical stop action. The construction of the organ was given to the renowned atelier Johannes Klais Orgelbau GmbH & Co, Bonn, Germany.

Philipp Klais wrote for the inauguration:

"The idea of respect for the traditions of days gone by, in conjunction with a

transformation focused on the future is also the theme of the organ, which differs from typical church organs not only by its external design: The organ, a quiet sculpture on the front wall of the room, can be recognized as a musical instrument and merges with the room architecture.

Consequently the musical idea of the instrument is designed so that the organ can be used as a solo instrument representing a wide range of available organ literature, but is deliberately geared towards the many accompanying duties in the concert hall: the fusion with an orchestra, the musical competition with an orchestra and the many tasks in the accompaniment of choirs and soloists and ensembles of various instruments.

The organ is deliberately not designed as a style copy, but as a modern, instrument prepared for the future,

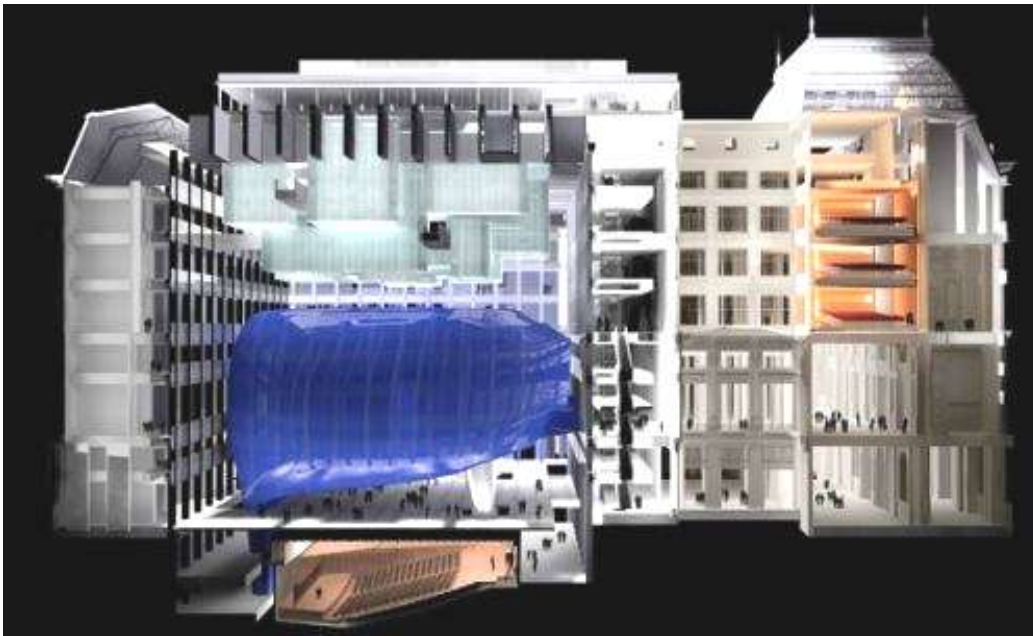


which has the goal to reach not only the ears, but also the hearts of all Argentines and guests from around the world."

The Kirchner Cultural Centre is a cultural centre located in Buenos Aires, Argentina. It is the largest of Latin America, and the third or fourth largest in the world. Located in the former Buenos Aires Central Post Office, the cultural centre was named after former president of Argentina Néstor Kirchner, who oversaw its conversion.



The nine-floor centre has a concert hall; five other auditoriums for theatre and concerts; 18 halls for poetry readings, performance art, and other events; 40 rooms of art and history galleries totalling 15,000 square meters on six floors; 16 rehearsal rooms; and two



came to be known as the whale.

The Blue Whale auditorium floats on shock-absorbing stilts to protect it from vibrations from the subway which runs nearby. This was so the vibrations would not enter the symphony hall.

rooftop terraces.

When the architects added new spaces and elements, they purposely used different materials such as clear and frosted glass and stainless steel, to maintain sight of the ornate Beaux-Arts style beauty of the original building. The main concert hall La Sala Sinfonica (originally named La Ballena Azul, or "The Blue Whale"), seating 1,950 people, is a blimp-shaped three-storey auditorium and opera house floating in the former package-sorting area. In the two different angled photos below you can see how the structure

A chandelier-like structure made of frosted glass (see below) sits above the Blue Whale. It is large enough to house exhibits. The Cultural Centre occupies a full city block behind the French Second Empire facade, and contains almost 1 million square feet of marble hallways,



SPECIFICATION OF THE KLAIS ORGAN in CENTRO CULTURAL NÉSTOR KIRCHNER

I. GRAND-ORGUE

C-c4

Montre	16'
Diapason	8'
Flûte harmonique	8'
Dulciane	8'
Bourdon	8'
Prestant	4'
Flûte douce	4'
Quinte	2 2/3'
Octave	2'
Fourniture V	2'
Bombarde	16'
Trompette	8'
Clairon	4'
Trémolo	

KOPPELN/COUPLERS

II – I
III 16' – I
III – II
II 16' – II
IV – III
I – P
III – P
IV – P

II. POSITIVE EXPRESSIF

C-c4

Bourdon	16'
Principal	8'
Salicional	8'
Bourdon	8'
Octave	4'
Flûte octavante	4'
Doublette	2'
Cornet V	8'
Plein jeu III	1 1/3'
Clarinete	8'
Trémolo	

III – I
IV – I
IV – II
II 4' – II
III 16' – III
III 4' – III
II – P
III 4' – P

III. RÉCIT EXPRESSIF

C-c4

Quintaton	16'
Diapason	8'
Flûte traversière	8'
Viole de Gambe	8'
Voix céleste	8'
Cor de nuit	8'
Flûte octavante	4'
Viole	4'
Nazard harmonique	2 2/3'
Octavin	2'
Tierce harmonique	1 3/5'
Plein jeu harmonique IV	2 2/3'
Basson	16'
Trompette harmonique	8'
Basson-Hautbois	8'
Voix humaine	8'
Soprano harmonique	4'
Trémolo	

IV. SOLO

C-c4

Seraphon Flûte	8'
Tuba magna	16'
Tuba anglais	8'
PEDAL	
C-f1	
Flûte	32'
Soubasse	32'
Contrebasse	16'
Violonbasse	16'
Soubasse	16'
Flûte	8'
Violoncelle	8'
Bourdon	8'
Principal	4'
Contrebombarde	32'
Bombarde	16'
Trompette	8'
Clairon	4'



stained-glass ceilings and windows. Traces of original post office fixtures have been retained to maintain a link to history.

Bruce Duncan

Information and photographs from:

<http://culturargentina.blogspot.com>
<https://www.npr.org>
<https://klais.de>
<https://en.wikipedia.org>

Anna Lapwood at the Royal Albert Hall



famous Grand Organ, a 150-tonne beast that challenges performers to master its 9,999 pipes.

Organist, conductor, broadcaster, director of music at the prestigious Pembroke College,

Anna Lapwood: TikTok organist told to ‘play like a man’ is leading musical gender equality movement.

Classical organist Anna Lapwood’s TikTok clips have won 3m likes – now she has been named an Associate Artist at the Royal Albert Hall with a mission to encourage young people to play the instrument.

Organist Anna Lapwood wants to inspire more girls to take up the instrument.

“When you play this instrument at full tilt, it tremors. It’s like harnessing a living, breathing force under your fingers,” says Anna Lapwood, still in awe at being invited to tame the Royal Albert Hall’s

Cambridge, and now a TikTok star, Lapwood is on a mission to popularise an instrument often seen as the poor relation of the classical family.

“Organ players can be stuck up at the rear or in a loft, playing with their backs to the audience. The repertoire in classical concerts is limited and people might not think it’s relevant today,” she says.

“But it’s a really cool instrument and I want to open it up to as many young



people as possible. Who wouldn't want to play an instrument so powerful it can shake the foundations of a building?"

The first woman to hold an organ scholarship at Magdalen College, Oxford University, Lapwood, 27, has presented coverage of the BBC Proms and starred in last year's season, performing the Saint-Saëns organ symphony.

The Hertfordshire-born musician's light-hearted rehearsal clips on TikTok have generated three million likes. "Children who never knew what an organ is are seeing the videos and coming to see me in concert. We can't be snobby about anything that draws people to the classical world."

There are barriers to ascending the steps to the venue's 70ft-high organ, once the largest instrument in the world. Most schools have an electronic organ but aspirants need a welcoming church or cathedral to invite them to practice on a real wind-powered, pipe instrument.

"In private schools, chapels with organs play a big part in school life," says Lapwood.

"We live in a much more secular society so for a lot of kids from a state school, it just wouldn't occur to them that this could be an instrument for them. It shouldn't just be for the privileged few."

Women represent just 8 per cent of organists listed in one directory of organ recitals and Lapwood is campaigning to end a form of discrimination she believes is putting young girls off – a lack of adjustable benches.

"They are designed for people who are quite tall. I'm 5ft 3" and it's physically impossible to play if your feet aren't on the pedals. You end up tilting forwards. It makes playing uncomfortable for younger players. My anxiety dream is that I tip forward and fall on the keys and make a loud noise."

Adam Sherwin

Arts and Media Correspondent, News.co.uk

The Grand Organ of the Royal Albert Hall, London, was described by its builder as The Voice of Jupiter and is the second largest pipe organ in the United Kingdom. It was originally built by Henry "Father" Willis and most recently rebuilt by Mander Organs, having 147 stops and, since the 2004 restoration, 9,999 pipes.



The original organ was built by Henry Willis & Sons at a cost of approximately £8,000. It had four manuals and 111 stops and was, at that time, the largest in the world. The pallets were opened by trackers connected to pneumatic purses fed by large tubes. The console had 8 thumb pistons to each manual and six combination pedals for the Pedal Organ. The slides were operated by either pressure or vacuum to large purses connected to each slide. Even though the organ was not fully complete, it was moved to the Hall in time to be played at the venue's Opening Ceremony on 29 March 1871. The organ's wind system was powered by two steam engines.

Further work to fully complete the organ was finished in time for the first ever recital, a concert by English organist William Thomas Best on 18 July 1871.

The Durham firm of Harrison & Harrison rebuilt the organ in two stages in 1924 and 1933. The organ was extended to 146 stops and converted to electro-pneumatic action. It was still the largest organ in Britain at that time.

In the 1970s, Harrisons refurbished the console and replaced the switchgear in the action, made minor changes to the voicing and added a roof in an unsuccessful attempt to project the sound forward.

The final 30 years of the 20th century were the organ's saddest years – lying neglected, untuned and unloved, the beloved Willis collected rubbish including dozens of tennis balls that had become lodged in the pipes during tournaments in the arena. A whole skip load of detritus had to be removed from the instrument's bowels before restoration work could begin in 2002.

A number of stops were unusable due to leaks in the wind system, cracks in the soundboards, and other problems. By 2002, it was maintained only through "heroic efforts" on the part of Harrisons and could not be used at all without their staff present, in case of mishap. The wind chests and pipes were leaking noisily and wind pressure was insufficient to support full use. The leatherwork in the actions was also failing.





restoration was to restore the organ to its unique character without significant tonal change.

The work saw the pipes restored, and the sound liberated with the reinstatement of the high wind-pressures which had been reduced in the 1970s, as well as

In 2002, the organ was taken out of commission for an extensive rebuild by Mander Organs. Some consideration was given to restoring the organ to its original Willis specification, but the subsequent alterations and enlargements had made this impractical and it was felt that it should remain essentially as-is. A two year restoration was undertaken from 2002-2004 by Mander Organs of London at a cost of £1,500,000. The possibility of retaining the original Willis soundboards was also investigated but their construction and deterioration was such that reliability and longevity could not be guaranteed in the hostile environment of the hall. The aim of the

the removal of an unseen ceiling installed within the organ case.

The dryness of the Hall had damaged the soundboards, so these were replaced and new and larger wind trunks provided. The reed stops in the Great division were restored to their 1924 wind pressures. The 1970s split of the Great Organ (allowing two independent Great Organs to be registered and played





simultaneously on different manuals) was rationalised, effectively offering separate Willis and Harrison choruses; also a Fourniture IV was added, bringing the total to 147 stops and 9,997 speaking pipes. Alongside the pipes, a full set of tubular bells and a bass drum can be operated by the pedals. For a few years the organ was once again the largest in the UK, until in 2007 the distinction passed to the organ in Liverpool Anglican Cathedral, which has 10,268 pipes, after adding a 488-pipe rank to its organ to regain the crown once again.

Condair provided a resistive steam humidifier to humidify the Organ Chamber at the Royal Albert Hall in London. This was needed in order to protect the organ's wood from drying out and causing it to crack. The humidifier's steam lance is situated in the blowing chamber, feeding air

through into the organ itself, and maintaining the optimum humidity level of 55%rh. The humidifier installed at the Royal Albert Hall delivers up to 10kg of steam into the atmosphere per hour.

Today the largest of the 9,999 pipes measures 762mm in diameter, 12.8m high and weighs almost 1 tonne – the smallest pipe is about as wide as a drinking straw. The organ measures 21.3m high and 19.8m wide, and weighs in at 150 tonnes. If laid end to end, the pipes

would span about 14.5km.

New key and stop actions have been provided, together with an up-to-date capture system. The console was completely refurbished but every effort was made to retain its characteristic Harrison and Harrison style, the additions for the capture system being made as discreetly as possible.

The first recordings on the newly rebuilt instrument were by Dame Gillian Weir, previous Patron of the Organ Society of Western Australia.

Bruce Duncan

Information and photographs gathered from:
www.royalalberthall.com,
mander-organs.com,
www.condair.qa,
www.classical-music.com,
wikipedia.org, and
news.co.uk

Specification of Royal Albert Hall Organ Grand Organ , 2004 rebuild

Pedal C-f1		Great (II) C-c4		Swell (III) C-c4		Orchestral (I) C-c4	
Acoustic Bass	64'	Contra Violone	32'	Dbl Open Diapason	16'	Contra Viole	16'
Dbl Open Wood	32'	Contra Gamba	16'	Bourdon	16'	Violoncello	8'
Dbl Open Diapason	32'	Dbl Open Diapason	16'	Open Diapason	8'	Viole d'Orchestre I	8'
Contra Violone	32'	Dbl Claribel Flute	16'	Viola da Gamba	8'	Viole d'Orchestre II	8'
Double Quint	211/3'	Bourdon	16'	Salicional	8'	Viole Sourdine	8'
Open Wood I	16'	Open Diapason 1	8'	Vox Angelica	8'	Violes Celestes II	8'
Open Wood II	16'	Open Diapason 2	8'	Flûte à Cheminée	8'	Viole Octaviant	4'
Open Diapason I	16'	Open Diapason 3	8'	Claribel Flute	8'	Cornet de Violes	
Open Diapason II	16'	Open Diapason 4	8'	Principal	4'	12.15.17.19.22	V
Violone	16'	Open Diapason 5	8'	Viola	4'	Quintaton	16'
Sub Bass	16'	Geigen	8'	Harmonic Flute	4'	Harmonic Flute	8'
Salicional	16'	Hohl Flute	8'	Octave Quint	22/3'	Concert Flute	4'
Viole	16'	Viola da Gamba	8'	Super Octave	2'	Harmonic Piccolo	2'
Quint	102/3'	Rohr Flute	8'	Harmonic Piccolo	2'	Dbl Clarinet	16'
Octave Wood	8'	Quint	51/3'	Mixture 8.12.15.19.22	V	Clarinet	8'
Principal	8'	Octave	4'	Fourniture 15.19.22.26.29V		Orchestral Hautboy	8'
Violoncello	8'	Principal	4'	Contra Oboe	16'	Cor Anglais	8'
Flute	8'	Viola	4'	Oboe	8'	Tremulant	
Octave Quint	51/3'	Harmonic Flute	4'	Baryton	16'		
Super Octave	4'	Octave Quint	22/3'	Vox Humana	8'	Solo (IV) C-c4	
Harm 10.12.15.17.19.21.22VII		Super Octave	2'	Tremulant		Contra Bass	16'
Mixture 15.19.22.26.29 V		Fifteenth	2'	Dbl Trumpet	16'	Flûte à Pavillon	8'
Dbl Ophicleide	32'	Mixture 8.12.15.19.22 V		Trumpet	8'	Viole d'Amour	8'
Dbl Trombone	32'	Harm 10.15.17.19.21.22 VI		Clarion	4'	Doppel Flute	8'
Ophicleide	16'	Fourniture 19.22.26.29 IV		Tuba	8'	HC Flute	8'
Bombard	16'	Cym 19.22.26.29.31.33.36VII		Tuba Clarion	4'	Unda Maris II	8'
Trombone	16'	Contra Tromba	16'			Wald Flute	4'
Fagotto	16'	Tromba	8'	Choir (I) C-c4		Flauto Traverso	4'
Trumpet	16'	Octave Tromba	4'	Open Diapason	8'	Piccolo Traverso	2'
Clarinet	16'	Posaune	8'	Lieblich Gedeckt	8'	Dbl Bassoon	16'
Bassoon	16'	Harmonic Trumpet	8'	Dulciana	8'	Corno di Bassetto	8'
Quint Trombone	102/3'	Harmonic Clarion	4'	Gemshorn	4'	Hautboy	8'
Posaune	8'	Bombarde (IV) C-c4		Lieblich Flute	4'	Bassoon	8'
Clarion	8'			Nazard	22/3'	Tremulant	
Octave Posaune	4'	Bombardon	16'	Flageolet	2'	Dbl Horn	16'
Bass Drum		Tuba	8'	Tierce	13/5'	French Horn	8'
		Orchestral Trumpet	8'	Mixture 15.19.22 III		Carillons	
Abbreviations		Cornopean	8'	Trumpet	8'	Tubular Bells	
		Quint Trumpet	51/3'	Clarion	4'		
Dbl	Double	Orchestral Clarion	4'				
Harm	Harmonics	Ses 12.15.17.19.22 V					
Cym	Cymbale	Contra Tuba	16'				
HC	Harmonic Claribel	Tuba Mirabilis	8'				
Ses	Sesquialtera	Tuba Clarion	4'				



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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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ANNUAL RECITAL, AGM AND LUNCHEON

The Annual Recital, AGM and Luncheon
of the Organ Society of Western Australia
will commence at St Paul's Chapel
John Septimus Roe Anglican Community School
Boyare Avenue, Mirrabooka

SATURDAY 22nd October 2022 at 10.30am

The recital on the 2011
Rudolf von Beckerath
organ will feature
organ students of
Alessandro Pittorino.

The AGM will follow.

A finger-food lunch will
be provided at the
venue. Cost to be
advised.

Bookings must be made
by 10 October 2022 to
allow for catering, etc.

treasurer@oswa.org.au



The King of Instruments in Concert

Sydney organist Thomas Wilson flies to Perth in August to present a 'large landscape of a concert' at St George's Cathedral.

Dr Joseph Nolan has invited Thomas Wilson to present this year's prestigious Sir Francis Burt Memorial Concert. "Deciding to invite Thomas to play in the Cathedral was a no brainer", Joseph said. "He is a very fine musician, and the pieces he has chosen to play will create a large landscape of a concert."

Thomas says he can't wait to return to Perth and feels privileged to be presenting this year's Sir Francis Burt Memorial Concert.

"I am eagerly anticipating the pleasure of being back at St George's Cathedral, knowing what a joy it is to make music there. The West Organ is such an exciting, expressive and vibrant instrument that it inspired a program which will demonstrate its many fine qualities."

The acclaimed Sydney organist will present a program of bold and exciting works to demonstrate the joy of the organ as a concert instrument. The program features pieces by Louis Vierne, Frank Martin, Edward C Bairstow and Henri Mulet. Joseph Nolan says these colourful works will perfectly match the size and scope of the Cathedral space and organ.



Here, Thomas briefly describes each piece:

"Louis Vierne's Third Symphony provides a musical feast of textures, colours and forms across this inventive, substantial work. The phantasmagorical sound world of Frank Martin's arresting Passacaille offers a profound contrast, whilst demonstrating the incisive tone clarity of the keenly voiced pipework of the St George's organ. It feels only natural to play an emblematically English work in a cathedral dedicated to St George, and I look forward to bringing



the singing melodies, as well as the fizzing fireworks of Bairstow's Sonata, to life on an instrument that speaks with such a distinguished accent! And Henri Mulet's sizzling toccata 'Tu es petra' is sure to evoke visceral excitement in audience and player alike!"

The annual Sir Francis Burt Memorial Concert continues to heighten awareness of the pipe organ as a concert instrument, bringing appreciation and pleasure to a wider Perth audience. Vision will be projected onto a big screen once again this year, showing the incredible skill involved in mastering the king of instruments.

More about Thomas Wilson:
Currently Director of Music at St Mary's Cathedral Sydney, Thomas Wilson became Director of Music at Wellington Metropolitan Cathedral at the tender age of 18. After studying and working in London, where he achieved the position of

Assistant Organist at Westminster Cathedral, he moved to Australia to take up his post at St Mary's.

Since then, he has overseen the development of a thriving music program. St Mary's Cathedral Choir has appeared in concerts and festivals throughout Australia, Belgium and Italy, broadcast on ABC television and radio, recorded several CDs, and collaborated with some of Australia's finest orchestras, choirs and solo artists.

Event details:

The Sir Francis Burt Memorial Concert

Thursday 11 August

7.30pm to around 9.00pm

20 minute interval for refreshments.

Tickets are available from Perth Concert Hall Box Office. You can find the link on the OSA web site.

Jane Hammond



Allen Organ news

His Majesty's Theatre is an Edwardian Baroque theatre in Perth. Constructed from 1902 to 1904 during a period of great growth for the city, the theatre is located on the corner of Hay Street and King Street in Perth's central business district.

At the time the theatre was opened, it was the largest theatre in Australia, and had seating for over 2,500 people. It is also thought to be the first reinforced concrete building constructed in Perth.

Over its life, the theatre has hosted large-scale musicals, Shakespearean plays, ballet, opera and many other events. It has been renovated numerous times, most notably in the late 1970s when the State Government purchased it and performed an ornamental restoration

whilst modernising the facilities provided. Since that time, it has been the home of the West Australian Ballet and West Australian Opera companies, both of which perform regularly.

The importance of His Majesty's Theatre to the cultural fabric of Western Australia has been recognised by its inclusion on the State Register of Heritage Places and the Register of the National Estate. It has also been named a "State Heritage Icon", and is believed to be the only remaining working Edwardian theatre in Australia.

In July 2022 the West Australian Opera performed the opera *Tosca* composed by Giacomo Puccini. This production featured the West Australian Opera Chorus, West Australian Opera Children's Chorus and the West



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Australian Symphony Orchestra conducted by Rebecca Lang and directed by Patrick Nolan.

For the performance of Tosca, the installation of an Allen organ, played by Tommaso Pollio along with the WA

Symphony Orchestra, was required. This is the second time an organ has been installed at His Majesty's, the previous time was this same organ in 2019 for the production of Sweeney Todd.

The organ being used was an Allen model L-124. This is a two manual instrument with 35 speaking stops including six GeniSys alterable voices. The GeniSys voices were used to provide 32' stops to the pedal and additional voices for the manuals. The organ has four audio channels with different notes on each division split between the four audio channels. The audio was also routed into the excellent audio system which is installed at His Majesty's Theatre, enabling the sound to delightfully fill the room. The final adjustment needed was to raise the pitch of the organ by 8 cents, as the WASO orchestra tunes to 442Hz, not 440Hz!

Rodney Raymond



Auckland Anglican Cathedral



In the middle of the city of Auckland, New Zealand, in the Parnell district, is a complex structure of two cathedrals intertwined. The first Anglican place of worship in Auckland was Old St Paul's, at the bottom of Princes Street, but Parnell residents tired of walking about 3 km over paddocks to reach their church. The first church serving the district was dedicated to St Barnabas. Completed in 1849, it was situated near the bottom of Parnell on land which was later abandoned and used for reclamation work. This small church of St Barnabas slowly fell into disuse following completion of Old St Mary's church in 1860, and was

eventually shifted to Mount Eden, where it still forms part of the Parish Church. With the building of the original St Mary's Church, now known as Old St Mary's, Bishop Selwyn established the Parish of St Mary.

St Mary's Cathedral Church, is the former Cathedral Church of the Anglican Diocese of Auckland. It replaced the earlier Old St Mary's Church. This wooden Gothic Revival church was designed by the prominent Christchurch architect Benjamin Mountfort and completed in 1897. The building served as the Cathedral Church and principal Anglican church of Auckland until 1973 when the Chancel of Holy Trinity Cathedral, for which the foundation stone was laid in 1957, came into use. In 1982, St Mary's Church was moved across Parnell Road to its present site beside the cathedral.

The Foundation Stone for the current St



The old St Mary's Cathedral



The new Holy Trinity Cathedral

Mary's church was laid in 1886. At more than 50 metres long, it is the largest wooden Gothic church in the world. Its English born architect Benjamin Mountfort had become one of New Zealand's most eminent architects, responsible for many of the Gothic Revival buildings in Christchurch. St Mary's is generally regarded as the most impressive of his wooden church designs.

The original intention had been to build the church in stone, but the plan had been rejected as too expensive. Mountfort seems to have ignored the perishable and limited qualities of wood, and built a vast church

worthy of the finest stone. St Mary's covers an area of 840 m² and has architectural features normally associated only with the great medieval cathedrals of Europe. The church was completed to its present state and consecrated in 1898. It was Mountfort's final large scale work.

In 1982 St Mary's Church was moved into the precinct of the Cathedral of the Holy

Trinity, a major feat of engineering when the church was transported across the road and turned through 90° onto its present site.

The modern cathedral complex includes Mountfort's earlier wooden cathedral of 1886. The terminating gables served as an inspiration to the façade of the Cathedral Nave (illustrated above).

Today the Diocese of Auckland is one of



West windows in Holy Trinity Cathedral

seven dioceses of the Tikanga Pakeha (pakeha culture) stream of the Anglican Church in Aotearoa, New Zealand and Polynesia. The Diocese covers the area stretching from North Cape south to the Waikato River, across the Hauraki Plains and including the Coromandel Peninsula.

The Anglican church in Aotearoa, New Zealand and Polynesia, was pioneered by Bishop George Selwyn who arrived as Bishop of New Zealand in 1841.

The Nave of the new Cathedral dedicated to "The Holy Trinity" was designed by N.Z. Architect Professor Richard Toy. Building commenced in 1961 and was completed in 1965.

Professor Toy designed a modern Nave while retaining the ambience and architectural values of the older Chancel.

He combined two very different architectural styles, incorporating the existing brick and reinforced concrete neo-Gothic Chancel, with the new Nave, a contemporary design which has large areas of glass and a timber ceiling. The line of the Nave roof reflects that of St Mary's Church which stands beside it.

The Nave is square in plan enabling the space to be used not only as a place of worship but also as a site for local community functions. Glass doors the length of two sides light the vast space, and accentuate the seemingly unsupported roof with its absence of visible structural support.

This surreal effect is made possible by a ridge and furrow roof system (see photo on page 44), a refinement of that first invented by the architect Joseph Paxton



for his Crystal Palace in 1852. The vast uncluttered space and fine acoustics realised by this ingenious construction allow multi-purpose use of the nave, including concerts and performances.

The cathedral is renowned for its modern stained glass, including the unique window featuring a Polynesian Christ with vividly coloured Pacific motifs. A set of eighteen windows along the sides of the Nave, designed by Robert Ellis and Shane Cotton and dedicated in 2004, tell the Christian story using a combination of traditional and Polynesian designs.

The organ in St Mary's

This organ was built by George Croft, the renowned Auckland organ builder in 1909 and is regarded as his magnum opus. It was rebuilt in 1985 with a revised specification, altered wind system with lower wind-pressures, electric action and a changed console. Pierce Pipe Organs were asked to restore the organ to give its original feel and sound. They removed the added bellows

and returned original bellows to double-rise. The original wind pressures were used and the specification was revised to match the Edwardian ethos. The console was restored back to its original glory. It is now a very grand instrument with a remarkable sound.

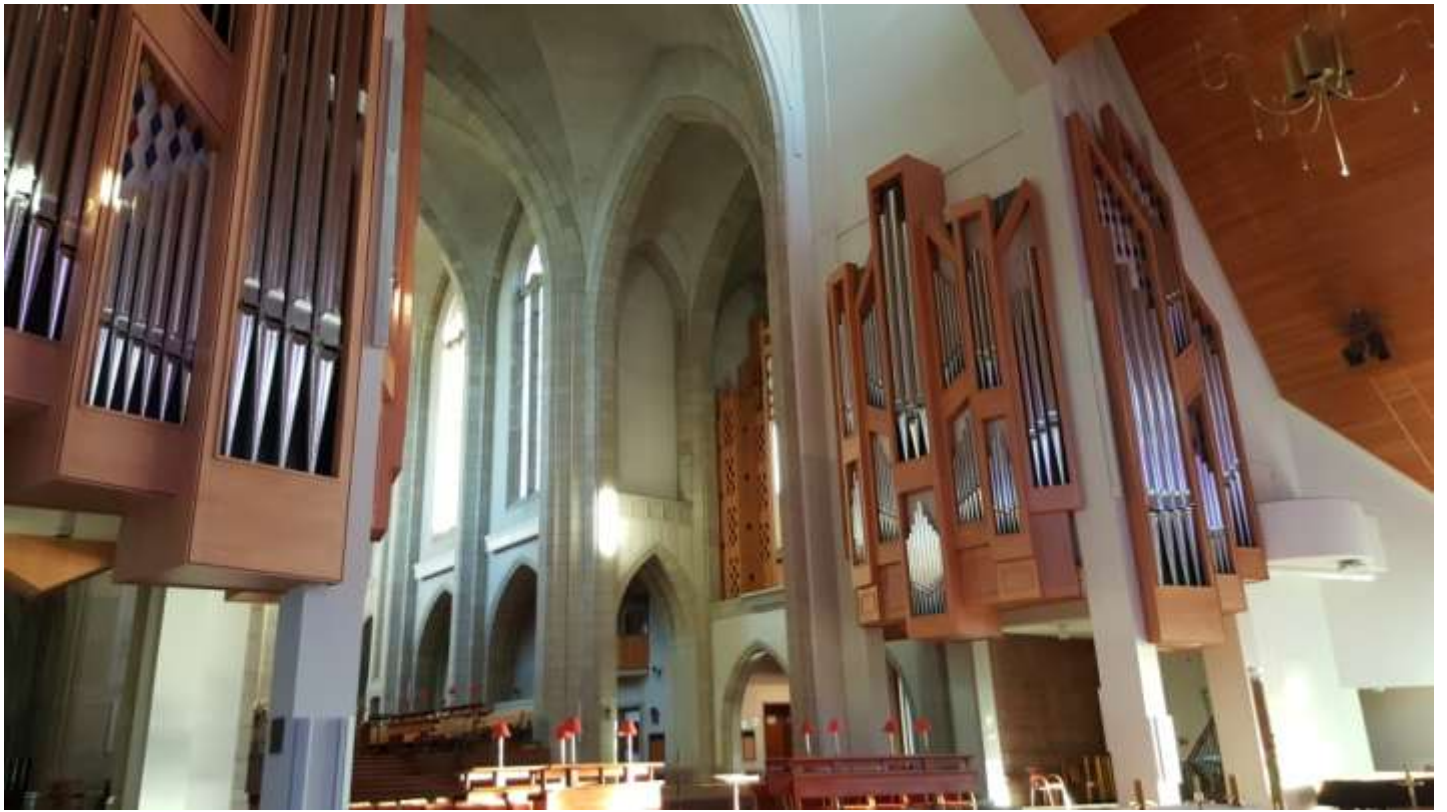
This organ had a very fine reputation and was widely regarded as one of George Croft's best organs. It had also had an influential history, not only as the Cathedral organ for over 50 years but as a teaching instrument. Many people in Auckland knew and admired this organ. The basic structure is typical of any good Edwardian organ with generous scaling, solid workmanship and a build like a Dreadnought battleship. The flue work is larger scaled than its Victorian forebears and there is not quite as much upperwork, but the Edwardian reeds still have plenty of splash and fire. These organs reflected the optimism and certainty of an age yet to face a World War or the decline of an empire.

In 1982, St Mary's was transported in its entirety, including the organ with its pipework still in the building, across the road from its previous position. In 1985, it was rebuilt by George Croft and Sons with electric action and a revised specification.

In 2015 the work of restoring the organ began. An examination of the pipework showed it was in poor condition with plenty of



St Mary's console under the Chancel casework



alterations. Just to make it all the more interesting, generations of rats had called the organ home and when running around under the rackboards, had sampled pieces of pipe feet to use as rat chewing gum or sharpen their teeth.

The organ in Holy Trinity

Holy Trinity Cathedral installed a three manual Harrison & Harrison organ of 64 stops in 1969, and this remained in place

until 2014 (see photo below) when it was no longer able to adequately serve the Cathedral. Some of the pipework was retained for a new organ built by Nicholson & Co in 2017 (photo above).



This new four manual organ has 91 stops and is said to be the largest church organ in Australasia. The instrument has 5,432 metal and wooden pipes, with the smallest being the size of a pencil and the largest towering above the cathedral floor at about 10 meters tall, and cost \$4.5 million to build.

Nicholson & Co managing director Andrew Moyes said the New Voice organ was the largest project the company had undertaken in its 175 years of operation. Construction took 20 months and utilised both 100-year-old and modern technology, including digital to analogue receivers, Moyes said.

Transporting the organ was no easy feat, as the 40 tonne instrument had to be broken down into seven separate containers in order to be shipped from England, he said.

Featuring two stunning cases by leading designer, Didier Grassin, the new organ sits handsomely on either side of the crossing, in chambers made available by the



removal of the nave bridge. From this position, the organ speaks with clarity and eloquence into both the chancel and the nave, whilst drawing the eye through the dramatic new vista opened up along the length of the building.

The organ is playable from two identical consoles, a fixed console in a loft above the cathedral's Marsden Chapel, and a movable console in the nave, each with four manuals and 122 drawstops, and





equipped with the latest technology.

The installation of a large new organ is something that happens rarely, and therefore the new cathedral organ has been designed to be suitable for all the purposes to which it may be put. The specification is for an instrument that is versatile and eclectic (whilst in the tradition of a British cathedral organ), so that the choir may be accompanied effectively, congregational singing supported and encouraged (aided by a small but powerful nave facing section of flues on a higher wind pressure), and the entire solo repertoire can be played convincingly.

Most of the pipework is generously

scaled to allow unforced tone with carrying power, and many stops are of similar dynamic to allow them to be used together, giving a multitude of tonal colours. The (liturgical) south case accommodates the Swell above Solo, each in an expression box with shutters facing both east and west, and the north organ houses the Great and Choir divisions, with the large Pedal pipes occupying the site of the previous Harrison & Harrison organ (low frequencies can effectively diffuse around corners and obstructions). There are loud stops for excitement such as the Orchestral Trumpet and Tuba Mirabilis, and the Pedal has a new unenclosed Bombarde rank to add power and colour



to the tutti, but there is also a very wide range of quieter stops to soothe the ears when required (including a family of strings on the Solo from 16' to a three rank Cornet de Violes).

Holy Trinity Cathedral's director of music Michael Stoddart said the organ's sound suited the building. "It's like being in heaven," Stoddart said.

Cathedral organist Philip Smith said playing on the new organ was an exhilarating experience. "It's a huge canvas of colour and sound, it can either be a small whisper accompanying a single soloist or go flat out with a whole congregation singing their heads off," Smith said.

The organ would also be utilised to teach the instrument, he said. "We have a lot of young people learning the instrument,

it's not just for old people like me." Installing a new organ was a top priority for Smith when he was appointed cathedral organist.

This is a remarkable and encouraging story of the old and the new and how both can be harmonised in service of the people of the church in this modern age. Buildings and organs are a fine mesh surrounding the community in a way that transcends human thought.

Bruce Duncan

Information has been taken from:
<http://www.holy-trinity.org.nz>
<https://www.stuff.co.nz>
<https://piercepipeorgans.com.au>
<http://www.nicholsonorgans.co.uk>
<https://en.wikipedia.org>

Stoplists of the organs are over the page.

SPECIFICATION OF THE CROFT ORGAN in ST MARY'S CATHEDRAL CHURCH

GREAT	SWELL	CHOIR	PEDAL
Great 10 Stops	Swell 12 Stops	Choir 8 Stops (enclosed)	Pedal 6 Stops
Double Diapason 16	(enclosed)	Viola 8	Sub Bass (B) (2017 Harmonic Bass) 32
Open Diapason No. I 8	Open Diapason 8	Gedact 8	Open Diapason (A) 16
Open Diapason No. II 8	Stopped Diapason 8	Salicet (2017) 4	Bourdon (B) 16
Clarabella 8	Viola da Gamba 8	Lieblisch Flute 4	Principal (A) 8
Principal 4	Voix Celeste 8	Vox Humana (2017) 8	Bass Flute (B) 8
Harmonic Flute 4	Principal 4	Clarinet (completed to CC) 8	Trombone 16
2/3 Twelfth 2	Wald Flute 4	Tremulant (2017)	
(2017, ex 1985 Sesquialtera)	Flautina (returned from Choir) 2	Tromba (2017, Unenclosed) 8	
Fifteenth (returned from Swell) 2	Mixture (2017) 17-19-22 III		
Mixture 15-19-22 (2017) III	Double Trumpet (1985) 16	Choir to Great	
Trumpet 8	Cornopean 8	Choir to Pedal	
	Oboe 8	Choir Octave	
	Tremulant	Choir Sub Octave	
		Choir Unison off	
Great to Pedal			
Great & Pedal Combs.	Swell to Great		
	Swell to Pedal		
	Swell to Choir		
	Swell Octave		
	Swell Sub Octave		
	Swell Unison off		



SPECIFICATION OF THE NICHOLSON & CO ORGAN in HOLY TRINITY CATHEDRAL

GREAT		SWELL		CHOIR		PEDAL
Dble Open Diapason	16	Contra Salicional	16	Bourdon	16	Double Open Wood (a)
Open Diapason I	8	Open Diapason	8	Open Diapason	8	32
Open Diapason II	8	Gedeckt	8	Bourdon	8	Contra Bourdon (b)
Gamba	8	Salicional	8	Principal	4	Open Wood (a)
Stopped Diapason	8	Voix Céleste (T.C.)	8	Chimney Flute	4	Open Metal
Flûte Harmonique	8	Principal	4	Nazard	2 2/3	Open Diapason (Great)
Principal	4	Nason Flute	4	Fifteenth	2	16
Wald Flute	4	Fifteenth	2	Recorder	2	Bourdon (b)
Twelfth	2 2/3	Mixture 17-19-22	III	Tierce	1 3/5	Salicional (c)
Fifteenth	2	Hautboy	8	Larigot	1 1/3	Echo Bourdon (Choir)
Seventeenth	1 3/5	Voix Humaine	8	Séptieme	1 1/7	16
Fourniture 15-19-22-26	IV	Tremulant		Flageolet	1	Quint (b)
Sharp Mixture 26-29-33	III	Double Trumpet	16	Mixture 19-22-26	III	10 2/3
Tremulant		Cornopean	8	Crumhorn	8	Octave Wood (a)
Contra Posaune	16	Clarion	4	Tremulant		8
Posaune	8	Plein Jeu 19-22-26-29	IV	Orchestral Trumpet		Principal
Clarion	4	Octave		(Solo)	8	Bass Flute (b)
		Sub Octave		Tuba Mirabilis (Solo)	8	8
		Unison Off		Étoile Sonore		Salicet (c)
WEST GREAT				Octave		8
Open Diapason	8	SOLO		Sub Octave		Tierce
Octave	4			Unison Off		6 2/5
Super Octave	2	Contra Viole	16			Nazard
Mixture 15-19-22-26-29	V	Viole d'Orchestre	8	Couplers		5 1/3
		Viole Céleste (T.C.)	8			Séptieme
Reversible pistons		Concert Flute	8	Solo to Swell		4 4/7
		Unda Maris (T.C.)	8	Solo to Great		Fifteenth
West Great on Solo		Flûte Harmonique	4	Solo to Choir		4
Solo to Pedal		Octave Viole	4	Solo to Pedal		Open Flute
Swell to Pedal		Piccolo Harmonique	2	Swell to Choir		4
Solo to Swell		Cornet de Violes 10-12-15	III	Swell to Great		Mixture 19-22-26-29
32' Double Open Wood				Swell to Pedal		IV
Solo to Great		Cor Anglais	8	Great to Choir		Contra Bombarde (d)
Swell to Great		Corno di Bassetto	8	Great to Pedal		32
Choir to Great		Tremulant		Choir to Great		Bombarde (d)
Great to Pedal		French Horn	16	Choir to Pedal		16
32' Contra Trombone		Orchestral Trumpet	8	Great Reeds on Solo		Bombarde Clarion (d)
Swell to Choir		Carillon		Great Reeds on Pedal		8
Solo to Choir		(12 Bells repeating)		West Great on Solo		French Horn (Solo)
Solo to pedal		8 Tuba Mirabilis	8	Generals on Swell Toe		16
+ and – piston		Octave		Pistons		
		Sub Octave		Great & Pedal Combina-		
		Unison Off		tions Coupled		
				Pedal divid		

THE ORGAN SOCIETY OF WA PRESENTS
ORGAN RECITAL

Angela Currie—organ

at

Wesley Uniting Church

Cnr William and Hay Streets, Perth

SUNDAY 11 SEPTEMBER 2022 at 3.00pm



Angela has led a long and varied career as organist and director of music of many churches in her native Scotland and in Australia. She has studied across the United Kingdom and Europe with many esteemed organists including Thomas Trotter and Naji Hakim.

Since moving to WA, Angela has held the position of Director of Music and organist at Wesley Uniting Church, taking the music department of Wesley to new heights. In addition to Wesley Church, Angela tutors organ and piano at Wesley College, Trinity College,



***Admission \$30.00
Members \$25.00
Under 18 free***