

A close-up photograph of organ pipes, showing their metallic surfaces and the intricate diamond-shaped metal ornament (a 'diamond' or 'diamond stop') attached to them. The pipes are arranged in a row, and the background is softly blurred, showing more of the organ's structure.

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.

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

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Front cover

Embossed pipes
Trinity College Chapel
Lynn Kirkham organ
Venue for the 2024
AGM Recital
See article page 12.

At left

Detail of the organ in the
collegiate church of
St. Michael in
Neunkirchen am Brand
Germany



Deadline for the next issue of
In The Pipeline:
Monday 20th January 2025

Please contact the Editor for
advertising requirements

Mr. Doug Miller was made a Life Member of the Organ Society of Western Australia in 1980. He had been a member of the Committee for most of the Society's life and was instrumental in the foundation of the Society. Doug has been a staunch supporter of the Society through thick and thin and has helped organise venues and people for different functions. He held the office of President and only declined renomination because he believed that the President should be a practicing organist. Organist he might not have been but a significant number of organs in Perth and elsewhere benefited greatly from his skill as a cabinet-maker.

Doug Miller was born in Nedlands in 1929 and died in Margaret River in July 2024, aged 95. We did not learn about his death until after the August edition of *In The Pipeline* was published, hence this memorial to him appears now in the November edition.

Doug was educated at Nedlands State School and Perth Boys Secondary School. In 1945 he began an apprenticeship at a local cabinet maker in Stirling Highway, Nedlands, then went into business with Dennis Greeve. They built a small workshop in Swanbourne and did fences, kitchen cupboards, outbuildings, flyscreens, cabinets and builder's joinery. Dennis's brother Peter worked with them for the whole period the business existed. They traded as Greeve and Miller from 1950 – 1986.

Doug and Gwen married in 1954 and

together built their house in Swanbourne during their engagement, over many weekends and after work. This would remain their family home right up until they sold it to move to Augusta.

Doug found himself a niche bit of work for many years making components for several organ builders, and it would become a major part of his work. He also took on an old barrel organ from the Merry-go-Round at the Perth Zoo, which had been put up on blocks during the War years. It became a passion to restore the organ, which now sits in the WA Museum in Perth.

Doug wrote: "The final 20 years in the Greeve and Miller business was a delight for me. We were doing work for two local organ builders which was a constant work program of casework, consoles, organ stools and repairs. This included significant parts of the Perth Concert Hall organ. Gwen and the kids remained sane all through this."

In his spare time, Doug started to build his own organ, just for fun, in his own back workshop. It took more than 15 years. This two manual tracker action Pipe Organ, has had a couple of homes, but is now in St Hilda's Anglican Church, North Perth.

You can read much more of Doug's involvement with organs in *In The Pipeline*, February 2022. This article is available for reading on the OSPA web site.

After the Greeve & Miller business was closed in 1986, Doug carried on in his own workshop for 2 years, mostly with pipe organ work. In 1988 Doug and Gwen sold their home in Swanbourne and moved to Augusta, which had always been their dream. They loved to travel within Australia in their various camper vans or camper trailers.

Their final move was to Mirrumbeena Nursing Home in Margaret River. Doug was a faithful church member all his life, and would always greet people at the door of his Church with a warm smile and a sense of humour. It was at Mirrumbeena that Doug passed away peacefully, nine months after Gwen, and two weeks past his 95th birthday. Doug was carried by his eight grandchildren from the Margaret River Uniting Church to a recording of the Trumpet Voluntary (Prince of Denmark's March) a piece which was regularly played on his organ when it was in his home workshop - played by the likes of John Larnier, Lyn Kirkham, Alan White, and Dudley Bastian, who are all notable past Organ Society of Western Australia members.

Some of the notable organs on which Doug worked were: Winthrop Hall; Geraldton Cathedral; Wesley College Chapel; Perth Concert Hall; St John the Baptist Anglican Church, Canberra; Kelmscott Anglican Church; Trinity College.

With significant assistance from Doug Miller's family who provided the Eulogy and many other details of Doug's life. Special thanks to Leanne Vinton, Doug's youngest daughter



Doug at the organ in St Hilda's Church



Ronald Sharp organ at St John's, Canberra
Casework by Doug Miller in WA Jarrah

PRESIDENT'S REPORT TO THE AGM

Dear Members,

As 2024 nears its end, I wish to thank you all for your support of OSWA. We have had a great year of events, and 2025 promises to be a particularly special year of events for you, with many events and features being planned to celebrate the 150th anniversary of pipe organs in Western Australia. You will learn more about these in the next edition of *In The Pipeline*.

Your 2024 committee and office bearers have been re-elected for 2025, with one change, that of Raphael Elvish taking the place of Peter de San Miguel as secretary. I myself have been re-elected for a second term as President, and hope I can continue to serve the Society well in 2025.

Kind regards,


Boyd Peters
President

PRESIDENTS REPORT TO THE AGM

I would like to start my report with an overview of our events held during 2024. We started the year in April with a visit to St Anne's in Belmont, where Dr Andrew Cichy gave an informative talk and demonstration on the 1908 Clifton organ (at right), and the use of the organ in a pre-Vatican II liturgical context. In June, we held an organ crawl in Claremont, seeing the 1878 Clifton organ in St Ai-

dan's Uniting Church, and the 1929 Cousans/Roberts organ of Christ Church Claremont.

We next held a special Evensong and Gala Dinner event at St George's College in August, followed by a visit to St George's Cathedral in September for a talk and demonstration of the Smenge organs. This visit also comprised an information session regarding the Cathedral's new Letourneau chancel organ, due for installation in 2027.

Our events this year concluded with a fantastic recital with Alessandro Pittorino on organ, and Isaac Davis on cello in the Trinity College Chapel prior to the AGM.

Whilst events this year were less in number than previous years, your committee focused on delivering this smaller num-



ber of events to a very high standard, welcoming several special guests to speak, present and demonstrate. Unfortunately participation by our membership was not especially high throughout the year: I would strongly encourage you to attend some of our events that will be held next year. Attendance at the AGM recital was by far the best of any OSWA event within the last few years, with approximately 120 people filling the Trinity Chapel.

A quick word on our financial situation, which you can read about in more detail in the Treasurer's Report. Our financial position remained quite stable this year, and I am pleased to inform you there will be no increase in membership fees for 2025. I would like to draw your attention in particular to our fundraising as part of the Gala Dinner, which raised over \$2800. This will go towards a new program helping to support and train the next generation of young organists, which will be developed by your committee in the coming year. A particular thank you to our members who kindly made donations to this fund. Donations were also invited following the AGM recital, which totalled \$420.

I wish to acknowledge all of the committee members' tireless work and support; without such a committee, it would be impossible to keep the Society running successfully, and I am very grateful for their help over the past year. With regret, our Secretary, Peter de San Mi-



The first pipe organ in WA; Bishop & Sons' 1875 instrument originally installed in Perth's Wesley Methodist Church, pictured here in the Wesley Methodist Church, Claremont

guel, will be stepping away from both the Secretary's position and the committee, and I would like to offer him a particularly large thank you for his years of service in various executive roles and on the committee – you will be missed. I would also like to thank Samuel Yeow for his time on the committee this year – Samuel has now left Perth to read mathematics at Oxford, and we wish him all the best.

I wish to again thank the committee members for their help and assistance over the past year. Their support, especially to myself, is greatly appreciated.

TREASURER'S REPORT TO THE AGM

The financial situation of our Society over the 2023-2024 tax year was reasonable. The income and expenses were close to balancing.

The 100 Year New Norcia Moser Organ event is not shown in the numbers, as the attendance fees collected were directly transferred to the New Norcia bank account without affecting the Society's finances.

Our largest cost item is linked to the production of our much appreciated In the Pipeline magazine, which came in close to budget. The insurance cost was lower than expected, but it is still a large sum. The total membership fees were slightly higher and the gain obtained by events was around \$ 450.00. I hope the collected attendance fees for organised events will see a larger increase than the relatively small increase in benefit to the Society as shown in the budget, hopefully as a result of more people attending the events. The cost of functions is linked to hall hire, catering and performance fees for recitalists etc.

Unless the total benefits of extra events in the 2024-2025 Organ Society season are higher by an unexpected but hoped for amount, the budget shows an in-the-red result again, but by a smaller amount than the budget for 2023-2024, which showed a deficit of well over \$ 1000.

With the numbers indicated in the budget and keeping in mind that day-to-day living costs have not really come down up to now, I propose to keep the membership fees the same as last year, as follows:

Standard membership fee:	\$ 85.00
Family membership fee:	\$ 128.00
Country membership fee:	\$ 68.00
Concession membership fee:	\$ 43.00
Associate (at or under 18 years of age) and Junior (under 15 years of age) membership:	free

Please consider this report and the Reviewer's report for July 2023 to June 2024.

I move that this report be accepted.

I also move that the Reviewer, Mr Kelvin Woodward, be re-appointed as Reviewer for the 2024-2025 financial year.

John van den Berg,
Treasurer.

46 Davies Crescent,
Kardinya WA 6163
12th October 2024

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

The reviewer is not an authorised auditor or reviewer as per section 60-30 Australian Charities and Not-for-profits Commission Act 2012 (Compilation 8) but has adhered to the principles of the Act. Charities that are not registered with the ANC with less than \$250,000 turnover are not required to have registered auditor audited accounts.

In alignment with section 60-30 & 50 of the Australian Charities and Not-for-profits Commission Act 2012, as reviewer of the Organ Society of WA accounts for the year ended 30 June 2024, I declare that to the best of my knowledge and belief: -

60-30 Audit or review

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

60-50 Reviewer's report on annual financial report

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

No Recommendations.

Yours Sincerely,



Kelvin Woodward

**Financial Statement of the Organ Society's funds
on the day of the AGM, 19/10/2024.**

Community Solutions One account 036-051 121157

Balance 1/07/2024:	\$ 1,018.46
Balance 19/10/2024:	\$ 287.71

Community Solutions Cash Reserve account 036-032 520195

Balance 1/07/2024:	\$ 5,034.69
Balance 19/10/2024:	\$ 4,534.79

Community Solutions One account (Young Organists) 036-084 512410

Commenced: 16/09/2024

Balance	\$ 2,880.00
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The above results in the following:

Normal funds available

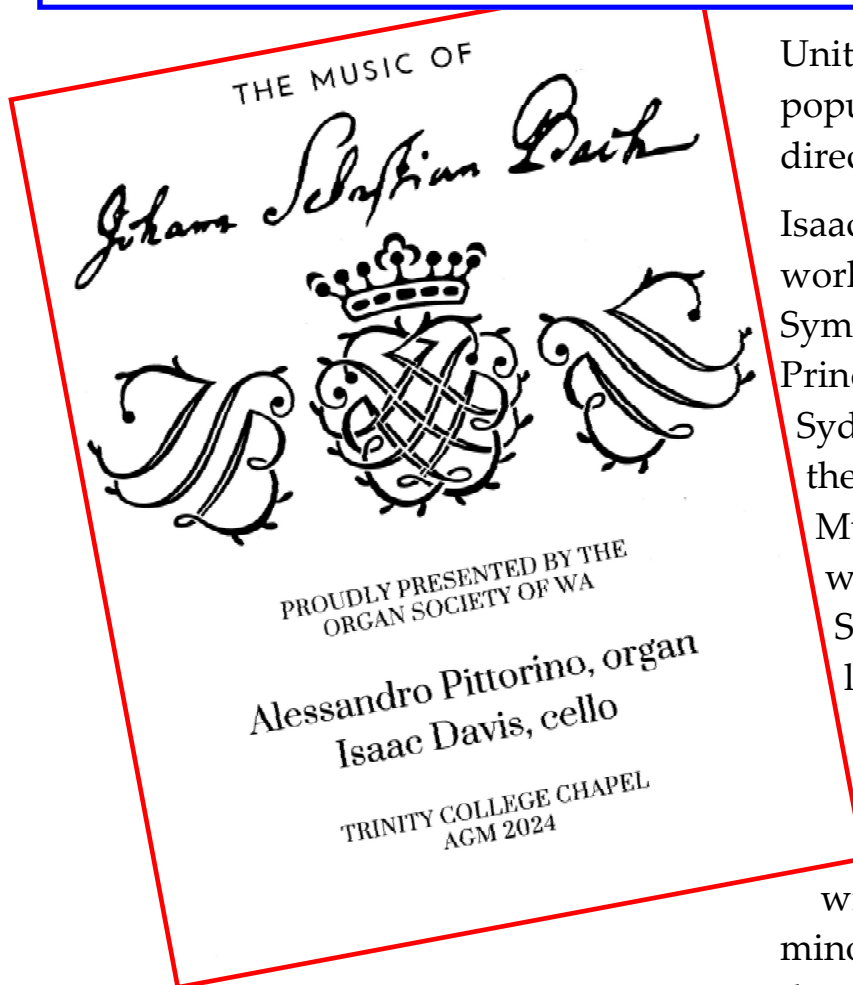
Day-to-day account	\$ 287.71
Cash reserve account	\$ 4,534.79
Total	\$ 4,822.50
Young Organists fund	\$ 2,880.00
Total	\$ 7,702.50

	<u>Budget 2023-2024</u>		<u>Actual 2023-2024</u>		<u>Budget 2024-2025</u>	
	In	Out	In	Out	In	Out
Membership	\$ 4,019		\$ 4,265.00		\$4,500	
Events	\$ 2,500	\$ 2,500	\$ 1,459.57	\$ 1,012.20	\$ 1,500	\$ 1,000
In the Pipeline	\$ 500	\$ 3,500	\$ 632.00	\$ 3,259.56	\$ 750	\$ 3,500
Insurance		\$ 1,600		\$ 1,399.20		\$ 1,500
Internet		\$ 750	\$ 51.07	\$ 635.00		\$ 750
Donations			\$ 178.00			
Interest	\$ 150		\$ 150.00			
Gifts/costs/other		\$ 60		\$ 470.45		\$ 500
Transfers			\$ 350.00			
Total	\$ 7,169	\$ 8,410	\$ 7,085.64	\$ 6,776.41	\$ 6,750	\$ 7,250

	<u>Cash account</u>	<u>Savings</u>	<u>Term</u>
Opening Balances	\$ 859.23	\$ 234.32	\$ 5,000.00
Closing Balances	\$ 1,018.46	\$ 5,034.69	\$0.00

John van den Berg
treasurer@oswa.org.au
0498 052 770

ANNUAL GENERAL MEETING RECITAL



Uniting Church in the City. He is a popular musician and in high demand to direct, conduct and give recitals .

Isaac is from Sydney. Currently he is working with the West Australian Symphony Orchestra as Associate Principal cellist. He studied at the Sydney Conservatorium of Music and the Australian National Academy of Music. He is well known for his work with various orchestras in the Eastern States. Between them, they gave the large audience of 116 people a feast of musical treats composed by J S Bach.

Alessandro opened the program with the Prelude and Fugue in A minor BWV 543. This work elegantly displays the wonderful tone of the Lynn Kirkham organ, built in 1984. The Principal chorus work on this organ is modelled after the Northern German/Dutch ideal and the flutes are more after the French Classical school. This

The Annual General Meeting recital for 2024 was held in the Chapel of Trinity College, Perth. Alessandro Pittorino, the guest organist was joined by Isaac Davis, cellist, to present a program of music by Johann Sebastian Bach.

Alessandro is well known to Perth audiences, particularly since his return from earning a Master Degree at Juilliard School, New York, and taking up positions as School Organist at John Septimus Roe Anglican Community School and Artist in Residence at the



combination clearly enunciated the solo manual passages at the start. The pedal Posaune is more like the Germanic Principal chorus, and this brought out the best of Alessandro's mastery of the Pedal lines, building to the amazing climax.

The first organ piece was enjoyed by an additional audience of about 100 Trinity College students who gathered outside the doors between classes.

Isaac played the Cello Suite No 2 in D minor BWV 1008. The work is divided into six movements: prelude, allemande, courante, sarabande, two minuets, and a final gigue. Isaac skilfully mastered the works' difficult technical demands, which demonstrated why they are considered some of Bach's greatest musical achievements. The cello proved to be in an ideal acoustic environment in the Chapel, whispering and soaring through the exacting chord shiftings and string crossings of this Suite.

The next piece was for organ and cello: the Trio Sonata No. 6 in G major, BWV 530. Originally written for



organ alone, this piece has been transcribed for many variations of instrumental combination. Hearing the sonorous cello with the bright upperwork of the organ was an absolute delight. The sonatas are considered to be amongst Bach's most difficult compositions for whichever instrument or combination they are played on.

The sparkling work of the Prelude and Fugue in G major, BWV 541, was the final piece played by Alessandro. The



Prelude is a joyful stream of 16th-notes punctuated by repeated chords. The Fugue is a somewhat sterner companion, in darker, arresting harmonies as well as its contrapuntal intensity and the driving repeated notes of the fugal subject. All of this sat happily on the Kirkham organ under Alessandro's command. The bass line takes over towards the end of the Fugue, propelling the music into the mighty final pedal tone so wonderfully defined on this instrument.

Those who were at this recital knew that they had experienced a rare and beautiful musical moment. Special thanks were given to Alessandro and Isaac by Boyd Peters, President of the Organ Society of Western Australia, for their offering of superb music for the AGM Recital.

The Editor

Photography by Artshoot Media



JOHN VAN DEN BERG LIFE MEMBERSHIP

At the 2024 Annual General Meeting, OSWA Treasurer John van den Berg was nominated for Life Membership. The following citation was presented to the AGM.

According to the Constitution of the Organ society of Western Australia, Clause 9.2, Life Membership shall be conferred by the Annual General Meeting at its discretion upon a member of not less than five years' standing, in recognition of outstanding service to the Society. It is, therefore, a great privilege for me to identify Mr John van den Berg as a person meeting the defined requirements of Life Membership of the Organ Society of Western Australia.

John has been a member of OSWA since 1997. As well as writing numerous articles (his first appeared in the May/June 1998 edition of *In The Pipeline*) and conducting a number of interviews with Perth organists (John Beaverstock, Bruce Cash, Alan True), John has been an active member of the committee, often holding official positions. In 1999 John joined the committee of OSWA. He was elected President of the Society, serving through 2000, 2001 and 2002. In 2006 and 2007 John served as Secretary and in 2008 as Vice President. John took on the President role again in 2011, 2012 and 2013, then moved to Vice President in 2014, 2015 and 2016. John took over from Carine Leeftang as Treasurer in 2016, a position which he has held continuously since then.

Members for Members organ concerts and Discover the Organ days have been passionately supported by John throughout the years of his involvement with OSWA. His service to OSWA has been enthusiastic and supportive and dozens of times he has acted as front-of-house for our events. Carine Leeftang recalls a trip when OSWA went to Albany in early 2001. Part of that trip included a visit to the old Hill & Son organ at St John's Church. The entry to the organ is quite risky, with a low overhanging beam, and someone must have knocked his head on it. John demonstrated to the group that he is always prepared for anything by going back to his car and retrieving his hard-hat. Thus equipped, and much to the delight of the group, he went on to play the organ with the hard hat on – and no knock to the head!

John is also a member of the Organ Historical Trust of Australia and has attended several of their annual conferences in various states of Australia and supports the intentions of that Trust in his interactions with organists and organ places in Western Australia.

Born in Zeist, The Netherlands, John became a Radio Officer in the Dutch Merchant Navy. During a visit to Australia in the 1970's he met Sue, who he married in the Fremantle Flying Angel chapel. Later he settled in Perth and



became a Customer Service Engineer for Philips Scientific and Industrial Division, specialising in the area of analytical X-Ray equipment and electron microscopes.

John was encouraged in his love of organ music by his

parents, who ensured he had lessons and, later, bought an electronic organ for him to practice on. When he moved to Australia to live he bought a Hammond organ for his home. His first church involvement as organist was at St Mark's Uniting Church, Leeming, then later at Kardinya Uniting Church where he remains as the resident organist. For a time he was organist at South Perth Uniting Church until that organ was unceremoniously removed in lieu of a different liturgical style and music genre. To further his musical ability, John has been studying organ, firstly with Dudley Bastian and then with Jangoo Chapkhana. He has continued to promote organs and organ music by providing relief organist duties at St John's Lutheran Church, Northbridge, and Wesley Uniting Church, Fremantle.

I therefore move that Mr John van den Berg be acknowledged as one most worthy of the honour of Life Membership.

*Dr Bruce Duncan
Life Member*

This motion has been seconded by Don Cook and carried by email vote of committee members.

The motion was presented to, and accepted unanimously by, the members at the Annual General Meeting and John was welcomed as the newest Life Member.

LETTER TO THE EDITOR

Dear sir,

Thank you to the Organ Society for conferring Life Membership on me.

The preparation for and the work needed after an AGM can be quite hectic and time consuming. This also goes for the Treasurer. Somehow it only dawned on me that something was about to happen when I was asked to leave the room where our AGM was held. On my return I was welcomed by applause! I had been accepted as a Life Member of our Society. Both the Committee and my wife had managed to keep all this nicely secret from me. I hereby thank the Committee for the Life Membership citation, and all of those present in celebrating this happy event with me and welcoming me as a Life Member.

My dad once took me to an organ recital by the well-known Dutch organist Feike Asma in the Bergwegkerk in Zeist, when I was still quite young. I once went on a school trip to Haarlem, which included a visit to the Bavokerk. One of the participants in the IAO organ concours was practising his recital, which was, to me, quite a dissonant piece of music and it put me off playing the organ for a while! I received lessons on a harmonium, and we had a Liebig German harmonium at home. I bought a Solina spinet type organ, which, after years of faithful service, finished up in the dump when my mother went to a care facility. My first organ here in WA was a Hammond Phoenix organ, followed by a Baldwin Cinema II

theatre organ.

Dudley Bastian became my first pipe organ teacher soon after a Day of the Organ and the group lessons that followed and that also brought me in contact with the Organ Society. We now have an Allen Protégé L10 organ at home, with Hauptwerk and a few nice sample sets, with Jangoo Chapkhana as my teacher, initially at Trinity Church in Perth, occasionally at Wesley Church in the city, at St Andrew's Subiaco and later on his Klop organ in his apartment. Both teachers must occasionally have wondered if there was ever light at the end of the tunnel as far as organ lessons was concerned: Dudley with my frequent times away from home and not being able to practice, and Jangoo probably wondering whether I will ever play the organ the way it should be played. Yet I still find I am slowly getting better at it. Somehow I realise that in order to get better at playing the organ one has to spend time playing the organ, and I guess I'm not the only one who has come to realise this.

Finding time has been difficult at times and still is, as I have many hobbies and interests, and I am glad to say that my wife still likes me playing the organ, although she also loves the grandchildren, the Dockers and the garden.

I hope to remain part of our Society for many years to come, hopefully together with you in enjoying what our Society can organise for its members.

John van den Berg.



As promised in the August edition of *In The Pipeline*, here is an article on a most unusual looking organ!

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 a donation of one million Euros from the composer Kaija Saariaho.

The new organ is the 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. From the project's inception, what mattered was ensuring that the new organ would lend itself to performing new contemporary music. The organ was al-

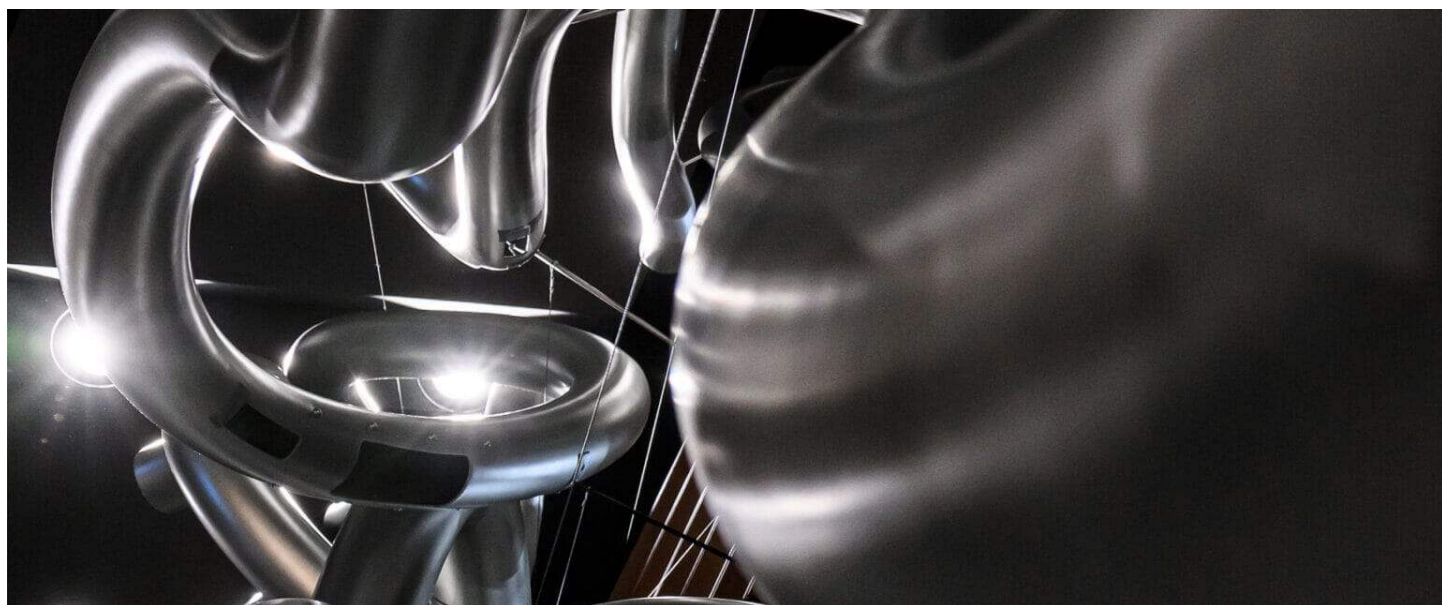
ways envisaged as an instrument of the future, with a rich sound that suits many different types of music. With its thoughtfully chosen accessories and technical features, including microtonal pipes, adjustable pneumatics and a wide range of overtone stops, it offers a fascinating creative tool for composers. The instrument is equipped with two consoles, one positioned on the gallery with the organ proper and the other on stage. This allows the organist to be seated next to the conductor and in full view of the audience.

Initially, the plan was to build an organ with 50 to 60 stops, but during the course of the project the design doubled in size to 124 stops. The swell shutters are positioned horizontally, which offers significant advantages musically. They are designed to allow for expressive dynamic variation across all the divisions of the instrument. Every organ is a unique instrument with its own distinctive sound. For the Helsinki Music Centre organ, the focus was on achieving a typical German sound, complemented by a French-Romantic sound from the Récit division.

Combining these two sounds is a distinctive and unique choice, and no other organ in the world is set up to offer it. The organ has a total of 7,999 pipes. The organ weighs 40,000 kilos.

Alongside the sound, the issue of how the organ's façade should look was also debated extensively by the experts leading the design. Their priority was to ensure that, rather than the instrument being hidden away while not in use, it would be permanently visible to audiences in all its glory. The designers ultimately opted for a truly monumental design, and Helsinki Music Centre is now home to an organ that can be considered not only a musical instrument but also a work of art in its own right. There are currently only two organs of this kind in the world. When the swell shutters are open, visitors are able to see inside the instrument itself. Unusually, the pipes that make up the organ are placed inside the instrument case. Visible on the outside is the wind system, which is responsible for supplying air to the pipes.

According to the design team, what they





wanted was to create a façade that would allow the organ to exist as a living organism within the concert hall. This is an instrument that breathes, after all. The visible wind lines draw their inspiration from a number of artists and architectural designs, both at home and internationally, including the Centre Pompidou in Paris and the Sibelius Monument in Helsinki. Notably, the wind lines are not just an aesthetic feature but also a functional part of the instrument. The ten wind lines at the front are flanked by four wooden pipes on either

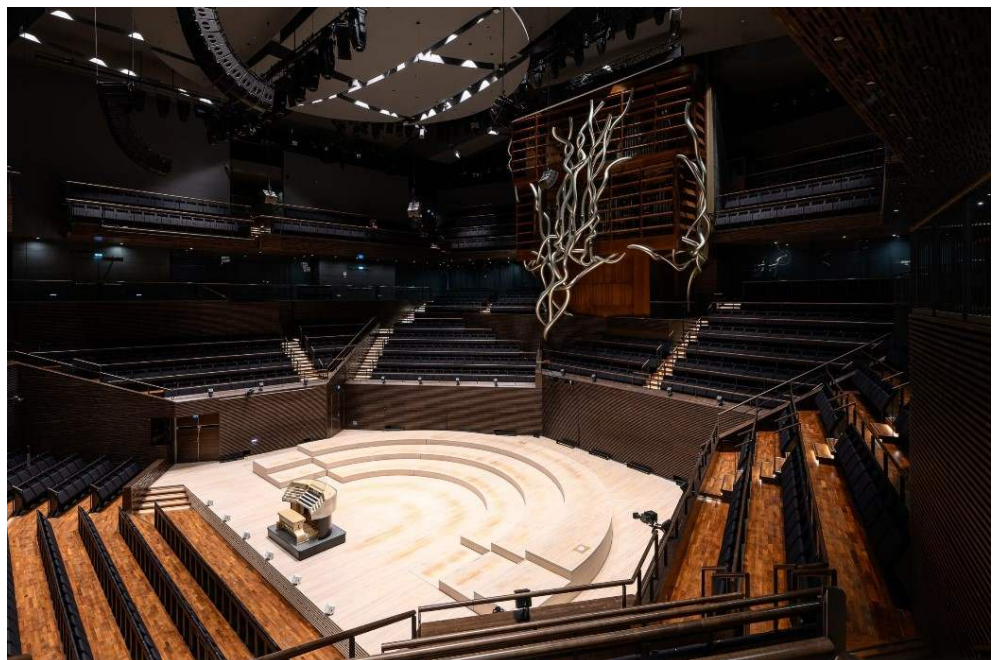
side. The organ and the audience not only inhabit the same space, they also breathe the same air. As a specialty, the organ has two consoles, one mechanically attached to the organ and the other placed freely on stage. The movements of the remote console keyboards are transmitted to the organ electronically.

Musiikkitalo is the result of a joint endeavour by the Sibelius Academy, the Finnish Radio Symphony Orchestra and Helsinki Philharmonic Orchestra. First opened to the public in August 2011, the building enjoys a prime location in central Helsinki, opposite Eduskunta, the Finnish Parliament.

This instrument is the largest organ in Finland - and it is the second largest organ Rieger has ever built. The inaugural concert began with Jean Sibelius' Finlandia

Bruce Duncan

Information and photographs from:
musiikkitalo.fi
www.rieger-orgelbau.com
www.uniarts.fi



The New Concert Hall Organ, Helsinki Music Centre

Specification

I Orchesterwerk. (expr.) C—c⁴

1.	Salicional.....	16'
2.	Bourdon.....	16'
3.	Geigenprincipal.....	8'
4.	Salicional.....	8'
5.	Unda maris.....	8'
6.	Wienerflöte.....	8'
7.	Dolce.....	8'
8.	Dolce céleste.....	8'
9.	Gedeckt.....	8'
10.	Octave.....	4'
11.	Viola.....	4'
12.	Flûte.....	4'
13.	Violon.....	2'
14.	Mixtur III-IV.....	2'
15.	Harmonia aeth. II-V.....	2 2/3'
16.	Basson.....	16'
17.	Cor anglais.....	8'
18.	Clarinete.....	8'
19.	Horn.....	8'
	Tremulant	

II Hauptwerk C—c⁴

20.	Principal.....	16'
21.	Bourdon.....	16'
22.	Principal.....	8'
23.	Rohrflöte.....	8'
24.	Flûte Major.....	8'
25.	Großquinte.....	5 1/3'
26.	Octave.....	4'
27.	Gemshorn.....	4'
28.	Großterz.....	3 1/5'
29.	Quinte.....	2 2/3'
30.	Septième.....	2 2/7'
31.	Octave.....	2'
32.	Fourniture III.....	2 2/3'
33.	Plein Jeu IV-V.....	1 1/3'
34.	Cymbale tierce III.....	1'
35.	Cornet V.....	8'
36.	Posaune.....	16'
37.	Trompete.....	8'
38.	Klarine.....	4'

III Positiv C—c⁴

39.	Quintadena.....	16'
40.	Principal.....	8'
41.	Bourdon.....	8'
42.	Salicional.....	8'
43.	Quintadena.....	8'
44.	Principal.....	4'
45.	Flûte.....	4'
46.	Nazard.....	2 2/3'
47.	Quarte de Nazard.....	2'
48.	Tierce.....	1 3/5'
49.	Laricot.....	1 1/3'
50.	Septième.....	1 1/7'

51.	Siffloë.....	1'
52.	None.....	8/9'
53.	Mixtur IV.....	2'
54.	Dulcian.....	16'
55.	Trompette.....	8'
56.	Cromorne.....	8'
57.	Regal.....	8'
	Tremulant	

IV Récit (expr.) C—c⁴

58.	Bourdon.....	16'
59.	Diapason.....	8'
60.	Flûte harmonique.....	8'
61.	Bourdon.....	8'
62.	Viole de gambe.....	8'
63.	Voix céleste.....	8'
64.	Flûte traversière.....	4'
65.	Viole.....	4'
66.	Nazard harm.....	2 2/3'
67.	Octavin.....	2'
68.	Tierce harm.....	1 3/5'
69.	Plein Jeu IV.....	1 1/3'
70.	Bombarde.....	16'
71.	Trompette harm.....	8'
72.	Hautbois.....	8'
73.	Vox humaine.....	8'
74.	Clairon harm.....	4'
	Trémolo	

Chamade Floating Man. C—c⁴

75.	Chamade.....	16'
76.	Chamade.....	8'
77.	Chamade.....	4'

Solo Floating Man. C—c⁴

78.	Principal.....	8'
79.	Flûte harmonique.....	8'
80.	Violoncelle.....	8'
81.	Violoncelle MT (microtonal).....	8'
82.	Voix céleste.....	8'
83.	Principal.....	4'
84.	Principal MT (microtonal).....	4'
85.	Flute.....	4'
86.	Glissando.....	4'
87.	Tuba.....	8'
88.	Tuba.....	4'
89.	French Horn.....	8'
90.	Clarinete.....	8'
91.	Clarinete MT (microtonal).....	8'
92.	Plein Jeu IV.....	2'
93.	Chimes.....	8'
94.	Physharmonika.....	16'
95.	Physharmonika.....	8'
96.	Celesta.....	8'

Orchester-Pedal (expr.) C—g¹

97.	Akustikbass.....	32'
98.	Salicional.....	16'
99.	Bourdon.....	16'
100.	Salicional.....	8'
101.	Gedeckt bass.....	8'
102.	Basson.....	16'
103.	Basson.....	8'

Pedal C—g¹

104.	Principalbass.....	32'
105.	Untersatz.....	32'
106.	Principal.....	16'
107.	Offenbass.....	16'
108.	Violonbass.....	16'
109.	Subbass.....	16'
110.	Quintbass.....	10 2/3'
111.	Oktavbass.....	8'
112.	Gemshorn.....	8'
113.	Bourdon.....	8'
114.	Großterz.....	6 2/5'
115.	Großquinte.....	5 1/3'
116.	Großseptime.....	4 4/7'
117.	Choralflöte.....	4'
118.	Rauschquinte IV.....	4'
119.	Kontrabombarde.....	32'
120.	Kontrafagott.....	32'
121.	Bombarde.....	16'
122.	Fagott.....	16'
123.	Trompete.....	8'
124.	Clairon.....	4'

Couplers:

Mechanic:

I/I, III/I, IV/II, IV/III I/P, II/P, III/P, IV/P

Electric:

II/I, III/I, IV/I

I/II, III/II, IV/II, IV/III

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OSWA GALA DINNER



President Boyd Peters, and the Preces and Responses were by David Woods. This magnificent selection was superbly presented in the wonderful acoustic of the chapel.

The service was led by the Chaplain of St George's College, the Venerable Peter Boyland, and the Preacher was the Very Reverend Dr John Shepherd AM, the Dean Emeritus of Perth and Patron of the Organ Society of Western Australia. The First Lesson was read by Dr Bruce Duncan, Life Member and Editor of the Organ Society of Western Australia, and the Second Lesson by Mr Boyd Peters.

Crowning the service was Henry Williams Baker's hymn *O praise ye the Lord, Praise Him in the Heights*, based on Psalms 148 and 150, and sung to the tune Laudate Dominum by Charles Hubert Hastings Parry. Congregation and choir strived to over-sing the 1931 J E Dodd organ, but Alessandro's superb

The Choral Evensong and Gala Dinner which were held at St George's College on Thursday 29th August 2024 celebrated the 58th Anniversary of the Organ Society of Western Australia and the launch of the Young Organists Training Fund.

St George's College Chapel Choir, directed by David Woods, and accompanied by organist Alessandro Pittorino provided the music for the service. The Introit, Canticles and Anthem were composed by Charles Villiers Stanford, the Psalm chant by Organ Society of Western Australia



playing won the day when we reached *"Loud organs, his glory forth tell in deep tone . . ."*

With such music ringing in the air, the congregation retired to the front lawn for sparkling wine before the 44 dinner guests moved across to the comfortable Georgian Room for dinner.

The tables were attended with full silver service. The soup (artichoke and leek) was followed by grilled fish. The main course was a nicely presented roast of duck, and dessert was a wickedly tempting chocolate tart. In all, a wonderful presentation and superb food accompanied by fine wines.

John Shepherd gave the keynote address during the dinner and was warmly applauded for his humorous and appropriate address about the future of the organ in the church liturgy in Western Australia .

Resulting from the ticket sales, specified donations and other gifts, over \$2,800 was raised for the newly established Young Organists Training fund. This fund will be applied to the development of our next generation of organists. Readers are welcome to extend the resources of this fund, and they should contact the Treasurer to discuss their deposit options.

The Editor



Photographs
John van den Berg
Bruce Duncan



THE ORGANS OF ST GEORGE'S CATHEDRAL, PERTH

The opportunity to explore the organs in St George's Cathedral was first promoted early in the year, but had to be postponed. The reconvened event took place on Saturday 28th September.

Attendees were welcomed by Boyd Peters, President of the Organ Society of Western Australia, who then gave a brief outline of the organs that have been in the cathedral, from the first organ by Hill & Son, London, installed in the old cathedral in 1875 and then moved to the in new cathedral 1888 by Robert Cecil Clifton. The organ was rebuilt and enlarged to three manuals in 1903 by J.E. Dodd, Adelaide, and enlarged again in 1928 by J.E.Dodd. It was extensively rebuilt and enlarged in 1958/59 by J.W. Walker & Sons, Ruislip, Middlesex, England. The majority of the instrument was sited on a platform in the South Transept, with the console and choir organ placed in a space under the tower.

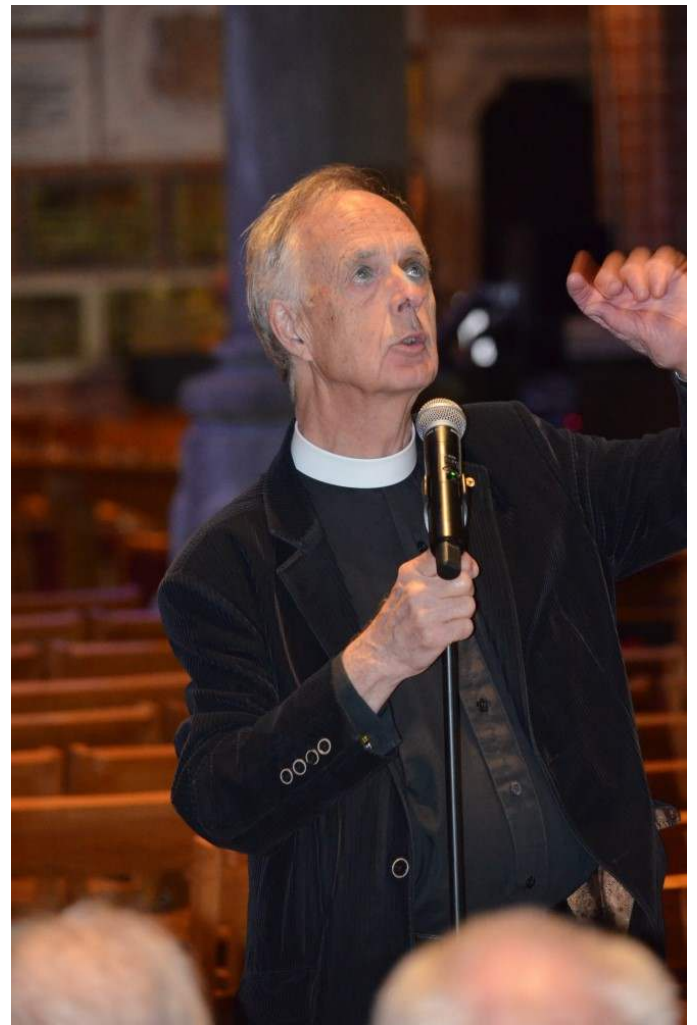
Boyd introduced the Very Reverend Chris Chataway, Dean of St George's Cathedral since 2019. Chris spoke about the role of the three Cathedral organs and the liturgical quirks that needed to be observed to allow the organist to move from one instrument to another to provide the musical accompaniment to the Cathedral services.

To talk about the history of the organs, the Very Reverend Dr John Shepherd AM, the Dean Emeritus of Perth and Patron of the Organ Society of Western Australia, spoke of the physical layout of



the cathedral he inherited when he took on his position as Dean. A previous incumbent had changed the chancel/sanctuary area for a different liturgical style, so his role was to bring it back to a more conventional layout. Although the Walker organ was still in use, the new organ contract had already been let.

Among other things, his primary task was to bring the choir back into the chancel. Originally the idea was to put the choir in the new gallery designed for the new organ, but that would have meant a very extended gallery and an



invisible choir. So the concept was changed to keep the gallery to how it now appears and to have another organ in the chancel to support the choir.

Dean Chataway spoke again, this time about the new Chancel Organ Project. The problem, he explained, was that the existing organ in the chancel did not match the requirements of the St George's cathedral choirs. The Project set about to provide an organ which would stand out amongst the other organs in Perth to provide great classical music, would suit the quality of the choirs, and would provide a resource for the next generation of organists. It was intended to install an organ in the style of an English Hill organ from the 1860's that would give "grunt, depth and brilliance" with its orchestral sounds.

The intention was that the existing Smenge organ would be relocated to a school or other institution.

Orgues Létorneau Limitée has been selected to provide the new organ, the construction of which will begin in mid-2025 and installation in mid 2027. The organ would completely occupy the chancel organ chamber and there would be elegant display façades in both the choir and south transept with the console in the choir. The intended specification of the organ is shown over the page.

Stewart Smith, Cathedral Organist, was next to speak and he took the gathering to sit in the choir. He addressed the group from the console of the Chancel Organ, and proceeded to extensively demonstrate the North German style

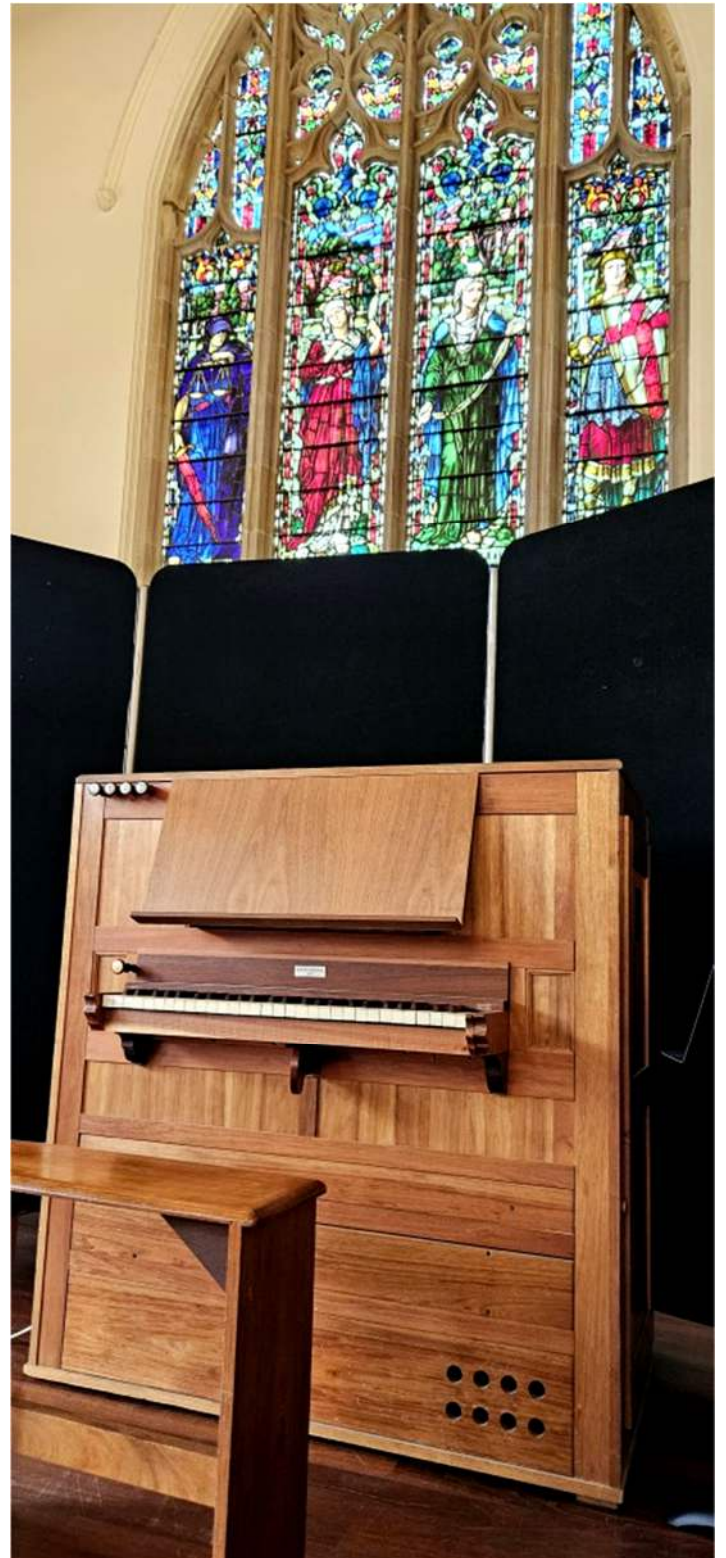


where morning tea was waiting. Also in the Hall was the third of the Cathedral's organs, the first of the Smenge organs to be installed. Normally this organ would be located in the Soldiers Chapel, but today it was set up for a function in Burt Hall. This organ has a delightfully clear tone and is, by some organists, the preferred instrument of the three.

instrument, showing both the admirable qualities of this small organ and showing, too, some of the deficiencies experienced when trying to deal with major music works on this instrument.

His next demonstration was of the West Organ. Rather than traversing the building to play it from the gallery, he chose to use the electric console which is located below the chancel organ chamber. The West organ is grand in every aspect, and a fiery burst of the horizontal trumpets left no doubt of its capability and power.

Finally the group retired to Burt Hall,





During morning tea gifts of appreciation were given to Dean Chataway, Dean Emeritus Shepherd and Organist Stewart Smith. In all, a delightful and interesting morning had been shared by all.

The Editor

Photographs
John van den Berg
Bruce Duncan

Specification of the proposed new Chancel Organ in St George's Cathedral, Perth

I. Great CC-aaa		II. Swell CC-aaa		III. Solo CC-aaa		Pedal CC-f	
Double Diapason	16'	Bourdon	16'	Harmonic Flute	8'	Resultant	32'
Open Diapason	8'	Open Diapason	8'	Viole d'orchestre	8'	Open Wood	16'
Stopped Diapason	8'	Gamba	8'	Viole Celeste	8'	Open Metal	16'
Principal	4'	Voix celeste	8'	Traverse Flute	4'	Sub Bass	16'
Open Flute	4'	Chimney Flute	8'	Clarinet	8'	Lieblich Bourdon	16'
Twelfth	2 2/3'	Principal	4'	Tuba	8'	Principal	8'
Fifteenth	2'	Saube Flute	4'	Tremulant (not Tuba)		Bass Flute	8'
Mixture IV-V	1 1/3'	Flageolet	2'	Swell 16' to Solo		Choral Bass	4'
Posuane	8'	Mixture III-IV	2'	Swell to Solo		Contra Fagotto	32'
Tuba	8'	Fagotto.	16'	Swell 4' to Solo		Trombone	16'
Tremulant		Trumpet	8'			Fagotto	16'
Swell 16' to Great		Oboe	8'			Trumpet	8'
Swell to Great		Clarion	4'			Tuba	8'
Swell 4' to Great		Tremulant				Great to Pedal	
Solo 16' to Great						Great 4' to Pedal	
Solo to Great						Swell to Pedal	
Solo 4' to Great						Swell 4' to Pedal	
						Solo to Pedal	
						Solo 4' to Pedal	

ALLEN ORGAN NEWS

Hidden away in bushland near Margaret River is a small stone chapel, with stained glass windows, plush red carpeted floor and beautiful marri wood on the altar. Installed in this building is an Allen model MADC-3160, a two manual instrument with draw knob stops and four 100 watt channels of audio and four speaker cabinets.



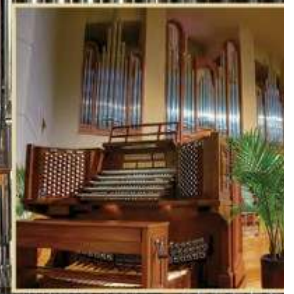
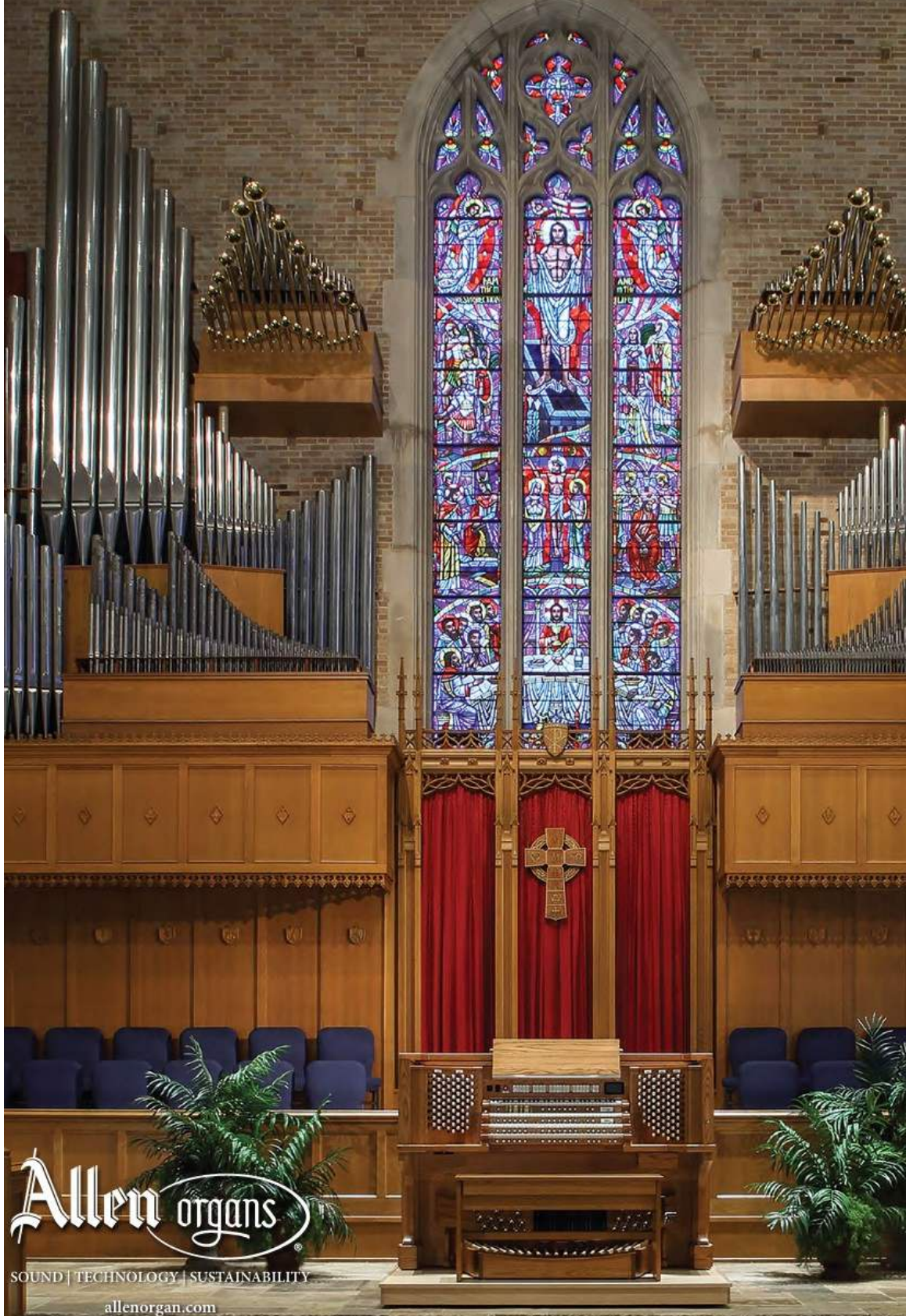
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A VICTORIAN BELL FOUNDING ENIGMA

A Victorian Bell Founding enigma is found in the story of T.C. Lewis, Organ Builder and Bellfounder.

In the UK, bell ringing history is littered with tales of church organists and ringers falling out, usually over the interruption to choir practices or organ practice caused by ringing. Organ builders too are not noted for their complimentary comments about bells. The late Noel Mander, founder of Mander Organs, always used to tease his old friend Bill Hughes, owner of the Whitechapel Bell Foundry, by complaining that bell founders were a strange breed who were the only musical instrument makers he knew that, of choice, include a minor third in the harmonic structure of the instruments they make!

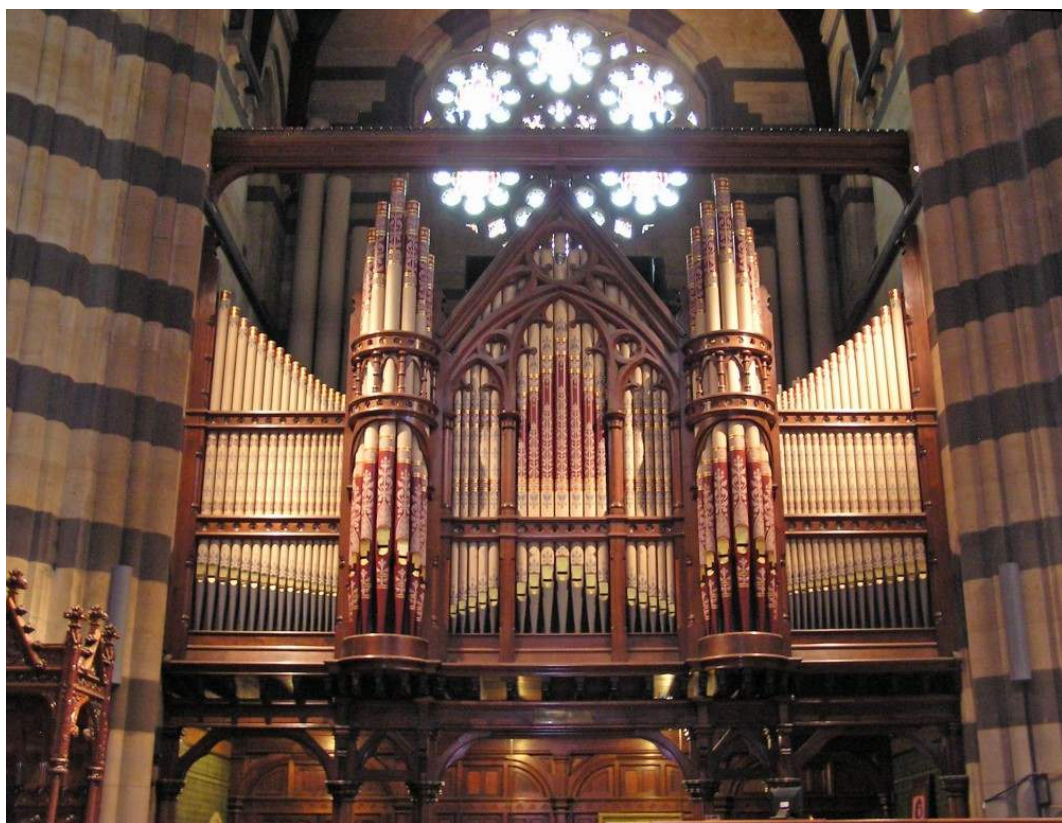
With such a background of derision, it is small wonder that organ builders have never seemed inclined to turn their hand to bell founding. During the late nineteenth century, however, there was one notable exception. Thomas Christopher Lewis was one of the leading British organ builders of the late Victorian era, achieving an international reputation for the mag-

nificent tonal quality and painstaking construction of his instruments. For a short period, this renowned organ builder diversified into the business of casting bells, a subject on which he was not afraid to express his very strong opinions.

Over the past sixty years, many claims have been made about Lewis's approach to bell founding, and several myths have grown up about his bell manufacturing activities, but a re-examination of the available evidence suggests that we know less about this enigmatic bell founder than we thought.

The Highest Style of Art

T.C. Lewis had an interesting and varied career. In addition to his organ building and bell founding exploits, he was an ar-



The T C Lewis organ in St Paul's Cathedral, Melbourne

chitect, piano-maker and inventor. In all he did, Lewis strove for perfection. Dr E. J. Hopkins, Organist at the Temple Church, London from 1843 - 98 and co-author of a definitive history of the organ, described Lewis's work as "the highest style of Art". This accolade is endorsed by the large number of organs by Lewis still in existence and highly regarded, in places as far afield as Cullercoats in the North-West of England and St Paul's Cathedral, Melbourne, Australia.

The exact date of T.C. Lewis's birth is not known, but we know he was born in South Lambeth and baptised on 19th June 1833, at St Mark's, Kennington, SE11 - the church where his parents, Thomas Archdeacon Lewis (Secretary to Charles Blomfield, the Bishop of London from 1828-56) and Anne Head Harwood, were married on 10 March 1832.

Very little is known of Lewis's early life or schooling (prior to the 1870 Education Act, school records are scarce), but, given his father's association with Bishop Blomfield, it has been suggested that, on leaving school, Lewis was placed as an articled clerk in the office of Arthur William Blomfield, architect and nephew of the Bishop. By 1855, at the age of 22, Lewis appears to have been working as a junior partner in the architectural practice of Robert Wheeler, in Cannon Row, Westminster. A year later, the journal 'The Builder', makes the first mention of any organ-related work, when Lewis is credited as the 'architect' for the instrument recently completed by organ build-



Thomas Christopher Lewis, 1833-1915

ers William Hill & Son, for Lincoln's Inn Chapel.

Lewis seems to have begun his own architectural practice in 1863 and moved to offices at 13A Great George Street, Westminster. On 29th December 1874, at the age of forty-one, he married Ellen Hillier Sutton (the niece of his brother-in-law) in Christ Church, Clapham and they had two children, Nellie Maud (b. 1878) and Herbert Archdeacon (b. 1881).

Organ Builder of Renown

Although not entirely certain, it is generally reckoned that Thomas Lewis began organ building commercially in about 1860, setting up with two partners, John Tunstall and John Whittaker. This firm traded as Thomas C. Lewis and operated from an old mission church at 5 Union

Grove, Clapham. The first known work by the new firm was the rebuilding, in 1860, of the organ in Emmanuel Church, Camberwell. The death of his father, in November 1862, left Lewis with the considerable inheritance of £3,000 and this was probably used as capital to give the business a more substantial footing.

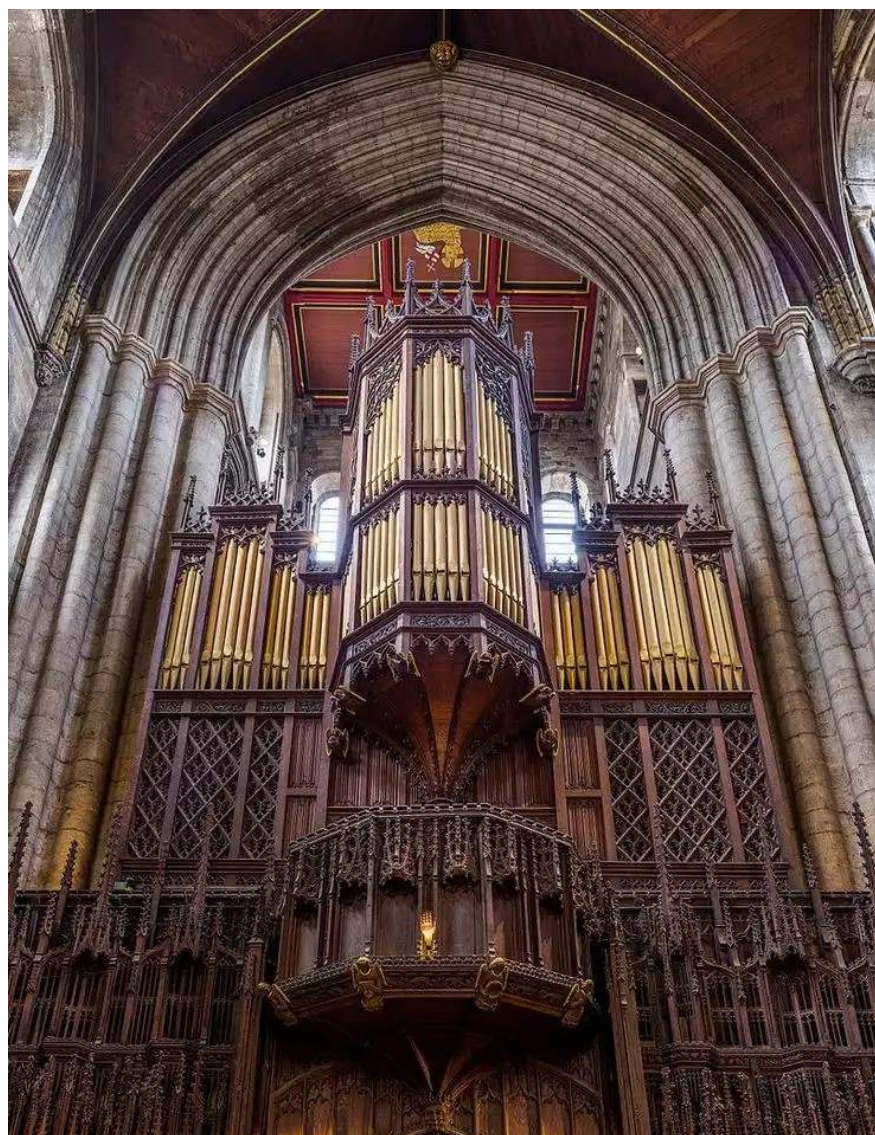
An early advertisement for the Lewis firm appeared in the *Musical Standard* in November, 1863 and suggests that Lewis understood the lure of a special offer:

"Thomas C. Lewis manufactures the best and cheapest Organs in London. They are the only English instruments that are tuned with a mathematically just temperament. Where funds are not sufficient for an organ, Mr Lewis is willing to supply the most suitable kind of Harmonium for choral accompaniment; two--thirds the sum paid for such will be allowed in the event of an organ being ordered of him."

Growth of the business was such that, in 1866, the firm moved to a new factory in Shepherd's Lane, Brixton, which was further extended in 1876. These new premises enabled the firm to broaden its scope, offering pipework to other organ builders:

"Organ Pipes, from the most ap-

In The Pipeline—page 32



Ripon Cathedral T C Lewis organ 1878



St John's Upper Norwood T C Lewis organ 1882

proved Scales of the best Organ builders in Europe. Thomas C. Lewis & Co. beg to inform the trade that, having erected large shops, they are prepared to furnish every description of pipes."

From this time on, the Lewis firm gained a high reputation and secured a good number of important commissions, including the cathedrals at Ripon, Newcastle (Anglican and Roman Catholic), Southwark, Westminster and St Paul's Cathedral Melbourne. In addition, the firm, under Lewis's direction, built organs for many of the major London churches such as St Peter's, Eaton Square, Holy Trinity, Paddington and St John's, Upper Norwood and many more outside the metropolis. The total number of organs built by the firm before 1900 is thought to be more than 600.

Diversification

Whilst T.C. Lewis's activities as an organ builder are relatively well documented, his piano making business remains shrouded in some mystery. A photograph survives of a piano made by Thomas for his brother-in-law, William Sutton, but little else is known of the extent of this business. What is known is that Lewis obtained three patents for pianos, one 1866 for an upright action, another 1898 for iron frames for upright pianos, and a final one in 1899 for an action applicable to both grand and upright pianos. This suggests that he had a serious interest in, or was producing, pianos from at least 1866 until 1899, and there is no reason to suggest that the company did not continue to do so until he depart-

ed from it, in 1901.

Quite what made T.C. Lewis decide to branch out into the manufacture of bells is not known. The impetus for this brief courtship with bell founding may have been his very strong views on what constituted good bell tone and a desire to demonstrate it could be achieved.

The Tonality of European Church Bells

The sound a bell makes is a complex function of its diameter, weight, profile and thickness. Every founder down the ages has striven to achieve his own idea of perfection of tone. In the early days each founder had his own favourite bell profile, which had evolved to produce his own idea of a pleasing bell tone.

Until the 19th century, any 'fine tuning' required for a new bell was done by chipping pieces of metal off the inside surface with a tuning hammer, progress being monitored usually by means of comparison to a violin or pitchpipe. This was a very imprecise method of tuning and could often result in the bell being cracked by overzealous blows with the tuning hammer!

In the 17th century, a bell founder in Holland, Pieter Hemony (1619 – 1680), discovered the art of 'harmonically' tuning bells by cutting metal of the bell's inside surface on a large lathe. This enabled him to alter the frequency of the individual harmonics of a bell, thus bringing them into a musical relationship. So closely guarded was his tuning secret that it died with him, although some very fine examples of his bells are still in

use in Holland today.

Some two hundred years later, at the end of the 19th century, the bell foundry of John Taylor and Co in Loughborough, UK started experimenting with a process they described as 'true-harmonic' tuning (a working definition of this tuning style is that the prime and hum of each bell are in octaves with the nominal) to improve the tone of the rings they produced.

Strong Opinions

Almost ten years after he cast his last bell, Lewis published a pamphlet which includes a section setting out his opinions on the design of bells. Published in 1897, 'A Protest Against the Modern Development of Unmusical Tone', complains about the style of bells popular at that time:

"...Bells of modern make tell of errors of the same kind, excess weight, and a craze for improvements. A very general belief has been instilled into the minds of purchasers that bells, to be of good, and even of superior tone, should be heavy in quantity of metal used, and thick in casting; and beyond this there is another belief, coming from the musician's notion, that the tone of bells should be brought to accord with his rules of theoretic harmony.

The instances in which these teachings have been followed, are, as far as true bell tone is concerned, lamentable failures. Not content with the ancient and genuinely characteristic tone which in itself is unique and belongs to no other instrument for the production of sound, these modern intruders, mostly ama-

teurs by profession, clamour for bells the thickest and heaviest that can be made to do the work, consequently the most poor and vulgar tone is poured out from many of our church towers."

The pamphlet goes on to promote the style of bell tuning Lewis preferred (what has since become known as 'Old Style' tuning), which he explains in the following terms:

"...in defiance seemingly of harmony, a fine bell with the percussion or tap note [nominal] say E, should have its lower, or hum tone a major seventh below, but flattened to the extent of about a quarter of a semitone; broadly speaking, its pitch should be F rather flat, and this tone forming a peculiar interval with the E above, although it might be supposed to be discording, really gives the best possible result that can be had from a bell ..."

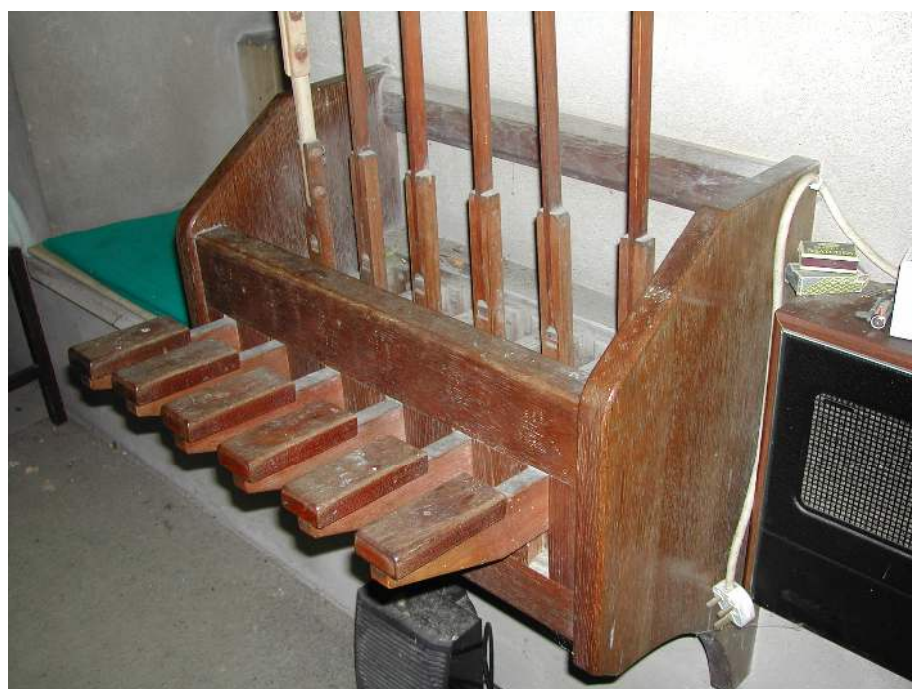
From the available evidence, it is very difficult to gauge whether these opinions had been formed because of Lewis's bell founding activities, or if they were the motive that drove him to try and cast bells that would meet his exacting requirements.

The first year of T.C. Lewis's bell founding activity appears to have been 1878, when he is known to have cast six bells. The following year was one of greater activity, with 21 bells known to have been cast, totalling 3.4 tons in weight.

Lewis's bells generally appear to have been good, clean castings and were usually inscribed simply with his initials and the date of casting in Roman numerals. Some of his bell sounding mechanisms



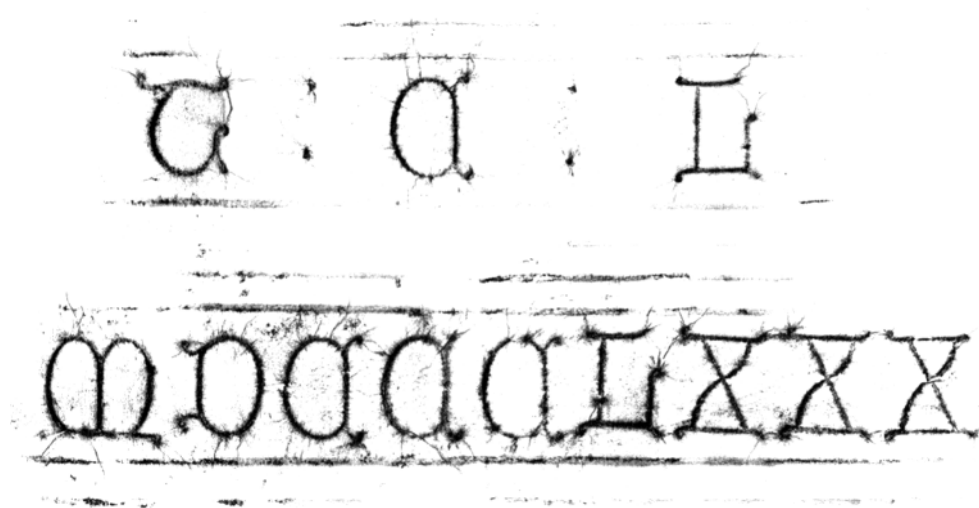
St Giles Church, Shipbourne, Kent - bell and chiming apparatus



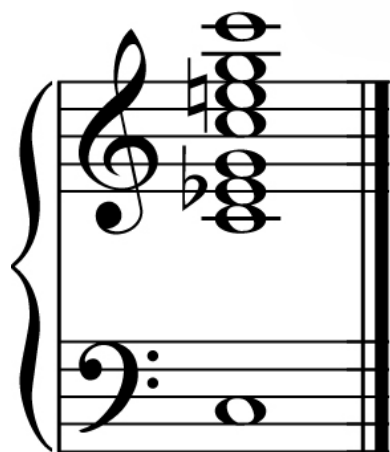
show a marked resemblance to a tracker action organ, with wooden 'tracker rods' connecting chime hammers to a clavier that would not look out of place as the pedal board of a small organ.

It has been stated by a number of writers that Lewis always cast maiden bells and would allow no subsequent tuning. This statement seems to have no basis in fact as all but two of his bells at St Joseph's RC Church, Roehampton (13 bells, largest weighing just over 400kg, cast in 1879) have been tuned on a lathe, along with a number of bells for other churches. As far as can be ascertained, these tuning marks are all contemporary with the bells as there is no record of subsequent tuning by others.

The only written statement by Lewis that would lead to



Heythrop bell inscription rubbing (T C Lewis 1880)



Harmonics of a 2 ton bell in C

the conclusion that Lewis never tuned bells is in the 'Protest' pamphlet, in which he states,

"...I have cast several sets of bells in perfect tune, by which I mean they have not been touched after casting ..."

Given the evidence of Roehampton, this statement could be taken to mean that he preferred not to tune (most founders of the period were probably of the same opinion) if at all possible and not that he refused to allow tuning when necessary.

Whilst some of his bells have clearly undergone a tuning process, the eight Lewis bells for St Andrew's, Wells Street, London, cast in 1880 and now hanging at St Andrew's Kingsbury, and the six at St Giles', Shipbourne, Kent (also 1880), have no tuning marks. It is said that in order to get a satisfactory ring for Wells Street, Lewis cast in excess of twenty bells – some put the figure as high as 32.



St Andrew's Church, Wells Street, London



St Giles Church, Shipbourne, Kent

The magazine, 'Church Bells' (Vol. XI Advent 1880 – Advent 1881) gives details of the Wells Street ring, including inscriptions, but a letter from 'Tubal Cain' enquiring "how many of Mr Lewis' castings failed before he obtained eight maiden bells" never received an answer and no other documentation to substantiate the claim has yet been found.

In all, 97 bells are known to have been cast by Lewis during the ten years the bell foundry was operating in Brixton. In the face of stiff competition from larger bell foundry firms, plus the bad publicity generated by unsatisfactory finished products and the likelihood that Lewis was casting several bells for everyone he accepted as satisfactory, it is small wonder that Lewis & Co's bell founding business was so short-lived. With the casting of six bells for a church in Kent, the furnace in Shepherd's Lane, Brixton was extinguished for the last time and the foundry became the firm's organ pipe-making shop.

Mystery Abounds

As with so many aspects of Thomas C. Lewis's life, even the demise of the Lewis bell foundry is steeped in mystery. Most bell historians have stated that the remains of Lewis's bell foundry plant was purchased by Alfred Lawson, the owner of Mears & Stainbank, but no correspondence has yet come to light in the Whitechapel archives relating to the purchase of the Brixton bell foundry.

Lewis retired from his firm in 1905 and was later involved with the organ firm of Norman & Beard as joint manager of their London factory, but eventually ceased organ building altogether sometime in 1913. At this time Lewis's health had deteriorated and the throat cancer from which he suffered finally caused his death on 7 January 1915. He was buried in Streatham Cemetery.

Lewis's firm continued building organs on its own account until 1919, when it

amalgamated with the very famous organ building firm of Henry Willis & Sons. The Willis firm moved its operations to the Lewis factory at Brixton which was later destroyed by enemy action in 1941.

T.C. Lewis never quite made the same impact on the bell founding that he did on the organ trade. With the advent of harmonic bell tuning in Loughborough, in his own lifetime, Lewis's rather set views on what constituted 'proper' bell tone became even more outdated.

The man whose organs were considered to be 'the highest style of art' was, perhaps, not quite as successful with his bells.

Unless some undiscovered records come to light in the future, Thomas Christopher Lewis will probably always remain a bell founding enigma. His legacy of fine organs and interesting bells lives on to tell of a man of high artistic integrity and that wonderful nineteenth century trait of knowing one's own mind and not being frightened to voice it publicly.

Richard Offen

Acknowledgements:

The author would like to thank:

Christopher Gray for kind permission to quote from 'The Highest Style Of Art' An Introduction To The Life And Legacy Of T.C. Lewis (1833-1915), a paper published in the Journal of the British Institute of Organ Studies, Volume 22, 1998.

HELDENORGEL AT KUFSTEIN FORTRESS

A most amazing scene to encounter as a tourist is probably a castle or fortress, and in Europe they seem to abound—almost every bend in the river or strategic hilltop seems to have one!

Kufstein is a town in the Austrian state of Tyrol right on the southern border of Germany. With a population of about 20,000 it is the second largest Tyrolean town after the state capital Innsbruck. The greatest landmark is the 13th century Kufstein Fortress, dramatically rising up from the Inn River (from which Innsbruck is named). Quite apart from genuine historical treasures behind its walls, Kufstien Fortress also houses the world's largest outdoor organ, the "Heroes' Organ" (Heldenorgel).

Physically located in the prominent round Citizens' Tower, the Heldenorgel was built in 1931 by organ builder Oskar Walcker to commemorate those who died in World War I. The original organ



had two manuals. Extensive alterations were made to the organ in 1971, with the addition of a third and fourth manual. At this stage the organ had 46 stops and 4,307 pipes. In 2009, the organ was comprehensively refurbished and extended to 65 stops and 4,948 pipes.

The sound created by this magnificent organ can be heard throughout the town. The organ is played daily at 12 noon to honour the war dead and as a gentle reminder of peace. You can hear the organ throughout the whole town, even when you are driving through on the A12 mo-





torway or on the train which snakes past on the opposite bank of the river.

The console of the organ is located in a little “house” 100 metres downhill and away from the tower (which you can see in the photo at right). Before the advent of modern electronics it was very difficult for the organist to coordinate his playing because of the time lag between actioning the keys and hearing the sound. Nowadays there is a microphone pickup in the tower which relays to the organists headphones or speakers, allowing him to instantly hear his music.

The entire organ is at high wind pressure (18.5") and can be heard up to 13 kilometres away. There is a memory system with 10,000 combinations, 5,000 of which can

be locked with a key switch, USB connection, two crescendo rollers, and it is equipped with a recorder and programmable playback device.

World famous fine glass manufacturer Riedel calls Kufstein home, along with inter-country haulage contractor LKW Walter, gunmaker Voere, and textile mat manufacturer Kleen-Tex, each contrib-



uting to the prosperity of the region. Kufstein is also home to the University of Applied Sciences Kufstein which specialises in providing business education and is a centre for international exchange.

Because of its strategic location, between Munich, Innsbruck and Salzburg, there is a high concentration of tourism through the area as well as considerable trading activity. The old town centre is an attractive destination for both sight-seeing and nightlife. Saint Vitus Church is the oldest church of Kufstein, built c1390 in typical Gothic style then later converted into a baroque church.



The one thing that surprised me about Kufstein was it's proximity to the Tyrolean Alps and associated mountaineering and ski fields, all of which are a remarkable sight in the winter months.

Towering over the Kufstein valley is the



Specification of the Heldenorgel in Kufstein Fortress, Austria

I. Hauptwerk C-c ^{'''}		II. Positiv C-c ^{'''}		III. Schwellwerk Ost C-c ^{'''}		IV. Schwellwerk Nord C-c ^{'''}	
Gedacktpommer	16	Spitzflöte	8	Quintade	16	GM Prinzipal	8
Prinzipal	8	Gedeckt	8	Weitprinzipal	8	GK Flöte	8
Rohrflöte	8	Prinzipal	4	Doppelflöte	8	GM Prinzipal	4
Prinzipal	4	Blockflöte	4	Gamba	8	GK Flöte	4
Nachthorn	4	Oktave	2	Vox Celeste	8	GM Quinte	2 2/3
Oktave	2	Quinte	1 1/3	Oktave	4	GK Quintflöte	2 2/3
Sesquialter	III	Terzzimbel	IV	Rohrflöte	4	GM Prinzipal	2
Mixtur	VII	Kopftrompete	8	Nasard	2 2/3	GK Flöte	2
Scharff	V	Tremolo		Prinzipal	2	GK Terzflöte	1 3/5
Basstuba	16			Gemshorn	2	Großkornett	V-X
Tuba	8	III-II, IV-II		Mixtur	VI-VIII	Großmixtur	VIII-XI
Trompete	8	Sub II, III-II, IV-II		Fagott	16	GM Mixtur	IV-VII
		Super II, III-II, IV-II		Oboe	8	Bombarde	32
II-I, III-I, IV-I				Schweller		Basstuba	16
Sub I, II-I, III-I, IV-I				Tremolo		Trompete	16
Super I, II-I, III-I, IV-I						Tuba	8
				IV-III		Trompete	8
				Sub III, IV-III		Clarinet	8
				Super III, IV-III		Trompete	4
						Glockenspiel	

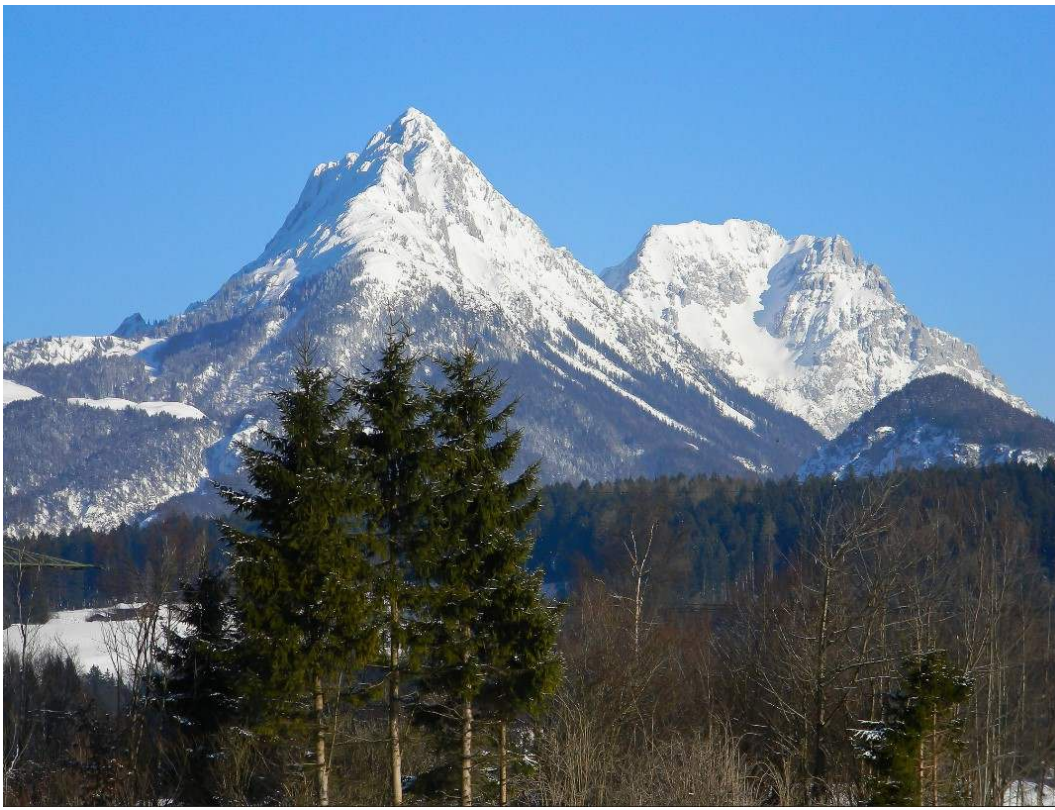
Sub IV, Super IV



Pedal

C-g'	
Kontrabass	16
Subbass	16
Oktavbass	8
Gedecktbas	8
Choralbass	4
Mixtur	VI
Kontrabasstuba	32
Bombarde	32
Basstuba	16
Posaune	16
Tuba	8
Helltrompete	8
Clairon	4

I-P, II-P, III-P, IV-P
Super I-P, II-P, III-P, IV-P



This area has some of the most beautiful scenery that can be seen anywhere in the world.

The region houses the oldest pipe organ in Austria, which was built by Jörg Ebert from Ravensburg between 1555 and 1561. The organ shutters were closed on the day that we visited the Hofkirche, but that

rugged expanse of the Wilder Kaiser mountain range, with The Scheffauer (above) being one of the highest points at 2,111 metres. The Kaiser mountain range is part of the Northern Limestone Alps of Austria. Scheffauer forms the western buttress of the Wilder Kaiser and is one of the most frequented summits in the Kaiser range, known for rough hiking trails rather than skiing.

In total the Kaiser extends for about 20 kilometres in an east-west direction and about 14 kilometres from north to south, giving a total area of some 280 square kilometres. The highest elevation in the Wilder Kaiser is the Ellmauer Halt, also just out of Kufstein, at 2,344 metres.



did not stop us from admiring it's symmetry and beautiful case, all of which is revealed in the lovely photo at right which I obtained from the internet.

The organ has 15 stops on two manuals with pulldown pedals. The wind channels, wind chests, pipe stocks, comb boards, register mechanics, and main roller board are original. The keyboards and bellows, as well as parts of the transmission, were reconstructed by Jürgen Ahrend when he restored the organ in 1977. Six registers remain in their original form, five have been reconstructed, and the



rest have been supplemented in various parts. The church has two other organs: a 1614 organ of unknown build in the Italianate style the Silberne Kapelle; and the main



organ, a large scaled romantic instrument from 1900 by Hans Mauracher, the imperial and royal court organ builder from Salzburg.

I couldn't leave the story without mentioning the icicles. It can get very cold in Kufstein, so pack your coat and jumper if you are planning a trip there!

Bruce Duncan



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

*May you have peace, love, and joy
and lots of fine music
this Christmas season*

from
The Organ Society of Western Australia

