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NEWS

5 ANZAC AT AMIENS
A remembrance service in Amiens on Anzac Eve a century after the Battle of the Somme – and for a visiting Australian organist, a chance to play the cathedral’s magnificent pipe organ.

8 OSWA’S 50TH ANNIVERSARY CONCERT
Western Australia-born celebrity organist Anne Page back in Perth for an anniversary concert.

10 ORGAN PLAYS ITS PART IN FINE MUSIC FESTIVAL
The pipe organ was central to this year’s “Windfire” festival in Geelong, Victoria.

13 FORTY YEARS ON
After nearly four decades Argentinian maestro Hector Olivera returns to Queensland for a concert at Brisbane City Hall.

OTHER NEWS: 9 ORGELRADIO
• SYDNEY’S ORGAN MUSIC ACADEMY • 15 A.C.T. ORGAN SCHOOL

COVER STORY

16 NOTES ON A BAMBOO ORGAN
Nearly 200 years old, the bamboo organ in Las Piñas City in the Philippines has become the centrepiece of an international festival. This year Australian organist Jennifer Chou was guest recitalist.

VIEWPOINT

22 STANDING UP FOR AUSTRALIAN ORGAN MUSIC
If organists and organ music-lovers don’t promote Australian organ music, who will? asks Christopher Trikilis.

ORGANS AND ORGANISTS

24 HISTORY AND VARIETY IN THE UPPER NETHERLANDS
Warner Haldane describes the highlights of an organ tour.

32 MUSIC FOR EDINBURGH’S HIGH KIRK
Bruce Duncan profiles the 1992 organ in St Giles’s, Edinburgh.

35 TWO SINGLE-MANUAL RESTORATIONS
A report from Queensland-based Pierce Pipe Organs.

OUR COVER
Heat and music: crowds outside St Joseph’s Church in Las Piñas City, Philippines, for the Bamboo Organ Festival. (See story on page 16.)
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Organ Australia is a national journal published by the Society of Organists (Victoria) Incorporated for members of participating Australian organ societies and individual subscribers. Organ Australia publishes items of national, state and local interest to enable the exchange and sharing of ideas, plans and activities for all who are interested in the organ and its music. It aims to foster a sense of community among organists and organ-music lovers throughout Australia.

Readers should note that opinions expressed by contributors to Organ Australia are not necessarily endorsed by the publishers.

The Organ Australia logo shows a map of Australia from which state boundaries have been removed, symbolising a unity within the nation, and six pipes representing each of the states that have some kind of organ society; the whole being encircled by rings which reinforce the concept of a community of organists transcending state and local boundaries.
IN A MOMENT of nostalgic curiosity I recently decided to watch a film I had enjoyed in childhood, 20,000 Leagues under the Sea. It was perhaps not the best of Disney’s children’s classics – not in the same street as Treasure Island for example – and I can’t say I relished it quite as much as I did at the age of seven. But one scene on which the gilt had not faded was that of Captain Nemo playing the organ as the Nautilus cruised underwater and fish peered in through the portholes of his submarine drawing room. The oddly shaped organ with its splayed pipefront, the solemn notes of Bach’s Toccata and Fugue in D and the intensity of James Mason’s mimed playing were still a powerful mixture of fantasy and drama.

It set me wondering about other films in which the organ has a prominent part, not as music in the soundtrack but as an instrument played on screen, and I couldn’t think of many. There is The Leopard in which, from a recent viewing, I recalled the amusing scene in which the amateur organist “Ciccio” Tumeo rushes up to the swallow’s nest to play for the Te Deum celebrating the arrival of the Prince and Princess in their summer retreat. As they enter the church, the organ is manually pumped up and he serenades them with “Amami, Alfredo” from La Traviata. (The church with its sumptuous Baroque furnishings is Santa Maria Maddalena at Ciminna, south-east of Palermo.) In La Dolce Vita Marcello Mastroianni’s friend Steiner plays the same Bach work as Captain Nemo in the organ gallery of a church in Rome, but the organ sounds electronic (the church is
fairly modern) and we don’t see any pipes.

The somewhat eccentric British film A Canterbury Tale, made in 1944, has a rather touching sequence in which a musically talented NCO, a graduate of the Royal College of Music who in civilian life had been unable to find a pipe organist’s post and had had to take a job playing a cinema Wurlitzer, gets to play for a military service in Canterbury Cathedral (though I am not sure how much of the organ loft is cathedral and how much is a set).

In the 1983 Australian film Man of Flowers, actor and organist Norman Kaye is seen playing the organ in a church which, though unidentified in the film, is the former Methodist church in New Street, Brighton, Victoria. Kaye had studied with Dr A. E. Floyd at St Paul’s Cathedral in Melbourne and Pierre Cochereau at Notre Dame in Paris. As well as being an actor he was organist and choirmaster at Caulfield Grammar School, Melbourne.

The only other film I could think of was Sunset Boulevard and the scene where Max von Mayerling, the butler who had once been a top Hollywood director, plays (yes again) the Toccata and Fugue in D on the chamber organ of Gloria Swanson’s decaying mansion. I turned to a website, Pipe Organs in the Movies, and found that probably I couldn’t think of any other films because, according to its list, there aren’t many. There are well known films in which organ music is an important part of the soundtrack (notably 2001: A Space Odyssey, The Godfather, Vertigo) but that’s not the same thing. Can there really be so few? Perhaps readers will be able to suggest some more movies in which the pipe organ stars on screen.

Incidentally, some of the scenes I have noted can be found on YouTube if you enter the name of the film and the words “pipe organ”.

Christopher Akehurst
Editor

WIDOR’S TEN SYMPHONIES PERFORMED

Sir: In Edition One 2016 of Organ Australia, Bruce Steele in a footnote to his review of the DVD set Widor: Master of the Organ Symphony asks: “Has there been a complete cycle of Widor’s ten symphonies performed in Australia?” I can’t comment on other parts of Australia but there have been two cycles of the ten symphonies given in Melbourne within recent memory.

In 1994 a series of six concerts was held on Mondays in St Patrick’s Cathedral, Melbourne, to commemorate the 150th anniversary of Widor’s birth. Organists in this series were Harold Fabrikant, John Mallinson, Andrew Bainbridge, Rod Junor and Lindsay O’Neill.

These concerts featuring the complete organ works of Charles-Marie Widor were as follows:

- Concert 1: 21 February 1994
  - Symphony No 1 (John Mallinson)
  - Concert 2: 25 April 1994
  - Symphony No 2 (Andrew Bainbridge)
  - Symphony No 3 (John Mallinson)
  - Symphony No 4 (Lindsay O’Neill)
  - Concert 3: 23 May 1994
  - Symphony No 6 (John Mallinson)
  - Symphony No 5 (Rod Junor)
  - Concert 4: 12 September 1994
  - Symphonies 7 & 8 (Harold Fabrikant)
  - Concert 5: 10 October 1994
  - Symphonies 9 (Gothic) & 10 (Roman) (Harold Fabrikant)
  - Concert 6: 14 November 1994
  - Latin Suite; Three New Pieces; Bach’s Memento (Harold Fabrikant)

In addition to the above, Harold Fabrikant presented what was billed as a “Special Concert” on 18 July 1994 featuring organ music by Widor’s predecessors and contemporaries which included the following:

- J. S. Bach – Little Fugue in G minor (using Widor’s own registrations)
- A. Hesse – Andante in A; Prelude & Fugue in E minor
- N. J. Lemmens – Sonata No 1 “Pontificale”
- F. A. Guilmant – Sonata No 6 (dedicated to Widor)
- C. A. Franck – Grand Pièce Symphonique

As an encore at this concert Harold played the Toccata & Scherzo by Eugene Gigout who was also born in 1844.

The second cycle within more recent memory was given in 2012. Rhys Boak performed all ten symphonies in a series of concerts at St Michael’s Uniting Church at the corner of Collins and Russell Streets, Melbourne. Incidentally, the concerts every Thursday at 1pm in St Michael’s are a nice respite from the busy city outside.

Simon Colvin
Melbourne, Vic.
ANZAC IN AMIENS

The northern French city of Amiens was in the thick of the First World War. It was the headquarters of British and Allied forces on the Western Front at the time of the Battle of the Somme between July and November 1916. Casualties were horrific – 60,000 Allied troops killed on the first day alone, with 6800 Australian dead in seven weeks of fighting.

Apart from Gallipoli there can be few more appropriate places for an Australian to commemorate Anzac than Amiens. Organist and teacher Brendon Lukin did just that. He was in the great thirteenth-century Gothic cathedral of Amiens on Sunday 24 April, the eve of Anzac Day, and wrote this account that evening.

WITH A COLLEAGUE from the Federation Guard and the RAAF padre I went to the early Mass in a side chapel of Amiens Cathedral. The cathedral organist titulaire, Professor Gérard Loisemant, was presiding at the little pipe organ. After Mass we introduced ourselves to him and awaited the arrival of our official Australian government translator and the Director of Music of the Air Force Band, Mathew Shelley, who was there with his wife Vicki.

At 10:15am we gathered at one of the three great doors at the west front of the cathedral. From there we were escorted up a very narrow winding stone staircase of more than 300 steps to the cathedral balcony five levels above, overlooking the main doors and Cathedral Square.

Here we could see that we were at the back of the main organ. We climbed single file down a very narrow staircase that opened onto the console balcony and the large French Positive division of the magnificent organ, originally built in 1429 and restored by, among others, Cavaillé-Coll in 1889.

This vast instrument with its rich gilding seems to hang unsupported on the west wall of the cathedral.

Professor Loisemant was at the console and asked us if we would now wait, since he had to play for...
the cathedral Grand-Messe. He invited me to sit with him on the organ bench while he played and our guests sat in the gallery to watch Mass.

Mass started with a great procession, accompanied by the organ, and then to our surprise there was an announcement in English, to “welcome all our Australian friends to Amiens for Anzac Western Front commemorations”.

Professor Loismant is very soft-spoken, polite, formal and very traditional. It was clear that he plays with great Christian devotion. His improvisations accompanying the responses, processional music and hymn-playing were very elegant and highly expressive. He uses many colours and stop changes and a lot of swell box. I was able to turn the pages for him. Among the music he played there were melodies we knew well: the prayer of St Francis and the Agnus Dei sung to the tune “Amazing Grace”.

It was then (remembering David Rumsey taking us to hear Planyavsky at St Stephen’s Cathedral in Vienna 25 years ago) that I decided to give Professor Loismant the music to “Waltzing Matilda”. He immediately
responded with two beautifully executed improvisations on this theme. The improvisation during Holy Communion was particularly impressive, with the music dramatically expressing the sounds of the German bombardment of Amiens and the arrival of the liberating AIF singing “Waltzing Matilda”.

After Mass, Professor Loisemant invited me to take over the console. I played Franck and Dupré for him and then improvised on “God is our Refuge and Strength” to the tune of the Dambusters’ March.

Professor Loisemant gave me some helpful advice. “Play the Cavailé-Coll with resolute but gentle touch,” he said, “and have great clarity of thought and a detailed game plan for your improvisations.”

An hour later we left Amiens for the Western Front not far away, thinking of the thousands of Australian Servicemen who died there in that now peaceful green countryside.

Brendon Lukin is Organist and Director of Music at St David’s Uniting Church, Newtown, Victoria and a council member of the Society of Organists (Victoria).
OSWA'S 50TH ANNIVERSARY CONCERT

Celebrity organist Anne Page returns to Australia as guest recitalist.

THE ORGAN SOCIETY of Western Australia is celebrating its 50th anniversary this year. To inaugurate the celebrations, renowned organist Anne Page flew out from England to give a gala concert.

Anne Page was born in Western Australia but now lives and works in England (see "Stamina of the long-distance organist", Organ Australia, Edition One 2016). She returned to her home state especially to give the concert for the OSWA.

The gala concert was held in the chapel of Wesley College in South Perth. With its impressive 1979–1980 Belsham pipe organ, rebuilt in 2010–2011 by Pipe Organs of WA Pty Ltd, the chapel was an ideal venue for the concert. The programme Anne chose was:

- Prelude & Fugue in D major BWV 532 by J. S. Bach.
- Aria by Jehan Alain.
- Allegro, Chorale and Fugue in D minor/major by Felix Mendelssohn.
- Praedulium in D major Bux 139 and Chorale Prelude “Ein feste Burg ist unser Gott” by Dieterich Buxtehude.
- Jehan Alain’s Suite (Introduction et Variations, Scherzo and Choral)
- Variations sur un Noël by Marcel Dupré.

This is an edited version of the report by Bruce Duncan first published in the April 2016 edition of the Organ Society of Western Australia’s magazine In the Pipeline. For further details of the programme, and Anne Page’s programme notes, please see the full article, available on the OSWA website www.oswa.org.au/Pipeline/

Pipeline2016.html (click on the April 2016 index). Information about, and specifications of, the Wesley College organ can be found at www.oswa.org.au/WAOrgans/SouthPerthWesley.html.
A NEW FREE online streaming radio channel devoted to organ music around the clock is now broadcasting from Europe to listeners all over the world. It’s called Orgelradio. Australian listeners can easily tune in at any hour of the day or night and will be rewarded with daily programmes each devoted to a specific composer for the organ or period of organ music.

What’s more, Orgelradio invites organists in Australia and elsewhere who would like their work to be played on radio to submit their recordings.

Orgelradio broadcasts out of Belgium. It was started this year by Nico Declerck, who states that artists’ and composers’ broadcasting rights will be paid in the normal way. The station is financed by advertising at the rate of two slots of two minutes an hour.

Nico says that Orgelradio is already reaching more than 54,000 listeners in 125 countries, including Australia. To listen, or for more details about submissions and programmes, please visit the website www.orgelradio.eu where all information is available in English.

LITURGICAL IMPROVISATION FOR ORGANISTS AT SYDNEY ACADEMY

A series of workshops on liturgical organ improvisation will be directed by the distinguished Dutch organist Sietze de Vries, “building,” say organisers, “on the excellent foundations he laid with us in 2014.” Also sharing her expertise this year is Sarah Kim, a former student of Philip Swanton at the Sydney Conservatorium and now an international recitalist based in Paris. She will present a parallel course on repertoire interpretation from the Baroque era onwards with a specific focus on her expertise in French organ music from the nineteenth and twentieth centuries.

Student and faculty recitals as well as a number of social divertissements will complete the programme.

For further information please visit the website http://music.sydney.edu.au/scoma2016 or email con.openacademy@sydney.edu.au.
ORGAN PLAYS FULL PART IN GEELONG’S FINE MUSIC FESTIVAL

Regional music festivals have progressed in leaps and bounds in Australia during the last couple of decades, and the pipe organ plays an increasing part in them. In fact it was central to this year’s “Windfire” festival in Geelong, Victoria.

By Jane Bashiruddin

The Basilica of St Mary of the Angels in Geelong, Victoria, sits atop a hill and dominates the view of this regional city from the distance. With its central spire St Mary of the Angels has the grandeur of a cathedral, and indeed was mistaken for one by the author Nevil Shute in the haunting last chapter of his novel On the Beach, a chillingly convincing account of the destruction of the human race by nuclear war.

Happily the human race is still with us, as is St Mary of the Angels, which was the principal venue for “Windfire: A Festival of Music in Geelong’s Churches” on 30 April and 1 May this year. This year’s was the eighth “Windfire” – the association of the name is with Pentecost, which coincided with an earlier festival. “Windfire” is presented by Music at the Basilica, an incorporated association dedicated to presenting fine sacred music performed by eminent artists. Music at the Basilica was formed in 2006 by its Artistic Director Frank De Rosso, the church’s organist, and has grown to be a significant contributor to the cultural life of the Geelong.
region through its “Seasons” series, annual Music Festival and free lunchtime organ recitals in the Basilica.

This year’s festival began with two workshops, the first, presented by the Geelong Handbell Choir under the leadership of Gwyn Gillard, on the history of handbells in colonial Geelong with examples of the types of arrangements and techniques used. The audience were then invited to “have a go”. This was followed by a workshop led by John Seal, using the Federation Bells from Museum Victoria and enjoyed by participants of all ages.

St Mary of the Angels was not the only church used for “Windfire” events. On Saturday 30 April a concert of seldom heard Scottish Baroque music under the title “Caledonian Sonatas” took place in Christ Church, Geelong. The programme, which included works by James Oswald, William McGibbon and Thomas Alexander Erskine, sixth Earl of Kellie, was performed by the internationally acclaimed Evergreen Quartet.

The second concert took place at St Paul’s, Geelong. “In Quires and Places Where They Sing” was a retrospective of the music of June Nixon, composer and for 40 years organist of St Paul’s Cathedral, Melbourne. The choir of St Paul’s Church, conducted by John Kirkham and Dr Nixon herself, was joined by organists Lachlan Redd, Mark Slavic and Tom Healey.

Sunday began with the Sung Mass at St Mary of the Angels. The Basilica choir conducted by Chris Kelly sang Missa Orbis Factor by Ravenello. Frank De Rosso played Gloria Orbis Factor by Jean Langlais as an organ prelude and Toccata by Théodore Dubois as a postlude.

The next concert, “Fanfares”, was at St David’s Uniting Church in the Geelong suburb of Newtown with organist Brendon Lukin and trumpeter Yoram Levy. Audiences were treated to a performance that included well known favourites such as Handel’s Suite in D for trumpet and organ as well as newer works such as Petr Eben’s Windows for trumpet and organ.

We returned to the Basilica for the final two concerts for the weekend. “Sure on the Shining Night” was a programme of choral works, mostly a capella, sung by Vox Angelica, Geelong’s newly formed chamber choir. Conductor Tom Healey led this group in a beautiful performance which made full use of the acoustic and architectural quality of the Basilica’s spaces. The performance began with When David Heard by Thomas Tomkins, sung from the ambulatory. This was followed by John Taverner’s Song for Athene sung from the transept. The choir then moved to the chancel steps for Märten Jansson’s setting of The Choirmaster’s Burial. This concert included a performance of Requiem Brevis, by local composer Barney Ellis.

Vox Angelica were joined by Sonus Ensemble for a performance of Carolyn Morris’s Quintet for Winds. The final two pieces on the programme were Eric Whitacre’s Lux Aurumque for men’s voices, immediately followed by Sure on This Shining Night by Morten Lauridsen, for which pianist Sonoka Miyake provided the accompaniment.

The final concert, “Eklektikos – from ancient to modern”, was devised by Frank De Rosso. In
for cello, organ, violin and oboe. Miranda returned to perform Penderecki’s *Per Slava* to end the first half of this programme. All of this was accompanied by projected images reflecting the music.

In the second half, the Windfire Choir conducted by Rick Prakhoff sang Mozart’s *Coronation Mass*, with soloists Sally Wilson, Belinda Paterson, Michael Petrucelli and Kiran Rajasingam, accompanied by the Windfire Instrumental Ensemble. In this unusual performance, the single-movement *Sonata in C KV 278* was included between the *Gloria* and the *Credo* as it was written to be played during Mass between the Epistle and Gospel, and Mozart’s *Ave Verum* was sung between the *Sanctus* and *Agnus Dei* as a Communion motet.

All in all, the two days of “Windfire” offered a splendid range of fine music with a happy balance between the familiar and the lesser heard. The Music at the Basilica committee is now at work planning its 2017 music festival.

For more information on Music at the Basilica please visit the website www.musicatthebasilica.org.au or www.facebook.com/MusicattheBasilica.

the first half the Gregorian chant of the *Kyrie Eleison* from *Missa de Angelis*, sung by cantor Tom Healey, was juxtaposed with a modern interpretation of the main themes in a four-part version by Claudio Dall’Albero, sung by the Windfire Chamber Choir from the Basilica gallery, with saxophone improvisation by Shannon Ebling. Interspersed with this were Sculthorpe’s *Threnody* performed by cellist Miranda Brockman, Arvo Pärt’s *Spiegel im Spiegel* performed by Philip Healey (violin) and Frank De Rosso (piano) and “Benedictus” from Karl Jenkins’s *The Armed Man*, arranged by Frank De Rosso.
ARGENTINIAN ORGANIST DOES JUSTICE TO A MAGNIFICENT INSTRUMENT

Mike Gillies reports on Argentinian maestro Hector Olivera’s return to Queensland for a memorable organ concert at Brisbane City Hall.

HECTOR OLIVERA was first in Brisbane in 1977 as international guest artist for the Theatre Organ Society of Australia (TOSA) National Convention centred at Kelvin Grove. They were heady days with a very young Olivera with thick raven hair dressed in a chequered suit and wearing large Elton John-style spectacles. His “Flight of the Bumble Bee” played on the City Hall’s Father Henry Willis organ left a lasting memory of this then emerging great organist.

Roll forward 39 years to 18 February this year and Hector was back. At a pre-concert reception, he renewed acquaintance with several people who took him under their collective wing during his 1977 visit. Prior to this meeting Hector had asked if certain people were still involved with TOSA, specifically mentioning Howell Whitehouse, his daughter Sue and Judy Vale (née Mitchell). Well, he was able to meet them again at a nostalgic and cordial gathering on stage at City Hall. Lots of memories came flooding back and we must thank Queensland TOSA president Lance Hutchinson for organising this get-together.

For Hector’s concert this time, people began arriving at City Hall as early as 6pm, such was the anticipation of this great organ music event. The box office was kept busy with ticket sales right up to the opening number. Doors were thrown open at 7pm and seating was confined to the ground floor.

More than 400 people were seated in the magnificent air-conditioned auditorium, which still looks brand new after its restoration a few years back (see...
“Brisbane’s city organ returns”, *Organ Australia*, Spring 2014). Among the audience were most, if not all, of the notable organists of Brisbane (including our patron Dr Robert Boughen – a man who knows this organ intimately); many TOSA and Organ Society of Queensland members; and a good number from the general public.

Hector Olivera opened his performance aptly with a majestic piece, the *Coronation March from Le Prophète* (Meyerbeer). This was a great choice to introduce the various sections of the Father Willis to the audience and display its power and also its subdued tones. This was followed by a Bach chorale prelude, *Sheep May Safely Graze* (BWV 208). The mandatory pan pipe effect for this work was superb and the continuous pedal beat was full Baroque. Some very delicate reed stops were used throughout.

Next came an organ piece that needed no introduction, Bach’s signature work *Toccata and Fugue in D Minor* (BWV 565). Here the Willis pipe organ really showed its mettle. The magnificent sounds of this famous piece filled the auditorium and left the audience in awe as its final chords rained down. Olivera’s next choice was a complete contrast to the previous, with delicate tones and even use of the tremulant. He chose a work called *Oblivion* by fellow Argentinian Piazzolla who guided him in music as a child. It was a sweet sounding tune with both dulcet and lifting chords – almost in a theatre organ style.

This was followed by another *March* (in C Major) by Lefebvre-Wely. Again the full organ was put into good effect, as were the softer ranks. Then we heard the familiar *Trumpet Tune, Air and Voluntary* (Clark/Purcell). The magnificent trumpet ranks sounded forth, accompanied by pure classical organ stops – and the Willis has plenty of these. The final piece performed by Olivera before interval was *Carillon of Westminster* (Vierne). One could feel oneself transported to London as Hector presented us with a “Big Ben” countermelody.

Several of Hector’s CDs were sold at intermission (sadly no theatre organ recordings from the past).

The second half opened with a short address by Hector. He mentioned all the old friends he had met earlier in the evening and also how delighted he was with the Father Willis organ in Brisbane City Hall. He remembered it as a “big instrument” back in 1977 but now, he said, it was absolutely wonderful (thanks to the full restoration by Simon Pierce).

The *Beatles Fantasia* came next. Many were looking forward to this interesting choice of composers, but I fear that the “fantasia” element seemed to be weighed down by the lengthy improvisations bracketing the shorter actual Beatle-scored
melodies. What we did hear were segments of “Yesterday”, “Eleanor Rigby”, “Yellow Submarine”, “Ob-La-Di, Ob-La-Da”, “Let It Be” and “Hey Jude”. Nevertheless the Fantasia was very well played.

The final item on the programme was entitled Improvisation on a Submitted Theme. The idea of this was that the organist did not know what he would play until he opened a sealed envelope. Peter Robinson, President of OSQ, handed him the envelope, Hector read it and shook his head – it was a “tough one”, but one he hoped we’d know, he told us from the console. It was in fact the well known theme for the ABC Radio News. The first few bars were spot on but the next couple were not quite right. However, for an Argentinian recently arrived here, Hector Olivera delivered the goods and received rousing applause.

Possibly anticipating this response, Hector had kept a treat up his sleeve for an encore. There were audible gasps from the audience as the first notes of Widor’s Toccata from Symphony No. 5 began. And for once it was played at a steady pace, not rushed as though the organist wanted to get it over with. Olivera proceeded uniformly and flawlessly to present us with a sublime rendition of the Widor and the audience responded naturally with thundering applause.

This was one of the best organ concerts at Brisbane City Hall in recent memory. Our thanks must go to the behind the scenes organisation by OSQ and TOSA Queensland officials and Brisbane City Council, together with the sponsors Pierce Pipe Organs, Virgin Australia, Gambaro Hotel, Vanguard Blinds and all who helped make this a memorable night.

Hector Olivera enjoyed his visit to Brisbane and may be back some time in the future. He has shown he is one of the maestro organists in the world today. His ability to use the pipe organ’s resources – from the most delicate stops to full organ – can only be admired by all.

Mike Gilles is Editor of Tibia, the magazine of the Queensland division of the Theatre Organ Society of Australia.
NOTES ON A BAMBOO ORGAN

The bamboo organ in the parish church of St Joseph in Las Piñas City in the Philippines is very much a celebrity instrument. Nearly 200 years old, it attracts organists from all over the world and since 1975 has been the centrepiece of an international festival. Melbourne organist Jennifer Chou was guest recitalist at this year’s festival and wrote this account for Organ Australia.

THE 41st INTERNATIONAL Bamboo Organ Festival was held from 18 to 24 February this year at St Joseph’s, Las Piñas City, the Philippines. Dating back to the Spanish era and once a small fishing port, Las Piñas has become a city within metropolitan Manila with a population of over half a million.

The great bamboo organ in St Joseph’s was built by the same priest who built the church, Father Diego Cera. Father Cera was Spanish and came from a family of organ builders in the Pyrenees village of Graus, Huesca. He was a very gifted man – a chemist, architect and organist as well as a priest of the order of Augustinian Recollects, a mendicant order founded in sixteenth-century Spain. He was appointed to Las Piñas in 1795 when he was 33 and almost immediately set about building the church, helped by local labour. He designed the building in a rather squat Baroque style intended to withstand earthquakes, using heavy volcanic stones for the walls. In 1816, when the church was almost complete, and when he had been parish priest for 21 years, Father Cera came up with the plan for the bamboo pipe organ. It took him eight years to finish it.

Popular local stories say that Father Diego buried the bamboos in the salty water along the beach and even requested people to bring urine to harden the material. But the bamboo was not always satisfactory. It is believed that the bamboo trumpet Father Diego made was deficient in sound and so was not used. It took him another three years to make the trumpet...
ranks in metal (the only metal in the construction). Evidence showing that these pipes were not imported from Spain came when a wooden mandrel right under the bellows of the organ in Argao in Cebu province – another organ probably built by Father Diego – was found.

Father Diego was a very capable organ builder, known to have built at least four other Philippines organs apart from that in Las Piñas. They are the cathedral organ at Intramuros, Manila; the organs in the Recollects’ church of San Nicolas and in the church of San Augustin; and an organ on the island of Bohol, where his order also ministers.

Father Diego completed the Las Piñas bamboo organ in 1824. It has a total of 1031 pipes, including the metal pipes for the horizontal clarineria (trumpet), and is a classic Spanish instrument of the eighteenth century with split keyboard of 73 keys and permanently coupled pedal keys from FF to E.

In 1975 the organ was restored by Johannes Klais of Bonn, Germany. Its return to Las Piñas gave rise to the International Bamboo Organ Festival. The founder was Leo Renier, a Belgian musician living in the Philippines since 1969 who has been almost single-handedly responsible for the preservation of historic organs in that country and the revival of Philippines organ culture. It was due to his vision and driving force that young Filipinos such as Armando Salarza and Cealwyn Tagle were sent to Austria to be trained as professional organ builders, organists and musicians.

They returned to their country and started in turn to train the new generation. Cealwyn Tagle is now a well established organ builder who looks after most pipe organs in the Philippines and has built new instruments in the Philippines, South Korea, Hong Kong, Japan and as far afield as Austria, Germany, Lithuania, Belarus, Russia and the United States. As principal of the Philippines firm of Diego Cera Organ Builders Inc., he also maintains the bamboo organ in Las Piñas City.

In this year’s festival, in addition to the bamboo organ, a two-manual organ in the Parish School Auditorium was used. This was built by Cealwyn Tagle and Edgar Montiano in 1995 (under the supervision of their mentor, the Austrian organ builder Helmut Allgauer). A box organ of four stops.
by Klais (1987) was also played.

This year, I had the great honour of performing in the festival. When I arrived at Manila, before exiting the passengers-only area inside the international airport, I was greeted by Cealwyn Tagle and festival manager Bernard Lopez inside the baggage pick-up hall shortly before 6am. It was quite a shock as one would not expect this to happen in Australia. The reason is that the Bamboo Organ Festival is such an important festival and part of the Philippines heritage that the festival staff have special permission to go through security to look for a guest who might otherwise be lost.

Driving through the streets the short distance to St Joseph’s I was amazed by the liveliness of this city – so early in the morning and the streets were full of people. By 6:30am children started to arrive at the parish school and the whole district came alive.

All the performers had accommodation in the seminary house adjacent to the church, facing the parish school. It was an amazing experience that I wouldn’t exchange for the best hotel room in the city. We ate our meals together in the dining room above the Bamboo Organ Museum. On the first morning we met as strangers, at the end of the festival, we left as friends.

Every night a spectacular show for an hour or so on the square in front of the church preceded the concert. Dancers and musicians performed traditional dances and music with traditional costumes and instruments. The evening breeze made watching the show outdoors very pleasant, with the organ festival flags blowing gently in the air.

OPENING CONCERT: CAÑA

The gala concert for the opening of the festival was entitled Caña. This was not only the name of a work composed for this festival but also a showcase of local musicians performing Baroque music to a very high and professional standard. Sponsors and special guests were among the audience. Armando Salarza, Artistic Director of the festival as well as internationally renowned concert organist, played both the bamboo organ and the box organ for the concert.
Under the direction of the vocal and choral educator Eudenice Palarua (who was trained in Berlin), the Villancico Vocal Ensemble, a group with a special interest in early music, performed the Magnificat by Francesco Durante and J. S. Bach’s “Jesu meine Freude” BWV 227. The diction and articulation of the vocal ensemble were accurate and clear. One understood every word.

Two Vivaldi concertos were included. The Double Concerto in C major RV 808 (Anh. 76) was performed by violinist Gina Medina Perez and Armando Salarza at the Bamboo Organ. Then, to open the second half of the programme, guest flautist Raphael Leone from Vienna and the instrumental ensemble gave us the Piccolo Concerto in C Major RV 443.

To commemorate the 200th anniversary of the cutting and selecting of the bamboo pipes and reeds for the organ, Eudenice Palaruan had composed Caña for the festival. The word caña means reed in Spanish, and Palaruan’s work employed individual bamboo flutes, indigenous pipes, bamboo percussions and choral effects to tell the story of the building of the bamboo organ by Father Diego Cera.

The concert finished with Ariel Ramirez’s Misa Criolla, a work full of contrasting sounds, expressions and colours. There was an improvised pan flute part by guest artist Michel Tirabosco from Switzerland (see below) which sent the whole audience into rapture.

This concert was repeated on the following day for the general admission of the public, and again at the closing of the festival. If I had a criticism, it would be that for the second performance the voices sounded slightly tired. Perhaps this was owing to too much practice, which can become too much for the voice. Sometimes less really is more.

On the night of 20 February there was a free outdoor concert for the public. The first half featured popular classics and some pop music arrangements performed by Michel Tirabosco on the pan flute, Raphael Leone on the piccolo, and Jean-Marie Rebold from France on the piano. They were followed by the UP Jazz Ensemble, a university-based jazz group founded in 1977. The second half of the concert featured two hot local pop stars. I was absolutely bewildered by how some hundreds of young girls can shout at hysterical high pitch for an hour and a half non-stop.

**PAN FLUTE AND BAMBOO PIPES**

I can only describe the pan flute concert on Sunday 21 February as mesmerising. Guest performer Michel Tirabosco was born in Rome and grew up in Switzerland. His is a story of perseverance. To this day, he remains the first ever to obtain conservatoire qualification on the pan flute. Born handicapped in arms and hands and with practically no “usable” fingers, Michel was determined to learn a musical instrument and started playing the pan flute at the age of seven. He graduated from the Geneva Conservatory of Music in performance, harmony, orchestration and composition. His solo career has taken him to many concert halls to perform with orchestras around the world. On this occasion Michel was accompanied by French organist and pianist Jean-Marie Rebold, a native of Arles, who studied in the National Conservatory of Music in Avignon and is much in demand as a jazz and classical performer in Europe.

Michel and Jean-Marie opened the concert with the Suite in B Minor BWV 1067 by J. S. Bach. It was performed with style and elegance. The powerful pan flute was well balanced by the accompaniment on the bamboo organ. Following that, two excerpts from Mozart’s Magic Flute were received almost with ecstasy. The rest of the programme included music by Gabriel Fauré, Joaquin Nin, Astor Piazzolla, Johannes Brahms and some traditional Romanian and secular Jewish melodies. The concert finished with a standing ovation and has completely changed my understanding of the pan flute. It showed how the pan flute can convincingly interpret classical music.
repertoire with an incredible range of expression and playing cantabile. Listening to Michel’s performance, I had the impression that I was listening to a super powerful piccolo, a gentle and extremely expressive flute traverse and a sparkling clear recorder all in one. In fact, the power, flexibility and incredible dynamic range of the pan flute surpasses the flute and the piccolo. The glissando effects achieved on the pan flute were beyond what a trombone is able to do with its slide.

MUSIC APPRECIATION FOR SCHOOLCHILDREN

The Bamboo Organ Festival makes organ education a high priority, an aim endorsed by the parish priest of St Joseph’s, Monsignor Mario. One of the things that the festival organisers requested us to do was music appreciation sessions for the school children. Michel, Jean-Marie and I repeated a demonstration four times for the students of Years 7, 8, 9 and 10. Most students have none to very little exposure to the pipe organ and organ music and this was certainly something very worthwhile the festival offered them.

ORGAN RECITAL

And now we come to my own contribution. As the guest organist of the festival this year I had the great pleasure of performing on both the bamboo organ and the auditorium organ.

The bamboo organ is actually very versatile with the split keyboard and the “extra” keys. I played Spanish and Portuguese Baroque music that was written for this kind of instrument. Although the Spanish organ is not meant for polyphonic music, to show that a fugue can work on the instrument I played two polyphonic pieces, one by Froberger, the other by Buxtehude. Also on the programme was the variation set on Est-ce mars by Sweelinck. Mozart was as modern as I attempted in this part of the concert. On the two-manual with full pedal board instrument in the school auditorium, I performed a concerto by Vivaldi/Bach and the Passacaglia and Fugue in C minor by Bach. I finished with the Australian Christmas Suite by Robert Ampt. After the concert, the organ was opened up to allow the audience to see inside it.

LAS PIÑAS AND BETIS

The following evening there was a magnificent concert by the Las Piñas Boys Choir and Betis Children’s Choir. Under the current direction of Armando Salarza, the Las Piñas Boys Choir practises every Sunday morning and spends the afternoon rehearsing their musical instruments and ensembles. Some members enjoy full scholarships. They are trained in both choral and instrumental music, making them all-round musicians. Spanish Choral works and standard choral works familiar to us by Mendelssohn, Rutter and Casals were performed in this concert. The centrepiece was a repeat performance of Caña.

STOP LIST OF THE BAMBOO ORGAN

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<thead>
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<th>Stop Type</th>
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<tbody>
<tr>
<td>Mano Yzquierda (bass)</td>
<td>FF–c1</td>
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<td>Flautado violin</td>
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<td></td>
</tr>
<tr>
<td>Flautado major</td>
<td>4'</td>
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<tr>
<td>Octava 1o</td>
<td>2'</td>
<td></td>
</tr>
<tr>
<td>Octava 2o</td>
<td>2'</td>
<td></td>
</tr>
<tr>
<td>Docena 1o</td>
<td>11/3'</td>
<td></td>
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<tr>
<td>Docena 2o</td>
<td>11/3'</td>
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<tr>
<td>Quincena 2o</td>
<td>1'</td>
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<tr>
<td>Bajoncillo (chamade)</td>
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<tr>
<td>Clarín campana (chamade)</td>
<td>2'</td>
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</tr>
<tr>
<td>Mano Derecha (treble)</td>
<td>c#1–f3</td>
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<tr>
<td>Flautado violin</td>
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<td>Flautado major</td>
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<tr>
<td>Travizera (II, beating)</td>
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</tr>
<tr>
<td>Octava 1o</td>
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<tr>
<td>Octava 2o</td>
<td>4'</td>
<td></td>
</tr>
<tr>
<td>Otavina</td>
<td>4'</td>
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<tr>
<td>Docena 1o + 2o (II)</td>
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</tr>
<tr>
<td>Quincena 1o + 2o (II)</td>
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<td>Corneta (mounted, V)</td>
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<tr>
<td>Clarín claro (chamade)</td>
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<td>Pedal FF–E (12 notes)</td>
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<td>Contras (II)</td>
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<td>Accessory stops</td>
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<td>Pajaritos (bird song, 7 pipes)</td>
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<tr>
<td>Tambor (“drums”, 2 pipes)</td>
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ORGAN COMPOSITION COMPETITION

During the festival, it was announced that the winner of an organ composition competition was a piece composed by young Christian Dino. Christian represents a new generation of organist and composer in the Philippines. Apart from composing, he performed in the festival, accompanying different choral works from the bamboo organ. I invited Christian to pull stops for my concert and I can say that he is truly a talented young man. Perhaps he has yet to learn that the real life of an organist is not quite as rosy as he imagines when he said to me after my concert, “I have decided to become a concert organist, you have inspired me so much.” That was certainly flattering for me to hear but equally worrying, knowing it will be a very tough road for him to travel.

Before I returned to Australia, I was treated to an excursion to see several instruments in metropolitan Manila and to visit the remains of the old walled city with historic buildings from the Spanish era. And it was my great pleasure to be only the second organist from Australia to have my name entered on their “wall of fame” among some of the great organists of the world who have performed at Las Piñas.

Jennifer Chou is an organ recitalist, teacher and Director of Music at the Toorak Uniting Church, Melbourne.
When was the last time you performed, or heard, an Australian organ composition?

As ambassadors of our instrument (performers and non-performers alike), we know the power, emotion, grandeur and beauty that the organ is capable of. There is a plethora of Australian works and compositions out there, however they seldom appear in public performances today.

The organ repertory is musical history’s oldest and most diverse, spanning over six centuries and all musical periods and styles. Indeed, organ music can be seen as a snapshot of the times and tastes of each era. We mostly hear and play European works which form the core organ literature, yet there are many fine compositions from around the globe seldom heard (especially here in Australia) from our own shores, the Americas, Asia or even Africa.

Why is this? Composing for the organ in this country spans more than a century, dating to pre-Federation times. Also, there are numerous modern compositions (including ten in the 2009-published Southern Cross Collection, see details on page 23) as well as other individual works to draw upon, demonstrating that the instrument, and local composers for it, are truly alive.

So, learn up and play an Australian composition in a future church service as a prelude or postlude, or even add one in an upcoming concert programme. Don’t leave the task to someone else! Charm the ears of your audience, and remember to let them know it is an Australian work too. They’ll be richer for hearing it, and we will be too.

If we, as organists and organ-music lovers, do not promote Australian compositions, who will?

Christopher Trikilis is Organist and Director of Music at St Patrick’s Church, Mentone, Victoria.
THE SOUTHERN CROSS Collection: Organ Music by Australian Composers was published in 2009 by the Society of Organists (Victoria) Inc. Its 105 pages contain works by nine contemporary Australian composers. As a collection it is unique: no comparable resource existed or exists.

The genesis of the collection was the SOV’s New Organ Music Awards held in 2008 as part of the Society’s 70th anniversary celebrations.

The contents of The Southern Cross Collection are (in alphabetical order of composer):

- Rosalie Bonighton: Meditation in Blue on Iste Confessor.
- Christina Green: Hozhoni.
- Timothy McKenry: Makî and Fugue in B. Variation on Lawes’ Psalm.
- Brett McKern: Meditation on In Paradisum.
- Richard Peter Maddox: Moonbi Snows.
- Paul Paviour: Ruminations.
- Mark Viggiani: Linderman Variations.

COPIES STILL AVAILABLE
Copies of The Southern Cross Collection: Organ Music by Australian Composers are still available at $36 each, postage included. To order, please visit the Society of Organists website www.sov.org.au and click on “Society Publications” or email the Secretary of the SOV, Lynn Blom, at secretary@sov.org.au.
SEVERAL YEARS AGO I splurged on an expensive lavishly-produced box-set distributed by Fugue State Films called *Pronkjuwelen in Stad en Ommeland* or "The historic organs of the province of Groningen". Having had my appetite whetted for these magnificent instruments in and around the city of Groningen, it was a "no-brainer" to dig much, much deeper into the coffers and sign up for the Historic Organ Study Tours (HOST) visit to the Northern Netherlands in August 2015 to hear many of these organs live. I was not alone in taking up this rare opportunity as 40 other people had also signed up, most of whom were from the USA, but with a significant contingent of Australians.

Background information and demonstrations of the organs was provided at most of the venues by one of Holland’s leading organists, Sietze de Vries. The tour was very ably administered by Bruce Stevens and Bill Van Pelt from HOST.

The tour was divided into three parts. Six days were spent in and around Groningen; three days in Friesland, based at Leeuwarden; and the last day in the vicinity of Amsterdam. Instead of describing each organ visited, I have concentrated on a few that I found particularly interesting. The table at the foot of this article lists all the organs included in the tour. The locations are shown on the map on page 25.

A striking feature of the landscape of the Province of Groningen is the many church towers that rise above the general flatness. In Groningen itself they still dominate the seven-metre hill on which the city stands; the most striking tower being that of the Martinikerk, 96 metres high. This prominence is hardly surprising when we learn that the local village churches as community centres were sited on natural, and sometimes artificially enhanced, mounds as a place of refuge for both people and animals in time of flood.
Many of these churches seem much larger than their communities, at least as we see them today, would warrant. That is until we realise that the buildings were built at a time of relative affluence, when Groningen was a member of the Hanseatic League (fl. thirteenth to seventeenth centuries), and the size of the church, the height of its tower and the quality of its furnishings and organs were a great source of village pride, especially to their principal benefactors, the local landowners.

Before the Reformation in the sixteenth century the focus of attention in the interior was the chancel at the east end, where the priests conducted the liturgy often separated from the lay people in the nave by a screen. At this time the organ was usually placed in the chancel, sometimes on the screen. Just how the organ was used at this time in the Netherlands is unknown, but it may have provided musical interludes in the Mass alternating with chant. The monasteries would have had an important role in the development of musical and organ culture. There is a rather double-edged comment about one Abbot Saccherus (died 1423) of the Aduard monastery, who was described thus: “He knew how to play virtually every musical instrument, he was a good, joyful brother, but had nothing of the Holy Ghost”.

At the Reformation the screens were torn down and the centre of liturgical attention became the sermon from the pulpit, with the seating in the nave often rearranged to face the preacher across the building. The synod of Dordrecht of 1578 decreed that all organs should be destroyed. Despite the tensions resulting from the 80-year war between the Protestant Dutch royal family and the Catholic Spanish, who had hitherto ruled Holland, and the official proscription of Roman Catholicism after 1594, the Province of Groningen got off fairly lightly. Organs often survived protected by the nobility who had paid for them and to whom they represented prestige. Since congregational singing became a major feature of the post-Reformation liturgy the organ once again came into its own, now often sited at the west end of the nave, often on a gallery up a very tortuous stairway. Though initially the organist might have only supplied the starting note, it later provided accompaniment for lay congregations, whose unaccompanied efforts were, according to contemporary writers, frequently excruciating. Often the organist was also the local school teacher so had an assured salary. His role included reading scriptural passages as the Lector, as well as teaching the hymns by rote to the school children and the adults of the congregation. The organist would have also played before and after the service, as well as at particular times during the week. In the absence of much written music a great deal must have been improvised. The various
warnings on record from church authorities against playing “light little songs” suggest that folk songs and other secular ditties may well have been regular fare. It was only later, influenced by north Germany, that the playing of written music became prevalent.

The situation in the larger churches of the city of Groningen was rather different. The scene was more cosmopolitan and a number of the Martinikerk organists such as Jacob Wilhelm Lustig (served 1728–1796) and Wilhelm Gottlieb Hauf (served 1816–1858) came from Germany and would have been familiar with a wider range of organ music of the day and influenced musical taste.

Organs in the Netherlands are reported from as early as the thirteenth century, and though parts from that era have been incorporated into later instruments no complete organs remain from that time or from the Renaissance (c.1450–1600). Johan ten Damme, Andreas de Mare(z) and Johannes Emedenus were active in the Groningen area in the late Gothic and early Renaissance period. Hermannus of Groningen is the likely builder of the Gothic organ at the Martinikerk, Groningen, which is partly preserved in the present organ. The transitional period from the Renaissance to the Baroque is well illustrated by the 1645 contract with Theodorus Faber for an organ at the Jacobuskerk in Zeerijp.

Organ builder Arp Schnitger (1648–1719) arrived in the Netherlands from Germany in 1691 to rebuild and enlarge the organ of Groningen's Martinikerk. His was a truly multinational endeavour as, though based in Hamburg, he had workshops from Moscow to Portugal, which allowed him to deliver at least 170 organs. A considerable number of his organs remain in the Groningen area, but seldom unaltered. It is of interest to note that in the Netherlands his organ cases were not provided by the builders but, due to guild rules, by local craftsmen, and are magnificent works of art in themselves.

Another significant organ builder in the Northern Netherlands, Albertus Anthoni Hinsz (1704–1785), also came from Hamburg and arrived in Groningen in 1728 with his good friend Jacob Wilhelm Lustig, who that year became the organist of the Martinikerk, a post he held until his death in 1796. In 1728 Hinsz was involved in a renovation project of the Martinikerk organ under the direction of Frans Caspar Schnitger (Arp’s son). On F. C. Schnitger’s untimely death at the age of 37 in 1729 Hinsz carried on the project and married his widow. Hinsz built a number of important organs in the Groningen province, but was also significant for being responsible for instruments which had been rebuilt or built by Arp Schnitger. Some of these Hinsz adapted to suit changing tastes, but he showed great respect for the work of the earlier master.

THE ORGANS

Rather than try to describe all the organs visited, I have made a selection and listed the newest, the smallest, the largest, plus a few others of particular interest. (The number in brackets will help you locate it on the map.)

Oldest: Dorpskerk, Kreward, 1531 (14).

This Renaissance organ is one of the oldest in the Netherlands still playable. The ranks dating from 1531 contain pipes from the fifteenth century. The builder is unknown but either Herman Niehoff or Cornelis Gerritz have been suggested. For the first half of the nineteenth century this organ was unplayable and left alone. In 1857 there was a major restoration by Herman Eberhard Freytag, who changed the disposition somewhat. It was restored again in 1975 by Albert de Graaf, but had to be restored again by Albert & Han Reil in 1987 after heating installed in...
the church had a deleterious effect. On the one manual the Prestant 8, Holyp 8, Octaav 4, Quint 3 & Octaav 2 date from 1531; the Fluyt 4 to 1857 and the Sesquialtera II to 1975. The pedals are *aangehangen* or connected by strings to their respective notes on the manual (CDEFGA-d>). The organ is also noted for its doors painted with *trompe l’œil* pipes as well as carvings above the main case reminiscent of Hieronymus Bosch.

**Newest: Het Zwitsserse Huis (The Swiss House), Groningen, 2013.**
The organ in this elegant 1894 villa was built in the style of Arp Schnitger during 2012–2013 by Bernhardt Edskes, the Swiss-based Dutch organ builder. It has two manuals: Werck (Principal 8, Rohrfloid 8, Octav 4, Nasat 3, Octav 2, Quinta ½, Dulcian 8); and Positiv (Gedackt 8, Rohrfloid 4, Quinta 3, Gemshorn 2, Terz ⅔, Hautbois 8). The pedal has Subbass 16, Octav 8, Gedackt 8, Trommet 8.

**Smallest: Petruskerk, Zuidbroek (16).**
As well as the substantial II+P/28 1795 organ by H. H. Freytag & F. C. Schnitger Jr, the Petruskerk also boasts a fine little chamber organ built by English organ builder Henry Jones in 1844. It came from Devonshire, but its original exact location is unknown and it was loaned to the Petruskerk in 2008. The Pedal is permanently coupled to the manual, which has five stops: Stopt Diapason Bass 8, Stopt Diapason Treble 8, Open Diapason 8, Dulciana 8 & Principal 4.

**Largest: Sint Bavokerk, Haarlem.**
The largest organ we visited was the 3-manual and pedal 62-stop 1738 Christian Müller instrument at Sint Bavokerk, Haarlem. Though like most of us I had seen photos of this organ they hadn’t prepared me for its sheer size and colourful size.
to try and capture what might have been its original sound. All the pipes are metal and the sound is surprisingly gentle for such a large instrument. The church too is worth spending time exploring as it has many interesting features that reflect the history of the Netherlands. (Christa Rumsey wrote about the Sint Bavokerk (St Bavo’s Church) in her article on the Haarlem International Organ Festival in the Spring 2014 Edition of Organ Australia.)

An organ featuring nightingale, drum, zimbelstern & doors: Jacobuskerk, Zeerijp (12).
The original contract with Theodorus Faber for the organ at the Jacobuskerk, Zeerijp, dated 12 August 1645, still survives and illustrates the transitional period from the Renaissance to the Baroque. The contract had the following specification: MANUAEL: Prestant 8, Holpyp 8, Octave 4, Quinte Fluit 3, Sufflet 1, Mixtuir 5-9 chorich, Cimbel 2 chorich, Trompett 8. RUG-POSVTJFF: Quintadena 8, Fluit 4, Super Octave 2, Geemshoorn 2, Sesquialter II, Vox Humana 8, Tremulant.
PEDAEL: Bardon 16*, Dooff 8, Bas Bazuin 16 (* only rank remaining from 1651).
MISC: Coupler Hw to Rw; Ped. permanently coupled to Hw; Tremulant for entire organ; Nachtegall, Trommel, Zimbelstern (with rotating stars).

Organ representing most of significant builders of the northern Netherlands: Martinikerk, Groningen.
The main organ of the Martinikerk in Groningen is the flagship of the
organs of the province and as the principal organ of a wealthy city has, unlike those in poorer and remoter communities, undergone many transformations over the centuries at the hands of most of the significant builders working in the northern Netherlands. The Martinikerk’s first organ by an unknown builder dates from about 1451 and was rebuilt around 30 years later probably by Johan ten Damme. The present organ still contains a number of pipes from the period. This Gothic organ was rebuilt in Renaissance style in 1542, possibly by Harmen Niehoff. It was once again rebuilt and enlarged in 1627–28 by Anthoni & Adam Verbeek; and then again in 1685–90 by Jan Helman. Helman died in 1690 while still working on the project, which was then handed over to Arp Schnitger who carried it on to 1692. Arp’s son Franz Caspar Schnitger started further work in 1728, which included adding a new Rugpositief, but died in March 1729. The work was carried on by his master journeyman Albertus Antoni Hinsz, who did further work in 1740. More work was done in 1793 by Franz Caspar Snitger Jr (his surname had been simplified) and Heinrich Hermann Freytag. By this time the organ was a sizeable instrument of 47 stops.

During the 19th century the organ was repeatedly repaired, rebuilt and enlarged (1808, 1816 by Nicolaus Anthony Lohman; 1831, 1855, 1867 by Petrus van Oeckelen). By 1854 it had 52 stops, only 27 of which dated from before 1740. During the early part of the twentieth century the pedal organ was converted to pneumatic action and in the late 1930s it was given an electric console, though luckily the original was retained, so by 1971 when the organ was removed to allow for the restoration of the building the question arose as to whether reconstruction or restoration was possible. The transformation of the dilapidated instrument under the guidance of Cor H. Edskes started with the restoration by Jürgen Ahrend of the Bovenwerk and Rugpositief in 1976–77, followed by the Pedaal and Hoofdwerk in 1983–84. Most recently cleaning, regulation and repairs were carried out by Jürgen Ahrend Orgelbau in 2015. The specification of the current instrument is as follows:

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<th>Specification of the Current Instrument</th>
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<td>I. Rugpositief C-2</td>
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<td>Prestant II 1648</td>
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<tr>
<td>Octave 1648</td>
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<tr>
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<td>Prestant V 1648</td>
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<td>Octave 1648</td>
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<td>Prestant VI 1648</td>
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<td>Octave 1648</td>
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<tr>
<td>Prestant VII 1648</td>
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<tr>
<td>Octave 1648</td>
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<td>Prestant XXI 1648</td>
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Organs Chez de Vries.

Just off the main road between Groningen and Leeuwarden is the little village of Niezijl in which the former Free Reformed Church has become Sietze de Vries’s music room attached to his and Sonja’s home. As well as a library, the music room contains various instruments including: harpsichord, clavichord, reed organs, a chamber organ and a small see-through demonstration organ, but the pièces de résistance are a two-manual house organ built by Thomas Hill in 1874 for a mansion near Liverpool; and on the gallery parts of an organ built in 1909 by a local plumber-cum-organ builder, Marten Eertman. The Hill organ was saved and restored by Dutch organbuilder Feenstra and provides de Vries with a Romantic instrument to complement the 2-manual 17-stop organ he has commissioned from Bernhardt Edskes which will make use of the case and winding system of the Eertman organ.

Acknowledgments

My thanks go to Bruce Stevens and Bill Van Pelt for organising an excellent Historic Organ Study Tour to the northern Netherlands; and also for their permission to reproduce information and diagrams from their highly informative tour booklet. Sietze de Vries was our amazing guide to most of the organs and the churches that we visited. His presentations, delivered with warmth and dry humour, were fascinating and his improvisations

CD RECORDINGS RELATED TO THIS STORY.

8.554205 Cess van der Poel, Naxos.
BE100-1 to 5 Sietze de Vries, Pronkjuivelen in Stad en Ommeland (Book, DVD & 5 CDs) Boeijenga Music Publications.
PRCD 265 John Scott Whitely, Priory.
WZK 2014 Wolfgang Zerer, Orgelcommissie Kantens.
and musical examples effectively showed off the instruments in a very satisfying way. On days when Sietze had commitments elsewhere his role was very ably filled by organists Henk de Vries (no relation), Jochem Schuurman and Anton Pauw.

---

This is an edited version of an article originally published in New Zealand Organ News, March 2016.

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Warner Haldane has been fascinated by the organ and its music since his early teens in England. He was the National Secretary of the New Zealand Association of Organists for twelve years, has helped raise money for organ restoration projects such as that of the Dunedin Town Hall and is currently Editor of New Zealand Organ News, a position he has held for nearly ten years.

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ORGANS VISITED ON THE 2015 HOST TOUR OF THE NORTHERN NETHERLANDS
(Information derived from the tour booklet by Sietze de Vries, Bruce Stevens & Bill Van Pelt.)

<table>
<thead>
<tr>
<th>Place (Map ID #)</th>
<th>Building (Letters refer to notes)</th>
<th>Principal organ builders</th>
<th>Organ Disposition manuals + pedal/stops</th>
<th>CD Recordings</th>
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<tr>
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<td>1844 Henry Jones</td>
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SIEETZE DE VRIES: “AN AMAZING GUIDE”.
The church stands on a site that has been one of Edinburgh's religious focal points for approximately 900 years. The present St Giles's dates from the late fourteenth century, though it was extensively restored in the nineteenth century. It is sometimes regarded as the "Mother Church of Presbyterianism", though it is also the Church of Scotland parish church for part of Edinburgh's Old Town.

St Giles was a very popular saint in the Middle Ages, though little is known about his life. He was a hermit and died around 710. He is the patron saint of Edinburgh, as well as of cripples and lepers. The High Kirk's dedication to him shows the church's Catholic origins, since Presbyterian...
churches are not invariably dedicated to saints.

St Giles’s was founded as a collegiate church, not a cathedral, and although popularly known as a cathedral has only been one in the formal sense (i.e. the seat of a bishop) for two periods after the Scottish Reformation (1635–1638 and 1661–1689) when Episcopalianism, supported by the Crown, briefly gained ascendancy within the Scottish church at the time of the Bishops’ Wars. Before the Reformation the city of Edinburgh had no cathedral of its own as it was under the jurisdiction of the Bishop of St Andrews, whose episcopal seat was 50 kilometres away on the other side of the Forth River estuary (the “Firth”) in a town now world-renowned...
for its golf. Since the Reformation the reformed Church of Scotland has not had bishops, dioceses, or cathedrals. The use of the term cathedral for St Giles’s Kirk today carries no practical meaning. The “High Kirk” title is not only accurate but older, being attested well before the building’s brief period as a cathedral.

The present organ in St Giles’s was built in 1992 by the Austrian firm of Rieger Orgelbau (the 1998 organ in Scots’ Church, Melbourne, is by the same builders). They worked in consultation with Herrick Bunney and Peter Hurford. The instrument, with its distinctive case of Austrian oak designed by Douglas Laird, stands in the south transept.

The 1992 organ was completely new, except for the Pedal Open Wood 16’ and the Bombarde 32’ which were retained from the previous instrument (Willis III 1940). In addition, the lowest seven pipes of the old 32’ Double Open Wood are mounted at the back of the case and form the bass of the Untersatz 32’ – the remaining metal pipes of which form part of the façade.

Bruce Duncan is Western Australia correspondent of Organ Australia. An earlier version of this article was published in In the Pipeline, the journal of the Organ Society of Western Australia (Inc.). Images are taken from the Internet.

SPECIFICATIONS OF THE 1992 RIEGER ORGELBAU ORGAN IN ST GILES’S, EDINBURGH

The specifications below are reprinted from a technical article.

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<tr>
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<tr>
<td>Stopped Diapason</td>
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<tr>
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<tr>
<td>Octave</td>
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<tr>
<td>Nacchorn</td>
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<tr>
<td>Quint</td>
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<td>Superoctave</td>
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<tr>
<td>Mixt</td>
<td>VI</td>
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<tr>
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<tr>
<td>Trumpet</td>
<td>8'</td>
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<tr>
<td>Trumpet</td>
<td>4'</td>
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Kombinationen:
12 x 16 gen., 6 inh., Soq., <>, 4 Cresc., Tumb

Extras:
Memory Card System complete: 1992
location: St. Giles’ Cathedral
register: 56
manuals: III P
range: C - a3 / C - f1

Bruce Duncan is Western Australia correspondent of Organ Australia. An earlier version of this article was published in In the Pipeline, the journal of the Organ Society of Western Australia (Inc.). Images are taken from the Internet.
THIS YEAR’S WORK programme for Queensland-based Pierce Pipe Organs includes two important restorations of interesting single-manual instruments.

One is at the Zion Evangelical Lutheran church, Minden, a small town 64 kilometres west of Brisbane. This delightful little single-manual organ built by Whitehouse Bros. in 1931 is to be completely restored. The organ consists of two speaking stops; an Open Diapason and a Dolce (or Dulciana). Both stops have common bottom octave consisting of a stopped wooden bass. This extends an octave lower to make the Double or Bourdon. This manual stop only works from middle C to bottom C.

The bellows were originally powered by feeders worked by harmonium-style foot pedals but...
an old forge blower was fitted later. A new blower is being supplied and the pedal mechanism and feeders are being restored.

The casework is simple but effective with a row of wooden dummy pipes encased by two arched panels. Wooden Bourdon pipes are in the form of low towers on each side of the console. The organ tastefully matches the interior of the wooden church and is more than capable of accompanying the liturgy and singing.

The organ has a cone-pallet soundboard and pneumatic action. This allows the borrowing for the Double and a very useful Octave Coupler. The action and soundboard will be carefully restored. Pierce Pipe Organs have had a lot of experience with this style of action in Queensland but surprisingly, says Simon Pierce, “the borrowing for the Double is the most complex piece of pneumatic action we have encountered.”

Simon points out the “noteworthy frugality” of Whitehouse Bros. in recycling one set of the keyboards from the 1892 Henry Willis organ at the Exhibition Hall in Brisbane’s Old Museum Building. That organ was subsequently rebuilt with a new console for the newly erected Brisbane City Hall, opened in 1930, and Whitehouse Bros carried out the major part of the installation work. The naturals are pinned and the sharps are rounded on the front face. “I wonder,” says Simon, “if the good people of Minden paid extra for such an exotic set of keyboards.”

The second major restoration that Pierce Pipe Organs have started this year is another single-manual instrument, the organ at Sacred Heart Roman Catholic Church, Rosalie, of the six churches that make up the Jubilee Catholic Parish in central Brisbane.

The organ in Sacred Heart is an 1885 instrument by J. W. Walker & Sons consisting of a single manual and pedals, originally built for St Mark’s Anglican Church, Warwick, and moved to the gallery of Sacred Heart in 1925. Unfortunately the organ was partly damaged by fire in 1942 and one side case and some of the showpipes were lost. The casework was replaced with a single panel and the fine metal showfront pipes were replaced with wooden stopped pipes. It was a simple solution during wartime conditions. In 1976 the organ was moved to its present position on the floor of the church to the right of the main altar.

The first part of the restoration will be to manufacture a new oak side-case to match the original undamaged one. After restoring the original casework, says Simon, “we will supply and paint new showpipes to complete the showfront.

“At some time in their life,” he explains, “the bellows were cut down from double-rise to single-rise. These will be restored back to double-rise. The blower sits in the open at the side of the organ. It will be overhauled and placed in a new silencing box.

“Apart from the usual work on the action, the soundboard will need careful attention,” he continues. “The last Walker soundboards we restored required over 250 screws each to secure the cracks. These belonged to the Walker organ in St Andrew’s, South Brisbane, which was built the year before Rosalie. I suspect Rosalie will require the same amount of steel but, when done, will provide the pipes with plenty of wind. This, plus the return of the bellows, will return the pipework to its former tone and glory.”

Simon points out that as this is the last of the three Queensland J. W. Walkers in relatively original condition, it is important that the restoration preserve the integrity of the Walker ethos. The restoration will be completed and the organ reinstalled by Easter 2017.

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SPECIFICATION OF THE MINDEN WHITEHOUSE ORGAN

Double 16’
Open 8’
Dolce 8’
Octave Coupler

SPECIFICATION OF THE J.W.WALKER ORGAN IN SACRED HEART, ROSALIE, QUEENSLAND

Open Diapason 8’
Wald Flute & Stop’d Bass 8’
Dulciana Lieblich Bass 8’
Clear Flute 4’
Principal 4’
Fifteenth 2’

PEDAL
Bourdon 16’

COUPLER
Manual to Pedal
Tuesday 30 August: 6:15 pm
Graham Lieschke of St John's Southbank
Bach, Volker Bräutigam, Phillip Nunn

Saturday 3 September: 3:30pm
Amy Johansen
Sydney University Organist
Handel, Ampt, Duruflé

Sunday September 4: 2:30 pm
Widor - Messe Solennelle for two choirs and two organs
Parry - I Was Glad and other works by Widor and Pierné, Choir of Christ Church, South Yarra, The Scots’ Church Choir
Organists: Michael Fulcher and Ria Angelika Polo, Directed by Douglas Lawrence

Tuesday September 6: 6:15 pm
James Tibbles
Auckland University Organist
James Tibbles - Auckland University Organist
Bruhns, Buxtehude, Walther, Couperin, Bach

Tuesday September 13: 6:15 pm
Paul Dean - St Michael's Highgate, London
works by Bach, Beauvarlet-Charpentier, Duruflé, Messiaen

Saturday September 17: 3:30 pm
Bruno Morin, Paris, Winner of Chartes International Organ Competition
Bruno Morin, Paris, Winner of Chartes International Organ Competition
Vierne, Franck, Widor

Monday September 19: 2:00 pm
Master Class with Wolfgang Kleber
Master Class with Wolfgang Kleber
Players and Listeners welcome

Tuesday September 20: 6:15 pm
Wolfgang Kleber - Pauluskirchë, Darmstadt
Wolfgang Kleber - Pauluskirchë, Darmstadt
Works by Bach, Mozaert, Reger

Saturday September 24th 3:00 pm
Bruno Siketa - trumpet,
Rhys Boak - Organ
Bruno Siketa - trumpet, Rhys Boak - Organ
works by Albinoni, Piazzolla, Guilmant, Morricone

Tuesday September 27: 6:15 pm
Sarah Kim - Notre Dame ves Vertus, Paris
Sarah Kim - Notre Dame ves Vertus, Paris
Works by Mozart, Schumann, Liszt

Admission to all Scots’ Church events is free

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LIVE MUSIC

EXEMPLARY BALANCE OF ORGAN AND TRUMPET

Concert at St Luke’s, Mosman, NSW

Brendon Lukin (organ), Daniel Mendelow (trumpet)

17 July 2016

REVIEWED BY MARK QUARMBY

SYDNEY OFFERED FOUR major organ recitals on the day of this concert so it was difficult to decide on which one to attend and which three to miss. I decided I would go to hear former Sydney organist Brendon Lukin, who had returned to his previous parish church of St Luke’s in the North Shore suburb of Mosman to perform a programme of music for organ solo and organ and trumpet. The trumpeter for the recital was the well known Daniel Mendelow, recently retired principal trumpeter with the Sydney Symphony Orchestra.

There was a good-sized audience, albeit made up of more brass players than organists. (I guess there weren’t three other competing brass concerts in Sydney that afternoon.) The concert lasted over two hours with an enjoyable afternoon tea in the neighbouring hall during interval.

While some of the music was “easy to listen to”, most of the repertoire was very substantial with a mixture of transcriptions and repertoire written for organ and trumpet. During the Wagner “Prelude to Act III and Bridal Chorus”, the church’s tower bell tolled. Brendon made excellent use of the organ, which was recently rebuilt and enlarged. During the afternoon we must have heard every combination and solo stop the instrument can offer, all expertly achieved without a registration assistant or page turner. The major organ works included the afore-mentioned Wagner transcription, Mendelssohn’s Third Sonata, Heiller’s “Tanz Toccata”, and Elgar’s “Pomp and Circumstance March no.1”. Shorter pieces balanced the programme and provided further contrast. A particular pleasure was the exciting way the Heiller “Toccata” came off on the St Luke’s instrument. Several members of the audience commented on this after the concert.

Not all the trumpet works were your typical wedding-type repertoire. Of particular note were the two substantial works by the German composer Herman Schroeder (1904–1984) which had difficult organ accompaniments. Hovhannes’s “Aria and Fugue” was another weighty work for organ and trumpet. Daniel also performed on the flugelhorn in Faure’s popular “Pavane” and piccolo trumpet in Handel’s ‘Suite in D major’.

A bracket of three pieces based on “Wachet auf” gave an opportunity for the audience to be accompanied by the organ as they sang the hymn between a Reger organ chorale prelude and a set of variations for organ and trumpet by Schroeder.

It was interesting to hear Brendon, a professional brass player himself, breathing with Daniel in his accompanying. The balance between the organ and trumpet was excellent throughout.

The programme was very well received as was obvious from the fact that after more than two hours of music, the audience wanted an encore.

St Luke’s, Mosman, has a strong musical tradition. For many years its organist was Dulcie Holland (1913–2000), the celebrated Australian music educator, composer and teacher.

Mark Quarmby is Director of Music at St Stephen’s, Macquarie Street, Sydney.
RECORDED MUSIC

UNEVEN QUALITY

KJELL MØRK KARLSEN: Meditatio: Music for Cello and Organ.

Frida Fredrikke Waaler Wærvågen (cello), Inger-Luise Ulsrud (organ).
AURORA ACD5079. Total playing time: 80:09.

GISLE KVERNDOKK: Fuge der Zeit: Choral Music.

Terje Baugerød (organ), Gonzalo Moreno (piano), Nordic Voices, Strings of Norwegian Radio Orchestra / Rolf Gupta (conductor).
AURORA ACD5077. Total playing time: 70:05.

REVIEWED BY R.J. STOVE

DISCUSSING BOTH THESE new releases in one article makes sense, despite the fact that different creators and different musical media are involved. After all, both CDs were recorded in Oslo churches; both derive from the same label; both are of sacred works; and neither of the composers concerned is well known outside Norway. Even a first glance reveals the remarkable amount of care that has gone into the visual presentation of both issues, with their exceptionally evocative Ansel-Adams-type use of black-and-white photography.

Would that the actual music were more consistently meritorious. Gisle Kverndokk (born 1967) based parts of his unaccompanied Mass for Six Voices – which lasts almost 40 minutes – on one of Glenn Gould’s more improbable enthusiasms: the Second Piano Sonata of a much earlier Norwegian composer, Fartein Valen (1887–1952). While the Nordic Voices ensemble sounds unperturbed by all Kverndokk’s demands (however sadistic) on its throats, the score’s superabundance of clichés dating from around the time of Kverndokk’s birth – above all the wild melodic leaps, the deliberate refusal to reflect the words’ meaning, the avoidance of anything resembling an identifiable rhythmic pattern, and the repeated recourse to Pendereckian glissandos – will win it few friends, except among the musical equivalents of Jackson Pollock’s apologists.

The rest of ACD 5077 comprises single-movement works of approximately fifteen minutes each: Fuge der Zeit (a German text, combining Ecclesiastes 3:1-8 with lines from the Romanian-born, French-domiciled poet Paul Celan, who killed himself in 1970), and The Seven Last Words of Christ (a Latin text). Both with both of these, we have instrumental contributions – strings and organ in the former instance, strings and piano in the latter – and the music benefits thereby. There is considerable dramatic flair, as opposed to mere duteful shock-value, in Kverndokk’s Passiontide writing (suggesting an atonal version of Honegger, with a suitably menacing deployment of a solo double-bass). One can well imagine The Seven Last Words of Christ being effective in concert, though any live performance would necessitate not just a fearless choir but an exceptionally accomplished string orchestra. Even this composition, though, is several minutes longer than can be justified by its innate interest, and most listeners’ attention will wander several times before the admittedly powerful ending. Fuge der Zeit is altogether less worthwhile. By now there really should be a moratorium on the repeated usage of the speaking voice in choral pieces. (All that such usage does, in the hands of any composer not a genius, is suggest a lazy refusal to undertake real word-setting.) What the strings play often seems more inherently vocal – as well as more appealing – than what Kverndokk assigns to the voices. Again, the conclusion (this time dominated by organ and pizzicato violins) proves better than a fair amount of what preceded it.

Kjell Mørk Karlsen (born 1947) has less pretentious aims and, unsurprisingly, achieves more. Few living composers can have been more prolific than he: of the three works heard here, Meditations on Christ (organ solo) is Karlsen’s Opus 120, Daughter of Jephthah (cello solo) is his Opus 152b, and Meditations on Revelation (another organ solo) is his Opus 155. Opus 120 treats New Testament episodes from the Nativity to the Ascension (via the Crucifixion and the Resurrection) in an intensely French manner which periodically evokes Messiaen’s style – hints of Dupré, Langlais, and, among non-Frenchmen, Hindemith can also be heard in passing – but which is by no means cheaply imitative. Each of Opus 120’s seven movements would make an appropriate item for liturgical use (especially Movement V, with its poignant reworking of the Vexilla Regis plainchant); and the same applies to Opus 155’s seven, mostly somewhat longer, movements (among which Movements I and IV – respectively entitled “Greetings to the seven churches” and “The
seventh trombone” – are perhaps the most inspired). The frequent technical difficulties that Karlsen imposes on the player – Movement III of Opus 120, depicting Christ being tempted in the desert, would be a particularly strenuous workout for all except the most naturally virtuoso organists – arise from the very nature of the music. They do not give the impression, as Kverndókk’s ostentatiously avant-garde gestures do, of having been grafted onto the music through a frantic and misguided enthusiasm for appearing hip.

Nothing on this CD requires both organ and cello: a pity, because one can well imagine Karlsen achieving fine things with that unconventional combination. Few musicians have even attempted to write at length for cello without accompaniment. Still fewer, save for Bach in his suites and Kodály in his sonata, have made such writing artistically successful. Karlsen belongs with the few.

Apparently Daughter of Jephthah recapitulates material which Karlsen had already used in a cello concerto; this might explain the occasional melodic inflexion which calls Bloch’s Schelomo to mind. (The booklet note refers to Karlsen’s enthusiasm for Carissimi’s Jeptha, but if Karlsen actually quotes from that much-admired mid-seventeenth-century oratorio, such quotations have eluded this reviewer. Bartók sounds a more obvious influence, though Karlsen is no more a straightforward mimic of Bartók’s string output than he is of Messiaen’s organ output.) Surely cellists around the world will want to take Daughter of Jephthah into their repertoires, provided that the music’s technical demands do not simply overwhelm them.

A tale of two CDs, then: one consistently satisfying, the other disappointingly patchy. Karlsen is a real find who deserves an audience well beyond Scandinavia itself. He has every reason to be proud of the high standards which both his performers attain. Recording quality throughout both discs is admirable, with acoustics neither so dry as to constrict instrumental timbres, nor so resonant as to obscure passing detail.

THREE NEW PUBLICATIONS FROM EDITIONS DOHR

LOTHAR GRAAP: Neun Liedpartiten; O Jesu Christe, wahres Licht

WALTER GLEISSNER: Apokalypse Available from Edition Dohr (Cologne) www.dohr.de or UMP (London) www.universaledition.com

REVIEWED BY PETER JEWKES

THESE THREE NEW German works are among the most accessible and practical allocated to this writer for some time and well worth a look by organists of most standards.

Lothar Graap (b.1933) presents us first with his Neun Liedpartiten (translated literally as Nine Partitas on Canticles but in reality on what we would know as chorales, not liturgical canticles as such). Most of the chorales will be well known to organists, either in the original Lutheran context, or through having been adopted long ago by most Christian denominations as ordinary hymns (e.g. “We plough the fields and scatter”) or by their having been arranged by earlier composers, not least Bach, (e.g. Jesu meine Freude). One surprise was to find S. S. Wesley’s famous tune Aurelia with its familiar first line translated to Die Kirche steht gegründet. Each chorale has between five and seven short variations, usually including a fairly straightforward and recognisable harmonisation of the chorale.

One of the few criticisms I would offer would be that the description at the beginning of each movement is solely in German (and while I have gleaned a reasonable understanding of German musical adjectives over the years, many of these sent me consulting a translation site on my phone).

Being for manuals only, homophonic and accessible in nature, these little partitas could be managed well by beginners at the organ, or indeed pianists and other keyboard players, and would make very useful service music. They are also very well crafted, and I think more serious players would not be ashamed to have them in their repertoire also, the composer’s notes suggesting that they could be used individually or as a suite.

Also from Lothar Graap comes what is again a little too literally described as a Liedpartita on O Jesu Christe, wahres Licht. This is a stand-alone partita, of slightly more substance than the nine above, with pedals for some movements, but still accessible to most levels of players. Like the nine above, the variations are in different genres (with English translation of the German adjectives again required) and are “textbook” examples of the art of chorale or hymn improvisation for any interested in this performance practice.

Apokalypse by Walter Gleissner (b.1931) is, as the name suggests, a more serious work, based on the Dies Irae and the two well-known chorales Wenn wir in höchsten Nöten sein and Gloria sei dir gesungen (i.e. the last verse of Wachet Auf), all of which seek to evoke the final book of the Bible, concluding with the vision of the Heavenly Jerusalem.

The technical requirements of this partita are more demanding than the Graap works (I’d guess sixth grade AMEB for example) with some tricky passages of canonic and fugal writing going on in the manuals over the cantus firmus in the pedal, especially in the first movement. The style is derivative (I found myself thinking of Bach, Mendelssohn and Hindemith at times, all in the one work) but accessible and enjoyable to play. Once again the three movements could be used on their own for different occasions, but I thought this partita would work best as a suite whenever that was possible.

On this occasion the only German instruction was Solostimme which is fairly self-evident, and other markings were in traditional Italian, so no translating is needed!

All three works are very effective in their own way, and well recommended.
BOOKS

JOY IN THE CAUSE OF MUSIC

A Thousand Blended Notes - musical tales of three cities

By Ronald Watson

Roseberry Press. Available from the author at watron@outlook.com (cost £12.55 incl. air mail postage).

REVIEWED BY STEPHEN MILES

I HESITATED TO review this book because I am not a musician, but since I read the book in the course of a day, I decided that my sheer enjoyment of the story was a good enough qualification. My personal interest comes from an early involvement in the world of church music in England in the nineteen-sixties and seventies and from lasting friendships with singers, organists, conductors and composers since those early days. There has never been a time when I haven’t enjoyed musical tales such as this delightful collection of reminiscences.

Ronald Watson is writing the story of his lifelong love of music from childhood through his years as a church organist in the north of England, as a choirmaster and composer. The son of musical parents – his mother was a piano teacher and his father (“a bit of a wag”) was an arranger of recordings and sound effects for silent films – Ronald grew up in Yorkshire and attended the Middlesbrough High School. As a musically gifted lad, he studied organ under his parish teacher and his father (“a bit of a wag”) was an arranger of recordings and sound effects for silent films – Ronald grew up in Yorkshire and attended the Middlesbrough High School. As a musically gifted lad, he studied organ under his parish organist and was lucky enough to have access to the organs of both York Minster and Durham Cathedral where he was encouraged by Dr Francis Jackson at York and Conrad Eden at Durham.

Employed always in secular work, in building and later in teaching construction at Norwich City College, Ronald Watson was simultaneously involved in the musical life of the community, first as organist and choirmaster at St John’s, Middlesbrough and for 20 years at St Giles Church, Norwich. While at Norwich he began directing chamber choirs which gave concert performances both at home in Britain and abroad. He took obvious pleasure in this side of musical life, especially in making friends with folk associated with the host choirs in France, Germany and Holland.

I found his rather deadpan matter-of-fact style most engaging, especially his droll tales of life as a church organist, such as that of the bridegroom kneeling at the altar beside his bride unaware that someone had written in white paint the letters HE on one shoe and LP on the other. And when a Palm Sunday service at Norwich Cathedral began with half the congregation gathered outside the cathedral and the other half including choir already inside the building, all setting off to the same three bars of the hymn ‘Ride on, ride on in majesty,’ but unaware that they were singing the hymn to different tunes. Once inside the cathedral, the front half thought the back half must be singing a descant.

Throughout the book there are anecdotes about organs, people and places Ronald Watson has known, including recitals he has given on the organs of St Paul’s Cathedral, Melbourne and the Sydney Town Hall. He refers to the importance to him of particular friendships in the profession, among them with the Methodist hymn writer Fred Pratt Green and fellow organist and composer June Nixon and her husband Neville Finney, and the great debt he owes to all who have encouraged him as an organist and composer.

Ronald Watson admits to being only “a partial organ enthusiast” not remotely interested in whether an instrument is a tracker or pneumatic but just in getting his hands on it and exploring the sound it makes. He is rightly proud that his musical compositions for organ and choir have been recognised and performed worldwide, and that his choir Sine Nomine like many amateur choirs, attained the highest of professional standards.

At the end of the book, Ronald Watson says that the parable of the talents has always chimed with him because it places responsibility on all of us to develop whatever talents we have been blessed with and put them to good use. Well, as Dr Jackson has written in his Foreword, Ron’s “untiring work with choirs”, could be said of all his musical endeavours, “attests to his devotion, his constant enthusiasm, and his joy in the cause of music.”

The Rev. Dr Stephen Miles is a Melbourne Anglican priest.

MUSIC FOR A NEW CATHEDRAL

Ernest Wood and the Foundation of the Musical Tradition at St Paul’s Cathedral, Melbourne: A Documented History

By Ian Burk

Australian Scholarly Publishing, 2015

REVIEWED BY KIERAN CRICHTON

IAN BURK’S BIOGRAPHY of Ernest Wood (1861–1914) is a welcome and fascinating glimpse into the beginnings of the musical tradition of St Paul’s Cathedral, Melbourne. This volume admirably complements recent historical reflection on the cathedral by Bishop James Grant. In this well-focused study Burk
presents a documented narrative of the establishment of the musical foundation of the cathedral – the institutional framework of the choir itself, the choir school, library, and T. C. Lewis organ – from its initiation in the 1880s to the end of the first year after the cathedral’s opening.

Burk’s first chapter illustrates how a group of key personalities, especially the Rev. George Torrance and Charles Truelove, worked to bring the choir into being. This is a very important chapter that really illustrates the significance of the Melbourne church of All Saints, East St Kilda, which clearly modelled the repertoire and high standard the cathedral was to achieve under Wood. This chapter builds a vital picture of the beginnings of the cathedral choir.

The portrait of Wood that emerges is very much a product of the institution for which he worked. Wood left no personal papers, and seems to have been reticent about himself in public. It seems that while Wood inspired a life-long devotion in at least one of his singers, there are a limited number of recollections of him by his organ students, very little has survived in the form of recorded oral history. This is a pity because Wood clearly occupied an important role in the civic and religious music life of Melbourne prior to the First World War. Burk develops his portrait through the interaction of archival material from the cathedral and a broad selection of press material.

One of the great gifts to the new cathedral was the T.C. Lewis organ. This was offered by Thomas Dyer Edwards, an Englishman who owned land now occupied by the Melbourne suburb of Reservoir. One of the virtues of the gift was that it allowed the cathedral to have a very fine instrument that would support the choir in singing services, but also act as a superlative medium for organ recitals. Burk points out that Wood was quick to propose regular recitals once the organ was nearing completion (it was only partly-finished at the time of the opening and consecration of the cathedral) and that permission was readily granted.

Burk’s discussion of Wood’s organ recitals offers some interesting sidelights on the connection between Wood’s cathedral profile and his place in the civic musical landscape of Melbourne. For example, Burk points to the development of analytical program notes for Wood’s recitals, and remarks that these were written by a local music critic. It would have been interesting to discover something of their flavour and viewpoint to give a sense of how they contributed to the audience’s experience of the organ recitals.

There are a couple of places where Burk’s description of Wood’s recitals could be enriched by relating it to a broader discussion. Wood’s programmes drew on core repertoire by Bach and Mendelssohn, with enrichment through pieces by a spectrum of more contemporary composers such as Guilmant, W.T. Best (who toured Australia in 1890), Widor and Henry Smart, among others. This was common practice among organ recitalists, and remains a feature of most organ recitals down to the present.

However, I wonder if what Wood played is less important than how he played. This question was sparked for me by an image of the original console of the Lewis organ, which demonstrates that the instrument possessed what was then the most comprehensive range of registration aids for an English instrument: composition pedals and enclosed divisions, which facilitated significant changes of dynamic and colour. The instrument also had tubular-pneumatic actions, which made for a lighter touch that facilitated rapid passagework. Among Wood’s older contemporaries there was a great deal of tension about the relationship between technological development with the instrument and the appropriateness of newer styles of composition informed by orchestral music. While we could surmise about Wood’s use of these devices through the lists of repertoire for recitals and services, Burk tells us very little of their implications for his playing. Where did Wood sit in the spectrum of responses to these technological developments? Did he side with Best, whose transcriptions of orchestral music represent the pinnacle of incorporating the kaleidoscopic potential of registration aids, or did he tend towards the views of Walter Parratt, organist at St George’s Chapel, Windsor, who preferred a more austere approach to frequent changes of registration? Of course, Best and Parratt were hardly purists in these terms, but they represented views that informed the sacred-secular tension. Wood’s inclusion of repertoire from across the tradition – ranging from transcriptions by Best to contemporary French organ music that expected rapid changes of registration – suggests that his recitals sat within this tension between sacred and secular, and what we might think of as classical and romantic approaches to a developing instrument. Peter Hardwick’s discussion of these sorts of tensions in his British Organ Music of the Twentieth Century would offer interested readers a broader view for Wood’s recitals in 1891-95.

Burk has compiled a large amount of Wood’s recital programs, and it is interesting to see the relationships between these and the series of organ recitals given by A.E.H. Nickson,
at Melbourne’s St Peter’s, Eastern Hill, from 1912. Readers interested in the relationship between Wood’s and Nickson’s recitals can now compare Burk’s listings with those in my thesis on Nickson (available online: http://dlibrary.acu.edu.au/digitaltheses/public/adt-acvp66.25092005/).

The cathedral’s liturgical life points to further ambiguities and tensions which throw light on Wood’s attitudes to some of the differences in cultural perspective he encountered among his colleagues in Melbourne. Burk notes the cathedral’s early pattern of offering two evensongs on Sundays, with different styles of music. Wood’s bluntly negative response to calls for women to be included in the cathedral choir, either occasionally or regularly, is interesting if we consider that many important churches in the city offered rich musical programmes based on choirs of mixed adult voices. Many Anglican parishes included women in their choirs, and the cathedral choir itself displaced a choir that had included women. To what extent was male sociability a factor in Wood’s response to calls to include women? This would certainly underline Wood’s involvement in the Leidertafel societies and Freemasonry, where male sociability was central to the identity and purpose of these institutions.

Burk develops a rich picture of how Wood built the cathedral choir’s repertoire and details his promotion of extra-liturgical musical activities such as organ recitals and the performance of oratorios. The supreme emblem of this latter activity is the long tradition of annual performances of Stainer’s Passione the Meditation, The Crucifixion. Arguably, this piece provides common ground between the cathedral’s commitment to excellence and popular piety. Burk comments that performances attracted the religiously shallow and continued “with an eye to the collection plate”. It is hard to see how this can be true if we accept Burk’s assertion that the work has a limited audience, and in light of recent re-appreciations of Stainer and other composers of the high Victorian generation. Stainer’s compositional approach to The Crucifixion was undoubtedly informed by his own participation in performances of Bach’s St Matthew Passion in the 1850s and 1870s. This suggests deep connections to Wood’s own staging of performances of Bach’s masterwork in Melbourne in 1897, which, as Burk observes, drew on Stainer’s performance practices from St Paul’s Cathedral, London. Moving forward in time, Burk notes the purging of Stainer from the cathedral repertoire under Colin Campbell Ross in the late 1940s. Surely both Wood’s inclusion of Stainer’s music in the cathedral repertoire and Ross’s reaction against it demonstrates that each was a man of his time.

Finally, Burk discusses the memorialisation of Wood, which continued with an annual service down to the 1950s. Clearly Wood cast a long shadow. Yet his role is crucial to appreciating the ways in which the founders of the cathedral sought to energise and promote the culture of Anglicanism in Victoria. This book is timely, and offers a valuable perspective on the evolving musical life of St Paul’s Cathedral.

Dr Kieran Crichton is a member of the Royal Musical Association and Organist at Christ Church, Brunswick, Victoria. A version of this review was first published in the Melbourne Anglican.

INSIDE AN ORGANIST’S MIND

THE MERRY ORGAN: ENTERTAINING STORIES FROM ORGANISTS

By Graham Toft

Available from www.amazon.co.uk.

“WOULD YOU LIKE to find out what makes organists tick?” asks the blurb on Amazon. Well, you’d hope readers of Organ Australia would have a pretty clear idea of that already, so perhaps this book would make a nice present for an organist’s friends and relations, a kind of glimpse down into the still waters that run deep.

Graham Toft is organist at Holy Ascension, a picture-book English church at Settle in the green Yorkshire Dales. Some time ago he wrote to Organ Australia and various organists’ associations in Britain and elsewhere asking for amusing or unusual stories from and about organists and their daily or weekly encounters not only with an instrument of highly variable personality but also with (Amazon again) “the intricacies of the music, the instrument, the vicar, the choir and the bride’s mother.” “I knew,” says Graham, “that there were many organists who had tales to tell. Tales that would delight, instruct and provide a few humorous moments to fellow organists.”

He was right. There were plenty of replies and from them he has now, with illustrator Misha Jovanovic, produced The Merry Organ as an eBook on Kindle.

Graham hopes that not only will his book be entertaining but that it will help to “demystify some of the more esoteric aspects of the organist’s art, or perhaps craft would be a better term.”

In writing the book, he adds, he “also nurtured the secret hope that this book might give people who use the organist’s services, whether they be clergy, recital audiences, organ music aficionados, in fact anyone with an inquisitive disposition, an insight into what really goes on in the organist’s mind.” Well, getting inside an organist’s mind is a pretty big ask. It will be up to readers to decide how well he’s succeeded.

Christopher Akehurst
THE TOWN OF Castlemaine in north central Victoria has lost one of its most celebrated and loved residents and the Castlemaine Anglican parish of Christ Church has lost an organist and leading member of a musical dynasty. As in so many similar towns across Australia, there is a long history of residents who, over many years, have contributed their time, experience and knowledge to the further education and well being of the community. One such was Keith Bottomley OAM, who passed away on 21 April this year after suffering a long period of debilitating illness. Keith’s indelible mark on the town of Castlemaine will be remembered for a long time to come. He not only left behind an extraordinary musical history spanning eight decades but also a remarkable musical legacy to both his family and the broader community.

His musical association with Christ Church, Castlemaine, started in the late 1930s. As a young boy he was a chorister in the church, singing two services each Sunday. His father gave him a special case to carry his surplice, which he took home after the 11am service. His mother ironed it in readiness for the 7pm service. Keith had been baptised at Christ Church in 1927 (the year of his birth), the third generation of his family, following his mother in 1887 and his grandmother in 1864. Subsequently, another three generations were also baptised at the church, his four children, five of his seven grandchildren and, in 2015, his great-grandson.

Music played an important part during Keith’s school years and it was fortunate that the Senior Mistress was an accomplished musician who encouraged singing. Every Monday morning the whole school gathered in the hall for assembly. The main purpose was information concerning important events but the best part for Keith was the singing.

Keith’s musical life had a strangely varied start. His interest was not specifically with the organ. His family was musically inclined and his father played banjo-mandolin and sang. Keith’s brother also played banjo-mandolin and violin and taught himself to play piano. There were musical evenings when the extended family joined in with neighbours.

At the same time Keith was playing a reed organ at the local masonic lodge. The rector of Christ Church, the Rev. A. E. Bellamy, saw him playing and asked if he would like to play the pipe organ at the church. Mr Bellamy gave Keith a copy of Stainer’s *Organ Tutor* and a key to the church. With his newly wed wife Shirley sitting by his side at the console in the chilly nave, Keith practised every night. At just 22 years of age Keith’s place at Christ Church was established and thus began a career as organist and choirmaster that lasted 57 years.

The organ in Christ Church is a handsome instrument by George Fincham installed in 1888 and rebuilt in 1953 by the Fincham firm. In the years after that it had reached the stage of needing enlargement and complete restoration. In consultation with Keith, the organ was removed to the workshop of organ builder Robert Heatley and after months of extensive and thorough work, was re-installed and re-dedicated with great ceremony in 1992. With Keith’s guidance, a new age of music making at Christ Church had begun.

Back in 1951 Keith had started the tradition of the Service of Nine Lessons and Carols based on the famous service from King’s College, Cambridge. This service remains
Alistair was born on 13 August 1945, two days before the news of the Japanese surrender in World War II and a week after the atomic bomb was dropped on Hiroshima. He was born into a Liverpool-Wirral family whose business had provided organ building services internationally and across the United Kingdom since the early nineteenth century. Later the business expanded to include musical instrument services, regular patronage of musical events and music services to schools in the North West of England and North Wales. Famously, the company sold the Beatles their first guitars.

In 2015 a student from Liverpool University was awarded his PhD a major part of the Christmas calendar at Christ Church. The choir has been a continuing fixture at the church throughout this time, with constant renewal of members as generations came and went and, of course, boys’ voices broke. Most of Keith’s family were and still are members of the choir, now under the direction of his son Michael.

The music Keith provided for worship was informed by the principles of the Royal School of Church Music of which he was a member for more than 60 years and Victorian Central Area Representative for many years. Contemporaries included Rae Anderson, Hedley Jones and Stanley Jackson. Keith was very proud to have Gerald Knight, Director of the RSCM, visit Castlemaine in the early 1960s and preach in the church where, in reference to the music, he commented, “Where there has been desert and sand there is now green grass”.

Some interesting challenges were presented during cricket season, one of Keith’s other passions. It was nothing unusual to see Keith run into the robing room in his cricket whites, throw on a robe, change his shoes, play the music for a wedding and then dash back to continue the game.

In 2012 Keith was honoured for his almost lifetime’s work with Christ Church, schools and the community with the Order of OAM for Services to Music.

When Keith retired in 2007 as organist of Christ Church he was succeeded by his son Michael. Keith was then able to take the trip of his lifetime and visit all the great English cathedrals which were the inspiration for his music.

Bishop Jeremy Ashton and Father Des Benfield assisted at Keith’s funeral and Requiem Eucharist held at Christ Church, Castlemaine on 27 April. The Rev. Anne McKenna officiated. In her sermon she summed up Keith’s life by quoting one of his tribute notices. It read, “The last chord has been played but the music of his life will remain in our hearts and guide us forever”.

Keith’s wife Shirley survived him by only five weeks. They leave their sons Michael, Ross and Peter, daughter Deryn and their many grandchildren and great-grandchildren.

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Christopher Whitehead is a music teacher, writer and resident of Castlemaine, Victoria. He wrote the article on Keith and Michael Bottomley, “Like Father Like Son” in the Winter 2014 Edition of Organ Australia. Information supplied by Keith Bottomley’s family was used in the preparation of this obituary.

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ALISTAIR RUSHWORTH, ORGAN BUILDER


BY JANICE RUSHWORTH

Alistair was born on 13 August 1945, two days before the news of the Japanese surrender in World War II and a week after the atomic bomb was dropped on Hiroshima. He was born into a Liverpool-Wirral family whose business had provided organ building services internationally and across the United Kingdom since the early nineteenth century. Later the business expanded to include musical instrument services, regular patronage of musical events and music services to schools in the North West of England and North Wales. Famously, the company sold the Beatles their first guitars.

In 2015 a student from Liverpool University was awarded his PhD...
In the writing of the Rushworth Family history.

From an early age Alastair was schooled in English boarding schools.

Early on his father marked him out as the son who had the natural capacity to become a master organ builder, and set about devising a programme to develop Alastair into this mould. In the later 1960s Alastair was introduced into the family business, representing the fifth generation of continuous family control of the Rushworth company. Alastair underwent a challenging, rigorous and thorough industry-training program which saw him complete the shop-floor apprenticeship within

the Rushworth organ works for eighteen months before training with overseas organ builders of international repute. In Holland Alastair worked for two years at the works of Dirk Flentrop in Amsterdam and following this for fifteen months at Casavant Frères in Canada where he developed his skills and expertise under the guidance of master organ builder Larry Phelps. It was during this time he learned to speak French and Dutch. He returned to Rushworths in Liverpool as a qualified, experienced and confident organ builder.

Due to a compulsory purchase order on the original Rushworth and Dreaper business premises the company needed to relocate to another part of the city. Alastair used his experience to set up the new factory according to his own design and approach, situating the drawing office, the metal works, the wood works and the electrical department in accordance with his own vision and modern organ manufacturing requirements.

Alastair quickly became a respected figure in the organ building industry.

During his career Alastair was acknowledged as an authority on pipe organs. He was both a member and latterly President of the Incorporated Society of Organ Builders and the Institute of Musical Instrument technicians and the Federation of Master Organ Builders. He was appointed the editor of the International Society of Organs Builders Publication “ISO Information” and also lectured to a number of organists associations and at the University of Liverpool on the subject of the classical organ. Under Alastair’s management his company built a pure tracker organ for the university.

The company built organs throughout the world in places as diverse as Egypt, Belem in Brazil and Nigeria where Alastair had many business contacts. There were also multiple contracts for new organs, restorations and tunings in England, North Wales and Scotland.

Alastair and I married in 2003 and came to live in Australia in January 2009. Early on during our time here Alastair’s professional interest in organ building led to his involvement in the restoration of the Brisbane City Hall organ and our friendship with Steven and Adele Nisbet. Alastair was delighted and proud to have had the opportunity to play a small part in the restoration of the City Hall organ as part of the committee that kept an eagle eye on the work being carried out.

Allied to his organ building profession was his interest in clocks, clock making and restoration. Historically there is of course a connection between the organ and the clock. Cstebius was an inventor in Alexandria in ancient Egypt who created a simple pipe organ using early pneumatic techniques and a water clock using the same principles.

Alastair’s technical abilities did not stop at clock restoration and organ building but were applied to everyday life, sometimes in the smallest details. Take our rubbish bin in England: Alistair set up a short series of gears with string so that the strings worked perfectly in harmony to lever open the lid which meant we didn’t have to leave the kitchen in cold or wet weather: we just needed to have a good aim. He was also the “sewing mistress” of the house, mending zips and sewing on buttons. He was an accurate and perfect ironer and maker of precision toast!

Alastair collected clocks for most of his life and had a collection of over a hundred antique, longcase, Westminster and Whittington chimes, quirky and beautiful pieces. For example he owned a longcase clock that had belonged to a great-great-great relative and was built in Chester, England, the same year Captain Cook landed in Australia.

Alastair was a member of the British Watch and Clockmakers Guild, the American National Association of Watch and Clock Collectors (NAWCC), a member of the Worshipful Company of Clockmakers and a Freeman of the City of London. We visited Florida for a NAWCC meeting and travelled through America looking for clocks of interest.

Alastair loved to travel. He stood on most of the world’s great continents. We managed to complete our round-the-world trip in 2011–2012 just before his diagnosis of younger onset dementia.

Alastair had three brothers, David, Richard and Jonathan; two sons, Tim and John, by his first marriage, two grandchildren, Harry and Kitty and two stepchildren, Huw and Helen. All the children live in the United Kingdom.

Since Alastair’s death I have set up a scholarship in his name specifically to fund research into younger onset dementia. Donations can be made through the link https://www.justgiving.com/Rushworth-Research-fund.

The author is Alistair Rushworth’s widow.
ORGANIST AND PROFESSOR of Chemistry Allan White was born in Melbourne and lived in the northern suburb of Essendon during the war years, where he developed a lifelong preference for the “Bombers” football club. His father was a works foreman on the Victorian Railways whose career required postings in a number of country towns.

Allan’s primary education was in Victoria at Essendon, Sale and Seymour, and secondary at Seymour and Hamilton High Schools, where he was dux. Classes were generally small and the teaching mostly excellent and in due course Allan progressed to Melbourne University on a Victorian Education Department “secondary studentship”. This enabled him to undertake B.Sc. and Dip.Ed degrees, in return for three years’ teaching. When his father took up an appointment at the Newport railway workshops the family returned to Essendon.

Allan’s first teaching appointment, at age 21, was at a leading Melbourne high school. This was followed by a peremptory secondment to the Victorian School of Forestry at Creswick to teach tertiary diploma chemistry and physics. This was possible because Allan’s B.Sc. included a full major in chemistry, with sub-majors in physics and maths. Lectures were delivered to classes of no more than twelve students, the school complement totalling about 30 residential students.

After three years at the Forestry School, Allan returned to Melbourne University to undertake postgraduate study for an honours year, then a Ph.D in inorganic chemistry. The theme was the iron dithiocarbamate spin-crossover.

This provided the first of Allan’s papers to be published in the Australian Journal of Chemistry. At the end of his Ph.D studies an appointment was offered at the University of Western Australia to fill a recent vacancy, requiring the young graduate to start immediate teaching of first-year students in particular.

Newlyweds Allan and Jan arrived in Perth in April 1966, following Allan’s university appointment as a lecturer in physical chemistry.

Along with chemistry, the pipe organ claimed much of Allan’s time. During his student years in Melbourne he was known to disappear in the direction of St Paul’s Cathedral, learning the organ with Lance Hardy, cathedral organist from 1951 to 1973. Not long after arriving in Perth, he was made acting organist at St George’s Cathedral for some months.

In 1966 he was one of seven founding members of the Organ Society of Western Australia – the others were Dudley Bastian, Doug Miller, Stanley Brown, Stan Craft, Frank Dawson and John Zelling.

Perceiving that his playing skills were deteriorating during the 1970s Allan resolved to do something about it. He completed an honours performance degree part-time throughout the 1980s and became the University of Western Australia ceremonial organist for about five years around 1990. Combining his two interests, he gave an opening recital in the Perth Concert Hall at the commencement of the 1987 XIV International Union of Crystallography Congress.

Allan retired in August 2007, shortly after the closure of the Crystallography Centre, which, having limited teaching function, was held to be no longer compatible with the UWA’s developing business model. But his ambitious retirement plans were unfortunately frustrated by the diagnosis of myeloma.

On his 75th birthday the Australian Journal of Chemistry published a whole edition dedicated to Allan White (Vol. 65, No. 7, 2012). (Due acknowledgement is given to the generous foreword of that publication for information used in this article.) The UWA made him an emeritus professor and he was still submitting articles for publication in January this year, two months before his death.

Bruce Duncan, Western Australian correspondent of Organ Australia, acknowledges the help of Allan White’s family in providing photographs and information for this obituary, which was published in a longer form in the April 2016 edition of In the Pipeline, of which he is Editor.
IN HIS LONG life, Dick Adamson played the organ in three Australian states and in Canberra. Much of his life was spent in Western Australia, where he died.

Dick began his remarkable 76 years of voluntary service as a church organist when he was a sixteen-year-old student at Wesley College in Melbourne. After graduating in pharmacy, he lived – and played church organs – in Cohuna, Victoria, in Canberra and in Hobart and Swansea in Tasmania.

He much enjoyed playing the fine organs in his wife Marie’s home town of Goulburn, New South Wales. It was a great pleasure to him to travel overseas and listen to the organ concerts in some of the great churches and concert halls of Europe. His vast music collection contained many organ works.

While living in Moora, Western Australia, Dick played for church congregations throughout the Central Wheatbelt: Moora, Watheroo, Gin Gin, Miling, Wongan Hills and Calingiri. In Perth, he provided music for the congregations of St Margaret’s, Nedlands, and St Andrew’s, Nedlands. He was delighted to have played the organ at the abbey of New Norcia, and last attended a carol service there with his family on 2 January this year, sixteen days before his death.

Dick believed firmly in the importance of music in church services and would spend many happy hours choosing hymns that reflected the messages of the weekly Bible readings.

A pianist and singer as well as an organist, and a gifted sight reader, he was largely self-taught as a musician. He delighted in making music with friends and family, whether at home or in concerts, and also with his youngest grandchildren for their AMEB exams. He was proud that two grandsons took up organ, and loved to listen to singing and instrumental playing by his children and grandchildren.

Dick loved all of Bach’s works; the piano music of Beethoven, Brahms, Chopin and Schubert; and Gilbert and Sullivan. He especially enjoyed large choral works such as *Elijah, The Dream of Gerontius* and *Messiah*. Christmas brought the joy of carols arranged by Sir David Willcocks and John Rutter.

As a young man Dick sang Verdi’s *Requiem* with the Hurlstone Choral Society, a predecessor to the Sydney Philharmonia. More than 50 years later he sang it again, this time with one of his daughters in the Sydney Opera House as part of Philharmonia’s Chorus Oz. Dick continued his choral singing in Western Australia – in Moora and in Churchlands Choral Society, Perth, where he was supported by close friends Tony and Bev Noakes.

Dick was devoted to his family and his many friends who shared his love of music. He took great interest in the world around him and was active and making plans, many involving music-making, until the day he died. He was looking forward to recommencing piano lessons with his dear friend and musical companion, Wes Porter.

In accordance with his wishes, Dick’s funeral music at St James’ Church in Moora included John Rutter’s *Gaelic Blessing* and “In Paradisum” from Fauré’s *Requiem*, as well as hymns arranged by favourite composers, including Vaughan Williams and Britten. Grandson Hugo Temby and Wes Porter played Bach and Brahms, and accompanied the singing Dick’s family choir.

Dick Adamson is survived by his five children, twelve grandchildren and two great-grandchildren.

Dick was a keen and active member of the Organ Society of Western Australia.

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This is an abbreviated version of a tribute to Dick Adamson that appeared in the April 2016 edition of *In the Pipeline*. Information for the article was kindly supplied by Dick’s family, especially his daughter Liz Waddell.
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