

In The Pipeline



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The Organ Society of Western Australia

ABN 49 302 148 987

Patron

The Very Reverend
Dr John Shepherd AM

Committee 2022-2023

President

Mr Donald Cook
East Perth WA 6004 0431 347 101
president@oswa.org.au

Past President

Mr Graham Devenish

Vice President

Mr Boyd Peters
3/25 Robert Street
Como WA 6152 0478 214 594
vicepresident@oswa.org.au

Treasurer

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

Secretary

Mr Peter de San Miguel
50 Ionic Street
Shelley WA 6148 9457 6636

Editor and Webmaster

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

Committee Member

Mrs Margaret de San Miguel
50 Ionic Street
Shelley WA 6148 9457 6636

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

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Front cover

The 1893 Norman &
Beard organ at
St Patrick's Anglican
Church Mount Lawley
See article page 18

At left

Stunning architecture in
Saint Mary of the
Assumption Cathedral,
San Francisco.
See article page 40



Deadline for the next issue of
In The Pipeline:

Friday
21st July 2023

Please contact the Editor for
advertising requirements

President's Letter

Dear Friends,

Your committee has been very busy in the background since our last issue.

John, our Treasurer, has been kept busy with our finances. It was time for our public liability insurance renewal and there was a significant increase in the quoted premium. John worked diligently and managed to get an alternative quote, which although a considerable increase on last year, came in at \$200 less than our original quote.

John has also had to pay out for a new contract for our website and email addresses as the previous contract was being terminated. Many thanks to our editor, Bruce, for his research into an alternative provider and for providing detailed instructions on how to transfer the data from our previous system to the new. There was a period of a couple of weeks where our email system was not working as we would have liked and I apologise if replies to some emails were delayed.

Our first event for the year was a visit to the Karrinyup Community Centre for the final event of the Wurlitzer Organ in that location. The afternoon is written up elsewhere, but it was a well-attended and most enjoyable function and we look forward to the organ's installation in the Cygnet Theatre, Como.

Our second event was the International Organ Recital by British organist Gary Sieling at St Patrick's, Mount Lawley.

Despite a wide publicity via flyers, radio, print press and Facebook there was a disappointing attendance of only 12 persons. This has resulted in a substantial financial loss and means that your committee will have to consider whether we can mount similar events.

Our remaining events for this year are almost all finalised and in brief are:

June 17: Joy to the World – Christmas in June at Bruce and Maree Duncan's home in Clackline. Seven organists will be featured as will be the singing of Christmas carols, barista coffee, wine, Christmas cake and nibbles. Details are on the back cover of this edition of In The Pipeline.



The Hufner organ at Clackline Valley Olives



The Moser organ at New Norcia

July: We are currently concluding negotiations for an organ crawl visiting two or three organs on the one day which are in close proximity to each other. As soon as this event is finalised we will email advice to our members.

August 12: Centenary of the Moser Organ at New Norcia. A full day of celebration. Some member's tickets are still available. See the notification on page 6 for details.

August 27: Young Organists Recital. St Andrew's Church Subiaco at 3.00pm. A stunning program coordinated by Alessandro Pittorino.

October 21: AGM and Miniature recital. Venue to be advised.

I do hope to see many of our members at these functions as this is quite a varied offering of events.

ABC Classic FM this year for its Classic 100 is searching for your favourite instrument. I do hope that all our members will go to their website (<https://www.abc.net.au/classic/classic100>) and vote for the Pipe Organ. The pipe organ has more written for it than any other instrument and is vastly underplayed on radio. A vote for the Pipe Organ might see that issue rectified. Please vote for the Pipe Organ today!



Kind regards,

Don
Donald Cook
President



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

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.

Some places remain for OSWA members. If you wish to attend please register with the Treasurer by the end of May. 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.newnoria.com.au/accommodation/new-norcia-hotel>

PRESENTED BY
merus

WINTER PIPES

SUN 28 MAY 23 2:30pm

**HOLLY
BROADBENT**

Franck: Choral No.1 in E Major
Tournemire: Victimae Pascali Laudes

MON 5 JUNE 23 2:30pm

**DOMINIC
PERISSINOTTO**

WORLD PREMIERE Batterham: Organ Sonata No. 2
Durufle: Suite Op. 5

SUN 11 JUNE 23 2:30pm

**SIMON
NIEMIŃSKI**

Rachmaninov: Symphony No. 2

St. Patrick's
Basilica
Fremantle

HOSTED BY
Hugh Lydon
Director
Aquinas College Schola Cantorum

TICKETS
\$46.50 each
\$130 for a series ticket



www.eventbookings.com/b/event/winter-pipes



Lukas Hasler - The Next Generation



On Saturday March 25th, three young local organists participated in an engaging master class with Lukas. Samuel Yeow (performing Bach's Little Fugue in G minor), Daniel van der Moezel (performing the first movement of Bach's Trio Sonata in E flat), and Holly Broadbent (performing an excerpt of Franck's Choral in E) all performed valiantly, showcasing a high standard of organ playing.

It was my pleasure to host the young Austrian concert organist Lukas Hasler in WA during March 2023. Lukas represents the next generation of Concert Artists. This project has ended up being years in the making as COVID restrictions on travel made for a hostile environment when trying to arrange for international guests.

Nevertheless, 2023 is proving much more fruitful for these endeavours. The City of South Perth gladly supported the project of hosting Lukas for a masterclass and concert through their communities engagement program. My thanks to the City of South Perth for their continued support of the arts, in particular of live music events.

Lukas provided thought provoking insights to the works performed, engaging the musicians from a performance perspective, and less from an academic perspective. His whole ethos was to let the music sing - making for a much more enjoyable experience for the audience. At the end, participants and observers were treated to a Q&A with Lukas, who offered an interesting perspective on what it is like to be a working young organist in Europe in this day and age. His insight into the use of social media, of which he is very well known, was particularly of note.

On the following day, Sunday 26th March, the main event was all systems go. Just over one hundred concert goers enjoyed a fabulous performance by

Lukas in South Perth's St Mary's Anglican Church. It was lovely to see such a wide variety of attendees at this performance, most of whom stayed afterwards to meet the artist and purchase a CD as a lasting memento.

Performing was not the only item on the agenda during Lukas' week in WA.

The schedule included a day trip to Rottnest, with a much anticipated Quokka selfie and bike ride around the famed island. Also, an afternoon trip to Caversham Wildlife park, as Lukas was very curious to meet a kangaroo in person. My thanks to Boyd



The Sunday Concert

Peters for his help in assisting with all the events during the week.

This was my first time hosting an international artist here in WA. It was a very interesting and enjoyable learning experience, and I look forward to growing this platform so as to welcome more esteemed international colleagues in the future.

Alessandro Pittorino



Masterclass participants Daniel van der Moezel, Holly Broadbent and Samuel Yeow with Lukas Hasler

Wurlitzer on the move

On Saturday 15th April OSWA members and friends were given the privileged opportunity to see, hear and play the Stirling Theatre Organ Productions Wurlitzer theatre organ for the very last time in the Karrinyup Community Centre. The final concert for STOP had taken place on this organ a fortnight previously on Sunday 2nd April.

Work is now underway to dismantle the organ and move it, piece by piece, to a new location. There is more about that later in this article.

The afternoon began with John Fuhrmann and Ray Clements, Principals of STOP, welcoming the Organ Society to the afternoon's event. Ray then attended to the console while John spoke on the different ranks in the organ, often mentioning anecdotal snippets about the historical origins of the components. Ray played demonstration pieces to illustrate the ranks and how they worked together to form the different kinds of



The Karrinyup Community Centre

The organ chambers are above the stage behind identical black grilles either side.

sounds that are generated by a theatre organ.

John took over the console and played a clever medley of pieces that included many well known themes from movies,



John Fuhrmann and Ray Clements demonstrating the organ



organ contains many pipe ranks that are easily identified by a church or classical organist, John invited OSPA member Samuel Yeow to the console. Samuel played a convincing selection of Bach to allow the audience to appreciate the classical nature of the instrument. He concluded with a fiery

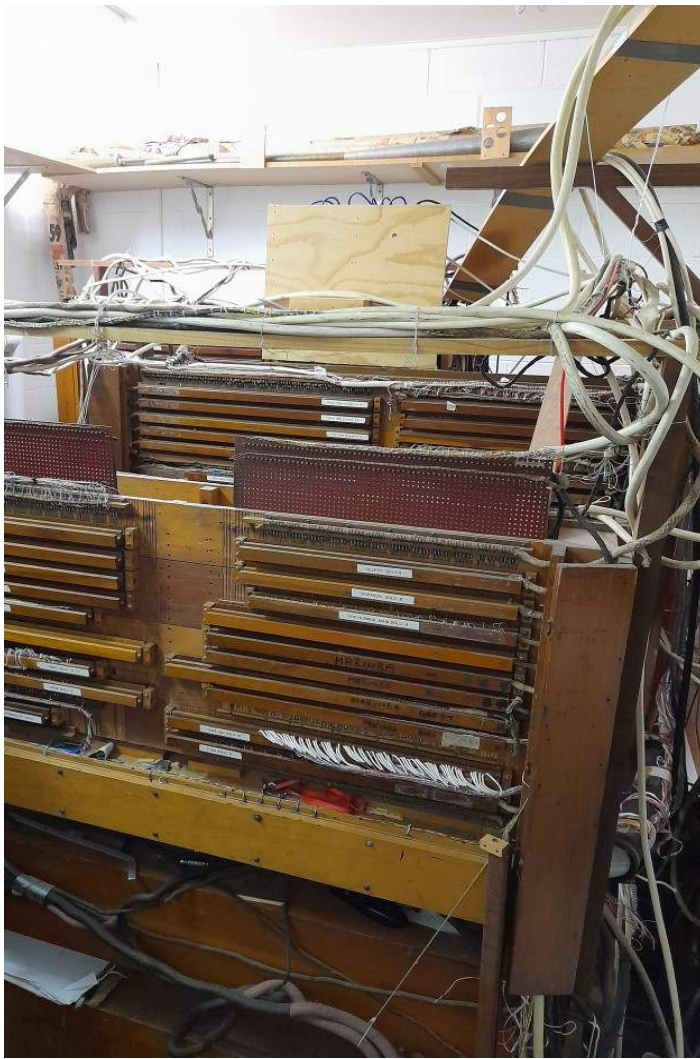
letting the organ speak for itself in the way it was intended. Apart from pipe ranks, there are also several percussion stops on the organ which John used to great effect.

To show that, underneath it all, the

piece that included the English Post Horn and Brass Trumpet, both much louder with the tremulants turned off (there are nine of them and they take a lot of air away from the windchests).

Other members were invited to the console to try their hand at the organ, while some of the more adventurous climbed into the two organ chambers to





look at the pipe-work. Another interesting feature of this installation is the array of electro-pneumatic engines and switch racks that formed the original action and piston settings for the organ. These large cabinets are in a room behind the console. All of them are now redundant and have been replaced with a modern electronic transmission system.

The three-manual console is an amazing device and those organists who tried it found that it was relatively simple to navigate, despite the huge array of stop tabs and bright colours. The colours actually signify the family of stops: red are the reeds and louder stops; yellow the strings; and white the tibias and diapasons.



Don Cook and Bruce Duncan discuss second touch

This was a fascinating afternoon, much enjoyed by all, and all the more so because it was the last time the organ would be heard in this venue.

OSWA President Don Cook sincerely thanked John and Ray for their kind welcome and wonderful hospitality.

STOP have kindly given permission for their recent newsletter to be reproduced here. This provides an authoritative resumé of the organ's history and intended future location.

**STIRLING THEATRE ORGAN
PRODUCTIONS NEWSLETTER
(No.63 - March 2023)**

**WURLITZER FAREWELL TO
KARRINYUP**

On April 2nd, 2023, the final Wurlitzer organ concert will be held in the Karrinyup Community Centre. The Centre has been the focal point of good music, camaraderie, and a meeting place for friends since the initial concert by Tony Fenelon in 1981. The instrument spent 42 years leased by the City of Stirling, just short of the 45 years of its time installed in the Hoyts Regent later Metro Theatre in William Street Perth.

The City of Stirling recently renewed its organ lease but understood the owners were looking for certainty of longevity for the instrument. Certainly at some time WA weekend shopping hours will be extended causing more chaotic parking at the Karrinyup Shopping Centre which works against providing a pleasurable concert experience.

Extensive investigations on the availability and suitability of schools, local government and other auditoriums in Perth were undertaken. Organ builders often joke the most important stop on an organ is the auditorium into which it speaks. Some auditoriums have acoustics which help pipes create a cohesive sound, others do not. The Karrinyup organ enjoys an auditorium well designed for music with no right-angle corners, and a high parabolic instead of flat ceiling. In a nutshell a new home for the Wurlitzer required space for its installation and a good auditorium for music. Investigations of venues found their acoustics varied in suitability and that wherever the Wurlitzer was moved some building works would be required to provide pipe chambers and a blower room.

Fortuitously, for some years John Fuhrmann had been playing a large electronic organ in the heritage listed art deco Cygnet Theatre in Como and noticed the building was located on a hill with a significant fall underneath the stage from one side to the other. In a strange coincidence the Stiles family who had owned the theatre since construction in 1938 put the building up for sale in 2019. Although the Cygnet met the acoustical requirements to house an organ it had no pipe chambers. The Cygnet's new owners were looking for a point of difference to assist promote the theatre's viability and help reinvigorate Preston Street Como. They accepted a submission to transplant the Wurlitzer organ back into a theatre setting with

under-stage pipe chambers and inclusion of an organ lift.

A Google search for “Heritage Hub – Cygnet Theatre” will give interested parties details of the scale of developments that are to occur and provide context for the heritage significance of the Cygnet Theatre.

THE CREAM OF ORGANISTS

Concentrating on the period 1981 – 2023 an analysis of artists shows 55 different organists from overseas, interstate and locally have entertained and delighted audiences on the Karrinyup Wurlitzer. The list reads like a who’s, who of keyboard talent headed by Australia’s Tony Fenelon who only missed playing the instrument three times, two of which were due to Covid restrictions. Other artists have performed multiple times.

Young unknown artists were also judiciously selected to play the Wurlitzer and went on to fulfill their potential. For example, Richard Hills (UK) became deputy organist at Westminster Abbey and is featured on YouTube playing for the BBC Proms. David Gray (UK) topped his final graduating year at the London Royal College of Music. Jelani Eddington and Brett Valliant were both recognised as Organists of the Year by the American Theatre Organ Society.

The alphabetical list of Karrinyup Wurlitzer artists is as follows:

*John Atwell,
Nathan Avakian USA,
Bruce Ardley,
Barry Baker USA,
David Bailey,*

*Charlie Balogh USA,
Dwight Beacham USA,
Dan Bellomy USA,
Lisa Bennett,
Cliff Bingham,
Ray Clements,
Nigel Davies,
Ken Double USA,
Jelani Eddington USA,
Martin Ellis USA,
Jo Ann Evans USA,
Alan Flanders,
Tony Fenelon,
John Fuhrmann,
John Giacchi,
Simon Gledhill UK,
David Gray U,K,
Margaret Hall,
Ryan Heggie,
Richard Hills UK,
Russell Holmes UK,
Neil Jensen,
Dennis James USA,
David Johnston,
Phil Kelsall UK,
Lyn Larsen USA,
Mathew Loeser,
Warren Lubich USA,
Lance Luce USA,
John Ledwon USA,
Jerry Nagano USA,
Nic Martin UK,
Chris Mcphee,
Jonas Nordwall USA,
Tony O'brien USA,
Alessandro Pittorino,
John Pound,
Chris Powell UK,
Donnie Rankin USA,
Len Rawle UK,
Rob Richards USA,
Jim Riggs USA,
Justin Stahl USA,
Bill Schumacher,
Walt Strony USA,
Ray Thornley,
Brett Valliant USA,
Dave Wickerham USA,
Robert Wolfe UK.*



- A permanent film screen available for silent film presentation,
- Installation of a new relay system with playback mechanism for duetting,
- Organ installation will take between six and 12 months.

WHAT WILL THE ORGAN TRANSPLANT TO THE CYGNET THEATRE MEAN?

From an audience point of view there will be several benefits, namely:

- Substantial theatre undercover parking,
- Comfortable cushioned raked cinema seating with good sight lines,
- Opportunity to sit in the circle for a different concert overview.

From an organ installation and maintenance perspective, the benefits will be:

- Floor level entry pipe chambers for ease of installation and maintenance,
- Installation of an organ console lift for improved presentation and storage,

OSWA offers STOP every hope for a good transition of the organ from one side of the City to the other, and is looking forward to seeing and hearing the finished result in this exciting new installation.

Bruce Duncan

Photos by Peter de San Miguel, John van den Berg, Bruce Duncan and Stirling Theatre Organ Productions.



An impression of the new stage at Cygnet Theatre showing the Wurlitzer console in the elevated position. Pipe chambers are under the stage and sound will egress through the louvered grills visible along the front of the stage.

Valiant Vexo

One only has to read the first few lines of his biography to realise Johann Vexo is no ordinary organist. But even words seem to pale into insignificance after witnessing the mastery of this extraordinary artist live in concert at St Mary's Cathedral on Sunday April 16th. Vexo's calm and poised disposition gave way to a commanding performance on the Cathedral's Dodd Grand Organ, which began with the Prelude and Fugue in A minor (BWV543) by J. S. Bach. Vexo's sparkling registration allowed the necessary clarity needed for this work to sing with beauty in an extremely reverberant setting. The Italian-like prelude was free, yet in complete control, and the fugue had a dance-like quality, with a determined drive to the final commanding cadence. The Cathedral's resident choral ensemble, conducted by Jacinta Jakovcevic, then joined Vexo in Bach's "Ruht Wohl" (Rest Well)

from the St John's Passion (BWV245). The choir's commitment to the clarity of the text was greatly appreciated. Vexo's ability as a world-class accompanist was brilliantly displayed, and his sensitivity in programming was evident by contrasting this work with Bach's Sheep May Safely Graze. It is hard not to see the slightly comical side to counting sheep as one rests well.

The inextricable link between choral and organ music was furthered with the chant "O Filii et Filiae", sung firstly by the choir with great gusto from the east end of the Cathedral, and answered with a charming grand-overture-like Offertoire by Boëly. The pompousness of the Offertoire was stunningly contrasted with Agnus Dei from Vierne's Messe Solennelle for two organs and choir. In this arrangement for just one organ and choir, the profoundness of the text ex-

claiming the sacrifice of God's only Son for the sins of the whole world, brought a reassured hopefulness that death is not end, and that eternal love of God endures onwards forever. A very moving and spiritual moment of the evening.

Growing out of the lasting chords still ringing across the Cathedral, Vierne's Carillon de Westminster proved to be a highlight of the evening. It may be perceived to be a



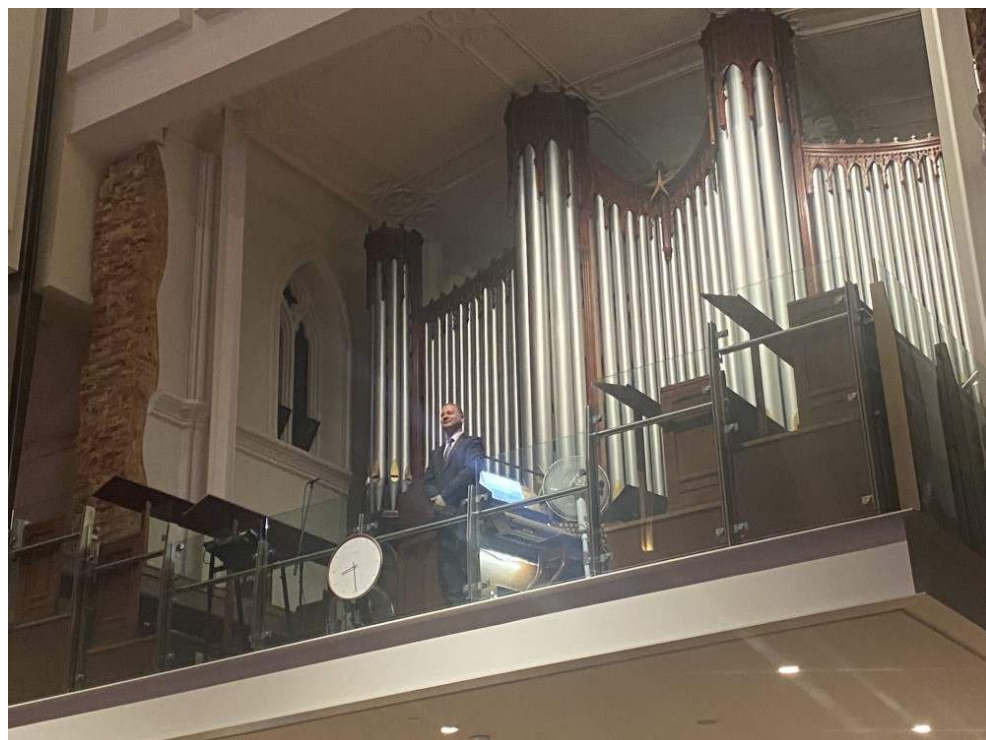
Andrew Cichy, Alessandro Pittorino, Mitchell Rigney,
Johann Vexo and Boyd Peters

bold move, playing a work that is so well known to organists and organ music lovers alike, but when you have an organist as accomplished as Vexo, why would you not want to hear it! This awe inspiring performance saw the Cathedral organ come to full bloom, transporting the minds, ears and hearts of the listeners straight to Notre Dame, Paris, for a brief moment in time.

Messiaen's *O Sacrum convivium* and Poulenc's *Salve Regina*, sung by the choir a capella, took full advantage of the spacious acoustics of St Mary's Cathedral, and provided the audience with a worldly experience. These two works are not for the faint of heart and the choir did an admirable job with these choral masterpieces, considered to be some of the most challenging of the repertory.

Vexo's *Joie et clarte* from *Les Corps* by Messiaen displayed a restrained sense of joy, allowing the clarity of Messiaen's rhythms to be clearly heard and felt by the audience. The ending of this work is a delight, an ascending scale which brings everything off rather abruptly, leaving a joyful ring in the right setting. This was expertly achieved by Vexo, who took advantage of the Cathedral's luscious acoustics.

When I saw the program would be ending with the profound Prelude and



Fugue on the name of Alain by Duruflé, my heart was filled with joy. Vexo did not disappoint. In what was a perfect performance of this 20th century masterwork, Vexo's artistic mastery and virtuosic prowess was on full display as he navigated the intricacies of the prelude, leading to the calm solemnity of the fugue. The ending erupted in a toccata like fire, bringing this wonderful program to a victorious end, as only the music of Duruflé could do. The rapturous and seemingly unending applause at the end was proof the audience knew what they heard was world-class. And indeed it was. Thank you to Johann Vexo for coming to Australia, and particularly for coming to Perth. It is so important that we not only support our local artists, but also bring in and support international artists, as it creates a vibrant and inspiring scene of music making in WA, especially for the organ.

Alessandro Pittorino

Gary Sieling in concert



Distinguished international organist and composer Gary Sieling presented an outstanding concert of English organ music from across the centuries at St Patrick's Anglican church, Mount Lawley, on Thursday 20th April 2023.

Gary 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 Moorse, 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 been 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 Britain 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.

Vice President of the Organ Society of Western Australia, Boyd Peters, welcomed Gary and introduced the evening's program. Gary addressed the small audience and broke the program into sections, adding comment on pieces as he progressed through the repertoire. Joan, Gary's wife, assisted throughout with music preparation and registration.

The oldest composition to be presented was Thomas Tallis' Hymnus 'Jam lucis orto sydere'. Tallis (1505-1585) wrote many of the early chants and hymns for use in the Anglican church, a number still in use to this day. This short piece demonstrated use of simple Diapason-based registration to elicit a clear melody.

Following immediately was Voluntary on the Old 100th by





Henry Purcell (1659-1695). A highly ornamented tune, still using basic registration, enclosed the familiar tune, which Gary had specifically asked the audience not to try and sing along to!

As organs became larger with time it was appropriate to increase the range of stops used in the pieces. The John Stanley (1713-1786) Voluntary in G Opus 7 no 9 displayed the breadth of the 1893 Norman Bros & Beard organ which has been faithfully maintained in this church. The piece was closely followed by Choral Song and Fugue by Samuel Sebastian

Wesley (1810-1876).

Moving into regal territory, Edward Elgar's (1857-1934) Imperial March demonstrated use of the very effective Horn and contrasting Oboe. Although a very familiar tune, it was a unique experience to hear how Gary brought out some of the sections with his careful and frequent stop changes.

Herbert Howells's (1892-1983) Master Tallis's Testament was a clever inclusion, directly referring to the master organist from the 1500's.

As a particular nod to the forthcoming coronation of King Charles III in May, Gary played the stirring William Walton (1902-1983) Crown Imperial, saying that it was almost inevitable this piece will be used during the upcoming ceremony. We heard all the resources of

this organ in the playing of the piece, and some (myself included) were quite surprised at its strength.

Gary Sieling (b.1952) is also a composer in his own right, with many of his pieces used throughout the world. Perhaps one of the most striking is his Pavan. There is a haunting air to the music which depends on ethereal effects to convey its message. Gary acknowledged his respect for Kenneth Leighton (1929-1988) as inspiration for his own music writing, and launched directly into Leighton's Paeon from the Pavan. The effect was

dramatic as the scene immediately changed from the stateliness of the Pavan to an exuberant song of triumph.

Finally Gary played for us his Toccata and Fugue in D minor. He claimed this is written on a theme of Enrico Mancini. It is a bold piece with a clearly discernible theme throughout and was quite a show stopper. It won Gary an enthusiastic applause, as much in appreciation for this piece as it was for the entire superbly executed concert.

A delightful supper concluded the evening.

The organ in St Patrick's Anglican Church, Mount Lawley, was built by Norman Bros & Beard of Norwich, UK, in 1893 as a mechanical action organ for Trinity Congregational Church, Perth, where it was erected by Robert Cecil Clifton. The organ was removed from Trinity Church in 1929 and installed by J E Dodd in Johnston Memorial Congregational Church, Fremantle, where it gave good service until 1969. In 1969 the organ was removed, rebuilt and installed in St Patrick's Church, Mt Lawley, by Paul F. Hufner of Perth. Only the building frame, bellows, Swell, Pedal and a new console were installed at this time, while the Great windchest was prepared for installation.



The Great division and case were installed by F.J. Larner & Co. in 1972, with the original Norman & Beard specification reinstated in the late 1970s, then changed back to the Dodd specification by F.J. Larner & Co. in the mid 1980s. Console moves were carried out by Lynn Kirkham and Doug Miller around 1983.

Refurbishments by Pipe Organ Builders and Services of Perth, 1996 -1998, included repairs to the Great & Swell windchests, construction of new pipes for the Pedal Open Diapason 16ft and Bourdon 16ft, reinstating the bellows to double-rise, and new electrics. In April 2017, Pipe Organs WA provided a new wireless control system, including 250 levels of memory and a sequencer.

Bruce Duncan

Photos: John van den Berg,
Samuel Yeow
Bruce Duncan

An interview with Dr Joseph Nolan

The Organ Society of Western Australia Patron, The Very Reverend Dr John Shepherd, interviews Dr Joseph Nolan.



What inspired you to take up the organ? Did you start with the piano? Is that the usual way to go for those wanting to take up the organ?

I commenced piano lessons at the age of six and cello at ten years old. I was reasonably talented on both instruments, attaining ABRSM (The Associated Board of the Royal Schools of Music is the UK's largest music education body) grade 8 distinctions.

Attaining such results was the all-encompassing yardstick for many aspiring musicians of my era in the UK. I enjoyed playing the piano more than the cello, but neither instrument could compete with the gut feeling when I heard the concert hall organ being played within the Royal Northern College of Music of Manchester.



The organ in Royal Northern College of Music of Manchester
Photo: Manchester Evening News

I was transfixed and the experience took my breath away. I was 15/16 at this time, which is quite late in the day in terms of starting out in the professional organ world. Seated at the organ, I discovered I could coordinate my left hand and pedal very naturally. Within a year, I was playing major works by Dupré and Reubke (far too fast and badly - the usual curse of the young organist) and I was absolutely hooked on the organ.

Who was your most inspirational teacher? What aspect of playing did you particularly learn?

Professor Richard Popplewell taught me at the Royal College of Music, London. He was a truly unique character and a highly underrated musician. Rhythm was everything to Richard, in particular the discipline of keeping a steady pulse when required so the metronome became a close friend of mine! Richard was also a skilled composer and

improviser. Indeed, he was a truly gifted all round musician.

Thanks to scholarships from the Countess of Munster Trust, the Hattori Foundation and the Royal Philharmonic Society, I then went on to study with two giants of the organ world, Dame Gillian Weir and Marie Claire Alain (sadly deceased) in Paris.

Dame Gillian exuded a massive intellect and lessons were very

focussed on creating colours and imagining pictures to conjure up more vivid and compelling interpretations. In Paris, my lessons with Marie-Claire (held at St Germain En-Laye or her house organ in the same suburb) were three hours long and disciplined sessions. I studied a lot of Bach, De Grigny and Buxtehude with Marie Claire and, of course, the organ works of her famous brother, Jehan Alain.

All three tutors were highly inspirational in different ways and I have been exceedingly fortunate to have enjoyed such tuition and musical guidance.

What was the first serious organ you played on?

Westminster Abbey. It is a sensational sounding organ at the console and very comfortable to play.

How did your love of organ playing fit in with your school work and the school timetable?

I simply made the time and rehearsed and rehearsed. It was all I wanted to do.

There seem to be few young people learning the organ today. What do you attribute this to? Unfashionable? Organs are mostly in churches – is it lack of association with a church? Is it lack of decent organs to want to play on? Or what?

My best guess is that there are still quite a few young organists training at the prestigious private schools in UK and Australia. Of course, they are all vying for the Oxbridge scholarships which naturally lead on to cathedral positions.

It is a simple truth that private schools are able to offer access to chapels with organs and choirs as well as superb teaching staff. Many of these schools have a significant chapel tradition and it is rare to find choral traditions in non-fee-paying schools.

There is some fantastic work being done in Leeds, UK, to make organ and choral music available to all young people, and the Royal College of Organists offer many courses that are open to all that didn't exist years ago.

I think there will always be enough organists training and desiring cathedral positions, but organists playing in parishes will be a very different story—simply as there is no career path or a sustainable salary. Cathedrals are also



The Harrison and Harrison organ, Westminster Abbey, London.
Photo: Westminster Abbey.

facing multiple challenges to survive financially, and aspiring organists need a whole raft of skills unrelated to music to keep the music department afloat.

Being a Cathedral Director of Music is hugely more challenging in today's ever changing cultural environment than in the 1960's (the invention of TV was not good for the church).

If you work hard enough and are fortunate to become a cathedral organist with a concert/recording career, you will find that the organ is the least used instrument by symphony orchestras as a solo vehicle and that the desired repertoire is often limited to Saint-Saëns, Poulenc and Barber. It is indisputable that an exponential cultural shift is happening and the world as we know it is changing fast.

Music has been very good to me, but I would not want to pursue a career as an organist, starting out, in 2023. Even if you have the talent, the amount of good fortune and career assistance required to attain a sustainable career must be in the region of 1/100 in terms of odds.

How important is it to value organs as a regular, inherent part of church worship?

Hugely important. Organs have the ability to sustain sound eternally. God is eternal and hence the relationship between organs and the church goes back hundreds of years. The sound of

a piano decays, even with the use of a sustaining pedal. The sound of an organ in a cathedral (with concomitant acoustic) in the hands of a musical organist, especially accompanying the Psalms of David, can tug hard at the heart and soul of an ardent atheist.

How do you rate/assess the organ at St Bavo, Haarlem? Were you happy with the pieces you chose to record there?

I would describe St Bavo, Haarlem as a wonderful, rounded experience. Haarlem is a small and beautiful city in the Netherlands and I far prefer it to Amsterdam. When you walk into St Bavo from the main tourist strip and then turn left into the Nave you are confronted with the organ case. Its imposing and its immediate beauty is breathtaking. The history of the organ and those who have played it, such as the 10-year-old Mozart, adds to the overarching mystery and charm of the experience.



The Müller Organ in the Grote Kerk, St Bavo, Haarlem
Photo: Jangoo Chapkhana

Like many organs today, there have been additions and alterations throughout time. Therefore, I always endeavour to discover the original stops and pipework first. The organ itself is quite heavy to play when the keyboards are coupled together and it instructs the more discerning organist how the music should be performed. Imposing your will on the organ of St Bavo (or any historical instrument) is inadvisable.

The console headphones are useful to hear the sound of the organ in the body of the church as much of the organ sits way above your head. It is challenging to hear or balance the instrument from the console. In terms of repertoire, I based the disk around Bach, adding works by Mendelssohn (Sonata No 6 in D Minor), the Messerer arrangement of the Bach Chaconne and controversially, the Reubke Sonata on the 94th Psalm.

The Reubke was a real challenge to pull off at St Bavo given the short compass of the keyboards and of course in terms of the registration as there are no tangible registration aids. My philosophy for recording the Reubke at St Bavo was about achieving clarity in the counterpoint. You can argue whether the organ is suitable or not for a Romantic masterpiece, but it was pleasing to me that the magazine critics all picked up that they could hear every single note in the recording. The Reubke is a dense piece of music and can sound muddy and akin to a storm/wash of sound,

particularly on certain modern romantic instruments.

Similarly, what is your assessment of the organs at St Sulpice, and La Madeleine.

Both are wonderful, but very different.

St Sulpice houses Cavaillé-Coll's largest magnum opus in the largest parish church in Europe. Add that Widor and Dupré sat on the organ bench (amongst many other luminaries) and the aura in the loft is incredible. The organ at St Sulpice is unnerving to play as the swell box lever is set at a very acute angle off to your right. You also feel very hunched up when playing the Recit as this manual is so far away from your shoulders.

The sound, especially from the Recit being so high above the console, is largely divorced from your ears. The real thrill is the entire sense of experience, and I feel so fortunate to have been permitted to record a disk of organ music for Signum Records on such a seminal instrument.



The console at St Sulpice showing the Swell trigger lever
Photo: Martin Doering

The organ and church of La Madeleine, though smaller than St Sulpice, is still gargantuan and boasts Fauré among previous organists. Fauré was also choir organist at St Sulpice where it is said that he and Widor did not see eye to eye. The organ at La Madeleine has seen additions and changes (unlike at St Sulpice) with a sequencer and en-chamade reeds being added by Gonzalez. The order of the keyboards is also unusual. Of particular note is that the organ of La Madeleine houses the first Voix Celeste built and voiced by Cavaillé-Coll.

Both organs produce the sounds of roaring reeds, smooth, singing Montres and of course the piquancy of their flutes. Despite these overall synergies, the organs still enjoy their own individual sound worlds and although both acoustics are vast, the music swirls around these cavernous buildings in different ways.

What is your assessment of the Sydney Opera House organ? It is an unusual organ.



Cavallé-Coll organ in La Madeleine, Paris
Photo: Martin Doering

There is no doubt that Ronald Sharp was a gifted organ builder who built musical instruments. The Sydney Opera House organ is laid out in a challenging fashion in terms of stop jamb placement and it takes you quite a long time to find your way round the instrument. I would also comment that it is one of those instruments where it is what you don't use (in terms of stops and combinations) that is crucial. It is a wonderful place to play though and I will never forget stepping out into the auditorium to a full house as part of the Sydney Symphony Orchestra season. I have also played as a soloist with the SSO at Sydney Opera House, and they are a wonderful orchestra. There has been a lot of work done recently on the acoustics (and the organ has been out of action for a number of reasons) and I am eager to return to experience both the new acoustics and how the organ will sound as a result.

What organ in Australia do you rate highest for - Bach, Widor, or any other?

My favourite organs in Australia (that I have played) are St John's Cathedral Brisbane and St Peter's Adelaide. They are housed in wonderful buildings with terrific acoustics. These aspects are so important to the aural success of any organ.

What are the challenges for your upcoming recording in Paris?

A sizeable portion of Alkan's

writing for organ is exceptionally difficult technically. Five days is not long to record such difficult music and the sequencer at La Madeleine will make the project possible (as it did for my Widor symphonie recordings in 2011)

What are the most satisfying composers you have performed? That is, the composers with whom you feel the most affinity?

Widor and Alkan seem to sit very well with me. I also find playing the Poulenc Concerto and Barber Toccata Festiva very satisfying.

After many years of performing, do you treat the same works you play any differently to when you started? Glen Gould has said he started off as a youngster with great technical ability, and his Bach interpretations were fast and flashy. Twenty years later he was playing them more slowly, sensitively, perhaps letting the music speak more for itself? Have you had the same experience?

Exactly the same experience. Fast for fast's sake is meaningless. Climbing inside the music is the biggest challenge and that means reading (context), considered, extensive, thought and plenty of experience. How you pay homage to the composer but yet build a new interpretation is a significant challenge, even for the most seasoned performer.

Marie Claire Alain recorded the complete organ works of Bach three times in her life, each on a new set of historical instruments.

I'm keen to record the complete organ works of Widor again in around a decade to see how my playing and interpretations have evolved.



British-Australian organist and choral conductor, Dr. Joseph Nolan, has been hailed by ABC Radio National 'as one of the great organists of our time'. His full biography is at www.josephnolan.org.

Joseph is Organist and Master of Music at St George's Cathedral, Perth, Western Australia.





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Death of Mr. E. A. Letch

Former Road Board Chairman

Mr. Edward Alfred Letch died peacefully at the home of his son, Mr. T. A. E. Letch, "Eadline" Clackline, soon after noon on Thursday of last week. He was aged 87 years. The late Mr. Letch was well-known throughout the Northam district and in other parts of the State and was held in the highest esteem. For many years he was chairman of the Northam Road Board.

Born on December 30 1864, Mr Letch was educated at the High School, Perth, where he was a foundation scholar. In 1888, he married Miss Emily Wilding, daughter of the late T. Wilding, and his wife, son and daughter (Mrs. Frank Dempster, of Perth) survive him. Deceased's father, the late David Letch, was well known in Perth in the early days as a horse owner and contractor. He lived in St. George's Terrace.

On leaving school, Mr. Letch became a telegraphist and for many years was one of the assistant managers of the G.P.O. Telegraph Department. In 1879 he was organ blower in the old St. George's Cathedral, which was situated in what is now known as Cathedral Avenue and faced north and south with the altar at the Hay-street end. He was taught the organ by organists Compton and Captain Wilkinson and later was himself appointed organist in the old cathedral. He continued in the post when the new cathedral was built and altogether served for about 12 years in that capacity.

In 1904, Mr. Letch resigned from the postal department and went on the land. He farmed the property now conducted by his son at Clackline for many years and it was not long before his keen interest in public affairs gained him prominence in the community. He became a mem-

ber of the Northam Road Board in 1917 and served continuously until 1940, the last 16 years as chairman. He was one of those who, in January, 1950, were presented by the Government with certificates of long service as road board members. His membership, and particularly chairmanship, of the Northam board was distinguished by great sincerity of purpose and devotion to his duty. He had a natural courtesy and he was highly regarded for his inherent good qualities.

In his youth, the late Mr. Letch excelled as an athlete. He was a foundation member of the old Rover Football Club, now known as the Perth Football Club. Up to the time of his death, he and Mr. J. W. Langsford, who attended his funeral on Saturday, were the only survivors of the former club. He combined with his love of sport, an active christianity and both in Perth and Northam was a devout adherent of his Church.

The funeral took place last Saturday morning and was largely attended. A service, conducted by Canon L. Bothamley and Rev. E. J. Bennett, was held in St. John's Church at 11 o'clock. Mr. Bennett paid a moving tribute to deceased, both as to his work for the community in local government and for the exemplary life he had led. The remains were interred in the Anglican portion of the Northam Cemetery, the Rev. E. J. Bennett officiating. The pall bearers were Messrs. P. O'Driscoll (representing the Northam Road Board), R. B. James (Mayor of Northam), J. W. Langsford, G. H. Withers, J. C. Dempster, C. O. Moseley, S. Smith and H. C. S. Colebatch.

(The funeral arrangements were conducted by J. W. Purslowe and Sons).

Sourced by Andrew Gardner

Scotts Kirk Lausanne

We were recently approached by an organ historian and organist, Dr Bruce Duncan, living in Australia. He was very keen to obtain information and photographs of our 1912 and 1974 pipe organs. His interest stemmed from a visit to Lausanne, but not knowing then that we have an organ in our Church. Dr Duncan explained his objective as follows :

“My current interest is in getting the factual details of the organs in your church to assist my colleagues at *Orgelverzeichnis Schweiz und Liechtenstein*, based in Basel. They have a goal to document all of the organs in Switzerland, just as we have in Australia, but their task is infinitely greater than ours because of the huge number of organs that have been and still exist.”

He hopes to visit us and enjoy worship with us one day – “hopefully get to look up close at the organ and maybe play!”.

I sent Dr Duncan a few pieces of information from our church archives on our two organs. He was so grateful that he prepared a beautiful little presentation on the history and technical details of our two pipe

organs, which is reproduced on the following pages.

If you would like to see the register you can follow this link: www.orgelverzeichnis.ch

William Wright
Finance Officer

Kindly reproduced from CORNERSTONE, Magazine of the Scots Kirk Lausanne, Number 215, July - August 2022

Eglise écossaise de Lausanne

The Scots Kirk, Lausanne



Les orgues à tuyaux du Scots Kirk Lausanne

The pipe organs of The Scots Kirk Lausanne



Scots Kirk (Eglise Ecossaise) Lausanne VD First Organ

Type: Unknown key action
Unknown stop action
Year: 1912
Inauguration: Unknown
Builder: Manufacture Frères Gustave and Adolphe Tschannun, Geneva
Keyboards: 3 + pedal
Ranks: 17-19
Stops: 22

Manual I – Grand Orgue

Bourdon	16'	(trans.)
Diapason	8'	
Bourdon	8'	
Flûte harmonique	8'	(trans.)
Dulziana	8'	(trans.)
Flûte douce	4'	
Principal	4'	

Manual II - Positif

Bourdon	16'
Dulziana	8'
Flûte harmonique	8'
Flûte douce	4'
Clarinette	8'

Manual III – Récit

Lieblich Gedeckt	8'
Salicional	8'
Unda maris	8'
Violon-Diapason	8'
Gemshorn	4'
Mixtur	2'
Oboe	8'

Pédale

Principalbass	16'	
Soubasse	16'	(trans.)
Bourdon	8	(ext.)

Accessories: Unknown

Source : Personal records of Daniel Bulloz.

Reference: The Scots Kirk Lausanne A Short History
“Cornerstone”, a publication of The Scots Church

Scots Kirk (Eglise Ecossaise) Lausanne VD Second Organ

Type: Mechanical key action
Mechanical stop action
Year: 1974
Inauguration: 17 January 1974
Builder: E. Armagni and J.-F. Mingot, Lausanne
Keyboards: 2 + pedal
Ranks: 16 (1 ext)
Stops: 14
Pipes: 874

Manual I – Grand Orgue, 56 notes

Montre Italienne	8'	
Prestant	4'	
Flûte à cheminée	4'	
Doublette	2'	(Ext.)
Fourniture IV	2'	
Chalmeau	8'	

Manual II – Positif, 56 notes

Bourdon	8'
Flûte conique	4'
Principal	2'
Nasard	2 2/3'
Tierce	1 1/3'

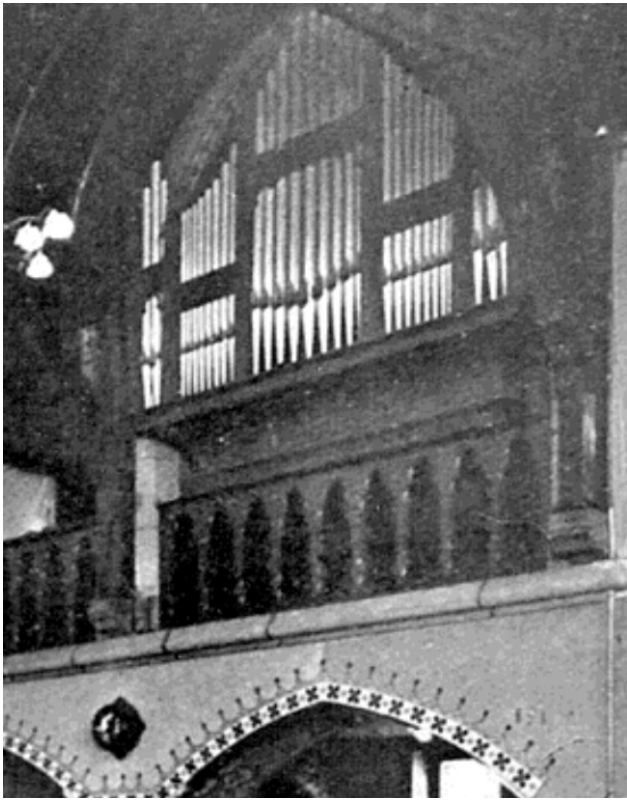
Pédale, 30 notes

Flûte	16'
Flûte	8'
Principal	4'

Accessories: II-I, II-P, I-P

Reference: Dedication of the New Organ, The Scots Kirk Lausanne
Mr William Wright, on behalf of the Minister and Session Clerk,
The Scots Kirk Lausanne

History: The instrument was paid for by a member of the congregation, Ian Reddihough, who also designed and stitched the four large tapestries (1967-1975) adorning the walls of the church. The 1912 organ, along with the church, had suffered from lack of maintenance following WWII and was no longer viable. Restoration of the church in the period up to 1974 included replacement of the organ.



Above: Scots Kirk in 1912 and the first organ by Manufacture Frères Gustave and Adolphe Tschannun, Geneva.

Above right: Scots Kirk in 2020 and current the organ by E. Armagni and J.-F. Mingot, Lausanne.

Right: The 1974 Armagni and Mingot organ.



Allen Organ news

The world-renowned Chapel at the Royal Military Academy, Sandhurst, England is now the home of a large 4-manual custom Allen organ. The instrument was specifically designed to meet the demanding musical needs of the Chapel Choir. "There has always been a Chapel Choir at the Royal Military Academy. From the early years of the original chapel right through to the present day. For several years now the 1954 Rushworth and Dreaper organ has been struggling to keep pace with evermore demanding musical requirements."

The pipe organ is situated away from the choir and the action has become less responsive and noisy despite regular maintenance and modifications. Additionally, the organ's tonal

shortcomings have become more obvious over recent years as the Chapel Choir has expanded its repertoire.

A report was commissioned to consider the rebuilding of the pipe organ. However, because the price tag was approaching seven figures and the organ location is unsatisfactory for Choir performances, digital alternatives were considered.

The Chapel's Organist and Director of Music spent countless hours researching, talking with a number of organ manufacturers in the UK and abroad and visiting a number of installations around the country experiencing their different instruments, talking to their players and assimilating many good suggestions into the console design of the instrument they



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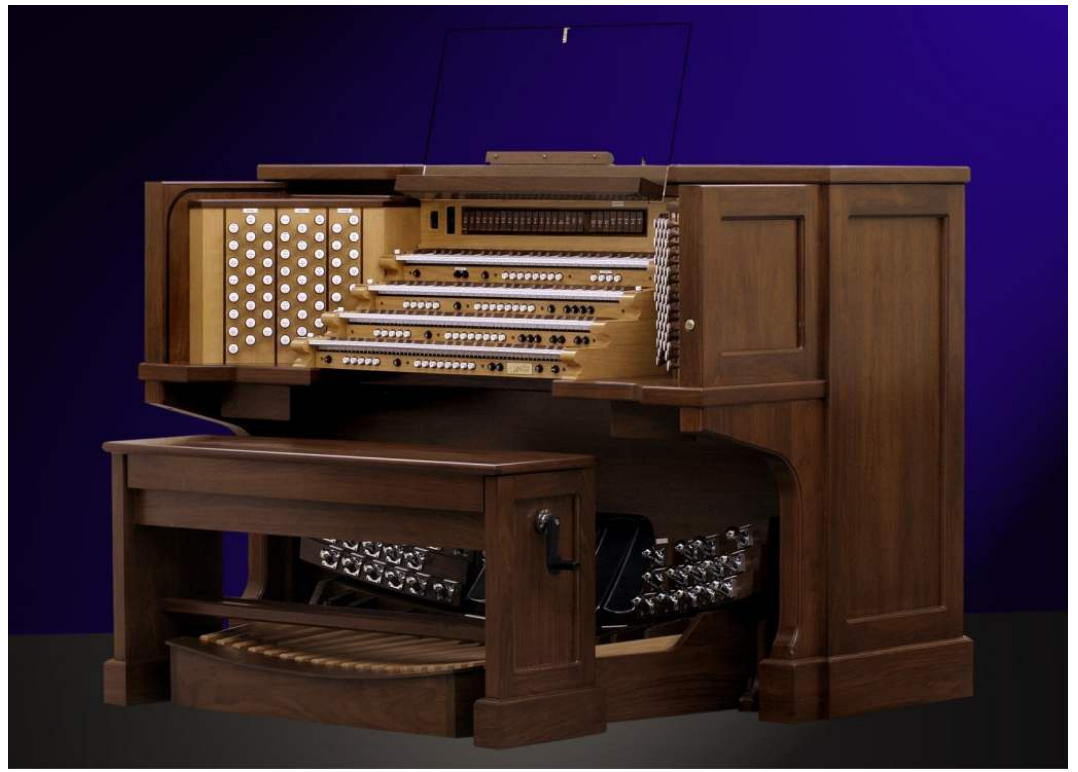
The Sub-Organist commented, "Of the companies we looked at we felt that the Allen technology was the best available. And the level of pre-sales service we received from the Allen team was outstanding.

Allen Organ lent us an instrument in the Chapel to explore for a day and provided us with a technician who could voice each stop to any requirement we had at the push of a laptop button."

The diverse specification includes a unique Antiphonal String division.

The organ includes 52 speaker cabinets located in four areas of the Chapel. The majority are in the main pipe organ case, carefully placed to ensure that the old instrument is still fully playable and that none of the speaker cabinets are visible anywhere in the building. Slideshows and a video of the installation can be watched by visiting the Choir of the Royal Military Chapel website at www.rmchapelchoir.com and click on the "organ" drop-down menu at the top of the page.

The Chapel staff reports the instrument is a joy to play; comfortably laid out and amply equipped with playing aids. They made a number of modifications to



the standard Allen console in terms of layout which they agree work well. "Allen even fitted a Great to Pedal Combinations Coupled stop; something, that is usually missing from all sizes of American organs" they remarked.

When asked, "Would they prefer pipes?" the Sub-Organist replied, "There are not many organists who would say 'No' to this, provided the pipe instrument is fit for purpose. Are we delighted with the digital alternative? Most definitely!"

www.allenorgan.com



ARJAN BREUKHOVEN

- TOONKUNSTENAAR -

Koldeweypad 2
3067 SG Rotterdam

www.arjanbreukhoven.nl

e-mail info@arjanbreukhoven.nl KvK nr. 24415494

tel./fax. 010 - 4211882

mobiel 06 51 16 30 88

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Rotterdam, April 2023

PRESS RELEASE

DUTCH ORGANIST ARJAN BREUKHOVEN IN CONCERT IN WESTERN AUSTRALIA

PERTH – The well-known Dutch musician Arjan Breukhoven will give 11 very interesting performances during his 2023 Concert Tour to Australia.

Breukhoven will also give a very spectacular concert in cooperation with his own choir project the “Australian Christian Men’s Choir” in Perth Wesley Uniting Church, featuring, among other things, spectacular organ playing with a musical surprise!

The program contains beautiful organ works, transcriptions, Arjan’s own improvisations on piano and organ, and also occasions with community hymn singing!

The Dutch organist/pianist/conductor Arjan Breukhoven, born in Rotterdam, returns to Australia this year for the seventh time. Before his tour to Australia he played several concerts in the Netherlands and concert tours in Germany and Austria. No Dutch organist

has performed in Australia more than Arjan.

During the 11 performances in the Perth, Melbourne and Albany region, he will give several organ and choir concerts and accompany community hymn singing on the piano and the organ.

“If you’ve always wanted to explore organ music now is your chance to discover it for the first time.”

The program of the concert tour 2023:

BYFORD, Free Reformed Church,
Friday 21th of July, 7.30pm:
‘Sing-Along’

ARMADALE, Free Reformed Church,
Saturday 22nd of July, 7.30pm
‘Organ Concert & Sing-Along’

FREMANTLE, Saint Patricks Basilica
Friday 28th of July, 7.30pm
‘Organ Concert’

MELBOURNE, All Saint’s Church,
Sunday 30th of July, 3 pm
‘Organ Concert’

MELBOURNE, Saint Pauls Cathedral,
Wednesday 2nd of August, 1 pm
‘Organ Concert’

GUILDFORD, Chapel of Guildford
Grammar School,
Saturday 5th of August, 7.30pm
‘Organ Concert’

AUSTRALIA TOUR 2023

Arjan Breukhoven

July 21 | BYFORD | Free Reformed Church | Sing-A-Long
July 22 | ARMADALE | Free Reformed Church | Sing-A-Long
July 28 | FREMANTLE | St. Patrick's Basilica | Organ Concert
July 30 | MELBOURNE | All Saints Church | Organ Concert
August 2 | MELBOURNE | St. Paul's Cathedral | Organ Concert
August 5 | GUILDFORD | Grammar School Chapel | Organ Concert
August 11 | ALBANY | Free Reformed Church | Sing-A-Long
August 12 | WEST-ALBANY | Free Reformed Church | Organ Concert
August 18 | PERTH | Wesley Uniting Church | Choir Concert *
August 19 | SUBIACO | St. Andrews Church | Organ Concert
August 20 | KELMSCOTT | Free Reformed Church | Choir Sing-A-Long *

Join also the "Australian Christian Men's Choir" *
Conductor Arjan Breukhoven

more information: Jeremy Dekker - 0432 981 612

australianchristianmenschoir@gmail.com

<https://www.arjanbreukhoven.nl>



ALBANY, Free Reformed Church,
Friday 11th of August, 7.30pm
'OrganPlus Concert & Sing Along with
some soloists

WEST-ALBANY, Free Reformed Church,
Saturday 12th of August, 7.30PM:
'Spectacular Organ Concert'

PERTH, Wesley Uniting Church,
Friday 18th of July, 7.30pm:
Choir Concert with the "Australian
Christian Men's Choir" conductor Arjan
Breukhoven; Winston Hart, violin; Liam
Dekker, choir accompany

SUBIACO, Saint Andrews Church,
Saturday 19th of August, 7.30 pm
'Final Organ Concert'

KELMSCOTT, Free Reformed Church,
Lake Road,
Sunday 20th of August, 7.3pm
'Sing-Along' with the "Australian
Christian Men's Choir" conductor Arjan
Breukhoven; Liam Dekker, choir
accompany

Arjan Breukhoven studied at the Royal
Conservatory in The Hague. He studied
piano, singing, improvisation and choir
direction. Annually Arjan Breukhoven
gives a great number of concerts, both at
home and abroad (including Australia,
USA, Russia and most countries of
Europe). As organist or pianist he
accompanies both soloists and choirs.
He is also director of several well-known
Dutch choirs who often perform Arjan's
own compositions.

Arjan was honourably awarded in Paris

on the 14th of June 2014. He received the
'Médaille d'Argent' (silver medal) by the
'Société Académique d'encouragement et d'
éducation Arts, Sciences et Lettres' in
Paris, on the occasion of his great merit
of the French organ music. He performs
the French organ music worldwide. In
April 2020, Arjan was also awarded in
the name of the king of Netherlands as a
Knight of the order of Orange Nassau.

Each year he performs about 400
concerts and services. He has worked on
many recordings for radio and TV and
about 200 CD's and DVD's. Besides all
this, he is also the director of three well-
known Dutch Male choirs. As a
composer he is renowned for his many
compositions for choir, organ and other
instruments.

For more information visit Arjan's
website:

www.arjanbreukhoven.nl

For more information on the Australian
tour, also for interviews, please phone:
0432 981 612 (Jeremy Dekker) or send an
email to
australianchristianmenschoir@gmail.com

Kindly regards,

Arjan Breukhoven



ORGAN MASTER PIECES



ARJAN BREUKHOVEN

Rotterdam, Netherlands

FRIDAY 28TH JULY 2023

7:30PM

St Patrick's Basilica

47 Adelaide St, Fremantle

tickets: entry by donation

Saint Mary's Cathedral San Francisco



The Cathedral of Saint Mary of the Assumption, also known locally as Saint Mary's Cathedral, is the principal church of the Roman Catholic Archdiocese of San Francisco in San Francisco, California, USA. It is the mother church of the Catholic faithful in the California counties of Marin, San Francisco and San Mateo and is the metropolitan cathedral for the Ecclesiastical province of San Francisco.

The cathedral is located in the Cathedral Hill neighbourhood of San Francisco. The present cathedral replaced one of the same name. The original Cathedral of Saint Mary of the

Immaculate Conception was built in 1853–1854 and still stands today. It is now known as Old Saint Mary's Cathedral.

The present cathedral was commissioned just as Vatican II was convening in Rome. The cornerstone was laid on December 13, 1967, and the cathedral was completed three years later. On May 5, 1971, the cathedral was

blessed and on October 5, 1996, was formally dedicated to the Blessed Virgin

Above: Cathedral of Saint Mary of the Assumption
Below: Cathedral of Saint Mary of the Immaculate Conception





design reminded one critic of "the effort of a camel and donkey to mate." After adding Belluschi and Nervi to the team, the situation improved, though the architects were then accused of plagiarizing the

Mary under the name of Saint Mary of the Assumption. The first Papal Mass was celebrated by Pope John Paul II in the cathedral in 1987.

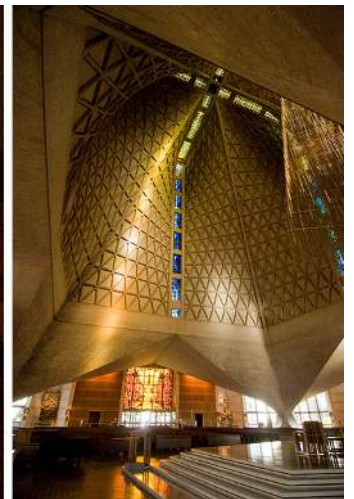
The 1971 cathedral was designed by local architects John Michael Lee, Paul A. Ryan and Angus McSweeney, collaborating with internationally known architects Pier Luigi Nervi and Pietro Belluschi, then the Dean of the School of Architecture at MIT. Precast concrete work, which is the entire top portion of the building, was constructed by Terracon and the DiRegolo Family of Hayward, CA.

Measuring 77.7 mt square, the cathedral soars to 58 mt high and is crowned with a 17 mt golden cross. Its saddle roof is composed of eight segments of hyperbolic paraboloids, in such a fashion that the bottom horizontal cross section of the roof is a square and the top cross section is a cross.

The design process was controversial. A preliminary

design of the St. Mary's Cathedral in Tokyo that was completed several years earlier. The modern design was not loved by San Francisco's Catholics who had previously worshipped in traditional churches. The church is commonly known as Our Lady of Maytag, because the roof (designed to look like a conquistador's helmet) resembles a washing machine agitator.

The building was selected in 2007 by the local chapter of the American Institute of Architects for a list of San Francisco's top 25 buildings. In 2017, Architecture Digest named it one of the 10 most beautiful churches in the United States.





Positiv organ where 1,135 pipes are distributed among the 19 ranks.

In the Pedal division are another 19 ranks, 608 pipes.

The organ has been increased in size to 5,042 pipes, 92 ranks.

The organ, built by Fratelli Ruffatti of Padua, Italy, has been acclaimed as one of the finest in the world. It rises impressively from its soaring pedestal platform into a magnificent art form in its own right. Built in 1971, this four manual organ has 72 registers, 64 stops, and 89 ranks of pipes which totalled 5,033 pipes.

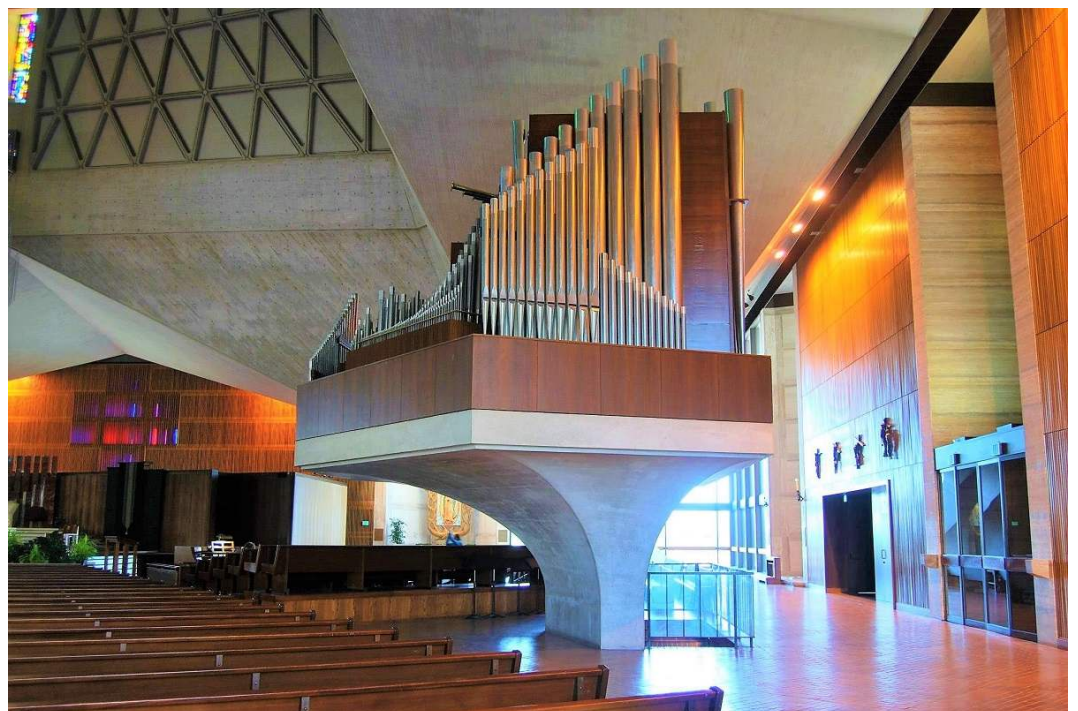
There are 10 general pistons and 6 divisional pistons, aided by 100 levels of memory.

The organ also has a Zimbelstern .

Bruce Duncan

Information and photographs from
smcsf.org
wikipedia.org
benedictinstitute.org

The Choir organ occupies the first manual. There are 15 ranks totalling 903 pipes. The second manual is the Great which has 19 ranks, totalling 1,167 pipes. The largest division in number of pipes is the Swell on the third manual with 20 ranks and 1,220 pipes. The fourth manual is for the



Specification of the Fratelli Ruffatti organ in St Mary of the Assumption Cathedral, San Francisco

Great		Swell		Choir		Solo	
Violone		Bourdon	16'	Viola Pomposa	8'	Gedeckt	8'
(Matters 2021)	16'	Geigen Principal	8'	Viola Celeste	8'	Quintadena	8'
Principal	8'	Bourdon (from 16')	8'	Holzgedackt	8'	Principal	4'
Montre		Flauto Dolce		Erzaehler	8'	Koppelflute	4'
(ext Ped Oct)	8'	Celeste II	8'	Erzaehler Celeste	8'	Octave	2'
Rohrflute	8'	Viola da Gamba	8'	Principal	4'	Quintflute	1-1/3'
Harmonic Flute		Viole Celeste	8'	Flute a Cheminee	4'	Sifflute	1'
(ext Ped Flute)	8'	Octave Geigen	4'	Nazard	2-2/3'	Scharff IV	1/2'
Gemshorn	8'	Nachthorn	4'	Waldflute	2'	Zimbel III	1/4'
Octave	4'	Flautino	2'	Tierce	1-3/5'	Dulzian	16'
Spitzflute	4'	Mixture VI	2'	Kleinmixture III	2/3'	Krummhorn	8'
Quinte	2-2/3'	Contra Fagotto	16'	Clarinetto	8'	Musette	4'
Super Octave	2'	Trompette	8'	Trompeta Real	8'		
Mixture IV	1-1/3'	Oboe	8'	Tremulant			
Scharff IV	2/3'	Vox Humana					
Trompette		(Aeolian Skinner)	8'	Couplers: Gt, Sw, Pos			
(Matters 2022)	16'	Clairon	4'				
Trompette	8'	Tremulant					

Couplers: Ch, Sw, Pos

Couplers: Ch, Pos



Pedal

Contra Bourdon	
(resultant)	32'
Principal	
(Matters 2019)	16'
Violone (Gt)	16'
Subbass	16'
Bourdon (Sw)	16'
Octave	8'
Flute	8'
Choralbass	4'
Nachthorn	4'
Flute	2'
Rauschpfeife III	2-2/3'
Mixture V	2'
Contre Bombarde	32'
Bombarde	16'
Trompette (Gt)	16'
Contra Fagotto (Sw)	16'
Dulzian (Pos)	16'
Trompette	8'
Clairon	4'

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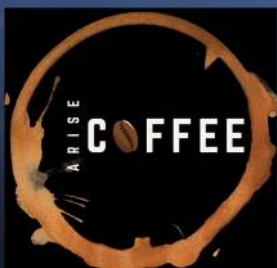
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