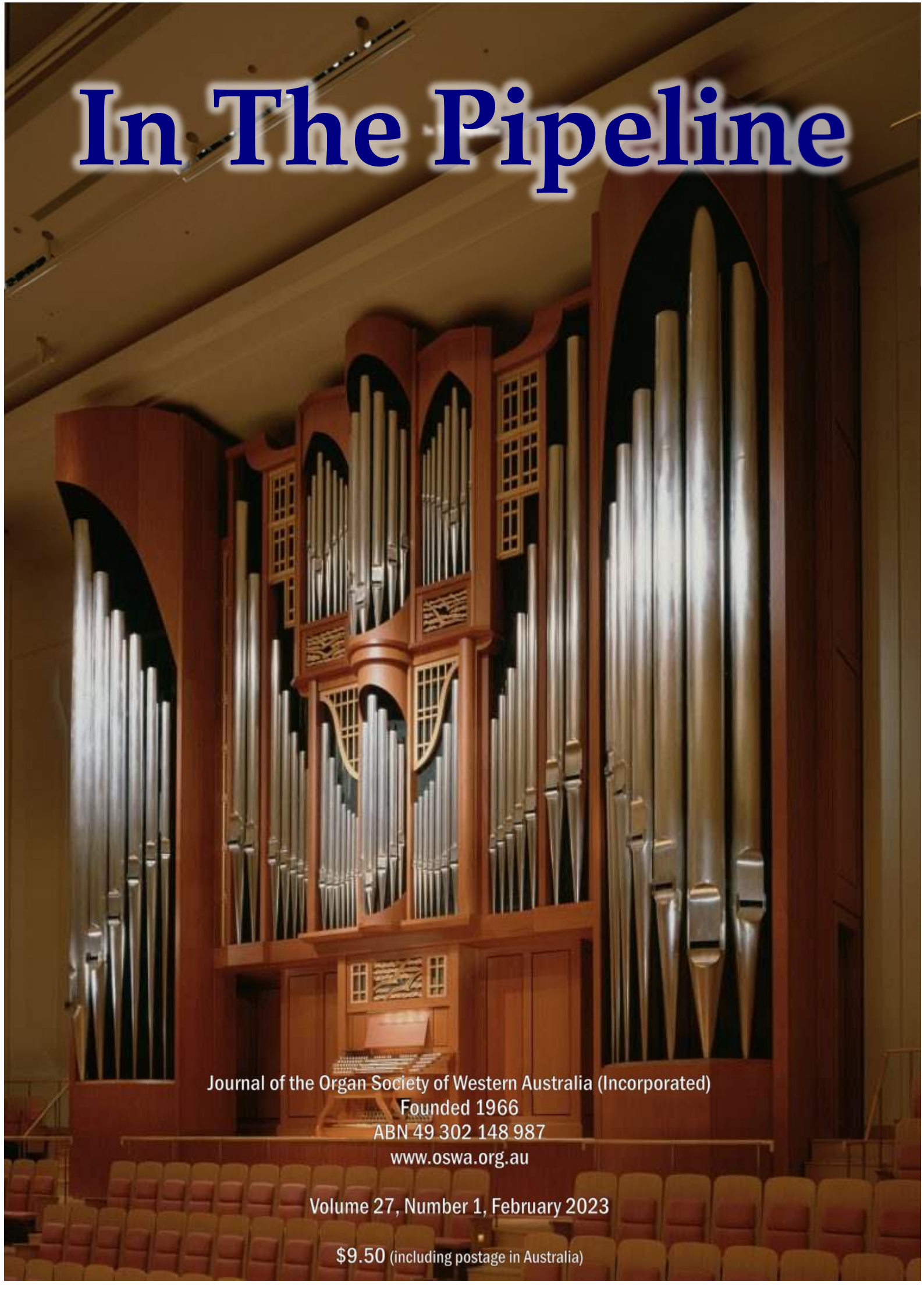


In The Pipeline

A large, ornate pipe organ with many tall, silver pipes, set against a wooden background in a church interior. The organ is the central focus, with its pipes arranged in several sections, some enclosed in wooden casework and others open. The background is a warm, reddish-brown wood paneling. The foreground shows rows of empty, light-colored wooden pews.

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ABN 49 302 148 987

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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.

The views expressed in this newsletter are not necessarily those of The Organ Society of WA (Inc.) or its Committee.

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Front cover

The C B Fisk organ in
Minato Mirai Hall.
See article page 20

At left

The Christian Müller
organ in St Bavo's
Church.
See article page 12



Deadline for the next issue of
In The Pipeline:

Friday
22nd April 2023

Please contact the Editor for
advertising requirements

President's Letter

Dear friends all,

Welcome to our first issue of "In The Pipeline" for 2023.

Your committee has been hard at work organising a diverse program of events for this year and I would like to outline it for you. Elsewhere in this edition you will also find mentioned additional organ events which you will surely be interested in.

We start with a bang in April having decided that organists are really busy with Lent and Easter. We start our big April week on **Saturday April 15** when we visit the Karrinyup Community Centre at 2.30pm for a talk, recital/ demonstration and open console of the three-manual Wurlitzer Theatre Organ. This will be our only chance this year to hear this organ as following our visit it will be out of action for most of the year whilst maintenance is carried out. This event is \$15 and members \$10. Under 18 free.

In the following week, on **Thursday April 19**, we will present a recital by visiting distinguished UK organist and organ music composer Gary Sieling. Gary has a wide-ranging repertoire and has specialised in English composers, especially Stanley Vann, who has dedicated some of his works to Gary. Gary will give a recital featuring some of his own works on one of Perth finest organs which, as we go to print, has yet to be finalised. Once we have the details confirmed we will send out a flyer to



The Kirkham organ in Trinity College Chapel

announce the venue and ticket prices. Up to date information will be available on our web site. Ticketing will be available through Trybooking, using a special code for members. There are more details about Gary on page 48 of this issue.

June 17 will see an afternoon soiree at the olive grove and home of Bruce and Maree Duncan in Clackline. Joy To The World has the theme "Christmas in June". Come, relax, and enjoy company, a glass of wine and nibbles. We will sing Christmas carols and listen to some of Perth's finest organists play on Bruce's rebuilt Paul Hufner pipe organ.

August 12 is another big celebration. The Moser organ at New Norcia turns 100 and we have a full day planned in association with Fr Robert Nixon at New Norcia. August has wonderful weather to drive to New Norcia. The day begins with morning tea followed by a talk about music at New Norcia, an introduction to the organ and its

capabilities and a talk about the construction and special aspects of the instrument. Following lunch (with wine included) there will be a recital by a number of organists before afternoon tea. The day will conclude with an open console. This day includes all refreshments, talks and recitals for \$70. There is no member reduction for this event, but we do have a priority booking period. Please see the boxed information on page 7 for expressions of interest and payment.

In **September** will be a recital by young organists coordinated by Alessandro Pittorino. Members who heard the recital at last year's AGM will thoroughly recommend this event to you as an exciting high quality performance. Further details about date and location will follow in the next edition of our journal.

On **October 21** we will have our AGM and recital. Further details of time and location will follow in the next edition of our journal.

During the year your committee plans to further progress our emphasis on developing young organists and also the protection of the heritage of organs in this state. We also plan to develop closer

links with organisations that have similar objectives to our Society for the betterment of all.

As your President I am very pleased in this issue to welcome five new members to our Organ Society.

Richard Offen is well-known in Western Australia for his interest in the heritage of the state and so he is very welcome and has already given of his advice as the Society explores how we can protect the organ heritage in this state. Although Richard says he is an apology for an organist, his interest and love of the organ and its music goes back to his days as a treble in the choir at St Mildred's Church, Tenterden, Kent, which he says still has one of the most inadequate and poor organs of any large parish church in Christendom! From there his passion grew and was fed by friendships with several UK organ builders and organ advisors. He has acted as project manager for two major organ rebuilds in the UK and has an extensive (and growing!) library of books on every aspect of pipe organs.

The Very Revd. Chris Chataway with his wife Heather moved to Perth in 2020 when he was appointed Dean of St George's Cathedral, where he enjoys the



New members: Richard Offen, Chris Chataway, Andrew Brown, Jacinta Jakovcevic, Alessandro Pittorino

very fine musical tradition.

Dean Chris grew up in Elizabeth, a satellite suburb of Adelaide, SA, and attended a 'mission' church led by Howell Witt, the 'Bush Bishop.' As a teenager, he played 'organ' for church on a pedal driven harmonium; if the pedals weren't pumped, it sounded like badly played bag-pipes.

Dean Chris has been an Anglican priest for 38 years. While in the Parish of St Andrew's Walkerville, he oversaw the restoration of the J.E. Dodd organ in 2008. The restoration involved adding six new stops and changing the action from electro-pneumatic to solid-state electronics. In 2014, he left South Australia and moved to the Victorian goldfields in Ballarat, Victoria where he served as both Dean of Ballarat and Archdeacon of Ballarat.

Re-joining the Society after a period of working overseas is Andrew Brown. Andrew is a former committee member of OSWA and was recitalist for our AGM at St Michaels in Cannington. Andrew is currently overseeing the musical program of St Patrick's Basilica in Fremantle. When he is not playing the organ he is a commercial pilot!

Re-joining the Society is Jacinta Jakovcevic. Jacinta has contributed over the past two years to two of our events and it is a delight to welcome her as a member. Jacinta is Director of Music and Organist for St Mary's Cathedral where she oversees an active and vital music program. She has a fine stable of choristers and also tutors organ students

on the Cathedral's magnificent organs.

Also re-joining us is Alessandro Pittorino. Alessandro is Director of Music at St Mary's Anglican Church in South Perth where he oversees a fine and expanding music program. Alessandro is vitally interested in developing young organists which is an interest shared by the Society. Last year Alessandro curated our AGM Recital with great performances from four of his students. He will further assist us with a similar recital of young performers later this year.

Alessandro is hailed as "a virtuoso organist and a top-flight musician" in a 5 star review by Australia's Limelight magazine. "Australia's Wunderkind Organist" (ABC TV) is the first Australian organist to graduate from The Juilliard School, where he studied with GRAMMY Award-winning organist Paul Jacobs. Heralded by Germany's BR-Klassik as an "Extraordinary young organist", he is currently based in Western Australia where he is an Emerging Conductor and Organist with the West Australian Symphony Orchestra.

With best wishes for an enjoyable and fulfilling year of music – especially with our Society events.

Kind regards,


Donald Cook
President

Centenary of the Moser Organ

Saturday August 12th 2023

New Norcia.



Outline of the day:

- | | |
|------------|--|
| 10.00am | Visitors morning tea in the Monastery Parlour |
| 10.30am | Welcome by the Abbott |
| | Fr Robert Nixon talks about the musical history of New Norcia. |
| | Demonstration by Fr Rob of some music from the organ |
| 11.15am | Talk with demonstrations of the intricacies of the organ. |
| 12.00 noon | Lunch - at one of the colleges |
| 1.30pm | Organ Recital with several guest organists |
| 2.30pm | Afternoon tea |
| 3.00pm | Open console |
| 3.30pm | Close of Day. |



This event is limited to 70 participants.

OSWA members have a priority booking period until Friday 03rd March before the event goes live on the New Norcia website where it is expected to quickly book out.

To reserve your place please email treasurer@oswa.org.au with the names for whom you are reserving a place and forward a non-refundable deposit of \$30.00 per participant to the Society bank account – BSB 036-051 Account 121157. Reference your name and initials. Full payment will be required by Friday July 7. Full price expected to be about \$70.00 pp.

The Monastery has accommodation facilities and members may like to stay overnight, either before or after the day – or both nights! Contact the monastery direct for more information.

<https://www.newnorcia.com.au/accommodation/new-norcia-hotel>

A new organ in Perth

It is not often that we get to welcome a new pipe organ to Western Australia, but this issue of In The Pipeline introduces the newest organ in our state.

At the same time, we announce a new CD release of a recording of our Perth Concert Hall Ronald Sharp organ.

How, you might ask, are these two things related?

The connection is the owner of the organ and the organist on the CD— Jango Chapkhana.

Widely lauded as one of Australia's most formidable all-round musicians, Jango Chapkhana is a conducting graduate from the prestigious Peter the Great Academy of Music (St Petersburg).

He is the founder and Artistic Director of the chorale Lux et Veritas and the chamber orchestra Camerata 1685. An organist of international standing, he has presented solo recitals in the United States, England, Scotland, Ireland, New Zealand, Egypt, South Africa, France, Italy and Argentina.

His career highlights have included organ recitals in Westminster Abbey and Washington National Cathedral.

Also an accomplished jazz pianist, Jango Chapkhana's third jazz album Grand Bazaar was released to much acclaim in 2017.

"Jango Chapkhana was a model artist, adapting to a range of demands and interpretative subtleties with praiseworthy subtlety. In matters of style, Chapkhana was beyond reproach." (Neville Cohn, The West Australian)

It is in his house that this beautifully crafted Klop Early Keyboard Instruments





The new Klop Early Keyboard Instruments organ in the home of Jango Chapkhana



organ has been installed. Built in Holland to perfectionist standards, the organ delivers superb tonal results from each of the pipes. Neils Klop crafted the organ which was then shipped to Perth and erected in Jangoo's home by Colin van der Lecq.

Of small scale, the organ consists of three ranks which are available on the two manuals and pedal configuration of the instrument. In the upper division is a Quintadena 8' (58 pipes) and Rohrfluit 4' (58 pipes). The lower division has a Hohlpijp 8' (58 pipes) and the Rohrfluit 4' by transmission. The Pedal is coupled to the manuals and has no independent stops. Altogether, there are 174 handcrafted pipes in an oak case. The key and stop actions are mechanical.

As a totally separate matter, yet involving the same organist, is the new



release of a superb recording of the Perth Concert Hall organ, which was built by Ronald Sharp in 1976. The organ

contains over 3,000 pipes of which 66 are visible from the auditorium and are constructed of zinc and tin. It has 3 three manuals, 42 speaking stops, 65 ranks, over 3,000 pipes, and mechanical key action with electric stop action.

This important up-coming release will be the first commercial recording of this historic instrument, and has been sponsored by the Christopher Dearnley Award from the Organ Historical Trust of Australia.

Perth Concert Hall

Ronald Sharp organ



Jangoo Chapkhana

The tracks are:

DIETRICH BUXTEHUDE

Te Deum laudamus, Bux WV 218
Praeludium
Te Deum laudamus
Pleni sunt coeli et terra
Te Martyrum
Tu devicto

JAN PIETERSZOOM SWEELINCK

Fantasia Chromatica

JOHANN SEBASTIAN BACH

Komm, Heiliger Geist, BWV 651
Nun Komm, der Heiden Heiland, BWV 659

CLAUDE-BÉNIGNE BALBASTRE

Votre Bonté Grand Dieu from Deuxième Suite de Noël

JEAN LANGLAIS

Sur la tombe de Buffalo Bill from Mosaïques

OLIVIER MESSIAEN

Joie et Clarté des Corps Glorieux from Les Corps Glorieux
Chants d'Oiseaux from Livre d'Orgue

PETR EBEN

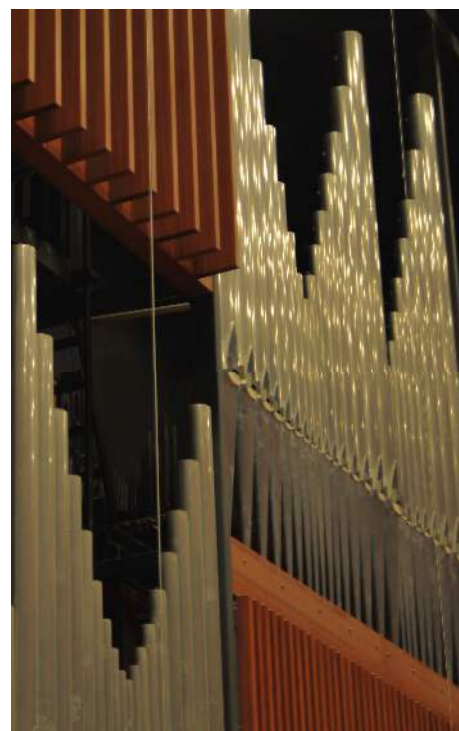
The Wedding in Cana from Four Biblical Dances (1990-91)

GARY SIELING

Pavan

JANGOO CHAPKHANA

Variations on Jesu, Joy of Man's Desiring (2006)
Chorale
Alla Danza
Alternating Chords
Scherzino
Canon
Plenum
Contrapunctus
Toccata



The CD may be purchased from MOVE RECORDS, 10 Glen Drive, Eaglemont 3084, Victoria. Phone (03) 9497 3105 or email: office@move.com.au

St Bavo, Haarlem

The Grote Kerk (St.-Bavokerk) is a Reformed Protestant church and former Roman Catholic cathedral located on the central market square in the Dutch city of Haarlem.

Housed within the church is one of the world's most historically important organs. It was built by the Amsterdam organ builder Christian Müller, with stucco decorations by the Amsterdam

artist Jan van Logteren, between 1735 and 1738. Upon completion it was the largest organ in the world with 60 voices and 32-foot pedal-towers.

Many famous musicians played this organ, including Mendelssohn, Händel and the 10-year-old

Mozart, who played it in 1766. The organ was modified a number of times in the 19th and 20th centuries and most drastically altered in the renovation by Marcussen between 1959 and 1961. Further voicing work was undertaken between 1987 and 2000.

Unlike most large instruments this one is really very straightforward. There is no sequencer or indeed any pistons to

navigate. There is not even a swell box to forget to close. This organ is pretty much unchanged from how it was built almost 400 years ago. Huge draw knobs on square shafts (as you can see in the photo of the left stop jamb), pedal couplers operated by small toe levers. Registrants are needed on both sides of the console to have any hope of a quick registration change.



Today concerts are regularly held in the church, and all through the year special opening times are organized so the public can walk in free of charge to listen to this famous organ in action.

Jango Chapkhana recently had the opportunity of visiting Amsterdam and took a side trip to Haarlem. He sent us some of his photos so that we could share the delights of this amazing place.



William Sim McGillivray



Anyone who enters Winthrop Hall at the University of Western Australia cannot fail to be impressed by the dominant features of the hall – the McGillivray Organ framing the rose window. The history of the build of the organ and its subsequent modifications is available on the Organ Society Website, but little appears to be known of the man whose bequest made the installation of the organ possible. I had always wondered why the organ was built, and the questions posed. Who was Dr William McGillivray? Had he a special interest in music, and in particular the organ? Had he a special connection with the university? These questions, I will attempt to answer in this article.

Early life

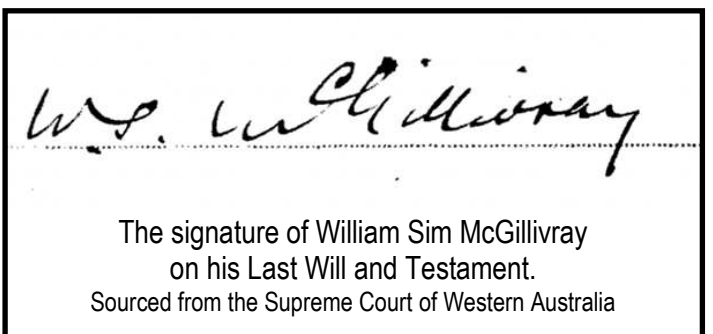
From his headstone, it can be determined that William Sim McGillivray was born on 4 January 1882, and from his death certificate it is known that he was born in Scotland, in which his father is listed as

James Duff McGillivray, a master tailor, and his mother named as Jane Scott. A search of the birth registers of Scotland fails to find a birth on this date with these details. The marriage of James Duff McGillivray and Jane Scott was registered in 1879 in the Aberdeenshire parish of Alvah,

approximately 70km from Aberdeen. However a search of the Scottish birth records reveals that there is no birth registered of a William McGillivray born in Scotland of these parents in 1881, and the Scottish Census of 1881 does not register either James or Jane McGillivray living in Scotland. There is no record of a William McGillivray being born elsewhere in the UK. Was the birth unregistered? Or was he born elsewhere? The first of many mysteries.

Medical and military career prior to arrival in Western Australia.

William graduated in Medicine from the University of Aberdeen in 1903. After graduating from the medical school, Dr McGillivray entered the Indian Medical



service, initially serving in the military section for four years, and was then seconded to the civilian section. He was appointed Lieutenant on 30 January 1904, promoted to Captain on 30 January 1907, and then to Major on 30 July 1915. He was on the staff of the Rangoon Medical College when the Great War began in 1914. As a member of what was then the Indian Army, it is difficult to trace his military career, but he saw active service in East Africa for three years, and was twice mentioned in despatches in the London Gazette in 1917 and 1918, the first time his name being forwarded by Lieutenant General Jan Smuts, who later served two terms as Prime Minister of the Union of South Africa.

After the war, he was appointed to a military expedition to Persia, and after nine months returned to India, where he joined the Waziristan Field Force. Waziristan is now part of the Khyber Pakhtunkhwa province of Pakistan. In 1921, aged 39, he retired from the Indian Medical Service with the rank of Major, and returned to the United Kingdom. With respect to the large bequest made to the university, it might be worth noting that in a 1908 British Medical Journal article about public service positions seeking applicants for the Indian Medical Service, the prospectus noted “that it is possible as an officer to retire with a gratuity of 1,000

pounds whilst still under the age of 30 is a point of considerable importance for those who initially have not sufficient capital with which to establish themselves in practice”. Given McGillivray retired 13 years after this was written and at age 39, he may have received an even greater gratuity, and as he moved to a salaried position, this gratuity would not have been required to set up a private practice.

For two years, his name with military rank can be found in the annual Lister Institute of Preventive Medicine in London (a school of the University of London) where he worked as a researcher into vaccines. It appears that after leaving in the UK, he never again used his military title.

Arrival in Western Australia.

Passenger arrival records show that the Dr McGillivray arrived in Fremantle on 4 September 1924 on the P & O ship the SS Moldavia, a passenger ship built in 1921,



The Lister Institute of Preventive Medicine, London.
Sourced from the Wellcome Images library.

and launched in October 1922. It was noted about this ship that 'with the exception of one voyage to Bombay and Cruising she has always been on Australian trade, and although not the fastest (travelling at a speed of 16 knots), is considered one of the most comfortable and steady in all weathers'. We can only assume that Dr McGillivray had a pleasant voyage to Australia!



The SS Moldavia

Interestingly the press on her maiden voyage criticised that SS Moldavia only had one funnel, which was felt to be insignificant for her size and marred her appearance, and a second dummy funnel was added in 1928. A bit like dummy organ pipes!

On the same day as his arrival, the Western

Australian Government Gazette (as was customary for senior public service

appointments) reports his appointment as Bacteriologist and Pathologist.

Despite his arrival in 1924, Dr McGillivray did not register to practise medicine in Western Australia until 1927. I was unable to determine why he was not registered. However this appeared to cause some consternation to the Medical Board of Western Australia, the minutes of which record the difficulties

in receiving the relevant documents as seen below.

Finally in 1927, Dr McGillivray became the 775th medical practitioner to be registered in Western Australia, with his Aberdeen medical degree, and the Diploma of Public Health of the conjoint body of the Royal Colleges of Physicians

and Surgeons of England. I can say with absolute certainty that anyone who tried to practise medicine in this state in the current day without being registered would find themselves in severe trouble with the relevant authorities!

DR. MCGILLIVRAY'S REGISTRATION The Registrar reported that Dr McGillivray had advised him that he had written to Scotland for a copy of his Registration Certificate; that he had got a reply and had to again write to Scotland because he had omitted to forward a small fee (the amount of which he was unaware of at the time); that he anticipated receiving a copy within two months. Consideration of the matter was deferred.

Above: Extract from the minute book of the Medical Board of Western Australia 1927.

Accessed at the State Library of Western Australia.

HIS Excellency the Governor in Executive Council has approved of the following appointments:—

Ex. Co. 6806; P.S.C. 596/24.

William Sim McGillivray, under Section 29 of the Public Service Act, to be Bacteriologist and Pathologist, Medical and Health Department, at a salary of £708 per annum, as from 4th September, 1924.

Left: Excerpt from the Government Gazette

Working as the Government Bacteriologist and Pathologist.

Within a short period of time, Dr McGillivray became a well known person in the city of Perth (the population of Western Australia at that time being 360 000 people). This led to a rather prominent profile in the newspapers at the time, despite him spending considerable time on holidays in his 17 year tenure in the position! In 1929 he spent six months abroad, and again in 1932 he was away again for six months, spending time working as a ship's surgeon on the Port Glasgow. I cannot help but wonder what his clinical skills would have been like given that for the previous 11 years his only patients were dead ones. During this time he attended conferences dealing with poisons of which had 'an intimate knowledge, particularly in regard to Indian and Eastern Varieties'.

Amongst the many murder trials and coronial investigations, one of the first in which Dr McGillivray gave evidence was in the murders of the Gold Stealing Squad Detectives Pitman and Walsh, which had a very high public profile. He also frequently was called as an expert witness relating to blood, the knowledge of which would rival that of Rumpole of the Bailey!

His travels frequently made the newspapers, and appeared to have a good relationship with the press, as evidenced by his correspondence with journalists, and also the banter. He made comments on issues ranging from

Doctor Tells Of Bloodstains On Trousers

KALGOORLIE, Thursday.

Bloodstains were found on trousers worn by Josef Jurelj on the night Marin Tvrdevic was murdered, Dr. W. S. McGillivray, Government Bacteriologist, said today when the inquest into Tvrdevic's death was resumed.

The Daily News, 20 January 1938.

sunstroke to premarriage medical examinations of couples to exclude hereditary complaints, world outbreaks of influenza and malaria, and also responding to the tabloid press (which does not have appeared to have changed much since 1933), as in this article from The Mirror.

PERTH LEPROSY SCARE!

Rumors Flatly Denied

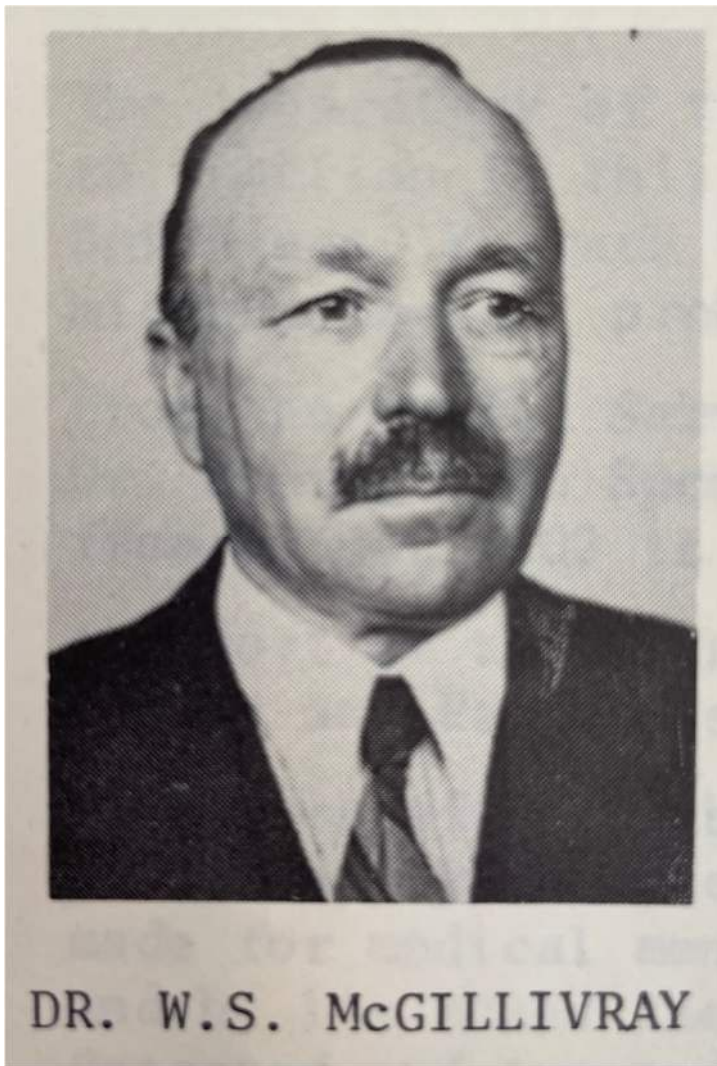
Doctor's Timely Assurance

Rumors prevalent in Perth that a girl in a city store was suffering from leprosy were scotched to-day by the Govt. Bacteriologist (Dr. McGillivray), who is relieving Dr. Atkinson as Commissioner for Public Health.

It appears however that Dr McGillivray may have cultivated a good relationship with The Mirror Newspaper, which published the contents of a letter from him to one of its editors when he was on holiday. "The doctor has been having a splendid holiday, much of which he spent in Scotland. For nine weeks no rain, hail, sleet or snow fell in that country."

Retirement and thereafter.

In 1941 Dr McGillivray commenced long service leave and then retired. Early



post office records indicate that he initially lived in Fremantle after arrival in Western Australia, but shifted to an apartment in the Waverley building in Hay Street, West Perth (since demolished), designed by the architect Harold Krantz.

There is no suggestion he ever practised medicine after retiring from the public



Krantz's sketch of the design of the Waverley Apartment block in West Perth.

service at age 59, as I am unable to find any evidence of a practice address. He appears to have lived a very quiet life outside of work. His address when he wrote his will was listed as The Perth Club at 51 St. George's Terrace (since demolished), so it is likely he was a member of this Gentlemen's Club, which at the time had residential members. A newspaper article in the 1934 listed him as a bridge player for a fundraising event for the Perth Children's Hospital. Since that mention, the only press mentions of Dr McGillivray for non-professional reasons are as a champion pennant bowler at the King's Park Bowling Club (also since demolished).

Dr McGillivray died on 17 February 1959 at the Mount Hospital (yet another building since demolished), then owned by the Anglican Church, situated at the top of St. George's Terrace (west end).

His death certificate states that at the time of his death he was a retired medical practitioner, and that he was single. In November 1958, his death certificate describes him as having cerebral thrombosis (a stroke), and that he died three months later of Arteriosclerotic Heart and Cerebral

Disease. His death was certified by Dr Gilbert Troup, an anaesthetist. The funeral was conducted two days later according to Presbyterian rites by the Rev. Keith Dowding, minister of the Ross Memorial Presbyterian Church, West Perth, father of former WA

premier Peter Dowding, and in true Western Suburbs style, the undertaker was Donald J Chipper himself. The only death notice apart



from that placed by the funeral director was one from the King's Park Bowling Club. The burial grant was issued to Mr Frank Ryan of the WA Trustee Company (since absorbed into the Perpetual Trustee Company).

The Will

Dr Mc Gillivray's will contained only two clauses. The first was that a sum not exceeding £50 should be spent on a suitably inscribed headstone or railing on his grave. The second clause was that the residue of the estate be divided into equal parts: one half shall be given to the University of Western Australia to be used in such manner as the Senate shall determine; the other half be paid to the University of Aberdeen to be used in such manner as the governing body shall determine. Interestingly, the will finishes that his Trustee shall not be concerned to see or enquire as the application of the said benefits.

The choice of his Alma Mater Aberdeen University seems a logical choice. In the 1950s the University of Western Australia was actively fundraising to found a medical school. Interestingly despite being a retired medical practitioner, he elected not to confine his gift to the

medical school.

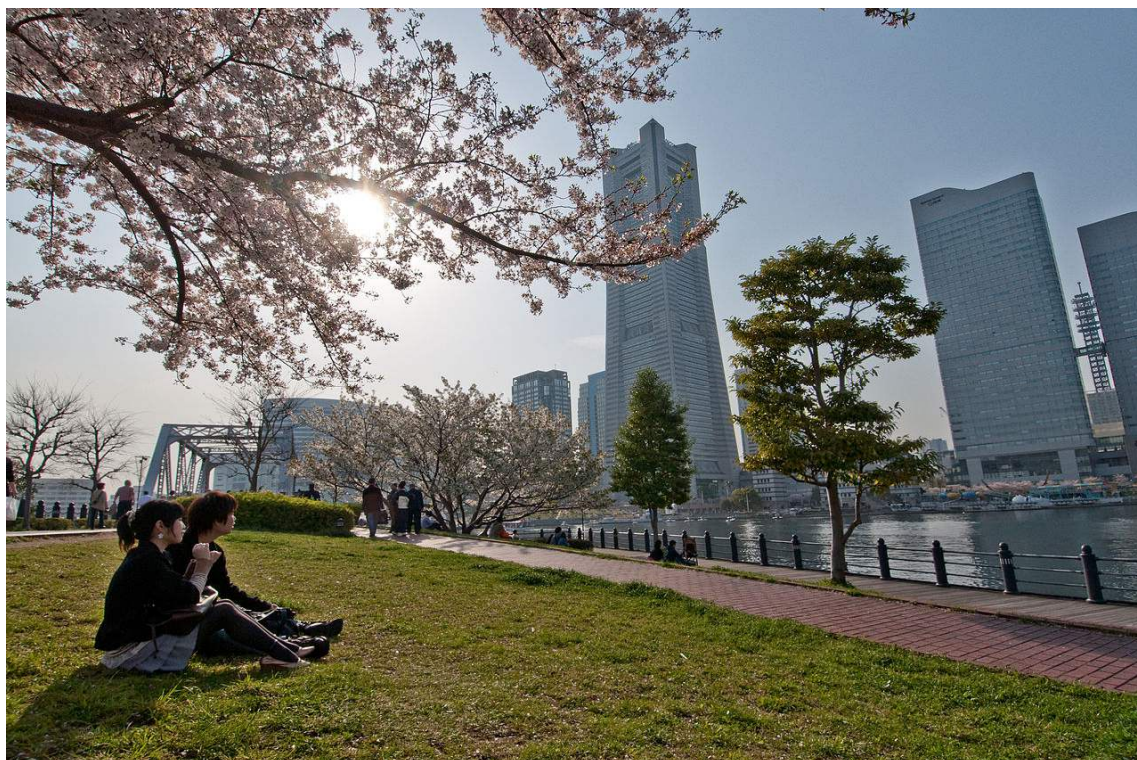
A non-fruitful search

When I started this search, I hoped to find out amongst other things that William Sim McGillivray was a musician, potentially an organist, hopefully as a Scot not a bagpiper (!) and that during his life he was an active participant or spectator within the cultural life of Perth. This is not what I found. Instead I found that he was an incredibly private person, who after his retirement led a very quiet life. The donor of this significant bequest made it most generously without stipulation or condition, so that the proceeds could be spent on whatever the respective universities decided. In the case of the University of Western Australia, this was spent on the acquisition and development of the Shenton Park land for playing fields, and the installation of the organ in Winthrop Hall.

This research poses further questions as to who drove UWA's decision to purchase an organ, and to what use Aberdeen University made of their bequest. I hope to provide answers in a future article.

Andrew Gardner

Minato Mirai Hall, Yokohama



The organ, the symbol of Yokohama Minato Mirai Hall, is affectionately known as “Lucy.” The name is derived from the Latin word “lux” (meaning “light”), and it is also an apt description of the

instrument’s bright and shining timbre.

As the organ was designed to be an ideal instrument for a contemporary concert hall, it is equipped with the timbres needed to perform a diverse range of organ pieces, dating from the pre-Bach era to contemporary times.

Moreover, as the building was specifically designed from the earliest stages of construction to make the organ ring out through the space, the entire hall resonates like a musical instrument, seemingly enveloping the audience in the organ’s timbre.

The organ contains a total of 4,623 pipes. In addition to the pipes on the front of the organ, its interior (consisting of four divisions with a depth of 3.6 meters) is ranked with pipes of varying materials, shapes, and sizes. The wooden pipes are made of poplar, and the metal ones are

Yokohama Minato Mirai Hall is a music hall located in the Minato Mirai district, Nishi Ward, Yokohama City, Japan. Since its opening in 1998, not only Yokohama citizens, but also artists from Japan and abroad have been known as “Concert Halls with a View of the Sea”. The director is the composer Shinichiro Ikebe . Organ concerts are regularly held in the large 2,020 seat hall equipped with a large pipe organ, that can be enjoyed for \$1.00 or ¥100. A small hall (440 seats) next to the wood deck roof garden is ideal for chamber music concerts. Both large and small halls hold concerts on a daily basis.

The pipe organ, located in front of the stage in the main hall, was built by the U.S. organ builder, C.B. Fisk Inc. Images of seagulls, inspired by the seaside city of Yokohama, are carved into the Honduras mahogany case.

made of a lead-tin alloy.

There are 62 stops on the organ that are used to select the timbre. The organ is also equipped with registers such as a built-in celeste, a Zimbelstern (on which small bells are mounted), and a nightingale, which replicates the warbling of a bird. It also contains a computer memory with the ability to remember a combination of registrations.

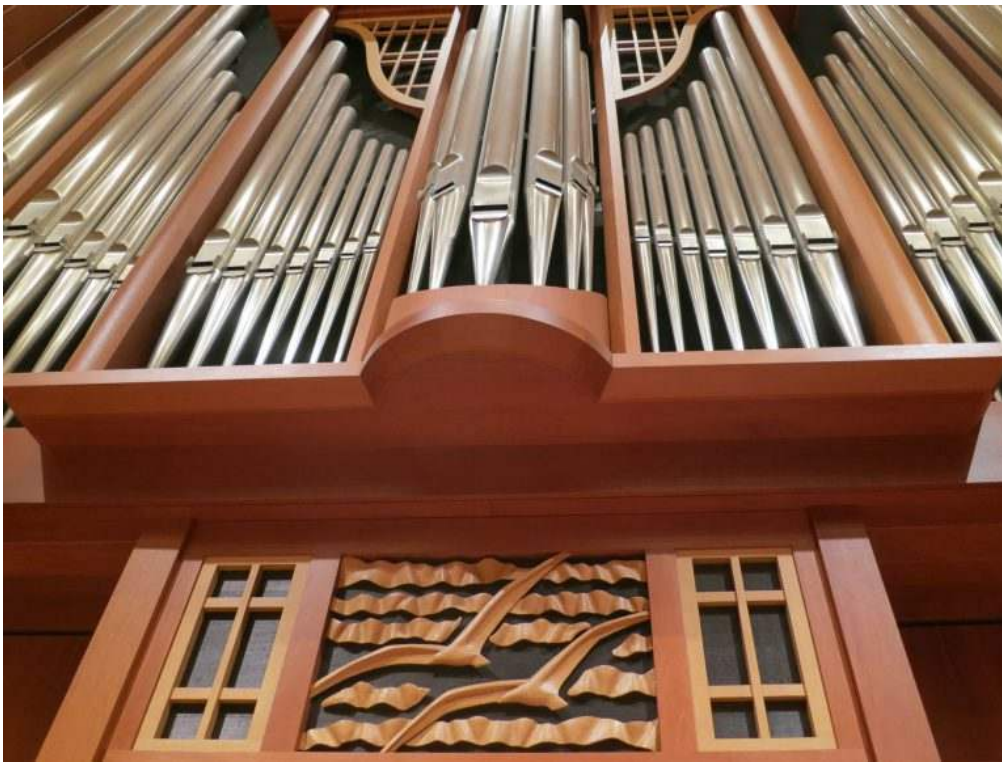
Planning for Opus 110 began in January of 1993 when a delegation came to the Fisk workshop after visiting Opus 100 at the Meyerson Symphony Center in Dallas. This group, headed by Takushi Nakamura, represented T.R.Y. 90, a consortium of twenty-three companies building an eleven-acre waterfront complex that would include two concert halls in the historic port of Yokohama. With encouragement from Yuko Hayashi, Chair of the organ department at the New England Conservatory, Fisk

submitted proposals that led to the final specification and design of their first overseas instrument.

Charles Nazarian's case design suggests a seascape inspired by Japanese themes. Strong forms bracketing the central sections of the mahogany case recall ancient temple architecture with curved roof lines and bold entrance gates. The curve of the Pedal towers reflects the shape of a sail, a motif found elsewhere in the complex, and echoed in the upper case. The motif of the sea and seagulls, found throughout Yokohama and reminiscent of Japanese woodblock prints, is suggested by the gull wing shape of the pipe mouths and by Morgan Faulds Pike's three hand-carved oak panels.

The specification of Opus 110 provides the tonal colours for the gamut of organ literature and the necessary timbres and power to balance that of a full symphony





under expression to control its power; a smooth-toned, high-pressure Clarinet in the Tuba division that authoritatively complements the clarinet of the orchestra; and an orchestral Celesta that is played mechanically from the Positive keyboard.

The organ was completed in the spring

orchestra. The organ offers a core of stops to perform the works of J.S. Bach and his German contemporaries, as well as the music of the roughly concurrent French classical period. The Cavallé-Coll inspired Swell division contains the necessary stops to play the multihued, expressive music of the French Romantic era. A division of English Tubas adds a profound body of sound, enabling the organ to hold its own with a symphony orchestra in full cry.

Special features of Opus 110 include the French Romantic Bombarde division, voiced to spectacular effect, but

of 1998 for the public opening of Minato Mirai Hall on 5 June. The late French organist Jean Boyer played the first of a series of inaugural recitals, followed by Mary Preston and Hatsumi Miura. Minato Mirai Hall and Opus 110, affectionately known as “Lucy,” have become icons of the cultural community of Yokohama. The exceedingly popular monthly mid-day “Dollar Concerts,”





Tower, the Pacifico Yokohama convention centre, art museums, and numerous cafés and shops in shopping centres and along its central

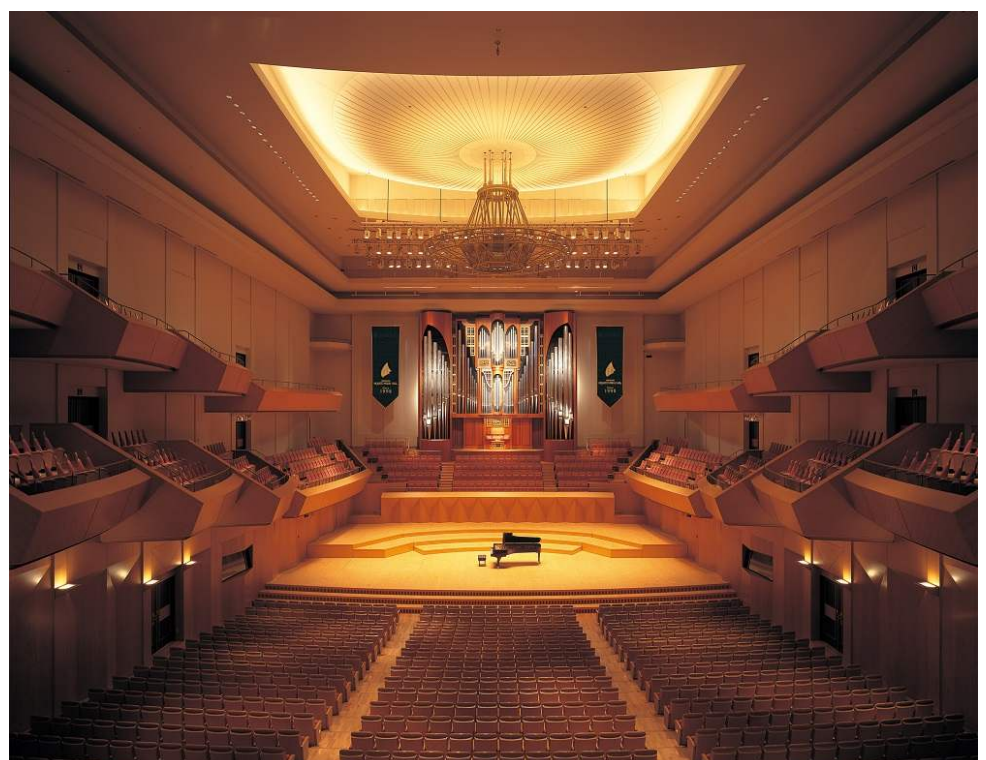
pedestrian mall. The area continues to be developed as originally envisioned in the 1980s.

Minato Mirai 21 (Minato Mirai Nijūichi), often known as simply Minato Mirai and abbreviated as MM, is the central business district of Yokohama, Japan. Initially developed in the 1980s, Minato Mirai 21 was designed as a large master-planned development and new urban centre planned to connect Yokohama's traditionally important areas and commercial centres of Kannai and the Yokohama Station area.

Today, Minato Mirai is a major centre for business, shopping, and tourism, attracting visitors and business persons throughout the Greater Tokyo Area. The business district is host to several major hotels, office towers including the Yokohama Landmark

pedestrian mall. The area continues to be developed as originally envisioned in the 1980s.

Minato Mirai 21 was originally proposed as one of Yokohama's six major development plans by the mayor of Yokohama, Ichio Asukata, in 1965. After several assessments and review sessions, actual construction started in 1983. The area where it is located was once known as Mitsubishi Heavy Industries



Yokohama shipyard and the Japanese National Railways classification yard, Takashima wharf and Shinko wharf of Port of Yokohama. Conducted as an urban renewal and reclaimed land



project, the port and industrial areas once divided the two city centres of Kannai and the Yokohama Station area. With the development of Minato Mirai 21, the two city centers were linked and now form part of the business and central 'core' of Yokohama. The name "Minato Mirai 21" was selected by a public opinion poll. Translated literally as "Port Future 21", it means "Port of the Future in the 21st century".

The area is now flourishing as one of the newest urban business districts in the Greater Tokyo Metropolitan area, symbolized by Landmark Tower, Japan's third tallest skyscraper, the three Queens Square Towers, which contain a large shopping mall, the Pacifico Yokohama convention centre, the Intercontinental Hotel, the Cosmo Clock 21 Ferris wheel, and more. Next to Landmark Tower is the Yokohama Museum of Art.

The area is an important business centre,

with Nissan Motors, JGC Corporation, Chiyoda Corporation and other major corporations locating their headquarters and branches in the Minato Mirai area. Today, about 79,000 people work in Minato Mirai 21.

Minato Mirai 21 also attracts numerous tourists along with the nearby Yokohama Chinatown. In 2010, it received approximately 58 million visitors. Due to the beautiful view, bay proximity, cruise ships docked at Ōsanbashi Pier, skyscrapers, and the graceful Yokohama Bay Bridge, Minato Mirai 21 has become a symbol of Yokohama and its skyline, and is frequently featured in images of the city.

Bruce Duncan

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<https://goyokohama.jp>

<https://yokohama-minatomiraihall.jp>

<http://cbfisk.com>

<https://en.wikipedia.org>

C.B. Fisk, Inc.

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www.cbfisk.com

MINATO MIRAI CONCERT HALL

Yokohama, Japan

Opus 110

1998

62 voices, 87 ranks, 4,632 pipes



GREAT, Manual I

Prestant 16' (façade)
Octave 8'
Spillpfeife 8'
Octave 4'
Offenflöte 4'
Quinte 2 2/3'
Superoctave 2'
Terz 1 3/5'
Mixture VI-VIII
Trommeten 16'
Trommeten 8'

BOMBARDE, Manual I, enclosed

Bourdon 16'
Montre 8'
Violoncelle 8'
Flûte harmonique 8'
Bourdon 8'
Prestant 4'
Plein jeu III-VI
Grand Cornet V (c₁ - g₃)
Bombarde 16'
Trompette 8'
Clairon 4'

POSITIVE, Manual II

Violonbasse 16'
Prestant 8' (façade)
Salicional 8'
Unda maris 8' (C₀)
Gedackt 8'
Octave 4'
Rohrflöte 4'
Nazard 2 2/3'
Doublet 2'
Quarte de Nazard 2'
Tierce 1 3/5'
Larigot 1 1/3'
Sharp IV-VI
Dulcian 16'
Trompette 8'
Cromorne 8'

SWELL, Manual III, enclosed

Quintaton 16'
Viole de gambe 8'
Voix céleste 8'
Flûte traversière 8'
Bourdon 8'
Prestant 4'
Flûte octaviante 4'
Octavin 2'
Plein jeu harmonique III-IV
Bombarde 16'
Trompette 8'
Hautbois 8'
Voix humaine 8'
Clairon 4'

COUPLERS, VENTILS & CONTROLS

Great to Bombarde
Positive to Bombarde
Swell to Bombarde
Tuba to Bombarde
Octaves graves to Bombarde
Swell to Positive
Tuba to Positive
Celesta on Positive

Great to Pedal
Bombarde to Pedal
Positive to Pedal
Swell to Pedal
Tuba to Pedal
Great replaces Bomb on Man I
Positive to Great
Swell to Great

TUBA, enclosed, floating

Tuba Magna 16'
Tuba Mirabilis 8'
Tuba Clarion 4'
Clarinet 8'
Clarinet Tremulant

PEDAL, 32 notes

Prestant 32' (façade from FF)
Untersatz 32'
Contrebasse 16'
Prestant 16' *Great*
Violonbasse 16' *Positive*
Bourdon 16' *Bombarde*
Octave 8'
Flûte 8' *Contrebasse*
Violoncelle 8' *Bombarde*
Bourdon 8' *Bombarde*
Octave 4'
Flûte 4' *Contrebasse*
Mixture IV
Tuba Profunda 32' *Ext*
Bombarde 16' *Bombarde*
Tuba Magna 16' *Tuba*
Posaune 16'
Trompette 8' *Bombarde*
Tuba Mirabilis 8' *Tuba*
Clairon 4' *Bombarde*

Great Reeds off
Bombarde off
Bombarde Reeds off
Positive off
Positive Reeds off
Swell Reeds off
Pedal Reeds off
Concert Pitch
Tremulant
Flexible Wind

Balanced Swell, Bombarde, and Tuba Pedals

Crescendo Pedal: Shared with Tuba Pedal. Rev thumb piston

Key Action: Direct mechanical (tracker)

Kowalyszyn Servo-pneumatic Lever

Stop Action: Electrically controlled.

Combination Action: A modern solid state action with multiple levels

Keydesk: Built into the front of the main case, three manuals and pedals; manuals 61 keys CC - c₄.
naturals of Bone, sharps of Ebony; flat pedalboard 32 keys CC - g₁.

Front Pipes: All front pipes of polished 70% tin.

Allen Organ news

Allen Organ, based near Allentown, has grown into a world-renowned company, having built organs for 80,000 churches, theaters, and concert halls in 70 countries.

But the first organ the company ever sold was installed a bit closer to home – at St. Catharine of Siena parish in Allentown.

The founder of Allen Organ, Jerome Markowitz, had just received his first patent at the young age of 22. He built the electronics for that first organ by hand, and parts of it — complete with rows of vacuum tubes — are on display in the company museum.

The year was 1939, more than two decades before the Diocese of Allentown would be formed by splitting off five counties from the Archdiocese of

Philadelphia.

At that time, the St. Catharine's parish church was at 210 N. 18th St., a building that serves today as part of St. John Vianney Regional School. The parish would build a new church, at the corner of 18th and Turner streets, in 1954, and that is the building that would be named the Cathedral of St. Catharine of Siena by Pope John XXIII on Jan. 28, 1961 – the same day the Diocese of Allentown was created.

With its factory so close by, you might say Allen Organ is the “home team” organ supplier for parishes in the Diocese. The company estimates it has sold about 75 church organs to diocesan parishes over the years. The Cathedral parish has upgraded its organ several



Contact your local Allen organ representative to arrange an obligation-free, on-site trial of a new Allen today!

Rodney Raymond **08 9310 2838**
www.allenorgan.com.au

Allen organs®

BUILT TO INSPIRE GENERATIONS

times since 1939, and each new one was an Allen.

Allen Organ operates the largest organ factory in the world, according to the family-owned company, with 150 employees. Raw wood is turned into fine walnut and oak cabinets by skilled craftsmen, and small electronic parts are assembled in a clean room into the advanced circuitry that powers today's digital organs. Vacuum tubes are long gone – replaced by rows of microchips. For hundreds of years, all organs had pipes. Before electricity, that meant people pumping with their arms or feet to generate the air that was needed for each pipe to make a sound when an organ key was pressed.

Today, Allen Organ's claim to fame is that it can create pipe organ sound without the cost or space requirements of pipes, through digital technology. It was an idea that the company's young founder, already a technical whiz, dedicated his life to after hearing his first pipe organ in the Muhlenberg College chapel.

The company has built organs for about 60 Catholic cathedrals



Beverly McDevitt, Cathedral Choir Director, is shown at the Cathedral of St. Catharine of Siena's Allen Organ. It is the fourth Allen Organ at the Cathedral since the company installed the first organ it ever built there in 1939.

around the world. There are Allen Organs on all seven continents (yes, that includes Antarctica, where there's a small one in a military base chapel).

One of the company's proudest moments, according to current President Steve Markowitz, Jerome's son, came when he helped install an Allen Organ in St. Peter's Basilica in Rome, for use by the Sistine Chapel Choir.

www.allenorgan.com



The Cathedral of St. Catharine of Siena, Allentown, Philadelphia, USA.

Adelaide Festival Theatre



In the 1960s, the Adelaide Festival of the Arts started to outgrow the city's existing venues, and there was a push to build a "Festival Hall". The Adelaide Festival Theatre Act 1964 provided for the erection of the Festival Theatre building. The originally proposed site was the Carclew building in North Adelaide, which had been purchased from the Bonython family by the Adelaide City Council for the purposes of building a Festival Hall.

The State Premier at the time, Steele Hall, lobbied the Federal Government for tax concessions for a public appeal for the Festival Hall, which was initially unsuccessful, until Prime Minister John Gorton offered Hall either tax concessions or A\$100,000. Hall accepted the money. While on a trip to London, Steele Hall visited the Royal Festival Hall on the banks of the River Thames and decided that the banks of the River

Torrens was the ideal choice for the site of the Adelaide Festival of the Arts and the cultural heart of the city. During this time, the state government changed hands, but the drive for a new centre continued with fervour. When Don Dunstan became Premier he expanded the idea into a "Festival Centre", incorporating multiple smaller venues.

The Lord Mayor of Adelaide, Robert Porter, supported by Dunstan, launched a public appeal to raise funds to build the Festival Centre and establish Adelaide as a significant city in the art world. The appeal raised its target within a week, and was soon over-subscribed; the surplus was set aside to create a collection of artworks to grace the new building.

The building was designed by Hassell, McConnell and Partners for the Adelaide City Council and the Adelaide Festival Centre Trust, and has been "hailed as a



major step forward in modern architecture in South Australia". It was designed "from the inside out" and is particularly associated with the architect John Morphett AM OBE and Colin Hassell. Prior to designing the buildings, Hassell led a team which included Morphett to the United States and Europe to undertake a study of theatre designs.

The Adelaide City Baths, which had stood on the site since their creation in 1861 and upgraded several times since, including the addition of an Olympic-sized swimming pool in 1940, were demolished in 1969 to make way for the new centre.

Adelaide Festival Centre hosts Adelaide Festival and presents major festivals across the year including Adelaide Cabaret Festival, OzAsia Festival, DreamBIG Children's Festival, Adelaide Guitar Festival and OUR MOB. It is also home to Adelaide Symphony Orchestra, State

Opera South Australia, Australian Dance Theatre, State Theatre Company of South Australia, The Australian Ballet, Brink and Windmill Theatre Co.

Festival Theatre is the largest proscenium arch theatre in Adelaide, seating close to 2000 people. It was designed as both a lyric theatre and concert hall, and is used not only for theatrical productions and large concerts, but also for graduation ceremonies, seminars and many other community functions. Its huge backstage area makes the stage area one of the largest in the southern hemisphere. It also houses the Silver Jubilee Organ, a "hovering" pipe organ built and donated to mark the Silver Jubilee of Queen Elizabeth II.





Backstage, the organ sits in its special cupboard

cupboard.

The pipes are all open toe voiced on relatively high wind pressures with minimal nicking. The Hauptwerk Principal 8' has double pipes for most of its compass.

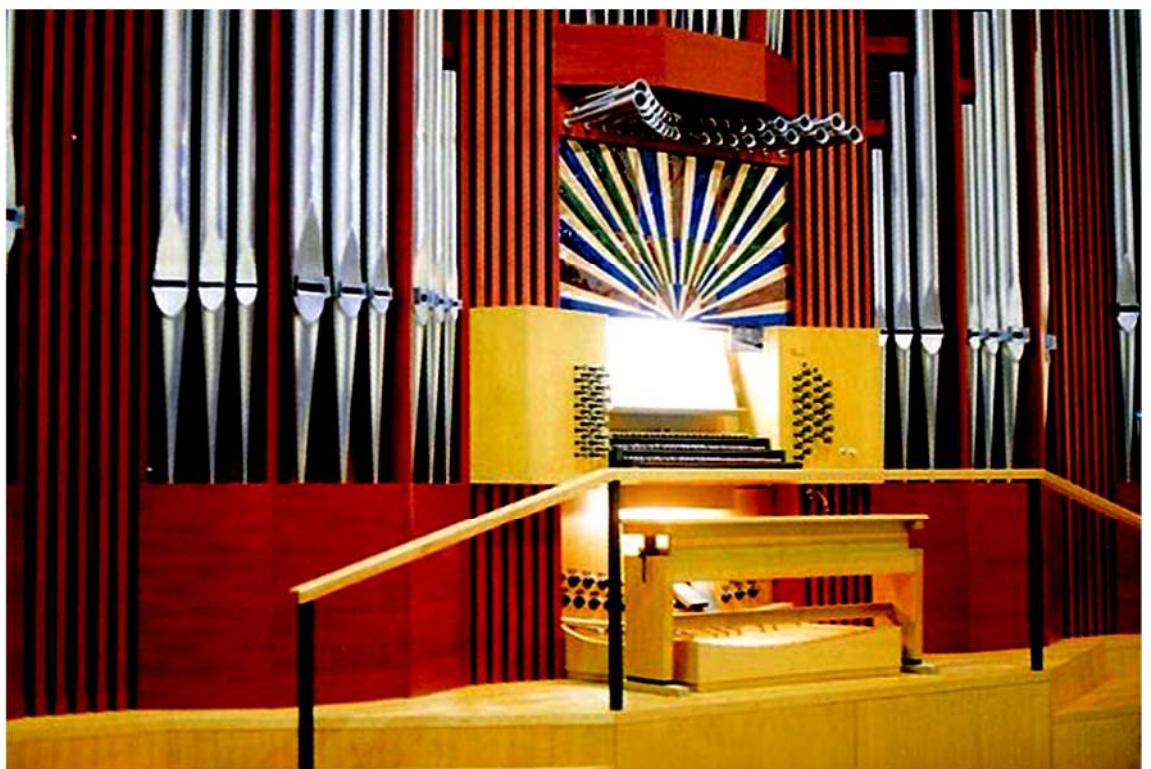
The organ was completed in 1977, has 50 registers available on

The "Silver Jubilee Organ" organ in the Festival Theatre was made by Rieger-Orgelbau of Austria. They were commissioned in 1978 to build a striking concert hall organ to spectacularly mark the 25th year of the reign of the Queen.

three manuals and pedal which have a compass of C - g3 and C - f1 respectively. It was inaugurated by Dr Peter Hurford on 2nd April, 1979.

Bruce Duncan

Because the stage is used for opera, ballet and drama, the organ needed to be able to be removed and so a hovercraft system was designed so that the organ could be "floated" back into the world's largest



Hauptwerk	I.	C - g3
Bordun		16'
Principal		8'
Octav		4'
Quinte		2 2/3'
Superoctav		2'
Mixtur major	VI	1 1/3'
Mixtur minor	VI	1/2'
Kornett	V	8'
Rohrflöte		8'
Spitzflöte		8'
Hohlflöte		4'
Trompete		8'
Clairon		4'

Pedal		C - f1
Principal		16'
Octav		8'
Choralbaß		4'
Rauschpfeife	IV	2 2/3'
Untersatz		32'
Subbaß		16'
Gedackt		8'
Pommer		4'
Bombarde		32'
Posaune		16'
Posaune		8'
Zinke		4'

Koppeln:

I/II, III/II, III/I, I/P, II/P, III/P

Kombinationen:

8 x 96 gen., 8 indiv., Tutti

Schwellwerk	II.	C - g3
Gamba		8'
Schwebung		8'
Principal		4'
Mixtur	VI	2'
Bleigedackt		8'
Koppelflöte		4'
Nassat		2 2/3'
Blockflöte		2'
Terz		1 3/5'
Sifflet		1'
Fagott		16'
Trompete		8'
Oboe		8'
Schalmei		4'
Tremulant		

Positiv	III.	C - g3
Salicional		8'
Principal		4'
Sesquialter	II	2 2/3'
Octav		2'
Scharff	IV	1'
Holzgedackt		8'
Rohrflöte		4'
Quintlein		1 1/3'
Rankett		16'
Krummhorn		8'
Chamade		8'
Tremulant		

Information and photographs from:
www.rieger-orgelbau.com
www.aso.com.au
en.wikipedia.org

Sydney's Town Hall organist



It may not be a full-time position, but for Ampt, "it has been my life".

"I will be forever grateful, for I was truly the custodian of a King of Instruments," he says.

When he took on the role in 1978, fresh from a four-year stint in Vienna, he had little idea of the

Sydney's Town Hall organist retires after 44 years leaving the future of this rare position uncertain.

Being a city's official organist is not just about playing concerts, says the man who has held the rare position in Sydney for more than four decades.

"This is an ideas job," Robert Ampt says. "It's something where you need a person who has a bit of a spark."

Ampt's ideas have included concerts with bagpipes — "which absolutely puts off some people but draws in a lot more" — incorporating Games of Thrones theme music into shows and organising the annual Town Hall Christmas performance.

But after 44 years, he says he's running out of inspiration. This year's Christmas concert — expected to be a sellout — will be his last.

organ's history or the "correct" way to play it.

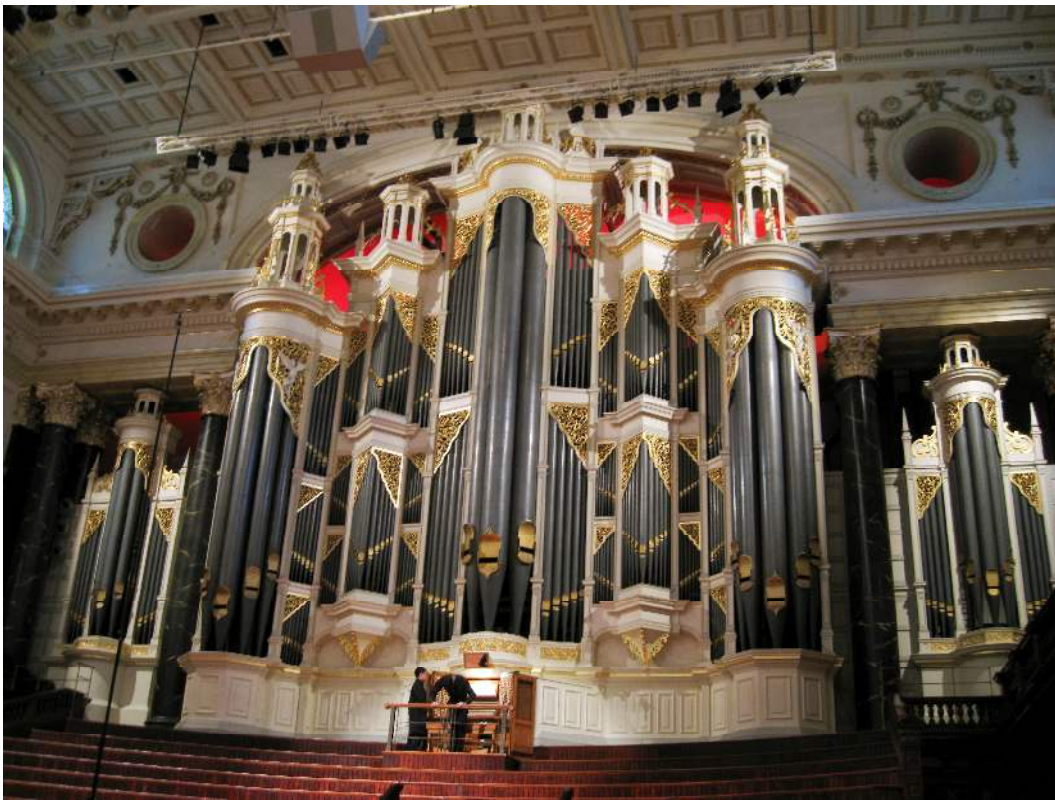
Pipes up to 11.5 metres tall span the back wall of the Town Hall, dwarfing the console at its centre. But most of the instrument is unseen, stretching six metres deep.

"It's a huge animal, it's very powerful and very exciting," Ampt says.

But it's not all about creating a big sound.

"I like to say, when the King whispers





the city organist selection committee in 1978, has heard Ampt play more than most. When she's going between council offices and the Town Hall, she often hears him practising.

"It's just magic. It is just very, very special," she says.

The grand organ was commissioned in the 1890s.

that's when people listen. And indeed, when I play big, loud stuff here, people like it and it gives them a big thrill. And when I play really softly and delicately, there's absolute silence, and people really do listen."

Growing up in a Lutheran family in Horsham in regional Victoria, he was introduced to the organ by his mother who played at the local church. At home, it was only classical music on the radio, much of it Bach.

"I liked it, it did something to me, so I toiled away, teaching myself."

Bach remains a staple of his repertoire for the popular lunchtime concerts, the "backbone of the organ program".

Devising the program for the public performances, Ampt's philosophy is to include "something they would like to hear and something they should hear."

Lord Mayor Clover Moore, who was on

William Hill and Sons won the tender for £14,000. At the time, it was the biggest organ in the world.

Surviving periods of neglect, it's now in excellent condition.

"In fact, in the 1970s it broke down and it took 10 years to clean the pipes and restore the mechanism and then we did another clean and restoration in 2020 so it is kept in beautiful order," Cr Moore says.

Among the highlights of Ampt's tenure is playing for the late Queen Elizabeth II when she reopened the restored Town Hall in 1992.

The music was approved by Buckingham Palace with particular care taken on the processional.

"Then of course no-one heard what we played because they all clap and cheer as she walked in," Ampt recalls.

Another memorable incident that created front-page headlines again had little to do with the organ.

It was a Sunday when the Australian Greens leader Bob Brown was addressing a rally at the Town Hall.

Ampt had earlier dropped his briefcase off, leaving it on the balcony that runs around the side of the hall, with a plan to return after the rally to practice for a concert the next day. When he came back, a crowd was milling about on the street and police were blocking the entrance.

It turned out someone had noticed him leaving the bag and feared it was a bomb. "Well, we got all that sorted out and Bob Brown accused me of being worse than John Howard," Ampt says.

Before Ampt was appointed, the position of city organist had been left vacant for 40 years.

Interest in the organ had declined as new entertainment in the form of moving pictures, radio and recorded music competed with live concerts.

Now in the digital age, Ampt fears history may be repeating itself, with no commitment to replace him yet.



However, the Lord Mayor has offered her support for continuing the tradition.

"I think for [Sydneyiders] to experience the majesty of this organ is something that we should continue."

www.abc.net.au

It's not only women who are in danger from those who want to debase the language. After the retirement of distinguished long-serving Sydney City organist Robert Ampt, the Sydney City Council is now advertising for an "Organ service provider", who, among other things, is to give organ recitals. I fear that musicians in general will soon be referred to as "note soundists".

David Morrison, Springwood, NSW

Letter to the Editor—The Australian 02 Feb 2023

The Karrinyup Wurlitzer



Saturday 15 April at 2.30pm

Come along for a talk, recital/demonstration and open console of the three-manual Wurlitzer Theatre Organ.

This will be our only chance this year to hear this organ - following our visit it will be out of action while maintenance is carried out.

\$15 general admission

\$10 members

Under 18 free.

Tickets at the door.

Karrinyup Community Centre

The Blackstone House Organ



multitude of dazzling copper pipes that are set against bright white walls on the second floor, come in to view.

Going back a bit, the initial installation of the pipe organ was in Vestavia Hills Alabama, a suburb of Birmingham. That instrument was 68 ranks, and John Hendriksen (Boston) specified the pipework and performed all voicing and tonal finishing on site. Tommy Anderson (Boston) was the pipemaker, and spent a month on site

A doctor and his wife built their modern, large house in Cleveland, Ohio (USA), around a vintage organ and its 7,400 pipes.

By day, Eugene Blackstone heads a research department at the famed Cleveland Clinic's heart and vascular institute. But when he's at home, a different organ takes centre stage: a 20th-century Aeolian-Skinner.

It wouldn't be a stretch to say that the organ is the heart of the Blackstones' home in Bratenahl, Ohio, a small, well-to-do village nearly 8km east of downtown Cleveland. At the top of the spiral staircase in the centre of the house, a

refurbishing the few ranks that were salvaged from other organs for this installation. Tommy Anderson was head flue pipe maker for Aeolian-Skinner, and John Hendriksen head flue voicer. Over the next 5 years an essentially new Aeolian-Skinner instrument was configured, constructed, voiced, and





finished by former Aeolian-Skinner people.

Initial Phase 1 chest shell construction and winding (completed 1988) was by Roger Colby. Phase 2 chest shell construction and winding (completed 1995) for Antiphonal main chest and Echo divisions was by Bill Durst. Its action was electro-mechanical throughout (Kimber-Allen for the most part; Antiphonal and Echo, Justin Matters), using full 2" mahogany toeboards. The instrument was controlled by a Devtronix computer and software system.

The four manual console was from Aeolian Opus 1664, built in 1927 -- solid walnut -- that was salvaged from the fire at its original location, White Chapel Memorial Cemetery, Detroit, MI. The ozone used for ridding the Chapel of smoke caused all the cotton insulation to fall off, and reduced the leather pneumatics to a pile of dust. Thus the console interior was

completely stripped out, Peterson linear pots were attached to the expression shoes, Harris drawknobs were installed in one jamb, and the Klann drawknobs and tilt tablets that had been installed in the 1970s were retained in the other.

Mary and George Blackstone, parents of Dr. Blackstone, invested 6 months of "slave

labor" in wiring of the main organ and pipe racking. Dr. Blackstone's family and many friends also invested uncountable time and energy in the project since its inception in 1971. The house was completed in 1976, the organ first played Easter Sunday, 1988, and the antiphonal was installed in 1995. After hurricane damage in the fall of 1995, the instrument was cleaned and made more mechanically reliable by Richard Schneider and Shawn Keith.

Visual design/layout of the instrument was by Randy Wagner, but with considerable input from the residence





South Organ

Above: Pedal chorus 16ft Bourdon, centre with 32ft Lake Trombone

Below at right: Echo Solo and Antiphonal

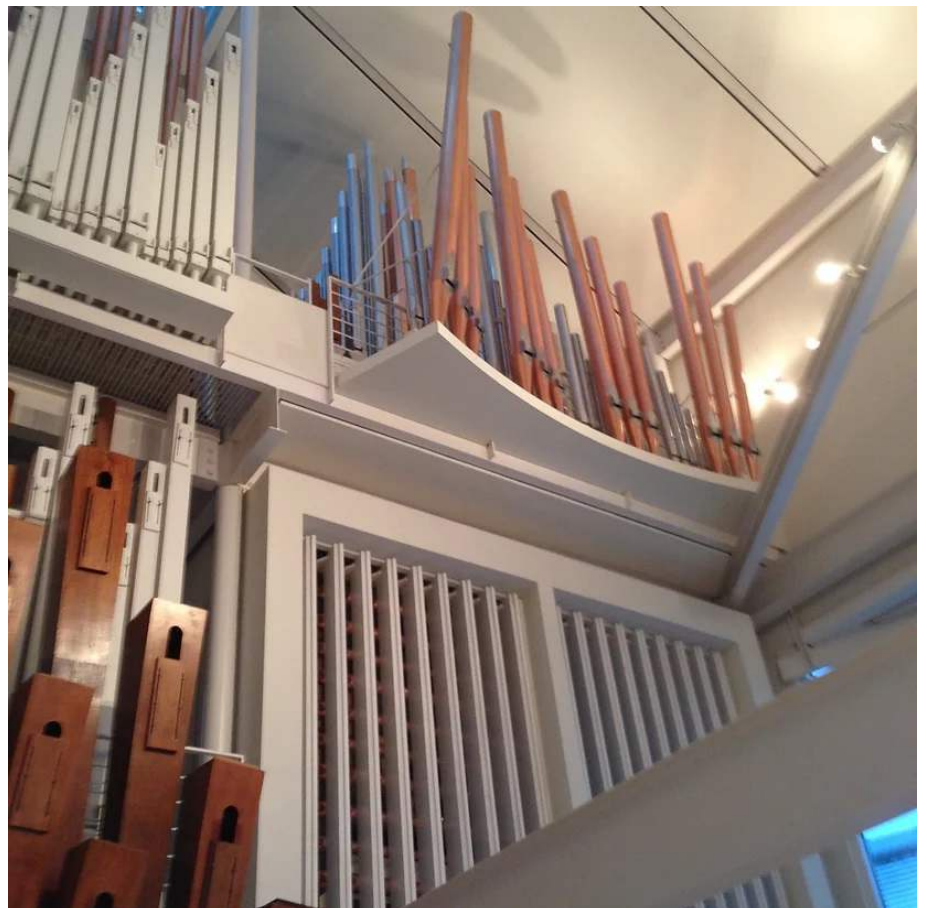
In December, 1997, the Vestavia Hills organ was dismantled, carefully packed, and transported to Cleveland Heights, Ohio by Richard Schneider and family, for storage, awaiting its reinstallation.

Several years elapsed while the possibility of refurbishing or enlarging an existing house or even church or warehouse to accommodate the pipe organ was investigated. The Blackstones eventually decided they should again build a house around the organ, just as the family had in Birmingham some 35 years earlier. We narrowed our search to two

architect, John Fuller -- the house and organ were designed in concert with one another.

Thus, the instrument is not "encased", though in a house you might say the house is the case, and although there is cantilevering, this was done using modern architectural methods so that one is not aware of it. The organ itself "gobbles up" roughly 14' by 12' of space -- that is, it is "all 'way up in the air" so that it intrudes little on the living space of the house (except for the console, but Aeolian consoles are shallow front to back).

differing kinds of possible building sites:





South Pedal

In the woods by a stream as in Birmingham and on the shores of Lake Erie. We finally discovered both, and after our usual Pros and Cons list, decided that we had lived half our lives in the woods, and living by the lake was an attractive alternative for the second half of our lives.

When we arrived in Cleveland, Toby Cosgrove (Cleveland Clinic) introduced us to two local architects who had designed significant public musical spaces, one of whom was Richard Fleischman. Our ideas meshed wonderfully with his, and we began the process of designing the building that was to house the organ. The final design is a classic basilica in modern guise: 34ft wide by 96ft long, nearly full-

length skylight, an apse at each end for the organ, porticos to the side for the living spaces. A slight rotation of the house to less restrict neighbour's view of the lake was required, which brought these porticos to the north end of the building, creating a classic cuneiform footprint. There followed two wood scale models with general placement of each division of the organ--



South Organ
Crown Trumpet with Great Major Principal in background



North Organ

although not the specific visual details.

John Hendriksen, then approaching age 80, designed the new divisions, suggested moving a few ranks of pipes from one Birmingham division to another Cleveland division, and adding to existing divisions as well as specifying new ones. In the interim, both George and Mary Blackstone had died, and could no longer be the tremendous resource they had been in both overseeing the Birmingham installation and doing much of the chest and pipe racking work.

Pipe Organ Architecture

Although in the original architectural drawings, all divisions of the organ were well established, the visual appearance of the pipe organ was not. How could we harmonize the house structure of steel,

concrete, and glass with a striking sculptural appearance of the organ? The process began in an intense 2-day design meeting with architect Richard Fleischman and two creative organ designers, John Nolte and Shawn Keith. See text accompanying each picture for a description of these initial design ideas.

The end result is not just an aurally stunning masterpiece, but a visually stunning sculpture at the north and south end of the hall. From the centre of the space, one sees not only a north-south

sculpture, but also an outdoors sculpture by Richard Fleischman to the west and sculptural stairs leading to the gallery entryway.

Residence Architecture

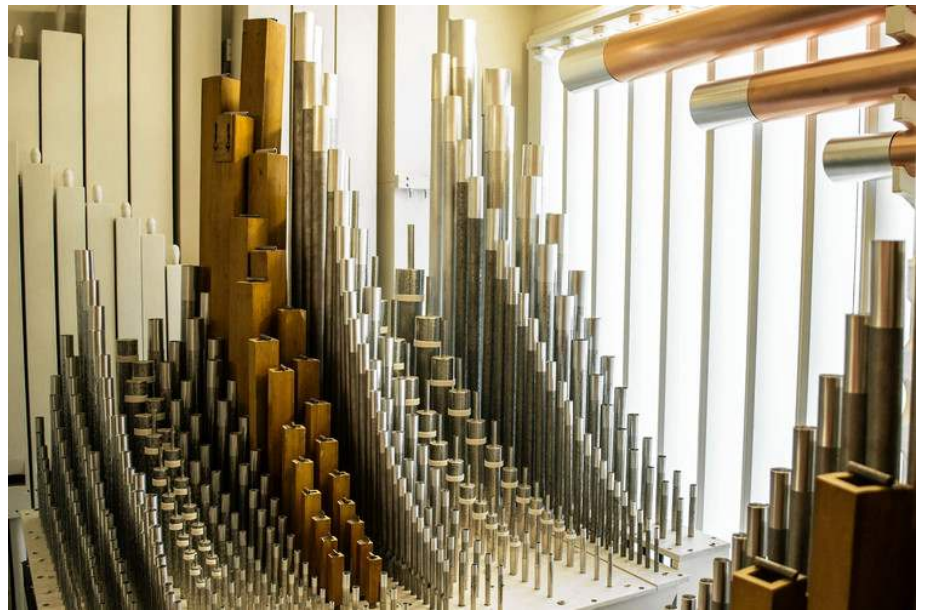
The residence architect was Richard Fleischman, who had been the architect for 70 churches. This prepared him for the acoustical challenges of a large pipe organ installation.

The house occupies two lots on Breezy Bluff on the shores of Lake Erie. Conceptually, it follows the classic design of a basilica: 30-40% as wide as long. In this case, 34' wide, 96' long with 4 20' "modules" plus 8' apses at both ends to house the organ. Porticos serve as locations of kitchen, den, office, and kitchen. Construction was with exposed steel, as shown, all concrete floors on

which was laid Italian porcelain, 1" commercial glass, and double thick walls. Numerous curves prevent the echoes heard with parallel walls, but rather they help disperse sound. "F-hoes" in the floor serve the same function as they do in a violin. Triangular-shaped orifices at both ends also serve to allow sound to circulate upward, thus taking multiple paths. Special paint disperses high-frequency sounds. All this achieves approximately 2.75 seconds of smooth reverberation without echo.

From the Architect

Music (sound) was a major design determinant. Space was designed to



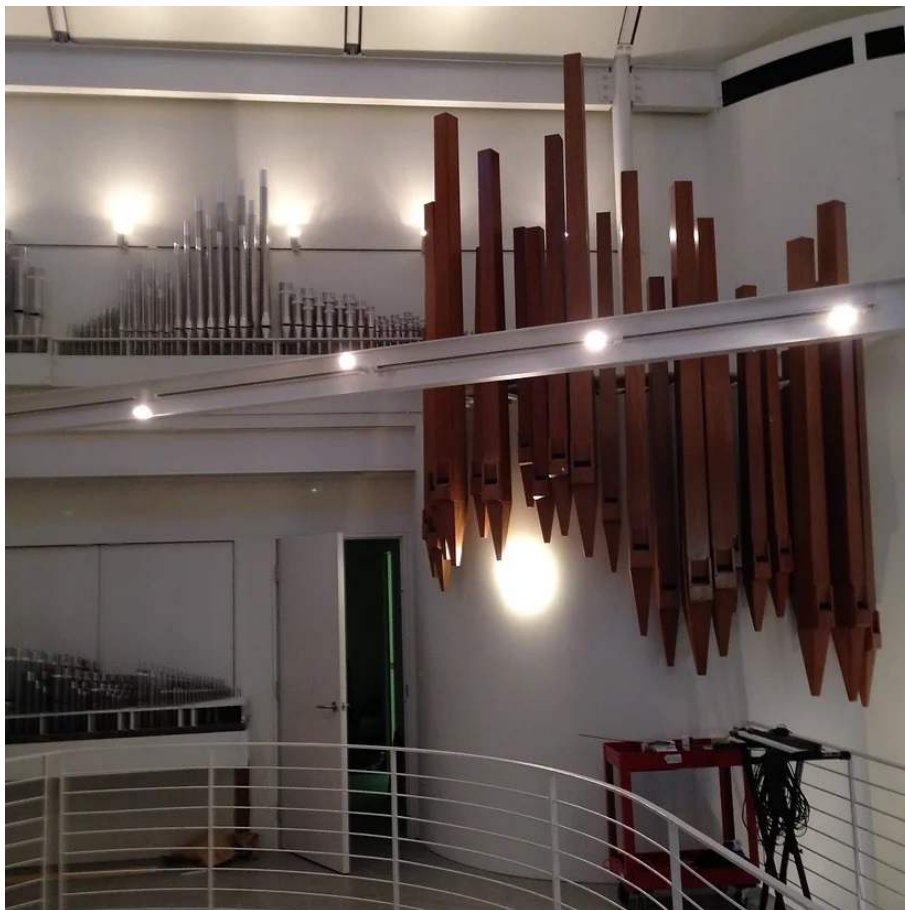
incorporate interior shapes and surface to resolve the issue of echo and reverberation of playing instruments at both ends of the structure.

The proportion and size of the space created resulted in dimensions appropriate for a music, living, and dining environment. The residence is on

three levels with undulating wall surfaces and open floors. The major space for is 80-feet long by 34-feet wide and a height of 43' and the two pipe organ spaces, each occupy an additional 8'. The pipe organ requires the house to remain "firm and solid", zero tolerance, and no drifting from reverberation or wind gusts, and no prominent standing waves.

The house is a mosaic, created by the Owner and Architect.

www.blackstoneorgan.org



Tapered Principal and Celestial Principal in Antiphonal

Blackstone Residence Pipe Organ, Console Specifications

137 Ranks, 4718 Pipes 10 Carillon Voices, 428 Electromechanical Bells

Great Division				South Pedal Division				Echo Division			
No.	Pitch	Stop Name	Pipes	No.	Pitch	Stop Name	Pipes	No.	Pitch	Stop Name	Pipes
1	16	Major Principal Bass		61	32	Principal Subbass	44	122	8	Tuba	61
2	8	Major Principal	61	62	32	Resultant	SW	123	8	French Horn	61
3	8	Principal	61	63	16	Principal Bass		124	8	Keyhole Oboe	
4	8	Harmonic Flute	61	64	16	Stopped Bass Flute	32	125	8	English Horn	61
5	8	Wood Stopped Flute	61	65	16	Muted String Bass	SW	126	8	Clarinet	
6	8	Support String	73	66	16	Soft Bass Flute	SW	127	8	Orchestral Oboe	61
7	4	Major Principal		67	10-2/3	Fifth	44	128	4	Soprano Oboe	61
8	4	Principal	61	68	8	Octave	44	129		Unison Off	
9	4	Coupler Flute	61	69	8	Stopped Flute		130		Tremolo	
10	4	Support String		70	8	Chimney Flute	SW				
11	4	Forest Flute	61	71	8	Muted String	SW				
12	2-2/3	Tapered Flute	73	72	5-1/3	Twelfth					
13	2	Principal	61	73	4	Fifteenth					
14	2	Recorder	73	74	4	Double-mouth Flute	32				
15	1-1/3	Tapered Flute		75	4	Wood Open Flute	32				
16	1	Fife		76	4	Stopped Flute	32				
17	2	Minor Mixture 3R	183	77	3-1/5	Third	32				
18	1-1/3	Mixture 4R	244	78	2-2/3	Nineteenth	32				
19	16	Trombone		79	2	Twenty-second	32				
20	8	English Trumpet	61	80	2	Piccolo	32				
				81	2	Mixture 4R	128				
				82	1	Minor Mixture 3R	96				
				83	64	Grand Harmonics					
				84	32	Subcontrabass	12				
						Tuba					
				85	32	Contrabass	56				
						Trombone					
				86	16	Trombone					
				87	8	Trumpet					
				88	4	Chimney Reed	32				
				89	2	Piccolo Trumpet	32				
				90		Tinkling Bells					
				Antiphonal Division				North Pedal / Antiphonal Division (NPA)			
No.	Pitch	Stop Name	Pipes	No.	Pitch	Stop Name	Pipes	No.	Pitch	Stop Name	Pipes
21	16	Muted String Bass	73	91	16	String Bass	NPA	151	32	Double Stopped Bass	68
22	16	Soft Bass Flute	85	92	8	Tapered Principal	61	152	32	Resultant	EC
23	8	Diapason	61	93	8	Celestial Tapered Principal	61	153	16	Principal Bass	32
24	8	Chimney Flute		94	8	Dark Flute	73	154	16	String Bass	73
25	8	Celestial Twin Flute	61	95	8	Cello	NPA	155	16	Stopped Bass Flute	32
26	8	String	61	96	4	Solo Principal	NPA	156	16	Soft Bass Flute	EC
27	8	Celestial String	61	97	4	Tapered Octave	61	157	10-2/3	Fifth	56
28	8	Muted String		98	4	Hole Flute	73	158	8	Eighth	32
29	8	Celestial Muted String	61	99	4	Dark Flute		159	8	Stopped 12 th Flute	44
30	8	Celestial Strings		100	2	Tapered Principal	61	160	8	Stopped Flute	
31	4	Diapason 8th	61	101	2	Hole Flute		161	8	Cello	
32	4	Transverse Flute	61	102	1-1/3	Mixture 4R	244	162	8	Celestial Keen	EC
33	4	Chimney Flute		103	2-2/3 / 1-3/5	Fifth/Third 2R	74	163	5-1/3	Twelfth	
34	4	Celestial Muted Violin		104		Grand Mutations 5R	150	164	4	Solo Principal	61
35	2-2/3	Chimney Flute	61	105	16	Lake Trombone	NPA	165	4	Fifteenth	32
36	2	Diapason 15 ^h	61	106	8	Trumpet	61	166	4	Stopped 12 th Flute	
37	1-3/5	Tapered Flute	61	107	4	Piccolo Trumpet	NPA	167	4	Stopped Flute	
38	2	Mixture 4R	244	108	8	English Bells		168	4	Recorder	44
39		Grand Mutations 5R		109	8	Flemish Bells		169	4	Violin	
40	16	Bassoon	61	110	8	Quadra Bells		170	2-2/3	Fifth Treble	
41	8	French Trumpet	61	Solo Division				171	2	Twenty-second	32
42	8	Oboe	61	No.	Pitch	Stop Name	Pipes	172	2	Dark Flute	32
43	4	Harmonic Trumpet	61	111	8	Major Diapason	61	173	2	Fife	
44		English Bells		112	8	Major Flute	61	174	2-2/3	Low Mixture 2R	64
45		Chime		113	8	Concert Flute		175	2	Mixture 3R	96
46		Harp Bells		114	8	Cello	73	176	32	Lake Contrabass	85
47	16	Swell to Swell		115	8	Celestial Cello	73	177	16	Lake Trombone	
48	8	Unison Off		116	8	Major Octave	61	178	16	Capped Bassoon	EC
49	4	Swell to Swell		117	4	Concert Flute	61	179	8	Trumpet	
50		Tremolo		118	4	Celestial Violin		180	8	Capped Oboe	EC
				119	2	Major Super Octave	61				
				120	2	Major Mixture 4R	244				
				121	16	Basset Horn	73				

SUMMARY

Pipe ranks	137
Pipes	7418
Electromechanical Bell Strikers	428

CONSOLE

PISTONS

Beneath IV: Couplers 1 – 5, Solo to Pedal, Solo 1 – 5, Antiphonal 1 – 5

Beneath III: Swell to Pedal, Swell 1 – 5, Echo 1 – 5, Tutti 1, Tutti 2

Beneath II: General 1 – 5, Great to Pedal, Great 1 – 5, General 6 – 10

Beneath I: Set, Range

South Pedal 1 – 5

Baroque to Pedal, Baroque 1 – 5

Sequencer program up, program down, program neutral

Transpose up, Transpose down, Transpose cancel,

Transpose key

General cancel

TOE STUDS

Left Row 1: General 11 – 15, Sequencer program down

Left Row 2: General 16 – 20

Right Row 1: Sequencer program up, Great to Pedal, Swell to Pedal,
Baroque to Pedal, Solo to Pedal, Tutti 3

Right Row 2: North Pedal 1 – 5

EXPRESSION SHOES

Solo

Echo

Swell

Crescendo

INDICATOR LIGHTS

Crescendo

Tutti 1

Tutti 2

Transposer on

CONTROL SYSEM

Uniflex 4000

MISCELLANEOUS

Pedal light (LED)

Pull-out shelf for control tablet

USB charger

Electrical bench lift

COUPLERS

Baroque

1	Great 8
2	Swell 16
3	Swell 8
4	Swell 4
5	Solo 16
6	Solo 8
7	Solo 4
8	Antiphonal 8
9	Echo 16
10	Echo 8
11	Echo 4
12	Baroque
	Unison Off

Swell

13	Baroque 8
14	Great 8
15	Solo 16
16	Solo 8
17	Solo Melody
18	Solo 4
19	Antiphonal 8
20	Echo 16
21	Echo 8
22	Echo 4
	Solo
23	Baroque 8
24	Great 8
25	Swell 16
26	Swell 8
27	Swell 4
28	Antiphonal 8
29	Echo 16
30	Echo 8
31	Echo 4

Pedal

32	Great 8
33	Great 4
34	Swell 8
35	Swell 4
36	Baroque 8
37	Baroque 4
38	Solo 8
39	Solo 4
40	Solo 2
41	Antiphonal 8
42	Antiphonal 4
43	Echo 8
44	Echo 4
	Great
45	Baroque 8
46	Swell 16
47	Swell 8
48	Swell 4
49	Solo 16
50	Solo 8
51	Solo Melody
52	Solo 4
53	Antiphonal 8
54	Echo 16
55	Echo 8
56	Echo 4
57	Pedal 8
58	Pedal Bass
59	Unison Off
	Miscellaneous
60	1 on 2 / 2 on 1



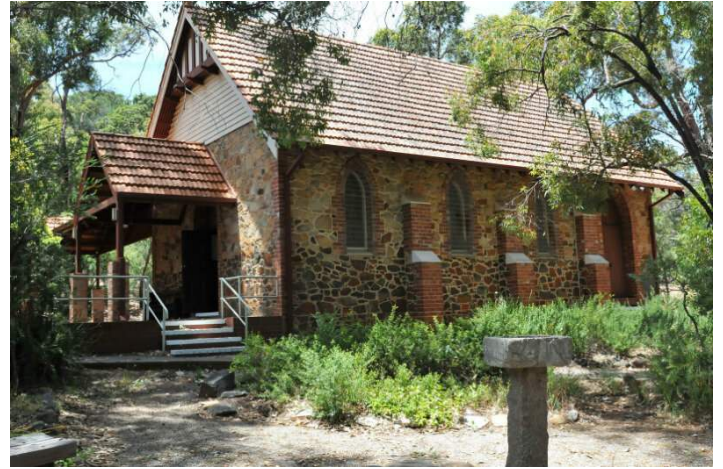
In Perth's Pipeline – news around the town

by Boyd Peters

A Change of Scenery for John Beaverstock

The highly regarded music program at Mount Lawley's St Patrick's Anglican Church has suffered a great loss with the retirement of John Beaverstock after several years at the helm. John is no stranger to the organ and choral music scene in Perth, having previously held positions at Guildford Grammar, All Saints College, St Mary's Cathedral and Wesley Uniting Church, just to name a few.

John is now moving to the Anglican parish of St Cuthbert's in Darlington. We wish John all the best with his new position and future endeavours.



St Cuthbert's Church, Darlington

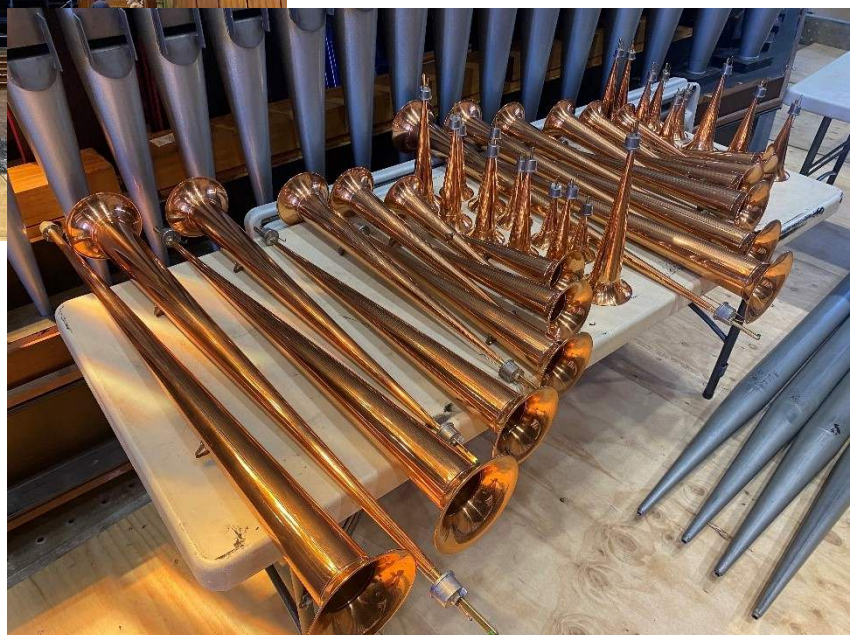
Timaru Tuners Terrorise Townsfolk



The dawn of a new year brought with it a visit from South Island Organ Company based in Timaru, New Zealand. They were in Perth attending to the McGillivray organ in UWA's Winthrop Hall.

The 1965 instrument, built by J.W. Walker of London, needed some

cleaning and remedial attention. Work was undertaken by John Hargraves (director) and Christopher Templeton of SIOC; Campbell Hargraves of Hargraves Pipe Organs (Melbourne); and local organ-builder, Patrick Elms.



EVENSONG

St Andrew's Anglican Church, Subiaco

- Every 2nd Sunday of the month at 5pm: Choral Evensong with The Chapel Choir.
Director Paul Sealey,

St Luke's Anglican Church, Mosman Park

- Every 3rd Sunday of the month at 5pm: Choral Evensong with The Chapel Choir.
Directed by Paul Sealey

St Mary's Anglican Church, South Perth

- Sunday 19th February at 5.30pm: Choral Evensong with the South Perth Chamber Choir Directed by Alessandro Pittorino

St George's Cathedral, Perth City

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

LUNCH-TIME CONCERTS

St Mary's Cathedral, Perth City

- Every Thursday at 1.05pm, except Holy Thursday

Wesley Uniting Church, Perth City

- Every 1st and 3rd Sunday of the month at 1.00pm, commencing in March

Ross Memorial Church, West Perth

- Every 2nd Thursday of the month at 12.30pm, commencing in March

St George's Cathedral, Perth City

- Intermittent Wednesdays at 1.00pm, commencing in May

OTHER EVENTS

St Mary's Anglican Church, South Perth
Saturday 25th March at 10am:
Lukas Hasler Masterclass

The doors of St Mary's are opened to the public who can sit in and experience an organ masterclass with Lukas Hasler featuring three up and coming Perth organists. The masterclass will be followed by a Q&A session.

Tickets from: trybooking.com/CFQDO

St Mary's Anglican Church, South Perth
Sunday 26th March at 3pm:
Lukas Hasler in concert

The Australian debut of International Concert Organist Lukas Hasler, featuring works by Bach, Mendelssohn, Rachmaninoff and more.

With over 80,000 followers on Facebook, Instagram, YouTube and Twitter, Lukas is one of the world's most successful organists on social media and is widely in demand as an internationally acclaimed performer. His visit to Perth is the first stop in an Australian concert tour. Not to be missed!

Tickets from: trybooking.com/CFNNX



St Mary's Cathedral, Perth City
Sunday 16th April:
Johann Vexo and Damien Riviere in recital

Johann Vexo is the organist for the choir organ at Notre Dame de Paris and is returning to Perth to give another recital at St Mary's Cathedral. Joined by tenor Damien Riviere, cantor of Notre Dame, this recital is guaranteed to put the 1910 Dodd organ through its paces. More information about ticketing and the concert time can presently be found on the St Mary's website.



Below: Notre Dame de Paris from Tour Montparnasse



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

International Organ Recital

Thursday April 20 2023

St. Patrick's Anglican Church, Mount Lawley

Recitalist: Gary Sieling (UK) – first concert tour to Australia.

Bookings: Trybooking – for link see www.oswa.org.au homepage



Gary Sieling was born in Bedfordshire and educated at Dunstable Grammar School. He read for his BMus degree at the University of London, Goldsmiths' College and while a student played for the debut of the London Cantata Choir with whom he is still associated. He studied organ with Peter Moore, Nicholas Danby at the Royal College of Music, Dr Peter le Huray at St Catherine's College Cambridge, and Jane Parker-Smith. He was awarded FRCO in 1981 and MA in Performance from Anglia Ruskin University in 1997, studying organ with Nicholas Kynaston at Caius College Cambridge.

He was organist of Dunstable Priory and then Assistant Master of Music at Peterborough Cathedral. During his time there he was Conductor of the Peterborough Philharmonic Society, Director of the St Peter's Singers, and Founder and Associate Conductor of the City of Peterborough Symphony Orchestra. He also taught organ and piano at Oundle and Stamford Schools. He played for the Cathedral Choir on two tours of America in addition to regular TV and radio broadcasts and recordings.

After 6 years in London as Director of Music at Bromley Parish Church and All Saints Blackheath, Gary has now returned to live in Bedford and, as a Bedfordshire Freemason, has been appointed Provincial Grand Organist for Bedfordshire. He is the Founder and Director of the chamber choir 'FineChants' which has recently sung at Brussels, Cologne and St Paul's Cathedrals. He works as a freelance organist, harpsichordist, conductor, adjudicator, and examiner for the Royal College of Organists. He spent the summers of 2009 and 2011 as the Music Adjudicator to the Sri Lanka Performing Arts Festival.

His CD recordings include one for Priory Records from Chelmsford Cathedral featuring the major organ works of Stanley Vann, sometime organist of Peterborough Cathedral, and the 'Kenneth Leighton Memorial Album' which Gary compiled and published. Gary has also recorded a CD of harpsichord and organ music at Bromley Parish Church. Organ concert venues in England include St Paul's, Canterbury and Westminster Cathedrals, King's College Cambridge and Westminster Abbey. He has made ten international concert tours visiting Denmark, Germany, Italy and USA. This is his first visit to Australia.

Gary likes to relax by travelling, exploring old churches, and messing about on the English waterways on his narrowboat.