

In The Pipeline



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The Organ Society of Western Australia

ABN 49 302 148 987

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

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Front cover

St Aidan's Uniting
Church, Claremont.

See article page 10.

At left

Notre Dame Cathedral
Paris, France

See article page 24.



Deadline for the next issue of
In The Pipeline:
Friday 18th October 2024

Please contact the Editor for
advertising requirements

President's Letter

It feels like only a couple of weeks ago I put pen to paper to write to you for our last publication – how time flies. Whilst we are now more than halfway through the year, there are no signs of anything slowing down.

Over the last month, the organ sphere in Australia has been very busy indeed. You will read in this edition that young Perth organist Daniel van der Moezel was lucky enough to fly to Sydney and participate in a masterclass on French Baroque music with Olivier Latry, titulaire organist of Notre Dame de Paris. More information on Daniel can be found in articles on pages 7 and 20.

This fantastic opportunity for young organists was offered by our counterpart, the Organ Music Society of Sydney, and took place only two weeks before another momentous event in Sydney, the dedication and opening recital of the new Dobson organ for St James' King Street.

The organ's dedication took place on

Sunday July 21st, with the joint choirs of St James', St Paul's College, and Trinity College Melbourne. Music included:

- Philips' Cantatibus Organis
- Langlais' Messe Solennelle
- Dupre's fiendish Prelude and Fugue in B Major (op.7).

On Friday July 26th, the opening recital took place featuring James O'Donnell (formerly Organist and Master of Choristers at Westminster Abbey, now Professor of organ at the Yale Institute of Sacred Music). This recital started the St James' International Organ Festival, which continues through the year. I strongly encourage you to attend one of these concerts if you find yourself in Sydney. More information can be found on the St James' website www.sjks.org.au/music

We have three events left on our calendar for 2024, as follows:

Choral Evensong and Gala Dinner celebrating the 58th Anniversary of OSWA

Please join us for this very special event; this commences our new fundraising initiative which will establish education programs to support and train the next generation of young organists. We are very lucky to



The new Dobson organ in St James' Church, Sydney
Photo: Jack Stephens

have our Patron, the Very Reverend Dr John Shepherd, as the guest speaker for the dinner. I strongly encourage you to attend this event: friends and family are also welcome. Tickets for the dinner are strictly limited.

Date and time: Thursday August 29th, 5:30pm Evensong, 7:00pm Gala Dinner

Venue: St George's Residential College Chapel, 44 Mounts Bay Rd, Crawley

More info: <https://events.humanitix.com/oswa-evensong-and-gala-dinner> or use the link directly from the OSPA website.

There are more details on the back page of this journal.

Visit to the organs of St George's Cathedral

The next stop in our tour around the major organs of Perth is St George's Cathedral where we will see and hear the two Smenge organs. Assistant organist Stewart Smith will demonstrate, and the Dean, the Reverend Chris Chataway, will talk about the history of the Cathedral and the new Letourneau organ for the chancel, which is due for installation in 2027.

Date and time: Saturday September 28th, 9:30am

Venue: St George's Cathedral, 38 St George's Terrace, Perth

More info: see page 9 of this journal and the OSPA website. Tickets at the door; \$15/\$10 OSPA members

2024 AGM and Recital

We are very lucky this year to have Alessandro Pittorino as recitalist for the

pre-AGM performance, and have been given access to the chapel and organ of Trinity College especially for this. The Kirkham organ celebrates its 40th Anniversary this year, and we invite you all to attend this very special recital and our AGM. Attendance to the recital is free – please bring your friends and family.

Date and time: Saturday October 19th, 2:00pm recital, 3:00pm AGM

Venue: Trinity College Chapel, 2 Trinity Avenue, East Perth

More info: see page 35 of this journal and the OSPA website

Please also note the following events:

Samuel Yeow's Farewell (for now) Concert

Young organist Samuel Yeow is soon off to Oxford for further studies, and invites all to his farewell concert. He will be joined by friends who will lend their voices to the afternoon's delight – do come and hear Australia's largest church pipe organ in all its resonant glory and join us in wishing Sam all the best.

Date and time: Sunday August 25th, 2:30pm

Venue: St Patrick's Basilica, 47 Adelaide Street, Fremantle

Tickets: entry by donation, all proceeds to St Patrick's Basilica

You can see more detail in the article on page 21 of this journal.

"Interstellar 10"

In September, the Basilica of St Patrick



The console, St Patrick's Basilica, Fremantle

welcomes English organist Roger Sayer to Fremantle for the concert "Interstellar 10", celebrating 10 years since the release of the movie Interstellar. The soundtrack for Interstellar, composed by Hans Zimmer, heavily features the organ; it was recorded on the organ of Temple Church, London, and played by Roger Sayer. This concert is the culmination of Sayer's worldwide concert tour bringing the music of Interstellar to life, and is not to be missed.

Date and time: Friday September 20th, 7:30pm

Venue: St Patrick's Basilica, 47 Adelaide Street, Fremantle

More information is found on pages 32 and 33 of this journal.

Your committee is already planning for 2025, a very significant year for us – the 150th anniversary of the pipe organ in Western Australia. More on that anon.

I would also like to mention a great loss that has occurred to the music world of

Western Australia. The Society is saddened to hear of the passing of David Tunley AM, a distinguished musicologist and Emeritus Professor at the University of Western Australia. He came to Perth in 1958 to become the first full-time lecturer of UWA's music department, and devoted much of his life to the research of 18th and 19th century French music, with a particular focus on the work of organist and composer François Couperin. Vale David Tunley (1930-2024).

Thank you again to our members for your support, and I look forward to seeing you at our upcoming events.

Yours sincerely,


Boyd Peters
President



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

Royal Schools Music Club

Daniel van der Moezel has become the first organist to be awarded the Royal Schools Music Club's biennial Anniversary Scholarship. This scholarship, which was first awarded in 2006 to mark the 80th anniversary of the founding of the Club, is project based rather than being judged solely on performance. It is open to musicians under the age of 21 and is valued at \$5,000. The project, which can be in any musical field, should benefit the local community as well as advancing the musical education of the recipient. It is to be completed over two years and is to be over and above the 'normal' requirements of their musical education.

Applicants for the Club's 2024 Anniversary Scholarship were auditioned at the end of April by Semra Lee and Darryl Poulsen. They presented a short recital and were interviewed about their project. The Club was grateful that St Andrew's Anglican Church in Subiaco made its organ available for Daniel's audition. Darryl Poulsen announced Daniel van der Moezel as the recipient of the 2024 Scholarship at the concert of Scholarship Performances held at the UWA Conservatorium of Music on 9 June. Daniel's project includes a visit to the Sydney Organ Festival, where he will participate in a masterclass with leading French organist Olivier Latry, as well as attending other events in the Festival. Daniel intends to present in Perth a concert of French organ music later.

Born in 2006 and raised in Perth, Daniel was home schooled for the whole of his primary and secondary education. He began playing the piano at the age of five and pro-



gressed to Grade 5 piano before switching to the pipe organ when he was fourteen. Daniel has studied under Dominic Perisinotto and Jangoo Chapkhana, and is currently learning from Alessandro Pittorino. Since commencing his performance career in early 2022, he has played for concerts, recitals, and liturgies, collaborating with multiple orchestras and ensembles, including the West Australian Youth Orchestra, and the West Australian Charity Orchestra. He is currently in his first year of a Bachelor of Music degree at The University of Western Australia.

The Royal Schools Music Club believes that Daniel is an outstanding recipient of this Scholarship, and looks forward to following his progress and continued music-making across Perth.

Judy Thönell

Musiikkitalo Helsinki

January 2024 saw the unveiling of Musiikkitalo's long-awaited new concert organ. The 124-stop organ has the distinction of being the largest modern concert hall organ in the world. It is also one of only two instruments of this kind that can also be considered works of art in their own right. The creation of the new organ was made possible through donation of one million Euros from the composer Kaija Saariaho.

The new organ is World's largest modern concert organ and is the crowning feature of Helsinki Music Centre, Musiikkitalo. The scheme for a new organ was revived in 2017 following the significant donation. Further funding was provided by the City of Helsinki, the Ministry of Education and Culture and a number of charitable foundations. The total cost of the project was 4.4 million Euros. Additional financial support came from a large number of private donors who sponsored individual pipes in their name.

The truly one-of-a-kind instrument was handcrafted in Austria by Rieger Orgelbau. The organ was always envisaged as an instrument of the future, with a rich sound that suits many different types of music. With its thoughtfully chosen ac-

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cessories and technical features, including microtonal pipes, adjustable pneumatics and a wide range of overtone stops, it offers a fascinating creative tool for composers. The instrument is equipped with two consoles, one positioned on the gallery with the organ proper and the other on stage.

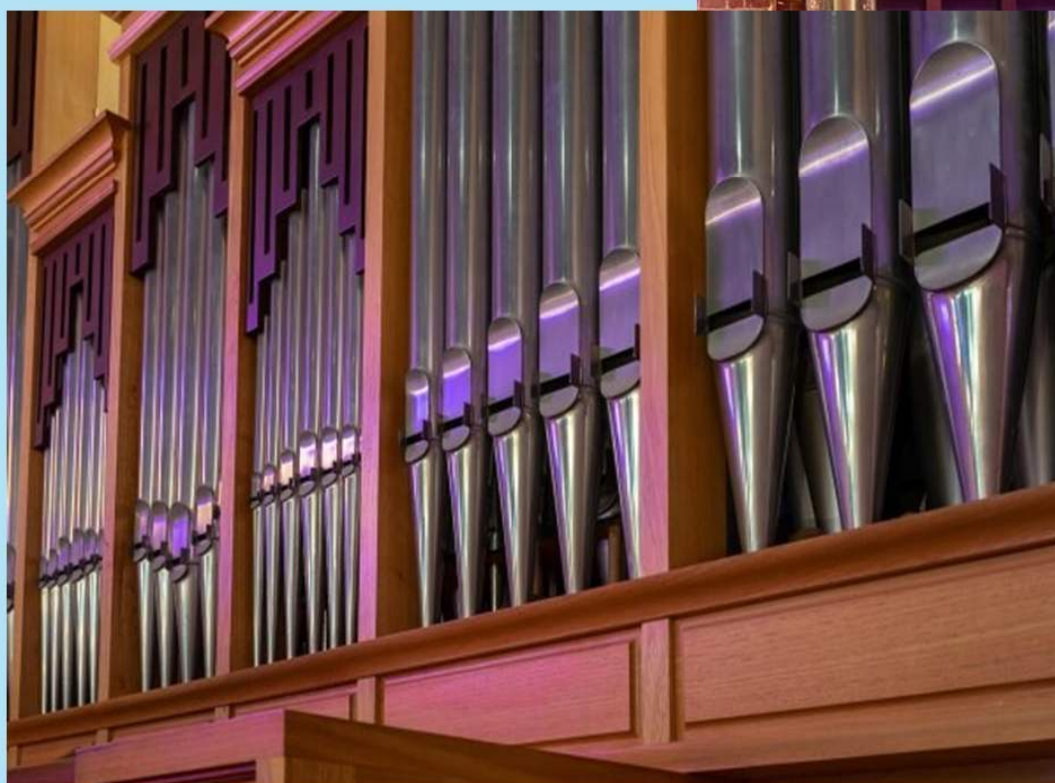
Look for more information on this organ in the next edition of *In The Pipeline*.

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 28 September 2024
at 09.30 am**



**\$15 admission
\$10 members**

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

Claremont Organ Crawl

On Saturday 8th June the first OSWA event for 2024 took place in Claremont. About 20 people gathered in St Aidan's Uniting Church to see and hear the first pipe organ to have been built in Western Australia.

We were welcomed to the church by Rev Dr Elaine Ledgerwood, Minister of the church, who is herself an accomplished musician and has a keen interest in the organ and organ music. Boyd Peters, President of the Organ Society of Western Australia, gave a talk on the history of the organ, built in the period 1875 - 1878 by Robert Cecil Clifton using a Popular mechanics magazine as his guide. The organ was purchased by St John's Anglican Church Fremantle, and served the congregation there until 1883 when it was removed to make way for a larger organ. The organ went to St Matthew's Anglican Church, Guildford, and then finally came to St Aidan's church in 1912. Much of the original pipework was removed by J.E. Dodd, Adelaide, when the organ moved to St Aidan's, and it has subsequently been enlarged, revised and relocated several times over the years. The current configuration is the result of a 1987 rebuild by F J Larner & Co. The pipes were re-stencilled in 1999 by Pipe Organ WA Pty Ltd. It is not known what the original pipe colours were.

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Boyd demonstrated the various sound colours of the organ and Dr Andrew Cichy spoke on the composition of the pipework.

Our next visit was to Christ Church Anglican Church, Claremont, where we were met by organist David Gething. David presented a display of the organ capabilities in the form of a mini-recital which was well received.

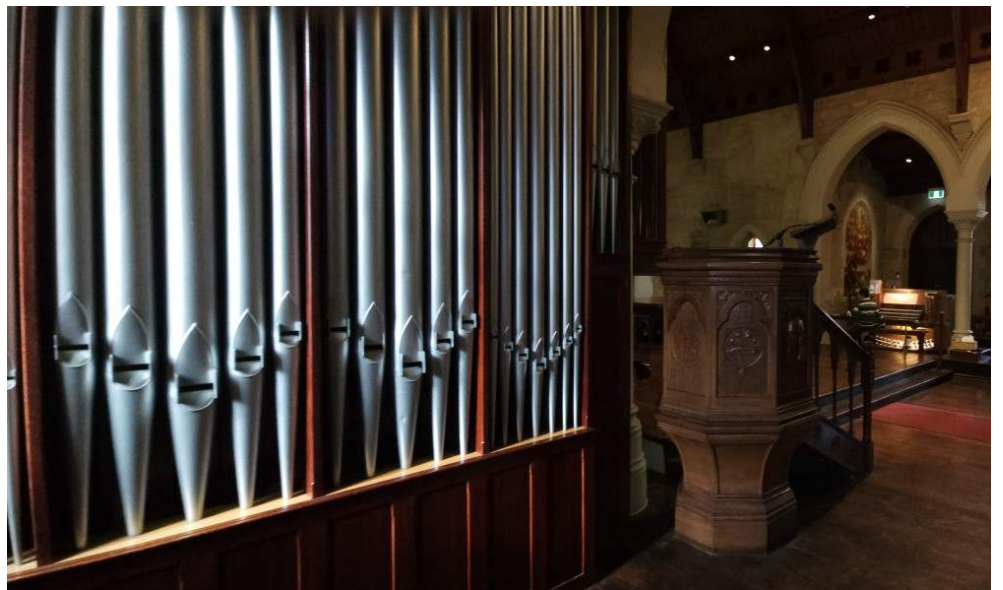
It had been intended that historian Richard Offen would present a paper on the organ's history, but he had been taken ill and was unable to be present. His paper has been presented in full in the following article.

As at St Aidan's Church, the organ console was made available for members to explore, and several pieces were played.

The afternoon was very interesting, with much learned about these important instruments.

Bruce Duncan

Photos by Bruce Duncan



A Short History of Christ Church

For thousands of years before the Swan River Colony was founded, the area we now know as Claremont was an important source of water for Noongar people. It was also a place where they fished and hunted for waterfowl.

Soon after British colonisation in 1829, John Butler was allocated a large area of land on Freshwater Bay. His holding went as far as Lake Claremont, which was originally known as 'Butler's Swamp.

With the creation of the WA penal colony in 1850, convicts began constructing the Fremantle Road. To house them, a convict depot was built near Butlers Swamp. Land was also allocated for the residential use of nineteen pensioner guards and their families. From this the community grew around what is now Victoria Avenue and a state school was built in 1862.

James Morrison, one of these settlers,

named his property 'Claremont Estate', after his wife. The opening, in March, 1881, of the Perth to Fremantle railway brought further people to the area. The station originally named Butler's Swamp was renamed Claremont in 1883. In 1898 the municipality of Claremont was declared.

From the 1880s the Anglican congregation in the area worshipped in the Freshwater Bay schoolhouse (now Claremont Museum). This was once described as 'a dilapidated building with whitewashed walls through which daylight appeared. To remedy this situation, Claremont landowner Alpin Thomson offered the proceeds from the sale of land on his Lucknow estate to fund a proper church.

By April, 1892, sufficient money had been raised to enable J. J. Talbot Hobbs to submit plans for a church not exceeding a cost of £400. By June, a tender of £725 submitted by Boundy and Locke was ac-

cepted including a decorative and functional roof flèche. To save money, a shingle roof was to be substituted for the proposed slate one. A further saving was made through the generosity of Mr Thomson, who allowed stone from his property to be quarried free of charge.



Butlers Swamp from Alfred Road
Photo: Claremont Museum

The foundation stone was laid on 10 September, 1892 by the Governor accompanied by the Premier and the Bishop of Perth. The Church was completed in February, 1893 at a cost of £810 5s 3d including the furnishings.

In 1898 a timber vestry hall was also designed by Hobbs and a year later, the church was extended by adding a further 20', plus two side aisles. Consecrated in 1902, the west end of the extension was timber and weatherboard to allow for future expansion.

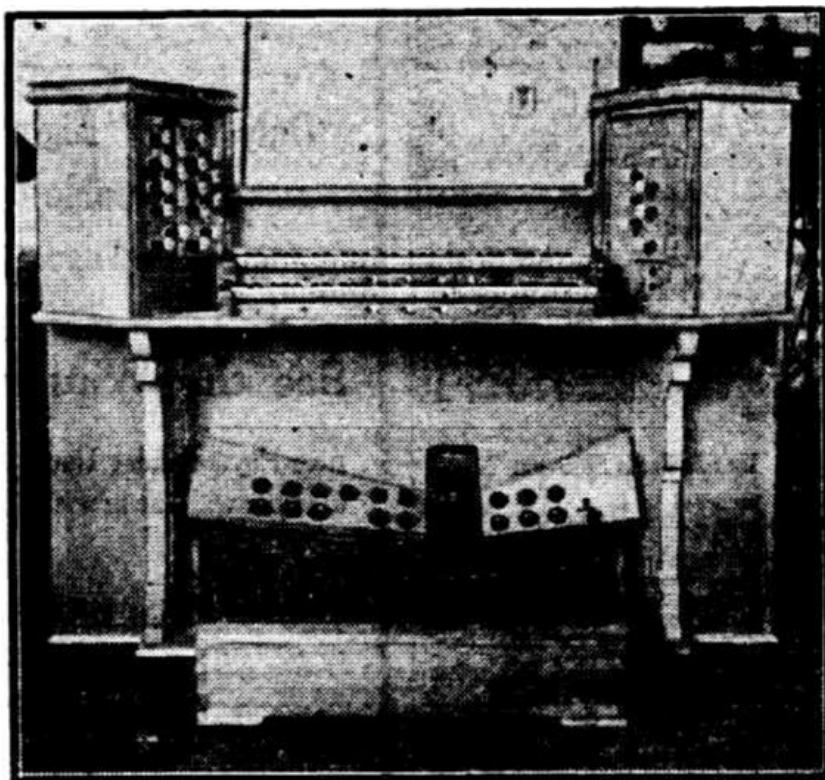
In 1905, the Vestry agreed to put off the purchase of a pipe organ so, as an interim measure, a large American Organ was obtained

A further extension was added in 1909 together with a timber porch on the west-end, which was said to be very inelegant. The church was finally completed in 1938, when the west-end vestry, porch and tower were added. At the consecration in November 1938 the church was described as a "symbol of faith in God, the unashamedness of the Christian faith and a reminder, beside a busy highway, of eternal things", which it remains to this day.

The Organ

The organ in the church today has had a truly turbulent history and been the source of several controversies.

The project to instal a pipe organ in Christ Church seems to have begun in 1926. Sadly, the Vestry minutes for that



period have been lost, so it is difficult to trace what actually happened. However, it seems that the organ was not installed until 1929.

The photograph of the console shown above appeared in the West Australian at the end of June, 1929, stating:

The electric console for the new organ for Christ 'Church, Claremont, has been built in Perth by Mr. L. B. Cousans. The organ has two manuals, pedals and 24 stops. There are numerous pistons and pedals, and double touch to, both manuals. The organ is divided on either side of the Church and the console is situated among the choir stalls.

Louis Cousens was a member of the Lincoln organ building firm of Cousans, Sons & Co and emigrated to WA in 1920. Before emigrating, he took out a number of patents on electro-pneumatic actions. He was also the co-inventor and manufacturer of the highly successful Kinetic

organ blower. Here he became the WA representative of W.L. Roberts, the Melbourne organ builders.

It seems likely that Cousans used parts supplied by Roberts Ltd, such as wind-chests and the wind system. According to a 1984 report by Geoffrey Revel, the original metal pipes were made by A. Palmer and Sons. Alfred Palmer and Sons were established 1854 in London, making organ pipes for Organ builders' at home and abroad. They apparently regularly supplied pipework to the Lincoln Cousans firm.

It is interesting that the newspaper report suggests that the new organ contained 24 stops. However, a report by J.E. Dodd & Sons in 1967 states there were only 15, and this report is the one from which the original specification came. I suspect the newspaper counted the couplers as stops!

It is interesting to note that at the time of the Claremont installation was taking place, the newspapers were full of reports about the new Wurlitzer being installed at the Ambassadors Cinema. The link between the two instruments was that they both had double touch on the manuals and tremulants!

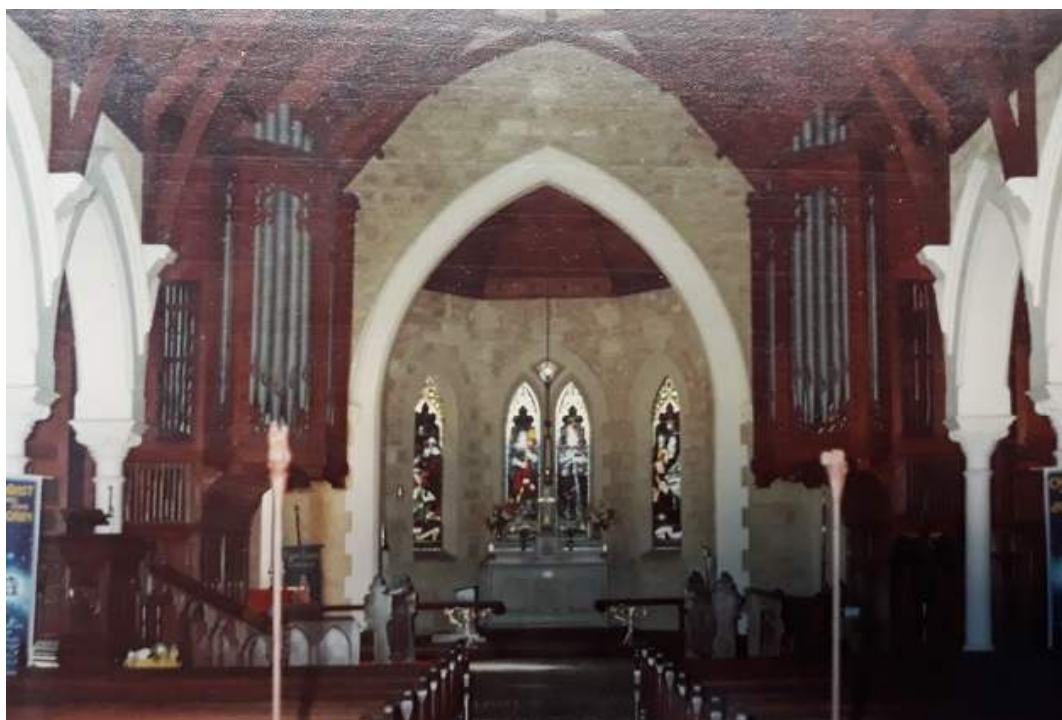
The divided organ casework was built by A T Brine & Sons Ltd., Perth. The

Great and Pedal divisions being in the south case and the Swell in the north.

Initially the action was tubular pneumatic and the draw stop console in a pit facing the altar at the east end of the northside organ case. The blower was in a shed in the churchyard, and the wind was conveyed to the instrument through underground vitreous pipes.

From 1926 until 1963, the organist was Joseph Dean, a local piano tuner, who often tuned the organ himself and carried out minor repairs and improvements – sometime after 1933, he electrified the couplers, added a Principal 4' to the Pedal derived from the Great Diapason. Judging by a newspaper report of his recitals, he was a competent organist with a liking of French romantic organ music – his party piece seems to have been Dubois' Toccata in G.

In 1933, Cousans converted the primary actions to electro-pneumatic. The Dulciana and Claribel were also replaced with a new Rohr Flute 8' and Block Flute 2'.



In 1967, the instrument was beginning to show its age. The electrical system had become unreliable, mainly because it was wired with cotton covered copper and kept shorting out. For this reason, the console was condemned as dangerous.

In the same year, J.E. Dodd (Gunstar) of Adelaide were commissioned to rebuild the instrument with the following alterations:

- Bourdon scrapped.
- Voix Celeste replaced with a three rank mixture.
- New Trumpet unit giving the stop at 16' and 8'.

The console was replaced with a new stop tab version, facing into the Chancel.

Then began a long running list of complaints about the rebuilt instrument. It seems the situation was not helped by the ineptitude of the builder's Perth representative and tuner Michael Dodd. The saga began with the Trumpet unit not coming until a year after the rest of the work had been completed. It was then found not to fit into the Swell Box and was not of sufficient power to project itself from the box. It was therefore planted behind the Swell box, un-hooded or mitred to prevent dirt getting into the pipes and not in an ideal spot for tuning.

The saga then continues as follows:

- conflict with Dodd and Gunstar over work done unsatisfactorily.
- New trumpet dysfunctional because of dust and dirt continually entering the pipes (the church roof above the

reed had undergone repair, exacerbating the dirt problem).

- Gunstar offered to take pipes back to Adelaide to revoice and reconstruct with mitres at their expense.
- Alterations to case work because of unsatisfactory sound .
- Continuing conflict with Dodd over tuning and lack of attention to detail.
- Dodd dismissed and organ taken under John Larnier's wing.
- An independent report confirmed the poor workmanship of the 1967 renovation, particularly the new pipework.

In 1970, John Larnier was asked to quote for rectifying all the current problems with the instrument plus additional stops. New ranks were introduced, further borrowings were made, and the Swell Box extended to contain the Trumpet rank, which was revoiced with wider shallots and new tongues. The revised instrument was completed in 1971.

In 1979, the blower in the shed was replaced by blowers in each organ case supplied by Bellsham Pipe Organs.

Changes in liturgical practice during the 1980s led to a desire to reorder the chancel and sanctuary to better enable the full participation of the worshiping community. This, in turn, led to a desire to rationalise the organ in its two cases that dominated the chancel space.

There then followed a longish period of looking at options that would both im-

prove the chancel architecture and the musicality of the instrument.

In 1979, J.W. Walker and Sons were asked to put forward a scheme. They proposed scrapping the current organ and building a new, largish, two-manual, mechanical action organ for \$86,000. Given the superb work Walkers were producing at the time, this really was an opportunity missed!

Instead, the parish opted for a scheme put forward by Bellsham Pipe Organs. This was for a three manual organ with electro-pneumatic action in a case on the north side of the chancel. Sadly, this course of action eventually proved to be a very big mistake.

The first stumbling block for the scheme was the design of the new case. The organ builders put forward a design for a Baroque case, whereas the church architect demanded a Gothic one. To keep costs within budget a simple pipe rack case was adopted and work on the instrument began in July, 1991.

The contract required stage payments throughout the rebuild. Sadly, about two-thirds of the way through the project, Bellsham Pipe Organs got into financial difficulties. There then followed a very acrimonious argument, involving lawyers, as to who owned which parts of the new organ.

There were also serious questions about the standard of workmanship involved in the new instrument. The lawyers engaged an independent organ builder from the eastern states to assess the workmanship so far. The independent report stated:

Our careful survey of the work revealed that, because of the very poor design and work standards employed in its construction, we believe that it cannot be made to work successfully and would therefore be a most unsatisfactory musical instrument.

They then went on to say:

The building frame is poorly de-





ed the following year. John did a fine job on a very slim budget, leaving us with something of a hotch-potch of pipes in different voicing styles, but not without its own charm.

By 2024, all the electronics and the Swell engine had become obsolete and very unreliable. A small fundraising campaign raised

signed, out of square, and in our opinion of inadequate strength to support the completed organ.

Roberts' slider chests have been unnecessarily radically altered to the point of not being reusable.

The new chests are poorly designed and made.

The Swell box is of poor design, not of adequate size and using the church roof for the box top.

In the end, members of the PC took a van to Kalamunda and retrieved the components the church had paid for. John Larner was then commissioned to use what he could from the salvaged bits to build a new organ.

In January 1994 John dismantled the uncompleted organ for rebuilding, and two of the three manuals were completed and dedicated in December 1994. The Positive manual actions and pipes were add-

sufficient funds for the installation of a completely new processor and capture system by Tomasz Nowak. The keys and pedals are now contactless, the piston have been significantly increased in number and include a stepper. A new electronic Swell engine was also supplied and several faults with sticking sliders, etc. rectified (the Dulciana and Cornet on the Positive had been completely silent for some time!).

The next stage of the restoration, later in 2024, will be to replace the slider seals on the Great organ chest (in dry weather we get some serious runnings) and try to improve the blending quality of the Swell mixture.

Richard Offen

Specifications of the organ and other details are available on the www.oswa.org.au web site.

Como Theatre Wurlitzer Organ

In 1975 when the Karrinyup Wurlitzer Organ was first located in the City of Stirling to help market and publicise the instrument locally and internationally, “Stirling” was included in the name of its managers i.e. “Stirling Theatre Organ Productions”. Since the instrument is being



relocated in the Como Theatre a similar strategy is being adopted and publicity will now refer to the “Como Theatre Wurlitzer Organ”.

The owners of the Como Theatre and developers of surrounding commercial initiatives are Australian Property Development. They are establishing an “Arts Collective” for the theatre which will include Wurlitzer Organ activities. Another group in the Arts Collective is “Theatre 180” who recently presented Albert Facey’s “A Fortunate Life” and “21 Hearts” which told the story of Vivian Bullwinkel, sole survivor of the 1942 Banka Island WW2 nurses massacre.

The film exhibitor for the Como Theatre is Community Cinemas who are keen to use the Wurlitzer. It is anticipated a live theatre group will also join the Collective. Besides the desirable location of the

Wurlitzer in a cinema with comfortable seats and its traditional location by default the instrument will be introduced to different audience markets which can only be of long-term benefit to the “King of Instruments”.

With significant effort the organ console was recently removed from the Karrinyup Community Centre to the organ workshop of local Polish organ builder Tomasz Nowak. He will be replacing the 96-year-old pedal and keyboard contacts. A new console combination system and relay is to be installed to meet the expectations of visiting international organists. Leading Australian and overseas artists have made suggestions on improvements to make the organ more flexible and improve its concert capabilities.

The Wurlitzer console as presented in the Karrinyup Community Centre was lim-

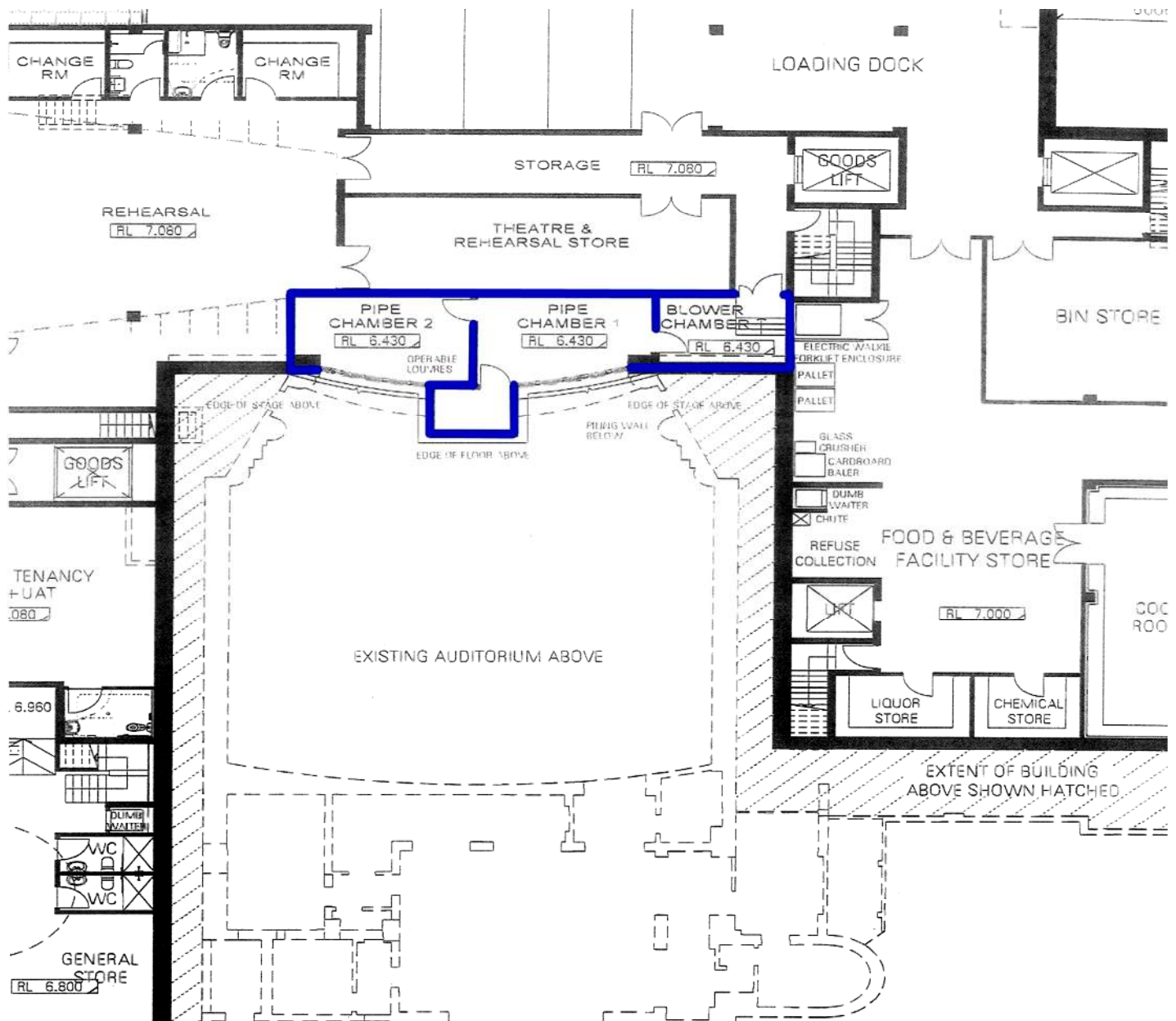
ited to 156 speaking stops. The range of stops and their names was determined by the size and limitations of the three ganged together 1927 electro pneumatic relays. The new digital relay overcomes this problem. An additional 25 stops making a total of 181 in all will give organists a wider sound palette to choose from. Lovers of the Tower Ballroom Blackpool sound as used by Reginal Dixon and Phil Kelsall will be pleased to know a set of Blackpool inter-manual couplers are included in the enhanced console specification. They will be complimented by a sampled digital piano.

Sound effects for silent movies have been increased by the addition of a whoopee whistle, doorbell and duck quack.

Below are architectural plans showing the location of the Wurlitzer organ in its new Como Theatre home. The two pipe chambers, outlined in blue, are under stage a common location used in the UK.

The pit for the organ console lift is directly in front of the chambers. Access to the console will be via a door in pipe chamber one on the right when the console is down the pit.

John Fuhrmann



WA Organ Students News

As the number of West Australian organ students continues to rise, so do their endeavours and achievements. Here are some recent news items from some of my students.

On Wednesday July 10th UWA Conservatorium of Music organ student, Daniel van der Moezel, was fortunate to participate in a Masterclass given by Olivier Latry, titular organist of Notre Dame Cathedral, Paris. Daniel was one of six students selected from around Australia to work with one of the world's foremost organists, who was performing with the Sydney Symphony Orchestra at the Opera House. The masterclass focused on the music of French Baroque, owing to Latry's recent recording release of

François Couperin's "Messe pour les Paroisses", recorded at the Royal Chapel of Versailles. Students also had the opportunity to play the recently restored Ronald Sharp Pipe Organ in the Concert Hall of the Sydney Opera House, where the masterclass took place. A reception was held afterwards at the Royal Automobile Club, where students had the opportunity to talk with Latry in a relaxed setting. My thanks to Kurt Ison and the Organ Music Society of Sydney for organising such a fantastic educational opportunity for Australian organ students. An added treat for the students was the experience of hearing the organ in the context of a major orchestral concert as soloist, something very rare in this country.

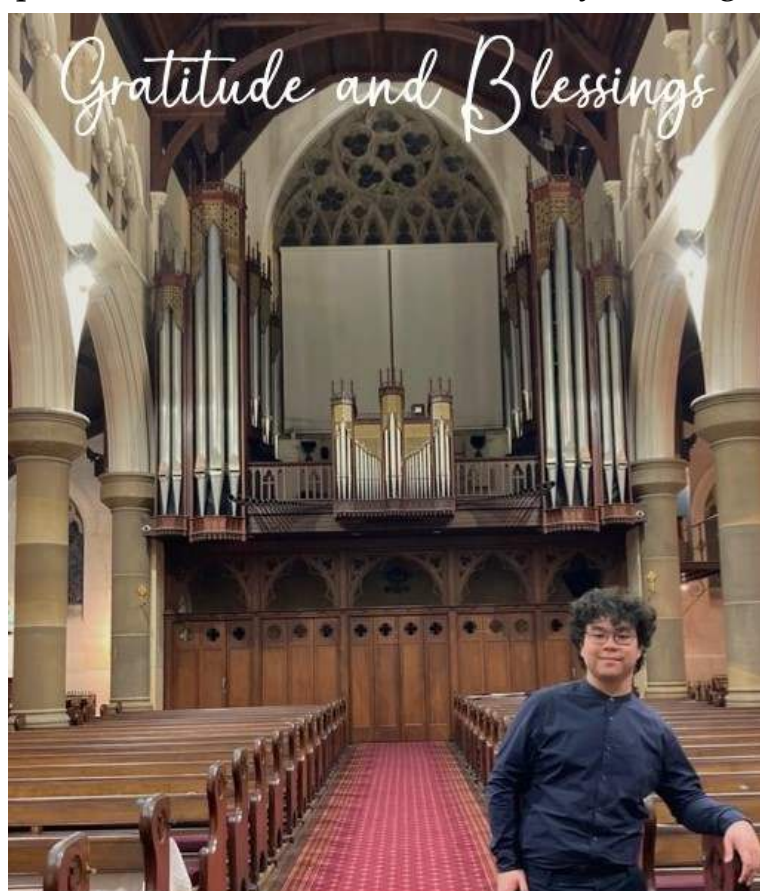
Who better to showcase the pipe organ to thousands of curious ears than Olivier Latry who is not only regarded as one of the world's finest organists, he is also a very gifted pedagogue and an overall lovely and generous person. Daniel recently was a recipient of the Royal Schools Music Club (RSMC) anniversary scholarship of \$5000, which helped fund this amazing experience. Daniel will be organising a performance in the coming months to showcase what he has learnt from this experience.

Around the same time, current Yale graduate student Holly Broadbent performed a concert at Christ Church St Laurence, also in Sydney. This is Holly's first Australian performance since she completed her first year of





studies at Yale University, where she is studying organ with renowned organist James O'Donnell. Holly is to be congratulated for recently winning the Charles Ivy Award for outstanding organ student at Yale (see her presentation above). It will be very exciting



A Farewell (for now) Concert

Samuel Yeow on the organ with appearances by guest singers

St Patrick's Basilica

47 Adelaide Street, Fremantle, WA

Sunday, 25th August 2024, 2:30 -3:30p.m.

Entry by donation - All proceeds go to St Patrick's Basilica

to follow the career of this extraordinary young organist. On Friday 16 August, 1pm, Holly will be presenting a lunchtime recital at Wesley Church, Perth. Entry is free and all are invited to attend.

Good news comes for me in threes and local organist student Samuel Yeow takes the final news portion. Samuel will be relocating to the UK very soon, where he will be studying at Oxford University in Balliol College. Whilst his studies will be focused in mathematics, Samuel will continue his keen pursuit of the organ, where he was awarded an Associate of Trinity College London in 2023. He will be giving a farewell (for now) recital at St Patrick's Basilica in Fremantle on Sunday August 25th at 2.30pm. Entry is by donation with proceeds going to support the music program at the Basilica. I would strongly encourage you to attend to support this exciting young organist.

As always I encourage our organist students here in WA to continue to work hard and have high aspirations. We are not as fortunate here in Perth as we do not have many instruments in good order that can facilitate both teaching and performance successfully. However, the mark of any good organist is making any instrument sound like gold and always advocating for improvement with a generous spirit.

Alessandro Pittorino

Allen Organ news

Jordan United Church of Christ, Allentown, PA selects an RL-90.

Jordan UCC in Allentown, PA is a thriving church with an active music program. Frank Arbushites, Jordan UCC's music director states, "We are extremely pleased with our new Allen

RL-90 organ. From the initial consultation to the final voicing, Allen's professionalism and attention to detail were evident every step of the way.

We were most impressed by the factory



tours, where we saw how quality craftsmanship is built into every new instrument. The beautiful music that now fills our sanctuary inspires and uplifts our congregation. We are looking forward to



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The organ features 65 speaking stops, a Zimbelstern, Celesta and Chimes. Additionally, there are another eight speaking stops available

many years of beautiful music and joyful worship from our new instrument, and we will always remember the role that Allen Organ played in making this possible.”

On Sunday, February 18, 2024, Allen Artist and Executive Vice President of the Allen Organ Company, Aram Basmadjian, dedicated this instrument to a packed house

in the GeniSys library. MIDI connections are available separately to each division of the instrument.

The four-manual console manages the Swell, Great, Choir, Solo and Pedal division and the floating Antiphonal division which can be assigned to any manual with or without the stops of that manual being used.

www.allenorgan.com

The console features:

- Custom Finish
- Allen Keyboards
- Velocity Keying with Sustain Kick Switch
- "Skinner-Style" Keycheeks
- Red Felt Above Manuals
- Folding Acrylic Lighted Music Rack



Notre-Dame on fire again...

Paris, the Olympic Games, Notre-Dame... A trilogy that, in 2024, borders on pleonasm.

A sporting event and a heritage emblem come together to make this year a landmark in history. One that won't soon be forgotten.

The reconstruction of the cathedral, which is scheduled to reopen in December this year, will mark a new era for this iconic place heavily damaged by the terrible fire of 2019.

The choir organ was destroyed; A new one is under construction. The great organ, although damaged, was miraculously spared; It is being restored and harmonized.

But the organists?

The news came in mid-April: five musicians would share the honour of serving Notre-Dame. Among them, old and new: Olivier Latry, Vincent Dubois, Thierry Escaich and Yves Castagnet (the latter for the choir organ), four organists with a well-established international career, as well as a young student of the CNSMDP, Thibault Fa-



joles, 21 years old, appointed assistant titular of both instruments. Johann Vexo (previously on the choir organ) disappears from the frames. Philippe Lefebvre becomes a distinguished incumbent alongside Jean-Pierre Leguay, who has held this title since 2016. A laconic announcement. No competition, but what seems to be a watchword: "a strengthened and rejuvenated team".

Social networks are going crazy. Amaze-



ment and incomprehension permeate the comments which, however, do not forget to congratulate the lucky nominees as they should. Open reviews are mostly anonymous. Is "political correctness" the order of the day...?

But, on everyone's lips, many questions. Why such a choice? Why in such a brutal way and, it seems, without consultation with the former team that could legitimately have had a say in the matter? Why is a student – whose commitment and motivation no one disputes – still studying? Why waive the refereeing of a competition?

Of course, you will say, this has already happened in other great forums; And in itself, competition is a guarantee of neither infallibility nor justice... So the questions keep coming: why a contest if it's "rigged"? Or if the result is known in advance? In the microcosm of organists, appointments to the rostrum of Notre-Dame in the past have regularly raised controversy and tension. Those of Louis Vierne, Léonce de Saint-Martin, Pierre Cochereau, among others, were no exception to the rule in their time.

The fact remains that the competition, with its limitations, represents to date perhaps the strongest guarantee of a certain objectivity by imposing a series of tests whose requirements are linked to the prestige of the post.

Paris will always be Par-

is... And the famous tribune is an exceptional key to any career as an organist. A red carpet that is rolled out to musicians who will be considered leaders, in France and abroad. And let's not forget: to choose five musicians is to exclude many others, with diplomas and solid liturgical experience, who, no doubt, would have liked to have been able to try their luck... The approach would have deserved more explanation, or even pedagogy, in order to avoid a conflagration – probably as always temporary – of the organistic world!

And then, a little subsidiary question: at a time when we are talking a lot about parity, will a woman never be entitled to the flamboyant title of organist of Notre-Dame?

A new page opens for the organ of Notre-Dame. But many lights are flashing... Wouldn't the fire have been completely brought under control at the illustrious rostrum?

Pascale Rouet
Managing Editor
ORGUES NOUVELLES
FRANCE



University of Queensland organ

Looming over the eastern side of the UQ Art Museum (formally known as Mayne Hall), the University's pipe organ has been a permanent showpiece for almost five decades in a building better known in recent years for its temporary world-class exhibitions.

Standing two storeys high and consisting of 3,283 pipes, the organ has an imposing presence and an even larger sound. Yet, the instrument hasn't been heard since 2016, when Rev. Dr Howard Munro finished his series of Friday lunchtime concerts during his tenure at St John's College.

Having sat idle and out of tune for eight years, those familiar haunting tones will reverberate around the UQ Art Museum once more following the organ's restoration this year by Queensland's Pierce Pipe Organ Builders.

Historian, classical musician and UQ alum Emeritus Professor Peter Roennfeldt (Bachelor of Music (Honours) '79) said he was thrilled to see the organ restored to its original playing condition.

"I was at Mayne Hall for



the organ's opening recital on 1 June 1976. Like many others who have heard the organ over many years, I'm delighted that the University has invested in its major cultural infrastructure so everyone can enjoy it well into the future," he said.

Emeritus Professor Roennfeldt is the Patron of the Organ Society of Queensland and is highly regarded for his knowledge of Queensland's musical heritage. In 2023, he published his book *A Hall For All*, documenting the history of UQ's



Mayne Hall, which served as a much-loved centre for performances, graduations, community and university life for decades until the early 2000s.

“Those planning UQ’s Mayne Hall in the 1960s were adamant that an organ was essential for the ceremonial aspects of the events to be held there because it could play processional music, accompany the singing of *Gaudeamus igitur* [the traditional university song] at graduation ceremonies, and play both solo items and works originally composed for orchestras,” Emeritus Professor Roennfeldt said.

“The budget for the building was set at \$600,000 – without provision for an organ – so other sources of funding had to be found. The UQ Alumni Association, individual donors and other organisations played their parts and the money for the organ was raised before Mayne Hall was completed in 1973.”

On the basis of organ consultant Dr Robert Boughen's recommendations regarding design and tonal choices, Sydney organ builder Roger Pogson was engaged in June 1973 to oversee the construction and installation of the instrument. A large component was manufactured in the Laukhuff workshop in Weikersheim, Germany – the wood for the pipe casework was sourced in Queensland and sent to Germany.

The organ arrived in late 1975 and was assembled inside the Mayne Hall in early 1976.

While the design brief to the Mayne Hall

architect Robin Gibson clearly stated that an organ was integral to the stage and auditorium, acclaimed organist and conductor Dr Robert Boughen OBE (Doctor of Music *honoris causa* '96) noted that the height of the building should be slightly raised to accommodate the instrument.

“Looking at the tallest pipes, you can see that this was necessary,” Emeritus Professor Roennfeldt said.

“The organ stood on the stage, which was five steps higher than the floor, so the long pipes – which could not be shortened for pitch and functional reasons – had to fit into the structure.”

The organ officially opened with a recital on 1 June 1976 – a significant date in UQ’s history, according to Emeritus Professor Roennfeldt.

“This was the 65th anniversary of the inauguration ceremony of the University at the Exhibition Building (now the Old Museum) in 1911 for which the processional music was played by City Organist George Sampson. At the opening recital in 1976, UQ organist Robert Boughen [also the City Organist at the time] recognised this by opening his program with Elgar’s *Imperial March* – a historical recreation, at least in part.”

The organ was played at the vast majority of the almost 400 graduation ceremonies between 1976 and 2002, when the Mayne Hall was repurposed to become the UQ Art Museum.

An organ recital tradition quickly evolved in the late 1970s, with Dr

Boughen performing the complete works of baroque composers Buxtehude and Bach, which were key events in Brisbane's musical calendar, while the organ also featured in many of UQ's School of Music concerts.

It was also the teaching instrument for a thriving cohort of organ students, who used the instruments for lessons, practice, examinations and recitals. Several of these went on to hold significant organist posts nationally and internationally.

"Fanfares for brass and organ were specially composed for conferences held in Mayne Hall, such as the ANZAAS conference in 1981," Emeritus Professor Roennfeldt said.

"While at an infamous graduation ceremony in 1985, the organ played as part of the choral-orchestral ensemble in a piece composed by UQ staff member Dr Colin Brumby as hundreds of people protested outside Mayne Hall after the University awarded an honorary doctorate to then-Queensland premier Sir Joh Bjelke-Petersen.

"So, in a way, the organ has witnessed some key events in UQ's history."

While the organ has been around for some of UQ's key historic moments, the instrument itself holds a unique place in Brisbane's cultural heritage as the first large mechanical-action instrument to be installed anywhere in

Queensland.

"The organ is the most complex and largest musical instrument, and its huge variety and extent of music composed for it means that for this rich history to be studied, played, heard and appreciated, the instrument must be in top working order," Emeritus Professor Roennfeldt said.

"As UQ alum Michael Fulcher stated during my research for *A Hall For All*, this type of instrument is the best training situation for a student, as it builds skills one can't acquire on a fully electrical-action organ.

"In my role as Patron of the Organ Society of Queensland, I have a strong desire to see this instrument continue to be used and enjoyed by everyone. And as a UQ alum, the organ represents on the pinnacles of the University's cultural achievements."

UQ School of Music Senior Lecturer and Choral Conducting Fellow Dr Graeme Morton said it's important that any institution with a thriving music school – like UQ – has an organ.



"It makes a statement about who we are and how we value music and culture in the community," he said.

"We need to attract young organists and young composers to realise the incredible array of colours and abilities that an

organ has for producing sound, unlike any other instrument."

UQ Art Museum Director Peta Rake said the organ's continued presence in the museum is an important reminder of the longer history of this building, and its previous life as a concert hall and as a site of numerous graduations ceremonies.

"The Art Museum has a focus on art, of course, but continues the building's role as a site for the general public to engage with the University and for students to engage with cultural materials and ideas beyond the focus of their individual studies," she said.

"The organ's striking visual presence in the museum links these histories.

"While it's a fascinating visual object, it's meant to be heard and its restoration can only enrich the site and expand the potential to create enthralling and meaningful experiences for museum visitors.

"Artists exhibiting in the museum, including Mel O'Callaghan, Lara Merrett and Clare Milledge, have previously re-



sponded to the organ as both a visual and auditory object. The restoration will expand this potential for artistic engagement with the site-specificity of the museum.

"Furthermore, the organ's restoration to classical performance standard will see the museum welcome new audiences attracted to organ-performances, which are expected to include both traditional repertoire and contemporary pieces."

The UQ Art Museum, alongside the UQ School of Music, is working on a range of events to activate the organ. These will include bespoke artistic commissions to honour the legacy and history of the organ, while also engaging with the instrument in innovative ways to ensure its continued relevance to contemporary and future audiences.

The organ will also be available for external hire as part of the Art Museum's engagement strategy and its role as a unique events venue.

Michael Jones

<https://www.uq.edu.au/>

For many years, the University of Queensland at St. Lucia suffered the lack of a multi-purpose concert hall, with most graduation ceremonies, large orations and other such events taking place at Brisbane City Hall. In the 1970's, Robin Gibson, the architect for many public buildings in Brisbane (most notably the Southbank complex of halls, theatres, library and museum) proposed a very original and acoustically interesting design for Mayne Hall, situated on the lawns in front of the main facade of the University.

A pipe organ was an integral part of the design, and Roger Pogson of Sydney was engaged as builder. The instrument including casework was constructed by Laukhuff of Germany, before installation and voicing by Pogson himself.

The instrument, like the building, was expected to be multifunctional, but it is doubtful that the instrument is as versatile as its surroundings. The specification may lead one to expect that all schools of organ music may be played on it. However, some styles are more successfully managed than others. The Orgel-

bewegung style caters for the Baroque, as well as some neo-Baroque and twentieth Century styles, and the inclusion of a Jeu de Tierces on Swell and Great allows for the classical French repertoire. However, the immediacy of the position and the lack of reverberation in the hall (less than two seconds) limit the authentic rendition of the Romantic Schools, whether they be English, French or German!

In 2004, the building was converted into the Mayne Centre which houses the University of Queensland Art collection. Basically, a set of galleries was added into the centre of the hall. The interior has completely changed and is now more interesting acoustically. Whilst the organ is not as visible as before, the sound of the organ in the various spaces is warmer and more exciting. Recent concerts at the Centre have shown that this venue is still one of the best musical spaces for hearing fine organ music. There is a link on our site to the series of concerts being held on this organ.

W J Simon Pierce

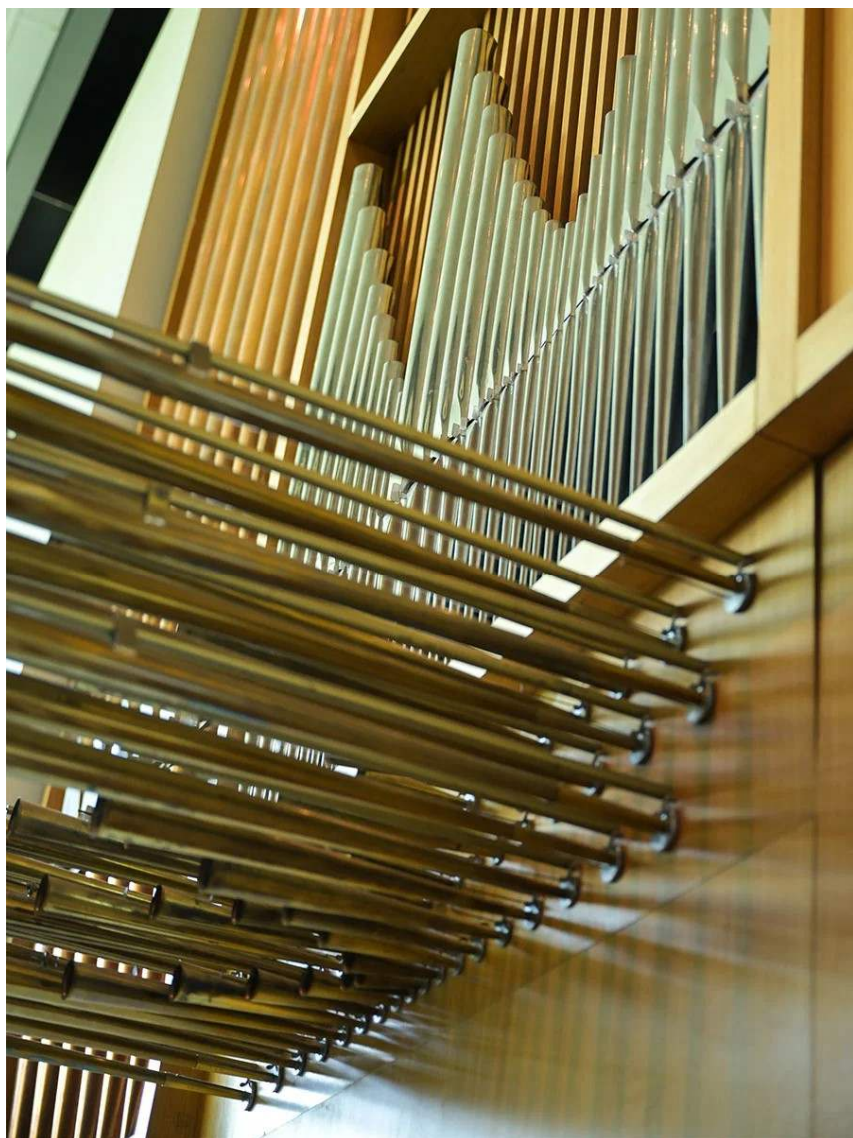
<https://piercepipeorgans.com.au/>



Specification of the Roger Pogson organ in the University of Queensland Mayne Hall

Great		Swell		Positive		Pedal	
Bourdon	16	Hohl Flute	8	Gedackt	8	Principal	16
Principal	8	Salicional	8	Principal	4	Sub Bass	16
Rohr Flute	8	Celeste TC	8	Chimney Flute	4	Octave	8
Octave	4	Spitz Principal	4	Octave	2	Gedackt	8
Nachthorn	4	Nazard	2 2/3	Gemshorn	2	Octave	4
Nazard	2 2/3	Wald Flute	2	Quint	1 1/3	Mixture	IV
Octave	2	Tierce	1 3/5	Sesquialtera	II	Fagott	32
Blockflute	2	Quint Flute	1 1/3	Scharff	IV	Posaune	16
Tierce	1 3/5	Sifflute	1	Musette	8	Trumpet	8
Mixture	IV—V	Mixture	IV	Trumpet en chamade	8	Schalmei	4
Cymbel	III	Dulzian	16	Tremulant			
Trumpet	8	Rohr Schalmei	8	Positive to Great			
Tremulant		Vox Humana	8	Positive to Pedal			
Great to Pedal		Tremulant					
		Swell to Great					
		Swell to Positive					
		Swell to Pedal					

6 adjustable pistons to each division
 Balanced swell pedal
 Mechanical action
 Electric stop action
 Compass: 61/32
 Pedalboard: radiating & concave.



INTERSTELLAR 10 CONCERT

FRIDAY 20 SEPTEMBER 2024

7:30 PM



ROGER SAYER, the original Interstellar organist, will mark the 10th anniversary of the epic space movie Interstellar with worldwide concerts culminating in a tour across Australia in September 2024.

Sayer will share his unique experience of working with director Christopher Nolan and composer Hans Zimmer before playing his own transcription of the music from the soundtrack—something only he can do!

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ROGER SAYER INTERSTELLAR 10

Presented by Saint Patrick's Basilica

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INTERSTELLAR 10

PERTH CONCERT HALL RONALD SHARP ORGAN

Performed by Jangoo Chapkhana



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The repertoire of this release features a litany of compositions by some of the world's most significant composers of organ music, along with a final piece by and from Jangoo Chapkhana.

Originally recorded in 2006, this album was made possible through sheer determination and through the support of The Organ Historical Trust of Australia, and the Christopher Dearnley Award.

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The Organ Society of Western Australia Inc.

Annual General Meeting and Recital

Saturday 19th October 2024 at 2.00 pm

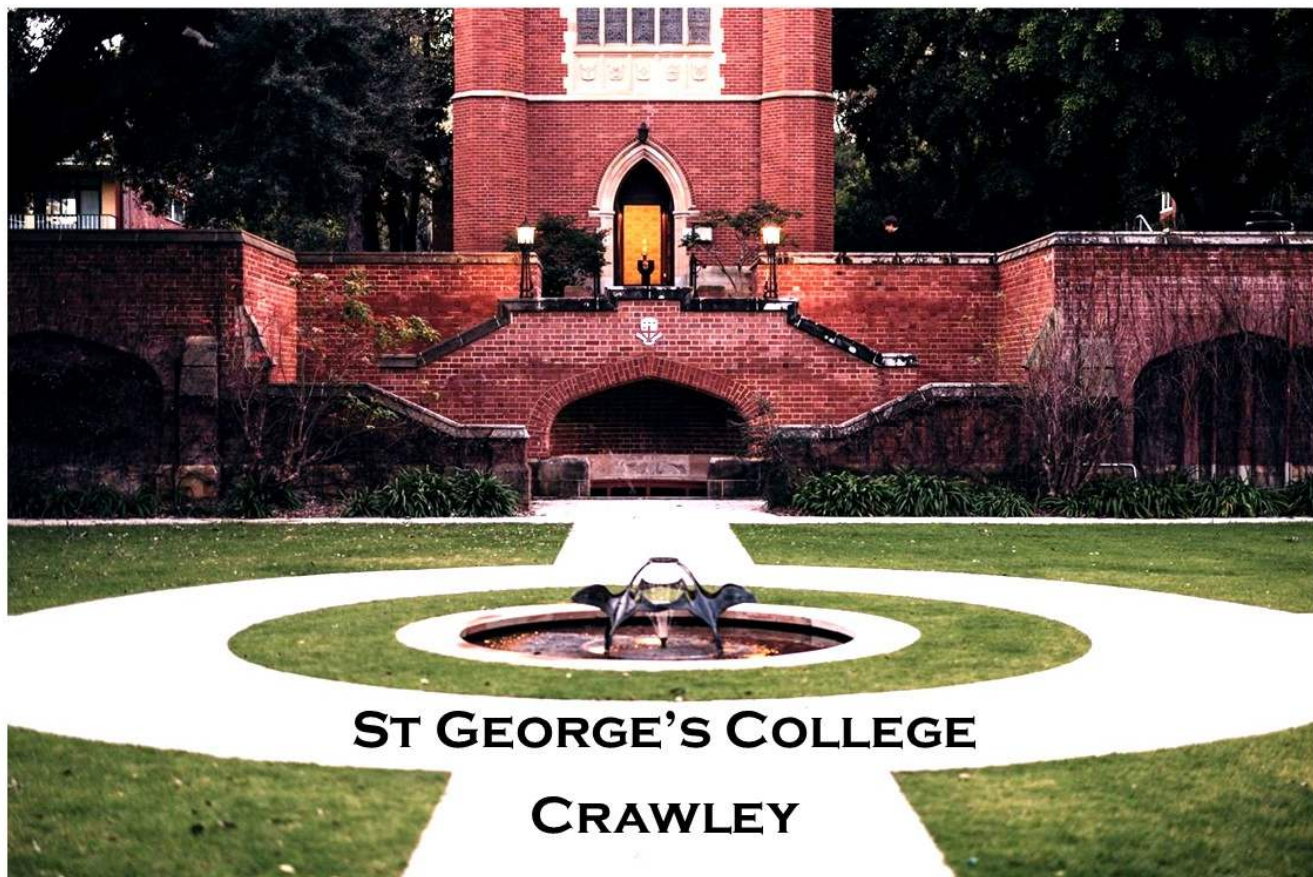
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Organist

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Strictly limited seating for the dinner
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www.oswa.org.au

Dress: Suit and tie

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