

In The Pipeline



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The Organ Society of Western Australia

ABN 49 302 148 987

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

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

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Front cover And at left

The 2022 organ by
Gerhard Grenzing
Orgelbau
Barcelona, Spain, in the
Uppenbarelskyrkan,
Stockholm - Hägersten
Sweden

See article page 20.



Deadline for the next issue of
In The Pipeline:
Friday 19th April 2024

Please contact the Editor for
advertising requirements

Alan Harding True, MA LMmus THC MACE

The President and members of The Organ Society of Western Australia honour the life of Alan True, a man of wisdom, of great musical knowledge, a distinguished music educator and with a passion for organ music and performance. His contributions to our Society will be greatly missed.

Alan died on Friday 29 December, 2023 after a year of illness. His funeral was held in the Pinnaroo Cemetery West Chapel on Tuesday 09 January, 2024.

Alan was born in Collie on Wednesday 23 August, 1939, otherwise remembered as the day that Germany and the Soviet Union signed a non-aggression deal, known as the Molotov-Ribbentrop Pact. Attending both primary school and high school in Collie, Alan was always a bright scholar and could pass exams with a minimum of effort. On achieving his Leaving Certificate Alan moved to Perth to attend Claremont Teachers College, and on graduating he returned to Collie to teach at Wilson Park Primary School.

He learnt music as a boy on piano and then the Thompson reed organ in the Collie Congregational Church. His pipe organ lessons started when he was 25 years of age, at St. George's Cathedral, under the tutelage of Rev Bruce Naylor.

He undertook his Master's Degree at University of Western Australia, and

for study purposes had access to the North Perth Congregational church organ. Alan went on to study at the University of London in 1979.

In 1970 Alan was appointed to the foundation staff of Mount Lawley College of Advanced Education, later to become Edith Cowan University, where he became Senior Lecturer in charge of



Music Education. He was a member of the committee which formulated the structure of the Western Australian Academy of Performing Arts (WAAPA), and was on the committee of the Friends of the Festival of Perth. Alan was also on the board of the WA Opera Company.

Alan joined OSWA soon after the Society was founded in 1966 and remained a faithful member to the end. In the period 1976-1978 Alan was Vice Chairman of OSWA.

John Lerner played the organ at the wedding of Jill (nee Kershaw) and Alan in 1969 at Ross Memorial Church, West Perth. They had two daughters: Jane and Merrin; and a son: Bryn. The family resided in their home in Sorrento. Jill and Alan were married for 55 years.

In 1977 Alan was appointed sub-organist at Trinity Uniting Church, Perth, where he later was evening organist when they had evening services, as well as being morning organist for many years. He also played at the weekday lunchtime service in Trinity.

Alan chose the music for his funeral service to reflect his love of it. The selections included:

- George Frideric Handel, Harp Concerto in B-flat, Op. 4, No. 6. (transcribed from Organ Concerto in B-flat major, HWV 294)
- Georg Philipp Telemann, Viola Concerto in G, TWV 51:G9, 4th movement "Presto"



Alan and Jill enjoying lunch on an OSWA organ crawl in Fremantle

- Johannes Brahms. Rhapsody Op. 53 For Alto Voice and Male Voice Choir.
- Marc-Antoine Charpentier, Te Deum in D major, H.146, "Trumpet Prelude"
- George Frideric Handel, Music for the Royal Fireworks, HWV 351, "La Rejouissance".

Alan left the world with a final word of encouragement, which was read at the funeral service:

Life isn't worth living without music. Music provides solace, inspiration, hope and, above all, sheer enjoyment. Get on with life and enjoy it while you may.

President's Letter

Dear Members,

I wish to start my first letter as President to you by thanking you all for your membership and support of OSWA over the years. Without it, our Society would not be what it is today.

For those of you who do not know me, my name is Boyd Peters, and I have been fascinated by the pipe organ from a very young age. My first exposure to the King of Instruments was at one of Dominic Perissinotto's recitals at St Patrick's Basilica, Fremantle. Whilst I started learning keyboard instruments in 2005, it took another 10 years before I picked up the pipe organ.

I have a keen interest in the historical and technical aspects of the organ; in 2021 I researched and documented the history of the first pipe organ in Western Australia—the Bishop & Sons organ installed in Wesley Church, Perth, in

1874—for my Honours thesis in music.

The current state of pipe organs in Perth, particularly the more historical instruments, along with the shortage of organists to play them, is an area of great concern to me. Many churches have chosen not to continue maintaining their organs due to a lack of organists, funds, the prevalence of praise bands, or a combination of all three. I would also direct your attention to the writings of our Patron, the very Reverend Dr John Shepherd AM, published on page 10. Dr Shepherd discusses the deep-set roots of these issues, in many cases being an unfortunate lack of awareness on the part of Clergy. It is my intention to investigate these issues further and try to turn the tide; more on this anon.

I am pleased to welcome two new members, both highly enthusiastic young organists, onto the committee for 2024;

Samuel Yeow, and
Raphael Elvish.

Unfortunately, Samuel will only be with us until September, when he will be moving to England to read mathematics and philosophy at Christ Church, Oxford.

Your committee has developed a fantastic programme for 2024



The Bishop & Sons organ in Wesley Church Perth, 1897

which includes organ recitals by prominent local organists, visits to organs such as those at St George's Cathedral, and more. I would like to draw your attention to the back page of this publication, which sets out the events for this year. Please accept my apologies that not all events

have firm dates – these will be communicated to you as soon as possible. You may also obtain the most up-to-date information on events by reference to our web site.

Most exciting is a new initiative for the Society, the introduction of a Composition Competition to encourage young West Australian and Australian composers to write for the pipe organ. To offset the costs of running this competition, we would greatly appreciate any donations you might like to offer. If you might like to sponsor one of the prizes to be given, that would also be welcomed. All will be tax deductible, thanks to the Australian Cultural Fund. If this is of interest to you, please contact



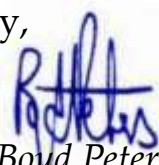
The Bishop & Sons organ in Wesley Church Claremont, 1955

myself or the Secretary for further information.

You will also note we are investigating the potential of hosting a social event in June; we are planning a Gala dinner with a special guest as keynote speaker. We will be in touch with more details presently.

Thank you all again for your membership and continued support, and I look forward to seeing you at our events throughout 2024.

Yours sincerely,


Boyd Peters
President



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

The Organ Society of Western Australia web site has over 200 pages dedicated to the history and detail of the pipe organs installed or built in WA.

Please assist us by reading through these pages on a regular basis, particularly the pages that are about organs which you know.

If you see something that needs correcting or if you have additional information or photographs, please contact the webmaster: editor@oswa.org.au



ORGAN & PAN FLUTE Concert Tour 2024



Evert van de Veen / Henrieke Doornenbal
(The Netherlands)

Various organ solos and duets for your enjoyment. Highlights include two magnificent organs in Fremantle (St Patrick's Basilica and St. John's Anglican Church).

DATE	VENUE	TIME
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)

ENTRY BY DONATION

CD's and sheet music available at the concerts.

Contact: Andrew Kroeze (0417 434 143)

ST PATRICK'S BASILICA, FREMANTLE

St Patrick's Day

CONCERT FEATURING
CHOIR, STRINGS & ORGAN

REPERTOIRE OF ST PATRICK AND LENTEN SONGS

CONDUCTOR: JOSH ADAMS

TENOR: PAUL O'NEILL

VIOLINIST: STEVEN DALY

ORGANIST: ANDREW BROWN

FRIDAY 15TH MARCH

7:30PM

ENTRY BY DONATION



Organs need Organists

Organs have held a respected place in both sacred and secular contexts since time immemorial. Jubal, a descendant of Cain, is described in Genesis (4:21) as the 'father of all such as handle the harp and organ'. The Prophet Job (21:12), whilst complaining about life in general and the organ in particular, is nevertheless aware of its influence. He rails against those who 'rejoice at the sound of the organ' and grumbles that the organ 'is the voice of them that weep' (30:31). Psalm 150 has a more positive outlook, exhorting worshippers to praise God with stringed instruments and organs. The calibre of these organs is unknown. They were probably just a handful of pipes or reeds of different pitches. What we do know is that around 250 BC a Greek engineer called Ktesibios of Alexandria cobbled together a set of fixed-pitch pipes with a mechanical wind supply regulated by

water pressure, and the organ as we understand it was underway.

In England the organ was known as early as the 7th century. Bishop Adhelm (640-709) Bishop of Sherborne, referred to an organ with 'a mighty voice', and a large organ is recorded by the monk Wolstan as having been built at Winchester Cathedral under Bishop Elphege (d.951). It had 400 pipes, 26 bellows, and was played by two organists on two keyboards of 20 keys each.

The history of the organ's development since then is well documented and the Organ Society's magazine provides excellent and informative descriptions of organs throughout the musical world as well as here in Western Australia.

Which brings us to our current challenge. Organs are great, but we need people to play them. No point having a

Lamborghini in the garage but not having anyone to drive it. Same with organs. And this is where it gets serious. Let's say we have an organ in a church, but there's no-one to play it. If it lays idle for long enough, people get used to it being silent. The next step is to say it's not necessary. It's redundant. And a cost-saver. The church saves money by not budgeting



Musicians with horns and a water organ

Detail from the Zliten mosaic, 2nd century AD. www.thevintagenews.com

for an organist. Not that it's ever been that much anyway.

This leads inexorably to the next stage. If churches don't want, or value organs, it follows that they don't want, or value organists. So whilst you might be tempted to learn the organ with a view to being a concert performer, not having a regular position as a parish organist makes such a lofty ambition that much harder. And as a career path, it's pretty slippery. Basically it stands to reason that an incentive to learn the organ is diminished if fewer churches include it in worship.

Then we enter the flashing red zone. The problem compounds. In the light of the above, there's no motivation to include appreciation of organs in worship for theological students in training. This has the obvious effect of clergy arriving in parishes ignorant of the value of organs, of the choral music they support, including hymns of poetic and musical quality, and indeed, ignorant of classical church music in general.

By way of contrast, theological students at the General Theological Seminary in New York have a weekly class on the history of church music, both from the choral perspective—Gregorian chant, the mediaeval period, Renaissance anthems and mass settings, the great nineteenth century works up to modern church composers—and, crucially the history of the organ and its place in Christian worship. Regrettably this crucial study has become a closed book for many of our theological colleges.

I realise I'm preaching to the converted here. I imagine we all recognise the symptoms, even though they might not apply directly to all of us and would agree there is a need to capitalise on the excellent work that is already being done.

For example, is there an opportunity for members of the Organ Society and for organists who are presently not members but who ought to be, to set a goal of taking on a couple, even several organ students a year? We all know of and are grateful for those organists in Perth who already have a number of students, and we recognise the great success the Society has had in encouraging and providing recital opportunities for budding organists who are embarking on promising careers. However, there remain many piano students who might well be encouraged to cross the Tiber and take up an equally satisfying instrument.

Excuse me for writing with such feeling, but it seems to me that the fate of organs in the environment of worship – as distinct from the concert-hall experience – has now, for all the reasons mentioned above, entered into choppy waters, and the obvious call for support is best made to the stalwart members of our Organ Society. As for the training and enlightenment of our clergy, that's another challenge. But in the meantime, here's hoping 2024 will see our members pull out all the stops for more students – and more members.

The Very Reverend Dr John Shepherd AM
Patron

New organs for Hong Kong



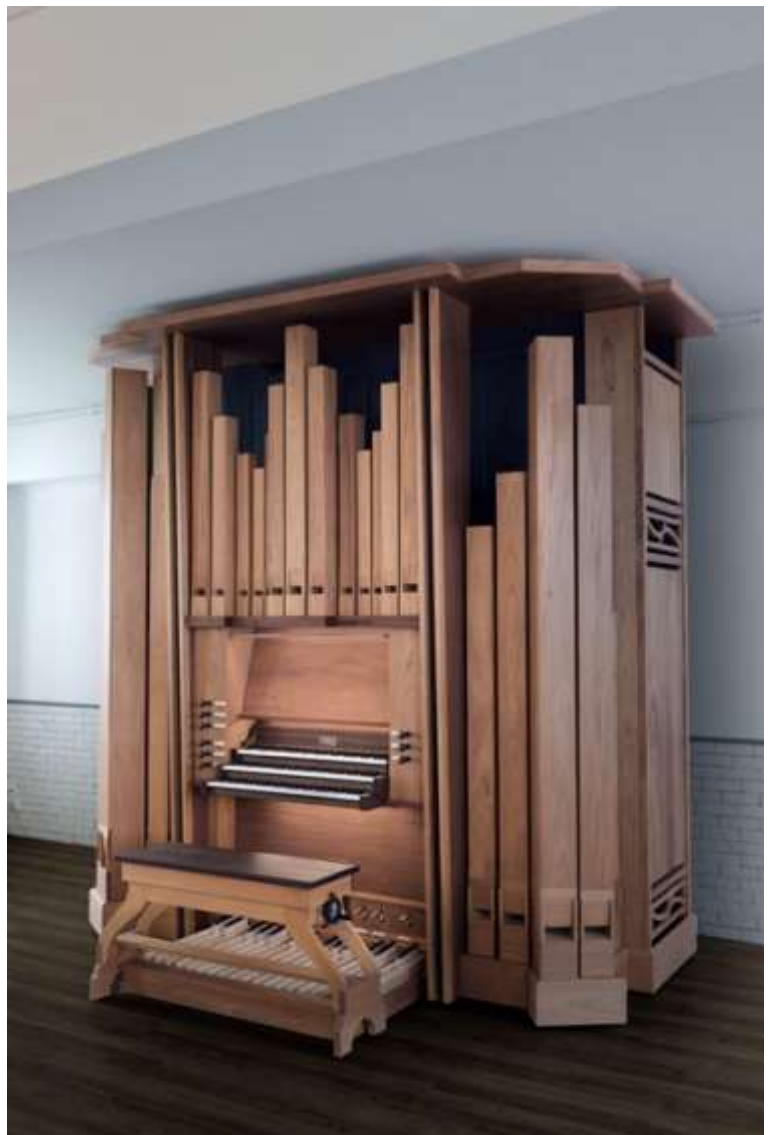
The Sheng Kung Hui (the Chinese translation of Anglican Church) Tang Shiu Kin Secondary School converted an old classroom into a small chapel, thanks to the handsome donation from a faithful parishioner. With lovely stained- glass windows and nice furniture, an organ was appropriate to complete the chapel.

The American organ builder C B Fisk & Co has built a 3-manual 9-stop tracker action practice organ in the chapel of the Sheng Kung Hui Tang Shiu Kin Secondary School in the Wan Chai district of Hong Kong. Opus 149 will be used to accompany chapel services and will be available to students and other organists in Hong Kong as a practice instrument.

The school was established in 1962 by the Anglican Church in Hong Kong, Sheng Kung Hui, and is named for philanthropist Sir Shiu-kin Tang. “The school motto is HYPOMONE, a Greek word meaning ‘perseverance, forgiveness and tolerance’. The school aims to give young people a balanced education, based on Christian love, and promotes equally moral, intellectual, social, aesthetic and physical development.”

The school is an ideal location to introduce a new generation to the pipe organ and its music.

Fisk’s Opus 149 suits this modest-sized chapel and serves to accompany the liturgy and congregational singing, as a



Specification of the Tang Shiu Kin Secondary School organ

Manual I	Manual II		Manual III		Pedal	
Manuals II and III are permanently coupled to Manual I.	Principal	8	Bourdon	8'	Bourdon	16'
	Spire Flute	8	Flute	4'	(façade)	
	Flute	4	(alt. with Manual II)		Flute	8'
	Manual II / Pedal		Oboe	8'	Flute	4'
	Tremulant		Manual III / Pedal		(ext. Flute 8')	
			Tremulant			

The alternating stop (Manual Flute 4') has two stop knobs, one on Manual II and one on Manual III. This stop may be used in one division or the other, and simultaneously on Manual I.

Balanced Swell Pedal controlling all Manual pipework.

Mechanical Key Action, Mechanical Stop Action

Manual keyboards, CC – ccc, 61 notes, Pedalboard, CC-g, 32 notes.

practice organ, and also serves as a teaching studio instrument. The organ contains only seven ranks of pipes, but it can play so much repertoire—even the French Romantic. It is a fine instrument.

The casework, built of mahogany in order to survive the extremes of a tropical climate, is quite spare. It nevertheless has some distinctive features, including angled double-posts that lean forward on either side of the console, a single broad canopy- like roof, and decorative end panels. In order to minimize the effects of heat and humidity on the organ's key and stop actions, the console and action frames were built entirely of aluminium, and carbon fibre trackers were used throughout. All manual pipework stands on a common windchest and is under expression in a single large swell box.

The instrument has three manuals, with Manual I serving as a coupling manual. Any stop drawn on either Manual II or

Manual III automatically appears on Manual I. This concept allows for surprising registrational flexibility. Furthermore, the three manuals, which simulate a terraced coupling arrangement, are important for playing 19th- and 20th-century repertoire.

This instrument is designed to be an effective but soft-spoken ambassador for design integrity and fine music making in a country which is still in the process of appreciating the pipe organ.

CB Fisk have also built two new organs for the Hong Kong Baptist University where they coexist with a Taylor and Booddy chamber organ.

Hong Kong Baptist University is a global university, and one of the top research-led liberal arts institutions in Asia. From HKBU's humble beginnings in 1956 as a post-secondary college, the Founding Fathers instilled a liberal arts philosophy and a caring, creative, and global culture. Those principles are as important today as they were then.

Over time the University has gone from strength to strength, and become a leader in a wide range of fields. Together with students, faculty and staff members, as well as friends in the community, they are committed to academic excellence in teaching, research and service. This can be witnessed through their diverse range of excellent programmes for students, as well as the knowledge breakthroughs they have achieved for the betterment of the world. In addition, their whole-person and liberal arts education ensures that they nurture a huge diversity of talent, and they are dedicated to



developing future leaders who can shape the future with confidence, competence and commitment. (Taken from a statement by Professor Alexander Ping-kong WAI, President & Vice-Chancellor.)

The new Jockey Club Campus of Creativity (JC3), is a cutting-edge facility, and after completion by mid 2024, will be home to C. B. Fisk Opus 158.

This is a three-manual, 33-stop instrument whose tonal design is at once historically informed and broadly eclectic. Students will have at their disposal authentic sounds from 18th-century Germany as well as 18th- and 19th-century France. They will access these tonal resources via a reliable and responsive carbon-fibre-based key action. Fisk believe the opportunity for unfettered musical expression of a wide variety of the solo organ repertoire



will be unmatched in Hong Kong.

Unfortunately photographs of the organ have not yet been released because the installation is not complete.

A seven-stop practice organ, CB Fisk’s Opus 159 will, along with Opus 158, be delivered to the new Jockey Club Campus of Creativity (JC3) at Hong Kong Baptist University in early 2024. A large, asymmetrical practice room space has been designed specifically to house the organ. Appropriate acoustical trappings are specified.



This is a three-manual instrument, with Manual I serving as a coupling manual. Any stop drawn on Manual II and/or Manual III will appear automatically on Manual I, offering the player impressive registrational flexibility on an organ of this size.

Specification of the Hong Kong Baptist University Fisk Opus 158 organ

Great (Manual I)	Positive (Manual II)	Swell (Manual III)	Pedal
Bourdon 16'	Gedackt 8'	Viole de gambe 8'	Holz Principal 16'
Prestant 8'	Principal 4'	Voix céleste 8'	Bourdon 16' (Gt.)
Spillpfeife 8'	Rohrflöte 4'	Flûte traversière 8'	Octave 8'
Octave 4'	Nasat 2 2/3'	Flûte octaviante 4'	Spillpfeife 8' (Gt.)
Superoctave 2'	Principal 2'	Nasard 2 2/3'	Bourdon 8'
Mixture IV-VI (1 1/3')	Terz 1 3/5'	Octavin 2'	Octave 4'
Trommet 8'	Quinta 1 1/3'	Tierce 1 3/5'	Posaune 16'
Tremulant	Dulcian 8'	Basson 16'	Trommet 8' (Gt.)
Great to Pedal	Tremulant	Trompette 8'	
	Positive to Great	Hautbois 8'	
	Positive to Pedal	Voix humaine 8'	
Wind Stabilizer		Trémolo	
Cymbelstern		Swell to Great	
Rossignol		Swell to Positive	
Key Action: Direct mechanical (tracker).		Swell to Pedal	
Stop Action: Mechanical and electric solenoid.		Swell to Pedal Super	
Combination Action: SSOS system, Sequencer.			
Manuals 61 keys CC-ccc			
Pedalboard 32 keys CC-g			

Specification of the Hong Kong Baptist University Fisk Opus 159 organ

Manual I	Manual II	Manual III	Pedal
Manuals II and III are permanently coupled to Manual I.	Principal 8	Chimney Flute 8'	Bourdon 16'
	Harmonic Flute 8	Spire Flute 4'	Bourdon 8'
	Spire Flute 4	(alt. with Manual II)	(ext. Bourdon 16')
	Manual II / Pedal	Manual III / Pedal	
	Tremulant	Tremulant	

The alternating stop (Spire Flute 4') has two stop knobs, one on Manual II and one on Manual III. This stop may be used in one division or the other, and simultaneously on Manual I.

Balanced Swell Pedal controlling all pipework.

Mechanical Key Action, Mechanical Stop Action

Couplers via hook-down pedals, Tremulant activated by hook-down pedal, Keydesk attached to the case.

Manual keyboards, CC – ccc, 61 notes, Pedalboard, CC-g, 32 notes.

Last, but not necessarily least, for the Hong Kong Baptist University Department of Music is a five-rank continuo organ built by Taylor and Boody. This is an exquisite organ of remarkable construction materials. The organ is divided: lower case contains the wind system, upper case contains keyboard and pipes. The case is of solid cherry, patterned after 17th c. Hadley chests, and hand-forged iron lifting handles (for the upper case).

All pipes are made of cherry wood. There are boxwood naturals with ebony sharps on the 50 note keyboard (compass C, D-ddd) and the organ uses sticker action. There are five stops and a total of 231 pipes.

The organ has a specially designed quilted cover.

The stoplist is:

Gedackt 8'
Rohrflöte 4'
Nasat (c') 2 2/3'
Principal 2'
Regal 8'

Bruce Duncan

Information from:

<https://cbfisk.com>
<https://www.taylorandboody.com>
<https://www.hkbu.edu.hk>
<http://organcn.org>
<https://agohk.org>
<https://en.wikipedia.org>



Inside the Taylor and Boody chamber organ



PALM SUNDAY

BRAHMS SYMPHONY NO. 2 CAMERATA 1685

CONDUCTED BY
JANGOO CHAPKHANA

Sunday 24 March, 12.00 noon

Trinity Uniting Church

72 St George's Terrace, Perth • Ph (08) 6103 4222

www.perthunitingchurch.org.au | www.facebook.com/perthucic

All details subject to change without notice.

Allen Organ news

The ear is a fascinating part of the human body. How do vibrations in the audio range get converted into electrical impulses which the brain then interprets as sound? By some manner too difficult for me to understand, our ears are able to detect sound wave vibrations and the brain is then able to distinguish between a whole range of different sounds and tell the difference between the sound of an engine and the music of an orchestra. We can hear and differentiate between people whispering, talking normally or yelling and screaming, and distinguish the difference between a sound as soft as the tick of a clock or as loud as the siren at a football stadium. And it all starts out as mixture of vibrations coming through the air!

For years, organists have argued over the

best sound – is there enough bass, enough high frequency clarity? Are the reeds punchy enough, or do the strings need more upper harmonics? Which is the better of a rank of pipes by one manufacturer, or the same rank of pipes manufactured by a competitor?

Modern Allen organs are fitted with a digital voicing system which allows an organ to be adjusted to suit the environment into which it is installed. On some models there is also the ability to be able to substitute different voices. We have recently been involved in doing just that at two different installations.

In the first instance, a three manual Allen organ which is installed in a private residence, the owner did not like the Swell Rohr Bourdon in the English suite



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

Allen organs®

BUILT TO INSPIRE GENERATIONS

as it sounded too similar to the Great Harmonic Flute. Allen's Digital Organ Voicing Editor (DOVE) software allowed us to replace the Rohr Bourdon with a Nason Flute. Additionally, the owner avoided using the Erzhaler Celeste stop, as he did not like hearing the beats produced between the two celeste ranks. The solution was to bring the celeste back to being in tune, and altering the pitch up one octave. This provided a string rank at unison, plus the second rank which was now an octave higher but in tune. The result was a solution pleasing to the ears of the owner!

At another installation, this time a two manual instrument in a church, the organist required a little more treble response, and a lower overall volume. Again, this was easily provided, to positive feedback from both the organist and congregation. Whilst tonal alterations are limited on older organs, they are one of the features provided on the later model instruments.

An organ for a new organ student

About six months ago, we were approached by Greenwood Catholic Church to assess their organ. It had been in storage for some time, as they do not currently have any musicians who are organists. This organ is a two manual instrument, originally installed in 1986, but the last time we had done any work on the organ was in 1993. We duly came



and looked at the organ, finding only a few minor issues. Whilst the church was deliberating on whether they were going to have the repairs done, we were approached by the parents of one of Jacinta Jakovcevic's pupils. Their son Kai had been learning organ for about six months, was very enthusiastic, loved playing the organ, and needed an instrument to practice on.

Understandably, a new instrument was out of the question as a present for a 10 year old who has only been playing for six months, but we were able to suggest the Allen from Greenwood. Since then, the instrument has been moved into their home, where Kai regularly enjoys being able to practice on it. As a bonus, during the recent school holidays, Jacinta took a number of young organists up to Geraldton to visit the organ at St Francis Xavier Cathedral. Kai was part of that group and was very excited to have had the experience of playing such a large and impressive organ.

Rodney Raymond

Uppenbarelskyrkan, Stockholm



Hägersten-Liljeholmen is a relatively new borough (stadsdelsområde) in the city of Stockholm, Sweden. It is part of the Söderort suburban area and is located in South Stockholm. The population of Hägersten-Liljeholmen borough is about 84,000.

The borough was formed on January 1, 2007 by merging the Hägersten borough (Hägersten, Fruängen, Hägerstensåsen, Mälarhöjden and Västertorp) with Liljeholmen borough (Aspudden, Gröndal, Midsommarkransen, Västberga and a portion of Hägersten).

In this neighbourhood area, Brännkyrka parish used to cover most of the district, but was divided in 1957 and Hägersten became a separate parish, including what is today the Skärholmen parish.

Uppenbarelskyrkan, the Church of Revelation, was built in 1959–61 as the main church of the new parish and was designed by Johannes Olivegren. In September 1959, construction began and Bishop Helge

Ljungberg fired an initial explosive shot, symbolic of the groundbreaking ceremony, because digging with a shovel was out of the question on the mountainous site.

Uppenbarelskyrkan belongs to the Church of Sweden, which is an Evangelical Lutheran Christian denomination. The church has more than 5.6 million members in Sweden and is the largest religious community in the country, as well as the largest Lutheran church population in Europe. From Gustav Vasa's Reformation in 1536, it was proclaimed the state church of Sweden. The Church of Sweden was separated from the state on 1 January





figurative, others figurative, and they relate to the book of Revelation and the number seven.

The church's four bells have been given an unusual placement; They hang over the canopy of the entrance. In the basement there is a small church hall, inaugurated in 1963, with stained glass

2000 and became an independent religious body.

The rooms of the Uppenbarelskyrkan complex are arranged along an axis in an east-west direction. From the entrance you reach the central "church square", which was originally open but a glass roof was installed in 1984. From the square, the visitor is led into the church to the east and to the west is the assembly hall and offices. The church rises high above the lower buildings and is dominated by the high east façade, which is vertically stepped and cast in concrete. Everything is decoloured in white. In vertical bands there are stained glass windows in carved glass by artist Ralph Bergholtz in collaboration with Randi Fisher. Some stained glass windows are non-

windows by Ralph Bergholtz and Randi Fisher. Next to this is a columbarium where the compartments are adorned with symbols of both artists. In the middle of the columbarium, which you can see in the photograph below, a light shaft opens up where a bronze sculpture by Ralph Bergholtz depicting St. Francis was placed in 1971.

Ralph Bergholtz, in collaboration with Randi Fisher, made the stained glass windows, a total of about 240 square





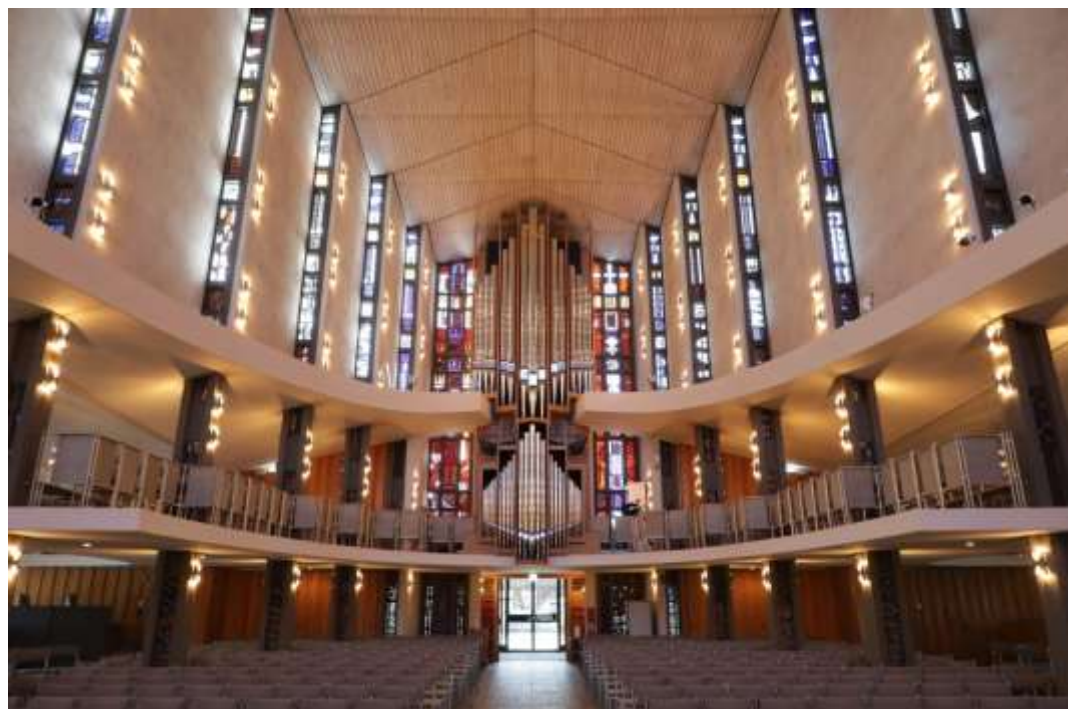
The architect got inspiration for the church partly from the Revelation of St. John, whose seven recurs in different ways in the church's architecture and decoration, and partly from Harry Martinson's drama about the spacecraft Anlara. It has been said of the church

metres. The stained glass windows are made of carved glass, with coloured pieces of 20 millimetre thick glass. Ralph Bergholtz and Randi Fisher also made reliefs in the chancel and crosses on the roof.

In the centre of the altar, the window band is wider and the stained glass windows are predominantly in light blue. Above the altar, at the height of the gallery, hangs a concrete slab depicting a stylized cloud with a cross in relief. On the opposite end is the organ. The gallery is supported by five pillars on each long side of the nave. The floor of the church is covered with limestone, except in the aisle and chancel, where a cross shape has been laid with yellow floor tiles.

that "like a shining white ship with its course clearly marked out in the Jerusalem cross on the ridge, she ploughs through the rock." Randi Fisher created the curtain Noah's Ark for the parish hall.

When the Church of Revelation was built about 60 years ago, Hägersten's congregation could not afford a better organ than the one they had. It was never specially adapted for the church, and was commissioned before the



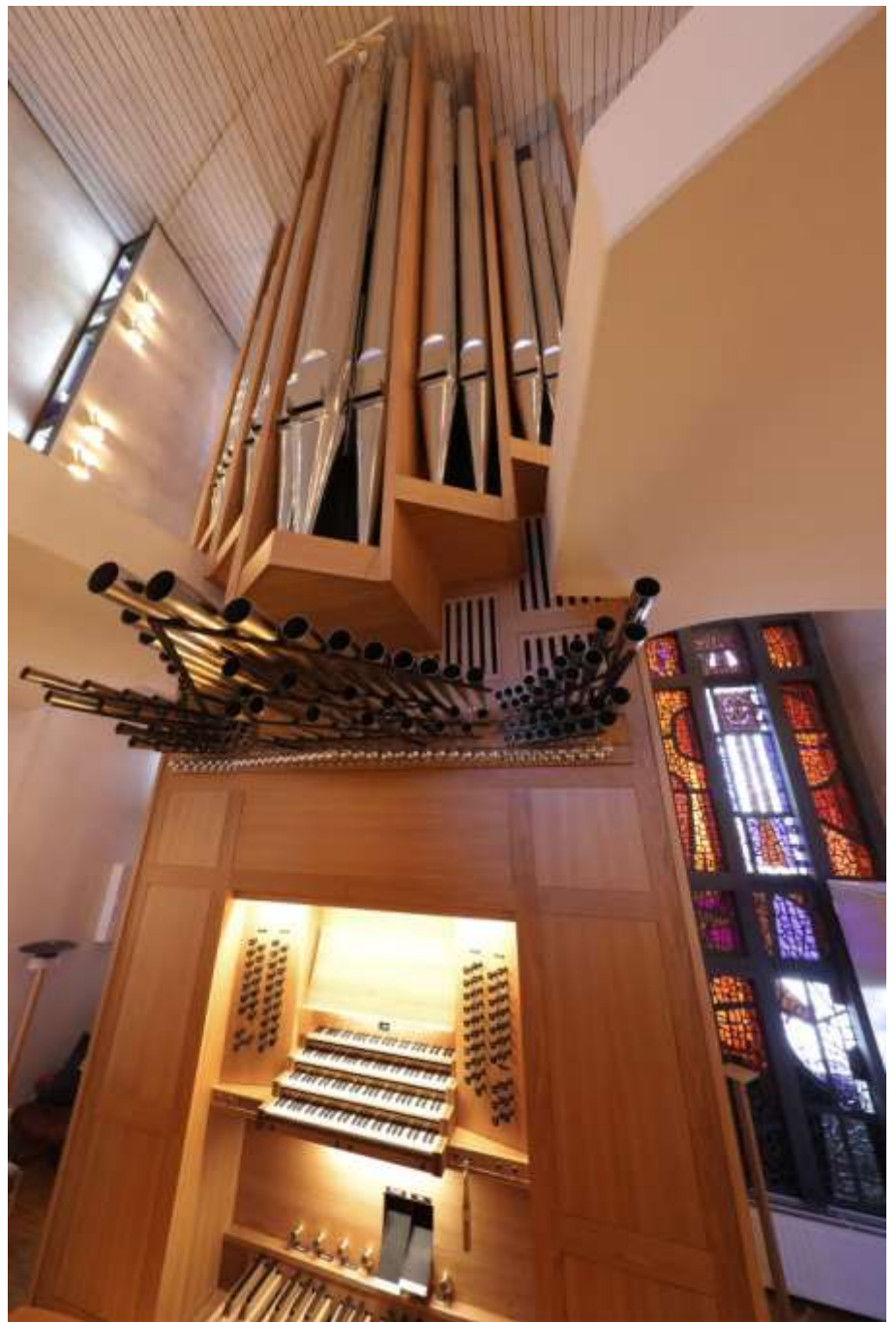
building was completed, so it did not properly meet the requirements of this large and active congregation.

According to Martin Blomquist, organist at the Uppenbarelskyrkan and the one who most often plays the organ, the large old instrument at Hägersten was on its last legs.

"You might not think about the fact that the organ is actually used for many hours every day of the week, not just on Sundays. There are funerals, baptisms, weddings, devotions, meditations, concerts, rehearsals and more. Over the course of 60 years, there is an enormous amount of wear and tear,"

"The organ has been repaired a few times and was so worn down that it has served its purpose. It can be really embarrassing when notes freeze, have been retuned or the organ suddenly invents its own sounds (cypher) during a funeral, for example," says Martin.

When the congregation and Church Council considered the question: Is a new organ really needed, can't the current one be renovated?, they came back with a dilemma about finances. And so it was that at the meeting to decide the matter, the congregational document that governs the church's



mission and direction in the coming years was discussed. Foremost in their contemplation was that the church's concerts also attract audiences from other districts and other places and the proceeds often go to charitable causes, such as ACT – the Church of Sweden's international work against poverty, oppression and injustice. Nearly 90,000 people live in Hägersten parish, of whom about 37,000 belong to the Church of Sweden. All of these pay a church tax which fund capital works on the church

complex.

On this basis the Church agreed to proceed with the purchase of a new organ. The new organ would be purchased for SEK 20 million and replace the old one. Swedish Korana 20,000,000 is the equivalent of \$AUD 2,940,000.



The new organ of the Church of Revelation was built by organ builder Gerhard Grenzing and his team. The organ was built in Barcelona, Spain, and then dismantled and transported to Uppenbarelskyrkan for final construction.

The end result is both a stunning and beautiful work that perfectly melds into the existing structure of the church, and is also a remarkable and flexible musical

instrument, capable to meeting the many schools of music of which it is required to perform.

Bruce Duncan

Information from:

<https://www.battrestadsdel.se>

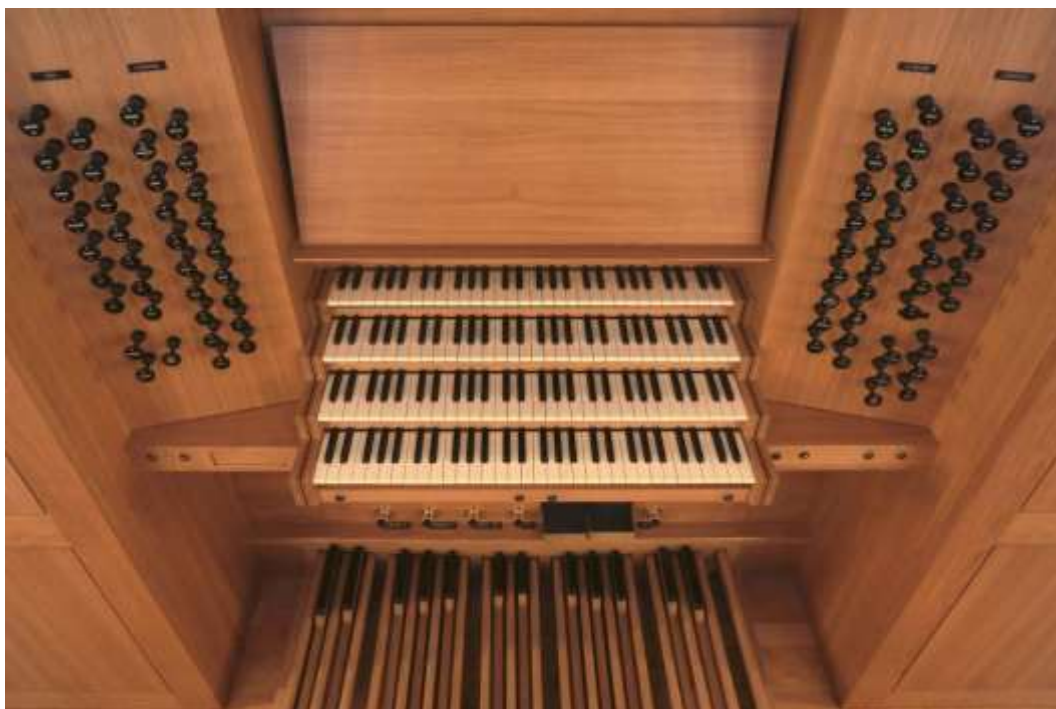
<https://www.grenzing.com>

<https://www.svenskakyrkan.se>

<https://sv.wikipedia.org>

Photographs from:

Martin Doering, www.die-orgelseite.de, and other internet sources



Specification of the organ in Uppenbarelskyrkan , Hägersten, Stockholm, Sweden

I. Ryggpositiv CC-aaa		II. Huvudverk CC-aaa		III. Svällverk CC-aaa		IV. Solo CC-aaa				
Principal	8'	Principal	16'	Fugara	16'	Grand Cornet	V			
Gedackt	8'	Borduna	16'	Principal	8'	Trompeta Magna	16'			
Kvintadena	8'	Principal	8'	Borduna	8'	Trompete Batalla	8'			
Oktava	4'	Flûte harmonique	8'	Salicional	8'	Regal	8'			
Rörflöjt	4'	Rörflöjt	8'	Voix celeste	8'	Bajoncillo	4'			
Kvinta	2 2/3'	Gamba	8'	Oktava	4'	All horizontal				
Oktava	2'	Oktava	4'	Flûte octaviante	4'					
Ters	1 3/5'	Kvinta	2 2/3'	Nasard	2 2/3'					
Sifflet	1'	Oktava	2'	Octavin	2'	Pedal CC-f				
Scharf	III	Tercia	1 3/5'	Larigot	1 1/3'					
Dulcian	16'	Mixtur	IV-V	Mixtur	III-V	Borduna 32' C-A acoustic 16' + 10 2/3' Then from B real 32'				
Trumpet	8'	Trumpet	16'	Fagott	16'					
Tremulant		Trumpet	8'	Trompette harm.	8'					
III-I mechanical		I-II mechanical		Oboe	8'	Principal 16' Subbas 16' Principal 8' Borduna 8' Oktava 4' Nachthorn 2' Basun 16' Trumpet 8' Cymbelstjärna Klockspel Näktergal Timpany				
		III-II mechanical		Vox humana	8'					
		IV-II mechanical		Schweller						
		Sub II electrical		Tremulant						
		III-II electrical		IV-III mechanical						
		Super II electrical		Sub III electrical						
				Super III electrical						
Mechanical action for manuals										
Electric action action for pedal										
Combination of mechanical-electric register action										
4 Manuals, 59 Ranks, 45 Register										
• 3 Extensions. Pedal Principal, Borduna and Trumpet										
• 4 Transmissions. Huvudverk Principal, Borduna, Trumpet 16' and 8'										
Constructed 2021-2022 by Gerhard Grenzing Orgelbau, Barcelona, Spain										



I-P electrical
II-P electrical
III-P electrical
IV-P electrical
Super IV-P electrical

Once in a blue moon

Composers count themselves lucky when musicians continue to perform their music after their death. But the American avant-garde composer John Cage, who died in 1992, never would have guessed that a single performance of his music would begin in 2001 and still be playing. In fact, it isn't due to conclude for another 616 years.

In a marathon performance like this, any little change becomes big news. On 05 February 2011, for instance, one of the first three notes stopped sounding – after being sustained for eight years. On that day another note began playing – the first since 05 February, 2022. This one was relatively short; only hanging around for the next two years. On 05 February, 2024, another note will begin playing, and this, too, will be of the relatively short two year duration.

The piece is called “Organ² /ASLSP.” “ASLSP” refers to the phrase “as slowly and softly as possible,” a reference to a quotation that appears near the end of James Joyce’s novel “Finnegans Wake” – “Soft morning city! Lsp!”

Originally written for piano in 1985, Cage made an arrangement for organ. Like the piano score, Cage never specified how long the piece should be played. Most of its performances have lasted between 20 and 70 minutes.

At a talk prior to the work’s German premiere in 1987, the musicologist Heinz-Klaus Metzger wondered aloud – half



jokingly – how long a performance should last, since an organ can sustain sound indefinitely. A group of organists, artists, scholars and theologians took Metzger’s question and considered how a very long performance might become a reality.

The performance is taking place at the St. Burchardi Church in Halberstadt, a small town in central Germany some 214 kilometres southwest of Berlin. This is rich organ music country, with Hanover, Magdeburg, Wittenburg, Leipzig and Göttingen all within a two hour drive. The church dates from 1208, and in 1361 a large organ was installed, one of the first to have a keyboard of the type that is now universally used for pianos and other such instruments.

That organ is long gone, but this history inspired the organizers to choose the site for the event. Builders constructed a much smaller instrument and installed it in the church, one just large enough to accommodate the sparse number of musical notes in the piece.

Is this strange piece of music a joke? A grand artistic utterance? An everyday event? Sometimes I'm not sure myself, and I've been studying Cage and his music for the past 25 years.

During his lifetime, John Cage was no stranger to controversy. He was one of the first classical composers to write music for percussion instruments only, because he felt that any sound could be

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used in music. But his most famous – maybe notorious – composition is “4'33,” a piece with no sounds at all. John Cage took a highly experimental approach to composition. There are countless explorations of what the piece means; one of the best is by musicologist James Pritchett, who traced Cage's interest in silence to his studies of Eastern spiritual traditions and a growing dislike for the materialism of the West.



For me, it's a great illustration of Cage's interest in Zen Buddhism.

Zen has to do with becoming aware of everything in life. The ugliest thing is just as important as the most beautiful. Another important concept is that it's far better to enjoy

things while they last, precisely because they won't last.

When you listen to "4'33"," you're hearing whatever sounds happen to be around you during a performance. You're always going to hear something different, and you always get the chance to hear something that you might have ignored otherwise.

Eventually Cage began to feel that composers should just let sounds be sounds. They shouldn't try to string them together to make people feel a certain way or think about a particular topic.

He did this through the use of what he called "chance operations." Cage thought of musical composition as a process involving a series of numbered possibilities for every aspect of the music. For instance, in a piece for two pianos, Cage numbered all of the possible notes. He then used specially designed software to select which ones would appear in the piece. Another chance operation would answer the question of whether that note would be part of a chord and, if so, what the additional notes were. It's a very time-consuming procedure.

Cage accepted whatever sounds the chance operations identified, since the sounds were pleasurable on their own. Late in life, he elaborated on this idea:

"I love sounds – just as they are. And I have no need for them to be anything more than what they are. I don't want them to be psychological. I don't want a sound to pretend that it's a bucket, or that it's president, or that it's in love with another sound. I just want it to be a sound."

That sometimes leads people to think they should have no feelings at all listening to Cage's music. But Cage loved sounds, and love is certainly a feeling.

Would Cage have approved?

Naturally, a composer who took such a radical approach to music runs the risk of performances that reduce his ideas to absurdity. I remember preparing a performance of his "Song Books" in Amsterdam where one of the musicians decided to interpret Cage's instruction for an "auxiliary sound" as an invitation to produce an imitation of flatulence. I gently advised the musician that Cage had always tried to make musical compositions that sounded unlike anything he had heard before; as he





wrote in his second book, “A Year from Monday,” he wanted the freedoms that he composed in his music to be taken seriously by performers, to make them nobler people.

I thought about this when I first began learning about the Halberstadt organ project. No performers are sitting at the organ, day in, day out, in the cathedral where the piece is being performed. Instead, an electronic bellows pumps air into the organ; the individual-sounding notes are made from inserting or removing pipes of various lengths into the organ as they’re needed.

A 639-year performance of a piece of music, it seemed to me, was a poor use of human and environmental resources – and more of a gimmick than it was a real piece of music. I said as much in my book on Cage published in 2012, noting with dismay that Germany’s public broadcasting system, Deutsche Welle, erroneously reported that Cage himself planned the extraordinary duration of

the work.

It was only during a podcast conversation with Laura Kuhn, the executive director of the John Cage Trust, that I was able to see the “Organ² / ASLSP” performance in a new light.

Thinking aloud about the various

ways that Kuhn has brought others in touch with Cage’s ideas, I realized that Cage was, above all, a composer who sought out new ways of making music. The organ performance certainly demonstrates that artistic impulse.

In a way, it’s also another great illustration of Zen: The sounds last so long that they simply become a presence, like wind in the air or clouds in the sky.

John Cage was born in Los Angeles in 1912 and died in New York in 1992, he was a student of Henry Cowell and Arnold Schoenberg. After Schoenberg, there are only a few composers in the history of new music with a similar significance for composing in the narrower, wider environment and beyond the realm of music. The idea of disregarding one’s own likes and dislikes and of considering all individuals, living beings, stones and sounds as their own centres of equal right to be has helped to develop the ability to find out and exhibit the essence of each artistic

material and process.

Musicians and philosophers discussed Cage's instruction to play "as slow as possible" at a conference in 1997, because a properly maintained pipe organ could sound indefinitely. The John Cage Organ



Foundation Halberstadt decided to play the piece for 639 years, to mark the time between the first documented permanent organ installation in Halberstadt Cathedral, in 1361, and the originally proposed start date of 2000. Because of a lack of money, the date was postponed by one year. The chord changes of the first part which ends in 2072 were calculated by Christoph Bossert and Rainer O. Neugebauer. Until August 2021 the Foundation sold plaques commemorating the years through 2640 to fund the performance.

An organ was built specifically for the performance. It is in the church's right transept, with the bellows in the left transept.

The Halberstadt performance started on 05 September, 2001, with a rest lasting until 05 February, 2003, when the first pipes played. Sandbags depress the organ's keys to maintain the notes. On 05 July, 2008, two more organ pipes were added alongside the four already

installed and the tone became more complex. The bellows provide a constant supply of air to keep the pipes playing. On 05 July, 2012, two more organ pipes were taken out, leaving two in the organ. Thus the performance continues, and it is scheduled to end on 04 September, 2640.

The main part of this article was written by Rob Haskins, a musicologist, critic, and performer. He is Professor of Music at University of New Hampshire, USA.

Other details and photographs are from the John Cage Organ Art Project, Halberstadt, German.

Sourced by Donald Cook

Edited by Bruce Duncan

Information from:

<https://asvsp.org/das-projekt>

<https://universes.art>

<https://en.wikipedia.org>

<https://theconversation.com>

<https://limelight-arts.com.au/>

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Tickets \$50

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Tickets \$40

Fourth Presbyterian, Chicago



The Fourth Presbyterian Church of Chicago is a congregation of the Presbyterian Church (U.S.A.) located in the Magnificent Mile neighbourhood of Chicago, directly across Michigan Avenue from the John Hancock Center.

Fourth Presbyterian was formed on February 12, 1871 by the merger of Westminster Presbyterian Church and North Presbyterian Church. The combined congregation dedicated a new church building on Sunday, October 8,

1871. The Great Chicago Fire began later that day and destroyed the young congregation's new sanctuary.

The congregation built a second building, which it dedicated in February 1874.

After nearly 40 years, in 1912 the congregation decided to construct a new building in what was then a fairly undeveloped part of the city. The congregation employed architect Ralph Adams Cram to create a Gothic Revival building. Cram, who also designed the Cathedral of St. John the Divine in New York City, worked on both churches simultaneously

during 1912. Only Fourth Presbyterian was completed, however, and was dedicated in 1914. In contrast, St. John the Divine is still officially unfinished and is considered a work in progress.

The church building is the oldest structure on North Michigan Avenue, with the exception of the Chicago Water Tower, and is listed on the National Register of Historic Places.

Since 1914, more than 8 million people

have entered under the carved stone tympanum over the Michigan Avenue entrance to Fourth Presbyterian Church.

Most of the Sanctuary interior and the exterior of the Michigan Avenue frontage is “original,” looking just as it has looked for more than a century. The biggest exterior change was the 1995 addition of the Loggia, the light-filled gallery on the north side of the courtyard, effectively a gradual ramp that allows moving between street level and the Sanctuary without any stairs.

The renowned Midwestern architect Howard Van Doren Shaw designed the parish buildings (the Tudor-style structures surrounding the courtyard), which were built at the same time as the church and dedicated in March 1914. The stained-glass windows were designed by Charles Connick of Boston; prominent Chicago artist Frederic C. Bartlett was responsible for the Sanctuary ceiling decorations, including personally painting the rich canvases over the side bays of the nave.

Exactly 100 years after the laying of the cornerstone in 1912, the church laid the cornerstone for the by-then-nearly-completed Gratz Center, a 5-story glass-and-copper addition just west of the 1914

buildings that was dedicated in November 2012. The old and new halves of the campus are connected by a large atrium, the Gignilliat Commons.

The first organ to be placed in Fourth Presbyterian was built by E. M. Skinner in 1913. This organ had 4 manuals, 74 stops, 57 ranks and 3,484 pipes. It was rebuilt in 1946 as a 63 ranks, 3,833 pipes. Another rebuild replaced it in 1971, built by Aeolian-Skinner, with 92 stops, 125 ranks and 6,511 pipes. Because Fourth Church’s Aeolian-Skinner Organ had been deteriorating for some time, in January 2012 the Elizabeth Morse Charitable Trust, one of this church’s longest standing and most generous benefactors and very generous supporter of the arts in Chicago, offered a \$US1 million matching grant as a springboard to financing a \$US3 million organ project. This allowed for the most recent instrument, which is by Quimby Pipe Organs, retaining some pipework from both the earlier organs.



In recognition of the Andrew's longtime support of Fourth Church music programs—including not only their \$US1 million gift to the organ but also their launching and endowing Tower Brass as an ensemble of Fourth Church—the rebuilt organ is named the Edith G. and Edward J. Andrew Pipe Organ.

The first part of the project work began in the South Balcony. In order to make it easier for the sound from the pipes in the southwest chamber to be heard (the walls of the chamber are 74cm thick), some of the west wall of the South Balcony was opened to the chamber behind to make a new tonal opening. This was done in such a way as to maintain the architectural integrity of the space.

The new opening is about 1.5mt wide and 2.5mt long but is not visible in the room, since it is behind the first arch in the South Balcony. The bottom six murals in this arch were carefully removed and have been replaced with digitally produced replicas of the mural images, printed on a screen much like the fabric over a stereo speaker. This



The Chancel of Fourth Presbyterian Church

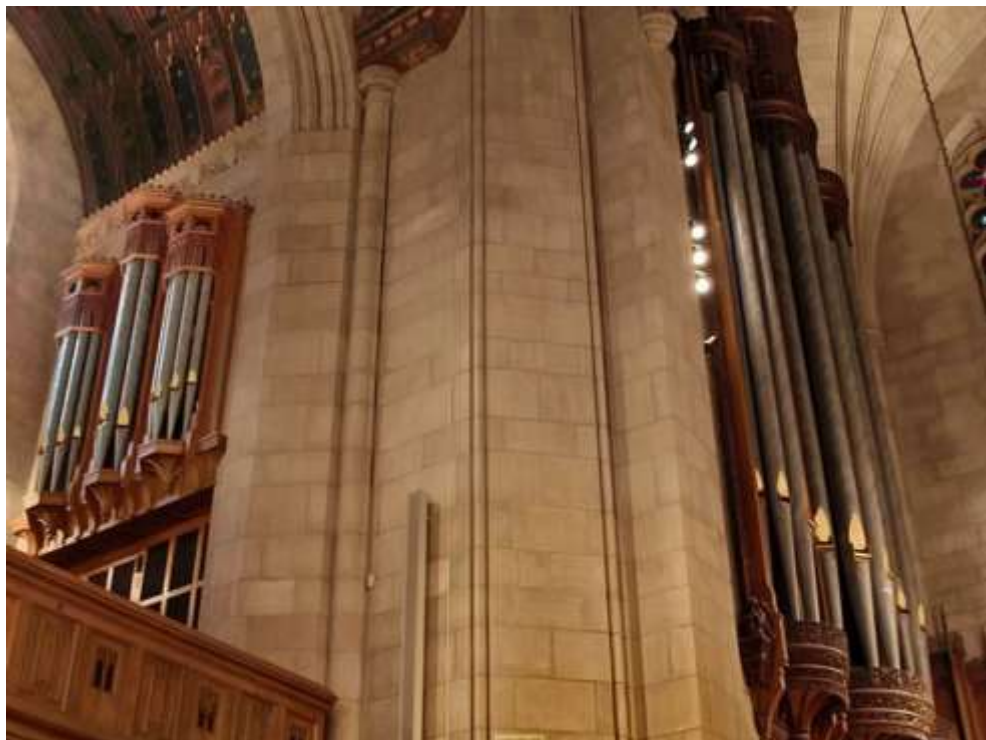
screen allows the sound to pass through.

Architectural preservationists oversaw the removal of the original mural sections which have been placed on permanent display on the campus, thereby affording a “ground level” view of these panels that once were far overhead.

In addition to the work done on the South Balcony, the North Balcony was prepared for one division of the organ,

the Positiv. The façade of this division mirrors the façade in the South Balcony, providing symmetry to the room.

In the antiphonal division of the organ, which is located in the back of the Sanctuary, above the east window, solid walls were built around the pipes to focus the sound of the organ into the Sanctuary and also to protect the pipes from significant shifts in temperature.



The Chancel organ, showing the new opening into the South Balcony

In the basement of the church, painting, cleaning, and installation of a

humidification system took place to prepare for the new blower for the organ. The main pipe chamber itself, located in the chancel, was also painted, cleaned, and made ready for the installation of the pipes.

The instrument includes delicate symphonic colours, including a harp, English horn, and many lush string tones, as well as zymbelsterns (bells) and chimes. Pairing that with its warm foundation tones and expansive colour, the Andrew Pipe Organ is able to play any organ literature. It is particularly well suited, however, to accompanying congregational singing and choir anthems, inspiring people and bringing them closer to God with



The Trompette Heroique in the Antiphonal Organ



The new console, located in the Choir above the Pulpit.

is able to play anything but is most suited for accompanying congregational singing, choir anthems, and any organ literature.

The rebuilt organ has a great deal more warmth, foundation tone, bass frequency, and color than the Aeloian-Skinner organ did. It has new delicate

expressions of majesty, sorrow, and joy.

Its console is the only organ in Chicago — and one of the few in all of the U.S. — to have five manuals. These keyboards, along with the pedals, control the nine divisions of the organ. These are made up of 143 ranks and 8,343 pipes, making the Andrew Organ the largest pipe organ not only in Chicago but throughout the Midwest. The combination action has 10,000 memory levels.

The organ is styled as an American symphonic organ with a great deal of influence from the British organ builders, T. C. Lewis and Henry Willis. It

symphonic colours, like a harp, an English horn, and lots of lush string tones, and zymbelsterns, and an additional set of chimes.

To mark the occasion of the anniversary of the opening of the organ and also the twenty-fifth anniversary of the resident organist, Dr John W. W. Sherer, organist



Aaron David Miller presented a concert with a program that included the premier of “Sonata for a Sacred Space,” a composition by Aaron David Miller commissioned by the congregation in celebration of Dr. Sherer’s years of ministry at Fourth Church.



Thanks to the generosity of so many people at Fourth Church and beyond, it was possible to raise all the necessary funding! Initially they had allocated a year to raise the \$US3 million required to do the organ project and in just seven months had raised the full amount.

Bruce Duncan

Information and photographs from:

www.fourthchurch.org
pipeorgandatabase.org
en.wikipedia.org
organhistoricalsociety.org



Specification of the organ in Fourth Presbyterian Church, Chicago, USA

I Choir Organ	II Great Organ	III. Swell Organ	IV. Orchestral Organ
Kleiner Erzähler 16'	Contra Violone* 32'	Spitz Flute 16'	Doppel Flute 8'
Diapason 8'	Double Open Diapason 16'	Diapason 8'	Gross Gamba 8'
Flauto Traverso 8'	Violone 16'	Chimney Flute 8'	Gross Gamba Celeste 8'
Kleiner Erzähler+ 8'	First Diapason 8'	Viole 8'	Viole D' Orchestre 8'
Erzähler Celeste TC+8'	Second Diapason 8'	Viole Celeste 8'	Voix Celeste 8'
Octave 4'	Third Diapason 8'	Spitz Fl. Celeste TC 8'	Orchestral Flute 4'
Harmonic Flute 4'	Violoncello 8'	Octave 4'	Violin 4'
Harmonic Piccolo 2'	Harmonic Flute* 8'	Night Horn 4'	Cornet de Violes III-V 2 2/3'
Mixture IV-V 1 1/3'	Bourdon 8'	Nazard 2 2/3'	Tuba Major 8'
Cymbal II-III 2/3'	Stopped Diapason 8'	Flageolet 2'	French Horn+ 8'
Fagotto* 16'	Quint 5 1/3'	Tierce 1 3/5'	English Horn 8'
Corno Di Bassetto 8'	Octave 4'	Plein Jeu IV* 2'	Tremolo
Fagotto 8'	Principal 4'	Mixture III-IV * 1'	Orch. to Orch. 16'
Tremolo	Wald Flute 4'	Contre Trompette 16'	Orch. Unison Off
Harp	Twelfth 2 2/3'	Trompette 8'	Orch. to Orch. 4'
Celesta	Fifteenth 2'	Oboe* 8'	Trompette Heroique 8'
Bells	Seventeenth* 1 3/5'	Vox Humana+ 8'	Fanfare on Orchestral
Tuba Major 8'	Cornet TC V Ranks*8'	Clarion 4'	Positiv on Orchestral
Trompette Heroique 8'	Mixture IV-V* 1 1/3'	Tremolo	MIDI
Choir to Choir 16'	Sharp Mixture III-IV* 1'	Tuba Major 8'	Carillon
Choir Unison Off	Contra Trumpet 16'	Trompette Heroique 8'	Chimes
Choir to Choir 4'	Trumpet 8'	Swell to Swell 16'	Harp
Fanfare on Choir	Clarion 4'	Swell Unison Off	Celesta
Positiv on Choir	Tremolo	Swell to Swell 4'	
Carillon	Tuba Major 8'	Fanfare on Swell	
MIDI	Trompette Heroique 8'	MIDI	
	French Horn 8'		
	Great to Great 16'		
	Great Unison Off		
	Great to Great 4'		
	Fanfare on Great 8'		
	Fanfare on Great 4'		
	MIDI		
	Carillon		

- * ranks retained from Aeolian-Skinner Opus 1516
- + ranks retained from E. M. Skinner Opus 210
- ++ ranks retained from E. M. Skinner Opus 210A

142 Total ranks and two percussions (Chimes and Harp/Celesta)
 8,183 Pipes
 Quimby Pipe Organs, Inc.
 Warrensburg, Missouri. USA.



V. Antiphonal Organ	Positiv Organ (floating)	Fanfare Organ (floating)	Pedal Organ
Diapason* 8'			Gravissima 64'
Bourdon* 8'	Quintaton 16'	Stentor Diapason 8'	Double Open Diapason
Octave * 4'	English Diapason* 8'	Octave 4'	32'
Twelfth* 2 2/3'	Stopped Diapason 8'	Twelfth 2 2/3'	Contra Violone 32'
Fifteenth* 2'	Octave 4'	Fifteenth 2'	Wood Open Diapason
Mixture IV-V ++ 2'	Koppel Flute* 4'	Seventeenth 1 3/5'	16'
Trumpet* 8'	Rohr Nazard* 2 2/3'	Flat Twenty First 1 1/7'	Metal Open Diapason
Clarion* 4'	Fifteenth* 2'	Mixture VI 2 2/3'	16'
Antiph to Antiph 16'	Spire Flute* 2'	Bombarde 16'	Violone 16'
Antiphonal Unison Off	Tierce++ 1 3/5'	Harmonic Trumpet 8'	Bourdon 16'
Antiph to Antiph 4'	Nineteenth* 1 1/3'	Bombarde 8'	Spitz Flute 16'
Tuba Major 8'	Fife* 1'	Harmonic Clarion 4'	Kleiner Erzähler 16'
Trompette Heroique TC 16'	Cromorne 8'		Quint 10 2/3'
	Schalmei 4'		Octave 8'
Trompette Heroique*8'	Tremolo		Violone 8'
Trompette Heroique 4'	Bird Whistle		Bourdon 8'
Fanfare on Antiphonal	Positiv to Positiv 16'		Spitz Flute 8'
Carillon			Kleiner Erzähler 8'
Chimes	Positiv Pedal		Gross Tierce+ 6 2/5'
Harp			Quint 5 1/3'
MIDI	Stopped Diapason 16'		Super Octave 4'
	Stopped Diapason 8'		Night Horn 4'
			Tierce 3 1/5'
Antiphonal Pedal	Couplers		Mixture IV+ 2 2/3'
Contra Bourdon 32'	Great to Pedal 8-4'		Contra Trombone 32'
Contra Bass* 16'	Swell to Pedal 8-4'		Trombone 16'
Bourdon 16'	Choir to Pedal 8-4'		Bombarde 16'
Octave * 8'	Orchestral to Pedal 8-4'		Contra Trumpet 16'
Super Octave* 4'	Positiv to Pedal 8'		Contre Trompette 16'
Contra Trumpet* 16'	Antiphonal to Pedal 8-4'		English Horn 16'
	Swell to Great 16-8-4'		Contra Fagotto 16'
	Choir to Great 16-8-4'		Trombone 8'
	Orchestral to Great 16-8-4'		Trumpet 8'
	Positiv to Great 8'		Trompette 8'
	Antiphonal to Great 16-8-4'		Fagotto 8'
	Orchestral to Swell 8-4'		Trombone Clarion 4'
	Great to Choir 8'		Corno Di Bassetto 4'
	Swell to Choir 16-8-4'		Fagotto 4'
	Orchestral to Choir 16-8-4'		Trompette Heroique 8'
	Antiphonal to Choir 8'		Fanfare on Pedal
	Pedal to Choir 8'		MIDI
	All Swells to Swell		Chimes
	Manual Transfer		Carillon



OSWA Planned Events in 2024

MARCH

No events planned

APRIL

Saturday 20th April, 11am.

Visit the historic 1908 Robert Cecil Clifton pipe organ at St Anne's Church, Belmont. An informative talk, demonstration and recital will be given by Dr Andrew Cichy.

MAY

Saturday May 4th, 9.30am.

Visit St George's Cathedral, Perth City, to see and hear the Grand Organ and Chancel Organ built by Knud Smenge.

JUNE

Gala dinner event with special keynote speaker (further details forthcoming)

JULY

No events planned

AUGUST

Special Recital by Stewart Smith premiering the works submitted for the inaugural Composition Competition sponsored by OSWA. A panel of prominent organists and musicians will adjudicate and select the prize-winning works on the evening.

SEPTEMBER

Recital commemorating the 10-year anniversary of Interstellar, performed by English organist, Roger Sayer, who wrote and recorded the original organ soundtrack in conjunction with Hans Zimmer.

OCTOBER

Young Organists Concert at Wesley Uniting Church, Perth City.

NOVEMBER

Annual General Meeting and Recital by Alessandro Pittorino at Trinity College Chapel, East Perth.

DECEMBER

No events planned