

In The Pipeline



Journal of the Organ Society of Western Australia (Incorporated)

Founded 1966

ABN 49 302 148 987

www.oswa.org.au

Volume 26, Number 4, November 2022

\$9.50 (including postage in Australia)

The Organ Society of Western Australia

ABN 49 302 148 987

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In The Pipeline is the official newsletter of the Organ Society of Western Australia (Inc.) and is published four times each year in the months of February, May, August and November.

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

The Rudolph von Beckerath
organ at St Paul's Chapel
Mirrabooka.

See article page 8

Photo: John van den Berg



At left

Birmingham Town Hall
See article page 28

Deadline for the next issue of
In The Pipeline:

Friday
23rd January 2023

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President's Report to the AGM

It is a pleasure to present my report on the Organ Society of Western Australia for 2021 – 2022.

This year we have been able to have a more usual year of activities with the lessening of the COVID restrictions.

After many years as a patron of our Society, Annette Goerke relinquished this position. Your committee have expressed their thanks to her on your behalf and we acknowledge her years of service in this position.

We were very pleased to be able to announce that the Very Reverend Dr John Shepherd accepted our invitation to be Patron and we have valued his support, interest and active participation right from the beginning. We look forward to an ongoing relationship with Dr Shepherd during his first three year term as our Patron. He is a source of knowledge and actively promotes the Society and membership of the Society.

As early in the year COVID was still an issue we delayed our events from starting in March to starting in May, so avoiding also the busy Lent period for organists.

In May we visited two fine organs – The Roberts 1928 organ in the Chapel at Perth College and the Norman Bros and Beard 1893 organ in St Patricks. At each venue there was a brief discussion of the organ, a demonstration of its capabilities and then the consoles were open for members to try the organ out for

themselves. A smaller number of our members attended, no doubt due to the Federal Election being on the same day. I would acknowledge the support at St Patricks by John Beaverstock.

On Monday June 6 we visited the organs in St Mary's Cathedral. This is a continuation of our series of visits each year to a large and important instrument. The original 1909 Dodd organ has been rebuilt and extended by the South Island Organ Company in 2009 and at the same time a 1905 Hobday organ was installed in the Chancel. Both organs can be played from either console and delightful antiphonal effect can be obtained by using the organs together in alternation. The organs were demonstrated by Jacinta Jakovcevic using pieces relating to the original organ repertoire and pieces used for the opening of the rebuilt organs. Patrick Elms talked about the organs extensive stop list and demonstrated the changes from the original specification to the enlarged specification. Again thanks is given to the willing participation in this event by both Patrick and Jacinta.

In July we planned to mount up to five sessions, each time for up to four participants, of Discover the Organ Day. This is part of our endeavours to encourage younger players to take up the organ as a serious study. Unfortunately, despite wide advertising through public and private school systems we did not get as large a response as hoped for. However, we had five participants

spread over two sessions. Three of the participants were WAAPA piano students, one was a primary school music teacher and one a year 10 student. Feedback from the participants was positive and a desire for more such educational opportunities was expressed. The day covered the specification of the organs with playing aids, the difference between piano and organ technique, some introductory pedal technique exercises and ended with the participants playing with both hands and feet a simple piece. Again heartfelt thanks to John Beaverstock who provided the instruction for one of the days. Your committee has considered the response to this year's program and are considering what may happen in 2023.

We decided to not have an event in August as there was a major organ recital planned in the Perth. [The Sir Francis Burt Memorial Concert on 11 August 2022 by Thomas Wilson at St George's Cathedral. See page 18]

On September 11 we held our Annual Recital in Wesley Church, Perth, with Angela Currie as our recitalist. She performed a very interesting program of music which was appreciated by the audience. We publicised this event on Capitol Radio, on Classic FM Sunday Breakfast, in the West Australian (Can we help you column) in the Subiaco Post and Limelight event listings and also on Facebook via our Facebook page and also with paid advertising. We had only a small attendance from our membership

(13) and 11 general public. [see page 20]

During this year we have made efforts to attract younger members to the Society, so far with limited success. The motion to be presented for an alteration to our constitution is part of the effort to make the Society more accessible to younger members. We have also been giving Under 18's free admission to our events to encourage them to participate with the organ community.

We have become more aware this year of the heritage value of many of the instruments in Western Australia. We know of at least one pipe organ this year which was disposed of in a skip bin! We have begun on a long term project to have organs eligible to be listed as a heritage item under our state heritage legislation. To that end as a first step we are cross referencing facilities which house pipe organs with facilities that are on the state's heritage listing. We are also developing criteria that an organ should meet to be eligible for inclusion as a heritage organ. Also in development is a letter that will advise custodians of pipe organs to consult with the Society or a reputable pipe organ consultant or builder before making alterations to an organ or disposal/removal of an organ.

If we can gain heritage listing for organs that will provide protection for the organ from removal or alteration without reference to its listed importance to the state of Western Australia and may also make restoration or maintenance of the organ subject to tax deductible donations.

I have been personally pleased that this project has seen the willing participation of persons with expertise in this area to offer advice, guidance and support.

As a Society we have been concerned about the Roberts organ formerly installed in St Andrew's Uniting Church in St George's Terrace. It was removed from the building in 2015. There had been some recent ongoing negotiation for a private school to acquire the instrument, but this did not eventuate. Simultaneous with this was the expiration of the lease on the warehouse where it was stored. Whilst not having any title over the organ, the Society let it be discretely known that it was available for a suitable reinstallation. We are pleased to advise that the organ has now been acquired by Divine Mercy Catholic Church in Chittering Valley and was placed in storage there earlier this month. Divine Mercy hope to call tenders for its installation in the Narthex gallery at a reasonably early date. Thus an important instrument to Western Australia has been saved.

In some respects the Organ Society has been a secret society – known only to a few. This year we have produced promotional flyers encouraging persons to join, publicised our meetings through radio interviews, in the press and through both our Facebook page and through Facebook paid advertising.

I believe the Society has a future and that the gradual decline in membership has been arrested. We began this year with five new members and will shortly

welcome at least some more members giving us greater than 10% growth for the year.

I would thank the members of the committee for their work. Peter de San Miguel as Secretary has had his work cut out just following my meeting order and has coped very well. John van den Berg has capably continued as Treasurer and is in line for the Order of the Square in the next Honours listing. Bruce Duncan not only has maintained our website but also produced four stimulating, informative issues of our journal, "In the Pipeline". Margaret de San Miguel and Boyd Peters have contributed much to our meetings with their wisdom and enthusiasm. Although not on the committee this year we have appreciated Lynne Langford maintaining our Facebook page presence.

Your new committee will meet soon after their election today to plan for 2023. We hope to develop a well-attended program of diverse events. Already on the drawing board is a full day's celebration of a unique organ turning 100 and also a relaxed soiree for members to play their favourite pieces to other members. I urge you to be active in our Society and consider how you may contribute.

Kind regards,


Donald Cook
President

Sydney Organ Competition Prize Winners

On 4th October 2022 The Sydney Organ Competition returned with record numbers of competitors after a two year hiatus brought about because of COVID-19. Venues were St Aloysius College, Shore Chapel and St Patrick's Cathedral Parramatta.

Western Australian young organist Holly Broadbent was winner of second prize in the Open section. The Organ Society of Western Australia congratulates her on this milestone achievement.



Open Winner Samuel Giddy



Open Adjudicators Simon Nieminski and Bernard Kirkpatrick with First Prize Winner Samuel Giddy and Second Prize Winner Holly Broadbent

Annual General Meeting Recital

The AGM Recital was presented on the 2011 Rudolph von Beckerath organ in St Paul's Chapel, Mirrabooka.

The organ had been chosen as a relatively new instrument on which young organists could demonstrate their skills. Alessandro Pittorino, curator of the recital and School Organist at St Paul's Chapel, John Septimus Roe Anglican Community School, provided invaluable assistance

in the lead-up to the day by tirelessly dealing with a multitude of arrangements as well as tutoring his students in their musical selections for the event.

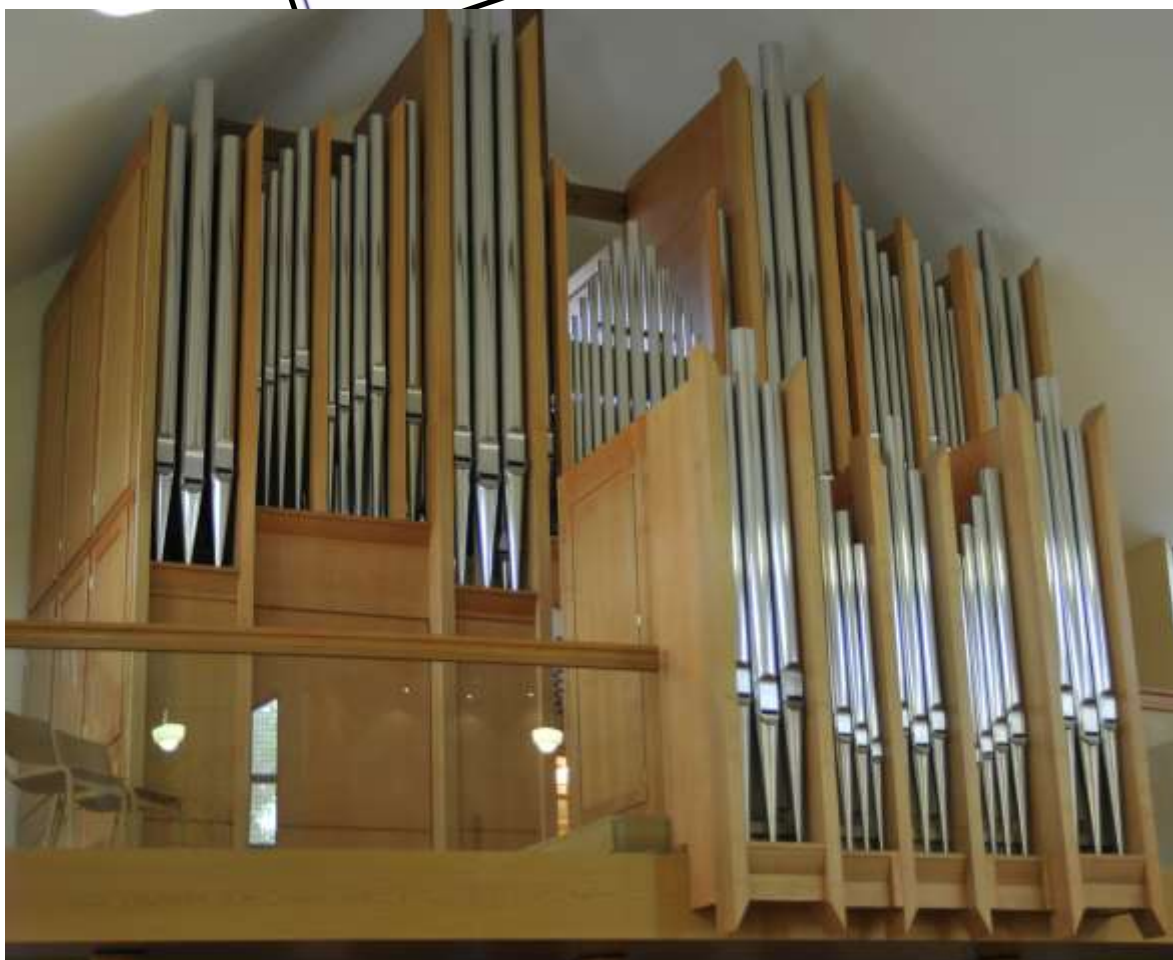
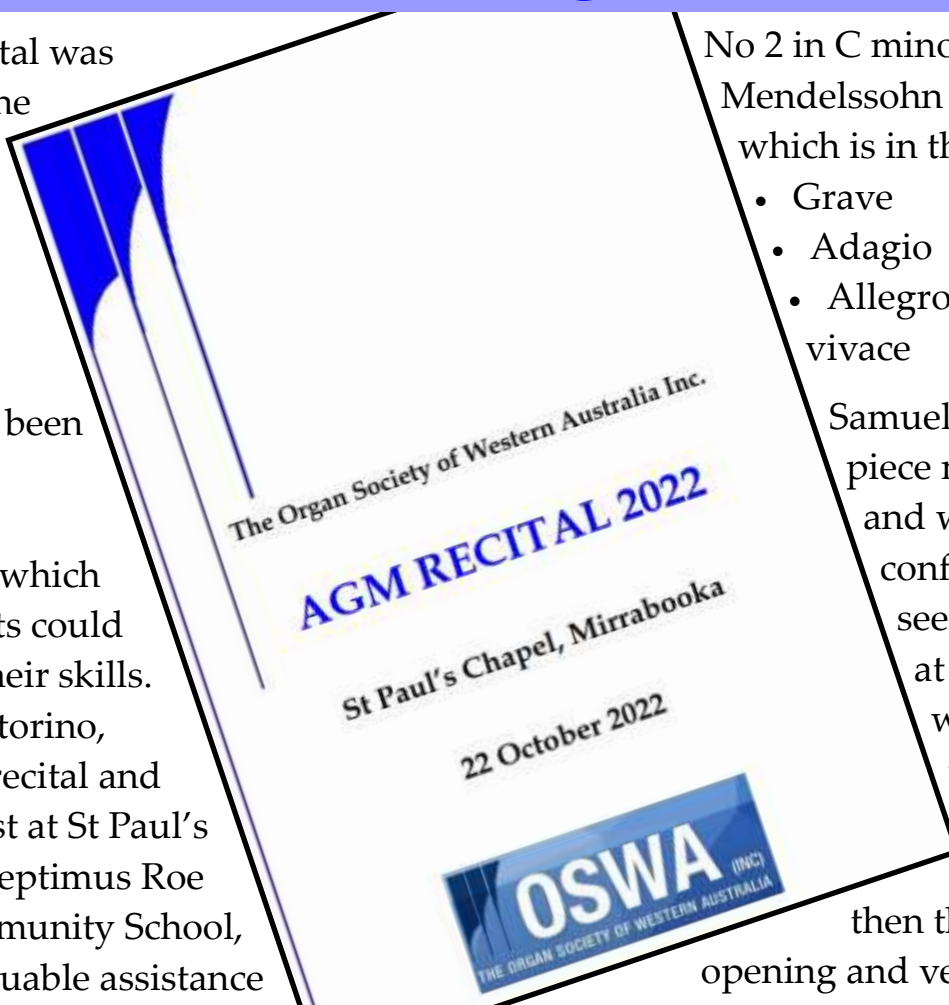
Samuel Yeow was the first organist of the day. He played the Organ Sonata

No 2 in C minor by Felix Mendelssohn (1809 -1847) which is in three parts:

- Grave
- Adagio
- Allegro maestoso e vivace

Samuel entered the piece majestically and with noble confidence. It seemed no time at all before we were floating through the mystical Adagio,

then the bold opening and very good



pedal line took us into the Allegro.

Next was Raphael Elvish. He played two sections from Suite Gothique by Léon Boëllmann (1862–1897):

II. Menuet Gothique

III. Prière à Notre-Dame

The Menuet displayed good command of the striking reeds on this organ, some sounding distant and others near and very bright. In complete and delightful contrast, the Prière was very articulate and sensitively executed.

Daniel van der Moezel performed next and gave us two pieces:

La Nativité, III. Desseins éternels by Olivier Messiaen (1908 – 1992)

Cantabile from Trois Pièces for Organ by César Franck (1822 – 1890)

I have to admit to a dislike of French harmonics which, to my ear, are very discordant, and Nativité is crammed full of clashing structure. Nonetheless, I was

impressed at how Daniel made gentle progress through these demanding pieces. There was a good feel to the Cantabile, notably with the consistent registration changes.

The final organist was Holly Broadbent, recently returned from the Organ Music Society of Sydney International Organ Competition in which she was a prize winner and placed second. Noted was her exceptional playing of the Laurin Étude, which stole the show at the Competition. Today she played for us the same Étude héroïque, by Rachel Laurin (1961 -)

My earlier comments about French harmonics aside, this was a stunning demonstration of Holly's skill as an organist. The pedal work was both incredible and immaculate.

Overall, this was a remarkable recital by four very talented young people who each have the potential for a brilliant



The Organists: Daniel van der Moezel, Holly Broadbent, Alessandro Pittorino, Samuel Yeow, Raphael Elvish
Photo: Bruce Duncan



future. Each of them demonstrated a maturity beyond their years, particularly in their mastery of the organ and their modulation of some quite challenging music. By giving them our support now we are hopeful that we will see much more of them in the years to come as they complete their respective studies and decide on the way music will fit into and fill their budding careers.

We are very grateful to the performers and their Curator for giving us such a broad array of music which was skilfully played.

At the end of the performances, all of which had been introduced and commented on by Alessandro Pittorino, the recitalists were presented with a certificate of recognition and appreciation by the Organ Society of Western Australia President, Don Cook. In the photos at left (from the top) Samuel Yeow, Raphael Elvish, Daniel van der Moezel and Holly Broadbent receive their certificates

Of note, the organ in St Paul's Chapel was purpose built for the Chapel by the Hamburg, Germany, builder Rudolf von Beckerath, in 2011. It has 35 stops which are derived from 46 ranks of pipes. The organ, whilst built in the North German style, displays prominent French influences, which underpins much of the music chosen for today's recital.

Bruce Duncan



The Rudolf von Beckerath organ console
Photo: John van den Berg

SPECIFICATION OF THE RUDOLPH von BECKERATH ORGAN in ST PAUL'S CHAPEL

GRANDE ORGUE		POSTIF		RÉCIT		PEDALE	
Montre	16'	Harm. Flûte	8'	Flûte Allemande	16'	Principal basse	16'
Montre	8'	Bourdon	8'	Bourdon	8'	Soubasse	16'
Flûte Conique	8'	Cor de Nuit	4'	Gambe conique	8'	Octave basse	8'
Prestant	4'	Nazard	2 2/3'	Voix Celeste	8'	Gedackt basse	8'
Flûte	4'	Flute	2'	Prestant	4'	Quint basse	5 1/3'
Doublet	2'	Tierce	1 3/5'	Flûte octavante	4'	Choral basse	4'
Fourniture V	2'	Trompette	8'	Octavin	2'	Mixture IV	2 2/3'
Trompette	8'	Cromorne	8'	Plein jeu V	2 2/3'	Posaune	16'
Tremblant		Tremblant		Basson	16'		
				Tromp. Harm.	8'	GO to Ped	
Postiv to GO		Recit to Postif		Hautbois	8'	GO & Pedale Combs	
Recit to GO				Tremblant		Coupled	
Recit Sub Oct to GO						Postif to Ped	
Recit Oct. to GO						Recit to Ped	
						Recit Oct. to Ped	



Photos above and above right by John van den Berg.
Right by Bruce Duncan.

Treasurers Report to the AGM

Treasurer's report to AGM 2022

The financial situation of our Society hasn't changed much since last year, with our financial year being the same as the ATO financial year: 1st of July to the 30th of June the following year. Our total balance was lower by an amount of \$ 431.10. We received 72 cents of interest on our savings account. With the changes of interest rates we managed to open a 12 month term deposit of \$ 5,000 with 3% interest, as from August this year.

We still don't have two signatories for deposits as suggested by our reviewer, but as you may have noticed, Peter and Margaret de San Miguel often run the front-of-house positions for recitals etc., with yours truly busy with the Square reader charges. They charge a fee of 2% per transaction for our Society, which is acceptable.

We have noticed a drop of attendance for various functions, which may have occurred at the same time as other non-Society events, but this may still be attributed to people being worried about possible Covid infections, the results of higher mortgage interest rates or a higher cost of living in general. The cost of producing our In the Pipeline news 'letter' is such that the concession membership fee doesn't cover its publication and postage costs, and as a fair number of our members have that type of membership, this may mean that we may have to increase our membership fees next year.

Last year's budget was close to the suggested actual situation. However, I will be slightly more cautious and present a budget that is marginally in the **red**.

Even with the above in mind, I move that the membership fees remain the same as last year and the year before, being \$ 70.00 for a standard membership, \$ 35 for a concession membership (Pensioner and student) and \$ 105 for a family membership. A country membership is set to \$ 56.00. The Associate membership, which is to be renewed to Junior membership, is cost free for persons under the age of 18.

John van den Berg,
Treasurer, Organ Society of Western Australia (Inc.)

	Budget 2021-2022		Actual 2021-2022		Budget 2022-2023	
	Income	Expenses	Income	Expenses	Income	Expenses
Membership	\$ 3,250		\$ 3,332		\$ 3,250	
Functions	\$ 1,500	\$ 1,350	\$ 1,100	\$ 1,080	\$ 1,250	\$ 1,100
In the Pipeline	\$ 1,000	\$ 2,500	\$ 816	\$ 2,678	\$ 750	\$ 2,800
Insurance		\$ 1,350		\$ 1,293		\$ 1,350
Internet		\$ 450		\$ 372		\$ 400
Donations			\$ 205			
Stat/gifts/other		\$ 100		\$ 460		\$ 500
Totals	\$ 5,750	\$ 5,750	\$ 5,453	\$ 5,883	\$ 5,250	\$ 6,150

<u>Accounts:</u>	<u>Cash</u>	<u>Savings</u>
Opening Balances	\$ 992.63	\$ 7,983.41
Closing Balances	\$ 561.81	\$ 7,984.13

46 Davies Crescent,

Kardinya WA 6163

16th October 2022

**REVIEWER'S INDEPENDENCE DECLARATION TO THE TREASURER of THE ORGAN SOCIETY OF
WESTERN AUSTRALIA (INCORPORATED)**

The reviewer is not an authorised auditor or reviewer as per section 60-30 Australian Charities and Not-for-profits Commission Act 2012 but has adhered to the principles of the Act.

In alignment with section 60-30 & 50 of the Australian Charities and Not-for-profits Commission Act 2012, as reviewer of the Organ Society of WA accounts for the year ended 30 June 2022, I declare that to the best of my knowledge and belief: -

60-30 Audit or review

a) Nothing has come to the reviewer's attention that causes the reviewer to believe that the financial report does not satisfy the requirements of this Division; and

(b) the reviewer has been given all information, explanation, and assistance necessary for the conduct of the review; and

(c) the registered entity has kept financial records sufficient to enable a financial report to be prepared and reviewed; and

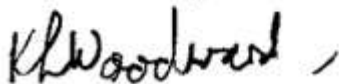
(d) the registered entity has kept other records as required

60-50 Reviewer's report on annual financial report

(a) to the best of the reviewer's knowledge and belief, there have been no contraventions of any applicable code of professional conduct in relation to the review

No Recommendations.

Yours Sincerely,



Kelvin Woodward

Divine Mercy Church



The W L Roberts organ in St Andrew's Church Perth
Photo: Barry McNess

The organ was constructed in 1924 by Adelaide organ-builder William Leopold Roberts at a cost of £1551. Originally 20 speaking stops over two manuals and pedals, the organ was rebuilt and enlarged several times over subsequent years, with the last major work having been completed by John Larner in 1986.

Some of our members may be aware of the circumstances that have befallen St Andrew's Uniting Church in Perth City over the past decade or so – the original church building was deemed unsafe and forced to close due to structural issues with the roof. The church was sold in 2015 to a developer who had no need for the pipe organ, which was subsequently removed and placed in storage, with the hope of it being played again one day.

Earlier this year it was discovered that the lease of the storage unit the organ occupied was not to be renewed by the Uniting Church;



The organ in storage in East Perth
Photo: Boyd Peters



Divine Mercy Church, Chittering. Photos on this page: Bruce Duncan

the organ was in urgent need of a new home to avoid any risk of being thrown in a skip and becoming another instrument lost to the sands of time.

After many months of investigations and discussions with several West Australian churches and schools, things came down to the wire - four days before the deadline for removal, the organ was lucky enough to find a new home with the recently built Divine Mercy Catholic Church in Chittering.

The Church itself is a sight to behold, nestled in the rolling countryside with an imposing copper dome and walls clad in local stone. The influence of Monsignor John Hawes, the Catholic priest and architect who designed Geraldton's St Francis Xavier Cathedral and Mullewa's Our Lady of Mount Carmel Church, among many other notable Western Australian churches, is clearly evident in Divine Mercy's design, completed by one of their own parishioners. Divine Mercy is supported by a devoted and



thriving congregation along with a flourishing school – the construction of the Church and surrounds was financed entirely from within their congregation.

Father Paul Fox, the Parish Priest, is no stranger to the relocation of pipe organs, having organised the re-homing of Paul Hufner's 1976 three rank extension organ, ex-Geraldton Presentation Convent, to Bindoon's Saint Anne's Catholic Church in 2019.

The Roberts organ was removed on Saturday 8th October 2022 and transported to Chittering with the assistance of several congregation members and young organists Sam Yeow and Raphael Elvish. It will be stored whilst tenders for its rebuilding are sought; it is hoped the organ will be back in action by its 100th anniversary in 2024. The rebuild will be overseen by Dr Andrew Cichy, Director of OHTA (Organ Historical Trust of Australia), acting in the capacity of Organ Consultant.

Father Paul and the Divine Mercy congregation would greatly appreciate any donations, big or small, to help offset the costs associated with re-homing the organ. Contact the church directly to arrange any gift you might like to make.

Many people have kindly given their time to help with finding a new home for the Roberts organ – in particular, special thanks to Don Cook, President of OSWA, our patron, the Very Reverend Dr John Shepherd AM; Patrick Elms; Western



The 1986 John Larner console in Divine Mercy Church
Photo: Boyd Peters

Australian OHTA Directors Andrew Cichy and Bruce Duncan; Alessandro Pittorino; Father Paul, and all at Chittering for saving another part of Western Australia's pipe organ heritage.

For more detail on the instrument be sure to visit the OSWA web site where a complete history of the organ is available in the WA Pipe Organs section.

Boyd Peters

Editor's note: It is gratefully acknowledged that the successful result of this organ relocation project is by virtue of the direct involvement and unflagging enthusiasm of Boyd Peters.



The gallery of Divine Mercy Church before the organ moved in.

Photo: Bruce Duncan



The gallery after organ parts and pipes were relocated for storage there.

Photo: Boyd Peters



The front section of the gallery in Divine Mercy Church showing the console in position, windchests and more organ pipes. To the left of the pipe organ console is an Ahlborn electronic organ.

Photo: Boyd Peters

Sir Francis Burt Memorial Concert



The Sir Francis Burt Memorial Concert on 11 August 2022 by Thomas Wilson on the West Organ, St George's Cathedral, accompanied by video screens, opened the eyes – or ears – to a new world.

If I could be permitted a little hyperbole (an oxymoron in itself), St George's Cathedral Concert Series has, under Dr Joseph Nolan's artistic direction, always felt like a fissure of frisson in the rock-face of banality. And it's growing wider.

That's to say, regardless of whatever else is going on artistically in Perth, the series has, from year to year, offered, under the guise of a conservative choir-and-organ-centred program, premiere performances of specially-commissioned works (last year's *A New Ceremony of Carols* by Lydia Gardiner is an excellent example), WA premieres (such as the forthcoming first professional performance in WA of Handel's oratorio *Samson*) and

revisionist takes on standard repertoire (any of Nolan's *Messiahs* – take your pick).

It could be argued that delivering a concert series that is both traditional and progressive is part of the remit of any diocese. It's a form of evangelism, even. Especially when, as is the case of St George's Cathedral, you have such a fine

instrument as the 1993 West Organ, which according to this concert's program notes "is the largest mechanical-action instrument to be installed in Western Australia since the similarly sized Ronald Sharp organ in Perth Concert Hall was completed in 1974".

We were reminded on Thursday night of the power and glory of this instrument. And of the considerable musicianship and technical prowess of organist Thomas Wilson, Director of Music at St Mary's Cathedral in Sydney, who on this occasion returned to St George's to offer a stimulating and varied program of works by Louis Vierne, JS Bach, Edward C Bairstow and Henri Mulet for the annual Sir Francis Burt Memorial Concert.

Actually, almost as impressive as the organ and the performance was the video setup: no less than three large

screens enabling audience members to watch Wilson perform his magic from multiple angles. The lighting of the organ pipes, too, was spectacular.

One unfortunate result of having these wondrous screens reporting all the lofty action was that unless you closed your eyes it was all too easy to become distracted by Wilson's dexterity. So close my eyes I did. And this is what I heard.

A meticulous account of Louis Vierne's Symphony No 3, Op 28 in which Wilson, seemingly echoing that tradition/innovation binary I mentioned earlier, clearly articulated Vierne's ability to manipulate familiar materials in order to confound the listener at every turn. Dissonance and chromaticism threatening to overthrow modal and diatonic forces in the opening Allegro maestoso. An exquisite Cantilene limned with penumbral virtuosity. An Intermezzo as ambivalent as a sinister clown. The subtler weavings of the Adagio. Finally, a cracking Final, teetering between ecstasy and restraint.

Hard to beat. But given the concentration required of a listener – let alone an organist! – understandably placed first in the program.

But, framed by extraordinary accounts of Bach's C Minor Passacaglia and Mulet's electrifying toccata Tu es petra from his Esquisses Byzantines, X, Edward C Bairstow's Sonata in E Flat, just about did it. Especially given Wilson's big, romantic account.

I kept hearing Elgar, but with that

composer's continental influences folded back on themselves, the result again confounding the listener's expectations. And not being familiar with the score, I could not distinguish between the registrations of the composer and the performer. Either way, it didn't matter: the full orchestral force of the West Organ was unleashed, strings, woodwinds and brass variously whispering and blazing away.

Only when the final chord died away did I feel ready to open my eyes. And feel that my eyes had indeed been opened; or ears, rather, to a new world.

Will Yeoman
Travel Journalist - Editorial
Seven West Media (WA)



William Yeoman is Senior Arts Writer at The West Australian. A keen classical guitarist, he reviews regularly for Limelight and Gramophone magazines, and gives pre-concert talks for the West Australian Symphony Orchestra. He is currently Artistic Director of The York Festival .

This article is kindly reproduced from Limelight Magazine, 183 Macquarie Street, Sydney, NSW.

<https://limelightmagazine.com.au>

OSWA Annual Recital

Scottish Pipes Sound Out.

Organ recitalist Angela Currie gave the Organ Society of WA Annual Recital at Perth Wesley Church on Sunday September 11 at 3.00pm.

Angela planned an easy listening programme to include Fantasy on 'Jesus bids us shine' by Kenneth Leighton, Meditation on 'Brother James' Air' by Harold Darke as well as music by her teacher Naji Hakim, Cesar Franck's Chorale No 1 and Malcolm Archer's Fantasia on "I will lift up mine eyes".

A Scot, Angela Currie studied Pipe Organ and Piano at the Royal Scottish Academy of Music and Drama in Glasgow and then with Naji Hakim of La Trinité Paris and Thomas Trotter of Birmingham Town Hall, as well as choral directing with David Lawrence.

Angela's music career in Scotland was rich and varied. As a Recitalist, Music Tutor, Choral Director and Accompanist she has a passion for engaging with audiences as well as encouraging young people to develop their musical talent.

As an Organ Recitalist, Angela has performed throughout Scotland - most notably in St Giles Cathedral, Palmerston Place Church, Greyfriars Kirk in Edinburgh as well as Dunblane Cathedral and Glasgow Cathedral.

As a Choral Conductor she directed



Palmerston Place Choristers (including a performance in the Usher Hall, Edinburgh with composer David Fanshawe and his African Sanctus), The Pentland Singers, Colinton Choristers and The Sirius Choir.

Angela was also the Musical Director for Scottish Youth Theatre Summer Festivals.

Since arriving in Australia Angela has performed as an organist, pianist, accompanist, piano and organ tutor and Choral Director throughout WA.



the program for the listener was Naji Hakim's "Variation on Two Themes". Angela has a close relationship with Hakim as she studied with him. The piece is a spectacular work, requiring great dexterity, and demonstrated the Wesley organ to advantage.

Angela is Director of Music/Organist at Wesley Uniting Church in Perth where, through its Music Scholars and 'Wesley at One' Recital Series, it has become a vibrant musical centre bringing beautiful music to the heart of the city. She is an AMEB examiner and also Vice President of the Australian National Choral Association.

Angela's was a very generous recital, playing a diverse range of organ music. She commenced with a major work by Herbert Howells, Rhapsody No 3 and followed this with two pieces by the influential English composer Kenneth Leighton. "Fantasy on Columba" was followed by "Fantasy on Jesus Bids us Shine", two contrasting hymn tune works.

Malcolm Archer, one time organist of St Paul's Cathedral London has a large output of music and his "Fantasia on I Will Lift Up Mine Eyes" was expressively and delicately played.

Perhaps the most demanding work on

Cesar Frank's "Chorale No. 1" followed – again a major organ work beautifully played.

Another hymn prelude followed – "Meditation on Bro. James Air" by Harold Darke. Again the organ was demonstrated to have great flexibility and a wide range of tonal colour – something that was a feature of this recital.

Because of the passing of the Queen during the week there was a small change to the printed program and the recital concluded, not with the Bovet piece, but with Elgar's "Nimrod" from the Enigma Variations.

The Organ Society is indebted to Angela Currie for devising such a varied, yet cohesive program which demonstrated her great performance ability and the great tonal capacity of the Dodd organ in Wesley Church Perth.

Don Cook

Organ builder's news

During 2022 we've had the privilege to welcome several new organs into the fold of those in our care.

Earlier in the year we assumed responsibility for the tuning and maintenance of the fine 1928 Hill, Norman and Beard organ at Trinity Church, Perth. This instrument definitely sets the standard in Western Australia in terms of opulence in its construction, both in terms of quality of construction but also with regard to the generosity of the layout of the organ within the organ chamber.

We have made two visits to this instrument now and have fully tuned both the Swell and Choir divisions thoroughly, together with the reeds of this substantial three manual organ. I well remember my late mentor Paul Hufner telling me that he thought this the best instrument in Perth and I have seen nothing so far to dispute this opinion.

In September we cleaned the Great organ

of the Robert Cecil Clifton Opus 1 at St Aidan's Uniting Church, Claremont and tuned the whole instrument through.

This is a fine little organ still giving faithful service some 140 years after its construction.

In early September, whilst camping at Toodyay on return from a short holiday in Kalbarri, I decided to drive to Lower Chittering to see whether I could access the new Catholic Church of Divine Mercy which I had observed several times whilst under construction in recent years. Once inside I was staggered at the scale of this building and the quality of the fittings and furnishings. The acoustic is astounding and surely the best for music in WA. I had been in contact with the Parish Priest, Fr Paul Fox some 10 years earlier with regard to the prospect of installing an organ in the building (when built) so I decided to text him and congratulate him on his achievement. Within minutes he appeared in person and we were able to resume our acquaintance.

I mentioned to him the availability of the Roberts organ, formerly of St Andrew's Uniting Church, Perth and noted that it would fit comfortably in the spacious gallery at the Divine mercy Church. Happily he has accepted this challenge as has been written about elsewhere in this edition and the organ, when installed, will surely make a fine sound and attract much music



Trinity Church, Perth

making in future years.

In mid October we completed the addition of a Bazuin 16' stop to the Verscheuren/John Plug organ at the Free Reformed Church of Albany. The "Bazuin" is the Dutch version of "Trombone" and is found on organs in the Netherlands from as early as the 17th Century.

This fine organ started life as a small one manual instrument dating from the mid 1960's when it was acquired by the Free Reformed Church of Albany and installed in the new part of the church in 1974 by the church organist John Plug. He added a second manual shortly after this and a pedal division duly followed.

The Bazuin pipes were ordered from Stinkens in the Netherlands, scaled and voiced to complement the fine Principaal

chorus and Trompet, and arrived a month ago after a short holiday (for unexplained reasons) in the USA.

Patrick Elms



Notes from R. C. Clifton's Diaries

Introductory Note:

Having been requested by some members of the family to write some notes or a short history of the several organs I have built, I took advantage of a period of convalescence when I was unable to do any manual work, to hunt through old diaries, note-books and correspondence to get the necessary dates and particulars, In the course of this searching, I have come upon references to other instruments that I have made, mostly in my quite young days, some of which are worth bringing in; so I thought it advisable to extend the scope of my notes to include all the instruments I have made, and a few of the most important or interesting of the many I have repaired.

The Organs:

The first pipe organ to come to this State, was that for the Wesleyan Church (since removed to Claremont), which arrived in 1874. I went a couple of times and had a look at the work of setting it up, and was rather mystified with what appeared to me a tangled mess of mechanism, but I was too shy and retiring to make the acquaintance of the man who was sent out to erect the instrument, who might have been willing to give me some information about it, but went home and studied up the subject from the English Mechanic, a

magazine to be seen at the Mechanic Institute, and the bound volume of which could be taken home by subscribers (of which I was one) and contained a good deal of information about amateur organ building, which I noticed seems to be a not uncommon amusement in the old country, judging from the number of articles which appeared on the subject.

I found a series of articles containing directions of building a small instrument and set to work to master these by writing them out. After writing a few chapters, I found I had got sufficient information to make a start at pipe making, which is generally the first thing to do in building an organ, and in December, 1875, I hired a cottage in James Street for a workshop and bedroom (I got meals at Mrs. Halliday's boarding house in the same street) and commenced work. In January 1876 I completed the first pipe. In May 1876 I moved to another cottage in Roe street although some distance from Mrs. Halliday's though why I made the move I cannot remember, and had just got settled in it when the Government removed me to Fremantle.

As soon as I had got a place for a workshop at Fremantle, what I had made of the organ was moved down there. Very soon after I started in the Fremantle workshop, the owner informed me that he found he required the room for other purposes, so I was forced to make another move, but at this

stage, Mr W. D. Moore who proved a good friend to me in many ways when I was at Fremantle, came and offered me the upper floor of his workshop, rent free, and sent his man with a cart to remove my stuff, and I commenced work there on the 25th August.

In July of the following year, 1877, I got the first music from the organ, and in December of that year, I got a large room in the building where Miss Cowan conducted a girls' school, and moved to that as a more suitable place for the organ, and for the large number of visitors of all classes I was constantly having to receive, and there the instrument was completed in October 1878, two years and ten months from the date of commencement.

In July of the following year, 1879, it was removed to the old St. John's church,

where it remained till June 1882 (the church paying £20 per annum for the use of it). It was then removed to the new St. John's church. In August, 1883, I put in a new metal stop, the 15 on the swell for which provision had been made, also the show (sham) pipes in the front in place of the open slates with which the front had originally been made up. It remained in the new St. John's church till April 1884, when the new organ was built and it had to be removed to make room for it. In the meantime, I had been moved back to Perth, and had a large workshop where the new organ for St. John's had been built and the little organ was brought to Perth and stored in this workshop. After sundry attempts to dispose of the instrument, accepted an offer from St. Matthew's Church, Guildford to buy the instrument for £250, payable in five years, interest to be

paid on the amount of the purchase money at the rate of 8% per annum, till it was paid off, £20 to be paid for removal and setting up the instrument.

The organ was set up in St. Matthew's Church in August 1884, and Mr. S. H. Needham played the opening service on the 28th of that month. So after about 8 moves, the little instrument found what appeared to be a permanent resting place, at least for many



The second R C Clifton organ in St. John's Church, Fremantle



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The R C Clifton organ in Johnston Memorial Church, Fremantle

years. In 1918, however, the St Matthew's people got a new organ made by J. E. Dodd. They took my little instrument in part payment, reconstructing it and improved to and sold it to [St Aidan's Church, Claremont] where it now is. When commencing this organ I only thought of making a one manual instrument, with all the pipes made of wood, but my idea enlarged as the work went on. Practically the whole of the work in this instrument was the work of my own hands.

To go back to 1879, within a few months after completion of my little organ, I was seized with the organ building fever again. I longed to have the opportunity of building another larger and better instrument, which with the experience gained during the previous two or three years I felt sure I could do, so I worked out the scheme of a two manual church organ and made an offer to the Trustees of the Johnston Memorial Church to build it for the new

church, which offer was accepted in July 1879. I entered into a contract with them to build an organ for the sum of £310.

In April, 1880, when we were in the thick of this job, I was removed to Perth as Chief Clerk in the Lands Department and from then until the organ was completed in the middle of

September, I had to travel backwards and forwards by coach (there was no railway then) between Perth and Fremantle.

Not only this, but almost immediately after my appointment I set about reorganising the books and work of the Department, an undertaking requiring much thought and overtime work. It was a very strenuous time. I used to work about 12 hours a day in addition to the time spent in travelling, which was mostly occupied in thinking out details of the works in hand. It was a great handicap to the organ work, as I always made it a rule not to allow any private work to interfere with my office work, and was largely responsible for the non-success of the undertaking from a financial point of view. After paying Archie wages and the cost of material and imported parts, there was only about £5 left for 14 months' work.

Robert Cecil Clifton

Transcribed from *In The Pipeline 1966-2016*,
Dr William A Loneragan

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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.

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"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 2023.



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Birmingham Town Hall



Birmingham Town Hall is a concert hall and venue for popular assemblies, opened in 1834 and situated in Victoria Square, Birmingham, England. Its classical architecture became a frequent backdrop to activities during the 2022 Commonwealth Games.

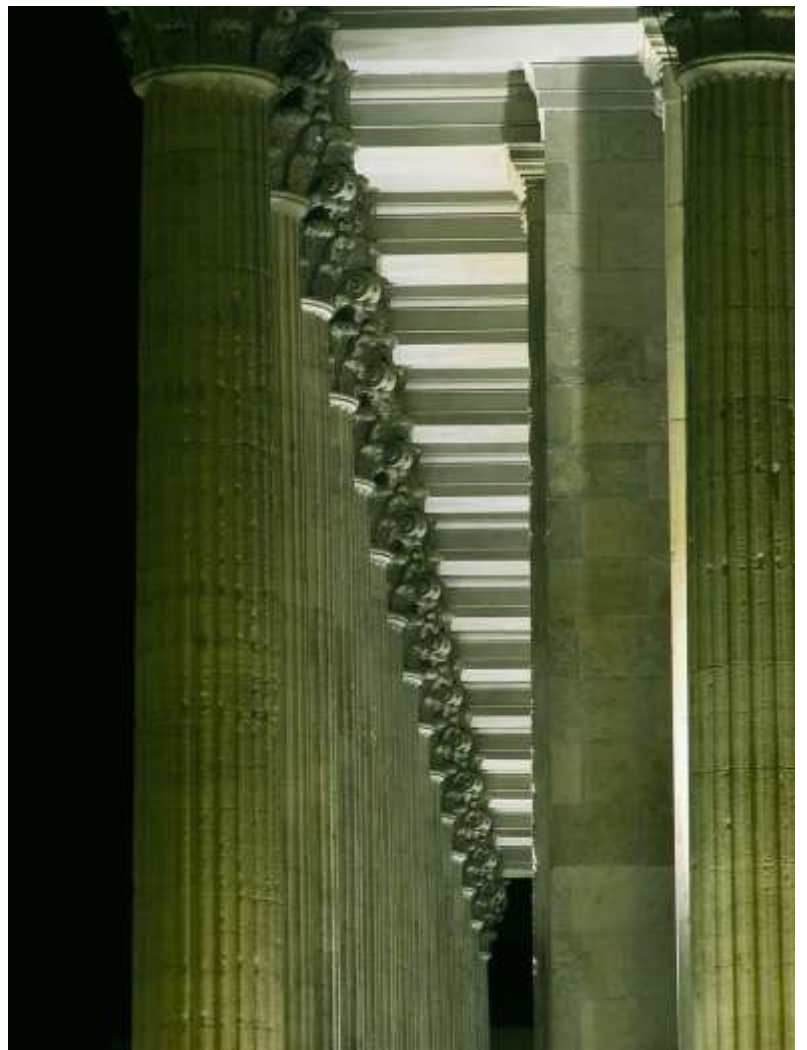
The building was created as a home for the Birmingham Triennial Music Festival established in 1784, the purpose of which was to raise funds for the General Hospital, after St Philip's Church (later to become a cathedral) became too small to hold the festival, and for public meetings.

Two sites were considered by the Birmingham Street Commissioners for the construction of a concert hall in the city; Bennetts Hill and the more expensive Paradise Street site. The latter was chosen and a design competition was launched which resulted with the submission of 67 designs.

Joseph Hansom, of Hansom cab

fame, and Edward Welch were chosen as the architects and they expressed that they expected the construction cost to be £8,000. The first of the monumental town halls that would come to characterise the cities of Victorian England, Birmingham Town Hall was also the first significant work of the 19th-century revival of Roman architecture, a style

chosen here in the context of the highly charged radicalism of 1830s Birmingham for its republican associations. The design was based on the proportions of



the Temple of Castor and Pollux in the Roman Forum. "Perfect and aloof" on a tall, rusticated podium, it marked an entirely new concept in English architecture.

William Hill built his pioneering instrument at Birmingham Town Hall between about 1833 and 1837, but continued to work on it for some time thereafter. It had four manuals and pedals; the Solo Organ was cleverly borrowed from ranks on the Swell and Choir, and the Pedal had no less than three full-length 32' stops, one displayed in the impressive case-front. The 1837 Tuba Mirabilis was said to be the first ever heavy-pressure solo reed stop.

The organ was originally commissioned and owned by the General Hospital of Birmingham, with the instrument being handed over to the City of Birmingham in March 1890. The organ builder was commissioned by the Birmingham General Hospital Governors to build the instrument at a total cost of £3,000.

Upon its opening in 1834, visitors to Birmingham Town Hall were awestruck not only by the building's impressive Roman Revival civic architecture, but also by the magnificence of its specially commissioned organ.

What made the organ so



immediately and visually impressive to those first audiences were the huge 32 foot pipes that were incorporated into the decorative case front for the first time in England.

One of the very few organs of the time to have four manuals and a complete set of pedals, the size of the organ grew over the years, from 3,000 to over 6,000 pipes.

In 1890 Thomas Hill rebuilt the organ as a conventional four-manual instrument, retaining most of the original pipework but replacing many of the chorus reeds. In 1933 Henry Willis carried out a major





rebuilding, increasing the Choir and Solo sections to almost twice their original size, and raising the wind-pressures - in some cases to three times their original level! Every available space was filled, and the organ became a nightmare to tune and maintain.

During the 1983 overhaul and reconstruction of the organ by Mander Organs, the Willis additions were stripped away, and the interior of the organ brought back to an orderly and manageable layout. For the first time, virtually all of the enormous Pedal organ was divided in the traditional manner on slider chests.

The only borrowing was that of the new Bombardon 32' from the Ophicleide.

In 1996, Birmingham Town Hall was closed in anticipation of

extensive refurbishment which was largely completed in 2007 after which work on the organ was anticipated. Before commencement of the work, but after the interior of the hall had been stripped of all carpet and soft seating, an assessment of the instrument was undertaken to decide what changes might be effected. The removal of the

considerable amount of sound absorbing surfaces had a dramatic and quite unexpected effect on the sound on the organ.

All the people undertaking the assessment were utterly astonished by the improvement in the sound of the instrument, the reeds in particular. This had two effects. Firstly, it changed the perception of the organ and modified the plans for its "improvement" slightly. Secondly, it convinced all present that no effort was to be spared in convincing the authorities that everything had to be done to preserve what was now a fine





acoustic. Whilst the final result is not quite as dramatic as the empty hall was, it is improved out of all recognition.

As part of the more recent work, bells were added to the organ. The original specification when the organ was built by William Hill included a set of bells, but no record remains as to what form these bells took. Mander obtained a set of handbells from the Whitechapel Bell Foundry and set them in a frame with hammers activated by electric solenoids with dampers for the larger bells. These bells have been well received by audiences in the Hall.

The organ case has been decorated three times in its history. The first time it was decorated by the Crace family who had earlier undertaken much work at Brighton Pavilion, including the lavishly exotic music room there.

Contemporary descriptions said that “under the direction of Mr

Crace of London” the organ case was “splendidly embellished, and the pipes gilt, with scrolls.” The Craces also decorated the Hall’s ceiling at the same time.

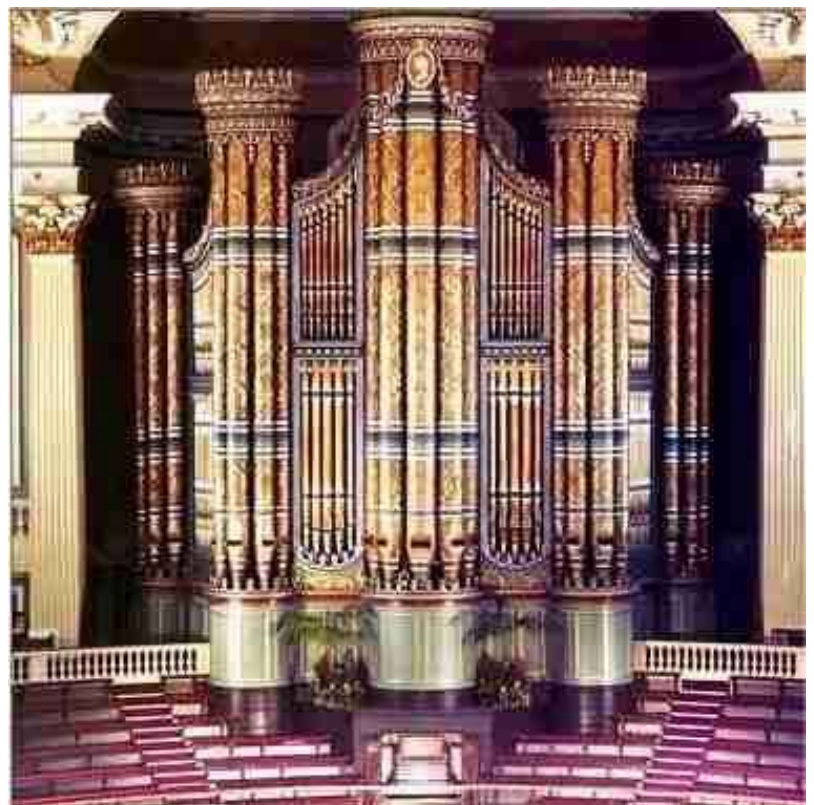
A second redecoration of the case was made in 1890 by John Henry Chamberlain, a Birmingham architect.

The current and third decoration was by Anna Plowden who undertook her

work during the 1983 refurbishment to the organ.

Bruce Duncan

Information and photographs from:
<https://bmusic.co.uk>
<https://en.wikipedia.org>
<https://mander-organs.com>



Specification of the William Hill organ in Birmingham Town Hall

Great	Swell	Choir	Solo
Dbl Open Diapason 16	Contra Gamba 16	Open Diapason 8	Viola Da Gamba 8
Bourdon 16	Open Diapason 8	Stopped Diapason	Viola Celeste 8
Open Diapason I 8	Keraulophon 8	Cone Gamba 8	Rohr Flute 8
Open Diapason II 8	Salicional 8	Dulciana 8	Unda Maris 8
Open Diapason III 8	Vox Angelica 8	Principal 4	Flauto Traverso 8
Stopped Diapason 8	Claribel Flute 8	Wald Flute 4	Harmonic Flute 4
Quint 5 1/3	Principal 4	Fifteenth 2	Piccolo 2
Octave 4	Suabe Flute 4	Flautina 2	Flageolet 1
Principal 4	Fifteenth 2	Mixture II	Cor Anglais 16
Harmonic Flute 4	Cornet II	Contra Fagotto 16	Clarinet 8
Twelfth 2 2/3	Full Mixture IV	Cornocean 8	Vox Humana 8
Fifteenth 2	Sharp Mixture III	Krumhorn 8	Tuba Mirabilis 8
Full Mixture IV	Double Trumpet 16	Tremulant	Tremulant
Sesquialtera III	Cornocean 8		
Sharp Mixture III	Horn 8		
Double Trumpet 16	Oboe 8	Bombarde	Pedal
Posaune 8	Clarion 4	Bourdon 8	Dbl Open Diapason 32
Clarion 4	Tremulant	Flute 4	Open Diapason Wood 16
		Nazard 2 2/3	Open Diapason Metal 16
		Quarte 2	Violone 16
		Tierce 1 3/5	Bourdon 16
		Larigot 1 1/3	Principal 8
		Plein Jeu V-VI	Violoncello 8
		Bombarde 16	Bass Flute 8
		Trumpet 8	Twelfth 5 1/3
		Clarion 4	Fifteenth 4
		Tuba Mirabilis (Solo) 8	Sesquialtera III
		Tremulant	Mixture III
			Bombardon 32
			Contra Trombone 32
			Ophicleide 16
			Trombone 16
			Bassoon 16
			Trumpet 8
			Clarion 4





Photo: Richard Littlewood

Allen Organ news

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

The organ story at Village Community Presbyterian Church in Rancho Santa Fe, California began in 1985 with the installation of a pipe organ. This organ was unusual in that it was fully unified with over 75 stops derived from the 21 ranks which were arranged in two swell chambers behind the choir loft at the rear of the Sanctuary.



The church had outgrown its small sanctuary many years prior to undertaking a major construction project that ultimately changed the entire campus, providing a new Sanctuary with



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is all married to a new four-manual Heritage 87 stop combination pipe and digital organ. The Interlaced Audio is placed among the pipes, and in antiphonal and dome positions. The installation is highlighted visually by the exposed pipework including an *en chamade* trumpet and extensive frontal casework.

Allen Artists Jonas Nordwall and Aram Basmadjian performed the Inaugural

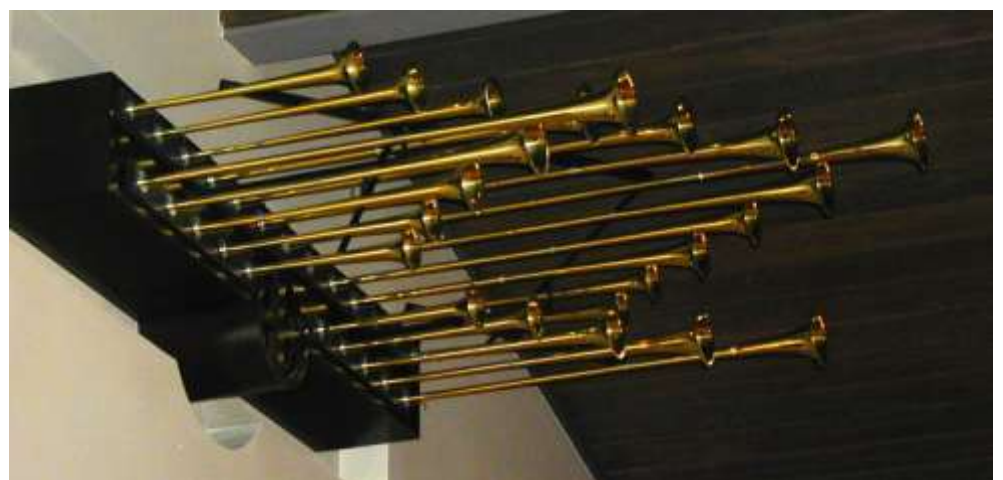
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the organ and choir in the centre of the Chancel. The old organ chambers became the new Narthex, and about half of the original Sanctuary is now a Chapel containing a two-manual Allen organ.

It was a 'given' that the pipe organ must be saved though clearly, more resources were needed for the anticipated larger Sanctuary as well as the greatly expanded music program. Ultimately, the church chose the hybrid route and Allen was selected as the builder of choice.

The finished instrument is a combination of the original 21 pipe ranks rearranged to form Swell and Choir divisions, plus ten new unenclosed pipe ranks including a complete Great principal chorus, two flutes, and a 16' pedal Diapason. This



The Hazel Wright Organ

The Hazel Wright organ is one of the largest pipe organs in the world. It was made possible by significant donations from Mrs. Hazel Wright, a regular viewer of Robert Schuller's weekly television program "Hour of Power." The organ was built by Fratelli Ruffatti on a design by Virgil Fox, using the 100-rank Aeolian Skinner organ from Philarmonic Hall in New York City and the 97-rank Ruffatti organ installed in 1977 into the Neutra Sanctuary of the Garden Grove Community Church, the predecessor congregation of the Crystal Cathedral Church. Ruffatti also added 29 ranks to the organ at that time. The instrument was dedicated in 1982 and was enlarged during the 16-year tenure of the Crystal Cathedral's world-renowned organist emeritus, Frederick Swann. The organ currently comprises 293 ranks over fourteen divisions, and has more than 17,106 pipes. There are two consoles, each with five manuals. The Crystal Cathedral was completed in 1981. The design by American architect

Philip Johnson incorporated more than 10,000 rectangular panes of reflective glass. For more than thirty years, it was the main worship space for the Crystal Cathedral Ministries, founded by Robert Schuller. Sale of the building to the Diocese of Orange was finalized on February 3, 2012. The worship space was renovated to accommodate the Roman Catholic liturgy, beginning in 2016.

Part of the renovation of the property has been the complete reconstruction of the organ. The whole instrument was shipped to Fratelli Ruffatti's workshops in Italy for the restoration work and then returned to California, where it awaited completion of the building works. The final part of the restoration project was reinstalling the organ, now painted white, in the completed Cathedral.

The Trompeteria divisions, Gospel and Epistle, are in the East and West pinnacles of the building, separated by over 130 metres. There are 549

horizontal trumpet pipes in the Trompeteria—the largest collection of such pipes in the world.

The main parts of the organ are in the (north) Chancel and South Gallery. The Chancel (Main) console was built by





Fratelli Ruffatti, and is one of the largest drawknob consoles ever built. The resources are controlled by 384 draw knobs, 66 coupler tabs, 115 combination pistons, 55 toe studs, 64 combination memories, 62 miscellaneous controls, four expression pedals and a crescendo pedal capable of four independent settings.

The Arvella Schuller Carillon, mounted in a separate building, consisting of 52 bells, is playable from the organ console inside the Cathedral.

“This instrument, tonally speaking, is one of the most exciting I’ve ever played. Playing it is akin to conducting a world-class orchestra.” says Swann. “For such a large console, it is surprisingly easy to play and while it takes time to navigate, the logic of the console’s layout becomes readily apparent.”

The organ was designed to support congregation singing, fill the vast spaces of the Cathedral with sound, and be a resource for musical performances. The Roman Catholic Diocese of Orange acknowledges the cultural importance of

the organ, and will continue to honour it, not only for its future in Christ Cathedral through liturgical programming, but also in community arts and cultural programming.

In 2019, the Fratelli Ruffatti team began the process of tuning and voicing the organ, but the COVID-19 pandemic brought the process to a halt.

The organ was completed this year (2022) and is now in full service again.

The Rector and Bishop of Christ Cathedral are both trained organists, and each played a hymn on the completed organ before the blessing.

<https://christcathedralcalifornia.org>



Auditorium de Lyon



Lyon, also spelled in English as Lyons, is the third-largest city and second-largest metropolitan area of France. It is located at the confluence of the rivers Rhône and Saône, 391 km southeast of Paris, 278 km north of Marseille, and 113 km southwest of Geneva, Switzerland. Together with its suburbs and exurbs the Lyon metropolitan area has a population of 2,280,845, the second most populated in France. Economically, Lyon is a major centre for banking, chemical, pharmaceutical and biotech industries. The city contains a significant software industry. The home of renowned universities and higher education schools, Lyon is the second-largest student city in France, with a university population of nearly 200,000 students. Lyon hosts the international headquarters of Interpol, the International Agency for Research on Cancer, as well as Euronews. This year, Lyon also hosts the international organ festival Concours International Olivier

Messiaen in the Auditorium de Lyon

The Auditorium's impressive concrete shell holds an outstanding symphony concert hall that is home to the Orchestre national de Lyon.

Since its renovation in the 1990s, this 2,100-seat concert hall has been unanimously praised for its comfortable facilities. Built in the shape of a Roman theatre, it fosters an ideal bond between the stage and the audience. Wherever concert-goers are seated, whether in the stalls or on the first and second balconies, they can comfortably see and hear the performers on stage.

Over the years, the main auditorium has



been equipped with state-of-the-art facilities that make it one of the finest performance venues in France. The seats are made of wood and flannel with specific acoustic properties; the lighting is powerful; the air conditioning is finely tuned; the sophisticated stage, with an oak platform consisting of 26 independent, automated units, makes it possible to flexibly vary the performance area configuration.

Of course, it is the organ which most interests the readers of *In The Pipeline*. Constructed for the Paris World's Fair in 1878 and the Palais du Trocadéro in Paris, this monumental instrument (82 stops and 6,400 pipes) was the 'showcase' of the most distinguished organ builder of his time, Aristide Cavaillé-Coll. Reassembled in the new Palais de Chaillot by Victor Gonzalez in 1939, then transferred in 1977 to the Auditorium de Lyon by his successor Georges Danion, it was restored in 2013 by Michel Gaillard (from Aubertin) to its former glory.

But we should start at the very beginning if we want to trace the lineage of this instrument.

The Palais Du Trocadéro

Situated opposite the Champ-de-Mars in Paris, and providing a spectacular view of the military parades taking held there, the Chaillot Hill stirred the lust of power after the Revolution, during which the convent founded in 1651 by Henriette-Marie de France was destroyed. In 1811, a month before the birth of his son, the King of Rome, Napoleon I decided to

build a sumptuous palace there as a home for his heir. When the Empire fell, only some of the earthworks had been completed. A succession of grandiose projects followed. In 1867, Napoleon III had the ground levelled to give the crowd a clear view over the Exposition Universelle (World's Fair) held on the Champ-de-Mars.

After the fall of the Second Empire and the uncertain beginnings of the Third Republic, 1875 ushered in a period of political stability. The period lent itself to festivities and plans were made for a new World's Fair in 1878, bigger and more sumptuous than ever before. The Champ-de-Mars was no longer big enough, so it was decided to build a monumental palace on the Chaillot Hill, on a square called the Place du Roi-de-Rome and renamed Place du Trocadéro in the meantime to commemorate Louis XVIII's victory in front of the Spanish fort of the same name.

Right from its inauguration on 1 May 1878, the Palais du Trocadéro was intended to be a popular success: the government granted the workers a day's holiday so they could take part in the celebrations. The palace retained this role even after the World's Fair and, in the end, was not demolished after the festivities as originally planned. Museums were installed in the wings and the vast reception room housed immense gatherings, such as school children, masonic ceremonies, choirs, charity events, war veterans' gatherings and national lottery draws. The reception



Palais du Trocadéro

room became the new Republic's lay cathedral. This is the setting in which, on 14 July 1890, the centenary of the celebration of the Federation and the first French national holiday were celebrated.

The arts also have their home here: music, first of all, around the organ, followed by theatre, since Firmin Gémier founded the Théâtre national populaire (TNP) there in 1920. Both the organ and the theatre are completely in keeping with the spirit of the place: the instrument built by Cavaillé-Coll – the second secular organ of such importance after the one in Birmingham (1834) – by developing a whole concert repertoire; the TNP by opening up this art to as many people as possible.

When the plan to build the Palais du Trocadéro first

emerged, it was soon decided to build an organ there which would reverse the indignity of the 1867 World's Fair, when the American company Steinway snatched the Grand Prize for Musical Instrument Manufacturing from under the nose of the great French piano-makers, Érard, Gaveau and Pleyel. The construction of the organ was entrusted to the most reputed French organ builder of the time: Aristide Cavaillé-Coll. The latter already had some experience of building concert organs, including those in Sheffield (1873) and in the Palais

de l'Industrie in Amsterdam (1875).

Pressed for time, he repurposed the pipes of a three-manual organ that he had just finished building and which was originally intended for the new Notre-Dame-d'Auteuil church, just a short distance from the Trocadéro. According to the musicologist Rollin Smith, however, the instrument was originally designed not for this church (which was



3574

PARIS. — Palais du Trocadéro, la Salle des Fêtes.

J. P.

still on the drawing board) but for an unknown client who subsequently went back on his decision. It would appear, though, that the priest, Abbé Lamazou, took advantage of the instrument's availability to buy it at a reduced price for his new place of worship.

Whatever the circumstances, Cavallé-Coll had to adjust the instrument to the huge Salle des fêtes. He increased the number of manuals from three to four, the number of stops from 45 to 66 and used powerful stops to compensate for the relative lack of reverberation in the acoustics. The organ is one of the largest of its time and incorporates the latest technical advances, such as Barker machines (pneumatic assistance mechanisms that reduce the manuals' mechanical resistance and paved the way for the development of symphonic pipe organs), wind system producing highly differentiated pressures and capable of meeting the substantial wind requirements, and combination action system.

The style is resolutely Romantic and symphonic, swapping the many standard mutation stops and mixture stops for a wealth of 8' stops, additional low-pitched stops (16' and 32') and a large number of stops specific to the "symphonic" organ, such as undulating stops (*Voix céleste*, *Unda maris*), Cellos, Gambas, Diapasons, Clarinet, Harmonic Flutes, etc. Moreover, two manuals are expressive (*Positif*

and *Récit*), which is new for the times.

In the competition organised for the World's Fair, Cavallé-Coll received the Grand Prix for his organ in category 13, for musical instrument manufacturing; Franz Liszt was on the jury. This distinction earned the organ builder a promotion to the rank of Officer of the Légion d'honneur (Journal officiel dated 24 October 1878).

The organ was inaugurated on 7 August 1878 by Alexandre Guilmant, who played his *Marche funèbre et Chant séraphique*, along with pieces by Lemmens, Martini, Chauvet, Handel, Bach (*Toccata and Fugue in D minor*, BWV 565) and Mendelssohn. From then on, Guilmant acted as the incumbent organist – even if he was never officially awarded the title.

The highlight was perhaps the recital by Charles-Marie Widor on 24 August 1878, giving the first performance of his *Sixth Symphony*. The Trocadéro organ built by



Alexandre Guilmant at Palais du Trocadéro

Cavaillé-Coll, archetype of the “symphonic”, was particularly well suited to performing a symphony for solo organ, where its rich tones and sheer power were a match for any orchestra.

At the beginning of the twentieth century, the organ – which was in sore need of funding – was struck by increasingly frequent mechanical problems. Guilmant’s death in 1911, then the war, further complicated matters. Marcel Dupré gave a farewell concert there on 14 August 1935, before the instrument was dismantled and the Palais du Trocadéro was demolished to make way for the Palais de Chaillot, built to house the “International Exhibition of Art and Technology in Modern Life” in 1937.

To make way for the World’s Fair in 1937, known as the “International exhibition of arts and techniques in modern life” [Exposition internationale des arts et techniques dans la vie moderne], the plan was to demolish the Palais du Trocadéro and replace it with a new palace, the Palais de Chaillot. However, a shortage of funds and the fall of Édouard Daladier’s government in February 1934 prompted Auguste and Gustave Perret to abandon their initial plan to demolish the entire Palais du Trocadéro and instead recuperate as much as they could of the old palace. In the end, only the festival

hall [Salle des fêtes] was destroyed, to open up the view. The winning plan was drawn up by Léon Azéma, Louis-Hippolyte Boileau and Jacques Carlu. The festival hall was assigned to the brothers Jean and Édouard Niermans.

The new complex was therefore an Art Deco refurbishment of the old Neo-Byzantine palace. The festival hall was now at below-ground level, underneath the new esplanade, and its capacity had been more than halved.



Because the organ concerts had been a great success in the Trocadéro, the State decided to rebuild the organ in the new building. Marcel Dupré was tasked with supervising the organ’s dismantling in 1935, which was undertaken by Debierre’s successor, Gloton. The pipes were stored in crates in a school in Rue de Verneuil, in the 7th arrondissement. It remained to decide who would rebuild the organ, and how. A committee was set up for the purpose, formed of five Parisian organists representing a variety of currents, namely: Charles Tournemire

(Sainte-Clotilde), Ludovic Panel (Sacré-Cœur), Joseph Bonnet (Saint-Eustache), Marcel Dupré (Saint-Sulpice) and Édouard Mignan (Madeleine).

On 8 May 1936, the contract was awarded to Victor Gonzalez, who was competing against Roethinger (Strasbourg) in the final round. His son Fernand (who was to die tragically at the age of 36 during an air battle in June 1940) designed the facade, an impressive blaze of pipes with no case, set around the central turret formed by the new Montre 32' stop. The stops which are not enclosed are positioned on the façade, which fans out majestically against the vast backdrop of the Chaillot stage. This "horizontal" arrangement of the pipes projects the sound in a way that is completely different to that of the more vertical arrangement of church organs. The enclosed divisions are positioned in the background, behind a mashrabiyya screen. This movable, 70-tonne organ is

mounted on rails so that it can be either brought forward onto the stage or, otherwise, hidden behind the far wall.

André Marchal was appointed incumbent organist and gave an initial recital on 10 March 1939. Norbert Dufourcq was appointed artistic director of the organ. However, the declaration of war prevented the instrument from taking off. It was not until 9 February 1941 that Maurice Duruflé gave what has gone down as the true inaugural concert.

Up until 1965 the organ provided the setting of hundreds of prestigious concerts and celebrated lecture series, in which Dufourcq presented the early music repertoire, performed by Marchal. There were many world premier performances: *Prélude et Fugue sur le nom d'Alain*, by Maurice Duruflé, on 26 December 1942 (at the same concert, Duruflé performed his solo organ transcriptions of the chorales from Bach's



Cantatas BWV 22 and 147); *Les Corps glorieux* by Olivier Messiaen on 15 April 1945; the *Petite Rhapsodie improvisée* by Charles Tournemire, transcribed by Duruflé, on 22 January 1957 – not to mention Duruflé's *Requiem*, first performed in 1947, which is a companion piece to Fauré's *Requiem*, first performed at the Trocadéro in 1900. It was also at Chaillot that Duruflé launched the French career of Poulenc's *Organ Concerto* on 21 December 1941.

Another piece linked to the history of Chaillot is *Litanies*, Jehan Alain's best-known piece. The composer had given the first performance of his work in the *Église de la Trinité* in Paris on 17 February 1938, but it had remained relatively unknown. The composer's sister, Marie-Claire Alain, deemed that the work's true launch had been its performance at the Palais de Chaillot by Gaston Litaize in 1940, at a tribute concert for Alain just after his death at the front.

From 1961 onwards, the theatre played an increasingly important role in the venue's programming and Jean Vilar's resignation in 1963 only hastened the process. The instrument slipped into a gradual decline, victim of its image as an "all-

purpose" organ and its specific status as a "lay" organ. The final blow arrived in 1972, when the TNP company left for Villeurbanne. The venue was then home to the *Théâtre national de Chaillot*, and Jack Lang, the new director, decided to have it completely rebuilt. The organ would no longer have its place in the new hall. Thanks to widespread support from the organ-lovers' community, various relocation solutions were considered, including the Palais des Congrès at the Porte Maillot in Paris.

In 1975, just months away from the hall's reopening, the organ was still in place. Victor Gonzalez's successor Georges Danion, who had been invited to quote for an organ in the brand new Lyon Auditorium, was commissioned to dismantle the organ in the Palais de Chaillot. After that, things moved very quickly: Danion urged the City of Lyon to recover the existing organ and Pierre Cochereau leveraged his prestige to expedite the matter. This is how the organ came to be installed in the Lyon





Pierre Cochereau, titular organist of Notre-Dame-de-Paris Cathedral, paid off. Louis Pradel, mayor of Lyon, arranged that the organ be allocated free of charge to the Auditorium. The transfer and installation work was entrusted to Georges Danion.

Most of the material of Chaillot was reused, however there is a shift of the sound beam towards the treble, with the increase in the

Auditorium, where it was inaugurated in 1977 by Cochereau, gaining another new lease of life.

Since its construction, the Lyon Auditorium has had a niche in its stage to accommodate a concert organ. A quote was requested from Georges Danion, grandson by marriage and successor of Victor Gonzalez, to make a new organ of 120 stops and neo-classical aesthetics. However, he informed the City of Lyon of the existence of the organ of the Palais de Chaillot, which he was preparing to dismantle definitively and which for the moment had no buyer.

The combined efforts of the assistant to the Fine Arts of the city of Lyon, Robert Proton de la Chapelle, Georges Danion and

number of mixtures (which are completely new) and with the removal of the metallic bass of the pedal (Principal 32', Bass violin 16', Double bass 16', the latter replaced by a new set of 16'). The physiognomy of the organ remains broadly the same, except that the niche housing the organ is narrower and deeper than the back of Chaillot's stage, and that the organ is now motionless. In the absence of the Principal 32', the bold flame that rose in the middle of the façade of Chaillot disappears and the central turret now houses only 16' pipes.



Because of the lack of height, the wind tunnel was placed in the basement and the first notes of the two remaining 32's, until then in real lengths, were replaced by stopped pipes (first octave of the Principal 32') or acoustic pipes (first fifth of the Contrebombarde 32'), all half the original height. The expressive box of the Positive is removed. There is therefore only one expressive keyboard, the Récit.

The organ was inaugurated by Pierre Cochereau on October 27, 1977, during a concert with the Orchestre de Lyon under the direction of Serge Baudo, with the program of Francis Poulenc's Organ Concerto, Franz Liszt's Dante-Symphony and a long organ improvisation.

The revival of the organ is also embodied in a restoration project and by the holding, on April 25, 2009, of the final of the first International Organ Competition of Lyon, organized by the association Orgue en jeu.

However, the instrument quickly showed its limits, sonorously as well as mechanically. The decision was made for a full restoration in 2013.

Resulting from a triple history (the construction at the Palais du Trocadéro by Aristide Cavaillé-Coll, the transformation at the Palais de Chaillot by Victor Gonzalez, the installation at the Auditorium by Georges Danion), this historic instrument could seem disparate. Faults perceived were faded colours for some, embittered tone for others, responding to the taste that prevailed at the time of the transfer to Lyon. It

was necessary in the 2013 restoration to restore the pipes of Cavaillé-Coll and Gonzalez to their physical characteristics, and thus find the colours that had been levelled in the search for an unsuccessful "jack of all trades" organ.

The organ now has registers with assertive characters, which make it possible to approach *repertoires a priori antagonistic* (French classical or symphonic organ, baroque or German romantic organ, contemporary music, improvisation) while presenting a perfectly coherent whole. The organ has considerably gained in definition, precision, eloquence... and in soul.

More than five years of administrative procedures and discussions, and about six months of work were necessary to carry out this monumental project. But the result is there: the new organ resonates with the splendour of its first incarnation, proud of its legendary history which is more than a hundred years old, and promises for a future no less glorious.

Bruce Duncan

Information from www.auditorium-lyon.com



SPECIFICATION OF THE CAVALLÉ-COLL ORGAN IN AUDITORIUM DE LYON

I. GRAND-ORGUE

Bourdon	32
Montre	16
Montre	8 II <C0
Violoncelle	8
Flûte harmonique	8
Bourdon	8
Flûte à bec	4
Prestant	4
Doublette	2
Grosse Quinte	5 1/3
Grosse Tierce	3 1/5
Cornet	V
Fourniture	II
Plein-jeu	IV
Cymbale	IV
Bombarde	16
Trompette	8
Clairon	4

II. POSITIVE (DE COURONNE)

Portunal	16
Principal	8
Bourdon	8
Viole d'amour	8
Suavial	8 (ondulant)
Flûte	4
Prestant	4
Doublette	2
Quinte	2 2/3
Tierce	1 3/5
Plein-jeu	V
Larigot	1 1/3
Fagott	16
Trompette	8
Cromorne	8
Dulciane	8
Tremolo	

III. RÉCIT EXPRESSIF

Quintaton	16
Flûte harmonique	8
Cor de nuit	8
Gambe	8
Voix céleste	8
Flûte	4
Aeoline	8
Octavin	2
Nasard conique	2 2/3
Tierce conique	1 3/5
Piccolo	1
Septième	1 1/7
Plein-jeu	V
Régale	8
Bombarde	16
Trompette	8
Basson-Hautbois	8
Voix humaine	8
Clairon	4
Tremolo	
Schweller	

IV. SOLO

(BLOCKWERK/TROMPETERIA)

Bourdon	16
Flûte	8
Diapason	8 II
Principal	4
Progression	IX
Tuba magna	16
Trompette	8
Clarinette	8
Clairon	4
Cornet	V
Gaillarde (Tuba Magna)	8
(en chamade)	
Gaillarde (Trumpet)	4
(en chamade)	

PEDAL

Principal	32
Flûte	16
Contrebasse	16
Bourdon	16
Principal	8
Flûte	8
Bourdon	8
Octave	4
Flûte	4
Mixture	V
Contrebasson	32
Ophicléide	16
Posaune	16
Buzène	8
Trompette	8
Clairon	4
Basson	4

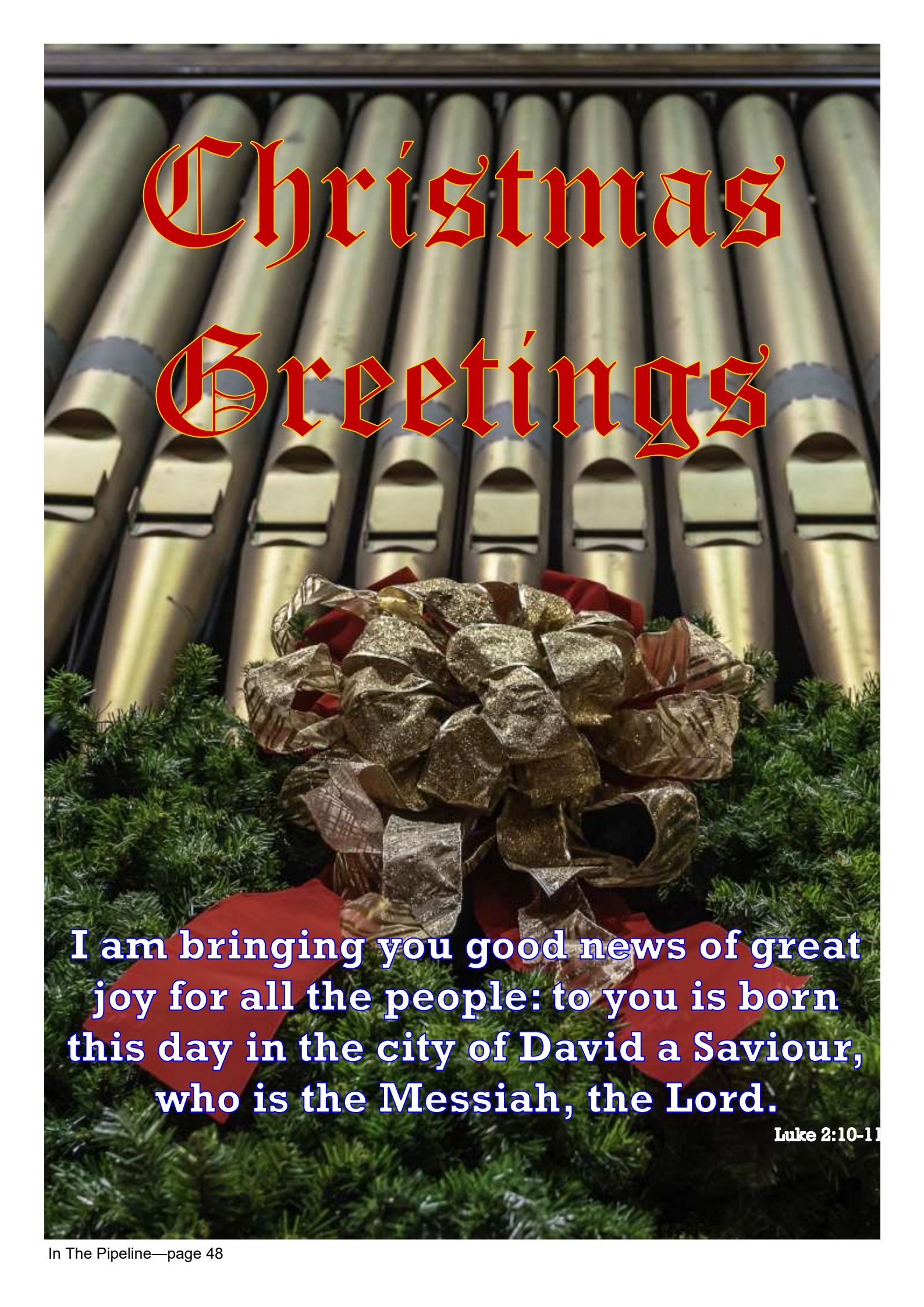
DETAIL

4 Manuals
124 Ranks
83 Registers
6.337 Pipes
6,750 adjustable combinations (450x15)
Sequencer (15 positions per series)



COUPLERS

II / I, III / I, IV / I; III/II, IV/II; IV/III



Christmas Greetings

**I am bringing you good news of great
joy for all the people: to you is born
this day in the city of David a Saviour,
who is the Messiah, the Lord.**

Luke 2:10-11