

In The Pipeline



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The Organ Society of Western Australia

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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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The Gallery Organ in St
Stephen' Cathedral,
Passau, Germany.
See article page 22

At left

Façade pipes of
St John's Anglican
Church, Fremantle.
See article page 16



Deadline for the next issue of
In The Pipeline:

Friday
27th October 2023

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President's Letter

Dear Members All,

Thank you for your support in bringing the pipe organ to prominence. In the recent ABC Classic 100 search for Australia's favourite instrument the pipe organ came in at Number 7. (It might have been higher if the vote hadn't also split to portative organ and Hammond organ!) The result has been an increased presence on ABC Classic FM of the pipe organ and representation of repertoire wider than Bach's D minor Toccata and Fugue, Saint Saens Organ Symphony and the Widor Toccata. Such a high ranking for the organ has meant that listeners are discovering a much wider range of organ music and I hope this will further restore the organ to its rightful place as more than a museum piece and hymn playing instrument.

The organ world in WA is alive and well. Since I last wrote to you we have presented Joy to the World – Christmas in June at Bruce and Maree Duncan's home where a large attendance enjoyed organ music presented by six organists-four of whom were well under the age of 35! Young organists in WA do exist and they demonstrate a great passion for the instrument. (See full report inside, page 12) We also presented the Fremantle Organ Crawl to three churches attended by a small but enthusiastic group (which included several non-members of our Society) The full report is on Page 16.

A sizeable group of members are attending the Centenary Celebrations of

the New Norcia Moser Organ on Saturday August 12 (for any bookings see the New Norcia website).

Our next major event is our Young Organists Recital at 3.00pm on Sunday August 27 at St Andrew's Church Subiaco. Alessandro Pittorino is curating a stunning programme of organ music for us featuring at least five young organists, as well as Aquinas College's Schola choir with "Nunc Dimittas" by West Australian composer Perry Joyce sung in the Noongar language. Organ composers represented will include Langlais, Messiaen, and Cesar Franck. If you only come to one of our events this year this is the one that you should not miss.

There are other organ events included in this journal that are worthy of your attention. We are spoilt for choice of at least six other events in the next two months.

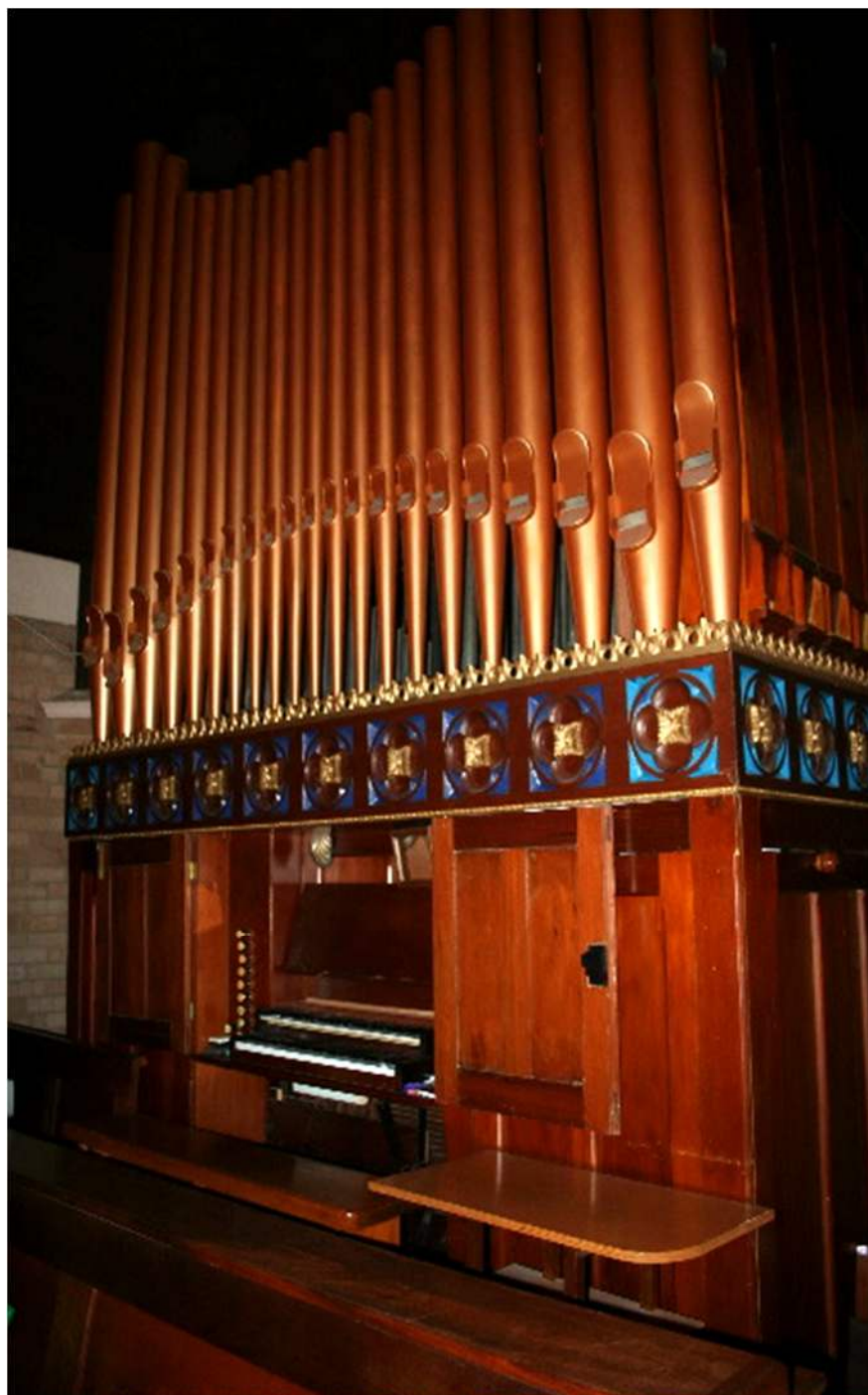
Our Annual General Meeting will be held on October 21 at St Edmunds Anglican Church, 54 Pangbourne Street, Wembley. It is some time since we have visited this organ and the afternoon will commence with a mini-recital on the Mack organ which will be given by yet another young organist, Boyd Peters. Following the recital we will commence our AGM at approximately 2.45pm. This is an important meeting as it sets the pathway for 2024. I urge you to support not only this AGM but also consider how you can contribute to the ongoing work

of the Society. Your committee would appreciate your assistance in 2024.

I commend this issue of *In The Pipeline* to you and especially mention the articles by our younger members. There are articles by Alessandro Pittorino and a report from Boyd Peters of his European travels and organs visited. Samuel Yeow, one of our enthusiastic younger members, reports on his visit to the Catholic Cathedral of the Good Shepherd in Singapore. Our editor, Bruce Duncan, has also contributed articles on significant overseas organs and we acknowledge his consistent and valued ongoing work with this journal.

Kind regards,


Donald Cook
President



With 2 manuals, 15 stops and 766 pipes, the 1887 organ by William Christmas Mack, Great Yarmouth, United Kingdom, now located in St Edmund's Anglican Church, Wembley, will feature at our Annual General Meeting recital on Saturday 21st October 2023. The organ is seen in its current location above.

The Mack organ was built for the Primitive Methodist Church, Great Yarmouth. When that church closed the organ was dismantled and brought to Australia by the late Dudley Bastian, Foundation Member and Life Member of the Organ Society of Western Australia. It was installed in its present location in 1993 by members of the Church under Dudley's supervision.



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

New Norcia Celebration

Saturday 12 August sees a day of celebration of the centenary of the installation of the organ by Albert Moser of Munich in the Abbey of the Holy Trinity, New Norcia, Western Australia. Built in 1922 in consultation with Fr Stephen Moreno, the Abbey Organist, it was exhibited at the German Trade Exhibition in Munich before being packed into zinc-lined crates and shipped to Western Australia. It arrived at the Port of Fremantle in April 1923 and was transported to New Norcia, where Fr Moreno was assisted by brother monks and an Indigenous boy in erecting it. The opening recital took place on Sunday 2 September 1923.

The original mechanism did not involve any use of electricity; all was achieved with ingenious pneumatic actions. This changed with the rebuild of the organ in 1978 by Bellsham Pipe Organs (WA). The components of the original action have been kept in the Monastery. More information on developments since then can be found on the website of the Organ Historical Trust of Australia (OHTA). The instrument is presently under the care of Patrick Elms & Co, Albany.

The organ remained for decades the most complete instrument in Western Australia. Its stoplist includes mutations at 1-1/7' and 8/9'—the next instrument in



Australia to include such registers was the 1979 Ronald Sharp organ for the Concert Hall of the Sydney Opera House—mixtures on both keyboards and a wide selection of reed stops. The entire instrument is contained in two massive swell boxes.

Details of the day at New Norcia can be found at www.newnorcia.com.au/events. Starting at 10am and going through to 3:30pm, the day includes talks about the organ and the Benedictine Community's musical heritage, and a recital demonstrating the tonal range of the organ presented by Samuel Yeow, Andrew Brown and John Beaverstock, culminating with the magnificently Romantic Sonata No. 4 by Josef Rheinberger. The day is already well subscribed, so members are encouraged to book quickly to be part of this historic celebration.

John Beaverstock

Perth Organ Students Success

Over the last month or so, several Perth organ students have been making considerable strides in our community, and beyond. I would like to highlight some of these accomplishments and encourage all our organ students in WA to keep creating opportunities for audiences to experience the organ, large or small.

Holly Broadbent was recently in the USA where she was a participant at the Bach Oregon Festival. There she had the opportunity to work with my former teacher at The Juilliard School, Paul Jacobs. In September she will be commencing a Masters in Organ performance at Yale University, where she will be studying with James O'Donnell.

Daniel van der Moezel recently performed with the WA Youth Orchestra and renowned Australian conductor, Benjamin Northey at the Perth Concert Hall. He was the organist for Respighi's Pines of Rome and How to Train Your Dragon. The concert has attracted high praise, and many people have noted the inclusion of the organ.

Samuel Yeow recently travelled to Singapore—see his story over the page.

My newest student, Jay Coventry (student at JSRACS), is currently preparing for her debut performance at the Perth Concert Hall as part of the John Septimus Roe ACS music gala night. Jay has only been learning the organ for one term, but is already making excellent progress, owing to her dedicated practice and hard work.

It is very encouraging to see a resurgence of young students interested in learning the organ in WA, and to such a high level. The Organ Society of Western Australia has always been supportive of WA young organists and this year will be presenting a concert at St Andrew's Church in Subiaco on August 27th. This will be a fine opportunity for these and other students to showcase their hard work in a supportive and encouraging environment. I would strongly encourage all members to attend and support the future of the organ in WA.

Alessandro Pittorino



Paul Jacobs and Holly Broadbent



Daniel van der Moezel and the WA Youth Orchestra

Cathedral of The Good Shepherd



On my recent visit back to Singapore, I had the pleasure of playing the restored Bevington & Sons/Diego Cera Organbuilders organ at the Catholic Cathedral of The Good Shepherd, courtesy of Cathedral Choir of St Gregory the Great director and organist Mr Alphonsus Chern, and Cathedral Children's Choir director Ms Angela Lim who were hosting a tour of the Cathedral Organ.

The tour was certainly a very interesting and enjoyable experience, and Mr Chern did a fantastic job of detailing the history of the organ in an engaging manner which appealed both to those familiar with organs like me as well as other participants who were first timers to the organ world (including two young children)!

After a narration of the history of the organ, Mr Chern began by demonstrating the sonic capabilities of the organ by playing a few hymns,

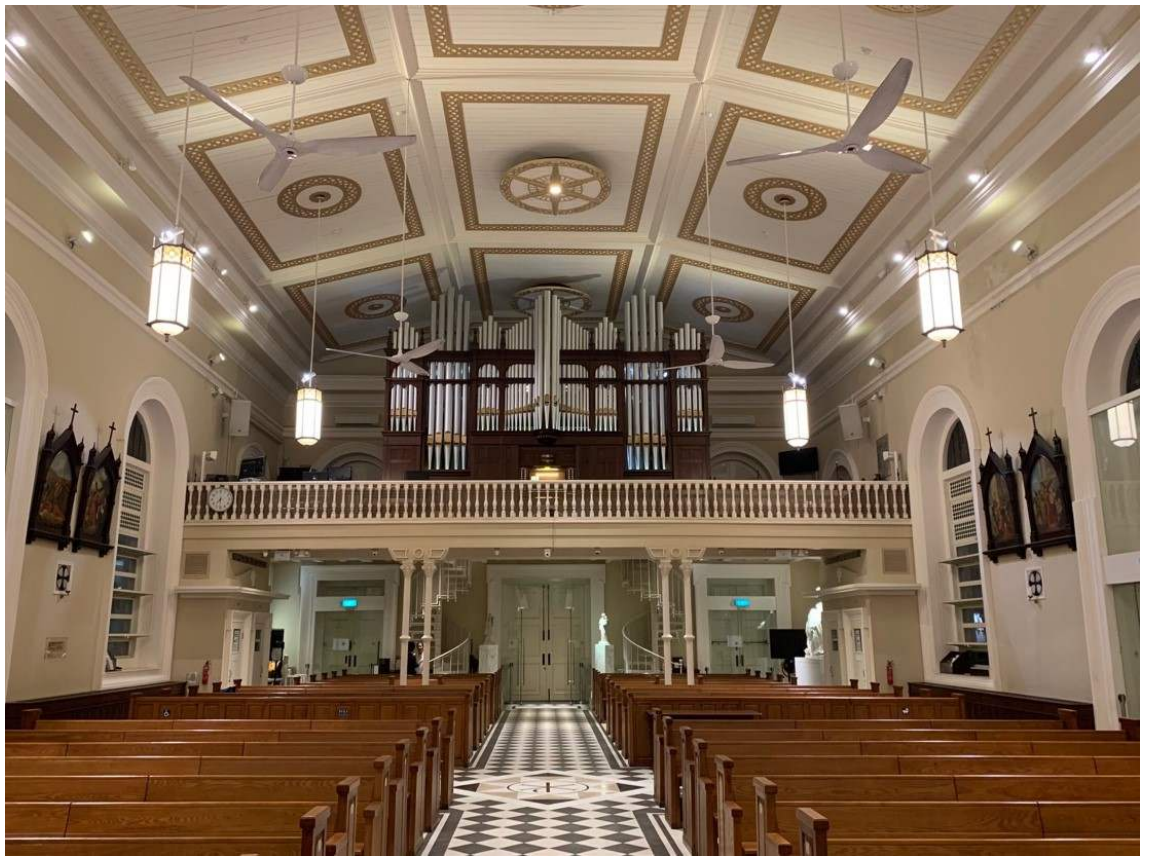
inviting us to wander around the Cathedral to get a sense of its spacious and generous acoustic. We were then invited upstairs to the organ loft and given a stop-by-stop demonstration of the Organ and a look inside to see the tracker action and blowers at work. For those more unfamiliar with the organ, Mr Chern had also

prepared a selection of pipes (photo below) so that they could see the pipework inside the organ up close and even gave them a chance to blow into some! The tour then concluded with an open console session which I made sure to make full use of!

Regarding the history of the organ, it is the oldest extant in Singapore, and currently the only pipe organ in all 32



Catholic churches in the country! The original Bevington organ was blessed and inaugurated in October of 1912 to replace the previous single manual Holdich organ which had fallen into disrepair,



making it older than even the country of Singapore itself which only officially gained independence in 1965! The firm which built the organ, Bevington & Sons, was well known for building pipe organs for the British colonies at the time, of which Singapore was one. Curiously, Bevington & Sons did not send organ

builders with the pipework, instead opting for the ikea-esque method of shipping the organ parts along with detailed instructions for putting it together once it reached its destination.

As is unfortunately all too common with organs, for a period of time from the late 1960s to 1983 the organ remained silent

as a result of looting which had occurred during the Japanese occupation of Singapore during World War II and a lack of maintenance. Eventually, minor repairs were undertaken by Mr Hugo Loos, an engineer and the then organist, however the organ was still limited in capacity and the cathedral's music ended up being provided by



The Cathedral Organist, Mr Chern, at the Bevington & Sons console



the issues, by 2002 the organ was “barely holding together”, most notably, certain stops were much slower to speak relative to others, and when structural issues plagued the Cathedral in the 2010s, a major restoration of the Cathedral became warranted. During this period the organ was in serious danger of being

digital organs for a time. It was in the midst of these happenings that the then rector, Rev. Fr. Robert Balhetchet, enlisted the services of Singapore’s only organ builder Mr Robert Navaratnam who trained for four years under the German firm of Emil Hammer. Navaratnam would maintain care over the Cathedral organ until 2013, undertaking major restorations. Missing pipes were replaced with the help of donated pipes from a Moller organ installed in Ohio, courtesy of American businessman and organ journal editor Mr Robert Coleberd, the organ was restored to a working condition, its tubular-pneumatic action was replaced with an electro-pneumatic one, several new ranks were added from a Klais organ and a dismantled Hill Norman & Beard previously situated in Singapore’s Victoria Concert Hall, and an original Vogelgesang and 2-octave Glockenspiel built by Navaratnam were installed along with a number of Laukhuff Ventus blowers.

However, as the years crept on, so did

scrapped, but eventually, guided by a proposal resulting from a survey by English organ builders Harrison & Harrison and Peter Wood & Son, it was decided that Phillipines based firm Diego Cera Organbuilders, named after the priest who built the well-known bamboo organ at St Joseph Parish in Las Piñas, would be contracted to restore the organ. They removed all borrowing and extension between ranks, extended the casework, incorporated the façade pipes into the sounding ranks, installed an electric combination system and perhaps most significantly, replaced the electro-pneumatic action with a tracker action system. All this has led to the marvellous organ present in the Cathedral today.

As concerns playing the organ, I found the tracker action on the organ was very direct, providing a sense of intimacy with the instrument and allowing for a detailed fleshing out of articulation. The Bevington core provided a nice, rounded principal sound which worked

spectacularly for hymn playing, with the Klais ranks providing enough brightness that the organ can also allow for a convincing performance of more concert-style repertoire and of course, as is the dream of every organist, the 16’ Contra Trombone packed a huge punch and sent sonorous vibrations through the building.

Overall, I found it an immense privilege to go back and play on one of the instruments that had planted the seeds of passion for organ music in me when I was a young child and to which I probably owe a large part of my current musical journey’s inspiration, and would like to urge anyone who has plans to travel to Singapore to make time to attend mass at the Cathedral if you can and experience the wonderful choirs and organ there! (It is constantly air-conditioned so would also make a good break from the heat!)

Samuel Yeow



Samuel Yeow at the gallery console

Specification of the Bevington & Sons organ in the Cathedral of the Good Shepherd, Singapore					
GREAT		SWELL		PEDAL	
Open Diapason	8'	Geigen	8'	Bourdon	16'
Violin Diapason	8'	Gedackt	8'	Double Diapason	16'
Dulciana	8'	Viole d'Orchestre	8'	Bass Flute	8'
Hohlflöte	8'	Celeste	8'	Open Bass	8'
Principal	8'	Gemshorn	4'	Principal	4'
Lieblich Flute	4'	Harmonic Flute	4'	Contra Trombone	16'
Gemshorn	2'	Flautina	2'	Trombone	8'
Full Mixture	IV	Twelfth	2-2/3'		
Sesquialtera	II	Terz	1-3/5'	Great to Pedal Coupler	
Krummhorn	8'	Mixture	III	Swell to Pedal Coupler	
Trompete	8'	Cornopean	8'		
Nightingale		Oboe	8'		
Swell to Great Coupler		Tremulant			

Christmas in June

About fifty people gathered in the pretty setting of Clackline Valley Olives on Saturday 17th June 2023 to celebrate the occasion of



Christmas in June. It was a delightful early-winter day, cool and sunny.

Don Cook, President of the Organ Society of Western Australia, welcomed members and guests to the occasion.

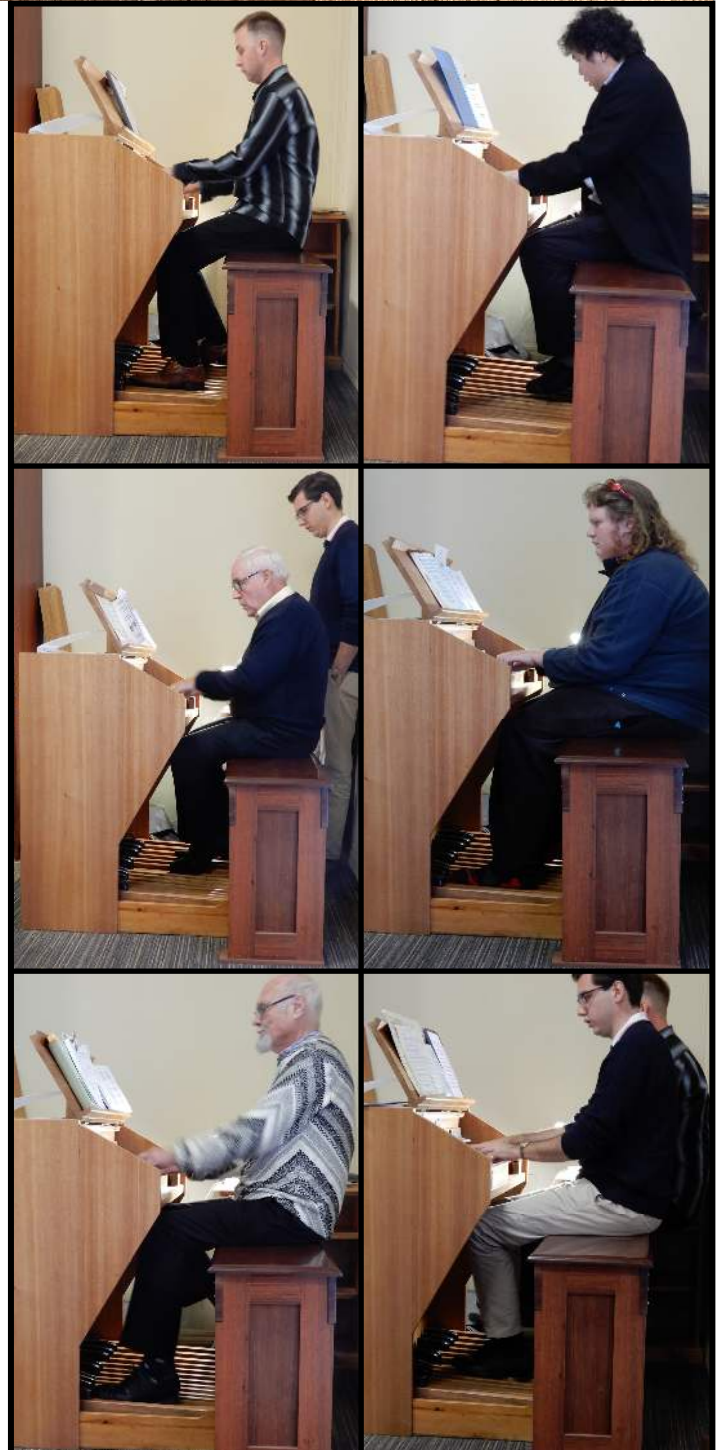
After dealing with the introduction and usual housekeeping matters Bruce Duncan, as Emcee for the afternoon, announced the carols and introduced the various organists.

Andrew Brown was the first organist, leading the gathering in the carol *Angels we have heard on high*. He followed this with *Variations on Angels we have heard on high* by German composer and organist Stefan Diehl (1973-).

The youngest of our organists, Samuel Yeow, played the carol *In the Bleak Midwinter*. His choice of item was by Dietrich Hansen Buxtehude (1637–1707), the *Ciacona in E minor*, BuxWV 160.

Coventry Carol was John Beaverstock's carol which introduced the *Prelude on Coventry Carol* by Herbert Sumsion (1899–1995).

Raphael Elvish played the carol *While*





carol *Hark the Herald Angels Sing* and then played the *Little fugue in G BWV 578* by Johann Sebastian Bach (1685-1750).

Johann Sebastian Bach's *12/8 Prelude on Vom Himmel Hoch*, played by John Beaverstock, led us into the next carol, *From Heaven Above*, followed by the *C major fughetta BWV*

Shepherds Watched Their Flocks By Night and then gave his own improvisation on *While Shepherds Watched*

701, also by Johann Sebastian Bach.

The final organist in the first segment was Don Cook who played *The First Noel*. He then gave us two reflective miniatures on *The First Nowell*, first by Hugo Gehrke (1912 – 1997), and the second by June Nixon (b. 1942).

During the intermission a sumptuous afternoon tea was served, which included barista coffee, tea, hot chocolate, red and white wine, Christmas cake, fruit mince pies, apple slice and an array of cheeses and biscuits.

When the music recommenced, Samuel Yeow led the group in the





to play the organ accompaniment. And what an accompaniment it turned out to be! Four hands and two feet, completely unrehearsed, provided a stunning conclusion to the day.

Thanks to Peter de San Miguel for the photos.

Andrew Brown played an excerpt from a comprehensive *Christmas Medley* by Hans Uwe Hielscher. There was a considerable amount of material in the Medley, and the skillful selection by Andrew was most appropriate and well received.

To conclude the afternoon's music Boyd Peters played the carol *O come all ye faithful* which he followed with *Postlude on Adeste Fideles* by Eric Thiman.

The keen audience wanted to sing a little more, so the opportunity was given for one more carol. All of the words for the carols was in a booklet produced for the occasion, and from the gathering the chosen piece for a finale was *Joy To the World*. Boyd Peters and Andrew Brown (who had been turning pages) were both still at the console, and agreed



Jango Chapkhana in concert

**Saturday 12 August 2023 at 6.00pm
St Andrew's Anglican Church Subiaco**

The program will
include works by
Scheidt, Byrd and
JS Bach.

**His only solo
appearance in
Australia for
2023.**

Don't miss it!



Fremantle Organ Crawl



The traditional OSWA Organ Crawl for 2023 was held in Fremantle on Saturday 8th July.

A hardy group of a dozen or so members and friends met at Scots Church to begin the tour. The 1897 Alfred Fuller organ provided a good introduction to the day, being one of the last organs made by that builder before he went into other business. The organ remains in original configuration.

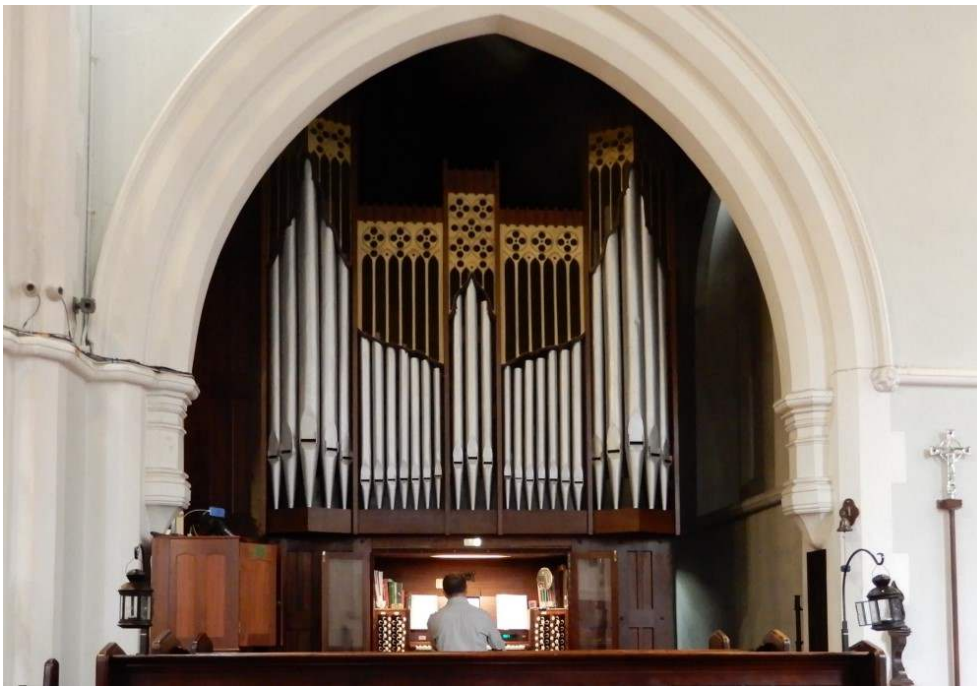
The church organist was not able to attend, so Bruce Duncan presented an historical background of both the building and the organ, then gave a brief demonstration of the sound of the organ.

Other members were

welcomed to the organ and they played a delightful selection of pieces.

It was lunch time when we had finished at Scots Church, so the group dispersed to different eateries in Fremantle to enjoy





some of the marvellous food available there.

We met again after lunch at St John's Anglican Church where we were met by resident organist and Director of Music, Dr Daniel Masmanian. Daniel spoke about the church and the organ, highlighting that this was originally one of the organs built by Western Australia's first organ builder, Robert Cecil Clifton. It has been considerably enlarged and altered over the years, and there are more exciting changes in the wind.



Rather than sit in the nave of the church, the group sat together in the choir, making the whole experience much more intimate and enjoyable.

Daniel played a piece of his own composition to demonstrate the sounds of the instrument, then gave way to members who wished to play.

Being the largest instrument that we would see on today's organ crawl, there were a number of adventures in sound to be had as





different registers and combinations of registers were tried out by the musically inclined.

From St John's it was a short walk to Wesley Uniting Church. Donald Slaughter welcomed us to his church and gave his presentation on both the history of the building and the organ.

The Joseph Freeman organ of 1860 actually pre-dates most of the other organs in the State, including the 1875 Bishop & Sons organ which, when it was installed in Wesley Church Perth, was the first pipe organ erected in Western Australia. However, the Freeman organ was used in Victoria in a number of venues before it eventually came to





Fremantle in 1902.

Donald demonstrated the sounds of the organ before it, too, became available to the keenly waiting musicians to try out.

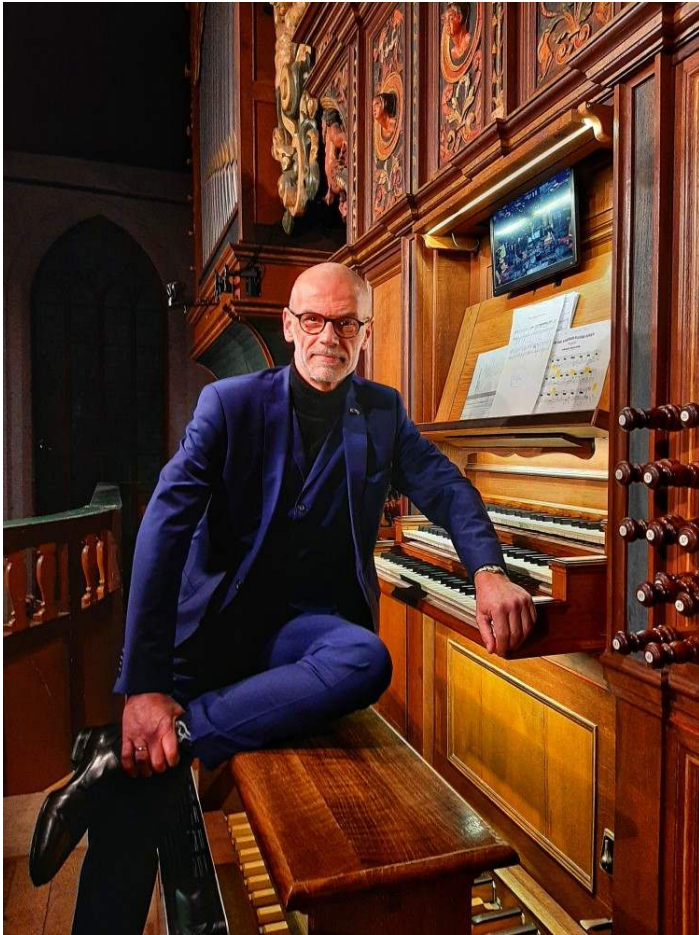
The day was thoroughly enjoyed by all and considered to be a resounding success. The lack of members present was regretted, considering that the variety of instruments and the favourable weather made it an interesting outing.

Photographs of the organ crawl were taken by Bruce Duncan and Peter de San Miguel.

Bruce Duncan



Arjan Breukhoven in Perth



The internationally renowned organ virtuoso Arjan Breukhoven is back in Australia with new concert programs. He is an organist who plays annually in many countries of the world. Characteristic of him are the varied and spectacular concert programs.

His mission is to give the largest and most focused musical instrument in the world, the organ, the attention it deserves. Arjan will give concerts in the Perth, Melbourne and Albany region during this tour. A must see in July and August.

His varied program consists

of well-known organ works, but he also plays famous orchestral works and works for other instruments specially arranged by him on organ. He is certainly also praised worldwide for his improvisations that will also be heard during his concerts, such as his improvisation on well-known Australian songs.

In addition to some Sing-A-Longs, he will play at Fremantle's St. Patricks Basilica on Friday, July 28, and then August 5 at St. George & Mary Chapel, Guildford, August 18 at Wesley Uniting Church, Perth, which will also feature his Australian Christian Men's Choir, the choir of which he is the conductor, and August 19 at St. Andrews Church, Subiaco.

Would you like to visit more concerts in Australia by Arjan Breukhoven? Check out his concert agenda on the OSWA web site (www.oswa.org.au) or at <https://www.arjanbreukhoven.nl/agenda>





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Dom St Stephan, Passau, Germany

Passau is a city in Lower Bavaria, Germany, also known as the Dreiflüssestadt or "City of Three Rivers", because it is in Passau that the river Danube is joined by the Inn from the south and the Ilz from the north. You can see this confluence in the aerial photo below. The River Inn is on the left and at the bottom right is the River Ilz.



Passau's population is approx. 50,000, of whom about 12,000 are students at the University of Passau, renowned in Germany for its institutes of economics, law, theology, computer science and cultural studies.

Passau was an ancient Roman colony called Batavis. During the second half of the 5th century, St. Severinus established a monastery here. In 739, the English archbishop Boniface founded the diocese of Passau, which for many years was the largest diocese of the German Kingdom and Holy Roman Empire, covering

territory in southern Bavaria and most of what is now Upper and Lower Austria.

During the Renaissance and early modern period, Passau was one of the most prolific centres of sword and bladed weapon manufacture in Germany. Passau smiths stamped their blades with the Passau wolf, usually a

rather simplified rendering of the wolf on the city's coat-of-arms (shown below).

Superstitious warriors believed that the Passau wolf conferred invulnerability on the blade's bearer, and thus Passau swords acquired a great premium.



In 1662, a devastating fire consumed most of the city. Passau was subsequently rebuilt in the Baroque style. Passau was secularised and divided between the Electorate of Bavaria and the Electorate of Salzburg in 1803. The portion belonging to Salzburg became part of Bavaria in 1805.

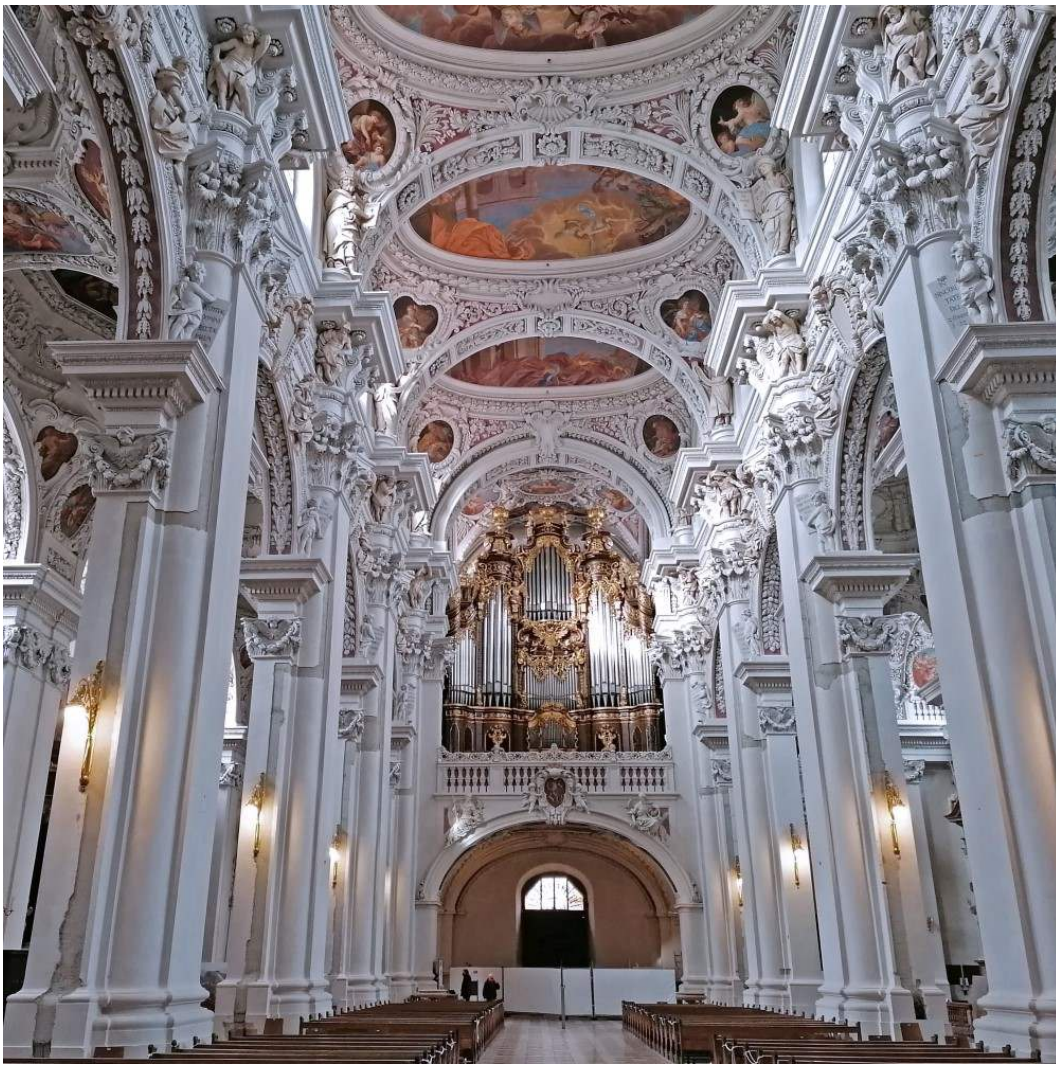
Due to its location on the German-Austrian border, and in the south-east of the country, Passau has become a major migrant entry point into Germany. Refugees and economic migrants from the Middle East, Asia and Africa who have reached Europe, often entering either overland via Greece or across the sea via the Mediterranean (see Operation Triton), then head north and sometimes enter Germany. The BBC reported that traffickers drive migrants and refugees through Austria and leave them on the side of the autobahn. The migrants and refugees then often walk unaccompanied into Passau, the first German town northwards.

St. Stephen's Cathedral (Dom St Stephan) in Passau is the mother church of the east of the Danube. An episcopal church was established on the site around 720. The early Gothic cathedral was built between

1280 and 1325, then the late Gothic eastern part 1407–1560. The baroque new building, built between 1668 and 1693, came after the city fire of 1662 which left no visible traces of the first four construction periods. Only the exterior of the late Gothic eastern part could be preserved.

The Italian master Carlo Lurago was commissioned to rebuild the Baroque cathedral, incorporating the remaining Gothic parts. The entire interior, with its lavish stucco work and altar structures of Italian High Baroque, was entrusted to Giovanni Battista Carlone. The frescoes were created by Carpofofo Tencalla. The result was the largest Baroque church interior north of the Alps and the most important Baroque church of Italian character on German soil. Passau's cathedral decoration was to set the tone for the Danube art space off the Alps for decades to come.





However, the organ in Passau Cathedral was not built as the largest cathedral organ in the world. The special and magnificent acoustics in the baroque cathedral have always made powerful and colourful choral and organ music necessary. This is how the large cathedral organ was gradually created.

The first large organ to be built in Passau Cathedral was in 1471, probably by

Wolfgang Ruerdorff. This organ was destroyed in the city fire in 1662.

For the 1682 new building, an organ with 23 registers was built by Leopold Freundt and Jakob Somin Lamberti, later expanded it to 28 registers

1715 saw the construction of two swallow's nest organs, each with 10 stops, on the crossing pillars by Johann Ignaz Egedacher. Then in 1731 construction of the main organ with approximately 40 stops on three manuals was undertaken by Ignatz Egedacher. The magnificent case made by Josef Matthias Götz is preserved to this day. The organ was expanded to 49 registers by Egedacher in 1733.

Major repairs were made to the main

Into this glorious space was inserted a magnificent organ. The foundation of the current Passau Cathedral organ was built in 1928 with 208 registers as the largest organ in the world at the time. Since then, this instrument has been known worldwide and is a magical attraction for thousands of visitors to the three-river city of Passau every year. 17,974 Pipes sound in the cathedral to the glory of God. There are 233 registers spread over many divisions, and the organ at St. Stephen's has long been held to be the largest church pipe organ in the world. Contesting this title is the organ at First Congregational Church of Los Angeles, which currently consists of 18,094 speaking pipes, 328 ranks, 15 divisions, and a total of 278 stops.

organ by Georg Adam Ehrlich in 1824, and relocation of the Swallow's Nest organs to the two side galleries (Epistle and Gospel side), probably by Ehrlich, was carried out in 1857-1858

A totally new main organ was built in the period 1886-1890 by Martin Hechenberger (successor of Ehrlich), with 73 registers and 5,237 pipes using the old case work. By the end of the 19th century, the organ had expanded to 75 registers by Hechenberger.

G.F. Steinmeyer, Oettingen, Germany, built another new organ in 1924-1928 using the old J. M. Götz main organ case from 1731. This is the current organ in the Cathedral, albeit somewhat altered over the intervening years.

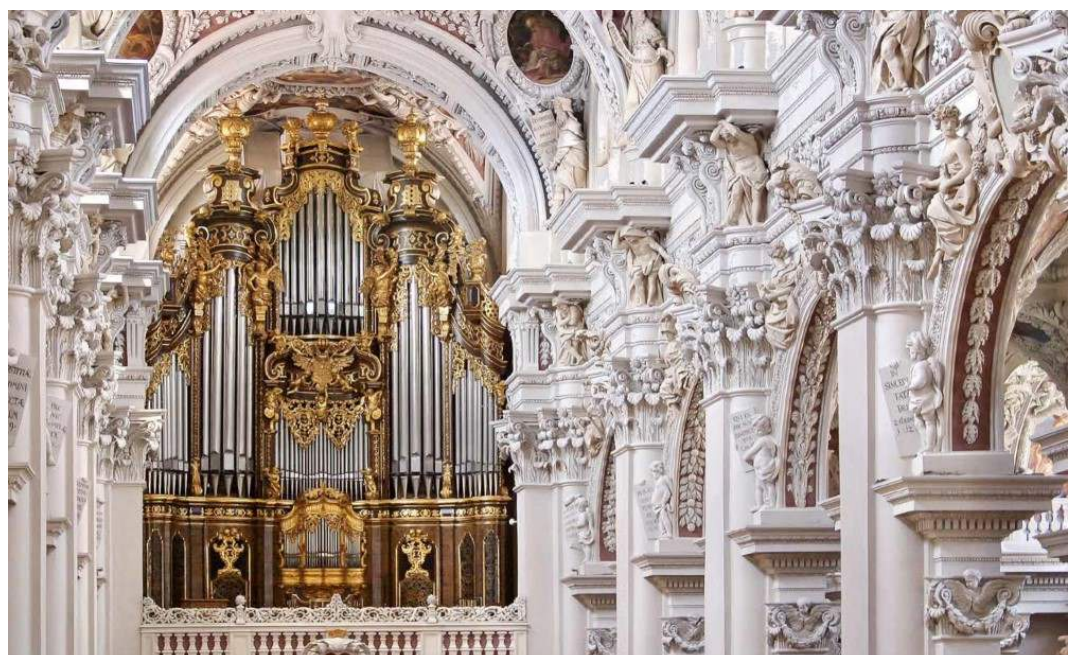
In 1977-1981 Ludwig Eisenbarth, Passau organ builder, undertook extensive new construction with reuse of 55 partially reworked stops of the Steinmeyer organ. This work included the introduction of a new separate electric action console which brought all of the organs (Main, Epistle, Gospel and Choir) together for the first time,

although each could still be played from their respective mechanical action consoles. Some 76 new ranks of pipes were added to the Main organ, some playable from the old Steinmeyer console. A renovation of the

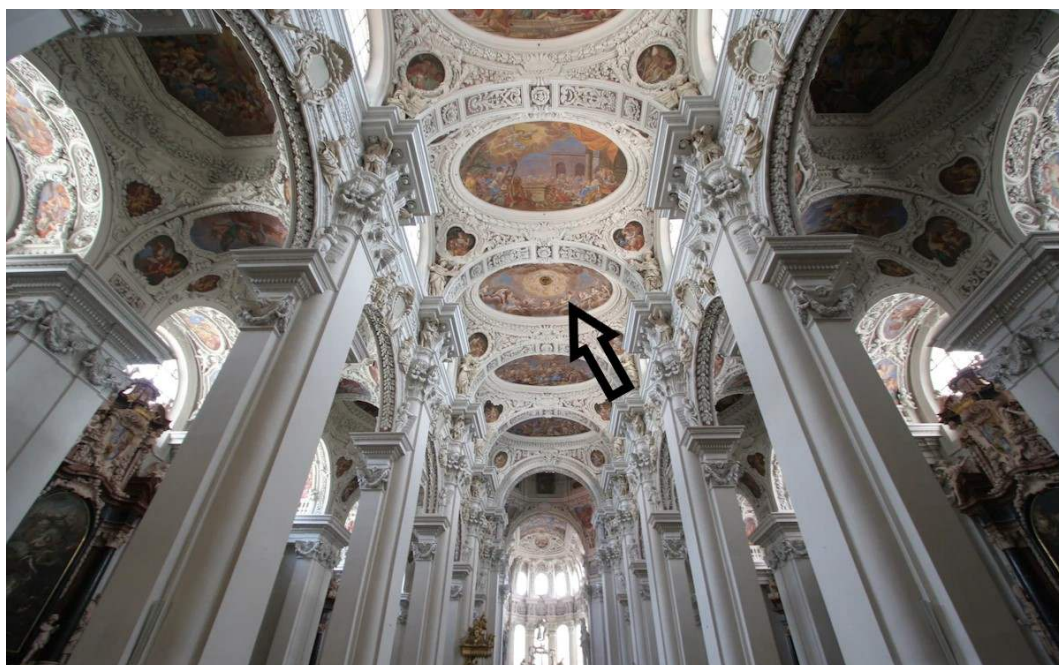
organ in 1993 saw the reuse of the pipework by Eisenbarth.

At this point, before we go into the current works taking place in the organ, it is worthwhile to understand something of the sound concept that has been created in Passau Cathedral. The sound concept is unique with five different partial organs, each with its own sound character. The two baroque pillar organs, which were originally installed on the pillars under the crossing dome on their own music galleries, were built in the middle of the 19th century. In the nineteenth century, they were transferred to the west gallery of the side aisles. They now flank the main organ: the Gospel organ in the north as a French solo and swell work, the Epistemo (Epistle) organ in the south as an Italian-Baroque organ. The choir organ in the chancel on the left has its own mechanical console and is kept in a North German-Baroque sound style.

Above the nave in the roof space in its own organ chamber is the remote



Fernorgan, the sound of which comes through the "Holy Spirit hole" into the nave. In the photo at right you can see the arrow pointing to the hole in the ceiling. All five organs can be played from the main console on the gallery, a technical marvel in itself.



So it is with this basis in mind that we arrive at the current redesign which began in 2020 and will complete in 2025 or 2026. Costing €6.5m (\$AUS11m), this major renovation and conversion is being carried out by a consortium of organ builders: Johanne Klais, Bonn; Karl Schuke, Berlin; Eisenbarth, Passau; and Casavant Frères, Saint-Hyacinthe, Canada; each builder contributing their own specialties. All of this is under the direction and counsel of a committee of Europe's most distinguished organists and music advisers.

The work got underway in 2021-22 with renovation, conversion and re-voicing of the choir organ as well as renovation and extension of the Fernwerk organ by Schuke and Casavant. Then in 2022-2023 a new Solo work and a choral accompaniment on the two side balconies in the crossing towards the choir was undertaken, again by Casavant and Schuke. In the current period 2023-2024 there is renovation, conversion

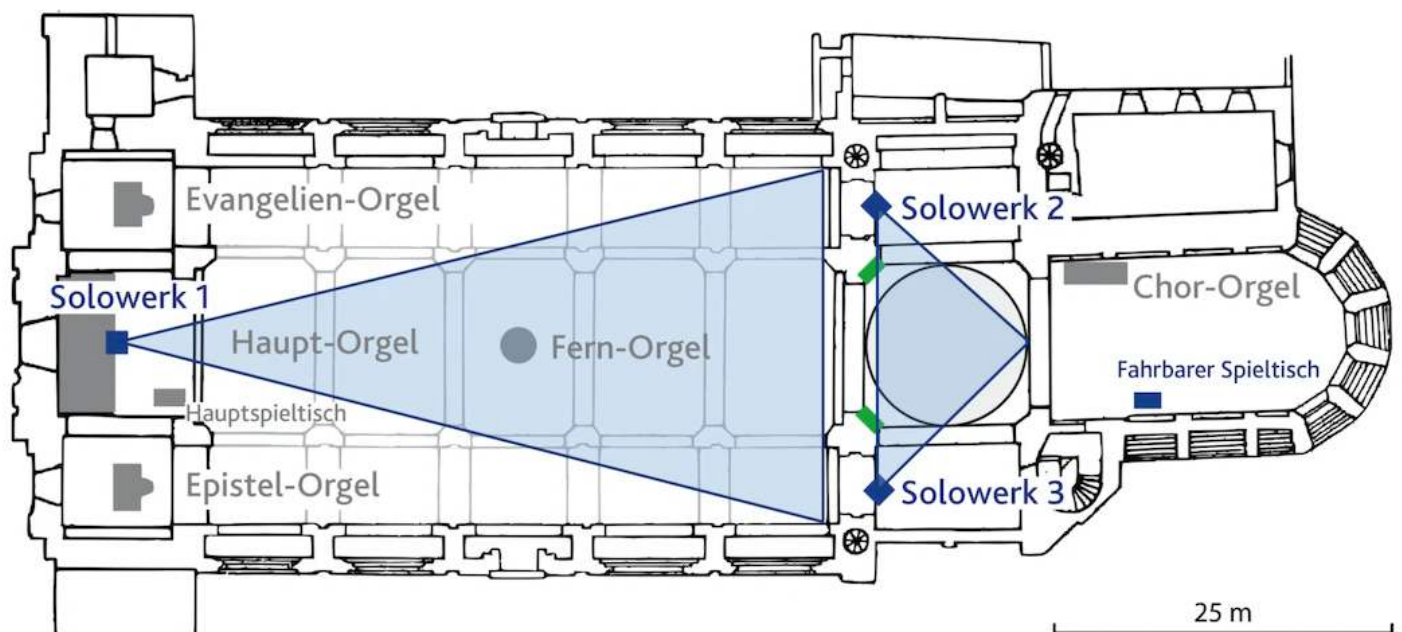
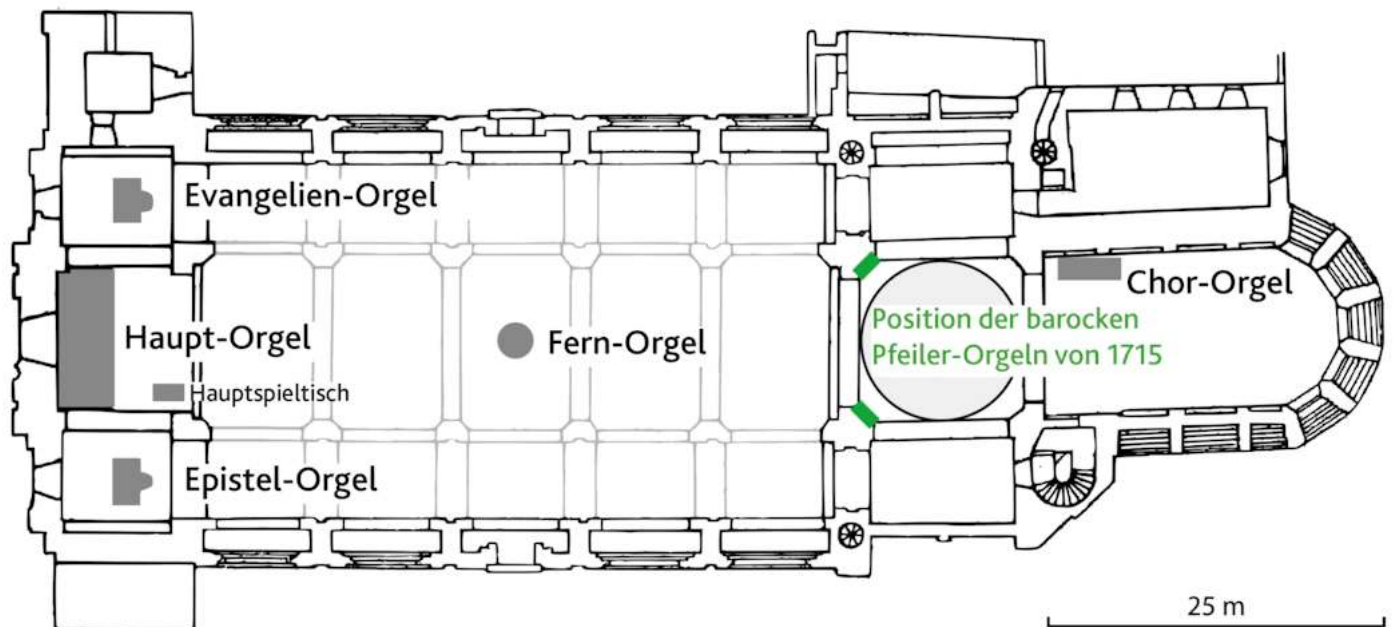
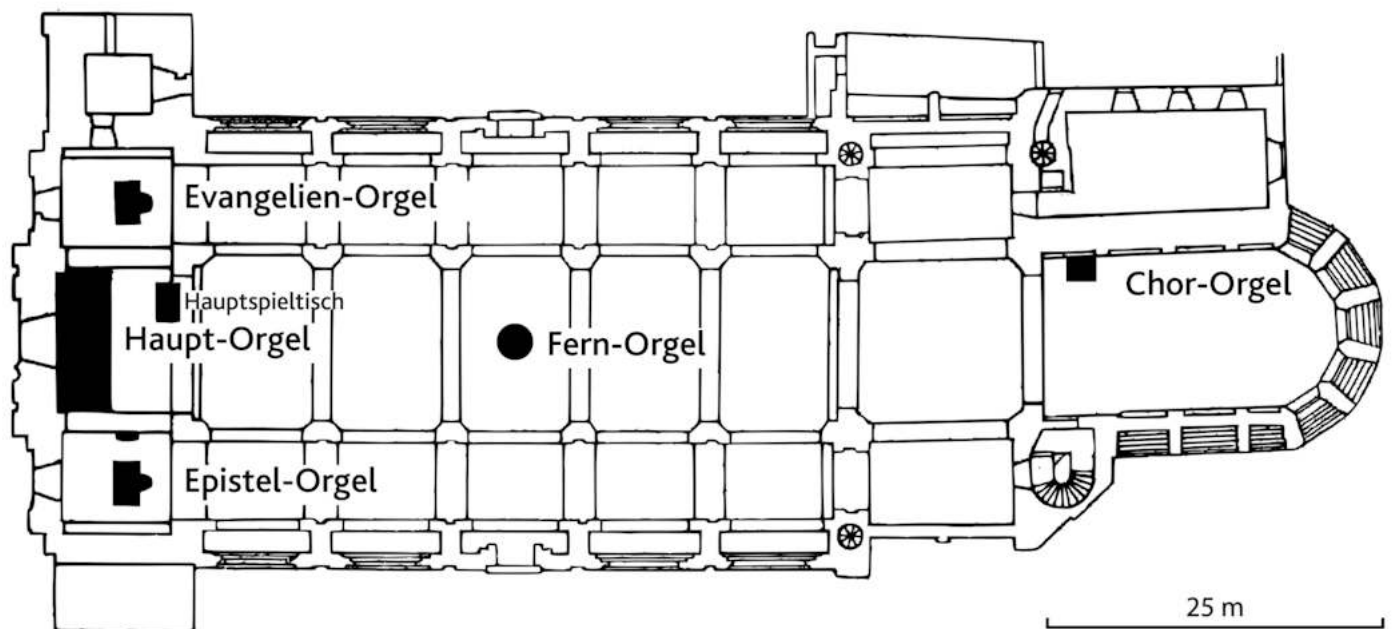
(partly new construction) of the Epistle and Gospel organ by Schuke. At the same time, and going on to 2026 there is renovation, rearrangement, re-intonation and conversion of the Main organ from mechanical to electric action by Klais, and post-voicing of the Solo work by Casavant and Schuke.

The diagrams on the following page will give some idea of the changes that are taking place.

The first drawing shows the original layout of the 1928 Steinmeyer organ and the location of the remote electric console (hauptspieltisch).

In the second drawing is the expanded Choir organ, a change to the console position, and the first part of the baroque choral accompaniment in the 2023 works.

The third drawing shows the yet-to-be-completed final parts of the solo works, designed to give sonic distribution to all parts of the worship space.



The aim is to approach the original Steinmeyer sound (more fundamental tone), without renouncing all neo-baroque parts. Some Steinmeyer pipe ranks removed and stored in 1981 will be reinstalled

There is also modernisation of the gallery console and construction of a second mobile general console in the presbytery. The mechanical action of the main organ together with the current mechanical console in the base of the Gallery Organ will be eliminated.

The disposition of the Main, Epistle and Gospel organs as well as the Solo work have not yet been finalised and will therefore not yet be published. This also means that the total ranks and registers, as well as the final count of pipework, have not been finalised. Nonetheless this organ is set to become once again the largest church organ in the world.

At the end of the program of works, this will be a comprehensive and complex array of seven partial organs which can be played together from the 5-manual main console on the gallery and a second mobile console in the presbytery. The Choir organ (top of next column) has a separate mechanical console that may be used independently when required.

For the sake of interest in who is

In The Pipeline—page 28



deciding on these works, the names of the committee comprising the Cathedral Organ Commission are given and, among them, will be some who are familiar to us in Western Australia.



DP Hans Striedl,
DD Prof. Dr. Otto Mochti,
DK Dr. Michael Bär,
Hans-Uwe Hielscher (organist Marktkirche
Wiesbaden),
DO Prof. Stefan Schmidt (Würzburg),
DO Prof. Klemens Schnorr (Freiburg),
Prof. Gerhard Weinberger (Detmold),
DO Prof. Franz-Josef Stoiber (Regensburg),
KMD Dr. Marius Schwemmer,
DKM Gerhard Merkl,
DK Brigitte Fruth,
DO Ludwig Ruckdeschel (organist Dom St
Stephan Passau)
DD Dr. Hans Bauernfeind;
OSV Christian Müller, Regional Cantor
Landau/Isar
Alois Brunner, art officer;
Jochen Jarzombek, Head of the Building
Authority;
Ekkehard Fehl, Project-accompanying
consultant and Project Engineer
DKM Andreas Unterguggenberger
Msgr. Dr. Michael Bär, cathedral priest

Information for this article has been
provided from

klais.de

www.bistum-passau.de

die-orgelseite.de

wikipedia.org

I acknowledge the following
photographers who have provided the
stunning photos in the article.

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Carsten Steger

Asenkerschbaumer

Thomas König

Bayer

Markus Kornexl

The stoplist on the following pages is the
actual disposition at this point in time
(2023) but does not include works that
are yet to be completed.

Bruce Duncan



Actual 2023 specification of the organs in St Stephans Cathedral, Passau

I Gallery Hauptwerk		II Gallery Positiv		III. Gal Bombardewerk		IV. Gallery Brustwerk	
C-c'''		C-c'''		C-c'''		C-c'''	
Grand Bourdon	32	Rohrflöte	16	Stillgedackt	16	Holzprincipal	8
Großpraestant	16	Praestant	8	Gamba	16	Lieblich Gedackt	8
Gedacktpommer	16	Bordun	8	Principal	8	Quintade	8
Principal major	8	Flauto amabile	8	Nachthorngedackt	8	Praestant	4
Principal minor	8	Gambe conique	8	Flûte harmonique	8	Rohrflöte	4
Flûte traversière	8	Unda maris	8	Tibia clausa	8	Principal	2
Gedackt	8	Principal	4	Jubalflöte	8	Holzblockflöte	2
Viola da Gamba	8	Koppelflöte	4	Salicional	8	Superquinte	1 1/3
Octave	4	Gemshorn	4	Vox caelestis	II	Hohlpfeife	1
Spitzflöte	4	Nasard	2 2/3	Octave	4	Sesquialtera	II
Fugara	4	Octave	2	Traversflöte	4	Scharff	IV
Terz	3 1/5	Waldflöte	2	Quintade	4	Terzcymbel	III
Quinte	2 2/3	Terzflöte	1 3/5	Viola d'amour	4	Dulcian	16
Kleinoctave	2	Kleinquinte	1 1/3	Spitzquinte	2 2/3	Cromorne	8
Nachthorn	2	Octävlein	1	Doublette	2	Bärpfeife	8
Superoctave	1	Nonenflöte	8/9	Schweizerpfeife	2	Geigend Regal	4
Cornet	V	Cornettino	IV	Salicet	2	Carillon	
Mixtura major	VII-VIII	Mixtur	V	Gemsterz	1 3/5	I Andreas Hauptwerk C-g'''	
Mixtura minor	V	Acuta	IV	Larigot	1 1/3		
Cymbel	V	Fagott	16	Septime	1 1/7		
Chamade	16	Corno di caccia	8	Sifflet	1		
Trompete	16	Vox humana	8	Großmixtur	V-VII		
Chamade	8	Rohrschalmei	4	Tintinabulum	II	Principal	8'
Trompete	8	Tremulant		Quintcymbel	IV	Corno dolce	8'
Chamade	4			Bombarde	16	Pifiaro (ab f)	8'
Trompete	4			Trompette harm.	8	Octave	4'
Chamade	2			Hautbois	8	Flautino	2'
Cymbelstern				Euphon-Clarinette	8	Terz (ab f)	1 3/5'
				Clairon	4	Mixtur IV	1 1/3
				Celesta		II Andreas Oberwerk C-g'''	
				Schweller			
				Tremulant			
I. Epistle Hauptwerk		II. Epistle Positiv		Epistle Pedal C-g'		Andreas Pedal C-f'	
C-c'''		C-c'''					
Principale	8	Flauto a camino	8				
Piffaro	8	Principalino	4				
Amorosa	8	Divinare	4				
Ottava	4	Ottavino	2	Contrabassi	16	Sedecima	1'
Alba	4	XII	1 1/3	Subbassi	16	Violoncello	16'
XII	2 2/3	XV	1	Principale	8	Tremolo	
Flauto in XV	2	XVII	4/5	Pileata	8	Andreas Pedal C-f'	
Ripieno	VI	XIX	2/3	Ottava	III		
Tromba	8	XXII	1/2	Buccina	16		
Tremulant		Tromboncini	16				
		Tremulant					

Gallery Pedal

C-g'	
Contraprincipalbass	32
Untersatz	32
Principalbass	16
Majorbass	16
Subbass	16
Gemshorn	16
Violon	16
Quintbass	10 2/3
Octavbass	8
Flûte	8
Gedackt	8
Viola alta	8
Terzbass	6 2/5
Nasard	5 1/3
Septime	4 4/7
Trichterflöte	4
Pommer	4
Bauernpfeife	2
Blockflöte	1
Principal-Piffaro	II
Rauschpfeife	V
Obertöne	IV
Mixtur	V
Contrabombarde	32
Posaune	16
Bombarde	16
Trompetenbass	8
Feldtrompete	4
Zink	2

Lamberg Manual

CDEFGA-c'''	
Copula	8'
Flauto	4'
Principal	2'
Mixtur II	1 1/3'

I. Choir Hauptwerk

C-c''''	
Untersatz	16
Quintade	16
Principal	8
Rohrflöte	8
Octave	4
Spitzflöte	4
Quinte	2 2/3
Superoctave	2
Mixtur	V-VII
Trompete	16
Trompete	8
II-I, III-I	
Sub I, II-I, III-I	
Super I, II-I, III-I	

V. Gospel Hauptwerk

C-c''''	
Cor de Nuit	16
Grand Principal	8
Rohrgedackt	8
Bifara	8
Holzgeige	8
Grosse Quinte	5 1/3
Octave	4
Flûte allemande	4
Flûte de Vienne	4
Vox angélique	II
Grosse Tierce	3 1/5
Nasard	2 2/3
Septième	2 2/7
Flageolet	2
Piccolo	1
Harmonica aetherea	IV
Fourniture	VII
Tercian	II
Trompette	16
Trompette	8
Saxophone	8
Trompette	4
Schweller	
Tremulant	

II. Choir Oberwerk

C-c''''	
Nachthorngedackt	8
Violflöte	8
Principal	4
Blockflöte	4
Rohrpfeife	2
Nachthorn	1
Sesquialtera	II
Scharff	IV
Rankett	16
Krummhorn	8
+ Schweller	
+ Tremulant	
III-II	
Sub II, III-II	
Super II, III-II	

Gospel Pedal

C-g'	
Principal	16
Montre	8
Prestant	4

V. Fern Hauptwerk

C-c''''	
Salicional	16
Principal	8
Rohrgedackt	8
Flûte harmonique	8
Viola da Gamba	8
Viola celeste	8
Orchestral Strings I-IV	
Geigend Principal	4
Hohlflöte	4
Octavin	2
Progressio harm	III-V
Harmonia aetherea	IV
Cornocean	8
Vox humana	8
Glocken	
Tremulant	

III. Choir Positiv

C-c''''	
Barem	8
Rohrflöte	4
Principal	2
Nasat	1 1/3
Cymbel	III
Vox humana	8
Tremulant	
Sub III	

Choir Pedal

C-g'	
Untersatz	32
Principal	16
Untersatz	16
Subbass	16
Praestant	8
Holz octave	8
Gedackt	8
Octave	4
Sifflöte	2
Rauschpfeife	IV
Posaune	16
Dulcian	16
Trompete	8
Klarine	4
I-P; II-P, III-P	
Super I-P, II-P, III-P	

Fern Pedal

C-g'	
Kontrabass	16
Subbass	16
Principal	8

Allen Organ news

As foreign as it may seem to Australian readers, it is common enough to find a large organ (both pipe and digital) installation in sports arenas in the United States.



The Moncton Events Centre is an 8,500 seat sports and entertainment venue located in downtown Moncton, New Brunswick, Canada. The arena is the home of the Moncton Wildcats of the Quebec Major Junior Hockey League (QMJHL). This arena features a huge new organ. Construction began in March of 2016 with the grand opening in Autumn 2018.



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Owned by the City of Moncton, the City hired SMG, the world leader in venue management, to manage this innovative facility.

The Moncton Wildcats recently purchased a new custom STR-4 Allen Organ for the Avenir Centre. The Wildcats Hockey Club, founded in 1995, is a junior hockey team in the Quebec Junior Hockey League and a major team in Canada.

This is the first four-manual organ built for a junior or minor league hockey club. The STR-4 provides the Wildcat's organists with hundreds of organ stops, orchestral instruments, drums, and sound effects at their fingertips making this organ the most versatile organ available for arenas. The Gensis system (shown at right) offers a multitude of sophisticated facilities to the organist, including variable tremulants, transposer, memory options, recording, and many more.

Information from:
www.allenorgan.com
moncton-wildcats.com
www.avenir-centre.com



Some Overseas Organs

For those organists and organ aficionados who have travelled, be it interstate or overseas, it is always a source of excitement to spot a church spire looming above the rooftops; does it belong to a nice church? Might the church have an organ inside?!

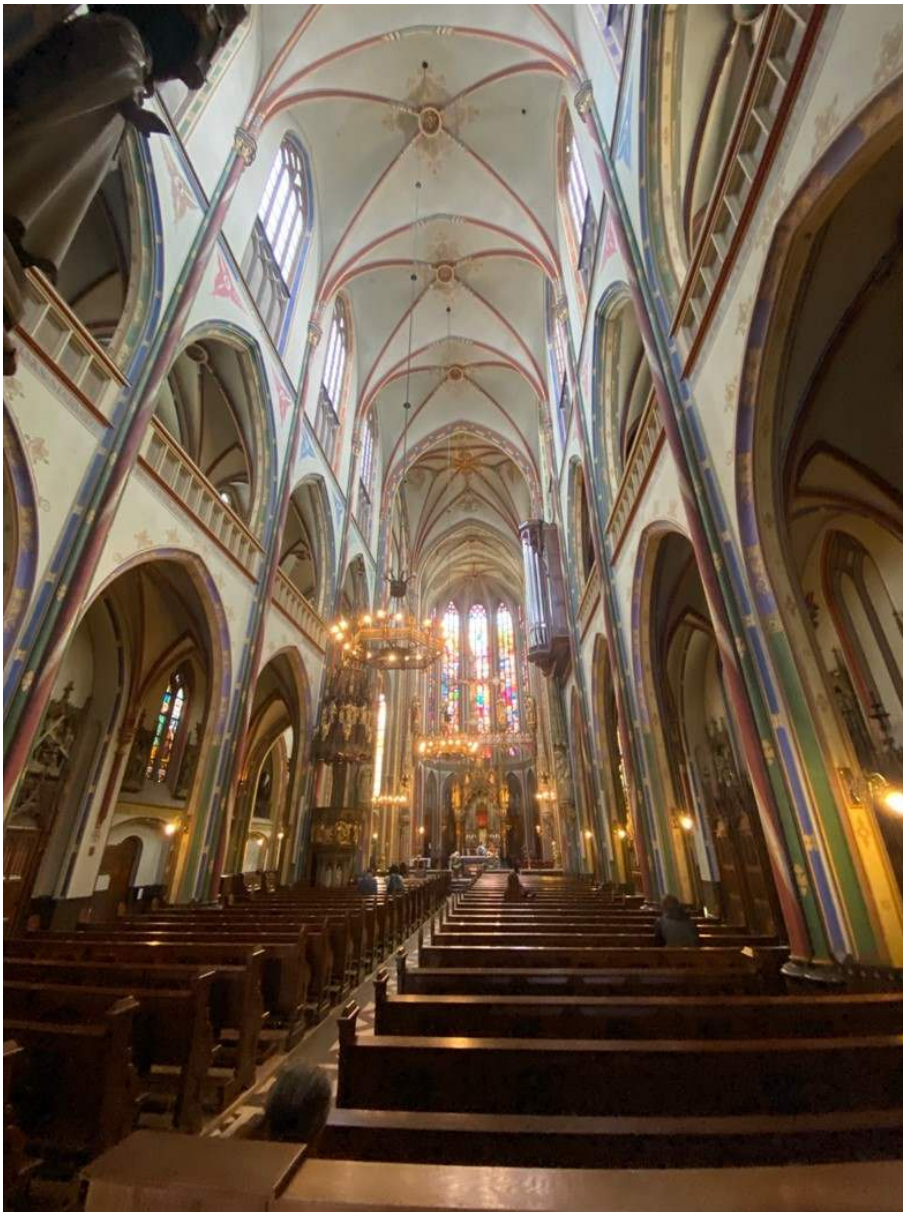
At the very least, that is what always goes through my mind – I find it wonderfully fun, not just the experiencing new and different organs, but the actual hunt of finding them. I've spent this July

in and around Europe – first Amsterdam, then London, Dublin, and now Geneva. Upon leaving Perth, I had a good idea that there would be plenty of organs around, but hadn't lined up any visits in advance.

In Amsterdam, there are several huge and beautiful churches, naturally all with organs – actually getting up close and having a play, especially with the language barrier, was easier said than done. In particular, the Catholic churches were

stunning, with wonderful stained glass, gilding everywhere and neo-Gothic architecture soaring into the sky.

The most notable organ I was fortunate to play appeared in somewhat less glamorous surroundings. The Conservatorium van Amsterdam occupies a modern glass building on the banks of one of the many canals Amsterdam is famous for. Hidden away in one of the CVA's countless practice rooms was an 1880's 2m/10 organ by the Belgian builder Vanbever et Freres. To me, this seemed like the Belgian equivalent of a Cavaille-Coll, with all that could be expected of a French organ of that time – the fat fonds, the keen strings, all topped off by a typically Continental reed. For such a



De Krijtberg Catholic Church, Amsterdam



The Vanbever et Freres organ

small organ, it seemed to have so many different colour combinations that could be coaxed out. I assume it was re-homed from a small church or chapel, and happily the original divided case, console, action and tonal palate were extant, all the way down to the trigger-swell and hitch down couplers. I spent several hours playing on it over a few days and found it hard to have enough of it. It would be wonderful to have a similar French or Belgian instrument in WA.

Also to be found in the CVA were a few tracker neo-Baroque organs, none which captivated my attention nearly as much.

It soon came time to continue on from Amsterdam, and af-

ter a short ride on the Eurostar I arrived in London. When in London last year, I found myself in many churches along the Strand and Fleet Street, with the most inspiring by far being the historic and ancient Temple Church, where George Thalben-Ball held the position of organist and director of music for many years (not as well-known is his connection to Australia, having been born in Sydney). I had also made it to St Paul's Cathedral for Evensong; this time

brought opportunities to visit churches and organs slightly further out from London proper.



St James Church of England, Muswell Hill

Quite by chance, I happened to be staying not 300 metres away from St James' Church of England on Muswell Hill – an impressively large parish church by Perth standards. Off the street and a conversation with the parish secretary later, I was treated to what is by far the best organ I have ever played, a 3m/59 Harrison & Harrison of Durham, made in 1953. Possessing what I can best describe as the sounds of a quintessential English organ, the quality throughout was akin to what



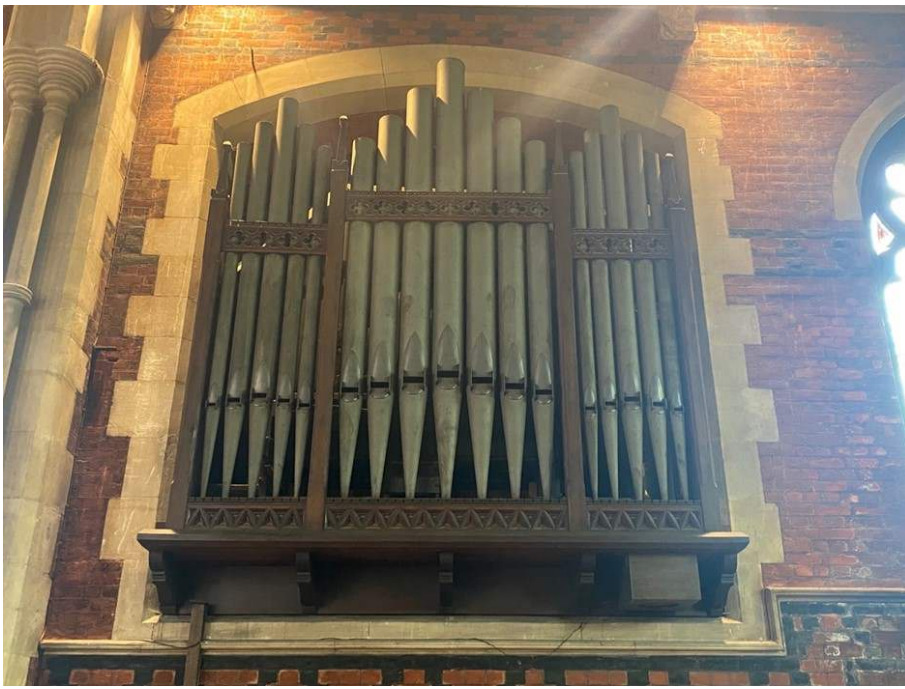
St-Mary-at-Finchley



St James Church of England, Muswell Hill

would be expected of a Rolls-Royce. The console and casework were beautifully finished; even the most simple things brought a sense of joy – the solid click from the brass sliding lock on the console doors and the perfectly sized and positioned thumb pistons gave much satisfaction. Everything was tied together wonderfully by the generous four second acoustic in the church.

From there, I also had the chance to play a somewhat original 'Father' Willis 2m/25 at St-Mary-at-Finchley immediately prior to being looped into sing-



Christ Church, North Finchley

ing with their choir for the Sunday morning service – a great experience. Further down the road in Finchley, I visited Christ Church North Finchley, a church with some family connections, being where my grandparents got married. This was yet another and wonderfully neo-gothic pile, still with its high altar and chancel choir stalls in place, but sadly unused. The organ, a 1928 Walker 3m/39 has unfortunately been unplayable since 1996, disconnected by the then-incumbent in favour of a praise band, which still provides music today. It is highly unfortunate and a great pity such a place with good potential and resources for a strong music tradition, as it did indeed have some years ago, has let things fall by the wayside.

I subsequently flew on to Dublin, the capital of a coun-

try renowned for its strong Catholicism, strangely enough with two cathedrals in the city of which neither are Catholic! Naturally both are in possession of fitting organs – one, St Patrick's Cathedral, where Jonathan Swift (of Gulliver's Travels fame) was Dean, had the original 1902 four manual Willis console on display, along with a good bit of history about the organs there over the years. This was also

the church where Charles Villiers Stanford cut his teeth during his early years with liturgical music.

After a week in Dublin with no luck actually playing anything, the next stop was down to Paulstown (a small village 30 minutes out of Kilkenny) to stay with family friends for a few days. The local Catholic church had a 1m/6 Telford &



St Patrick's Cathedral Willis console

Telford organ (a local Irish builder), not in regular use but still in working order. On offer was what you'd expect from such a small organ, what was really nothing more than a hymn-machine. It did possess a very short-compass pedalboard which, admittedly, took some getting used to!

Many churches in nearby villages possessed small extension organs by the Irish Organ Company, akin to Paul Hufner's work in Perth. There was nothing especially notable besides the lack of use in many cases, with much dust on the consoles and benches, not to mention the occasional dead bird in an organ loft – by-products of COVID times and not enough organists to go around.

From Paulstown I took a day trip to Waterford, a small town near the coast. By



Christ Church Cathedral, Waterford

chance during my wanderings through the town, I was directed to Christ Church Cathedral by a local who proudly proclaimed, 'there's a cracking organ there!'

A short walk via the town square and a few museums later I happened upon Christ Church and was promptly quizzed at the door by the caretaker as to where I was from and which side I would be supporting in the coming

weekend's finals in the All-Ireland Hurling Championship, to which I evidently gave the wrong answer. Once across the threshold, the organ greeted me, not even a third of the way up the church. It turned out to be a double-fronted case, and what a nice case it was, typical of the late-18th century English school. Framed by the sumptuously intricate mouldings garnishing the church walls and ceiling, it



Christ Church Cathedral, Waterford

was a sight to behold. The caretaker, once assured I would support his team for the Hurling final, allowed me into the organ loft for a play.

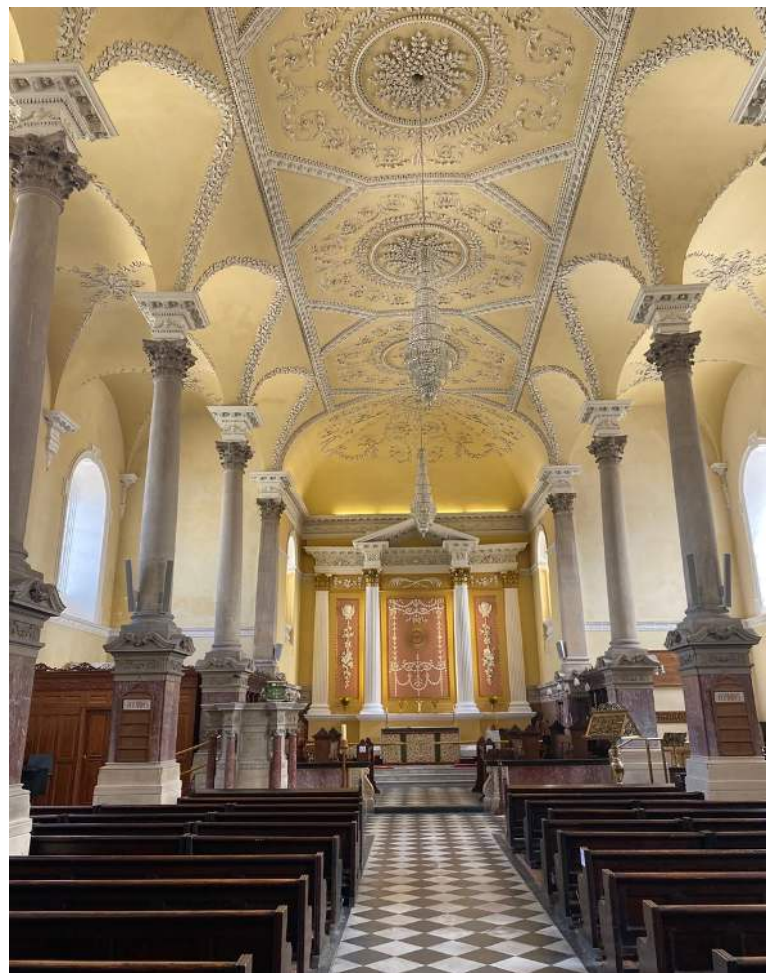
I am quite a fan of organs in original condition and with original fittings – whilst not entirely the case in this instance, having had much work done since its building in 1817 by Thomas Elliot, the general layout of the console bore many original features. My favourites would be the nicely engraved and lettered stop-heads mounted on the period square shanks, kept by organ-builder Kenneth Jones in the most recent restoration work undertaken on the organ. Now 3m/34, it was a joy to play with a fairly comprehensive stop-list, and with new and old ranks all cohesively blending together. The swell pedal struck me as being a little heavy, needing quite a bit of weight to shift it. Fortunately, no complaints of limited swell-box dynamic variation were received from Cathedral visitors who were milling around at the time.

It soon came time to leave Ireland, and at the time of writing, I have just arrived in Geneva. Already I have eyed some spires peeking over rooftops and I'm imagining what I may find underneath; that will have to wait for another article!

Boyd Peters
(26 July 2023)



Christ Church Cathedral, Waterford



St Carthage's Cathedral, Lismore

St Carthage's Catholic Cathedral, Lismore, in the north-east of New South Wales, is a beautiful red-brick structure of large proportion designed in cruciform plan, possessing a fine tower with a peal of bells, and a gallery housing the organ in the north-eastern transept.

The current organ, by J.E. Dodd, Adelaide, 1912, is the second instrument to have graced the building. It was rebuilt in 1988 by Brown & Arkley, Sydney. And has three manuals, 47 speaking stops, 10 couplers. It uses electro-pneumatic action.

In November 2022, WIRES Northern Rivers Raptor coordinator Melanie Barsony received a call from a concerned parishioner of St Carthage's Cathedral. A young Barn owl had been trapped inside the building.

Now, in case you didn't understand the acronym, WIRES is Australia's largest wildlife rescue organisation. WIRES has been rescuing and caring for sick, injured and orphaned native animals for over 35 years, and their mission is to actively rehabilitate and preserve Australian



wildlife and inspire others to do the same.

"During the next 10 days, whenever there was a mass at the cathedral, the owl would fly as the organ played," Barsony recalls, "much to the delight of any children in the mass who were just amazed at this beautiful little white owl gliding silently back and forth."

Eastern barn owls are moderately common, but generally hard to see, as they are mostly active at night. Their common call is a 12 second rough, hissing screech but they are generally quiet. Barsony says they hiss and clack when feeling stressed.

Staff and parishioners of the cathedral worked together with WIRES Raptor

experts to help the owl. "They turned off all the lights in the evening and one of the sisters would leave some food near one of the side doors which they left open," Barsony says. "But because he was a juvenile, he didn't have much experience and his instinct was to stay up high."



The cathedral, which was built in the early 20th-century, had many nooks and crannies in its rafters. "We put waters out for him, and we think maybe there were a few geckos up there that he might have been able to catch, but he didn't touch the food we put out near the doors," Barsony says.

Just as everyone was losing hope, the barn owl flew down one of the grand organ pipes. "The only thing we could think is the organ was almost like a tree hollow because it was open at the top," Barsony says. "And as soon as he flew in, he slid right down. A church member noticed when they played the note on the organ, they heard a bit of kerfuffle and saw his little face peeking through the pipe's mouth, but it wasn't big enough for him to get out."

Barsony was away at the time, but WIRES volunteers acquired permission from cathedral staff to extract the owl through the opening of the organ pipe's mouth. "Simon and Marion did the actual rescue," Barsony says. "When Simon put his hand inside the pipe, he just surrendered and Simon pulled him gently out."

The barn owl was hydrated and put into Barsony's care for 10 more days to regain



his weight before he was released in an area next to the



Wilson River, close to the cathedral.

The story was shared through WIRES social media. "This is an incredible story of compassion, determination, and cooperation between so many people to help this precious little Barn Owl," the post says.

Although rescuing the owl from the cathedral had been challenging, Barsony reflects that it was a memorable experience. "One night I sat in the cathedral with only one little light on. I could see the beautiful lead light windows, and every now and then this silent white shape would fly from one end of the cathedral to the other. I wasn't able to catch and rescue him but it was quite lovely just waiting there in the quiet."

As far as can be determined, the organ is also in fine condition!

*From: www.abc.net.au
www.wires.org.au*

McEwan Hall, Edinburgh



McEwan Hall is the graduation hall of the University of Edinburgh, in Edinburgh, Scotland. Designed by architect Sir Robert Rowand Anderson, it was funded by philanthropist William McEwan at a total cost of £115,000. Completed in 1897, McEwan Hall today is a category A listed building.

For more than 300 years after its founding in 1582, the university had no building specifically for graduations or other ceremonies. The university had made do with graduating students in classrooms, since the overall numbers were low. After the dramatic expansion in size brought on by the Universities (Scotland) Act 1858, the university was frequently forced to rent external venues for graduations, and consequently began to search for funding for a dedicated building in 1874. Initial designs for the new Medical School following a master plan by Sir Robert Rowand Anderson included a graduation hall, which was chiefly designed by Anderson's understudy

George Mackie Watson.

However, while the government approved the building of the Medical School, it vetoed the graduation hall.

After several years of further negotiations, philanthropist William McEwan—politician and owner of Fountain Brewery—offered to provide more than £100,000 to build the hall, as long as the university could find funds to buy the

designated site. This was finally accomplished in 1887, and the university announced in 1888 that the hall would be named in honour of McEwan, who also received an honorary doctorate for his contributions.

The exterior of the D-shaped hall was completed in 1894, using sandstone from Prudham Quarry, Hexham in Northumberland. A tympanum over the main entrance shows a graduation ceremony; several niches along the exterior were designed to feature statues, but they were never filled.

The interior with its striking dome, finished in 1897, is built in Italian Renaissance-style, and features murals by painter William Mainwaring Palin. Palin's opulent decoration depicts figures representing the Arts and Sciences on the dome, while the centrepiece is a large allegory known as 'The Temple of Fame', which shows the enthroned goddesses of Science, Art, and Literature. The dome

also features a biblical inscription: Wisdom is the principal thing, therefore get wisdom, and with all thy getting, get understanding. Exalt her and she shall bring thee to honour (Proverbs 4:7). William McEwan is depicted in one of the murals as an old man with a long gray beard and folded arms.

The McEwan Hall organ was built in 1897 by renowned organist and inventor Robert Hope-Jones; only one other organ built by Hope-Jones has survived in the UK. The organ has been rebuilt and modified on various occasions, but retains its "sumptuous and theatrically grand sound".

In 2015 the hall and nearby Bristo Square closed for refurbishment and reopened in time for the July 2017 graduations at a projected cost of £35 million. New heating, ventilation and lighting were integrated with the original interior and new seminar rooms created in the basement and below Bristo Square. One of the project's aims was to provide easy access to all areas, including the second floor gallery.

Today, McEwan Hall is used for all university graduations, but also lectures and public talks, some Edinburgh Festival Fringe events, and organ recitals.

The organ in the McEwan Hall plays a key part in all graduations and, when it was in good working order, was used for weekly recitals. Over the years, low humidity and age have taken their toll and the organ became more and more unreliable. In 2009, The Edinburgh University decided it was time for the instrument to

be refurbished. Tenders were put out and Forth Pipe Organs were awarded the contract. The contract was broken into two stages; the refurbishment of the Swell, Solo and Pedal Diaphone Departments followed by the refurbishment of the Great, Choir, Pedal and Solo Tuba Departments together with installation of a new switching system and refurbishment of the Console. Work commenced in September 2010. A large amount of scaffolding was required, along with electric hoists and rails to assist with the dismantling and re-erecting. This scaffolding allowed the builders to walk between the Swell and the Solo and changed shape and layout throughout the contract according to requirements at the time.

Rather than laboriously explore the organ refurbishment, I found it interesting to explore some of the historical records of the organ. Here is a extract from an article in *The Scotsman* newspaper, 11th March 1897.

The Electric Organ In The McEwan Hall

The University of Edinburgh is not only enriched by the munificence of Mr William McEwan, M.P., with a splendid hall, but in the decoration of that hall, and the provision of an organ surpassed by none, Mr McEwan has done far more than originally intended. The result is that Edinburgh will shortly enjoy the finished work of the highest skill or architect and organ-builder. When an organ was decided upon, the greatest difficulties had to be faced, and it is safe to say but for

the most novel and ingenious inventions and devices of Mr Hope-Jones, the electric organ inventor, only a very inadequate instrument could have been erected. At first sight the only space available seemed to be a shallow one in the centre panel of the wall at the back of the musicians' gallery, behind the seats of the Senatus but Mr Hope-Jones saw that by certain structural alterations a very large organ could be built, though a great part of it would be in the worst possible positions for giving fair play to the sound.

The flat side of the McEwan Hall has in the middle what may be called a platform alcove or recess, in the front part of which, and slightly raised above the floor, are the seats for the Chancellor, Vice-Chancellor, Lord Rector, Principal, and Senatus. At the back there is a carved oak screen, on the top of which is a shallow gallery. In this gallery has been placed a handsome carved oak organ case, of very elaborate work, richly coloured and gilt, occupying the centre panel of the wall (15 feet long but only 5½ feet in depth), in which is the choir organ, with the large metal 16-foot pipes of the pedal organ showing in front, and having on the top the tuba mirabilis of the solo organ. Below this case, on the level of the floor of the hall, and concealed behind the screen, are the large pipes of the pedal open; and in like manner the light stops and heavy stops of the great organ are grouped left and right respectively, behind the screen, and below the floor of the gallery. On the left side of the platform recess there is a series of rooms – one above the other – and by ap-

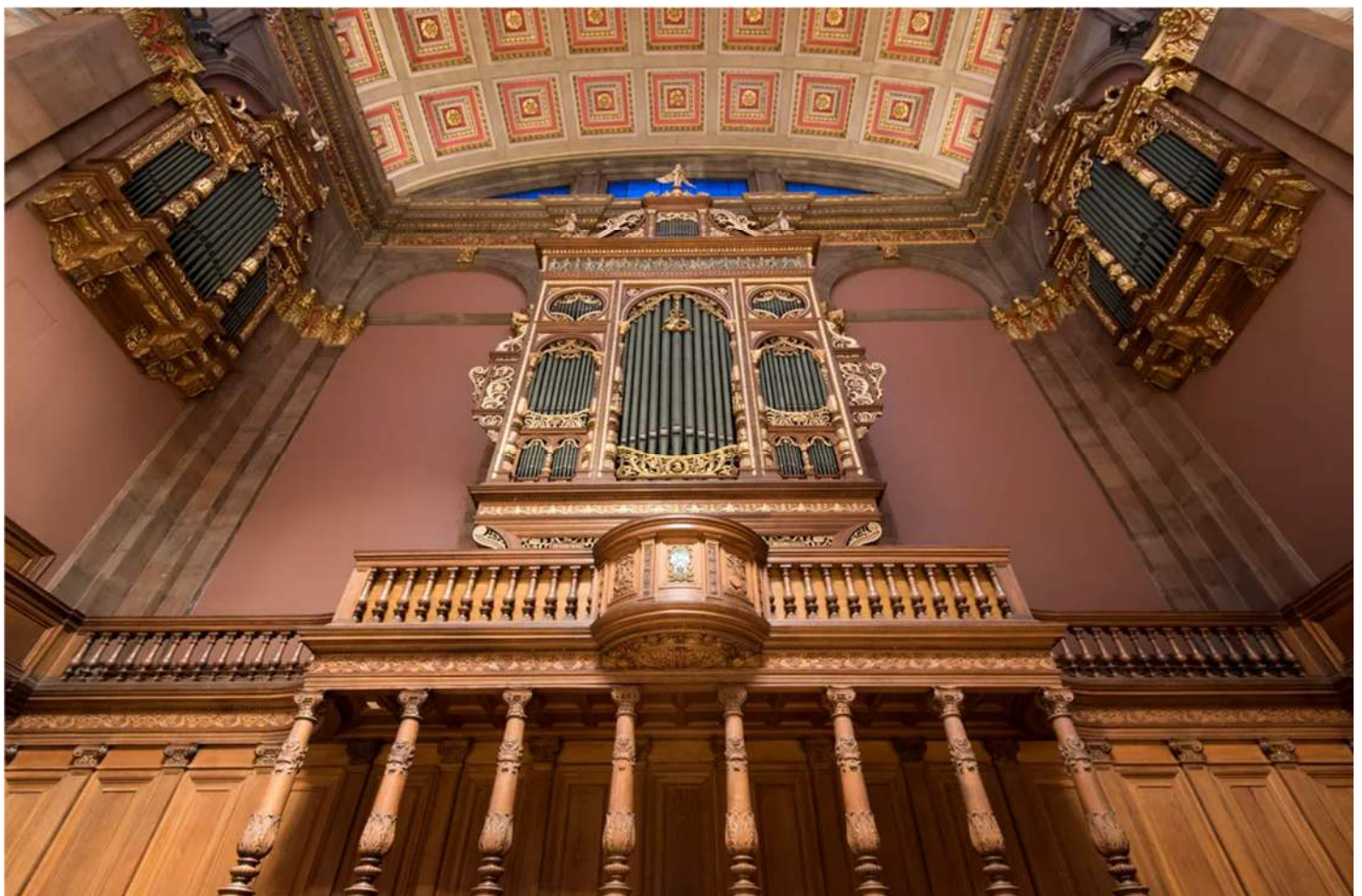
propriating the two upper ones, and making a large opening through their walls into the recess, organ chambers are formed, in the lower of which are placed [the] swell and solo organs, while above are 32-foot diaphones of the pedal organ. On the opposite side is a staircase which has been robbed of part of a landing to form a chamber to contain the 16-foot diaphone and bourdon pipes of the pedal organ. The openings of these chambers into the platform recess are concealed on each side by finely-carved organ cases, which ornamental pipes matching the large central one, and which project on brackets at a height of 30 feet from the floor. At any time an organ chamber is a bad arrangement, but in this case, where there are very low ceilings, and openings like small windows, the pipes neither have proper room (i.e., their own length) to speak in, nor the sound a way to get out. Yet the effect of the full-voiced pipes which Mr Hope-Jones has invented is so clear and sonorous that they seem to be speaking quite in the open. The room where the swell and solo organs are placed is so low in the ceiling that many of the larger pipes are fixed on the back wall horizontally, one above the other, and in the attic above the great 32-foot pipes of the pedal organ are actually lying on the floor, in the shape of a huge fan, with all their mouths collected close to the small grilled opening, only 9 feet by 2½ feet, through which they speak into the hall. Ordinarily the pipes of the different organs (swell, pedal, &c.) which make up the instrument are each grouped on one soundboard, but there

they are scattered – the pedal organ, for instance, being partly in the centre case, partly behind the screen, partly in the chamber on the right, and the rest in the upper chamber on the left. Yet so instantaneously do the electric connections work and the pipes speak, that the eyes shut would judge the organ to be compacted in one case.

The console or keyboard resembles a large American organ, and can be moved about to any part of the hall, being connected to the organ by a large cable which, though only 2 inches in diameter, contains 1700 separate wires. There are four manuals, viz., choir, great, swell and solo, each having 61 keys; and there are 30 pedals. The touch of the keys is lighter than a piano, a mere brush of the sleeve causing the notes to sound; but the repetition is far faster than any piano, and

when Dr Peace, organist of Glasgow Cathedral and the City of Liverpool, tested it, he reported that it gave 60 repetitions a second, or 3600 a minute, and this from a pipe (if required) 300 feet or more from the console. Three of the manuals have a wonderful arrangement called “double touch”, by which the player can, by pressing the key further down, give louder expression to individual parts, or produce sforzando effects on single notes or chords, effects hitherto unobtainable.

The stops are actuated by a row of small ivory levers called “stop keys,” which are moved in either direction by a touch of the finger, as they are pivoted in the centre; they are placed in a semi-circle above the keyboard and below the music desk. Of these there are 13 on the pedal organ, 19 on the great organ, 19 on the swell organ, 10 on the choir organ, and 1 on the



solo organ (as well as an “on” and “off” tremulant placed beside the swell keyboard), and for making certain combinations of these six composition pedals are provided, besides a centre sforzando (anglais, “crash”) pedal, which, so long as it is depressed brings on the tuba mirabilis – a stop of immense power and volume. Besides the composition pedals, “composition keys” are placed on each keyboard at the back of the notes, so that the organist can, by pressing these while playing, get whatever stops or couplers he wishes into action, and of these there are 5 for the solo, 9 for the swell, 7 for the great, and 5 for the choir. Nor is this all because these keys have three parts, the right one of which controls the stops of the manual, the left those of the pedals and couplers, and the central works both of these. Perhaps the most ingenious part of the whole mechanical arrangements is the “stop switch,” by which the action of all the stops can be thrown out of use, so that the organist can prepare his second combinations beforehand, or get ready further ones while playing, and then, either by hand or by the special “stop switch” pedal, bring them into use. For instance, he can, before beginning, have certain stops ready on the five organs) pedal, solo, & c.), then he can shut the stop switch and rearrange the whole stops and couplers as needed for a later part of the piece, and when the time comes he can bring them on by a touch of the finger or foot.

But it is not only in wonderful and manifold mechanical arrangements that the organ exhibits the skill and inventiveness

of the designer, but it is, and will always be, famous as the first organ in which the new methods of tone production which have been invented by Mr Hope-Jones have been used, and which, in the view of the best-known organists, are bringing in a new era in organ pipes and tones. Hitherto organ tone has been provided by two methods – namely, by pipes called “flues” (having mouths like the common penny whistle), or others called “reeds” (having small vibrating tongues of brass). The new method consists of a valve actuated by the wind moving a small bellows, which alternatively opens and shuts off the flow of air, so as to divide a stream of air into a series of puffs or sound waves. This apparatus is placed in the base of a resonator, which controls the pitch of the note omitted. The result is the production of tones altogether surpassing in power and purity anything ever got from an ordinary organ pipe. This new tone producer is called the “diaphone” and the marvellous power, without roughness or blare, of the great 16 feet and 32 feet diaphones has to be heard to be appreciated, giving as it does, a sonorous solidity to the tones provided by the full organ. Another quite novel stop is the “viol d’ orchestre,” the largest pipe of which is 9 feet long, while only 1 1-16 inch diameter. The tuba mirabilis has two tongues, which are made to synchronise pneumatically, thus giving a tone of great power and brilliancy. Indeed, it may be said that in some way or another every stop in this organ has one or other of Mr Hope-Jones’ inventions for improving the tone, but to the general

public a brief description of one of the delicate scientific methods by which these results are attained will be more interesting than technical notes on the pipes.

When an organ pipe is sounded, not only does it give the note of its pitch, but it sets up a number of notes besides, both harmonic and discordant, called “upper partials,” many of which give a jarring effect, and in order to get smoothness and dignity of tone Mr Hope-Jones set to work to get rid of them as far as possible. To test the effect of the various experiments he made in pipe construction, it was necessary to find some way of graphically recording these delicate variations in the tone. This he has done by inventing an instrument which virtually photographs the musical note. By looking at these photographs, he sees at once the amount of pitch of the upper partials, and so judges whether the form of his pipe is developing into the tone he wants. To take these “sound photographs” a special chamber (free from noise, air currents and shaking) has a tiny mirror, 1-16 of an inch in diameter, and weighing two grains, suspended in it by a single silk fibre (so delicate that it took two days to adjust). On to this mirror an intense ray of light, only the thickness of a needle, from an arc lamp is thrown, and is reflected from it on to a screen 30 feet away, so that the slightest movement of the mirror makes the ray on the screen move a long way. The pipe under test is sounded about 8 feet from the mirror, which is moved by the sound waves, so that the beam on the screen

gives in a perpendicular line an exaggerated copy of these movements. At the same time, a camera is moved rapidly backwards and forwards horizontally in front of the screen, thereby taking a photograph of the moving spot of light very like a horizontal flash of lightning, the curves of which give all the information of the kind of tones the pipe is producing. And so not only can Mr Hope-Jones experiment with pipes till he eliminates all upper partials and gets such wonderful smoothness, but in other cases, he develops certain of the upper partials and produced novel stops like the quintation, tierceation and c., which appear to sound notes far higher than their real pitch. It is by such truly harmonic means that this organ has been given a striking brilliancy without resource to the old-fashioned discordant jarring of mixture stops.

The organ contains 2,424 speaking pipes, and is blown by a 10-horse power electric motor from the city electric mains, the bellows, which are very amble, being placed in the cellars below the platform. The organ was constructed by the Hope-Jones Electric Organ Company, of Birkenhead, from specifications by Mr Hope-Jones, member of the Institute of Electrical Engineers, the cases being designed by Rowand Anderson, LL.D., H.R.S.A., the architect of the University Buildings.

Bruce Duncan

Information and photographs from:
<https://en.wikipedia.org/>
<https://www.forthpipeorgans.co.uk/>

THE ORGAN SOCIETY OF WA INC

Young Organists Concert



SUNDAY AUGUST 27TH, 3PM

*St Andrew's Anglican Church
259 Barker Road, Subiaco*

Tickets \$20, available at the door
(OSWA members \$15)

Refreshments served after the recital.

