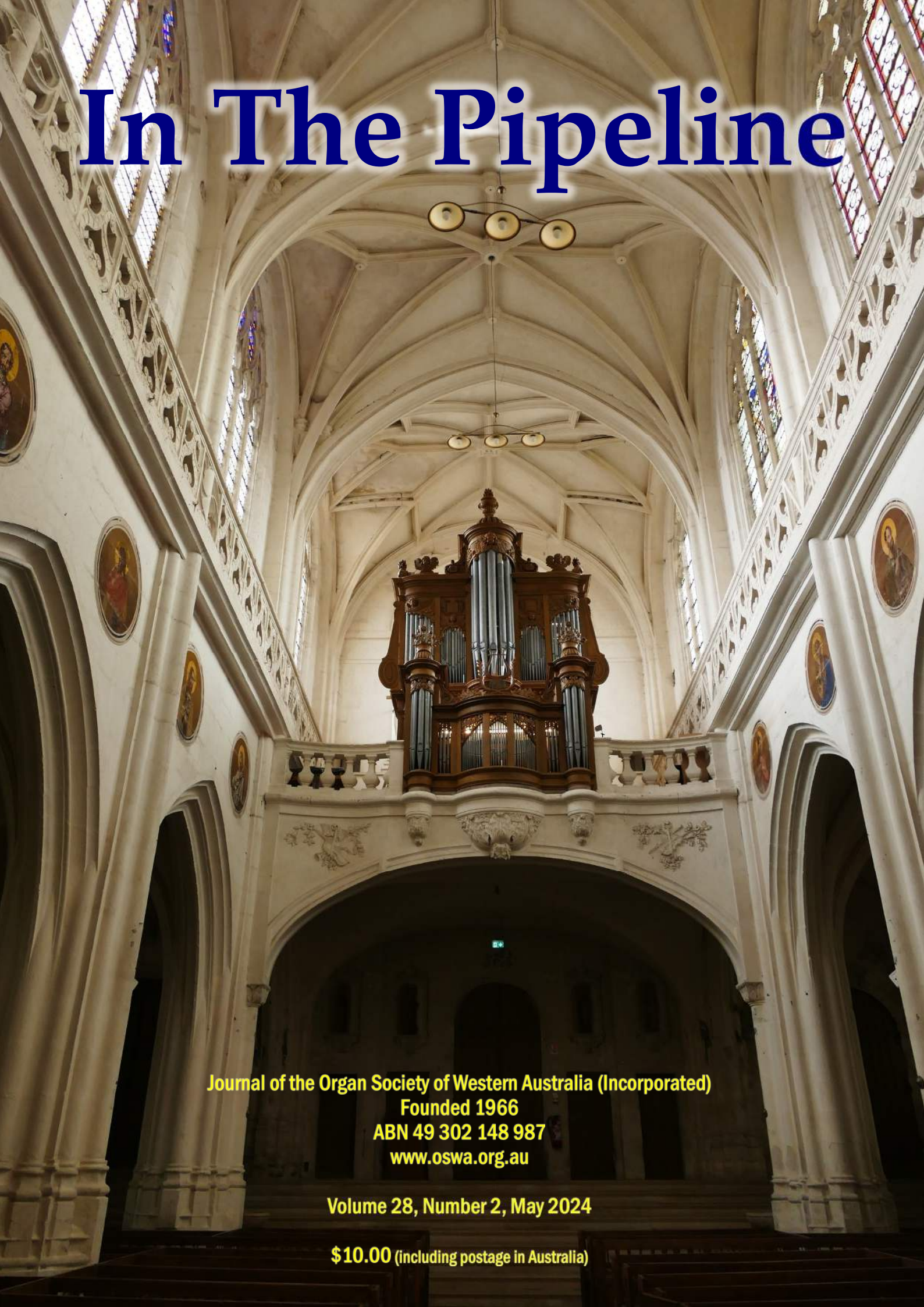


In The Pipeline

A photograph of the interior of a Gothic church, looking up at a large, ornate organ. The organ is made of dark wood and has many pipes. It is situated on a balcony in the center of the church. The ceiling is high and vaulted, with many ribs. There are stained glass windows on the sides, and the walls are decorated with small circular paintings. The overall atmosphere is grand and historic.

Journal of the Organ Society of Western Australia (Incorporated)

Founded 1966

ABN 49 302 148 987

www.oswa.org.au

Volume 28, Number 2, May 2024

\$10.00 (including postage in Australia)

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.

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 And at left

Eglise Saint Pierre es
Lien de Ricey-Bas,
France

See article page 12.



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

Please contact the Editor for
advertising requirements

President's Letter

Dear Members,

I put pen to paper to write to you after our first event of 2024, the visit to St Anne's Belmont for a presentation on the 1908 Clifton organ by Dr Andrew Cichy. About 20 were in attendance; it was wonderful to see a good number of society members as well as people from St Anne's and the wider community there. Andrew's talk was very informative, with his discussion on the tonal palette and Clifton's influences being particularly interesting. I would be very glad to receive your feedback on this event, and to hear if you might like the Society to hold more events in a similar vein.

It is naturally at the forefront of your Committee's mind to ensure we are holding events and engaging in activities that are of interest to yourself as a member. I again urge you to support the Society by attending as many of our events as you can – there are some fantastic things lined up for the rest of the year, with more details soon to be forthcoming.

Since our last journal went to press, much has happened in Perth

featuring the organ: Alessandro Pittorino gave a thrilling improvised accompaniment to the silent film *The Sentimental Bloke* at Christ Church Claremont, and the WASO Chorus performed Maurice Durufle's *Requiem* in concert at St Mary's Cathedral, featuring Jacinta Jakovcevic and Gladys Chua on the organ, just to mention two. These events experienced a good turnout and I am glad to see there is still a desire for and appreciation of organ music coming from the general public.

In March, the Director of the Royal School of Church Music, Hugh Morris, visited Perth as the last stop of an Australasian tour. Hugh was able to attend services at Wesley Church, St Mary's Cathedral, and St George's Cathedral to experience their respective



Left to right: Organist Alessandro Pittorino; Dean of St George's Cathedral, the Very Reverend Chris Chataway; RSCM Director Hugh Morris; organist Stewart Smith



St James Anglican church, King Street, Sydney

music programs and organs. He even managed to find time to play the organ of St Patrick's Basilica, one of the largest church organ installations in Australia. Hugh was very interested to hear about our Society and discussed how similar issues with the lack of young people taking up the organ are being faced in England currently.

Whilst there is indeed a lack of young people coming to the organ in Western Australia, this is not to say we are entirely bereft; there are several organists who have students currently learning, and these teachers are to be commended for the effort they are exerting to help ensure the future of the organ in WA.

In particular, I wish to draw your attention to Daniel van der Moezel, originally a student of Dominic Perrissinotto, and now a student of Alessandro Pittorino; Daniel holds the distinction of being the first person in ten years to major in the organ at a

university in this state. In July, Daniel will be flying to Sydney to participate in a Masterclass on French Baroque organ music with Olivier Latry, the titular organist of Notre Dame Cathedral, Paris. This opportunity is offered by our counterpart, the Organ Music Society of Sydney. I am sure you will join me in wishing Daniel all the best for this fantastic opportunity and his career in the organ.

On the topic of Sydney, I would like to draw your attention to the rapidly nearing inauguration date for Australia's newest pipe organ – the four manual, 69-stop instrument built for St James' King Street, by Dobson Organ Builders of Iowa, USA. The opening recital is on Friday 26th July at 7pm AEST and will be given by James O'Donnell (amongst many other things, the current organ teacher of Perth organist Holly Broadbent, studying her Masters at Yale). I highly recommend you consider tuning

in via Livestream to not only this recital but also the following ones, all part of the St James' International Organ Festival. More information can be found on the church website: www.sjks.org.au/music/whats-on

Lastly, a word to you on heritage matters.

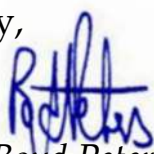
A few weeks ago, I attended the opening ceremony of the 2024 Perth Boorloo Heritage Festival, running through April. The purpose of the Heritage Festival is to "shine a light on the built, natural and cultural heritage" of Perth. It is wonderful to see that the physical fabric of Perth's history is receiving the recognition and attention it deserves, but this is unfortunately not quite the case when it comes to cultural heritage in regards to the arts, and more specifically, music.

You may be aware that the first pipe organ in Western Australia, made by Bishop and Sons in 1875 and installed in Perth's Wesley Church, was damaged in a hailstorm in 2010 whilst in its newest location, Hale School. Efforts have been made over the years to find a new home for the Bishop organ to ensure its restoration and safe passage into the future; most notably, at the end of last year a proposal was put to the City of Perth that the organ be rebuilt and

installed in the Perth Town Hall. Our Town Hall is the only major city Hall never to have a pipe organ in the country (there has been support for a pipe organ to be installed evident from the 1880s onwards). Unfortunately, this avenue of exploration has come to naught, with the City of Perth showing no interest at this time.

As discouraging as the future of our first pipe organ to continue hanging in the balance is, please know this is far from the end of the road. I remain hopeful that next year, the 150th anniversary of the Bishop, will bring with it good news and a new home for the organ, ensuring its next 150 years of service to come.

Yours sincerely,


Boyd Peters
President



Some of the pipework of the Bishop & Sons organ currently stored at Hale School



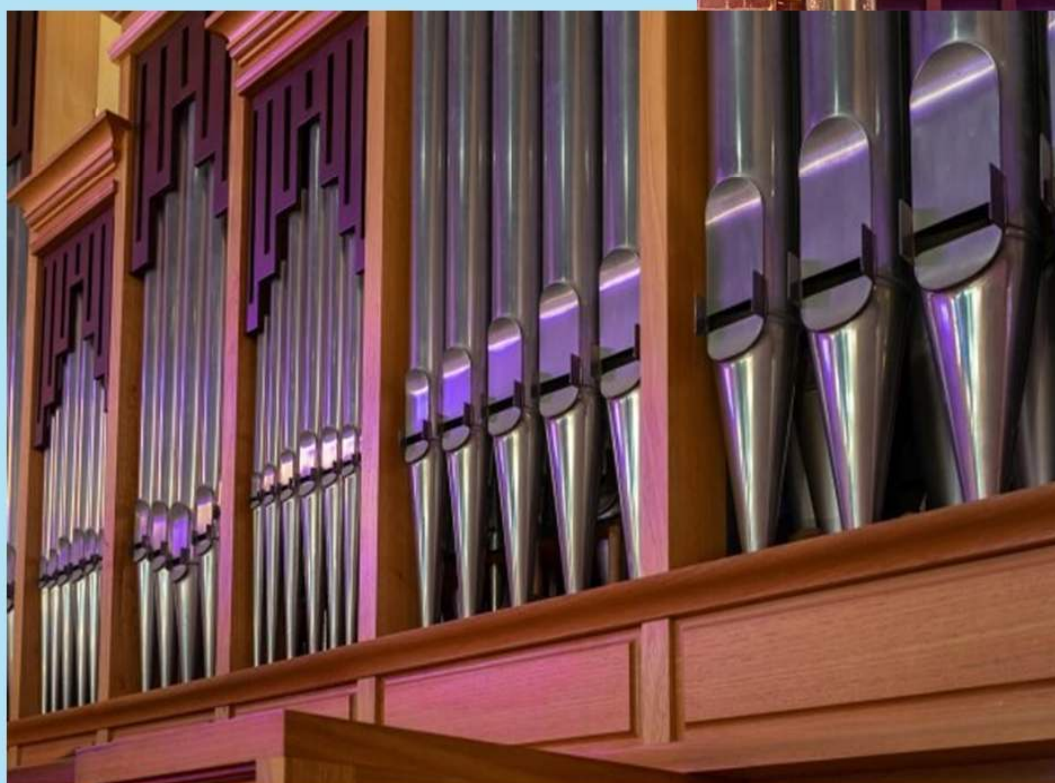
Keep an eye on your web site
www.oswa.org.au
for up-to-date details on events

The Chancel Organ and The Grand West Organ

**St George's Cathedral
St George's Terrace, Perth**

The Organ Society of Western
Australia invites you to see and hear
these magnificent instruments, built
by Victorian organ builder Knud
Smenge in the period 1991-1994.

Saturday May 4th 2024 at 09.30 am



\$15 admission
\$10 members

Parking is usually
available under
the Perth City
Council House
opposite.

New organ in St George's Cathedral

OTTAWA, March 28, 2024
(GLOBE NEWSWIRE)

Canadian Commercial Corporation (CCC) is pleased to announce that it was awarded a contract by the Perth Diocesan Trustees to provide a pipe organ made by Orgues Létourneau to St. George's Cathedral in Perth, Australia. Through CCC's government to government (G2G) contract, Orgues Létourneau will design, construct, install, and voice a new pipe organ with an attached three-manual console. The organ's casework will be built by Létourneau's artisans from red oak while the instrument itself will boast a total of 3,225 pipes.

Established in 1888, St George's Cathedral is the principal Anglican church in the city of Perth, Western Australia, and the mother-church of the Anglican Diocese of Perth. The diocese made history in 2017 by electing the Right Rev'd Kay Goldsworthy as Archbishop of Perth, the first woman to hold that office in the Anglican church in Australia.

Headquartered in Saint-Hyacinthe, Québec, Orgues Létourneau is a Canadian SME (small and mid-size enterprise) that has built more than 140 organs since it was established in 1979. Its pipe organs are found in concert halls, universities, and in houses of worship across the world. Létourneau and CCC have a history of successful partnerships, including in designing, building, and installing pipe organs for St. Mark's School of Texas in Dallas, Texas, for the RiverCenter for the Performing Arts in Columbus, Georgia, and for Selwyn College at the University of Cambridge in the UK.

For over 75 years, CCC has been helping Canadian companies to establish successful commercial relationships with international buyers. We provide practical business development advice, referrals, and tools that are designed to enable each stage of an international sale opportunity.

"CCC is pleased to help Orgues Létourneau export its world-class expertise in crafting beautiful organs that captivate audiences." – Kim Douglas, VP



of Business
Development and
Marketing.

“We are proud to
work with CCC to
bring our unique
tonal design and
internationally
acclaimed
craftsmanship to St.
George's Cathedral
in Perth.” – Andrew
Forrest, President of
Orgues Létourneau.

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are also the Government of Canada's
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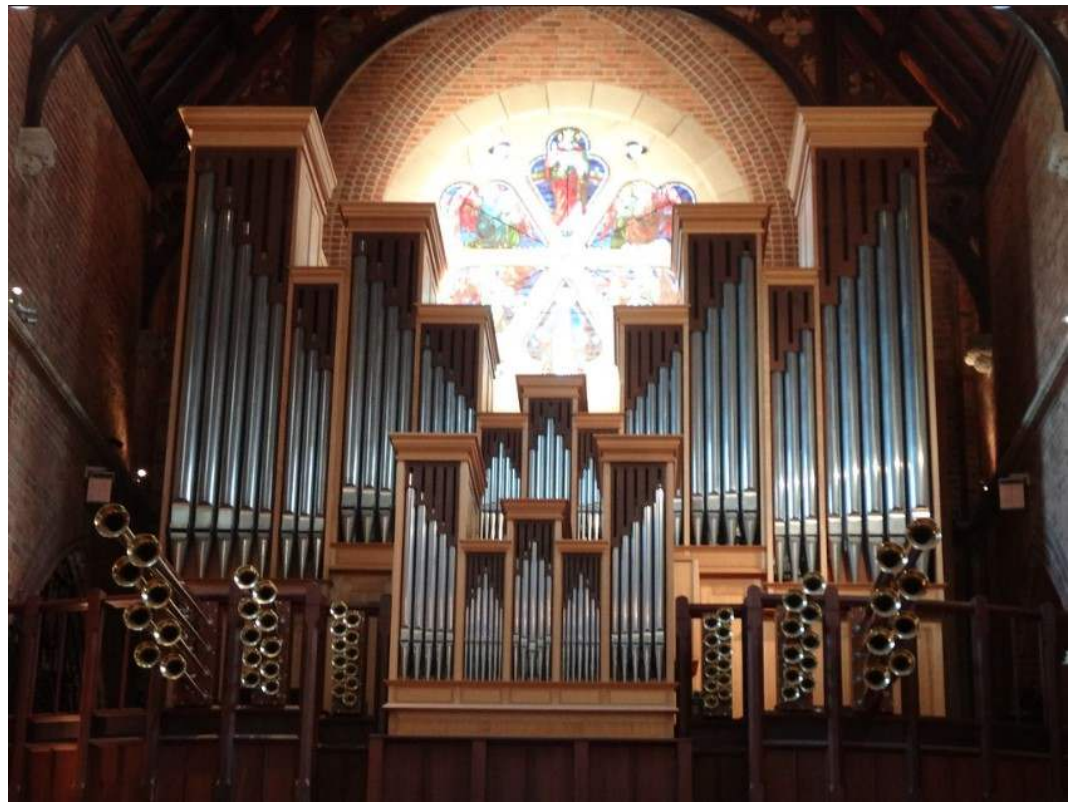
www.ccc.ca

Photos at right:

The West End organ, Knud Smenge 1993 (Top)

The Chancel organ, Knud Smenge 1994 (bottom)

Editor note: The combined resources of
the new Chancel organ and the West End
organ will be around 6,700 pipes, making
this the largest pipe organ installation in
Western Australia. The existing Chancel
organ will be relocated prior to installing
the new organ. The new organ, Opus
141, will be the third Orgues Létourneau
instrument in Western Australia.

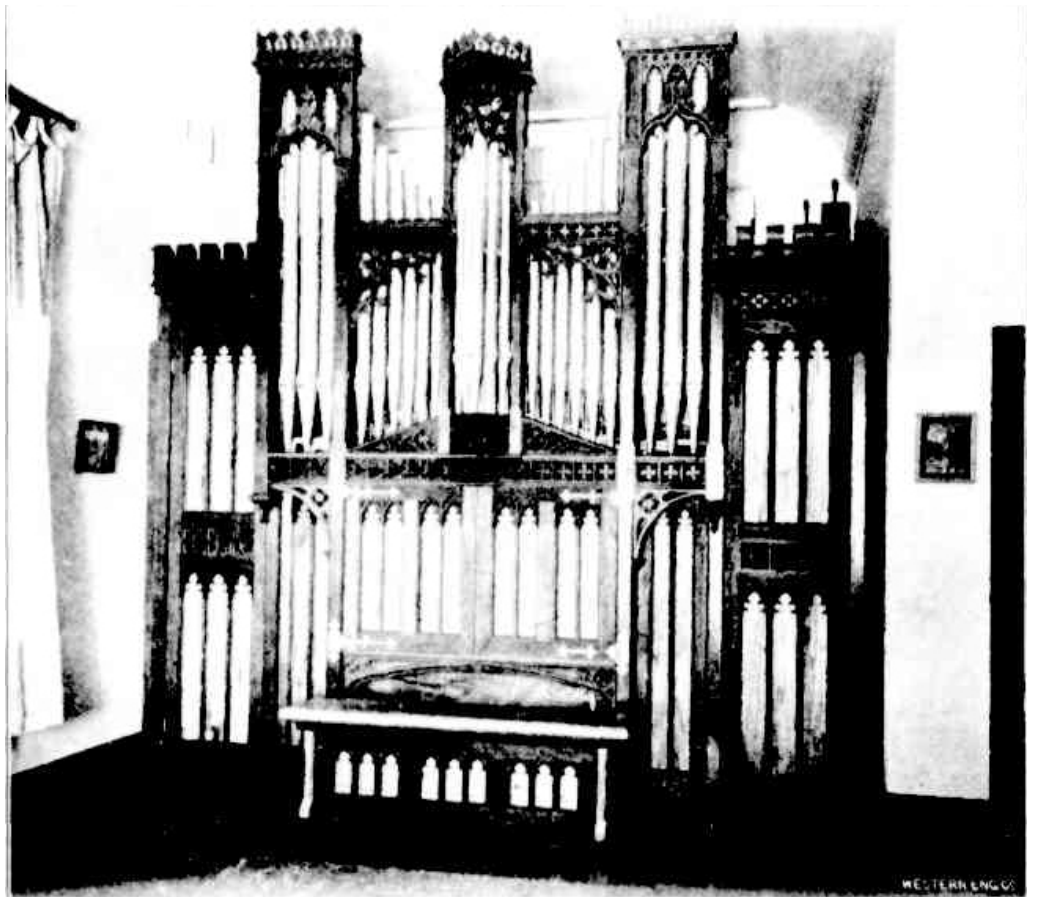


Traditions and Transformations

The first OSWA event for 2024 was held on Saturday 20th April at St Anne's Roman Catholic Church, Belmont.

Dr Andrew Cichy was introduced by OSWA President Boyd Peters. Andrew then proceeded to demonstrate the organ and provided an insight to the role of the pipe organ in the Roman Catholic Mass according to the Missal of Pius V (often called the 'Latin Mass').

In describing the organ, Andrew recalled the history of the instrument, built in Western Australia by the Robert Cecil Clifton in the period 1895–1908, as being the fifth and last of his organs. This organ was built for his home in Adelaide Terrace, as seen in the top photograph. That it took such a long time to construct showed how Clifton invested time and effort into arranging the ranks of pipes to work together in re-



markable balance. All of the metal pipes were made by Fincham's organ works in Melbourne and Clifton made the wooden pipes in Perth.

The intricate casework was designed by Clifton but much of it was executed by the Perth-based wood carver and silver-smith James Walter Robert Linton.

In the second part of his talk, Andrew demonstrated how the organ is used in the Latin Mass to cohesively join the various parts of the liturgy into a seamless flowing form of worship, providing pre-intonations, mode setting and singing support for the cantors, choir and congregation. Plainchant is the preeminent form of vocal music in this rite.

He demonstrated a pre-intonation improvisation for the Introit of the Mass setting for Third Sunday of Easter and sang the plainchant afterwards, providing a very clear and interesting demonstration of the interchange of organ and voice.

Andrew Cichy is an organist and musicologist, specialising in liturgical music, and repertoires and styles before 1750. After completing a Bachelor of Music with honours at the University of Western Australia, where he studied organ with Annette Goerke, he completed a Masters and then a Doctorate in Music as a Clarendon Scholar at Merton College, Oxford on the subject of English Catholic Music after the Reformation to 1700 - focusing on English institutions in Continental Europe. From 2013 to 2014, he undertook postdoctoral study in Bremen, Germany, taking advanced masterclasses



with Professors Hans Davidsson and Harald Vogel, and regularly playing instruments that were known to Buxtehude, Weckmann and their contemporaries.

Andrew has offered to provide an article on the interactions between liturgical traditions and the organ for a future edition of *In The Pipeline*.

Bruce Duncan

Eglise Saint Pierre es Lien de Ricey-Bas

Les Riceys is a commune located in the wine-growing Barrois Champagne region, in the Aube department in Grand Est in north-eastern France.

With its 866 hectares of vines, it is the commune with the largest vineyard area in the whole of Champagne. On a line from Paris to Lausanne, Les

Riceys is 200km south-east of Paris and 400km north-west of Lausanne.

Les Riceys is made up of three villages, spread out along the River Laigne: Ricey-Haut (to the south), Ricey Haute Rive (in an intermediate position, but close to Ricey-Haut), and Ricey-Bas (to the north). It is the southernmost commune



of the Champagne appellation.

Les Riceys is the only Champagne commune to hold 3 wine AOCs: for champagne, the Champagne hillsides, and the rosé of Les Riceys that was known at the table of Louis XIV. Henri IV was given a taste of a wine from Les Riceys. AOCs are the Appellation d'Origine Contrôlée,

a delimited area and protected designation, in accordance with methods and limitations set forth under French law, including the region's signature méthode Champenoise.

Les Riceys has 276 wineries, 2 cooperatives and several





merchants. At a recent census the commune had 1,197 inhabitants.

The church Saint-Pierre-ès-Liens of Riceys-Bas has been in existence at least from the end of the seventh century. It is the mother church of the parish of Riceys. Its present appearance goes back to the transition between Middle Ages and Renaissance, so its style reflects both periods. The choir was built at the end of the 15th century, followed by the side chapels of the choir, the transept and the nave, in the first half of the 16th century. The dates of 1522 and 1527 appear on the south pillars and 1543 on the first pillar



north. The western facade dates from the middle of the 16th century and was completed by the addition of two side chapels of the choir in 1614 and 1647. The grand stone staircase of the western entrance was redone in 1861.

The church is composed of a nave with three aisles, four spans, with lateral chapels between the buttresses, a non-projecting transept and a three-bay choir with three spans also accompanied by chapels ending with a three-sided apse. The western facade has a semicircular porch surmounted by a floor with an outer gallery and three stone lanterns covered with cupolas. The belfry, surmounted by a 42 metre high spire, rises above the crossing. The oldest surviving windows date back to the end of the 15th century. The windows of the nave with original imagery date from 1549 and 1550. Decorative and figurative canopies were set up in the 19th century. The complete restoration of stained glass was undertaken in 1869, but serious damage was caused by hail between 1876 and 1895. The main windows were not restored until the period 1960s to 1980s. The building and the stained glass windows were classified in 1840.

Of great concern in the church is the historic organ, which is unplayable. On the proposal of the Deputy Mayor, the municipal council decided to launch a preliminary study for a possible restoration of the organ of the Church of Saint Pierre es Lien de Ricey-Bas and for it to be protected as a Historic Monument.

All of the following is extracted from the documentation of the restoration project of the Ricey-Bas organ.

HISTORY

The origins of the Ricey-Bas organ remain rather obscure at the time of writing. The large case and the oldest pipes seem to date back to the seventeenth century.

According to an earlier researcher. Jean-Marie Maignien, the first pipe of the façade of the great organ bears the date 1678. Unfortunately, despite careful examination, it has not been possible to find this inscription on this or any other pipe of the organ.

Installed in the Abbey of Molesme, this organ was transformed in the eighteenth century, but the most important reconstruction was carried out in the 1740s and 1750s by Charles Cachet, an organ builder from Lorraine who lived in Langres.

During the Revolution, the parish of Ricey-Bas acquired the organ. After a general meeting of the population of the locality on 01st May 1791, the instrument was purchased for 3,048 livres [the currency which in 1795 became the French Franc] by Simon Charmeroy, churchwarden of Ricey-Bas on behalf of the community.

On 12th May 1791, a notarised treaty was signed with Benigne Boillot, a builder from Dijon, instructing him to dismantle



October 1791.

On 20th September 1835, the municipal council sent a request for assistance for the repair of the organ, the stained glass windows and the doors of the main portal and those of the side aisles. They were told that the maintenance of the furniture, and therefore of the organ, was the sole responsibility of the municipality. As a result of this response, the question lingers: was a "restoration" actually undertaken? And by whom?

According to Jean Vincent, after being "damaged by a passer-by", the organ was restored in 1863 by Loret, an organ builder from

the instrument, restore it and reassemble it in Ricey-Bas on a brand new platform.

Some changes were made on this occasion, in particular the pedal was extracted from the large case and rearranged on a new windchest.

The organ was received at the Church of Saint Pierre es Lien de Ricey-Bas on 16th

Brussels. It is not known what this work consisted of, as he does not seem to have left any tangible traces on the instrument.

The only notable transformation of the organ in the 19th century was by the Rolins organ building company in Troyes. In 1881 they modified the instrument. The pedal was removed and left in an 18-

note chest; the air supply was replaced by a large bellows with parallel folds; the composition was somewhat altered.

The numerous graffiti of the blowers show that the instrument was used intensively until the First World War and then more sporadically after that.

In 1939 Martinot reported an organ in very poor condition (silent notes, dusty pipework, punctured reservoirs, etc.). Left abandoned, soon to be totally unplayable, the organ was the victim of vandalism and lost nearly a third of its pipework.

In 1975 a quick cleaning, accompanied by a reordering of the pipes, was carried out by the organbuilder Yves Koenig.

In spite of this, the organ continued to deteriorate dangerously. Physically it

windows mentioned in this article.]

In 1990-1991 Christian Lutz was a candidate for the position of organ consultant at the Ministry of Culture. It was in this capacity that he was asked to demonstrate his skills and was entrusted with a study for restoration. This work was carried out in an exemplary manner and remains, 25 years after its completion, an undeniable reference in terms of quality and in-depth.

CURRENT STUDY

The document that is delivered to us today completes this study with additions that were not part of the methodology of those carried out on organs in the 1980s. Indeed, the professionalisation of the



was observed that there were heavily worm-eaten keyboards, and an accumulation of bird droppings, etc.. [No doubt attributed to the missing and damaged

function of consulting technician enacted by the decree of 26th April 1995 also led to the deepening of studies and to the integration of plans and photogrammetric surveys that Christian Lutz did not have the financial or technical means to have carried out at the time.

The current situation shows that the organ is in ruins! There have been various phases of restoration on the church of Ricey-Bas for dec-

ades and especially since the 2000s. The western massif was completely restored in January 2014. The end of these operations allows the municipality to possibly "consider" the restoration of the organ.

In spite of the "organ in ruins" condition, the preliminary study that has been submitted demonstrates the heritage interest, of the highest level, of this organ.

There is still a very large proportion of original material dating back to the *Ancien Régime*. The restoration of this organ is, therefore, technically possible and two parts of restoration could be envisaged which could see: the organ rebuilt by Charles Cachet, or to the state modified by Boillot when it was installed in Ricey-Bas.

Of these two, the study shows that the state modified by Boillot is the easiest to reconstruct, in particular because the parameterization of the Cachet pipes was strongly modified by Boillot from the aspect of the change in tone as well as



harmony.

It is also the most historically consistent state that is attested when the organ was installed in the church of Ricey-Bas.

Whatever decisions will be taken by the Municipal Council, it will be a large-scale restoration; dealing as much with the case work as with the instrumental part.

The organ and its cases will have to be completely dismantled and transported





try of Culture. Once this file has been placed on the agenda of one of the meetings of the Historic Monuments Commission and the minutes relating to the file have been drawn up, an opinion will be given by the State Services on the proposals contained in the study.

to the workshop of a restorer organ builder and the missing equipment will have to be rebuilt on the model of the existing materials, sufficiently represented so that all the missing parts can be safely reconstituted.

The organ cases will have to be consolidated in their joinery and the paint layer will be restored to give it a homogeneous appearance.

The preliminary study that was submitted was sent to the Directorate of Heritage of Cultural Affairs, which will refer the matter to the Higher Commission of Historic Monuments (5th section: organs and old instruments), as well as to the General Inspectorate of the Heritage Directorate of the Minis-

Negotiations with the DRAC's regional services can then be initiated to consider the financing and programming of the restoration.

In any case, any work must be the subject of an authorisation issued by the State services: the organ is classified.

It goes without saying that the whole procedure – examination in plenary – and rendering of opinion has been going on for "many" months! ... and is linked to



the agenda schedule for upcoming meetings.

After agreement on the financing terms, the schedule and the content of the works, the municipality, the project owner of these works, will proceed to a "call for tenders" with a view to entrusting a "project management mission".

A long-term project indeed. The first element of this mission carried out by the Project Manager will be the creation of the Business Consultation File (DCE).

The consultation will then be launched, following the submission of the tenders, the competent committee will have to choose the organ builder (s) meeting the specifications with the best quality/price ratio (the best bidding companies).

After that, work could begin.

Given the duration of the major studies and the scale of the project linked to the complexity of the work, it is foreseeable that this file will occupy us for several more years.



Information and photographs from:
www.les-riceys.fr/projets
www.aube-champagne.com
fr.wikipedia.org

Transcribed by Bruce Duncan

Editor's note:

At the time of writing the execution of the Ricey-Bas organ restoration project has yet to be determined.

Allen Organ news

Andrew McKeon,
Director of
Music Ministries
at St. John The
Evangelist R.C.
Church, Center
Moriches, New
York, writes:

"Following a fire
in St. John the
Evangelist,
which occurred
in 2017, the 1998
digital organ was

thoroughly damaged from smoke, and soot immersion. The organ was assessed and deemed a total loss due to the manufacturer's lack of new parts, and a cost greater than it was worth.

The Allen Organ Company of Macungie, PA was awarded the contract to build a



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brand new four manual organ for St. Johns. Allen Organ Studios, Inc. of Mineola, New York played a key role in this instrument's successful installation. This new organ is state-of-the-art incorporating all current technologies available, with room for future expansion.

The console is a custom work-of-art with hardwood construction equal to the finest pipe organ manufacturers. The colour finish was matched to complement the new sanctuary colours and the wood tone of the Chapel and pews.

The new instrument of 78 registers features over forty speakers assuring that clarity and detail are achieved to produce a beautiful immersive pipe organ sound. A dolly platform was incorporated that allows the console to be moved about the church to better facilitate various needs for liturgies and concerts."

www.allenorgan.com



The Journey from Piano to Organ

I honestly think that putting me in front of an organ is like letting a child wander into a lolly shop - so many colours! So much excitement! So many possibilities!

I have been asked on multiple occasions to play the organ, and I always respond with, "Well, I'm not actually an organist...it's a very different instrument!" but still the requester has usually blown over this fact despite my protesting. Sure, I know how to read music and know the notes of the keyboard - you'd really hope so after playing the piano for about thirty-two years now!

The opportunity to actually learn the organ came when the school I work at inherited Dudley Bastian's Wragg pipe organ. Too good an opportunity to pass, and having to complete a Professional Development goal at the time, I decided that I would take lessons for a year and the measure of my progress would be determined by sitting an AMEB Grade 3 exam at the end of the year. So I commenced lessons with John Beaverstock; learning a new instrument as an adult is a very strange set of emotions.

Firstly, there was the excitement of a new



The 1905 E.Wragg & Sons organ
at Penrhos College chapel

challenge! I was that child who always wanted to try new things, especially new instruments. They fascinate me - their sounds, how that sound is produced, how to make it sing . . .

Secondly, there was the frustration of knowing what the organ could sound like when other people play, but lacking

the technical facility to execute as I could imagine.

Having attended music academy for my piano studies, I was well used to practising several hours a day on top of rehearsals and other work. The piano is not that mobile, so I would jump around from room to room finding available instruments to practise on; but the organ is even less mobile, and site-specific. There aren't multiple organs hanging out in multiple rooms waiting to be played! I found myself trying to find blocks of several hours at a time (that were available in the school chapel) to practise and hone my skills in order to impress my teacher with my hard work. I remember ambitiously asking my teacher whether I could attempt lots of Bach (because I'm convinced Bach was a genius!) but also whether it was possible that there was any organ music by Messiaen that might be approachable at my novice level.

Imagine a precocious beginner organ student submitting Messiaen for their extra list in their Grade Three exam; it was exactly what I did!

During this year, I filled in for a few church services, played in a master-class with other students (who would usually be my stu-

dents at school), managed to convince a church near my home to lend me their key so I could practice closer to home, and recorded many videos of my progress on my phone - some of it was slow, but it definitely was enthusiastic.

When one has played the piano for so long - and this is where I admit that this is exactly my profession - one just seems to become one with their instrument. Automatically, I know that my brain computes written music on the page and starts to figure out what's an easy or difficult pattern. I notice that my left hand automatically assumes the bass lines, usually my right hand is melodic, and some sorts of harmonies happen between both hands. But with the introduction of pedals on an organ, suddenly my left hand has other roles of harmony and melody also! The potential for my right hand to play a harmonic function



Andrew Foote and Gladys Chua at the transept organ console of St Mary's Cathedral, Perth.

while my left hand plays a melody with no bass line, and potentially at a pitch higher than my right hand, is something that makes my head spin.

I recently played a few pieces with the WASO Chorus for their annual concert at St Mary's Cathedral. I am the regular accompanist for this choir, so I do become familiar with their pieces, as well as with the conductor, Andrew Foote. Andrew thankfully knows I am a pianist, rather than an organist, and wrote a few parts for me that were manuals only - and gave me the option to experiment with pedals if I so desired. Despite my eager year of organ, I admit that my first love is the piano, and without a specific goal in front of me, my organ skills languished in the subsequent years. But here was an opportunity to do something fun, so I took up the challenge with great gusto. The one piece in particular that gave me a challenge was Gabriel Fauré's *Cantique de Jean Racine*.

My vocal score had the choral parts, as well as a keyboard part for either piano or organ; totally fine for me at the piano, especially for the purpose of rehearsal. But without it being clearly articulated which hands and feet did what, I was left to watch a few videos on YouTube to figure out what other people did. Thus began the challenge of deciding on registration, how to execute the various voices and lines, and learning to coordinate my limbs. I could feel my brain being bewildered and turned upside down as I decided to take some upper melodic lines with my left hand, my right hand took

the underlying triplets, and my feet mapped out the bass line. In practice, my left hand would naturally want to mimic the intervals of the bass line despite my eyes clearly focussing on another voice, my right hand would want to take multiple notes and attempt to distinguish the voices, and my feet would languish not really knowing what they were doing! But practice makes progress, even if it is incremental. I find playing the organ to be not just a musical and intellectual challenge, but a physical one as well. It really is a whole self workout, and when I manage to execute this well, I feel a great sense of satisfaction.

The major work on this concert's programme was Maurice Duruflé's *Requiem*. If you haven't heard this, definitely make a point of listening to it. In fact, if you manage to nab a ticket, the Choir of King's College Cambridge are presenting this work in Perth as part of their *Musica Viva Australia* tour in early August. Rehearsing this piece with the choir gave me the opportunity to learn this work - albeit, I had to make many concessions when reducing the organ part for the piano. Hearing it live in St Mary's Cathedral was a real treat. I know I'll never be good enough to play this work myself on the organ, but one can only dream.

However, I do have this idea of reading through some sections of it by myself just to understand Duruflé's obvious intimate knowledge and genius of the organ. I just have to find an instrument somewhere . . .

Gladys Chua

Organ Crawl



Saturday 8th June 2024
Starting at 1.00 pm

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Bring some music to try on these amazing pipe organs

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St Petri Cathedral Bremen



most three million people.

Bremen's port, together with the port of Bremerhaven at the mouth of the Weser river, is the second largest port in Germany after the Port of Hamburg. The airport of Bremen is Germany's 12th busiest airport. Bremen is a

Bremen is the capital of the German state Free Hanseatic City of Bremen, a two-city-state consisting of the cities of Bremen and Bremerhaven. It is the 11th largest city of Germany and the second largest city in Northern Germany after Hamburg. Bremen is the largest city on the River Weser, the longest river flowing entirely in Germany, lying some 60 kilometres upstream from its mouth into the North Sea, and is surrounded by the state of Lower Saxony.

A commercial and industrial city, Bremen has, together with Oldenburg and Bremerhaven, a population of al-

major cultural and economic hub of Northern Germany. The city is home to dozens of historical galleries and museums. Bremen is well known through the Brothers Grimm's fairy tale "Town Musicians of Bremen", and there is a statue dedicated to it in front of the city hall.



For most of its 1,200 year history, Bremen was an independent city within the confederal jurisdiction of Germany's Holy Roman Empire. Its governing merchants and guilds were at the centre of the Hanseatic League that sought to monopolise the North Sea and Baltic Sea trade. To enlarge and confirm its independence, the city had, until the Reformation, to contend with the temporal power of the Church, and after the Thirty Years War with Sweden, the masters of the surrounding Duchy of Bremen-Verden.

In the late nineteenth century, Bremen was drawn by Prussia into the German Empire. With its new sea anchorage and wharves at Bremerhaven, it was the principal port of embarkation for German and central European emigrants to the Americas, and an entrepôt for Germany's late developing colonial trade. The Norddeutscher Lloyd (NDL), founded in Bremen in 1857, became one of the world's leading shipping companies.

The city's municipal area is about 38 kilometres long and 16 kilometres wide. In terms of area, Bremen is the eleventh largest city in Germany; and in terms of population the second largest city in northwest Germany after Hamburg and the eleventh largest in the whole of Germany

Bremen Cathedral (Bremer Dom or St. Petri Dom zu Bremen), dedicated to St. Peter, is a church situated in the market square in the centre of Bremen. The cathedral belongs to the Bremian Evangelical Church, a member of the umbrella organization Protestant Church in Germa-



ny. It is the previous cathedral of the former Prince-Archbishopric of Bremen. It has been protected by the monument protection act since 1973.

In general, Bremen Cathedral is a medieval building. The oldest visible structures are the two crypts. The last parts built in romanesque style and in sandstone were the lower storeys of the western façade and the western towers. Since the late 1220s, vaults and walls were erected in bricks, partly hidden by sheets of sandstone. Only the outer wall of the southern row of chapels shows unhidden bricks. St Peter's is one of the largest historic brick structures in Europe, but it comprises too many stone structures to be subsumed to Brick Gothic. During the

great restoration of 1888 to 1901, the western towers and most of the western façade were rebuilt relatively close to previous structures. The crossing tower was a new addition, using the medieval crossing tower of Worms Cathedral as an example. The roofs above the transepts and the northern aisle were redesigned.

The church was struck by a fire bomb during an Allied air raid in 1943 and damaged repeatedly until 1945 when a high explosive bomb caused the collapse of parts of the vaults of the northern aisle. Due to that gap, it was feared that the building could collapse totally. However, all roofs and windows were closed over quite soon, and by 1950 the vaults were reconstructed and the whole building stabilized. From 1972 to 1981 the church was restored once again. During those works, the chance was used for an intensive archaeological examination of the foundations and the graves under the floor. The only change of structures was

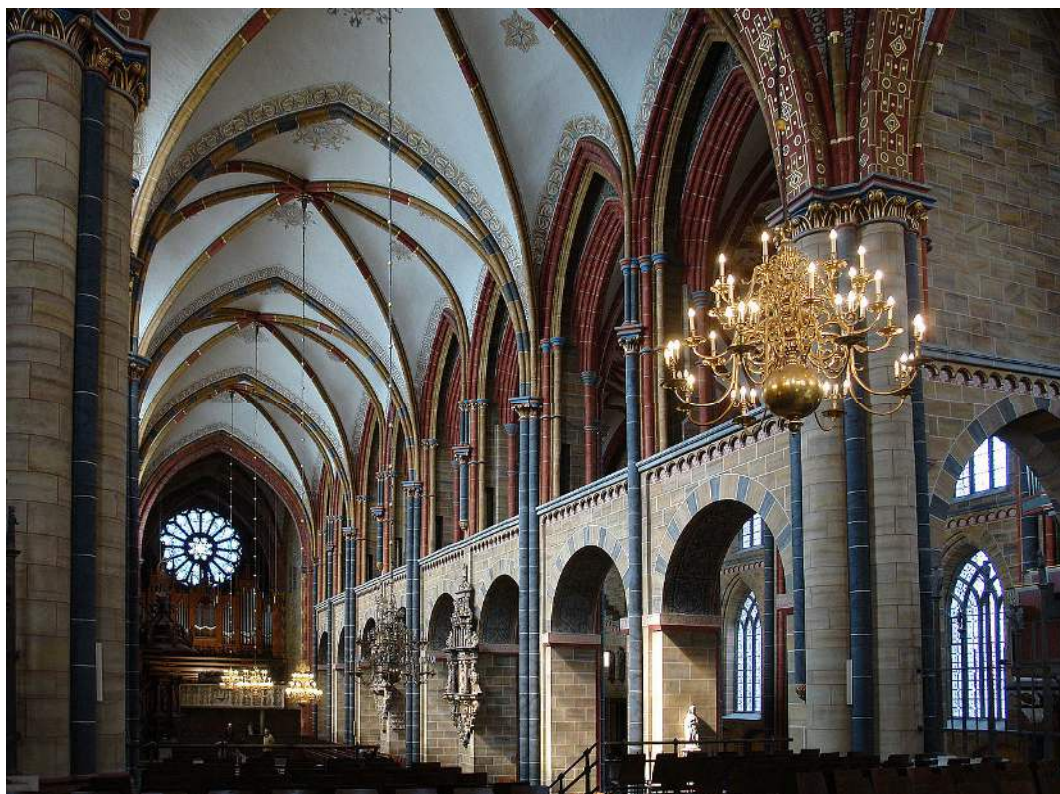
the new rose window of the northern transept, but many of the Neo-Byzantine paintings disappeared. The design of the stained glass windows is totally new.

There are reports of an organ in Bremen Cathedral being in frequent use as early as the 14th century. The oldest organ, however, about which something has become known, may have come into the cathedral after the completion of the north aisle at the beginning of the 16th century. The only indicator is that it was repaired in 1596 by Cornelius and Michael Siegel from Zwolle and in 1630 by the Bremen organ builder Johann Sihorch.

In the course of the second half of the 17th century, however, the instrument had become so damaged that it required constant care and finally had to be replaced by a new one. Since there was no longer an organ builder in Bremen, Arp Schnitger from Hamburg had a three-manual instrument built, which was set up in the West and, with its 50 registers

and two 16' and two 8' principals in the façade, was one of the largest and most beautiful in northern Germany. Even Abbé Vogler had praised the work around 1800 as one of the best.

In the 19th century, the Schnitger organ, which required constant repairs due to damage to the west



end of the church, fell victim to the taste of the times. At the beginning of his tenure, Wilhelm Friedrich Riem, organist at the cathedral from 1814 to 1857, had the organ rebuilt and enriched with romantic voices in order to achieve a stronger fundamental tone. This conversion was unsatisfactory because a good wind supply was no longer guaranteed and the work of the organ builder Otto Biesterfeld was probably not carried out particularly well.

A new instrument with 61 registers was installed in 1849 on a new west gallery of the cathedral, built by the respected master organ builder Johann Friedrich Schulze from Paulinzella in Thuringia. The tonal impression of this new organ with four 32' registers (two of which are in the manuals), ten 16' registers (of which five are in the manuals) and a Quint in the pedal must have been overwhelming.

Schulze's work had a short lifespan. A report from 1893 found severe defects in the windchests and bellows and advanced worm damage on all wooden parts, the main causes were the weather conditions caused by the construction work on the tower side of the cathedral that began in 1889. The organist also wished to replace the mechanical organ with an instrument with "modern" action.

As part of the extensive renovation work on the cathedral by Max Salzmann, the Schulze organ was replaced in 1894 by a pneumatic work by Wilhelm Sauer. The case from 1849 and a register (Contrabass 32') were transferred to the new building.

Wilhelm Sauer from Frankfurt/Oder submitted a cost estimate for a three-manual organ with 63 registers dated 10th November 1893. On 12th January of the following year, the contract was signed by the donor of the organ and Wilhelm Sauer. The completion of the instrument with mechanical cone chests and pneumatic control was set for 01st November 1894. On 02nd December 1894, the organ was inaugurated as Wilhelm Sauer Opus 951 by cathedral organist Eduard Nößler.

The organ did not remain unchanged for long. In 1905 the organ was extended by a fourth manual, which increased the total register to 70 voices. The four-manual console, which was new in this context, was moved to the middle of the organ gallery.

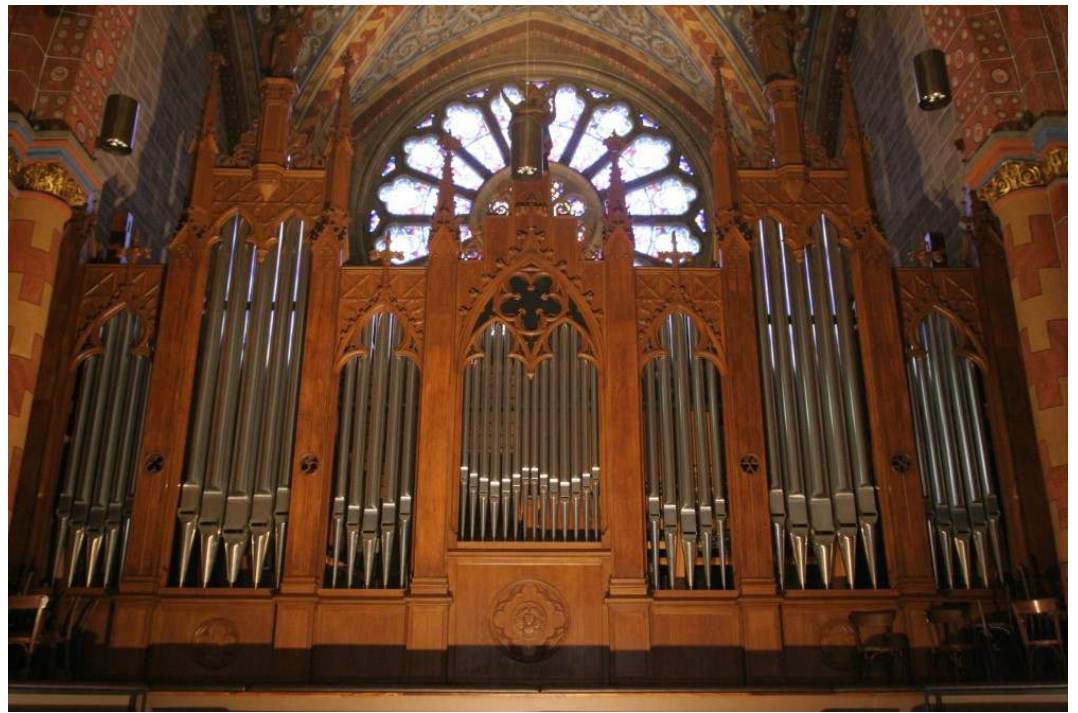
A change in disposition in 1925/26 under the influence of the emerging organ movement culminated in a major renovation of the organ in 1939 on the occasion of the 26th Bach Festival. The inventory of registers was then increased to a total of 98 registers. The old pipe material was largely preserved, but it is significant that almost the entire string choir was eliminated. The additionally scheduled voices were partly placed on pneumatic pocket shutters.

After being damaged in World War II, the instrument was again decisively modified in 1958. It received an electric action, in some divisions a different disposition and instead of the beautiful neo-Gothic case an unimaginative free pipe case. The substructure of the housing from 1849 was preserved, the towers be-

tween the pipe flats disappeared behind a plywood panel.

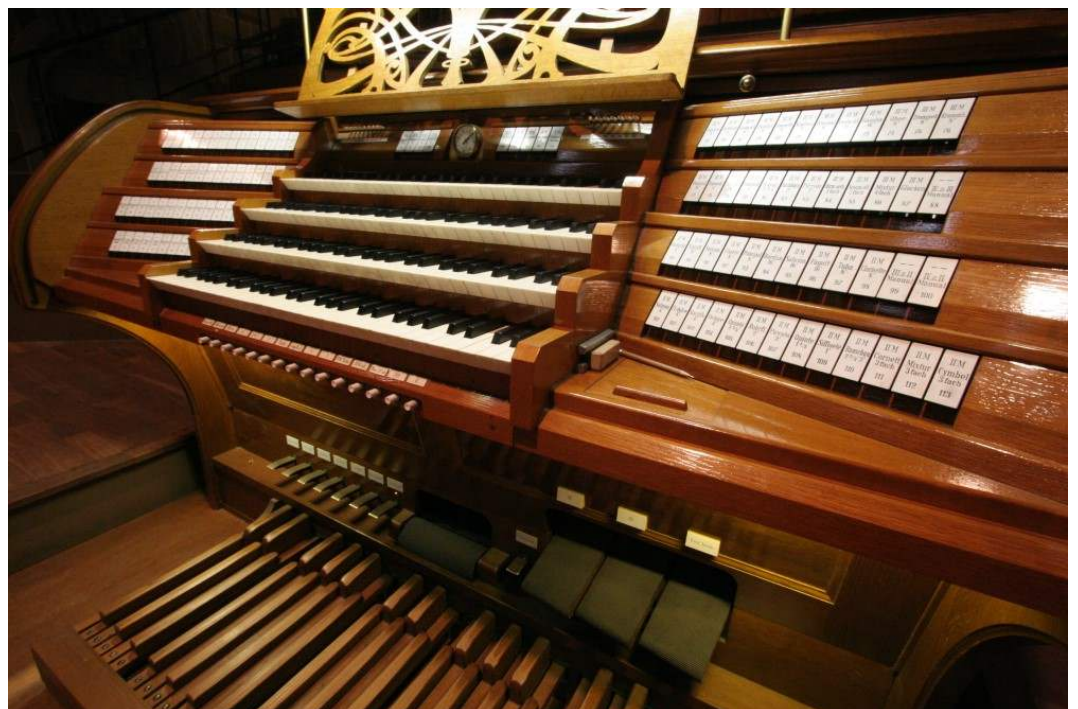
Planning for the restoration of the Sauer organ began in the early 1980s. After many discussions, some of which were very controversial, the Christian Scheffler company from Frankfurt/Oder received the order for a restoration, reconstruction and expansion. In 1993, agreement was reached on the following concept: Restoration of the Sauer organ as a four-manual electro-pneumatic instrument with restoration of the original disposition, some extensions in the spirit of the builder and the adoption of some registers from the 1920s and 1930s. Today there are 98 registers that can be heard, or 100 with the glockenspiel and pedal transmission. All pipes are now on pneumatic cone chests, the switch-over from electric to pneumatic is realised with a pneumatic damping element.

When building the new electric console, the function and design were based on Sauer's original. The neo-Gothic case of



the previous organ was reconstructed above the existing choir platform. The restoration was completed in autumn 1996.

The electric mobile console has the following playing aids: normal couplers as rocker tabs, Super II/I as rocker tabs and pistons. Pedal couplers, Super Pedal and tutti couplers as toe levers. Three fixed combinations p, mf, f; Tutti, Tutti reeds, reeds from, manual 16' from as pistons, individual reed stops as slides above the



fourth manual. Three swell pedals for the III. and IV. manuals and Vox humana. There is a crescendo roller. Other pistons control Roll off, couple out of the roll and hand registers off. There are two 256 level lockable setters, pistons for sequencer forwards and backwards and a sequencer forwards as a toe piston.

With the conversion of the Sauer organ in 1939, Bremen Cathedral also received a three-manual instrument with slider chests and mechanical action for the interpretation of baroque organ music. This “Bach Organ” was set up on the north wall in the transept and was also built by the W. Sauer company, named with regard to its purpose and the 26th Bach Festival which took place at the time. In 1966, this organ was replaced by a new instrument by Gebr van Vulpen, organ builders in Utrecht, Holland. This organ, housed in a solid oak case, was placed against the east wall of the north aisle and has been preserved unchanged.

Gottfried Silbermann's organ, which is now in the west crypt of Bremen Cathedral, was probably built in the winter of 1732/33 for the old village church in Etzdorf/Saxony. At the beginning of the construction of a much larger church in Etzdorf, the positive was offered for sale. The municipality of Wallroda near Radeberg acquired the small organ and left it unchanged. However, Eduard Berger from Dresden delivered a new organ for the church in Wallroda and accepted the Silbermann positive in payment. He took the Rohrflöte 8', Rohrflöte 4' and Octava 2' from the Silbermann organ and



The Bach Organ



installed them in his new organ. The Silbermann organ now only had five voices instead of eight. In this condition it came into private ownership in Dresden in 1919 and was supplemented according to the taste of the time. This work was carried out by Julius Jahn from Dresden.

In 1939 the instrument was finally up for sale again, and the Dresden-born cathedral cantor Richard Liesche acquired it for the Bremen Evangelical Church for the cultivation of music at Bremen Cathedral. The Wilhelm Sauer company undertook a first reconstruction of the organ before the organ was installed in Bremen on the occasion of the Bach Festival.

As was customary at the time, the old pipe material was repaired and the disposition reconstructed by adding Sauer-style pipes.

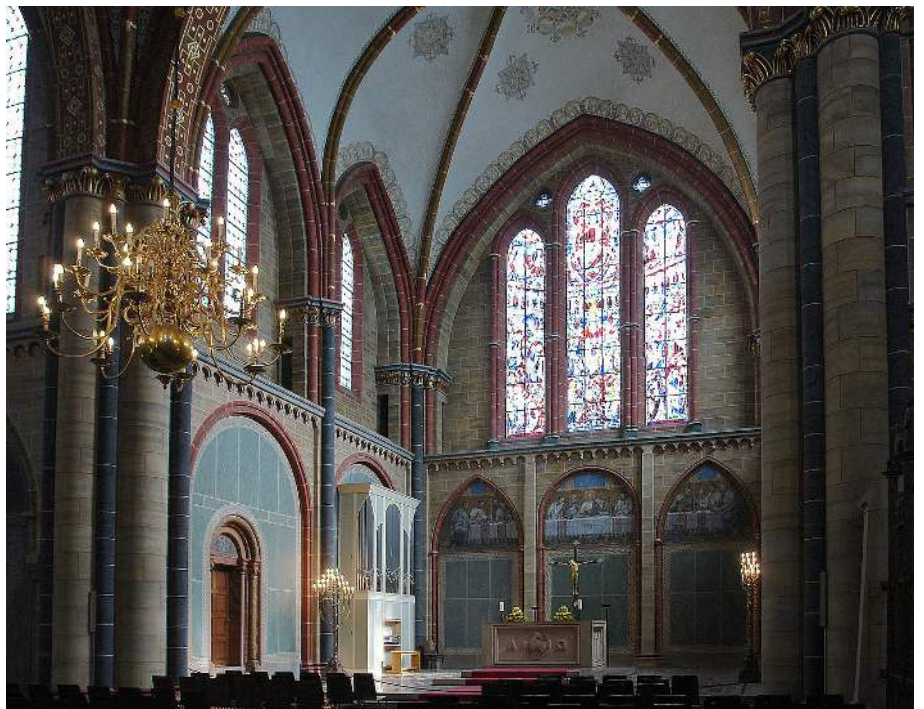
A restoration which, however, did not respect the substance of the work in the way that one would expect today, was undertaken in 1953 and 1962. In 1993, a restoration and reconstruction of the positive began in the workshop of Kristian Wegscheider, Dresden. As far as possible, all changes were eliminated and supplemented in Silbermann's design. In order to be able to rightly give the instrument the name Silbermann organ again, it was necessary to combine the registers in Wallroda with the rest of the pipes in Bremen. The negotiations with the parish in Wallroda and the Saxon regional church were successful

and so the Bremen cathedral parish acquired the three missing registers, so that almost 75% of the pipe material from Silbermann today is reunited in the small organ. The pipework was extensively restored and brought back to its old conditions in terms of tuning pitch (chorton, $a_1 = 467$ Hz), wind pressure (63 mm WS) and intonation, which made Silbermann's original sound possible. Tuning to a strongly softened mean-tone temperament, which is based on Silbermann's tuning, allows the scope of the notes to be significantly wider. In July 1994 the instrument was set up again in the west crypt and intoned.



The Wegscheider organ was installed in 2002 as an appropriate instrument for the musical arrangement of the numerous weddings, communion services and other events which take place in the High Choir. The existing organs on the west gallery and in the north aisle could not meet the needs of the congregation in terms of sound, as the Sauer organ is almost 100 metres away and the Bach organ is difficult to hear in the High Choir due to its location in the north aisle.

Mrs. Ingeborg Jacobs promised a gener-



ous endowment to commemorate her deceased husband, which enabled the congregation to realize their long-cherished wish to have an organ on the High Choir. The organ builder Kristian Wegscheider from Dresden built the one-manual instrument with pedal, which was inaugurated in February 2002.

Positioning it on the north wall of the chancel near the altar has proven to be practical and favourable in terms of sound. With their arches, the pipe shades of the case take up the forms of the Romanesque architecture of the high choir and frame the large pipes of the Principal and Viola da Gamba. Some of these are also on the side of the case, which reduces its depth and gives the instrument a slim appearance.

The sound is based on the Saxon organ building of the 18th and early 19th centuries following the school of Gottfried Silbermann. A broad, sustaina-



ble plenum and an intense, warm sonority in all individual registers is remarkable. Gamba and flute stops are well suited to accompany vocal and instrumental soloists and expand the stylistic possibilities of the Romantic organ repertoire. The tuning of the organ is well tempered.

The congregation of St. Peter's Cathedral had faced deficiency, despite their wealth of instruments, and they found a remedy for this problem in April 2001. The East Crypt, with its long cultural history and its intensive theological charisma, had never



had an adequate instrument. A small organ purchased in Cologne and now privately owned in Bremen was successfully installed in the East Crypt, where it has been used for all worship and concert

purposes ever since. The organ was built in 1991 by Gerrit Klop from Garderen in Holland as "Organo di legno" in the Italian Renaissance style. The pipes are made entirely of wood, resulting in a mild, intimate chamber music sound.

The openings in the prospect correspond to the arches of the Romanesque room. As in many Romanesque churches, the organ was placed to the left of the altar. It thus symbolizes the connection between theology and church music.

Bremen's St. Petri Cathedral with a fabulous array of organs continues to contributing to worship of the faithful in that city.

Bruce Duncan

Information and photographs from:

<http://www.stpetridom.de>

<https://die-orgelseite.de>

<https://en.wikipedia.org>



Specification of the Sauer organ in Dom St. Petri, Bremen, Germany.

I. Manual CC-aaa		II. Manual CC-aaa		III. Manual CC-aaa		IV. Manual CC-aaa	
Principal	16	Bordun	16	Gedackt	16	Quintatön	16
Bordun	16	Salicional	16	Gamba	16	Rohrflöte	8
Praestant	8	Principal	8	Principal	8	Gemshorn	8
Principal amabile	8	Flöte	8	Concertflöte	8	Unda maris	8
Doppelflöte	8	Spitzflöte	8	Zartflöte	8	Traversflöte	4
Flûte	8	Gedackt	8	Schalmei	8	Fugara	4
Gemshorn	8	Salicional	8	Gedackt	8	Flautino	2
Gedackt	8	Octave	4	Quintatön	8	Vox humana	8
Quintatön	8	Flauto dolce	4	Aeoline	8	Schweller General	
Gamba	8	Nachthorn	4	Voix céleste	8	Schweller (Vox hum.)	
Octave	4	Salicional	4	Praestant	4	Tremulant (Vox hum.)	
Rohrflöte	4	Quinte	2 2/3	Traversflöte	4		
Gemshorn	4	Piccolo	2	Viola	4	Pedal CC-f	
Violini	4	Rohrflöte	2	Nasat	2 2/3	Contrabass	32
Rohrquinte	2 2/3	Quinte	1 1/3	Nachthorn	2	Principal	16
Octave	2	Sifflöte	1	Piccolo	2	Subbass	16
Flachflöte	2	Cornett III	2 2/3	Sesquialtera	II	Echobass	16
Cornett III-IV	2 2/3	Rauschquinte II	2 2/3	Harmonica aethereaII-III		Violon	16
Rauschquinte II	2 2/3	Mixtur III	2	Mixtur IV	2 2/3	Salicetbass	16
Mixtur III-V	2	Cymbel III	2	Trompete	8	Quinte	10 2/3
Scharff V	2	Fagott	16	Oboe	8	Offenbass	8
Bombarde	16	Tuba	8	Krummhorn	8	Bassflöte	8
Trompete	8	Clarinette	8	Glocken		Cello	8
Clarine	4			Schweller		Dulciana	8
						Quinte	5 1/3
						Octave	4
						Flauto dolce	4
						Terz	3 1/5
						Mixtur IV	2 2/3
						Posaune	32
						Posaune	16
						Fagott	16
						Trompete	8
						Clarine	4

4 Manuals and Pedal
126 Ranks
98 Registers (1 Transmission [Pedal Echobass])

Specification of the Silbermann organ in Dom St. Petri, Bremen, Germany.

I. Manual CC,DD-cc				1 Manual	
		Octava	2		
Rohrflöte	8	Sesquialtera	1 3/5		8 Ranks
Principal	4	Quinta	1 1/3		8 Registers
Rohrflöte	4	Sifflöte	1		
Nasat	2 2/3	Tremulant			

Specification of the van Vulpen Bach organ in Dom St. Petri, Bremen, Germany.

I. Hoofdwerk CC-ggg	II. Rugwerk CC-ggg	III. Borstwerk CC-ggg	Pedal CC-f
Prestant 16	Prestant 8	Houtgedekt 8	Prestant 16
Prestant 8	Holpijp 8	Ged. Fluit 4	Subbas 16
Roerfluit 8	Roerfluit 4	Prestant 2	Octaaf 8
Octaaf 4	Gemshoorn 2	Siflet 1	Gedekt 8
Spitsfluit 4	Nasard 1 1/3	Tertiaan II	Octaaf 4
Quint 2 2/3	Sexquialter II 2 2/3	Cimbel II	Nachthoorn 2
Octaaf 2	Scherp IV 1	Vox humana 8	Mixtuur VI 2 2/3
Mixtuur VI-VIII 1 1/3	Dulciaan 16	Tremulant	Bazuin 16
Trompet 8	Kromhoorn 8		Trompet 8
	Tremulant		Schalmei 4
			Cornet 2

3 Manuals and Pedal

53 Ranks

35 Registers (1 Transmission [Pedal Prestant 16])

Two manual couplers (RW-HW, BW-HW)

Three pedal couplers (HW-P, RW-P, BW-P)

Specification of the Klop organ in Dom St. Petri, Bremen, Germany.

I. Manual C,D,E-ddd II. Manual C,D,E-ddd

Principale 8	Regal 8
Voce Umana 8	
Ottava 4	
Flauto 4	
Decimaquinta 2	
Decimanona 1 1/3	Pedal CDE-d
Vigesimaseconda 1	
Vigesimasesta 2/3	Pedalkoppeln I und II
Nachtigall	
Tremulant	

2 Manuals and Pedal

9 Ranks

9 Registers

Specification of the Wegscheider organ in Dom St. Petri, Bremen, Germany.

I. Manual CC-fff Pedal CC-d

Principal 8'	Subbass 16'
Bordun 16'	
Viola da Gamba 8'	
Gedackt 8'	
Octave 4'	
Rohrflöte 4'	
Nasat 3'	
Superoctave 2'	
Mixtur III 11/3'	

1 Manual and Pedal

11 Ranks

10 Registers

Subbass is an alternating loop to the Bourdun

Pedalkoppel

Tremulant



2024 SYDNEY ORGAN COMPETITION

Total Prize Money \$12,000.00

Monday 7 October 2024

Open Section

The Open Section is open to organists 35 years of age or younger at the closing entry date Saturday 3 August 2024. The Open Section is comprised of two Rounds, with a Round Two - public recital on 7 October 2024 of Open Section finalists.

Intermediate Section

The **Intermediate Section** is open to organists eighteen years of age or younger at the closing date Friday 30 August 2024. The repertoire required is a balanced programme comprising two contrasting pieces or movements (one by J.S. Bach) with a total playing time not exceeding twenty minutes. The repertoire should be a minimum standard of Grade 6 AMEB or equivalent.

Junior Section

The **Junior Section** is open to organists fifteen years of age or younger at the closing entry date Friday 30 August 2024.

The repertoire required is a balanced programme comprising two contrasting pieces or movements (one Baroque) with a total playing time not exceeding fifteen minutes. The repertoire should be a minimum standard of Grade 4 AMEB or equivalent, and up to AMEB Grade 6.

We rely on teachers to make a professional judgement regarding the skill level of their student. However as a guide, a skill level of anything up to AMEB Grade 6 would be acceptable. If teachers have any concerns or clarifications in relation to repertoire, please contact the Committee.

Venues, prize details and adjudicators will be announced on the website when these details are known

Full details on our website: <http://www.sydneyorgancomp.omss.org.au>

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Sydney Organ Competition

Welcome to the Sydney Organ Competition 2024

Monday 7 October

The Competition is administered by the Organ Music Society of Sydney.

Steering Committee: Lana Bailey, Sam Giddy, Robert Fox, Kurt Ison

Cathedral of Our Lady of Guadeloupe



Basse-Terre is a commune in the French overseas department of Guadeloupe, in the Lesser Antilles islands of the Caribbean. It is also the prefecture (capital city) of Guadeloupe. The city of Basse-Terre is located on Basse-Terre Island, the western half of Guadeloupe. Although it is the administrative capital, Basse-Terre is the second largest city in Guadeloupe behind Pointe-à-Pitre. Together with its urban area it has a population around 45,000 citizens.

The area suffers the impact of frequent hurricanes during the monsoon season. Rainfall of up to 38mm per minute have been recorded, and the average annual rainfall is 1,750mm.

In 1635, when Guadeloupe was part of Saint Kitts and Nevis, an expedition was seeking a place of lasting presence on the islands. The operation was entrusted to Charles Liénard de l'Olive and Jean du Plessis d'Ossonville together with 4 missionaries and 550 colonists. This was the birth of the town of Basse-Terre. Around 1680 on the right bank of the

Rivière aux Herbes (River of Herbs) the Capuchins, an Order of the Franciscan Monks who sought to return to the primitive way of life of solitude and penance as practised by the

founder of their order, St. Francis of Assisi, built a chapel dedicated to their founder where the present Guadeloupe Cathedral is located and a second centre of population grew around this place of worship. The River separated the two distinct villages: Basse-Terre and Saint Francis. A stone bridge was built in 1739 replacing a ford and a wooden bridge across the Rivière aux Herbes.

The monks built a small wooden hut that served as both a convent and a chapel dedicated to St. Francis. In 1713, the parish of Saint-François was officially created. The priest in charge, Father Bonaventure, undertook to rebuild the church thanks to donations from the faithful. When Father Bonaventure left Guadeloupe on 11th June 1734, the church was almost finished. Tradition has it that the façade dates from this campaign of work.

During the English attack of 1759, the church, like a large part of the town of Saint-François, was hit by cannon fire. Worship was suspended in 1792. On 08th



because of pricing issues. It seems that the work dragged on because the church was still under construction in 1847. In 1850, the colonial bishoprics of Guadeloupe, Martinique and Réunion were created and the church of Saint-François was promoted to

February 1795, the church was transformed into a town house. In 1802, only the church of Saint-François was re-established and restored. Around 1820, Félix Longin reported that the façade was quite beautiful. A small free-standing bell tower was built in 1820. It was completely overturned by a cyclone in 1825. Reconstruction work was carried out during the second half of 1826 but its exact nature is unknown, due to the lack of precise estimates. In May 1844, the town council decided to enlarge the church by adding aisles. On the south side of the building a house was demolished in order to widen the nave and clear the chapel. The work was awarded on 18th July 1844 to Ulric Dejean, a master carpenter, but in June 1845, the work was stopped

cathedral. In 1874, Bishop Blanger, having obtained permission from the colonial administration to begin work with the resources he could obtain, began work on lengthening the chancel. The side aisles were extended by an ambulatory. The terracotta statues, the Virgin, Saint-Pierre and Saint-Paul and an Entombment were commissioned from the Virebent factory in Launaguet, France. The interior layout was redone. Work was also carried out to enlarge and raise the bell tower. In December 1880,





finally showing results.

In 1975, the building was classified as a Historic Monument and the a vast restoration programme began in 1989 was completed in 2010 with the Notre-Dame de Guadeloupe chapel.

three new bells were ordered from the Astier foundry in Nantes, France. On 12th December 1877, Bishop Blanger consecrated the cathedral under the title of Minor Basilica of Our Lady of Guadalupe.

On 22nd August 1964, the cathedral was seriously damaged by Cyclone Cleo, which tore off the roof, causing extensive damage to the building. Restoration projects, which have been under consideration for many years, were

The church is preceded by a forecourt. It consists of a nave with two side aisles, extended by an ambulatory. The free-standing bell tower is square, covered by a spire, and is slightly above the cathedral, on the other side of an alley. It is built of volcanic stone rubble. The roof is made of slates, which have replaced a sheet metal roof, the side aisles are covered by a concrete terrace, covered with steel decks. The western façade is made of

ashlar. Its central part has a three-bay classical style elevation. On the first level, the semi-circular portal opens between double pilasters and two niches housing the statues of St. Peter and St. Paul. The pilasters carry an entablature crowned by a



Specification of the Atelier Bertrand Cattiaux organ in Cathedral of Guadeloupe

I Great (58 notes)		II Positive (58 notes)		III Swell (58 notes)		Pedal (32 notes)	
Bourdon	16'	Bourdon	8'	Salicional	8'	Soubasse	16'
Montre	8'	Flûte	4'	Unda Maris	8'	Flûte	8'
Flûte harmonique	8'	Nazard	2 2/3'	Bourdon harm.	8'	Bourdon	8' ext
Prestant	4'	Doublette	2'	Flûte octaviante	4'	Flûte	4' ext
Flûte cônica	4'	Tierce	1 3/5'	Octavin	2'	Basson	16'
Mixture (8'+16')	IV+I	Plein-Jeu	II	Basson	16'	Basson	8' ext
Cornet	V	Clarinete	8'	Trompette	8'	I/P	
Trompette	8'	Tremblant		Basson-Hautbois	8'	II/P	
Tremblant		II/I		Trémolo		III/P	
				III/I		III/P Octave	

pediment. An attic surmounts the entire first level. The second level consists of a niche with a statue of the Virgin between double pilasters, surmounted by an arched pediment with a pointed base. The side aisles are accessed through triangular pedimented doors. The windows on the side façades are semi-circular. The door on the south façade is covered by a three-sided polygonal arch that opens between two fluted pilasters and is surmounted by an entablature and an arched pediment.

The nave is covered by a panelled barrel vault. The large arcades resting on pillars are highlighted by volcanic stone frames. The pillars, adorned with pilasters and Doric capitals, rise to a moulded cornice. Two chapels, the southern one dedicated to Our Lady of Guadalupe and the northern one dedicated to the Sacred Heart form a small transept. The axial chapel houses a terracotta Entombment.

To complete the Cathedral restoration a new organ was commissioned to be built in the heartlands of France by Atelier Bertrand Cattiaux, La Vidalie Haute, Liourdres, France (Corrèze), 250km west of Bordeaux or 200km north of Toulouse.

The cathedral's great organ is composed of 1,856 pipes made of oak and mahogany wood. The organ features an unusual appearance, designed of shaped timber mounted laterally in a steel framework instead of the usual array of pipes in the façade. This is complimentary to the intricate interior design of the building.





The draw stops of the organ are made of ceramic and were created by Emma Pommier. They follow the pattern of the smaller instruments of the great French organ builder Cavaillé Coll, who placed the Récit (Postiv) stops across the top of the console.

Bruce Duncan

Information and photographs from:

<https://fr.wikipedia.org>

<https://www.pop.culture.gouv.fr>

<https://orguescattiaux.com>

<https://la1ere.francetvinfo.fr>

The parishioners of Basse-Terre had been waiting for the organ for four years from when the initial contracts were signed and the inauguration blessing by the Bishop of Guadeloupe. The two titular organists made the first notes of the large instrument resonate throughout the church.

The Cathedral of Basse-Terre has never had a pipe organ before, and it is now connecting with the genre thanks to the installation of this organ of exceptional quality. There are fortunately two titular organists, Joël Gustave-dit-Duflo and Jean-Michel Lesdel, and they were joined for the dedication services and concert by Philippe Lefèvre, the organist of Notre Dame Cathedral in Paris.





The dedication of the new organ in Our Lady of Guadeloupe Cathedral

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



OSWA Planned Events in 2024

MAY

Saturday 4th May, 9.30am.

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

JUNE

Saturday 8th June, 1.00 pm

Join us on an organ crawl through Claremont to see, hear and play some interesting historic organs.

JULY

No events planned

AUGUST

Thursday 29th August

A special Evensong and Gala Dinner event featuring our Patron, the very Rev Dr John Shepherd, as speaker. More details coming soon!

SEPTEMBER

Special Recital 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.

OCTOBER

Saturday 19th October

Annual General Meeting and Recital by Alessandro Pittorino.

NOVEMBER

No events planned

DECEMBER

No events planned