

In The Pipeline



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The Organ Society of Western Australia

ABN 49 302 148 987

Patron

The Very Reverend
Dr John H. Shepherd AM

Committee 2023-24

President

Mr Boyd Peters
Robert Street
Como WA 6152 0478 214 594
president@oswa.org.au

Past President

Mr Donald Cook

Vice President

Mr Donald Cook
Royal Street
East Perth WA 6004 0431 347 101
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
secretary@oswa.org.au

Editor and Webmaster

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

Committee Members

Mr Samuel Yeow
Mr Raphael Elvish

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

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

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

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Front cover

St. Laurenzen Kirche
St. Gallen
Switzerland
See article page 18.

At left

Marienkirche
Kaiserslautern
Germany
Orgelbau Kuhn organ



Deadline for the next issue of
In The Pipeline:

Friday
19th January 2024

Please contact the Editor for
advertising requirements

President's Report to the AGM

It is a pleasure to present my report on the Organ Society of Western Australia for 2022 – 2023

1. Summary of Year's Activities provided for members

April 15 – Visit to Wurlitzer Organ at Karrinyup with a demonstration by Ray Clements and John Fuhrmann followed by an open console.

April 20 – International Organ Recital by Gary Sieling at St Patrick's Church, Mount Lawley.

June 17 – Joy to the World. A celebration of Christmas Carols and Christmas music with six organists participating on Bruce Duncan's restored and enlarged Paul Hufner organ.

July 8 – Fremantle Organ Crawl visiting three instruments in Scots, St John's and Fremantle Wesley churches.

August 12 – Centenary of the Moser Organ at New Norcia organised in conjunction with Fr Robert Nixon with a full day of talks, recitals and Monastery food.

August 27 – Young Organists Concert at St Andrew's Church Subiaco was a performance by four young organists and members of Aquinas Schola Choir in a stunning concert curated by Alessandro Pittorino.

October 21 – Annual General Meeting with recital by Boyd Peters.

2. Participation by members

Our events have not always been well attended by our members. Our best attended events were the visit to the Karrinyup Wurlitzer Organ, Joy to the World Christmas in June, the centenary of the Moser Organ and the Young Organists Recital. For three of these events we had quite a number of non-members attend. We have attempted a variety of functions and have advertised more widely – in addition to our In The Pipeline journal and the OSPA web site, we have used radio interview, printed press publicity and Facebook with minimal success.

Most disappointing was the attendance at the recital by Gary Sieling, an international organist who with good fortune we were able to engage. Only 12 attended this recital despite a huge effort in publicity. Consequently the Society incurred a large loss on this event.

3. Promotion of Young Organists

We have continued our encouragement of young organists. At Joy to the World four of the six organists were under 35 with some still in their teens. The Young Organists recital featured four secondary students and today's recital was by another young organist. We need to continue this emphasis on young organists as there is a lot of community interest in organs, demonstrated by the organ coming in at number 7 in the ABC Classic 100 Instruments.

4. Financial Position

Our financial position has deteriorated this year and we have operated at a deficit. Chief causes have been the loss on the Gary Sieling Concert and increased costs for the printing of In The Pipeline. The latter increase means that now we do not even cover the cost of In The Pipeline if you are a concession member. We have resisted raising membership fees for more than five years but can no longer avoid increasing membership charges as our Treasurer, John van den Berg, will outline. Even with this increase we will still operate a deficit budget.

5. Email and Website issues

During this year we have been forced into changing our commercial arrangements for the provision of our email and website services. This was caused by our previous provider withdrawing from hosting our OSWA domain and associated emails. With thanks to efforts by our Webmaster, Bruce Duncan, we have new arrangements in place and all systems are up and running – although migrating the email system with all its records and our moderately large and complex web site was a mammoth and nerve breaking experience.

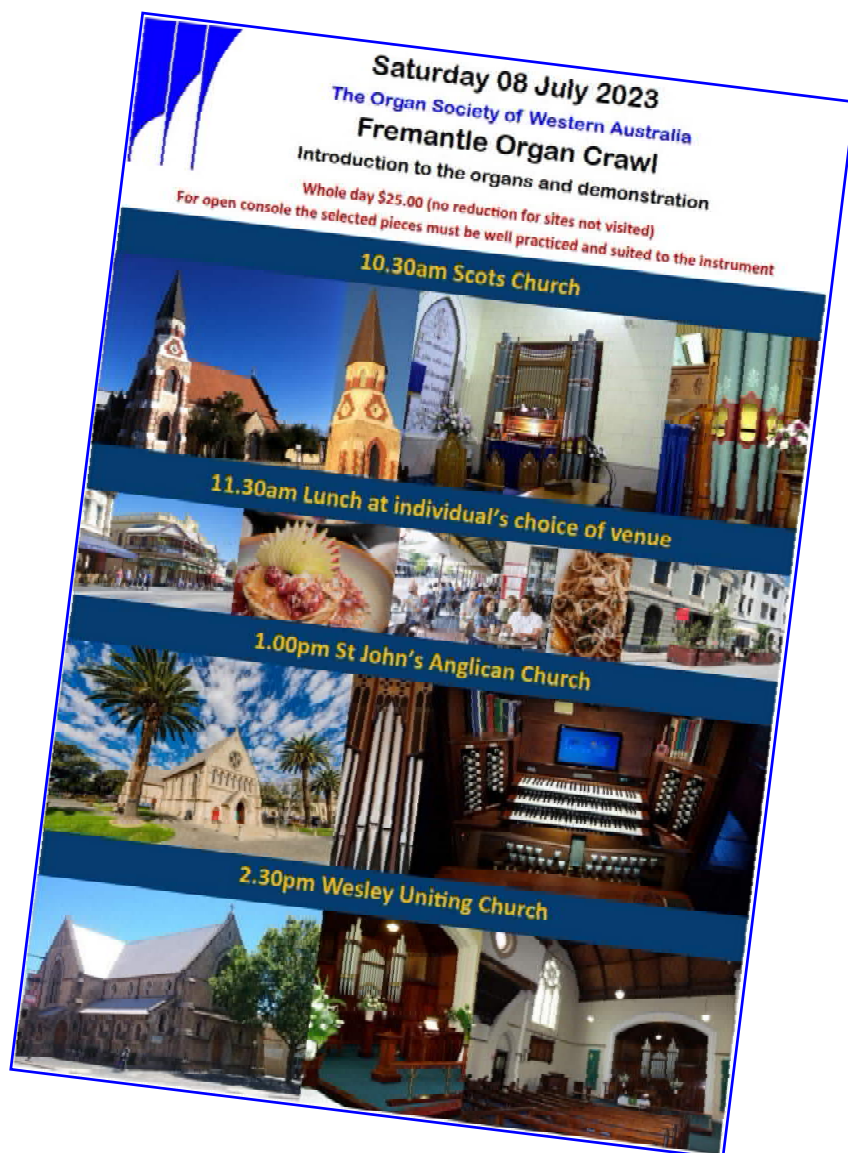
6. Constitution Amendments

We are presenting two amendments to the constitution today. One is to

remedy clarity on what is a couple to bring the constitution in line with recent legislative changes at a Federal level and the other is to make becoming a member a little less bureaucratic.

7. Heritage Organs progress

We have not made as much progress with this issue as I would have liked due to a number of stumbling blocks. We now have a set of criteria as to what constitutes a heritage organ and Bruce Duncan has done a very time-consuming work on our data base of organs so that we can see when each organ was built,



One of the 2023 events: The Fremantle Organ Crawl

subsequent changes such as location, renovation, changes in specification and the like can be tracked and also noted where organs are located in already heritage listed buildings. This is an ongoing process.

8. Committee Membership

I would thank sincerely the members of the committee for their work. The committee membership is the same as for last year. It is important, nay essential, that we have a renewal of committee membership and I encourage members to consider how they can assist.

All our committee members have given more than expected of them and have been a tight and consistent group, always considering the Society and how as a committee we could better serve our members.

Peter de San Miguel as Secretary has diligently minuted our meetings, assisted in Front of House and in provision of audio amplification

John van den Berg has capably continued as Treasurer maintaining a close eye on our finances and also assisting with update emails to our membership.

Bruce Duncan not only has maintained our website but also produced four stimulating, informative issues of our journal *In the Pipeline* as well as the previously mentioned work on the data base of organs in WA.

Margaret de San Miguel has assisted with Front of House and with our

catering. Due to family commitments Margaret is unable to stand for re-election. I thank her for her service on the committee over a number of years.

Boyd Peters has contributed much to our meetings with his challenging ideas for what the Society can do and suggested exciting ideas for events, some of which I am sure will be progressed in 2024.

Although not on the committee this year we have appreciated Lynne Langford helping to maintain our Facebook page presence.

There are other people who have assisted the Society in many ways and I sincerely thank them as well. I am compelled to mention one name, that of Alessandro Pittorino, who has been so supportive of my wish to have the development of young organists as a priority.

I thank sincerely your committee members and thank them for their unwavering support of me in the role of President. I have enjoyed being able to contribute over these past two years as your President and it is with reluctance that I cannot accept nomination as President for the coming year and need to return to being a committee member.

I move the adoption of my report.

Kind regards,


Donald Cook
President

Treasurer's Report to the AGM

Dear members,

Unlike last year, the financial situation of our Society is not as financially solid due to several contributing reasons. For example: the number of recitals still affected by the post Covid era, general inflation, one loss-making event due to low attendance and much higher than expected production costs of our "In the Pipeline" magazine. Next to these reasons, we have not raised subscription fees for over 5 years.

The cost of producing our much appreciated In the Pipeline magazine (\$950 per edition) is now such that the current concession membership subscription fee (\$35) doesn't cover its publication and postage costs. This major cost item will be the subject of further discussion in the General Business section of this meeting.

With Westnet's withdrawal from providing email mailbox services we were forced to change provider. The Committee selected Microsoft Exchange, which incurred a change-over costs and now due to further withdrawal by Westnet in providing internet domain services we are about to engage in further 'cost extra' changes. We recently received a refund of \$ 51.07 from Westnet/iiNet for excess fees paid.

Over the course of the 2022-2023 year there was a deficit of just over \$2,700.00 compared to the budget.

Please consider the Treasurer's Report and the Reviewer's report for July 2022 to June 2023.

If there are no queries I move that this report be accepted.

Further I move that the Reviewer, Mr Kelvin Woodward, be re-appointed as Reviewer for the 2023-2024 financial year.

Based on Committee discussions and decisions, plus the rules governing fee ratios in Section 13.3 of the Constitution, I move that the membership fees for 2023 to 2024, payable by 31 October be:

Member \$85;

Family \$128;

Country Member \$68

Concession member \$43.

Associate (at or under 18) and Junior membership (under 15 years of age): free.

	<u>Budget 2022-2023</u>		<u>Actual 2022-2023</u>	
	In	Out	In	Out
Membership	\$ 3,250		\$ 3,171	
Functions	\$ 1,250	\$ 1,100	\$ 2,180	\$ 3,425
In the Pipeline	\$ 750	\$ 2,800	\$ 408	\$ 3,002
Insurance		\$ 1,350		\$ 1,508
Internet		\$ 400		\$ 753
Donations			\$ 235	
Stat/gifts/other		\$ 500		\$ 25
Totals	\$ 5,250	\$ 6,150	\$ 5,994	\$ 8,713

	<u>Budget 2023-2024</u>	
	In	Out
Membership	\$ 4,019	
Functions	\$ 2,500	\$ 2,500
In the Pipeline	\$ 500	\$ 3,500
Insurance		\$ 1,600
Internet		\$ 750
Donations		
Interest	\$ 150	
Stat/gifts/other		\$ 60
Totals	\$ 7,169	\$ 8,410

Keeping the above in mind, this indicates a budget in the red, with four In the Pipeline magazines printed, but in a smaller (less pages) format.

	Cash	Savings	Term Deposit	Total
Opening Balances	\$ 561.81	\$ 7,984.13		\$ 8,545.94
Closing Balances	\$ 889.23	\$ 234.32	\$ 5,000.00	\$ 6,123.55

NB: at the time of the AGM the term deposit would no longer exist. The above numbers are valid for the financial year of 1st July 2022 to 30th June 2023.

John van den Berg,
Treasurer.

46 Davies Crescent,

Kardinya WA 6163

11th October 2023

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

The reviewer is not an authorised auditor or reviewer as per section 60-30 Australian Charities and Not-for-profits Commission Act 2012 but has adhered to the principles of the Act. Charities that are not registered with the ANC with less than \$250,000 turnover are not required to have registered auditor audited accounts.

In alignment with section 60-30 & 50 of the Australian Charities and Not-for-profits Commission Act 2012, as reviewer of the Organ Society of WA accounts for the year ended 30 June 2023, I declare that to the best of my knowledge and belief: -

60-30 Audit or review

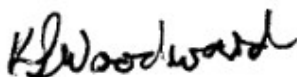
- a) Nothing has come to the reviewer's attention that causes the reviewer to believe that the financial report does not satisfy the requirements of this Division; and
- (b) the reviewer has been given all information, explanation, and assistance necessary for the conduct of the review; and
- (c) the registered entity has kept financial records sufficient to enable a financial report to be prepared and reviewed; and
- (d) the registered entity has kept other records as required

60-50 Reviewer's report on annual financial report

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

No Recommendations.

Yours Sincerely,



Kelvin Woodward

Annual General Meeting Recital



The Annual General Meeting Organ Recital for 2023 was presented at St Edmond's Anglican church, Wembley, by the Organ Society of Western Australia Vice President Boyd Peters BA (Mus), BMus (Hons).

Boyd introduced the 1887 William Christmas Mack (U.K.) organ to the audience, explaining that it had been originally built for the Primitive Methodist Church, Great Yarmouth, England. When that church closed it was purchased by Dudley Bastian and shipped to Australia, then installed in its present location in 1993 by members of the church. Very little has been changed in the organ from its original configuration except that it appears the façade and case work is from another instrument and the Great Cornopean replaces the original 8' Clarinet.

Boyd commenced his recital with the March in G, by Henry Smart (1813-1879).

In the opening passages the full Swell and Great to 2' was used to give a robust sound. In the quieter section in the middle of the piece the registration was reduced to Swell to 4' and Great to 4' flute, allowing these voices to clearly demonstrate the versatility of the instrument.

Tryptych (Serenity, Dignity, Austerity) by Lamont Kennaway (1899-1971) was the second item. In Serenity, the beautiful Great 8' Lieblich Flute sounded against the Swell Vox (spelt Vaux on the stop head) Angelica and Lieblich Gedact. In Dignity, we heard the full Swell and Great 4'. The final passage, Austerity, returned to a similar registration as the opening part. In each of these a wonderful story was told in the music, exquisitely played and clearly registered for great effect and dynamic.

The third piece was the Andante Cantabile from the 4th Organ Symphony

by Charles-Marie Widor (1844-1937). We heard a delightful counterplay between the Great 8' flute and the Swell Vox Angelica and flute, perfect for delivering the delicate melody of this piece.

To complete the recital, Boyd had selected the Chaconne in E minor by Dietrich Buxtehude (1637-1707). This is a heavily J S Bach accented piece of music which allows the organist to demonstrate the extent of pipework available in the organ loft. The music progressed

through a crescendo to full organ from the Great 8' flute and Swell 8' Horn Diapason up to all stops out. A fitting conclusion to a recital which exercised not only the organ, but also the organist, who used the capable services of Raphael Elvish for page turning and registration changes on a mechanical instrument which has no player aids.

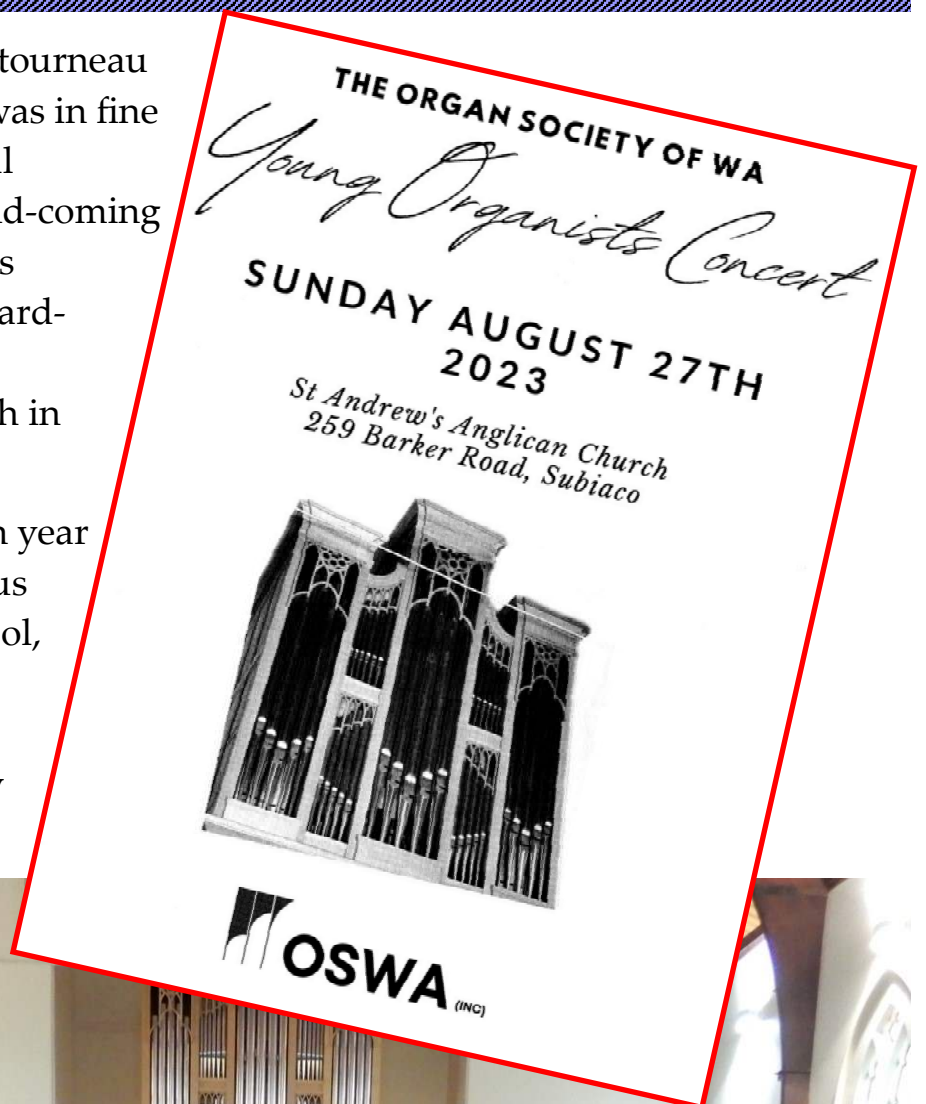
This organ recital was a very pleasant experience in the favourable acoustic of the church.



Young Organists Concert

On Sunday 27th August, the Letourneau organ of St Andrew's Subiaco was in fine form, playing its part in a recital featuring some of Perth's up-and-coming young organists. Four organists performed, all students of Juilliard-graduate and current Artist-in-Residence at the Uniting Church in the City, Alessandro Pittorino.

The afternoon commenced with year nine student from John Septimus Roe Anglican Community School, Jiang Coventry, playing the Toccata from the Toccata and Fugue in D minor (BWV565) by Johann Sebastian Bach. This



started the proceedings with a bang, and Jiang must be commended for performing from memory – even more impressive as she had only been learning the organ for one term prior!

Next up was Samuel Yeow, year 12 student at Aquinas College, playing Jean Langlais' Alleluia from Triptyque Gregorien, Bach's Fugue in G minor (BWV578), and Mendelssohn's Organ Sonata no.2 in C minor (op.65). The Langlais is not a piece I was familiar with, but quickly recognised the harmonic language typical of Langlais' compositions, similar but markedly different from the quintessential modal style evident in that of French organist-composers of the time.

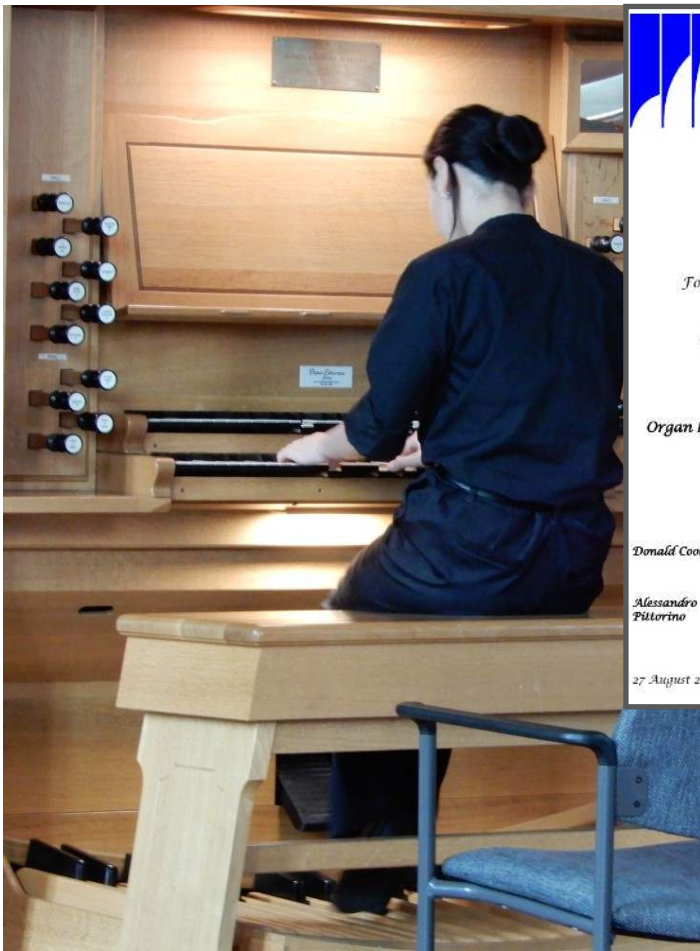
The Letourneau was clearly in its element with the Bach; Samuel's methodical and articulate approach melded well with the light and sensitive touch of the organ. This was similarly demonstrated in the Mendelssohn, which showcased some of the solo combinations of the organ such as the Swell hautbois, accompanied by the Great chimney flute.

Alessandro's assistance in registering was most helpful, especially due to the lack of player's



OSWA President, Don Cook
Below: Some of the attendees





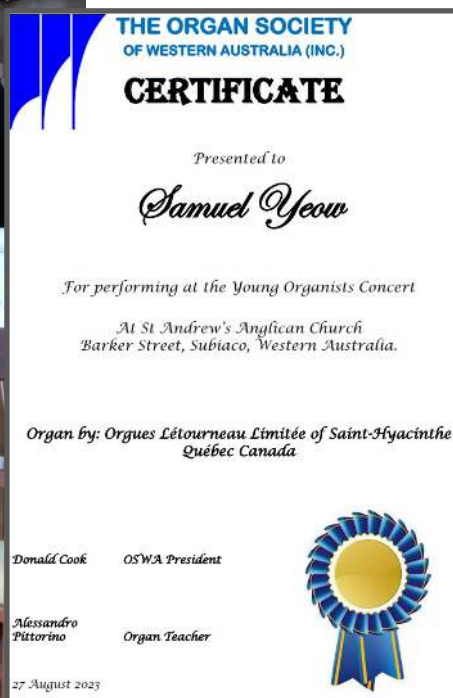
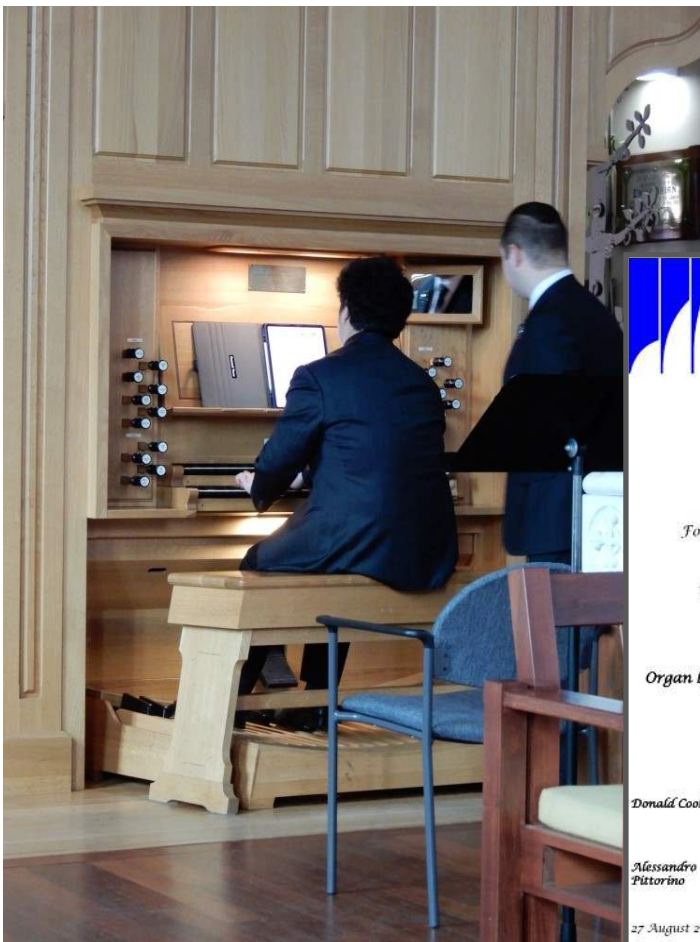
aids on the organ. Rory Watson, also year 12 at Aquinas, came next, playing with two contrasting works. His performance of Bach's little Prelude and Fugue in F major (BWV556) I found rather nostalgic, as it was the first Bach piece I learnt

when I started on the organ. This was Rory's first public solo performance and he rose to the occasion.

We were subsequently treated to a relatively new work, sung by the Aquinas Schola Cantorum and accompanied by Rory, the Nunc Dimittis from Perry Joyce's Canticles in the Nyoongar Language. Perry is a West-Australian composer and was commissioned to write this setting by St

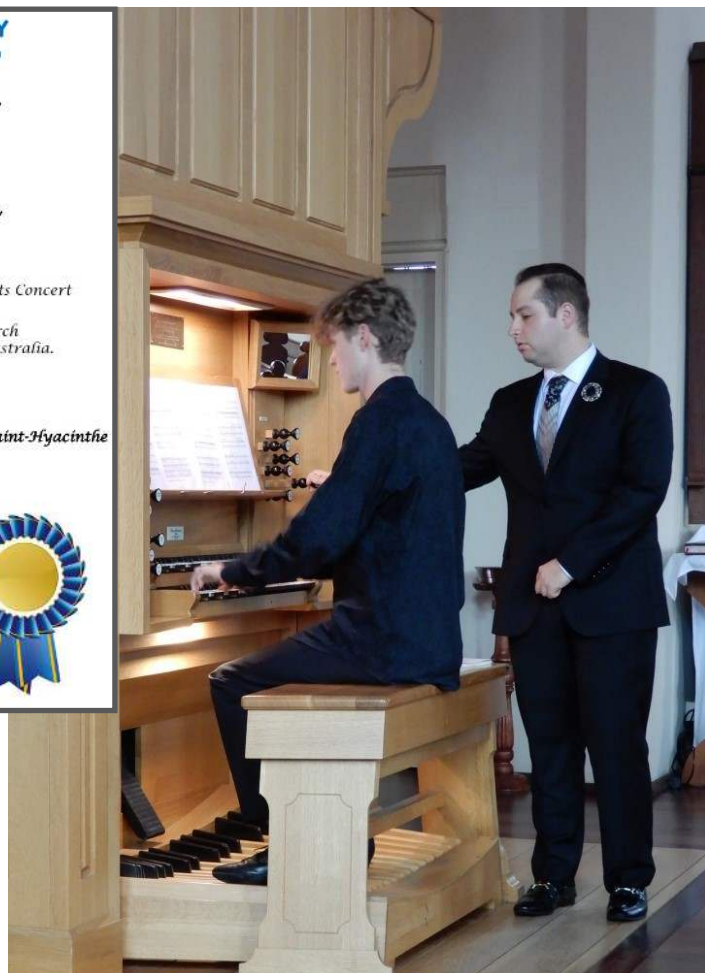
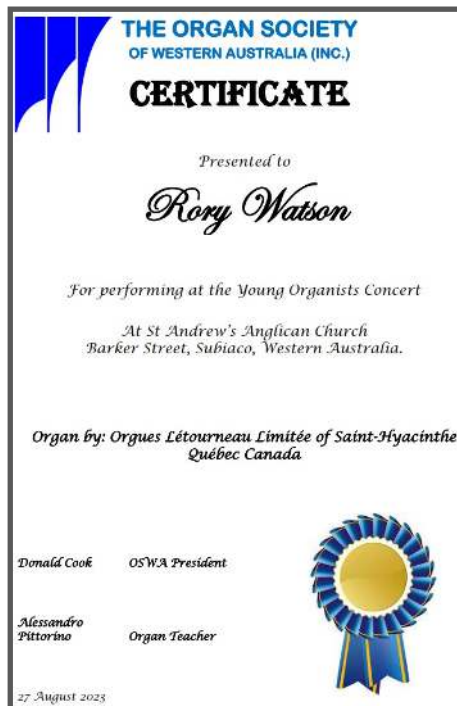
George's Cathedral in 2015. The service of Evensong and its associated music is something I hold very close to my heart, and it was wonderfully refreshing to hear this new addition to the very broad repertoire of canticles in

Above: Jiang Coventry
Below: Samuel Yeow



existence. It can best be described as very soothing and ethereal, later increasing in pace and intensity in the Gloria, accentuated by claves. With the youngest member singing being seven years of age and oldest 17, the high standard of performance was a wonderful testament to the work of Aquinas Schola director, Hugh Lydon.

The final performer of the afternoon was Daniel van der Moezel, a year 11 home-schooled student. Sweelinck's variations on *Mein junges Leben hat ein End* (my young life has ended) started the set, showcasing many of the delicate colours of the organ. The 8' and 4' flutes featured prominently, both in ensemble and individually, and were proven to be of wonderful character for Sweelinck's music. I couldn't help but notice the similarities in Sweelinck's treatment of variations between this and his *Ballo del Granduca*, one of my favourite works in his compositional output.



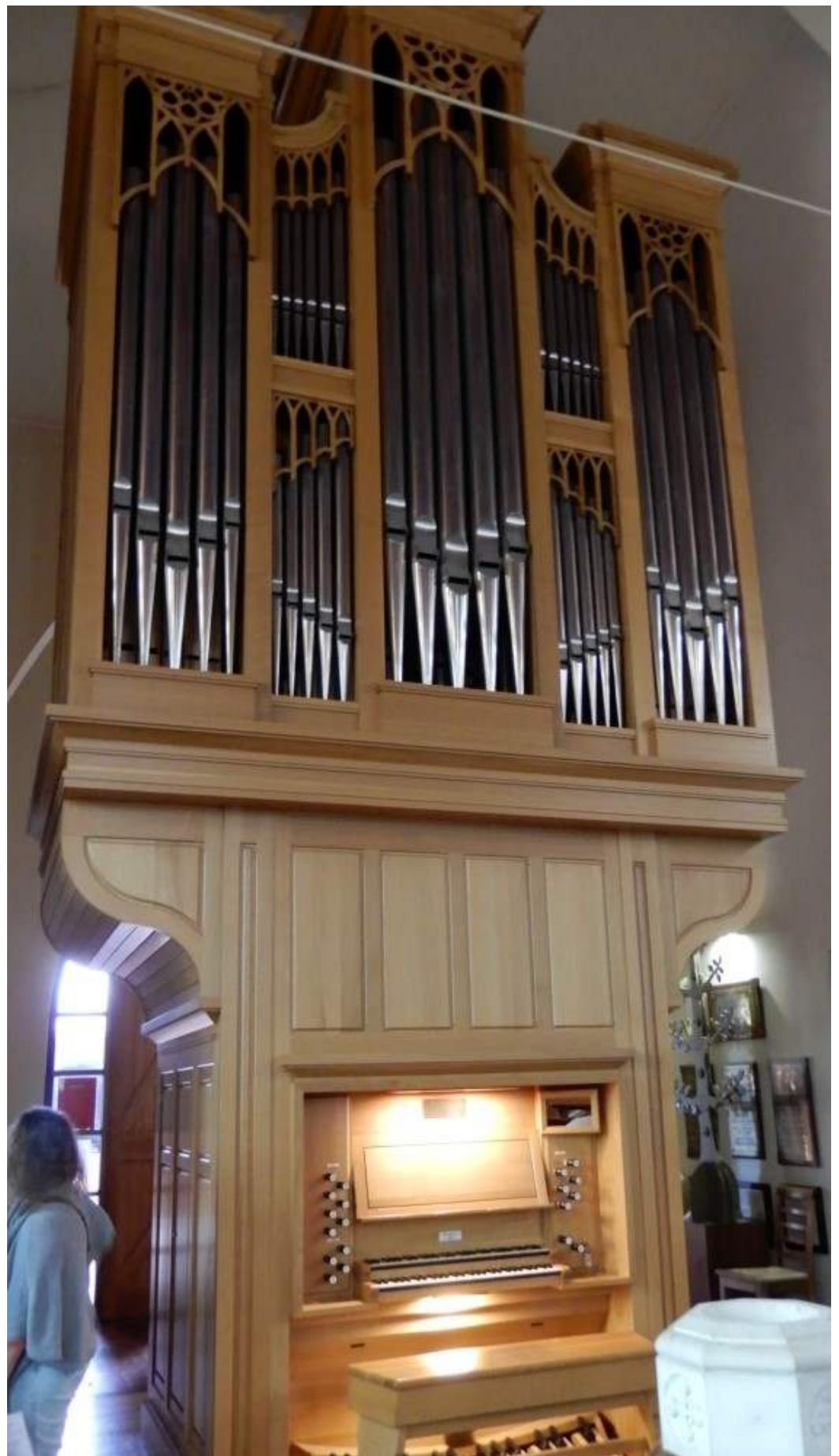
Above: Rory Watson
Below: Daniel van der Moezel



This was followed by the beautiful Prélude, Fugue et Variation (op.18) by César Franck, one of the pre-eminent French composers in the organ repertoire. This is an intrinsically difficult work due to its pianistic nature – the Letourneau being mechanical action makes the organist's job even more difficult, and Daniel is to be commended for his performance.

The final work on the program was Joie et Clarte des Corps Glorieux from Olivier Messiaen's 1939 organ cycle, Les Corps Glorieux. The title translates to 'joy and brightness of the heavenly bodies,' and the joy and brightness was certainly evident in this performance. A solid technique is required to achieve an accurate juxtaposition

between the large chords and single melody motifs throughout, and Daniel again exemplified this. This was a fitting piece to conclude a fantastic afternoon of organ music featuring the up-and-coming generation of organists.



Alessandro must be commended for his students' success, and for his contributions to the encouragement of young organists in Perth. We wish the performers and all organ students in Western Australia all the very best as we come to the end of the school year and into the Christmas period.

Boyd Peters

Photographs and certificates by Peter de San Miguel.



Above: Alessandro
Pittorino
Left: Aquinas Schola



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

St. Laurenzen Kirche, St. Gallen

The city of St. Gallen is a municipality in the canton of St. Gallen in north-eastern Switzerland. St. Gallen has around 80,000 inhabitants and, at around 700m above sea level, is one of the higher cities in Switzerland. St. Gallen is located on the Steinach, a river that flows into Lake Constance (Bodensee), and I had the opportunity to travel to this delightful city a few years ago in transit from Zurich to Friedrichshafen, Germany.

The origins of the city of St. Gallen date back to the 7th century. It originated as a settlement around the monastery of St. Gall, founded around 720 on the site of a

hermitage, and grew into a city in the 10th century. In 1180 it became an imperial city.

Today, St. Gallen functions as the cultural and economic centre of Eastern Switzerland, and the city is considered the metropolis of that region. It is located on the main road and rail traffic routes and is considered the gateway to the Appenzellerland. The city is interesting for tourists because of the quaint old-world architecture of many of its buildings, including the collegiate church and the abbey library, which have been included in the UNESCO

World Heritage List. In addition to the highest cantonal authorities, the University of St. Gallen and the Federal Administrative Court (FAC) are also based in the city.

The Church of St. Laurenzen is the Evangelical Reformed parish church in the city of St. Gallen. The construction of the first church is estimated to date back to the middle of the 12th century. For centuries, the church was the political, religious and social centre of the city republic of St. Gallen and has had a lasting impact on the history of the city. Even today, it is the meeting place for the town's citizens.

The church takes its name from the martyr Lawrence of Rome, to whom it was dedicated. It is classified as a building worthy of national protection (highest of the three protection levels) and is therefore under federal





organ. A contract was concluded for the instrument with Joseph Anton Feuchtmayer, a sculptor from Salmansweiler, south Germany.

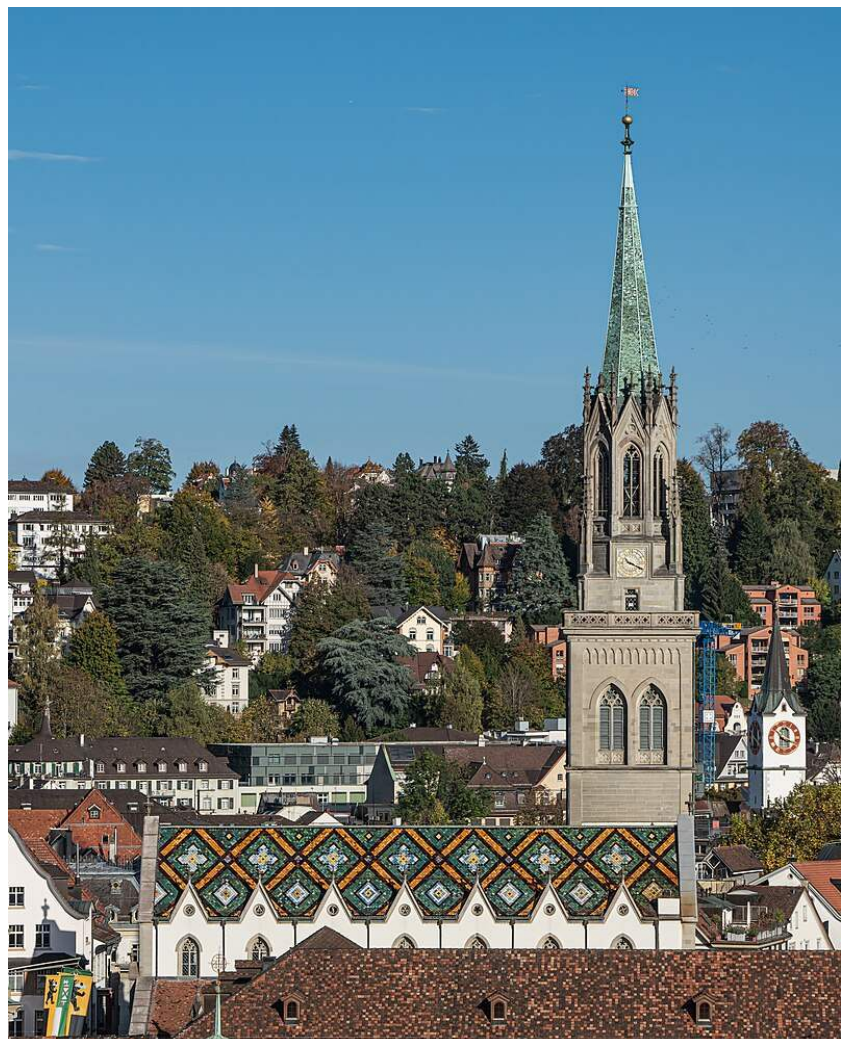
In 1856 a new organ was installed by Martin Braun from Spaichingen, Germany. The neo-Gothic case was built according to a design by Johann Christoph Kunkler.

monument protection as a monument of national importance.

It is a flat-roofed (i.e. no domes) pillar basilica with galleries attached to the long sides. These galleries rest on arcades open to the outside. The church has three naves on the ground floor and five naves in the gallery zone. In the line of the main nave, and adjoining it, is the single-nave, rectangular choir. To the north of the choir, projecting slightly, is the tower. In the first bay of the nave there is a transverse gallery on which the organ is located.

There has been evidence that there has been an organ in the church since 1511, because it was consecrated on 18 September 1511. After the Reformation, playing the organ was frowned upon. It was not until 1761, at the request of the guilds, that the councils decided to purchase an

In 1979, Orgelbau Kuhn AG created a new instrument. It had 45 stops on three manuals and pedal. Unusually, the main organ is located above the choir, so





The new general console
Photo: Orgelbau Goll Luzern

worshippers can see it in front of them. The view of the organist is obscured by the positive division case.

This was the configuration of the church and organ when I was there, but the intervening years has seen a large project of restoration of the building and, more recently, a study on how the organ can better serve the church and the community. Bernhard Ruchti had recently become organist at St. Laurenzen and was confronted with the revision of the Kuhn organ as his first major task. As always with such projects, the first step was to analyse the existing instrument. What are we satisfied with? What would we like to

have different? What are the wishes for a revised instrument? In the case of the previous organ in St. Laurenzen, it was possible to answer these questions quickly: from the time of its construction, the instrument had a bass weakness. The deep notes had no power. The sound was sober. The physicality of the sound was missing. An independent expert opinion showed that a revision of the organ could do little to change this fact. The St. Laurenzen Organ Commission therefore examined the following questions: Do you have to come to terms with the sonority? Is it possible to replace the instrument? Does it make sense to have a second organ in the church?

After all these questions were answered with a no, Bernhard Ruchti developed an innovative approach.

The key point was not to replace the existing organ, but to integrate it as a whole into a new organ concept which would include the entire church space. The idea of a three-dimensional organ was born.

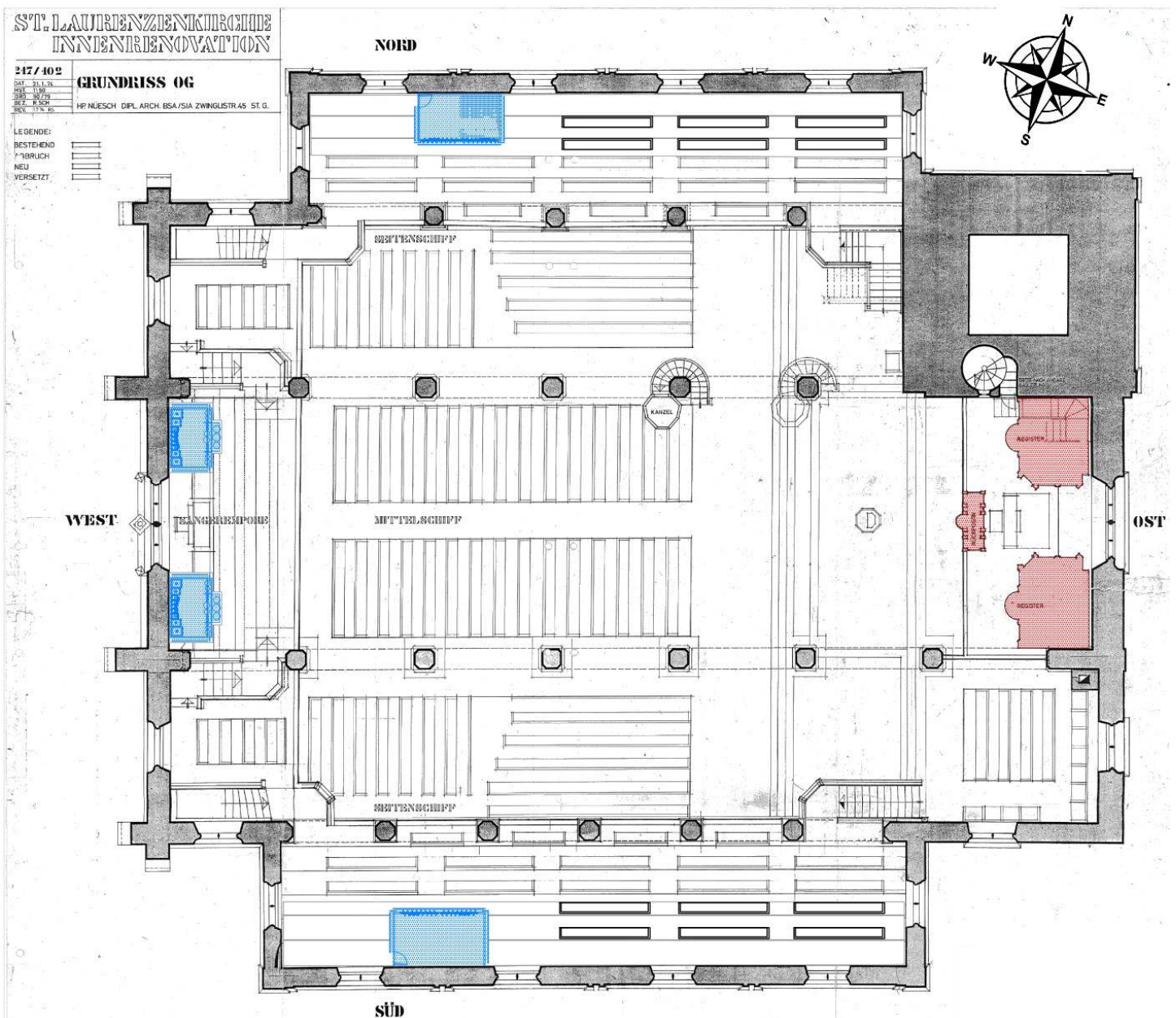
In concrete terms, this means that three new divisions would be set up on the three galleries of the church. These would be arranged according to the three families of pipes present in an organ: the powerful, solemn principals; the singing, soft flute stops; and the clear, overtone-rich string registers. In the new concept there are principals on the west gallery with particularly deep, large pipes, the flute stops on the south gallery and the

string stops on the north gallery. Together with the existing organ, they form a new quadraphonic ensemble. The sound of the organ as a whole is redistributed throughout the church. Listeners experience the mixture of sound in the room itself; they are, as it were, in the middle of the instrument, in the middle of the organ. In the diagram below, the pink divisions are the older Kuhn organ and the blue divisions are the new Goll organ.

Organ music takes on a spatial, architectural dimension. And: the previously weak bass register has

become strong and carrying thanks to the new registers. The entire instrument is played from a new general console, which is located on the level of the baptismal font and is mobile. For church services and liturgy it is located on the side, and for concerts in the middle of the sanctuary.

The preliminary decision was made within the Organ Commission in 2017 to propose Orgelbau Goll AG for the implementation of the project. An acoustic test was carried out in the church with three groups of instruments on the galleries as well as the existing

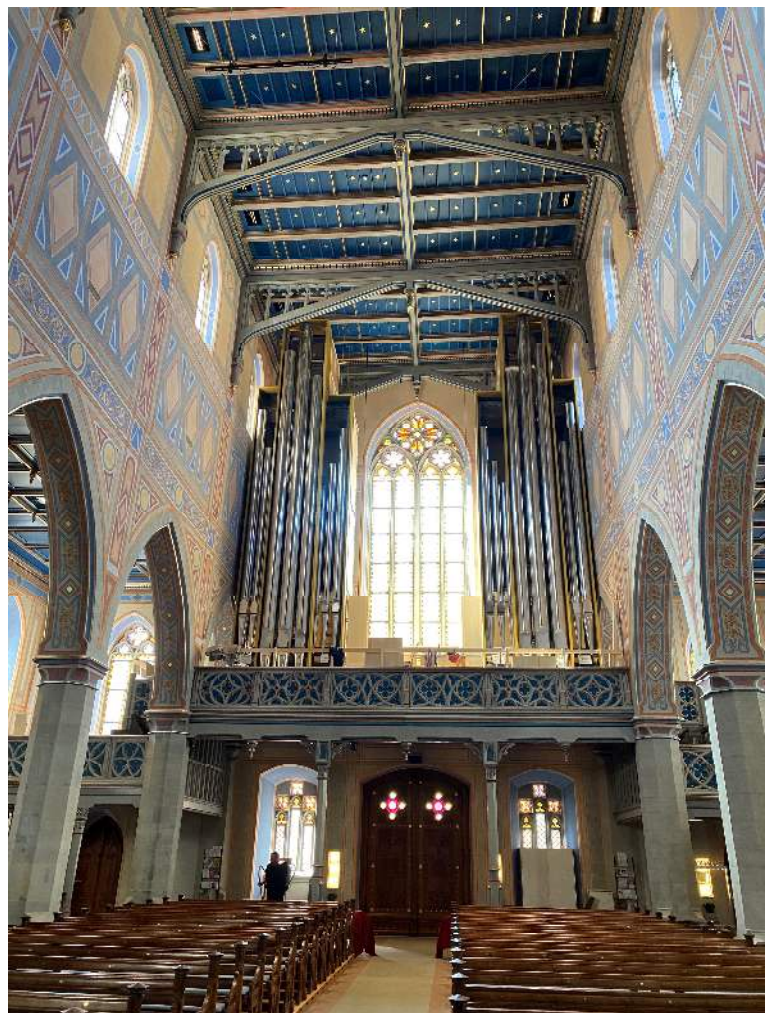


organ in order to experience the effect of "quadraphony". This test exceeded all expectations and was the decisive factor for the authorities of the parish to make the decision to implement the project.

After years period of planning, consulting, development, preparation and construction, the organ was mostly completed in 2023, with final completion in 2024.

In addition to the concrete technical and artistic planning of the new Goll organ, it was the financing that determined a large part of the activities. Significant commitments from sponsors and a designated Patronage Committee ensured that the project was financed. The project ended up being about 10% more expensive than expected—instead of 2.5 million francs, 2.75 million francs was required. The parish of St. Gallen Centrum covered SF1.1 million, donations covered SF1.6 million, and the remaining amount by fundraising.

The Patronage Committee used Paul's words "He who sows sparsely will also reap sparsely" to promote this courageous and ambitious organ project. 93% of the congregation voted that church music should have a future in their parish, and they wanted this organ development. In times of strong austerity pressure, the parish of St.Gallen-Centrum is now sending a clear signal for culture, as this organ, which is also of interest to international circles, benefits not only the church, but also the city of



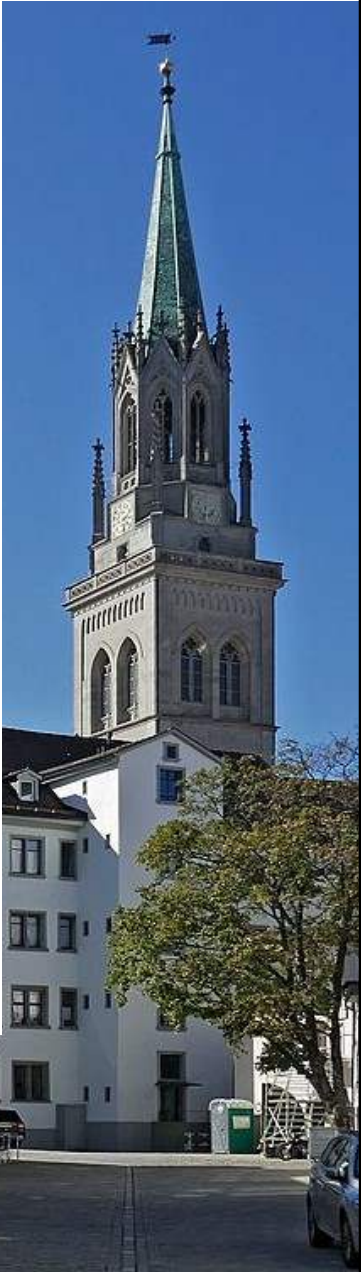
A Westward view of the central nave showing the rear gallery with the huge Violonbass 32' façade pipes of the West organ.
Photo: Orgelbau Goll Luzern

St.Gallen and its community as a whole.

This new organ is a remarkable combination of the existing 1979 Kuhn organ integrated with the new Goll organ to provide in the church the most amazing quadraphonic effect possible. By incorporating additional organ divisions on the west, north and south galleries, this is the most three-dimensional organ that could have been achieved. It is surround-sound in the ultimate.

The completed instrument has a new 4-manual mobile console which controls 45 registers from the original Kuhn organ, 40 additional registers built by Goll, and

Specification of the organ in St Laurenzen Church, St Gallen, Switzerland

I East Hauptwerk Kuhn		II East Positiv Kuhn		III. East Schwellwerk Kuhn		IV. East Pedal Kuhn	
Pommer	16	Suavial	8	Italian Principal	8	Praestant	16
Praestant	8	Bleigedackt	8	Holzgedackt	8	Subbass	16
Flûte harmonique	8	Principal	4	Viola di Gamba	8	Octave	8
Spitzgedackt	8	Koppelflöte	4	Unda maris	8	Spitzflöte	8
Octave	4	Schwiegel	2	Geigenprincipal	4	Violoncello	8
Rohrflöte	4	Spitzquinte	1 1/3	Traversflöte	4	Octave	4
Quinte	2 2/3	Siffelöte	1	Nazard	2 2/3	Rohrpfeife	4
Superoctave	2	Scharf	1	Flageolet	2	Mixtur	2 2/3
Mixture	1 1/3	Sesquialtera	2 2/3	Terz	1 3/5	Posaune	16
Coronet	8	Krummhorn	4	Mixtur	2	Zinke	8
Trompete	8			Fagott	16	Schalmei	4
		Tremulant		Trompette harm.	8		
Tremulant				Oboe	8		
				Tremulant			
I. West Principalwerk Goll		II. South Flotenwerk Goll		III North Streicherwerk Goll			
Violonbass	32	Lieblich Bourdon	16	Violone	16		
Contra Bourdon	32	Lieblich Bourdon	8	Rohrflöte	16		
Principal	16	Hohlflöte	8	Rohrflöte	8		
Subbass	16	Doppelflöte	8	Salicional	8		
Principal	8	Flauto Dolce	8	Gambe	8		
Bourdon	8	Quintatön	8	Dolcissimo	8		
Quinte	5 1/3	Hohlflöte	4	Vox Coelestis	8		
Octave	4	Doppelflöte	4	Rohrflöte	4		
Mixtur	2 2/3	Flauto Dolce	4	Salicet	4		
Octave	2	Traverso	4	Harm. Aetherea	2 2/3		
Trompete	8	Quintflöte	2 2/3	Aeoline	16		
Tuba Magna	16	Piccolo	2	Vox Humana	8		
Tuba Mirabilis	8	Terzflöte	1 3/5	Glocken			
Tamtam		Septime	1 1/7				
Becken		Saxophon	8	Tremulant			
Tremulant		Crotales					
		Tremulant					

4 special registers also by Goll, totalling 89 registers. The Kuhn organ contains 3,011 pipes, the Goll organ 2,490 pipes, and together there are 5,501 pipes.

The previously somewhat underused basic voice range is expanded and differentiated in all directions: the most delicate string voices and voluminous solo flutes (doppelflutes with two labia per pipe), basic-toned stopped ranks and colourful flue ranks down to 32' tone, a complete aliquot voice with mutations up to the seventh, characterful reed registers and numerous percussion



The South organ case.
The North organ case is of similar appearance
Photo: Orgelbau Goll Luzern

elements offer a spectacular sound palette and a huge dynamic spectrum for this organ. By positioning the divisions of the organ at four locations in the church, a vast spatial sound can be experienced from these sound sources.

An article from the Tages-Anzeiger, a Swiss German-language national daily newspaper published in Zurich, Switzerland, and with a circulation of a quarter of a million readers, carries the headline “Beim Orgelbau ist die Schwiz Spitze” translates “Switzerland is at the top when it comes to organ building”.

The article tells of three recent very large organ projects in the north of Switzerland: The Stadtcasino in Basel [*refer In The Pipeline May 2022*]; the Tonhalle in Zurich [*refer In the Pipeline November 2019 and February 2022*]; and St Laurenzen Church in St Gallen.

The St Gallen part of the world is renowned for its beautiful countryside, but now it has transformed itself further by becoming a magnet for organ students and recitalists who are keen to hear and play the exciting instruments that can be found there.

Bruce Duncan

Acknowledging the valuable information and photographs gained from these sources:

www.laurenzen.ch
www.goll-orgel.ch
www.kirchenbote-sg.ch
www.tagblatt.ch
www.tagesanzeiger.ch

Special thanks to Orgelbau Goll AG who have contributed to this article and provided updated photos.



St Gallen, Switzerland



Allen Organ news

Santa María Reina de la Familia (Saint Mary Queen of the Family) is the first traditional church to be built in Guatemala in the twenty-first century, and the first of its particular kind in more than two centuries.

The church stands out as the most important public building in Cayalá city, and this profile is achieved through its robust volumetry, rich architectural treatment, profusion of vertical elements and, especially, for its urban location that makes it the visual focus for the entire city. The church redefines the profile of Guatemala City and establishes the hierarchy of the sacred over the secular and the public over the private, thus giving continuity to the use of universal principles that are valid for all men and at all times.

The Subtly triangulated stone façade is conceived as a symbolic portal for the triumph of Heaven on Earth. When viewed from the main street, three



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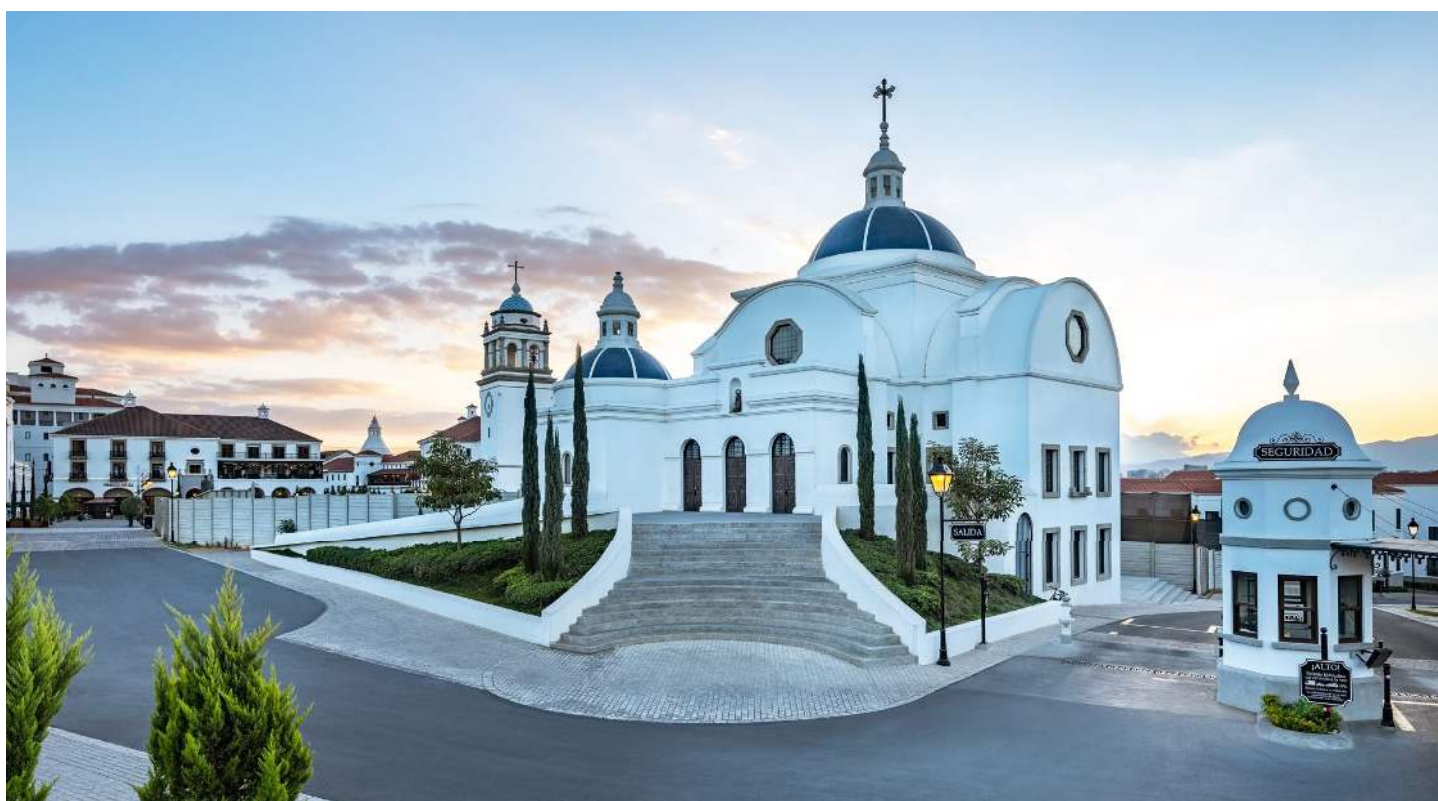
BUILT TO INSPIRE GENERATIONS

crosses protrude to form a composition: the first is situated above the main entrance hall, the second above the dome main, and the third at the top of the bell tower, which together represent the Holy Trinity.

Into this new building has been installed an Allen GX-335i GeniSys organ. This 50-stop organ features an impressive array of digital sound, allowing devotional and accompaniment music for all services and a concert organ for recitals. Underpinning the dynamic range of the instrument, a 32' Contra Violone and 16' Bombarde compliment the four divisions of this mainly German-voiced instrument.

The new church bears many similarities with the Divine Mercy Church in Chittering.

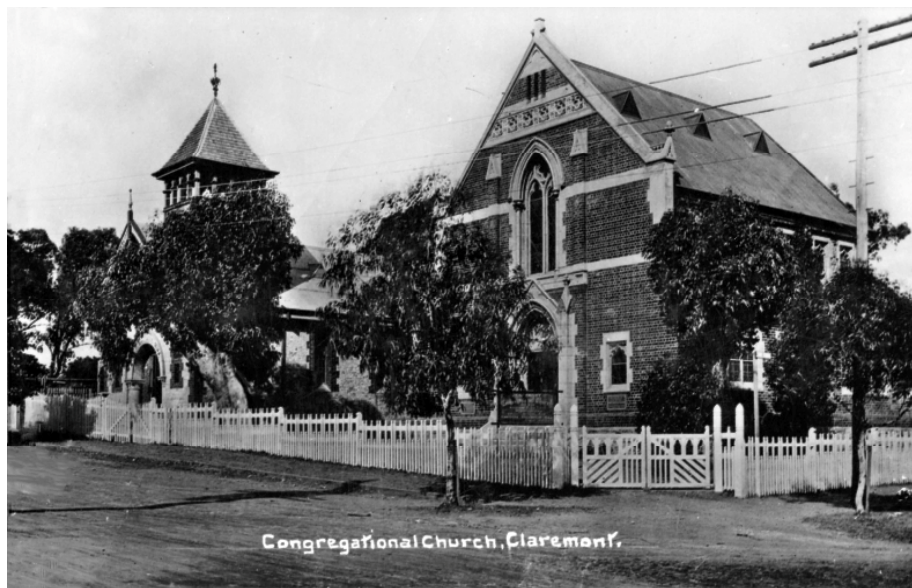
www.allenorgan.com



A Congregational Conundrum

Quite by chance a few weeks ago, I stumbled upon an old black and white photo of a small pipe organ on the Claremont Museum's website. The organ looked somewhat familiar, but I couldn't quite place where I recognised it from. As it turned out, this was a photo of the 19th century one manual, five stop English instrument in the old

Claremont Congregational church. Some further digging on the Museum's website unearthed a few other photos and piqued my interest sufficiently to lead me on to looking further into the history of the instrument.



The Congregational church and hall, circa 1910s

churches in Claremont were closed and sold off, with only St Aidan's (formerly Presbyterian) remaining open.

The sandstone building was in fact the original Congregational church; the foundation stone was laid in 1895, and the building was designed by Henry Stirling Trigg (1860-1919), grandson of Henry Trigg, the pioneer of Congregationalism in Western Australia. HS Trigg was the first locally trained architect in the state. Most notably, he also designed Trinity Church on St George's Terrace in the city.



The organ in the original Congregational Church, circa 1902-06

Those of you that have driven down Stirling Highway towards Claremont will easily recognise the old Congregational church and hall buildings. When the Uniting Church was formed in the 1970's, the Congregational and Methodist

The first photograph I found is of the organ in this original church, taken sometime between 1902 and 1906. The spacing of the windows and the low ceiling are the giveaways.

The organ was donated to the church by the then-mayor of Claremont, and later

lord mayor of Perth, Sydney Stubbs CMG (1861-1953). Stubbs was elected mayor of Claremont in 1901, replacing Joseph Langsford (who was incidentally very involved with securing the 1875 Bishop organ for the Claremont Methodist church when the trustees of Wesley Church Perth decided to replace it with a Wurlitzer in the Metro Theatre – more to come on this in a future edition). Stubbs was a prominent member of the church, and a plaque is affixed to the music desk of the organ, reading:

“This organ was presented to the Claremont Congregational Church by the Mayor of Claremont, Mr Sydney Stubbs, on 23rd June 1902.”

The identity of the builder of the organ is unfortunately lost to time; all that can be definitively said is that the organ is English and was made in the latter half of the 19th century, perhaps in the 1870s or 1880s. In one of the windchests, there are allegedly paper shims bearing the name W Beales & Co, a firm of organ-builders from Croydon, London – it is assumed Beales would have rebuilt the organ in the late 19th century.

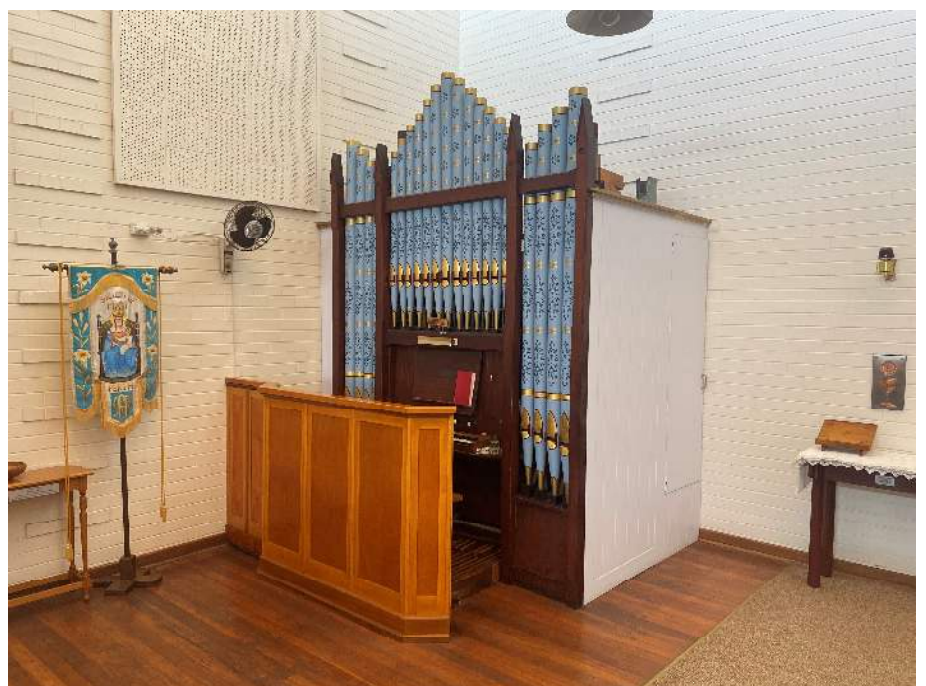
The casework is quite plain, almost quite crude in some places, particularly the console key cheeks for example. In saying this, there is evidence of a lockable lid to cover the manual having existed, and there are some pieces of lighter coloured

wood used in the console furnishings. This points to some later re-manufacturing which could have been done by an amateur, explaining some of the crude finishings.

Originally hand blown, the organ is now supplied by an electric Discus blower, ample for the five-rank specification:

1. Open Diapason 8' (metal)
2. Stop Diapason 8' (wood)
3. Dulciana 8' (metal)
4. Principal 4' (metal)
5. Fifteenth 2' (metal)

The pedals are permanently coupled to the manual via pulldowns. The current pedalboard is quite old and is of the old straight design, but I believe it might not be original. The sides of the pedalboard have been aggressively shaved down so it can fit in the available space. Whilst this and the lack of a 16' pedal stop are not definitive, it certainly raises the possibility that the organ may not have had pedals at all when originally built.

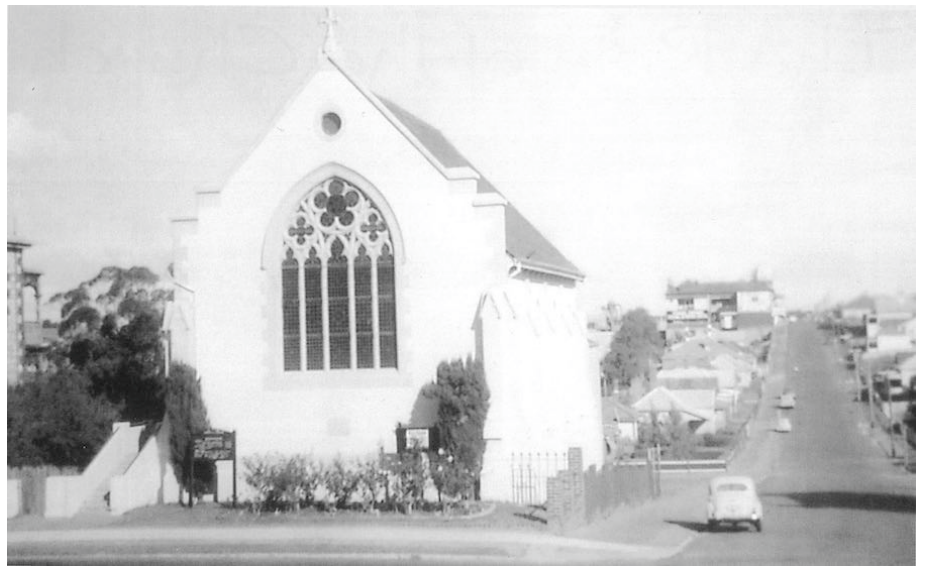


The organ in SS Peter and Mark's church

In 1906, the new Congregational church was opened, and the organ moved. The new building was designed by Edgar Jerome Henderson (1861-1928), an architect who designed many buildings for the Roman Catholics, including the Christian Brothers' school in Fremantle, Highgate's Catholic school and convent, and the convent, school, and Bishop's Palace in Geraldton. Most interestingly, Henderson also designed Stubbs' house Ivanhoe – perhaps Stubbs was so impressed to have helped Henderson get the contract for designing the new church.

The organ remained in regular use in the new church up until the 1970s, when the church was forced to close, and the organ needed a new home. There were plans to move it to the Swanbourne Uniting church, but the ceiling was not high enough. The Methodist Ladies' College subsequently procured the organ, but it is unknown whether the organ was actually installed and used. The school archivist has been contacted for comment, but at the time of writing, is yet to respond.

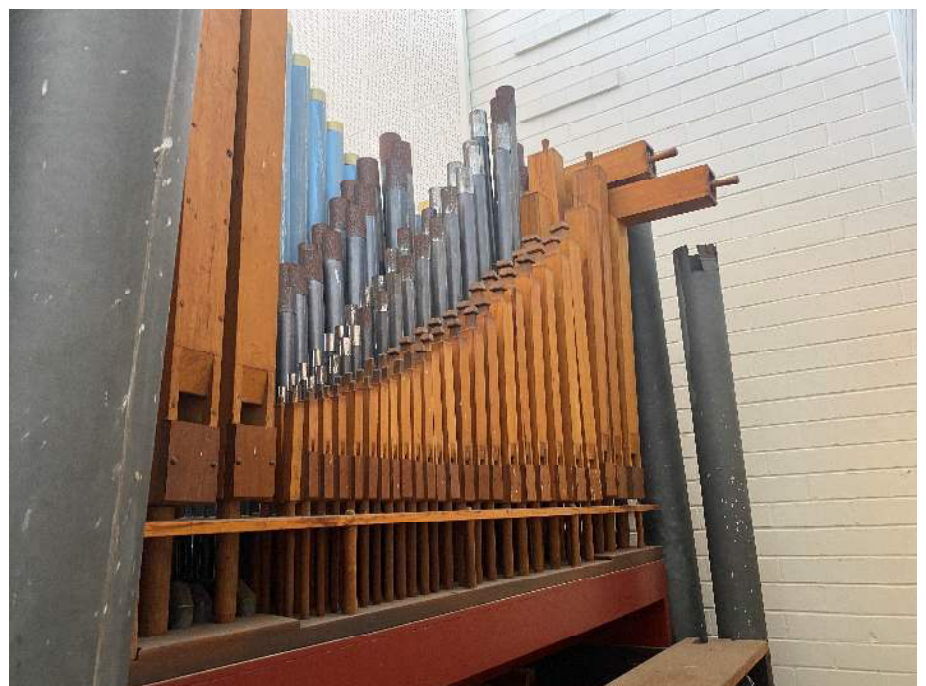
It seems the organ was then placed into storage, and soon after came to the attention of



The old St Peter's Church in East Fremantle

the Anglican church of SS Peter and Mark, Palmyra. This church was built in 1970 to replace the old St Peter's Church (on the corner of Duke Street and Canning Highway) which was demolished to make way for the Stirling Highway extension leading on to High Street.

The organ was purchased in 1984 for \$3,000; for a new organ of similar specification, John Larnier had quoted \$25,000. Moved and re-erected by



Organ pipework



Above: The keydesk and stops
Below: Detail of the pipework stencilling

Photos by Bruce Duncan taken during an Organ Society of Western Australia visit to Ss Peter's and Mark's Anglican Church, Palmyra in November 2015.



members of the congregation, assisted by Ken Miller from the Congregational church, the organ was installed with no major changes, albeit the bellows having been re-leathered. This could well have been the only substantial work done on the organ for over 40 years; when I inspected it, I found one of the stopped diapason pipes was signed “Mudgley 3/10/43” – perhaps this was when the organ was last cleaned!

Since 1984, the organ has been looked after by Clive Arkley of Pipe Organ Builders & Services, Patrick Elms of PJ Elms & Co, and Graham Devenish of Pipe Organs WA. In 2011, the façade pipes were re-stencilled, but beyond that, the organ seems to have remained by-and-large how it was when it came out from England in 1902. Today, it is used regularly, and makes a good sound in the generous acoustic of SS Peter and Mark's.

It is lamentable that there is not more known of the organ's early history, but in future, more information may hopefully come to light.

My thanks to SS Peter and Mark's organist and long-time OSWA member, Fred Grosvenor, for his assistance and generosity with his time. My gratitude also to the Claremont Museum for allowing photographs from their collection to be reproduced and published here.

Boyd Peters

St John's Notting Hill

The Church of St John the Evangelist is the Church of England Parish Church for Notting Hill, in the Diocese of London. The organ in St John's is doubly historic, both for the amount of eighteenth-century material contained within it and for the now very rare action mechanism installed in the nineteenth century, and for its connection with William Wilberforce, The Clapham Sect and the anti-slavery movement.

It was originally built in 1794 by William and Robert Gray for the west gallery of Holy Trinity Church, Clapham, London. Holy Trinity is the church where Wilberforce and his colleagues developed their plans to rid the world of slavery.

Fifty years later the original intention of the architects of the new church of St

John's Notting Hill was for a newly-built organ in the North Transept but money was short. Holy Trinity Church installed a new organ by J C Bishop in 1845, and the Gray organ was purchased second hand from Clapham in 1846. It was installed by J C Bishop in the then conventional position on the west gallery. Following the mid-Victorian Tractarian trend for robed east-end choirs (instead of un-robed in the gallery) the organ was moved in 1873 to its former position in the Lady Chapel in order to accompany the choir in its then new position in the chancel.

Forty years after its arrival in St John's Church the by then 90 year old organ had become seriously old-fashioned and the instrument was reconstructed by

George Hele of Plymouth in 1885. Nearly all the Gray pipes were kept as were two out of the three Gray soundboards.

The Hele work included new Barker lever action to the Great organ. Barker action was invented by Charles Spackman Barker to lighten the pressure needed on the keys to open the



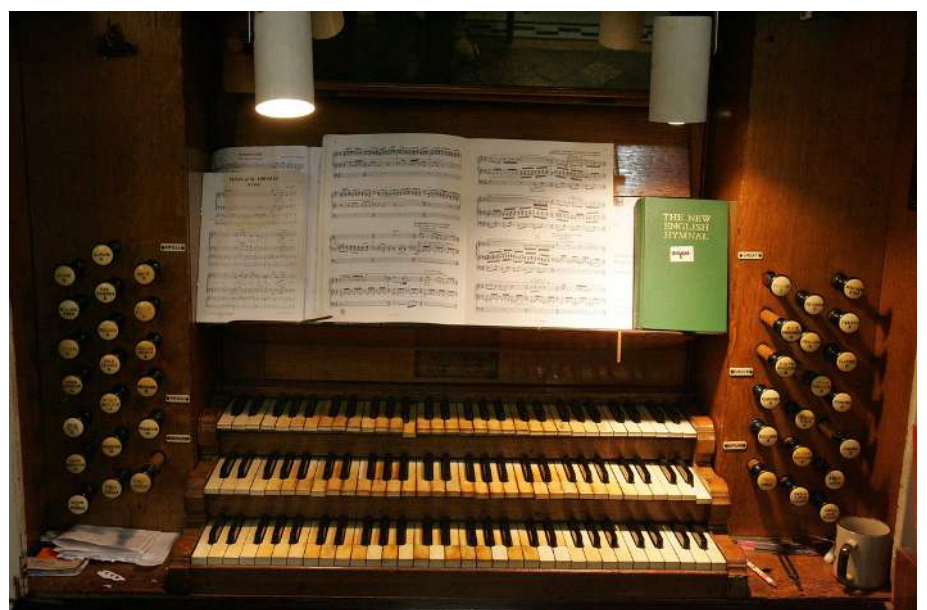
The Church of St John the Evangelist, Notting Hill, London



pallet valves that let air into the organ pipes - following complaints from the organist of York Minster that playing the organ was 'labour fit for a horse'. Instead of finger power, Barker action uses pneumatic power (in the form of small bellows) to open the valves. It was always expensive to make and so was only fitted to larger instruments. This action is now very rare; it was only made for a relatively short period, being superseded by tubular action from 1890 onwards. The action of the Pedal organ is also of a rare type, being a very early tubular mechanism using the Barker principle.

When the organ moved to the church in 1846 its original

Georgian case was replaced with a Gothic case in keeping with the style of the times. When it moved to the Lady Chapel in 1873 the Gothic case would not fit in the new position and large parts of it were lost. The rear pipe guard of the Gothic case remains and has been



The console prior to restoration

incorporated into a new case designed in modern style by architect Simon Ablett and built by Penny's Mill.

The organ had survived with minimal change since 1885. This doubly historic instrument has a Grade II Historic Organ Certificate.

Why should the organ have been re-stored, why should the organ have been moved, and why should it have received a new case? Although various minor repair works have been carried out over the years the organ was in need of a complete 125-year overhaul. Whilst still in regular use it was not up to public performance standard. In particular the 217-year-old soundboards were seriously split causing pipes to sound unbidden. Leather items such as the bellows rot with age and were in need of re-leathering. The working joints of the mechanical parts of the actions needed re-

pair if the organ was to continue in use. The need to move the organ arose from two factors. Primarily, the previous position of the organ was designed purely to accompany a chancel-based choir. This requirement no longer exists as Tractarian worship with an altar at the east end and robed choir in the sanctuary is no longer the pattern. Because of the way the organ was surrounded by masonry the previous position in the Lady Chapel caused the instrument to be obscured to listeners in the nave, reducing its utility in leading singing and a bar to non-liturgical use either as a solo instrument or in combination with other instruments. Secondly, the organ occupied the whole of the original Lady Chapel of the church. Restoration of the chapel's original function would be both historic and of practical day-to-day utility.

Looking at the acoustical issues in more

Specification of the St John's Notting Hill organ							
Great		Swell		Choir		Pedal	
Open Diapason	8	Double Diapason	16	Stop'd Diapason	8	Open Diapason	16
Stop'd Diapason	8	Open Diapason	8	Gamba	8	Bourdon	16
Claribel	8	Lieblich Gedact	8	Dulciana	8	Bass Flute	8
Principal	4	Salicional	8	Principal	4	Trombone	16
Flute Harmonique	4	Voix Celeste TC	8	Lieblich Flote	4		
Twelfth	3	Principal	4	Clarionet	8		
Fifteenth	2	Piccolo	2			Couplers	
Sesquialtra	III	Mixture	III			Swell to Great	
Posaune	8	Contra Fagotto	16			Swell to Choir	
		Horn	8			Swell octave	
		Oboe	8			Swell suboctave	
		Vox Humana	8			Swell to Pedals	
		Clarion	4			Great to Pedals	
		Tremulant				Choir to Pedals	

detail there were two sound outlets from the interior of the organ into the church when located in the Lady Chapel. The main outlet transmitted sound northwards into the chancel. However, the masonry arch connecting the organ to the chancel allowed a sound outlet approximately 3.6 mt high above the impost at its maximum with the spandrels of the arch coming down to only about 2.4 mt above the impost and an average of 3.0 mt. By contrast the organ itself rose 4.8 mt above the impost, almost to the roof of the Lady Chapel. In addition the arch opening was only about 3.3 mt wide whereas the organ itself was about 4.5 mt wide. The effect of these constraints is that much of the sound of the organ was reflected back into the instrument from the back and sides of the arch and from the wall above the arch. Even once the sound had escaped into the chancel it still had to be reflected from the north and south walls, floor and roof interior before it could reach listeners in the nave.

The second opening into the south transept appeared to be better placed to project sound into the crossing and nave. However it was of little use in practice. This was partly because of its dimensions, even more restricted than the



opening into the chancel, and partly because the 1885 mechanism forced the interior layout of the organ to be such that it was only the sound of bass pipes played by the feet that emerged from it. It was not possible to alter this arrangement without destroying an important part of the historic mechanism.

Were it not for the heritage value of the instrument it would theoretically have been possible to reconstruct the organ to be much louder in its previous position.

However this would have involved major replacement of pipes and complete replacement of the action with one that would work on high pressures. Such a course would have completely destroyed the historic quality of the organ, would have led to withdrawal of the Historic Organ Certificate and would have very probably attracted the opposition of the Diocesan Advisory Committee to a Faculty application, even if an organ builder could have been found who would have considered such work to be consistent with his or her accreditation. The alternative of a return of the organ to the West Gallery had been extensively discussed, but as altered in 1885 the organ would have blocked too much light from the west window for this to be acceptable. The size of the organ would also have required the West gallery to have been completely reconstructed.

The new position of the organ, in the north transept, eliminates the sound blocks originating in the Lady Chapel arches as described above. The sound still, to some extent, comes 'round the corner' from the nave but the removal of the carpeted platform, revealing an acoustically reflective floor, ameliorates this disadvantage. Much like the example of the organ in Bath Abbey where the organ is in a similar position but set further back in the transept, the organ at St John's is louder in the cross-

ing than elsewhere but still has sufficient presence in the nave to achieve its musical objectives.

Removal of the organ to a more open position, where it can be properly heard, necessarily involved a new case, since the original was lost in 1873 and the interior mechanism was never designed to be seen. The side case (probably of 1873) has been retained, but was much too small to cover the front of the instrument. A new case has been designed in modern style by architect Simon Ablett and built by Penny's Mill. An educational benefit of moving the organ with a new case arises from the fact that the masonry surrounding the organ in its previous position made it impossible to make the historic mechanism and interior pipes available for public view. The new case has made provision of the necessary see-through panels feasible for the first



time, allowing visitors to view the mechanisms of the organ.

With funding from the Heritage Lottery Fund, the church worked in partnership with The Video College to support a group of 20 young people in producing a documentary about the restoration of the church's organ. The film will be on display for visitors to the church.

Young people were fully involved at each stage of production. They were involved in research (taking notes and reporting back to the wider group) and in the management of the shoots (producing call sheets, booking equipment, taking part in recces and risk assessments).

They first filmed the organist explaining the defects in the organ; in August 2012, a group went to Devon to film the process of the restoration and in July 2013 filmed the restored organ being played at the church. They worked with industry tutors in planning the shoots, with the young female director (15 yrs old) on the Devon shoot meticulously reviewing the first rushes in order to create a shot list for the editor.

The young people greatly benefited from working with industry tutors on a commissioned production and communicating as a professional crew



with the organ restorers, church staff and the public. They also learnt about the history and complex mechanics of church organs that produce different sounds; and the detailed work needed for restoration.

The restoration work was made possible through the many generous donations received by the Restoring the Future Campaign, including from the Heritage Lottery Fund (HLF) which awarded the campaign £373,500.

st-johns-organ-project.weebly.com
stjohnsnottinghill.com

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February 23	St. Patrick's Basilica, Fremantle	7:30 p.m.
February 24	St. John's Anglican Church, Fremantle	2:00 p.m.
February 24	Free Reformed Church, Armadale	7:30 p.m.
February 25	Psalm/Hymn Improvisations & Singing – Free Reformed Church, Kelmscott	7:30 pm. (no cost)
March 1	Wesley Uniting Church, Albany	7:30 p.m.
March 2	Free Reformed Church, Albany	7:30 p.m.
March 3	Psalm/Hymn Improvisations & Singing – Free Reformed Church, West-Albany	7:30 pm. (no cost)

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Contact: Andrew Kroeze (0417 434 143)

Breaking News!



The Divine Mercy Catholic Shrine of Lower Chittering is pleased to announce that a tender from Pierce Pipe Organs of Queensland has been accepted for the rebuild and re-installation of the 1924 WL Roberts pipe organ, ex-St Andrew's Presbyterian Church, Perth City. This has come almost exactly a year after the organ was rescued from storage and moved to Divine Mercy by the parishioners. It has been kept in the rear gallery since then, awaiting the commencement of its next chapter in life.

Some parts of the organ will be shipped to Queensland for remedial work at the Pierce factory. Planned works include some tonal additions,

made in keeping with other examples of Roberts' work from the period, and a new solid state memory system. The organ consultant for this project is Dr Andrew Cichy.

The cost is estimated to be \$550,000, and donations are sought to help offset this.

The fundraising appeal is endorsed by the Organs Historical Trust of Australia, and as such, all donations over \$2 are tax deductible.

If you would like to contribute, please contact Fr Paul Fox on 08 9571 8068 or gingin.chittering@outlook.com.



Christmas greetings and blessings for the New Year

The organ of Stanford University Memorial Church, California, USA.

