

PAST EVIDENCE FUTURE KEYS

Organ Documentation – Home and Abroad

Melbourne, the Mornington Peninsula and the Victorian Goldfields Region

Victoria - Australia



31st Annual Conference

29 SEPTEMBER – 4 OCTOBER 2008

CONFERENCE BOOK

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ORGAN HISTORICAL TRUST OF AUSTRALIA
ABN 99 005 443 372

P.O. Box 200 Camberwell Victoria 3124 Australia

www.ohta.org.au

The aims of this national organisation, founded in 1977, are:

1. Preserve historic pipe organs and organbuilding records
2. Stimulate public interest in pipe organs which are of national or local importance
3. Encourage scholarly research into the history of the organ, its musical use and organ music

OFFICE BEARERS

John Maidment OAM	<i>chairman & editor, OHTA News</i>
Dr Kelvin Hastie	<i>secretary</i>
Roger Henderson FCA	<i>treasurer</i>
Andrew Davidson	<i>membership secretary</i>
Mark Quarmby	<i>webmaster</i>

PATRON

Robert Ampt

HONORARY LIFE MEMBERS

Bridget Dearnley
John Henwood
The Revd Bruce Naylor
Roger H. Pogson
Graeme Rushworth
Margaret Swann

Cover and title page: St George-the-Martyr Anglican Church, Queenscliff – designed by Albert Purchas, begun 1863-64 and modelled upon a medieval church at Skelton, Yorkshire (drawing by Graeme Rushworth)

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WELCOME TO THE CONFERENCE

It is just over 30 years since the first OHTA conference took place - and remarkably it started in the same building. Now we see a superbly restored building and hear one of Australia's finest instruments – very different from the situation we experienced then. We will also visit another instrument from our first conference – the 1859 Hill & Son organ at Christ Church, St Kilda, again very carefully restored and heard for the first time following this work at our conference.

The focus of this year's conference is upon the technical documentation of pipe organs. It is interesting to note that a very important initiative in this direction was taken by OHTA in its very early years with its pipe organ documentation project conducted by John Stiller, who sadly passed away a few years ago. The value of his work has been proven many times, in such instances as the replication of pipework for a Randebrock organ at Lottum, Holland based upon St Kilian's Church, Bendigo and the use of pipe scalings from the destroyed 1879 Hill & Son organ at St Barnabas' Church, Broadway, Sydney for OHTA's Hill & Son reconstruction at Tanunda, South Australia.

Along with the documentation theme, we are delighted to welcome Paul Peeters, from Gothenburg, Sweden, who is Chair of the International Association for Organ Documentation (IAOD) founded by Professor Uwe Pape, who participated in several of our conferences. Paul is to present our keynote address on organ documentation viewed from an international perspective, and also present a second paper discussing his research into the tonal worlds of Cavaillé-Coll in France, and Walcker, in Germany – relevant as we will be visiting contemporary organs by two of their competitors.

There will also be a range of additional papers presented, along with the conference theme. John Henwood will speak about the work of John Stiller, from the early days of OHTA, John Hargraves will speak about the work of the South Island Organ Company in documenting the restoration of the West Melbourne organ, and there will be several others.

Four major recitals will be given. The first by James Tibbles, whose playing on the Avery organ at Ponsonby, Auckland is well remembered from the 2006 conference; the second by Sam Allchurch, giving the first recital on the restored Hill & Son organ at St Kilda; the third by Peter Jewkes playing at the Memorial Hall, Scotch College on the heroic organ rescued from Sydney; and the final by Elmo Cosentini playing on one of Australia's largest provincial organs in Australia's largest regional cathedral. Additionally, carefully prepared demonstrations will be presented on the other instruments that we will be visiting.

We are pleased to welcome our participants from many places in Australia, from New Zealand, England, Sweden and the United States. We trust that you will find the conference instructive and enjoyable.

**John Maidment OAM
Chairman**

THE CHURCHES

The churches to be visited during the conference are places of worship and all participants will respect their religious nature at all times.

PHOTOGRAPHS AND OPEN CONSOLE

At the beginning of each visit we have allowed five minutes for photography: this important task is essential for documenting a visual image of each venue for archival purposes. Participants are requested to take their seats in a manner that does not obscure those who wish to take such photographs.

DEMONSTRATIONS

Each organ will be demonstrated by a recitalist. Participants are requested to refrain from talking at this time. Many organs will be available to play after each demonstration, but those who wish to do so should register in advance with the console steward. A time limit may be imposed if necessary.

NOTES ON THE BUILDINGS AND ORGANS

The notes in this book have been compiled from a variety of sources and is acknowledged under each instrument.

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All information (times, fares, service times etc) were correct at time of publication but may be subject to change beyond the committee's control.

INTRODUCTION AND ACKNOWLEDGEMENTS

Preparation for the conference has been undertaken by a Victorian committee of OHTA: **Simon Colvin, Geoffrey Cox, Jeremy Fletcher, John Maidment** and **Ian Smith**. The conference book has been compiled and edited by **John Maidment** and formatted by **Mark Quarmby**.

We would especially like to thank **Simon Colvin** for preparing the hymns and being our 'console steward', **Jeremy Fletcher** and **Ian Smith** for assisting with registrations and accommodation and **Roger Henderson** for his financial advice.

The line drawings are by **Graeme Rushworth**, to whom we are again strongly indebted.

HERITAGE
COUNCIL
HERITAGE
COUNCIL
HERITAGE
COUNCIL

Generous sponsorship has been offered by the Heritage Council of Victoria
to enable Paul Peeters to travel to Australia for the conference.

CONFERENCE PARTICIPANTS

New South Wales

Helen Asboe	Wollstonecraft
Keith Asboe	Wollstonecraft
Charles Bardwell	Prestons
Teddy Bardwell	Prestons
Andrew Davidson	Wahroonga
James Goldrick	Newcastle
Dr Kelvin Hastie	Miranda
Kurt Ison	Ashfield
Peter Jewkes	Mosman
Hugh Knight	Eastwood
Donn Mendoza	Constitution Hill
Peter Newey	Hamilton
Mark Quarmby	Strathfield

Victoria

Rhys Arvidson	Heathmont
Dr Gordon Atkinson	Windsor
Ann Blore	Castlemaine
Simon Colvin	Elwood
Dr Geoffrey Cox	Fitzroy
Ken Falconer	Dromana
Jeremy Fletcher	Brighton Beach
Alan Glover	Newtown
Bob Jefferson	Berwick
The Revd Robert Joyce	Highton
Brian Krahnert	Lara
Ruth Krahnert	Lara
John Maidment	Camberwell
Dr Andrew Mariotti	Fawkner
Dennis Middendorp	Briar Hill
Dr Colin Moysey	Echuca
Marc Nobel	Clifton Hill
Ian Smith	Ballarat
Margaret Swann	Blackburn
Howard Terrill	Heathcote
Ken Turner	Navigators
Voi Williams	Ballarat
Glen Witham	Melbourne

Queensland

Margery Appleton	Karana Downs
Thomas Appleton	Karana Downs
Andrew Blencowe	Toowoomba
David Cahill	Warwick
Peter Middendorp	Maryborough

South Australia

Marg Correll	Highgate
Dr Ray Correll	Highgate
Andrew Georg	Marden
Anthony Howard	Evanston Park
Steve Kaesler	Gawler
Michael Loffler	Prospect East
William (Bill) Pearce	Broadview
David Shield	Eden Hills
A.W.D. (Tony) Wilson	Parkside

Western Australia

Bruce Duncan	Northam
Maree Duncan	Northam

Tasmania

Peter Dowde	Launceston
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Australian Capital Territory

Trevor Bunning	Nicholls
Juliet Gibson	Nicholls

New Zealand

Nick Beveridge	Titirangi
John Hargraves	Timaru
John Hunt	Freemans Bay
Murray Jenkin	Remuera
Jimmy Manning	Herne Bay
Beryl Thompson	Glenfield
Bruce Thompson	Glenfield
James Tibbles	Auckland
Stephen Vincent	St Mary's Bay

England

Ann Treloar	Chester
James Treloar	Chester

Sweden

Paul Peeters	Gothenburg
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United States of America

David Baharain	Quiney, MA
Frances Finch	Canton, NY

Austria

Elmo Cosentini	Vienna
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List correct at time of publication

CONFERENCE PROGRAMME

Organ details (eg. 2/25) refer to manuals/speaking stops. 'Electric' refers to either electro-pneumatic or electro-magnetic actions. Maps are located at the back of this book when walking between venues is required.

MONDAY 29 SEPTEMBER

8.30 am **ST MARY'S STAR-OF-THE-SEA CATHOLIC CHURCH** (page 46)
cnr Howard & Victoria Streets, West Melbourne

CRYPT: Registration and the seminar sessions take place in the crypt (enter under the main apse of the church, to the rear).

9.00 am **ST MARY'S STAR-OF-THE-SEA CATHOLIC CHURCH** (page 46)
cnr Howard & Victoria Streets, West Melbourne

Official Opening of the conference and welcome by **Tom Hazell AO**, who has coordinated the restoration of St Mary's Star-of-the-Sea Church, followed by introduction to the conference by **John Maidment OAM**, OHTA Chairman.

The conference's seminar session part one will follow.

Presentation number one:

PIPE ORGAN DOCUMENTATION IN EUROPE – keynote address

by **Paul Peeters** (Gothenburg, Sweden) who is the conference's official guest and Chairman of the International Association for Organ Documentation – abstract on page 24.

Monday 29 September (cont)

Presentation number two:

BREAKING THE BARRIERS : JOHN STILLER'S
DOCUMENTATION OF HISTORIC PIPE ORGANS IN
AUSTRALIA AND NEW ZEALAND –

by **John Henwood** (Camberwell, Vic) – abstract on page 26.

10.30 am *Morning tea* in the Crypt

11.00 am **ST MARY'S STAR-OF-THE-SEA CATHOLIC CHURCH** (page 46)
cnr Howard & Victoria Streets, West Melbourne

CHURCH: George Fincham 1898-1900, restored South Island Organ
Company Ltd 1992-93 (3/38 tubular-pneumatic)

Recital by **James Tibbles** (Auckland, NZ) – programme on page 29.

12.15 pm **LUNCH** for full participants in the St Mary's crypt.

1.00 pm Participants to catch trams to St Kilda for afternoon activities.

Map and directions on pages 192 - 193.

Monday 29 September (cont)

- 2.00 pm **ST KILDA PRESBYTERIAN CHURCH** (page 56)
cnr Alma Road and Barkly Street, St Kilda
- Fincham & Hobday 1892, rebuilt George Fincham & Sons Pty Ltd
1955 (3/31 electro-pneumatic)
- Demonstration by **Dion Henman** (Geelong, Vic)
- Depart church at 3.00 pm.
-
- 3.15 pm **SACRED HEART CATHOLIC CHURCH** (page 63)
cnr Grey & Neptune Streets, St Kilda
- George Fincham & Son 1909 (2/11 tubular-pneumatic)
- Demonstration by **Kurt Ison** (Ashfield, NSW)
- Depart church at 4.15 pm.
-
- 4.30 pm **CHRIST CHURCH ANGLICAN CHURCH** (page 67)
cnr Acland & Eildon Streets, St Kilda
- Hill & Son 1859, rebuilt 1916 Meadway & Slatterie,
restored 2007-08 Stewart Organs (3/29 tubular-pneumatic)
- Recital by **Sam Allchurch** (Parkville, Vic) – programme on page 31.
-
- 5.45 pm Day concludes: evening free
- DINNER** (own arrangements)

TUESDAY 30 SEPTEMBER

- 9.00 am Bus loads outside the Hotel Ibis
- 9.15 am Bus departs for Mentone
- 10.00 am **ST PATRICK'S CATHOLIC CHURCH** (page 78)
cnr Childers & Rogers Streets, Mentone
- Frederick W. Nicholson 1862, rebuilt 1999 Pipe Organ
Reconstructions (2/24 electro-pneumatic)
- Demonstration by **Christopher Trikilis** (Doncaster, Vic)
- Bus departs at 11.00 am.
- 11.30 am **ST PETER'S LUTHERAN CHURCH** (page 83)
84 Karingal Drive, Frankston
- Daniel H. Lemke c. 1885 (1/4 mechanical)
- Demonstration by **Steven Kaesler** (Gawler, SA)
- Bus departs at 12.15 pm.
- 1.00 pm **ST JOHN'S ANGLICAN CHURCH** (page 86)
King Street, Flinders
- HALL: LUNCH** served for full participants.
- 2.00 pm **ST JOHN'S ANGLICAN CHURCH** (page 86)
King Street, Flinders
- CHURCH:** William Anderson c.1874 (1/8 mechanical)
- Demonstration by **James Goldrick** (Newcastle, NSW)
- Bus departs at 2.45 pm

Tuesday 30 September (cont)

- 3.30 pm **ST JOHN'S ANGLICAN CHURCH** (page 89)
Point Nepean Road, Sorrento
- anon. English c.1850s (1/7 mechanical)
- Demonstration by **Kurt Ison** (Ashfield, NSW)
- Bus departs at 4.20 pm
- 5.00 pm Ferry ride across Port Phillip Heads to Queenscliff
- 6.00 pm **ST GEORGE-THE-MARTYR ANGLICAN CHURCH** (page 92)
cnr Hobson & Mercer streets, Queenscliff
- George Fincham 1871 restored 1999 Australian Pipe Organs
(1/6 mechanical)
- Demonstration by **Keith Asboe** (Wollstonecraft, NSW)
- Bus departs at 6.50 pm
- 7.00 pm Catered **DINNER** at Queenscliff Bowling Club, 118 Hesse Street,
for all full participants.
- Bus departs at 8.15 pm for Melbourne.

WEDNESDAY 1 OCTOBER

- 8.20 am Bus loads outside the Hotel Ibis
- 8.30 am Bus departs for Hawthorn
- 9.00 am **SCOTCH COLLEGE MEMORIAL HALL** (page 96)
Morrison Street, Hawthorn
- Hill, Norman & Beard 1930 restored and installed 2004 Peter D.G.
Jewkes Pty Ltd and South Island Organ Company Ltd
(3/50 electro-pneumatic)
- Recital by **Peter Jewkes** (Mosman, NSW) – programme on page 33.
- 10.00 am Time to examine the CAD documentation prepared by **Rodney Ford**
for the installation of the organ at Scotch College.
- Bus departs at 10.20 am.
- 10.30 am **HAWTHORN PRESBYTERIAN CHURCH** (page 112)
Glenferrie Road, Hawthorn
- HALL:** *Morning tea*
- 11.00 am **HAWTHORN PRESBYTERIAN CHURCH** (page 112)
Glenferrie Road, Hawthorn
- CHURCH:** Fincham & Hobday 1892 enlarged Frederick Taylor 1923
(3/26 tubular-pneumatic)
- Demonstration by **Rhys Boak** (Melbourne, Vic)
- Depart church at midday.
- 12.00 pm **LUNCH** (own arrangements)
There are many places to eat in Glenferrie Road, Hawthorn.
- Bus departs at 1.30 pm.

Wednesday 1 October (cont)

- 1.45 pm **SACRÉ-COEUR CHAPEL** (page 117)
Burke Road, Glen Iris
- Merklin et Cie 1889 restored George Fincham & Sons Pty Ltd 1984
(2/10 mechanical).
- Demonstration by **Jennifer Chou** (Camberwell, Vic).
- Bus departs at 3.00 pm.
-
- 3.15 pm **WESLEY UNITING CHURCH** (page 120)
cnr Oxford & Station Streets, Box Hill
- Henry Willis 1877 (2/17 mechanical)
- Demonstration by **Dr Gordon Atkinson** (Windsor, Vic).
-
- 4.15 pm **WESLEY UNITING CHURCH** (page 120)
cnr Oxford & Station Streets, Box Hill
- FOYER:** Afternoon tea.
- Bus departs at 4.45 pm.
-
- 5.00 pm **THE AVENUE UNITING CHURCH** (page 129)
cnr The Avenue & Blackburn Road, Blackburn
- William Stone 1879 (2/13 mechanical)
- Demonstration by **Rhys Arvidson** (Heathmont, Vic)
- Bus departs at 6.00 pm.
-
- 6.30 pm Day concludes – evening free
- DINNER** (own arrangements)

THURSDAY 2 OCTOBER

- 8.15 am Bus loads
(bring luggage down in ample time and pay any outstanding bills)
- 8.45 am Bus departs for Daylesford
- 10.15 am **UNITING CHURCH** (page 132)
cnr Duke Street & Central Springs Road, Daylesford

HALL: *Morning tea*
- 10.45 am **UNITING CHURCH** (page 132)
cnr Duke Street & Central Springs Road, Daylesford

William Anderson 1888 (2/14 mechanical)

Demonstration by **Andrew Georg** (Marden, SA)

Depart at 11.30 am – walk up hill to next venue.
- 11.45 am **CHRIST CHURCH ANGLICAN CHURCH** (page 136)
cnr Camp Street & Central Springs Road, Daylesford

George Fincham 1871 (2/12 mechanical)

Demonstration by **Mark Quarmby** (Strathfield, NSW)

Depart church at 12.30 pm.
- 12.30 pm **LUNCH** (own arrangements). There are many places to eat in
Daylesford, down the hill in Vincent Street.

Bus departs at 1.30 pm.

Thursday 2 October (cont)

- 2.15 pm **ST PAUL'S ANGLICAN CHURCH** (page 141)
Templeton Street, Clunes

Hamlin & Son c.1867 (2/10 mechanical)

Demonstration by **Peter Newey** (Hamilton, NSW)

Depart at 3.00 pm.
- 3.00 pm *Time for brief afternoon tea or refreshments* – walk down hill into Fraser Street and purchase your own – bus will collect participants at place to be identified, departing at 3.30 pm.
- 4.30 pm **ST JOHN'S ANGLICAN CHURCH** (page 145)
cnr Barkly & Thompson Streets, Dunolly

George Fincham 1879 (2/9 mechanical)

Demonstration by **Rhys Arvidson** (Heathmont, Vic)

Bus departs at 5.15 pm.
- 6.00 pm Bus arrives at Bendigo National Motor Inn & Comfort Inn Central Deborah
- 7.00 pm Bendigo National Motor Inn:

DINNER provided for all full participants.

FRIDAY 3 OCTOBER

Morning free in Bendigo.

Participants may wish to explore central Bendigo, visiting the Bendigo Art Gallery in View Street, Rosalind Park, the old Post Office and view the Law Courts, Shamrock Hotel (all along McCrae Street) and Town Hall.

Own arrangements for lunch.

1.00 pm

BENDIGO NATIONAL MOTOR INN

cnr Don & High Streets, Bendigo

SEMINAR ROOM: Seminar session - part two.
Abstracts on pages 27 - 28.

Presentation number one:

FRENCH AND GERMAN ORGANBUILDING IN THE
NINETEENTH CENTURY : COMPARISON STUDIES OF THE
SOUND CONCEPTS OF CAVAILLÉ-COLL AND WALCKER

by **Paul Peeters** – abstract on page 27.

Presentation number two:

RESTORATION DOCUMENTATION AT WEST MELBOURNE :
A CASE STUDY

by **John Hargraves** – abstract on page 28.

Presentation number three:

“A PICTURE’S WORTH A THOUSAND WORDS” :
VISUAL DOCUMENTATION OF HISTORIC ORGANS AND
RESEARCHING SOURCES

by **John Maidment** – abstract on page 28.

Friday 3 October (cont)

- 3.15 pm **Organ Historical Trust of Australia:**
Annual General Meeting
- 4.30 pm Depart Hotel to walk to **Sacred Heart Cathedral**
- 5.00 pm **SACRED HEART CATHOLIC CATHEDRAL** (page 148)
 cnr High & Wattle Streets, Bendigo
- Bishop & Son 1904 rebuilt Australian Pipe Organs 1986-87
 (4/51 electro-pneumatic)
- Transept organ (1/6 mechanical)
- Laukhuff/ Bellsham positive organ (1/4 mechanical).
- Recital by **Elmo Cosentini** (Vienna) - programme on page 35.
- Walk back to Hotel.
- 7.00 pm Bendigo National Motor Inn –
DINNER provided for all full participants.

SATURDAY 4 OCTOBER

- 8.20 am Bus loads
(bring luggage down in ample time and pay any outstanding bills)
- 8.40 am Bus departs Bendigo National Motor Inn
- 8.45 am Bus loads Comfort Inn Central Deborah for immediate departure
(bring luggage down in ample time & pay any outstanding bills)
- 9.15 am **UNITING CHURCH** (page 167)
Wilson Street, Long Gully

Alfred Fuller 1882 restored S.J. Laurie 1982 (2/15 mechanical)

Demonstration by **Mark Quarmby** (Strathfield, NSW)
- 10.00 am **UNITING CHURCH** (page 167)
Wilson Street, Long Gully

Morning tea

Bus departs at 10.30 am
- 10.45 am **ST KILIAN'S CATHOLIC CHURCH** (page 170)
McCrae Street, Bendigo

R.A. Randebrock 1871 renovated Bellsham Pipe Organs 1981-83
(2/25 mechanical)

Demonstration by **James Goldrick** (Newcastle, NSW)

Bus departs at 11.45 am.

Saturday 4 October (cont)

12.30 pm

UNITING CHURCH HALL
High Street, Heathcote

LUNCH for all full participants.

1.30 pm

'BRIGHTWELL' (page 179)
Northern Highway, Heathcote

(1) Alfred Fuller 1897 (2/9 mechanical)

Demonstration by **Andrew Georg** (Marden, SA)

(2) Wurlitzer 1928 (2/12 ranks extended)

Demonstration by **David Johnston** (Melbourne, Vic)

3.00 pm

Bus departs. Conference concludes.

Bus will drop participants back in the city and at the airport

Programme correct at time of publication

ABSTRACTS OF PAPERS

Paul Peeters

PIPE ORGAN DOCUMENTATION IN EUROPE – KEYNOTE ADDRESS

Abstract

During the past decades, organ documentation has not only gained interest but also importance. Having started as a tool that gradually has become more important within organ conservation and restoration, its interest has increased, owing to new areas for which it has been used:

- building of style copies;
- reconstruction of historic organs (complete instruments);
- scientific research and comparative studies.

These new areas have led to the documentation of an increasing number of technical details and the use of new technologies – a process that is still ongoing.

On the one hand, we see that this development (brought on by research institutions) has led to an increased use of and interest in documentation, on the other hand, there is still no general practice of organ documentation in Europe, at least at a basic level, when it comes to organ conservation and restoration. The reason is of course that documentation is still not considered to be an intrinsic part of any conservation or restoration project with its own proper funding. (In most cases, it is still up to the private interest – and funding – of the organ builders.) This situation has not become easier since the rich organ heritage of the former communist countries in central and eastern Europe has become a visible and audible part of the public European culture. It is difficult to predict how the issue of organ documentation will develop in the European context: much will depend on how the organ culture as such will develop in the near future.

New aspects of organ documentation: the type of organ documentation as it has been carried out so far, basically generates static values (with the exception of sound and video recordings, and pictures). There are two other aspects that would be very worthwhile to be able to document: the characteristic of the key action and that of the wind system, both dynamical aspects of an instrument. Without doubt, they will involve the development of new documentation technologies.

Paul Peeters (born 1953 in Weert, The Netherlands) studied musicology at Utrecht University, where he specialized in organology (main teachers: Prof. Dr. Maarten Albert Vente and Dr. Jan van Biezen). He studied organ with Kees van Houten and Jacques van Oortmerssen, and attended courses with Klaas Bolt, Harald Vogel, and Jean-Claude Zehnder. From 1969 to 1995 he held positions as a church organist.

Between 1983 and 1991 he was the editor of the Dutch organ journal *Het Orgel* and from 1989 to 1995 he worked as the director of the Nederlandse Toonkunstenaarsraad, an organisation for professional musicians.

He edited a number of books and wrote numerous articles on organ-related topics such as performance practice, organbuilding, organ history, organ documentation, restoration practice and organ heritage issues.

In 1995 he emigrated to Sweden, and became appointed librarian and coordinator of the documentation at the Göteborg Organ Art Center (GOArt) at the University of Gothenburg. From 2004-2007 he served GOArt as its director. Currently, he is working on a doctoral dissertation, the subject of which is: "French and German Organ Building in the 19th Century. Comparison Studies of the Sound Concepts of Cavaillé-Coll and Walcker." From its foundation in 1990, he was a board member of the International Association of Organ Documentation (IAOD), of which he became the president in 2006.

John Henwood

BREAKING THE BARRIERS :

JOHN STILLER'S DOCUMENTATION OF HISTORIC PIPE ORGANS IN AUSTRALIA AND NEW ZEALAND

Abstract

The foundation of OHTA on the 13 May 1977 meant that there was a national organisation in Australia to promote the preservation of historically significant pipe organs. The challenge facing the new organisation was how to make an impact and establish what instruments were of importance. Fortunately for OHTA, John Stiller was available to carry out research and documentation. As a result his work had a unique influence on the appreciation of our pipe organ heritage and OHTA's ability to encourage its preservation. John was science and honours music graduate from the University of Adelaide, who as a scholarship holder did post-graduate studies with Professor Ulrich Bremsteller in Hanover, Germany. While there he had studied organ documentation and conservation standards. Initial funding was provided by the Myer Foundation and John began his work in Victoria in 1978. 11 grants were obtained including an ANZAC fellowship to document historic pipe organs in New Zealand. Altogether about 340 organs were documented in NSW, Victoria, South Australia, Tasmania and New Zealand. Nothing equivalent has been carried out in the UK, the USA or Canada.

John Henwood was the co-founder of the Organ Historical Trust of Australia, in 1977. He was OHTA's inaugural secretary for 11 years, treasurer for four years and edited *OHTA News* for four years. Earlier on, he assisted Enid Matthews in her research that led to the publication of *Colonial Organs and Organbuilders* almost 40 years ago. He was instrumental in the establishment of OHTA's documentation project, carried out by John Stiller, and obtaining funding for this to proceed. John also had a significant career with the Australian Broadcasting Corporation, and was a founder of the highly successful Australia's Open Gardens Scheme.

Paul Peeters

FRENCH AND GERMAN ORGANBUILDING IN THE NINETEENTH CENTURY :

ARISTIDE CAVAILLÉ-COLL AND EBERHARD FRIEDRICH WALCKER.

Abstract

During the second half of the nineteenth century, Aristide Cavallé-Coll (1811-1899) dominated the organbuilding scene in France, with Paris as its central political and cultural focus. In Germany, the situation was different. Politically speaking, Germany as a state was unified as late as 1871 and in several of the various kingdoms or duchies that made up Germany before 1871, important organbuilding companies were to be found. Among them, Eberhard Friedrich Walcker (1794-1872) was the leading organbuilder developing a modern organ concept that was to break with the classical organ as it had evolved during the seventeenth and eighteenth centuries.

Several aspects of the development in organ building during the 19th century found their equivalent in changes in the orchestra: the orchestras [organs] became larger, new instruments [organ stops] were developed and the sound volume of the existing instruments [organ stops] were increased by changing their construction. Moreover, organbuilders and organists were eager to make the instrument expressive by building swell boxes and free reeds (sometimes with their own swell devices). Technical innovations and scientific research played an important role within the processes that changed the concept of the organ. Also, the organ entered the concert hall and thereby became a part of public music life.

We can find similarities as well as contrasts in the careers of Walcker and Cavallé-Coll. Both lives were marked by Franco-German antipathies, wars and revolutions and during their lifetimes, many events, such as the Industrial Revolution, profoundly changed society. Both builders had their roots in a specific organbuilding tradition: Walcker represented only the second generation, but Cavallé-Coll already the fourth. Several characteristics of both these distinct 18th-century traditions still can be traced in the new sound concepts that each of them developed. Their sound concepts differ strikingly and they represent the many-sided contrast between the French and the German organ type from the 19th century very well.

John Hargraves

RESTORATION DOCUMENTATION AT WEST MELBOURNE :

A CASE STUDY

Abstract

A Powerpoint presentation on the very significant 1992-93 South Island Organ Company Ltd restoration of the 1898-1900 George Fincham organ at St Mary's Star of the Sea Church, West Melbourne. This will include excerpts from the very extensive photographs, work diaries, notebooks, charts, drawings, and videotape documentation maintained by the staff involved on carrying out the project. At the time, this was the most extensive restoration documentation carried out on an Australian organ.

John Hargraves is Managing Director of the South Island Organ Company Ltd, of Timaru, in the South Island of New Zealand. His firm has built up an enviable record for the sensitive conservation of historic organs over more than 30 years, with significant projects throughout New Zealand and in many places in Australia and pioneered the detailed documentation of such projects in various media.

John Maidment

“A PICTURE’S WORTH A THOUSAND WORDS”:

VISUAL DOCUMENTATION OF HISTORIC ORGANS AND RESEARCHING SOURCES

Abstract

There are many sources of pictorial information on historic organs. The National Library's *Picture Australia* database has revealed many treasures, mainly old engravings and photographs. Old collections of photographs – even postcards – and old illustrated journals have proven to be major sources of material. Very recently, digital photography has offered unlimited potential. This Powerpoint presentation will discuss these sources and reveal some important visual discoveries.

John Maidment is Chairman of the Organ Historical Trust of Australia and Editor of *OHTA News*. He has carried out considerable research into the history of the pipe organ in Australia and is the author of gazetteers of organs in New South Wales, Victoria and Tasmania.

RECITAL PROGRAMMES

St Mary's Star of the Sea Catholic Church, West Melbourne

Monday 29 September 2008 at 11.00 am

JAMES TIBBLES

From: Symphonie V (1887)..... Charles-Marie Widor (1844–1937)
First movement

Prélude, Fugue, Variation, op 18 (1868)..... César Franck (1822– 1890)

Choral no 2 in b minor (1890) César Franck

Dix Pièces pour Orgue ou Piano-Pédalier (1890)..... Eugène Gigout (1844–1925)
Scherzo

Pastorale (1868) César Franck

From: Symphonie VI (1887)..... Charles-Marie Widor
Finale

JAMES TIBBLES, after completing his MMus in organ and harpsichord under the late Anthony Jennings at the University of Auckland, undertook post-graduate study at the Royal Conservatory, the Hague under Professor Bob van Asperen, as well as pursuing studies on organ and fortepiano. On his return to New Zealand he was appointed Director of Music at Auckland Cathedral of the Holy Trinity, a position he held until 1993.

James is one of New Zealand's leading players of historic keyboards (harpsichord, fortepiano and organ), and has an active performing career as a soloist, accompanist, recording artist and conductor. James is Artistic Director of the *Age of Discovery*, a member of the baroque chamber ensemble *Extempore*, and Assistant Musical Director of *New Zealand Youth Choir* and *Voices New Zealand*.

As Senior Lecturer in Early Music and Head of the Early Music Department in the School of Music, The University of Auckland he is the driving force behind a flourishing Early Music scene. The School's instrument collection continues to grow apace, and a number of graduate students in Early Music are now established performers on historic instruments in Europe. James also holds the position of Associate Head, Performance, which keeps him connected with administrative realities!

James' research interests include the history of Early Music in New Zealand, early organs in New Zealand (notably the 1779 Avery in Ponsonby Baptist and the currently anonymous instrument in St Marks', Te Aroha), and articulation markings and their significance and performance in the keyboard works of J.S. Bach.

He has produced a number of CD recordings, including *And I saw in a New Heaven* (Auckland Cathedral Singers), *Sesquialtera* (Avery 1779, Ponsonby Baptist), New Zealand's first CD recording of an 18th century keyboard instrument, and a recording of Bach solo harpsichord music (due for release Feb 2009).

Christ Church Anglican Church, St Kilda

Monday 29 September 2008 at 5.00 pm

SAM ALLCHURCH

Ciacona in e minorDietrich Buxtehude(1637-1707)

Trio Sonata no 4 in e minor BWV 528.....Johann Sebastian Bach (1685-1750)

I Adagio – Vivace

II Andante

III Un poco allegro

Benedictus, op 59 no 9 (1901)Max Reger (1873-1916)

Le Banquet céleste (1926).....Olivier Messiaen (1908-1992)

Master Tallis' Testament (1940) Herbert Howells (1892-1983)

Elegy (to W.D.) (1944)..... George Thalben-Ball (1896-1987)

Nimrod from *Variations on an original theme (Enigma)*.....

Sir Edward Elgar (1857-1934)

Transcribed W.H. Harris (1883-1973)

SAM ALLCHURCH is in the first year of the Bachelor of Music degree at the University of Melbourne, studying organ with John O'Donnell. He is resident at Trinity College, where he holds the A.J. Herd Choral Scholarship which involves singing with the renowned Choir of Trinity College and accompanying weekly college eucharists. Sam attended Sydney Grammar School, where he studied organ with Robert Wagner, trombone with William Farmer and conducting with Christopher Shepard. Whilst at school he sang with the Sydneian Bach Choir and was a repetiteur for their 2007 performance of the St Matthew Passion. In 2007 he was selected to participate in the Sydney Symphony's composition workshop, directed by Richard Gill. As part of his Higher School Certificate, he received an Encore nomination for his extension musicology essay on the anti-hero in 20th century opera.

Sam has been involved in various church music programmes in Sydney. He served as choirmaster at St Matthew's Anglican Church, Manly before he was appointed organ scholar at St Luke's Anglican Church, Mosman where he founded the 20 voice 'St Luke's Schola' in 2008. He has a keen interest in service playing, taking lessons in accompaniment and improvisation with Peter Jewkes when in Sydney. After completing his Bachelor of Music, Sam would like to pursue further study in organ and conducting overseas.

Memorial Hall, Scotch College, Hawthorn

Wednesday 1 October 2008 at 9.00 am

PETER JEWKES

Three Short Pieces.....Sigfrid Karg-Elert (1877-1933)

Choral-improvisation - "Lobe den Herren, o meine Seele" (op 65 no 28)

Choral-improvisation – "O Gott du Frommer Gott" (op 65 no 50)

Gagliarda (op 154)

Elegy (1918: In Memoriam C.H.H. Parry)..... George Thalben-Ball (1896-1987)

From *Le Temple de la Gloire*.....Jean Philippe Rameau (1683-1764)

Gavotte

arr. Edwin Lemare (1865-1934)

Folk Tune (1929).....Percy Whitlock (1903-1946)

A Trumpet Minuet (1929)..... Alfred Hollins (1865-1942)

Fantaisie in E FlatCamille Saint-Saëns (1835-1921)

Con moto

Allegro con fuoco

Allegretto in E Flat (Op 17 No 2) (1900).....William Wolstenholme (1865-1931)

Toccata Eugène Gigout (1844-1925)

PETER JEWKES was born in Sydney. His early teachers included Nancy Salas (piano), David Rumsey, Norman Johnston (organ) and William Pierce, under whom he gained his Licentiate of Organ Performance from Trinity College London, at the age of 18.

In 1976 he studied at the Royal School of Church Music, at Addington Palace, studying organ under Christopher Herrick, Sub Organist of Westminster Abbey. Whilst in England he was appointed Assistant Organist at St Bride's, Fleet Street, London.

In Australia he has been Organist of the Sydney University Graduates' Choir, Organist & Choirmaster of Scots Kirk Mosman, and Assistant Organist of Christ Church St Laurence. For more than nine years Peter was Assistant Organist and Choirmaster of St James', King Street Sydney, where he specialised in liturgical accompaniment and improvisation. In 1996 he returned to Christ Church St Laurence as Organist. He has given numerous recitals in Australia and abroad on many famous instruments.

Peter Jewkes pursues a dual career as organist and organbuilder. His own company, established in 1975, is presently one of the largest and most active in Australia, and apart from restoration and construction work, cares for over 200 instruments on a regular basis. Peter was awarded an Associateship of the Incorporated Society of Organ Builders (UK) in 1986, being made a Fellow in 1991. He is currently serving a fourth term as President of the Australian Guild of Master Organbuilders, and is also a Deputy President of the Organ Music Society of Sydney Inc.

In 2006 he became only the second person in Australia to be elected to membership of the Association of Anglican Musicians (USA).

Sacred Heart Catholic Cathedral, Bendigo

Friday 3 October 2008 at 5.00 pm

ELMO COSENTINI

Gallery organ:

Trois Pièces, op 29**Gabriel Pierné (1863–1937)**

Prélude
Cantilène
Scherzando

Transept organ:

Präludium c-Moll**Felix Mendelssohn Bartholdy (1809–1847)**

Fuge f-Moll

from: Elf Choralvorspiele op post 122**Johannes Brahms (1833–1897)**

“O Welt, ich muß dich lassen”
“O wie selig seid ihr doch ihr Frommen”

Positive organ:

from: Werke für das Laufwerk Hob XIX**Joseph Haydn (1732–1809)**

Andante
Menuett
Presto
Menuett
Vivace (“Der Kaffeeklatsch”)

Capriccio cha-cha-cha**Peter Planyavsky (born 1947)**

(début performance in Australia)

Gallery organ:

from: Vingt-quatre Pièces de Fantaisie.....**Louis Vierne (1870–1937)**

op 54 no 2: Impromptu (f minor)
op 53 no 1: Lamento (c minor)
op 53 no 6: Toccata (b flat minor)

ELMO COSENTINI was born in Vienna where he received his musical education at the Hochschule für Musik und darstellende Kunst in Wien (today's University for Music and Performing Arts in Vienna), studying the organ with Peter Planavsky, piano, composition as well as orchestral conducting, finishing with his Master of Arts degree.

During these studies he started his recital career both as pianist and organist performing in many countries of Europe, the USA, South Africa and later in China and Australia. After his studies he was employed as an opera conductor at the Stadttheater Klagenfurt, an opera house in Austria. Elmo Cosentini additionally appeared as a chamber music partner and an accompanist of singers and performed as a continuo player as well as a soloist with a large number of ensembles, amongst them orchestras such as the Wiener Philharmoniker, the Wiener Symphoniker, and with choirs such as the famous Arnold Schönberg Chor. He gave premieres of contemporary music, made CD recordings and also did live broadcasts for different European television and radio stations.

Elmo Cosentini has held master classes and workshops at universities such as the Chinese University of Hong Kong, the Hong Kong Academy for Performing Arts, and at conventions such as the National Convention of the American Guild of Organists in Los Angeles 2004 and at the International Summer Academy in Venice 2008.

Currently Elmo Cosentini is teaching at the University for Music and Performing Arts in Vienna where he earned a doctor's degree for his dissertation on Rachmaninoff's piano music.

STUDENT BURSARIES

OHTA is delighted to welcome to the conference this year the three recipients of our student bursaries. They will be demonstrating a number of the organs.

Rhys Arvidson

Rhys Arvidson recently moved to Melbourne from his home town of Newcastle, NSW. His performance at St Peter's Anglican Church, East Maitland for the 2005 OHTA conference is well remembered. Rhys studied at the University of Newcastle gaining his B.Mus in 2007, studying pipe organ performance with Philip Matthias. Rhys was Organ Scholar at Christ Church Cathedral 2005-2008.

Since arriving in Melbourne in February, Rhys has been able to visit a number of organs around town and has enjoyed getting to know them. Rhys is currently an Organist at St Francis' Catholic Church, Lonsdale Street as well as a member of the St Patrick's Cathedral Singers. He is currently undertaking a Diploma of Education at the Australian Catholic University.

Andrew Georg

Andrew Georg completed his Bachelor of Music degree at the Elder Conservatorium of Music in 2007, majoring in piano performance. There he studied piano under Gil Sullivan, obtaining his LMusA in 2006, and composition under David Harris. He also undertook one year of organ study with Christa Rumsey, but returned to piano to finish his degree. He has participated in piano masterclasses with Graham Fitch, Roy Howat, and David Miller. His 2007 performance in the Recitals Australia Lunchhour concert series received a "Highly Recommended" award.

Andrew grew up in the Barossa Valley, and still calls it 'home', despite now living and spending most of his time in Adelaide. It was at Gnadenfrei Lutheran Church, Marananga, that he first encountered the pipe organ, and over the years has played for services and concerts on most of the Barossa's varied instruments. Andrew is currently Organ Scholar at St Peter's Cathedral, Adelaide, and receives tuition from Dr David Swale. He has enjoyed being involved in the 1875 Hill & Son Organ Restoration project in Tanunda, and eagerly looks forward to the completion of that project. In 2004 Andrew received the inaugural John Stiller Award from the Friends of the Hill and Son Grand Organ group. He has also worked as an accompanist and repetiteur and composition is also an interest.

James Goldrick

Born in Manchester in 1987, James Goldrick moved to Sydney in 1993. His fascination with the historic organ and its preservation was established at an early age when he discovered the Sydney Town Hall organ at a Young Person's concert in 1997. In 2001, whilst a student at St Aloysius' College, Milson's Point, James began studying organ with Peter Kneeshaw. This coincided with the school's decision to relocate the superb Opus 22 of Orgues Létourneau for the Boys' Chapel.

After leaving school, James held posts at various historic organs including Pitt St Uniting Church and Mary MacKillop Memorial Chapel, North Sydney. From 2006-08, James was Organ Scholar at All Saints' Anglican Church, Hunters Hill. In 2008, James commenced a Bachelor of Music degree in organ at the University of Newcastle, studying with Philip Matthias. He is a member of the University of Newcastle Chamber Choir and Organ Scholar of Christ Church Cathedral.

GOLDFIELDS PIPE ORGANS

ABN 57 694 880 360



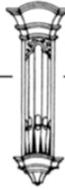
The 1892 Fincham & Hobday organ in St Joseph's Catholic Church, Warrnambool, Victoria, restored by our firm 2005-2008 and retaining its tubular-pneumatic action. This is the largest organ in Western Victoria and remains largely unaltered.

Ken Turner – Proprietor

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(near Ballarat)

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Many a true word (even a purpose-made one, it seems) is spoken in jest:

“Our apparatniks will continue making the usual squalid mess called History:

all we can pray for is that artists, chefs and saints may still appear to blithe it...”

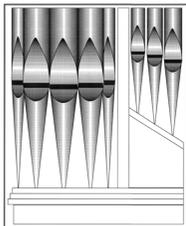
W.H. Auden, 1969

May this year’s conference be *blithed* by the work of artists, chefs and the occasional saint!

Contracts in hand or recently completed for the care of historic instruments include:

- St John’s Mudgee *Brindley & Foster 1881*
- St John’s Raymond Terrace *Walker 1862*
- Chester St Uniting, Epping *Dodd 1928*





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New mechanical action chamber organ for a home studio in Port Macquarie, NSW.

Completed June 2008



Positiv: Gedeckt 8, Blockflute 2, Larigot 1 1/3

Great: Rohrflute 8, Principal 4

Pedal: Bourdon 16 (18 pipes 'borrowed' from Gedeckt)

Staff of **Pipe Organs W.A. Pty. Ltd.** wish all participants at the OHTA conference in Melbourne an entertaining, informative and memorable conference this year.

Member of International Society of Organ Builders



SIOC ANNIVERSARY

2008 marks the 40th anniversary of the formation of the South Island Organ Co Ltd and 30th anniversary of our membership of the Organ Historical Trust of Australia.

In close co-operation we have pioneered and developed heritage pipe organ conservation in Australia and New Zealand.

← Current staff on the one metre anniversary pipe cake consumed at a special morning tea presentation for the New Zealand Congress of Organists in Auckland

HERITAGE LISTING AND DOCUMENTATION OF ORGANS

Most of the organs we are visiting have been classified by the National Trust of Australia (Victoria) or listed on the Victorian Heritage Register. A number were documented by John Stiller for the Organ Historical Trust of Australia in the late 1970s and early 1980s.

Citations on the National Trust database are available at:

http://www.natrust.com.au/trust_register/search_the_register

Citations on the Victorian Heritage Register database are available at:

http://www.heritage.vic.gov.au/page_239.asp?ID=239

Stiller documentations are housed at the University of Melbourne Archives at:

<http://www.lib.unimelb.edu.au/collections/archives/>

Bendigo: Sacred Heart Cathedral: Victorian Heritage Register; transept organ - National Trust classification

Bendigo: St Kilian's Church: *Stiller detailed documentation*; National Trust classification; Victorian Heritage Register

Bendigo: Uniting Church, Long Gully: *Stiller photographic documentation*; National Trust classification; Victorian Heritage Register

Blackburn: The Avenue Church: *Stiller detailed documentation*; National Trust classification; Victorian Heritage Register

Box Hill: Wesley Church: *Stiller standard documentation*; National Trust classification; Victorian Heritage Register

Clunes: St Paul's Church: *Stiller standard documentation*; National Trust classification; Victorian Heritage Register

Daylesford: Christ Church: National Trust classification

Daylesford: Uniting Church: *Stiller standard documentation*; National Trust classification

Dunolly: St John's Church: National Trust classification

Flinders: St John's Church: National Trust classification

Frankston: St Peter's Church: *Stiller standard documentation*; National Trust classification

Glen Iris: Sacré Coeur Chapel: *Stiller standard documentation*; National Trust classification

Hawthorn: Presbyterian Church: National Trust classification

Hawthorn: Scotch College Memorial Hall: National Trust classification

Heathcote: 'Brightwell' Fuller organ - National Trust classification

Mentone: St Patrick's Church: *Stiller detailed documentation* [at Prahran]; National Trust classification

Queenscliff: St George's Church: National Trust classification; Victorian Heritage Register

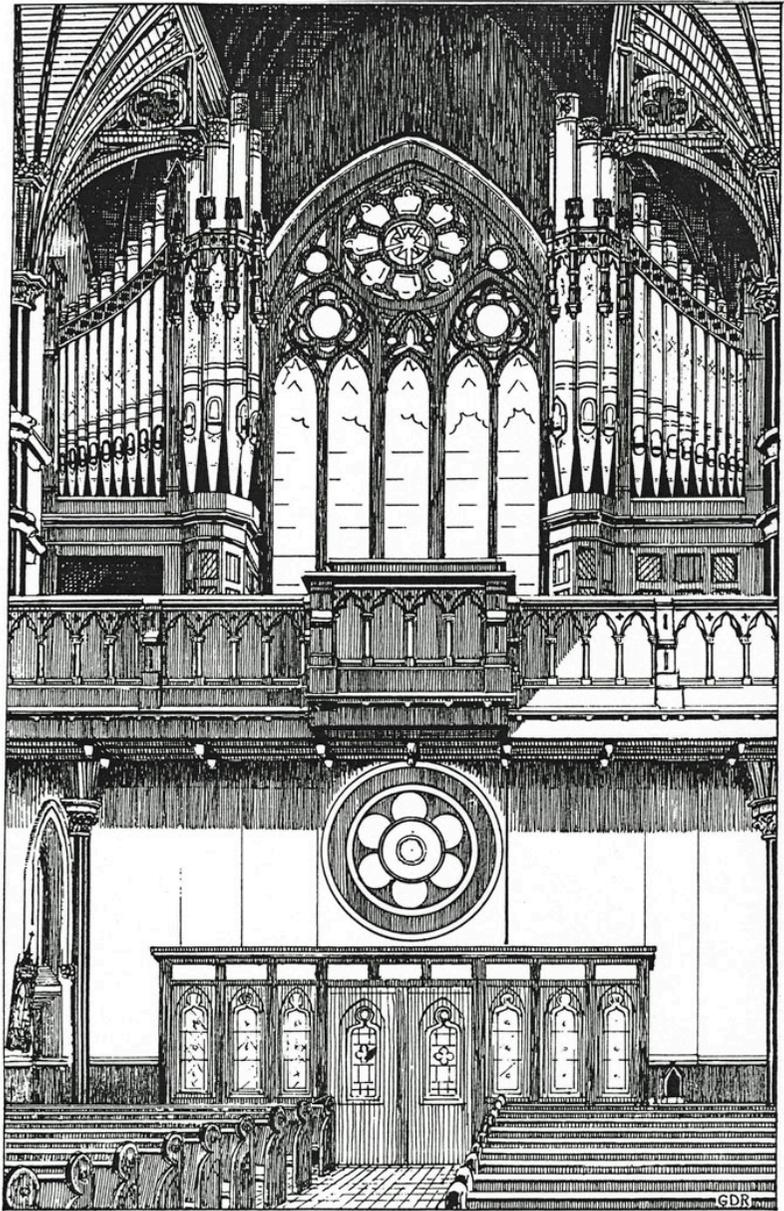
St Kilda: Christ Church: National Trust classification; Victorian Heritage Register

St Kilda: Presbyterian Church: National Trust classification

St Kilda: Sacred Heart Church: National Trust classification; Victorian Heritage Register

Sorrento: St John's Church: *Stiller standard documentation*; National Trust classification

West Melbourne: St Mary's Star of the Sea Church: *Stiller detailed documentation*; National Trust classification.



St Mary's Star-of-the-Sea Church, West Melbourne :
the 1898-1900 George Fincham organ
(drawing by Graeme Rushworth)

THE CONFERENCE ORGANS

WEST MELBOURNE :

ST MARY'S STAR-OF-THE-SEA CATHOLIC CHURCH



ST MARY'S STAR-OF-THE-SEA CHURCH, WEST MELBOURNE.

St Mary's Star-of-the-Sea, West Melbourne
from *Illustrated Australian News* 1 March 1895

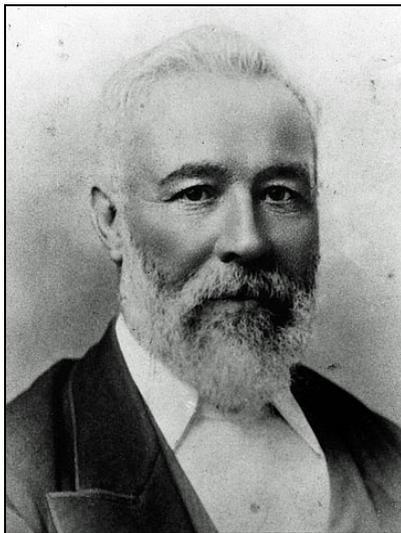
The foundation stone of the first St Mary's Church was laid on 14 May 1854 and the building opened six months later. This building was enlarged in 1875 and in 1889 received a pipe organ, thought to have been supplied by William Anderson.¹ The present St Mary's Star-of-the-Sea Church was designed in a French Gothic idiom by Melbourne architect Edgar J. Henderson, whose other major church designs include St Mary's Cathedral, Sale, St James's Church, Gardenvale and St

Mary's Church, Echuca.² Work began in 1891 and the completed building (apart from the tower and spire) opened on 18 February 1900. The total cost of the building was estimated at 27 or £28,000, and was among the most costly parish churches erected in Australia.³

The building is constructed from Barrabool Hills sandstone with Oamaru limestone dressings and internal columns of Swedish granite. It is of cruciform shape and includes an aisled nave of five bays, with tall clerestory, wide transepts, eastern chapels, and a two-bay sanctuary terminating in a tripartite apse. The total length of the building is 175ft, and the height to the roof ridge is 75ft, with an internal height of 60ft to the groined wooden ceiling, a magnificent example of Victorian craftsmanship. The building was designed to seat 1200 persons and is regarded as Melbourne's largest parish church.⁴

The smaller stained glass windows are by local artist William Montgomery and the major windows in the transepts and rear are by Brooks Robinson.

The building is being extensively restored for the first time. This multi-million dollar project has seen the external stonework cleaned and replaced where necessary using Oamaru limestone from New Zealand for the dressings. Internally, stencilling has been restored to the walls with dazzling effect and a painting of Christ in Judgment placed over the nave arch. Some of the paving has been replaced and the blackwood floors revived and polished. It is hoped that Henderson's spire can be erected provided funds are available.



George Fincham, May 1892 (John Henwood)

The initial specification provided by George Fincham on 4 May 1898 to Herr G.S. de Chaneet, the German-born Director of Music at St Mary's, minor composer and music teacher⁵, was for a three-manual organ of 45 speaking stops, 11 couplers and tubular-pneumatic action, costing £2026-18-0. This scheme included a Quint 5-1/3 on the Great Organ, a Contra Fagotto 16 and Mixture 3 ranks on the Swell Organ, a Choir Organ of 10 stops, and on the Pedal Organ a Sub Bass 32, of wood, and a Trombone 16, of metal. Clearly this scheme was too expensive (and couldn't have been readily accommodated) so Fincham stated to de Chaneet that the cost of the scheme could be reduced to £984-7-0 if 25 speaking stops (including the whole of the Choir Organ) and 5 couplers were prepared for.⁶ George Fincham's final specification for a three-manual organ of 36 speaking stops was accepted by the church on 12 September 1898, the cost being quoted as £1551 (later amended to £1596).⁷

On 21 November 1898 Fincham wrote to de Chaneet concerning stop layouts on the console, stating that six stops in a row would result in a console with a width of 5ft 9½in, depth 5ft 11in and height of 4ft 4in.⁸ Fincham quoted £45 to de Chaneet on 24 April 1899 to place a Mixture 3 ranks on the Great Organ and a Fifteenth 4 feet on the Pedal Organ which was accepted.⁹ On this date, too, the second soundboard (swell) was complete also the generators. The pipe decoration was carried out by Herbert J. Matthews, of 13 Bloomfield Road, Hawthorn, whom Fincham urged to get cracking on 27 July 1899 as the 10 lower pipes had been delivered to the church and needed to be hoisted into position.¹⁰

Providing a substantial and reliable wind supply became increasingly problematic. A hydraulic engine was supplied by Grayson & Sons, Iron Founders, Johnston Street, Fitzroy¹¹ but on 2 November 1899 Fincham wrote to de Chaneet stating that "our efforts this week up to now ... have been severely neutralized by the deficiency of pressure."¹² Fincham became increasingly frustrated and wrote to de Chaneet on 11 December 1899: "I would strongly advise that you complain to the water office and let the church appeal to them for a more equal supply. This concession had to be made in the case of the Town Hall, St Kilda I have seen the pressure below 30 + above 60."¹³ The next week Fincham wrote to de Chaneet advising "Last week I had the engine removed from the church to the engineer, for the purpose of being ensured that everything was correct. I suggested if necessary the ports should be enlarged ... I am forced to the conclusion that there is some obstruction in the water service."¹⁴ By mid-January 1900 the hydraulic problem became insurmountable. On 18 January 1900 Fincham wrote to de Chaneet "Mr O'Neill Cromwell Bldgs explained that he would fit an electric motor and attach it to the present rocking shaft."¹⁵ The cost of the electric motor was not to exceed £75. However, this failed to supply a solution for the opening of the church and organ on 18 February 1900. While in writing to his son Leslie Fincham on 19 February "You will be greatly pleased to hear that St Mary's Church was opened yesterday with great success", George Fincham stated that "at the last moment I had to supply the organ by hand blowing."¹⁶ Fincham wrote to de Chaneet on 22 February: "Last Sunday I had to incur an expense of £3.0.0 for a staff of 6."¹⁷ On 22 March 1900 Herr de Chaneet provided a certificate of completion and this was forwarded to the Parish Priest the Very

Revd M.Carey for the balance of the third payment.¹⁸ It was not until 18 April that Fincham was able to advise de Chaneet that the installation of the electric blower by Messrs Edmiston & O'Neill, Electrical Engineers, Cromwell Buildings, 366a Bourke Street, City was complete.¹⁹ This was possibly the first organ in Australia to be electrically blown, although in this instance the motor operated the feeder gear provided for the hydraulic engine rather than through electrical fans.

It is also interesting to note that other problems arose in the final installation, mainly from the prolonged heat, sunlight penetration through the large window at the centre of the gallery (at that time, the dark stained glass had yet to be provided) and the noise of activities in the building. In late November 1899, floor layers created substantial noise, preventing final tonal finishing.²⁰ At the same time, Mr Alexander, Painter & Decorator, of Victoria & King Streets, West Melbourne was engaged to touch up with stain and varnish the case of the organ, which had been constructed from sugar pine.²¹ On 22 January, Fincham wrote to his son stating that problems with sun, window + heat had "contracted the leather work of one portion of the pneumatic work."²² Then, on 30 January, Fincham wrote to de Chaneet: "I beg to inform you that I started at St Mary's Ch at 5 o'clock am yesterday tuning + regulating + ceased at 8 o'clock pm. All the tuning had to be done again this morning. I sat at the stool with the sun's rays on my back till I was pretty near sick. I made up my mind that I would not do any more in the above direction till the window was blinded ... I have made up my mind that I will not make any further efforts in the direction of tuning till the sun's rays through the window is neutralized."²³

During the 1880s, Fincham had developed and patented a form of tubular-pneumatic action which was used for all large organs from that date onwards. Obviating the weight of heavy mechanical actions, this enabled consoles to be detached from organs, a full range of couplers to be supplied, and pistons to be provided for adding and subtracting stops. The action incorporates lead tubing of 7/16 inch and 5/16 inch diameter.²⁴

A contemporary description stated:

The choir gallery provides ample accommodation for a large choir and instrumentalists, in addition to the organ, which was built by Mr. Fincham of Richmond. The instrument is complete, and contains about 2,500 pipes. It is built upon the pneumatic action from keyboard to stops and windchests. This action has entailed the use of no less than three and a half miles of tubing. The speaking pipes of the pedal, great and swell organ are 16ft, whilst in the choir organ they are 8ft. The labour of drawing and closing of the various combinations of stops is abolished. The organist, while fingering the keyboard, uses the thumb to "press a button; pneumatic action does the rest." The richly-gilt and decorated pipes, and the stained case with the magnificent blackwood console, and the gallery front in blackwood and huon pine are a notable feature in the eastern end of the church. The cost of the organ was £1,600.²⁵

While building the St Mary's organ, on 7 September 1899, Fincham suffered a paralytic stroke, from which he quickly recovered.²⁶ He admitted his son Leslie as a partner in the firm in 1900 which was henceforth known as George Fincham & Son. George Fincham continued to be actively involved as an organbuilder until two years before his death on 21 December 1910.

In May 1931 a cleaning and overhaul by George Fincham & Sons Pty Ltd took place at a cost of £200.00.0.²⁷ In August 1931 balanced swell pedals were installed²⁸ (these were converted back to trigger operation in the 1993 restoration as they worked very inefficiently and didn't succeed in opening the horizontal shutters fully). In July 1948 the Fincham firm carried out further renovation work. This included new intermediate actions to the Swell, Great and Choir soundboards.²⁹ The windchest pallets had originally been operated by external underactions placed close to floor level and linked to the windchests by trackers. This obviated the need to run pneumatic tubing up to a higher level and resulted in shorter tube lengths and presumably faster action response. The 1948 work was executed in an unsatisfactory manner and the 1993 restoration saw the original mode of operation restored. The combination action was removed by an amateur in the mid-1970s but all of the parts were stored and are now replaced in the organ.

The comprehensive restoration of the instrument, by the South Island Organ Company Ltd, of Timaru, New Zealand, began in early 1992 following longstanding promotion by OHTA. The work was completed in September 1993, ranking as the most significant restoration project yet carried out on an Australian-built organ. The action, pipework (including the cone tuning) and wind system were fully overhauled, while the later alterations were reversed. The casework was completely repolished, but the original stencilling was merely cleaned rather than repainted. Following the re-opening recital, in September 1993, anti-concussion valves were fitted to the Great and Swell wind trunks to eliminate wind turbulence; apparently these were not fitted originally, as per the normal Fincham practice.³⁰ This was the first pipe organ in Australia to be classified by the National Trust and is regarded as an instrument of national importance. The organ is the largest example of 19th century indigenous organbuilding to remain essentially unaltered.³¹

The left hand case contains the Swell Organ (with its own reservoir mounted on top of the swell box) and the Pedal Open Diapason Metal 16 in the façade. The right hand case contains the Great and Choir Organs with the Great Double Open Diapason 16 in the façade. The blowing room to the right contains two large reservoirs and the 2½ hp fully encased Laukhuff electric blower. The centrally placed console, in French polished blackwood, facing down the church, has the drawstops placed in horizontal rows on parallel jambs. This was typical of all the larger Fincham pneumatic organs, but only a handful of these now survive intact.



St Mary's Star-of-the-Sea Church, West Melbourne : console
(John Maidment)

George Fincham, 1898-1900
Restored South Island Organ Company Ltd 1992 - 93
3 manuals, 38 speaking stops, tubular-pneumatic action

GREAT ORGAN

Double Open Diapason	16	
No.1 Open Diapason	8	
No.2 Open Diapason	8	
Claribel	8	open bass
Principal	4	
Flute	4	
Twelfth	3	
Fifteenth	2	
Mixture 17.19.22	III	
Double Trumpet	16	
Posaune	8	
Clarion	4	
Great Sub Octave		
Great Super Octave		
Swl to Great Sub		
Swell to Great		
Swl to Great Super		

SWELL ORGAN

Bourdon	16	
Open Diapason	8	
Hohl Flute	8	open bass
Stopped Diapason	8	
Gamba	8	gvd bass
Celeste	8	TC
Octave	4	
Röhr Flöte	4	[sic]
Piccolo	2	
Cornopean	8	
Oboe	8	
Vox Humana	8	
Clarion	4	
Tremulant		
Swell Sub Octave		
Swell Super Octave		

CHOIR ORGAN (enclosed)

Hohl Flute	8	open bass
Gedact	8	
Dulciana	8	
Harmonic Flute	4	
Flageolet	2	
Clarionet	8	
Orchestral Oboe	8	TC
Tremulant		
Swell to Choir		

PEDAL ORGAN

Open Diapason metal	16	
Open Diapason wood	16	
Bourdon	16	
Violon	8	wd
Bass Flute	8	wd
Fifteenth	4	metal
Pedal Super Octave		
Great to Pedal		
Swell to Pedal		
Choir to Pedal		

Compass: 61/30

5 thumb pistons to Great
6 thumb pistons to Swell
3 thumb pistons to Choir
3 composition pedals to Pedal

Lever pedals to Swell and Choir

Detached drawstop console

Tubular-pneumatic action with mechanical manual to pedal coupling

Spotted metal fluework above 4ft (retaining cone tuning), reeds in spotted metal to 8ft³²

1. *St Mary's Star of the Sea West Melb. centenary 1873-1973*, p.3
2. *Victorian Churches : Their Origins, Their Story & Their Architecture*, edited by Miles Lewis. East Melbourne: National Trust of Australia (Victoria), 1991, pp.60, 146. Henderson was later to move to Western Australia where he and his son had a successful practice. The building was completed under the direction of architect Philip Kennedy.
3. *Some of the Fruits of Fifty Years: Ecclesiastical Annals*. Melb.: Massina, 1897, p.22
4. *St Mary's Star of the Sea West Melb. centenary 1873-1973*, p.5
5. George August Christian Savin de Chanéet (1861 - c.1920) was born in Hamburg, Germany and toured on the continent for several years as a pianist. He arrived in Melbourne in 1884, working primarily as a piano teacher, also offering organ and singing and was a composer of piano music and popular songs, including "In the Cathedral" (Jennifer Hill, *Aspects of Australian Published Song, 1890-1914*, submitted in total fulfillment of the requirements for the degree of Doctor of Philosophy, University of Melbourne, 2002, p.123) and pers.comm. John Henwood 2008
6. George Fincham & Sons letter books, 13/327 4 May 1898 to Herr G.S. de Chanéet
7. Ibid., 11/643, 29 May 1899 to S. Kitson, National Bank of Australia, Richmond
8. Ibid., 11/496, 21 November 1898 to Herr G.S. de Chanéet
9. Ibid., 11/610, 24 April 1899 to Herr G.S. de Chanéet
10. Ibid., 11/734, 27 July 1899 to Herbert J. Matthews
11. Ibid., 11/727, 24 July 1899 to Grayson & Sons
12. Ibid., 12/229, 2 November 1899 to Herr G.S. de Chanéet
13. Ibid., 12/274-5, 11 December 1899 to Herr G.S. de Chanéet
14. Ibid., 12/289-91, 19 December 1899 to Herr G.S. de Chanéet
15. Ibid., 12/334, 18 January 1900 to Herr G.S. de Chanéet
16. Ibid., 12/390, 19 February 1900 to Leslie V.H. Fincham
17. Ibid., 22 February 1900 to Herr G.S. de Chanéet
18. Ibid., 12/423, 20 March 1900 to the Very Revd M. Carey
19. Ibid., 12/479, 26 April 1900 to the Very Revd M. Carey
20. Ibid., 12/249-50, 24 November 1899 to Herr G.S. de Chanéet
21. Ibid., 12/255, 28 November 1899 to Mr Alexander
22. Ibid., 12/341-2. 22 January 1900 to Leslie V.H. Fincham
23. Ibid., 12/358-9, 30 January 1900 to Herr G.S. de Chanéet
24. Pers.comm. John Hargraves to John Maidment 1993
25. *The Austral Light*, February 1900
26. George Fincham & Sons letter books, 12/18, 8 September 1899 to Jack O'Halloran
27. Ibid., 26 May 1931
28. Ibid., 28 August 1931
29. Ibid., 19 July 1948
30. The anti-concussion valves were recycled from a New Zealand organ originally built by Ginns, of Merton, London
31. John Maidment, *The restoration of the 1898-1900 George Fincham grand organ in St Mary's Star-of-the-Sea Church, West Melbourne*. West Melbourne: the Church, 1993, gives full details of the restoration work.
32. Specification noted 1966, 1993 John Maidment



St Kilda Presbyterian Church : the 1892 Fincham & Hobday organ
(John Maidment)

ST KILDA : PRESBYTERIAN CHURCH, ALMA ROAD

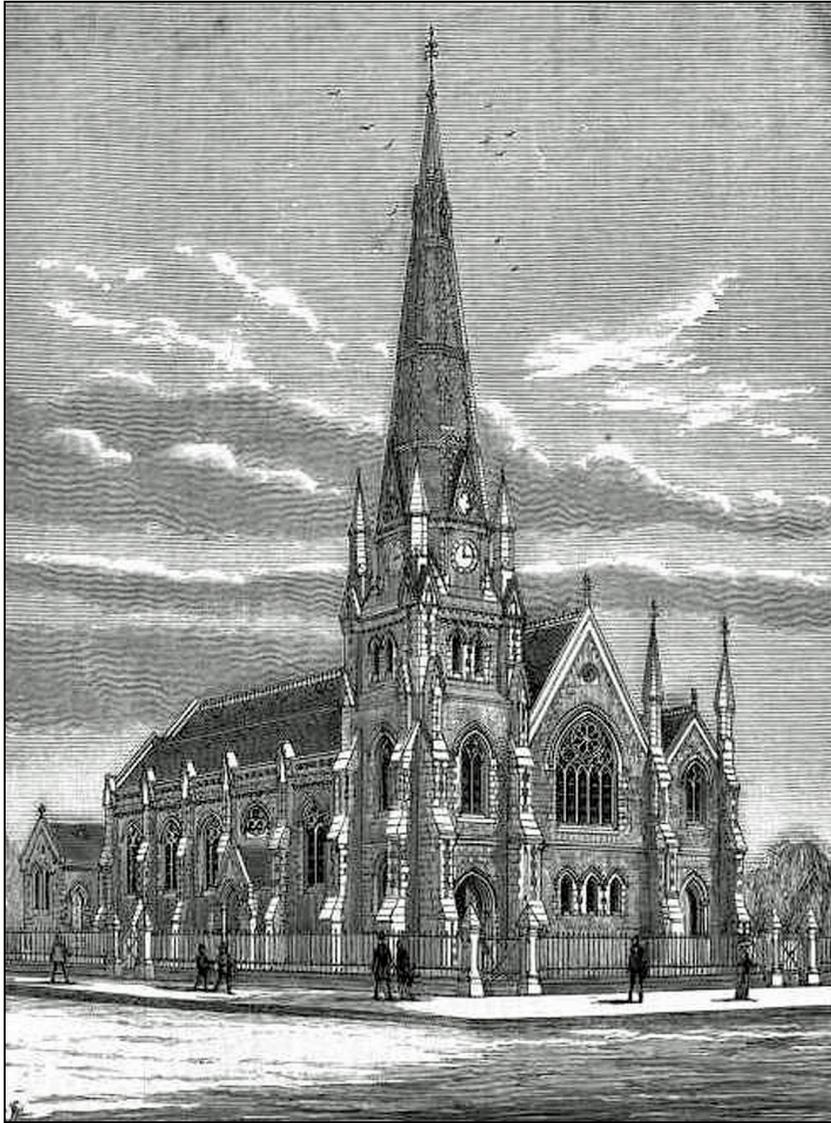
This prominently sited church, placed on the crest of a hill, is constructed in bluestone with freestone dressings and designed in the Decorated Gothic style; the foundation stone was laid by the Governor of Victoria Sir Henry Barkly on 27 January 1885 and the building opened in 1886. Its size is indicative of the affluent nature of the surrounding residential area at the time of construction. The architects were Wilson & Beswicke, a partnership founded in 1881 by Ralph Wilson and John Beswicke, who were also responsible for the Malvern Town Hall. The building is very much in the idiom of the former phase of the partnership when known as Crouch & Wilson, particularly in the placement of the tower and spire to the left of the main façade (for example Pilgrim Uniting Church, Launceston, Tasmania).¹

The exterior is dominated by an imposing tower and spire, once a landmark for mariners, which incorporates corner pinnacles (now missing their conical caps) and circular clock openings beneath Gothic gables. The spacious hall-church interior, with lofty aisles, broad nave and raked floor, focusses upon a large apse whose ceiling (like The Scots' Church in the city) was once embellished with stars. At the rear there are twin porches and a narthex with a staircase to the rear gallery where the choir and an earlier organ were initially housed. The aisles are divided from the nave by tall cast iron columns with floriated capitals; this material is also used for the balustrading of the gallery and pulpit as well as the external fence and gates.

The building is lit by large Gothic windows with geometric tracery. They incorporate glass by the following craftsmen: in the apse, Ferguson & Urie, depicting Faith, Hope and Charity; on the west side, at the rear, Ernest R. Suffling, Edgware Road, London (signed) c.1892; and two windows to the front, the first by Mathieson & Gibson, of Melbourne (signed) inserted in the 1930s and a second, to the left, probably by Brooks, Robinson, inserted in 1949. To the east there is a splendid window by the renowned artist Napier Waller, dating from 1950, of interest for its stylised faces and leaf patterns. The remaining windows have quarry glass with coloured borders.

The woodwork in the church is of particular note. The magnificent pulpit, in polished kauri with blackwood detailing, incorporates intricate relief panels, splendidly carved by John Kendrick Blogg, depicting the burning bush, wheat ears, grapes and St John's lilies.² In the narthex there is a First World War memorial finely carved in Tasmanian blackwood. The cedar pews incorporate ends of unusual design with turned columns and enamelled location plaques; the central section is divided. The ceiling is of tongue and groove boards laid diagonally.

Other objects of interest include two architect's drawings in the narthex area, one of the church as built, the other with a lofty clerestoried nave and transepts, possibly a competition design. In this area there is a patent pottery water filter and cast iron umbrella stand.



Presbyterian Church, St Kilda : from *Australasian Sketcher* 1 June 1885

The first pipe organ was installed in 1883, a single-manual instrument of seven stops, built by George Fincham in 1880 and later moved to St Alban's Anglican Church, Armadale. The initial scheme for the present organ was submitted to the church by Fincham & Hobday on 28 July 1890 and this was amended on 23 February 1891, Alfred Fuller also tendering for the work. The instrument cost £1030 and was opened on 29 April 1892.³ It was a three-manual organ of 27 speaking stops, detached drawstop console and tubular-pneumatic action – this also extended to the swell shutters, with individual pneumatic motors attached to each shutter; this preceded later developments by Wurlitzer and Christie – Fincham & Hobday also used this system at St Kilda Town Hall (destroyed by fire 1991) and St Joseph's Catholic Church, Warrnambool (where the mechanism survives).

The firm was working at the time at peak capacity and completed in the same year the large three-manual instruments for St Kilda Town Hall and St Joseph's Church, Warrnambool.

The July 1890 specification recorded:

The organ to be constructed on the tubular pneumatic principle including the following patents:

- Hunters patent coupling medium
- Fincham & Hobday patent automatic exhaust
- Fincham & Hobday patent combination medium acted upon by the pneumatic buttons placed between the keys

The soundboard tables, slides and upper-boards of fine old cedar and mahogany

Soundboard tables constructed with F&H's compensating joints

The organ to be supplied with wind reservoirs of ample capacity together with all wind trunks &c

The swell-box to have the F&H improved non-shrinking shutters specially constructed double lined swell box, the whole producing the most effective crescendo

Wood pipes of well seasoned Pine &c

Metal pipes of the best spotted metal

Front pipes of best Belgium laminated zinc

Pipes of full and appropriate scales voiced to pure and mellow tone and the whole regulated to suit the acoustics of the church

Pedal clavia (sic) Radiating + concave of hard blackwood

Keys of fine ivory + ebony the swell + great overhanging snipe billed fronts

The organ to be constructed of the best well seasoned materials and highest class craftsmanship

Guaranteed for five years

Kept in good order + tune for 12 months from date of completion

Front pipes to be illuminated in colour + gold

Case as per accompanying design in Pine with cedar mouldings in keeping with the church interior, varnished.

The initial price that was quoted was £1,000 but the amended details of 13 February 1891 were quoted £1030 cash.

The first specification quoted for a Mixture of 3 ranks on the Great Organ but this was later replaced by a Quint 3 when the organ was built. The Posaune 8 was prepared for and added in the 1920s in black metal. On the Swell, a Keraulophon was originally specified, but the organ was built with a Gamba and Celeste; the Sesquialtera of 3 ranks became a Mixture 3 ranks.

In 1907 the organ was restored and cleaned and electric blowing was added (the original hydraulic plant may not have worked efficiently owing to the placement of the church at the top of St Kilda hill).

In 1955 the tubular-pneumatic action was electrified, single-rise wind regulators installed in place of the original double-rise reservoir, the Choir Organ enclosed in a swell box and a new drawstop console provided during a rebuild by George Fincham & Sons Pty Ltd. The original tonal scheme remained unaltered, but four additional pedal stops were provided through extension of original material (Principal 8, Bass Flute 8, Octave Quint 5-1/3 and Fifteenth 4). Sadly, the original console, very similar to St Mary's West Melbourne, was discarded at this time.

The instrument retains all of its original pipework, slider windchests and the very attractive three-tower case in polished kauri and cedar, with intricately carved corbels, containing attractively stencilled zinc pipes, those in the centre of each tower having ogee mouths. The casework was used as a model for the 1902 Geo. Fincham & Son organ at Chalmers Presbyterian Church, Launceston (this case is now at St Silas' Anglican Church, Albert Park) while Arthur Hobday used a photograph of the St Kilda organ to promote his work in New Zealand; it also featured in the Geo. Fincham & Son catalogue of c.1900. The pipework is likely to have been voiced by Fincham's partner Arthur Hobday and is a distinguished example of his work.

The 1892 specification follows:

Fincham & Hobday 1892
3 manuals, 27 speaking stops, tubular-pneumatic action

GREAT ORGAN

Double Open Diapason	16	1-12 stopped wood
Open Diapason	8	
Horn Diapason	8	slotted
Claribel	8	
Principal	4	
Harmonic Flute	4	
Quint 8 ^{va}	3	
Fifteenth	2	
Posaune	8	initially prepared-for
Swell to Great Sub		
Swell to Great		
Swell to Great Super		

SWELL ORGAN

Bourdon	16	
Open Diapason	8	
Gedact	8	
Gamba	8	gvd bass
Celeste	8	TC
Octave	4	
Super Octave	2	
Mixture 17.19.22	III	
Cornopean	8	
Oboe	8	

CHOIR ORGAN

Hohl Flöte	8	
Gamba	8	gvd bass
Dulciana	8	gvd bass
Rohr Flöte	4	
Piccolo	2	
Clarionet	8	TC
Swell to Choir		

PEDAL ORGAN

[Grand] Open Diapason 16

Bourdon 16

Pedal Octave

Great to Pedal

Swell to Pedal

Choir to Pedal

Compass: 56/30

3 thumb pistons to Great

3 thumb pistons to Swell

Lever swell pedal (pneumatic)

Tubular-pneumatic action

Detached drawstop console

Spotted metal fluework above 4ft, reeds in spotted metal to 8ft^{4,5}

1. *Historic Churches and Organs of West St Kilda, Easter Monday – 16 April 1990.*

Notes prepared by John Maidment, pp.1-2

2. Marjorie Morgan, *Legacy in Sculptured Wood: an appreciation of the work of John Kendrick Blogg, 1851-1926.* Burwood, Vic.: Marjorie Morgan Publications, 1993, p.22

3. E.N. Matthews, *Colonial Organs and Organbuilders.* Carlton: Melbourne University Press, 1969, pp.149-150

4. George Fincham & Sons letter books, 14/147 28 July 1890

5. 1892 specification from Dr D.W. Rankin



Sacred Heart Church, St Kilda : the 1909 Geo Fincham & Son organ
(Simon Colvin)

ST KILDA : SACRED HEART CATHOLIC CHURCH

The first section of Sacred Heart Church, comprising the rear five bays of the present nave, was designed by Reed, Henderson & Smart and opened in 1884.¹ The building was completed in 1922 under the supervision of parishioner W.P. Connolly, architect, at which time three further bays to the nave, the sanctuary and chapels and the tall campanile, with copper dome and statue, were added.² The total cost of the building was £17,500.

The building is of great importance as the earliest local Catholic church of the period to be designed in a high Renaissance idiom rather than the prevailing Gothic style. It is constructed in Hawthorn brick, with cement dressings, and incorporates a broad barrel-vaulted nave with aisles which is brilliantly lit by large clerestory windows. The nave converges upon the sanctuary and high altar which are flanked by chapels. The exterior is dominated by the tall campanile to the north-west which is a prominent local landmark and visible across Port Phillip Bay from Williamstown. The main facade incorporates a Doric portico while the roofs of the side aisles are screened by lofty parapets, a technique employed by Christopher Wren at St Paul's Cathedral, London.

The interior is elaborately painted and stencilled throughout, the present scheme of decoration in warm shades of stone and gilt dating from as recently as the 1940s. An extensive programme of redecoration was completed in 1990 by David Mulholland, of Mullholland Bros, and one of the most important of its type to be carried out in the country. The effect is breathtaking.

The fittings include elaborate altarpieces and rails in Italian and Australian marbles. The excellent stained glass, dating from two periods, is possibly by Hardman, of Birmingham and comparable with similar glass at Sacred Heart Church, Carlton. The lunette windows to the left of the sanctuary, the rear rose window, and the almost invisible skylight above the high altar are of particular note.³

The organ was built in 1910 by George Fincham & Son at a cost of £390 and remains intact, preserving its original tonal scheme, pipework, reversed console, tubular-pneumatic action and unusual casework.⁴

The order record states that:

“The pipework to be of full Cathedral scale voiced and regulated to suit the acoustics of the building.

The metal pipes unless otherwise specified to be of very best spotted metal.

The Open Diapason to be of very heavy special metal as used by the leading English builders.

The Front pipes to be of heavy Belgium Zinc and silvered.

The wood pipes to be of picked Pine & Deal.”⁵

The instrument was produced at the time when English-trained organbuilder Herbert Palmer was working for the firm, and the design of the casework may be due to his influence: two other organ cases were produced to this model, for St Cuthbert’s Presbyterian Church, Brighton, and the Methodist Church, Highbury Grove, Kew (this is now painted black and hidden behind a screen). The console incorporates small pivoted stopkeys based upon a design of Robert Hope Jones. Finchams would have seen these at the Ingram rebuild 1904-6 of the organ in Melbourne Town Hall. The effect of this small organ is magnified by resonant acoustics and fine placement.



Sacred Heart Church, St Kilda : detail of stopkeys (Simon Colvin)

George Fincham & Son 1909

2 manuals, 11 speaking stops, 3 couplers, tubular-pneumatic action

GREAT ORGAN

Open Diapason	8
Claribel	8
Dulciana	8
Principal	4
Swell to Great	

SWELL ORGAN

Open Diapason	8
Gedact	8
Echo Gamba	8
Voix Celeste	8 TC
Octave	4
Oboe	8
Tremulant	

PEDAL ORGAN

Bourdon	16
Great to Pedal	
Swell to Pedal	

Compass: 58/30

2 thumb pistons to Great

3 thumb pistons to Swell

Balanced swell pedal

Tubular-pneumatic action throughout⁶

1. David Moloney, *From Mission to Mission: the History of Sacred Heart Parish West St Kilda, 1887-1987*. s.l.: the author, 1987, p.4

2. *Victorian Churches*, edited by Miles Lewis. East Melbourne: National Trust of Australia (Victoria), 1991, p. 85

3. *Historic Churches and Organs of West St Kilda, Easter Monday – 16 April 1990*.

Notes prepared by John Maidment

4. E.N. Matthews, *Colonial Organs and Organbuilders*. Carlton: Melbourne University Press, 1969, p.150

5. George Fincham & Sons specification book, 23/273 17 July 1909, accepted 18 July 1909

6. Specification noted John Maidment 1966

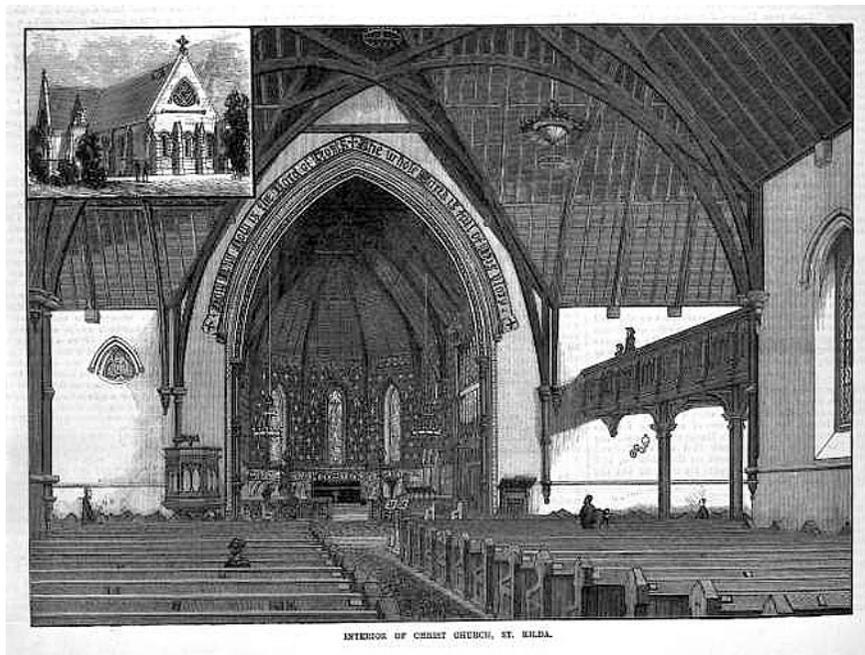


Christ Church, St Kilda : the 1859 Hill & Son organ
(John Maidment)

ST KILDA : CHRIST CHURCH ANGLICAN CHURCH

Christ Church is St Kilda's earliest surviving church building. The first sections, designed by [Albert] Purchas (1825-1899) & [Charles] Swyer (1825-1876), was built between 1854 and 1857, with enlargements taking place in 1874 and 1881 to the design of Sydney W. Smith.¹ This cruciform building, constructed from Point King, Sorrento sandstone is in a massive Decorated Gothic style.

The western façade incorporates a distinctive triangular rose window, possibly inspired by medieval examples at Lichfield, and the stump of a tower and broach spire (with doorways opening east and west) which would have been highly impressive, had it been completed. On the side walls of the transepts are unused stair turrets for galleries which have been long demolished. The southern parapet of the nave is adorned with delightful carvings of Gothic ornament and mythical beasts, some adapted as rain water spouts.



Christ Church, St Kilda : interior from *Australasian Sketcher* 1 July 1882

The spacious interior focuses upon the brilliantly stencilled walls of the chancel and sanctuary whose floor is paved in black and white marble. The stained glass is of great excellence including examples of the work of Melbourne artists Ferguson & Urie,

glowing with colour, William Montgomery and Brooks Robinson together with London artist W.C. Taylor.²

The organ in this church is the earliest authenticated example of a church organ sent to Australia by the noted London firm of Hill & Son, the firm's job number 1025 and costing £420.³ Built in 1859, it was opened on 29 January 1860.⁴

The only earlier identifiable instrument sent to Australia by the firm was a two-manual chamber organ built for Mr Davis in the preceding year – this instrument is now at St Peter's Lutheran Church, Stawell. The Hill firm was to export 40 instruments to Australia before its amalgamation with Norman & Beard Ltd in 1916. The Great Organ was identical to that provided for the 1866 Hill & Son organ installed in the Independent Church, Collins Street, Melbourne. The oak casework resembles a drawing provided by William Butterfield for the book *Instrumenta Ecclesiastica* edited by the Ecclesiological Society and published in 1847:

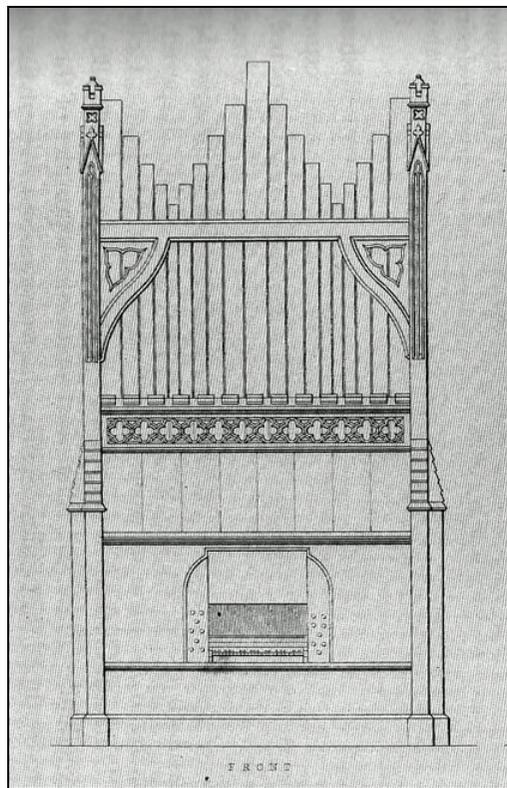


Illustration of an organ from the *Instrumenta Ecclesiastica*, edited by the Ecclesiological Society (1847)

GREAT ORGAN

Open Diapason	8
Stopped Diapason	8
Dulciana	8 *
Principal	4
Flute	4 TC
Twelfth	2-2/3
Fifteenth	2
Sesquialtera	3 ranks
Trumpet	8
[Swell to Great]	

* not mentioned on original order but clearly provided at this time

SWELL ORGAN (to Tenor C)

Double Stopped Diapason	16
Open Diapason	8
Stopped Diapason	8
Principal	4
Cornopean	8

PEDAL ORGAN

Open Wood (small)	16
[Great to Pedal]	

Com

pass: 54/42/27

Oak case

complete in shop £320 (10%) [probably commission]⁵

The instrument was originally placed at the west end of the church before the completion of the transepts, chancel and organ chamber.



William Hill, founder of Hill & Son (David Kinsela)

In 1874 George Fincham provided an estimate for additions, alterations and removal of organ at Christ Church, St Kilda:

The present Tenor C sound-board to Swell Organ to be taken away and replaced with new double C soundboard (the ends top and back of present swell box to be reused in its construction of swl box for new soundboard whose new Venetian front double lined + the edging buffed with felt or baize.

* The stops on Swell now terminating at Ten C to be carried down to Double C with new pipes, viz-

Double Dia	CC to G F	564 pipes	16ft tone
Open Dia	CC to G F	564 pipes	8ft
Stop Dia	CC to G F	564 pipes	8ft
Principal	CC to G F	564 pipes	4ft
Horn	CC to G F	564 pipes	8ft
Piccolo 'prepared for'	CC to G F	564 pipes	2ft

(If the Piccolo is ordered within the 12 mths the cost not to exceed £10-0-0)

To be added new coupler swell to pedals – The bellows action to be altered from its present position at side of organ to the back to suit new chamber.

The organ to be taken down, carefully cleaned.

* All action required to connect double return of swell keys to soundboard to be supplied.

Action &c repaired and where necessary rebushed.

To be erected in new chamber carefully regulated and tuned.

The above to be executed for the sum of one hundred pounds £100-0-0 to be paid as funds will allow, the balance to be paid within 12 mths of completion.

19 August 1874 George Fincham, Organ Builder⁶

In 1910 George Fincham & Son extended the pedal compass by three notes, this including additional pipes for the Open Diapason, action, soundboard and completed the compass of the two pedal couplers. A tremulant and Oboe were added to the Swell Organ.⁷ It is uncertain when the Pedal Bourdon was added – as there is no mention of this in 1910, it possibly was a later addition.

In 1916 there was a major rebuilding by the Melbourne firm of Meadway & Slatterie, of Crossley Street, Melbourne.⁸ Edward P. Meadway was an English organbuilder trained with Norman & Beard Ltd who emigrated to Melbourne in 1912 to install the new organs at St Peter's Anglican Church, Eastern Hill and the Chapel of St Peter, Melbourne Grammar School.⁹ He was also an expert reed voicer and in 1921 assisted in lowering the pitch of the Melbourne Town Hall organ¹⁰ and returned to England in 1924. J.W. (Jack) Slatterie was apprenticed to George Fincham from c.1880 and left in 1894 to gain experience overseas, working in London with Hill & Son.¹¹ This work was carried out to a very high level of competence. The previous mechanical action was

converted to pressure tubular-pneumatic, a new attached drawstop console in oak provided and a Choir Organ of four stops added on the east wall of the chamber, together with other minor changes noted below. The instrument was reopened on 29 April 1917.

The 1916 specification follows:

GREAT ORGAN

Open Diapason	8	
Hohl Flute	8	1916: on Twelfth slide
Stopped Diapason	8	
Dulciana	8	
Principal	4	
Wald Flute	4	
Fifteenth	2	
Mixture	[III]	revised to 19.22.26 1978 Laurie Pipe Organs
Trumpet	8	
Swell to Great		
Choir to Great		

SWELL ORGAN

Bourdon	16	
Open Diapason	8	
Stopped Diapason	8	
Echo Gamba	8	1916: on rear chest: zinc bass
Voix Celeste	8	TC 1916: on rear chest
Octave	4	
Piccolo	2	
Horn	8	
Oboe	8	Fincham 1910: on clamp
Tremulant		Fincham 1910
Swell Sub Octave		
Swell Unison Off		
Swell Octave		

CHOIR ORGAN (enclosed) all 1916

Violin Diapason	8	zinc bass
Leib.Gedact	8	wood: pierced stoppers in treble
Flute	4	wood bass stopped metal treble
Clarionet	8	
Swell to Choir		

PEDAL ORGAN

Open Diapason	16	A
Bourdon	16	B: 1916?
Principal	8	A 1916
Bass Flute	8	B 1916
Great to Pedal		
Swell to Pedal		
Choir to Pedal		

Compass: 61/30 (Great and Swell have top note machines f# - c)

Pressure tubular pneumatic action

Mechanical manual to pedal coupling

Balanced mechanical swell pedals to swell and choir¹²

The instrument has very recently received a thorough restoration by Stewart Organs (Ken Falconer) and is close to completion. The 1916 tubular pneumatic actions have been entirely preserved and fitted with new leather and felts. The large double-rise reservoir and slider chests have all been carefully restored by Peter D.G. Jewkes Pty Ltd. The manual keyboards have been recovered by P&S in England. The 1859 Twelfth has been replaced on the Great Organ with new pipes closely matched to the original and the 1916 Hohl Flute placed in storage. A Mixture of four ranks has been added to the Swell on a clamp and a 42 note Trombone unit added to the pedal on tubular-pneumatic action using pipework along Hill lines supplied by Terry Shires and voiced by David Frostick in the UK.

Marc Nobel has restencilled the façade pipes with brilliant effect. It was not possible to recreate the earliest patterns which had been overpainted several times and most recently, in 1916 it is believed, with silver frost.¹³

**Hill & Son 1859, rebuilt Meadway & Slatterie 1916,
restored Stewart Organs 2007 - 08
3 manuals, 29 speaking stops, tubular-pneumatic action**

GREAT ORGAN

Open Diapason	8
Stopped Diapason	8
Dulciana	8 gvd bass
Principal	4
Wald Flute	4
Twelfth	3 SO 2008
Fifteenth	2
Sesquialtera 17.19.22	III
Trumpet	8
Swell to Great	
Choir to Great Sub Octave (originally unison)	

SWELL ORGAN

Bourdon	16
Open Diapason	8
Stopped Diapason	8
Echo Gamba	8 M&S 1916 slotted, zinc bass
Voix Celeste	8 TC M&S 1916 slotted
Octave	4
Piccolo	2 Fincham c.1874 – wood
Mixture 15.22.26.29	IV SO 2008 on clamp
Cornopean	8
Oboe	8 Fincham 1910 on clamp
Tremulant	Fincham 1910
Swell Sub Octave	
Swell Unison Off	
Swell Octave	

CHOIR ORGAN (enclosed) all M&S 1916

Violin Diapason	8	zinc bass slotted treble
Lieblich Gedeckt	8	wood with drilled stoppers
Lieblich Flöte	4	wood bass, metal treble with cork stoppers
Clarionet	8	
Swell to Choir		

PEDAL ORGAN

Open Diapason	16	A
Bourdon	16	B M&S 1916?
Principal	8	A M&S 1916
Bass Flute	8	B M&S 1916
Trombone	16	C SO 2008
Trumpet	8	C SO 2008
Great to Pedal (mechanical)		
Swell to Pedal (mechanical)		
Choir to Pedal (mechanical)		

Compass: 61/30 (Great and Swell have seven-note top note machines)

3 thumb pistons to Great
3 thumb pistons to Swell
3 composition pedals to Great
3 composition pedals to Swell

Great to Pedal reversible pedal

Balanced mechanical swell pedals to Swell and Choir

1. *Victorian Churches*, edited by Miles Lewis. East Melbourne: National Trust of Australia (Victoria), 1991, p. 83
2. Ibid.
3. Hill & Son estimate book vol 1, p.374 (housed in British Organ Archive, Birmingham Central Library). The instrument is also mentioned in the *List of the Principal Organs built by Messrs. Wm. Hill & Son, of York Road, Camden Road, London, N. during the last 30 years*, p.4.
4. *Argus*, 28 January 1860, cited in Matthews, p.255
5. Hill & Son order books
6. George Fincham & Sons letter books, 1/84-85
7. George Fincham & Sons letter books, 22 31 May 1910
8. Pers.comm. The Revd Philip Hutchinson (Vicar) to John Maidment c.1978 from church minute books
9. *The Freeman-Edmonds Directory of British Organ Builders*, edited by David Wickens. Oxford: Positif Press, 2002, vol. 3, p.615
10. Pers. comm. Simon Purtell to John Maidment February 2008
11. George Fincham & Sons letter book, 9/157, 9 June 1894; Matthews, p.98
12. Specification noted John Maidment 1966
13. Details of restoration noted John Maidment 2008



St Patrick's Church, Mentone : the 1862 F. W. Nicholson organ
(John Maidment)

MENTONE : ST PATRICK'S CATHOLIC CHURCH

The first Catholic mass took place in Mentone on 19 July 1885 in a small wooden building close to the large Victorian coffee palace (that still survives) and served the Catholic community from Middle Brighton to Frankston, at that time sparsely settled.¹ The coffee palace was later taken over by Brigidine Sisters as a convent and was later Kilbreda College. A brick church in Romanesque style designed by Rigg, Godfrey and Spowers was opened on Christmas day 1906. The present church building, designed by Sydney architects Fowell, Mansfield and Maclurcan was opened on 13 March 1960. This is one of the largest post-World War 2 churches in the Melbourne Catholic Archdiocese with a total length of 172 feet and tower 100 feet high. Of cruciform shape, and designed in a restrained modern Gothic style, it incorporates many outstanding fittings, notably the bronze entrance doors, the carved statues along the nave and the French Gabriele Loire slab glass window in the centre of the main façade.²

The Frederick W. Nicholson organ was originally installed in the Congregational Church (later Uniting) Malvern Road, Prahran. Frederick Sargood, a prominent figure in the history of Melbourne and first Chairman of the Municipality of Prahran was a member of the congregation of the Independent Chapel. Prahran's main business precinct, Chapel Street was in fact named after the first Congregational Chapel which was located only metres away from the present building on Chapel Street.

In July 1861 permission was given for the "singing committee" to order an organ. It was decided to purchase an instrument from Frederick Whitworth Nicholson of Bradford, England. Importing of organs was a service offered by the firm Wilkie, Webster & Co. of 15 Collins Street, Melbourne. It is interesting to note that in 1859 James Charles Wilson Nicholson emigrated to Melbourne. He was a son of John Nicholson, founder of Nicholson & Company organbuilders and a brother of F.W. Nicholson. He was a member of Wilkie's staff and doubtless erected the organ at Prahran.³ This, and Frederick Sargood's predilection towards North Country organbuilders, may explain the choice of firm.

The Nicholson organ, one of the largest in Australia at the time it was installed in the church during 1862, was opened on 19 February 1863 by the Melbourne organist Charles E. Horsley, W. Clarke, and a 50-voice chorus. The cost of the instrument was £650-0-0.⁴ The organ experienced a degree of malfunction during its first 23 years in service. This was not uncommon with imported organs as the timber used in their manufacture had not been seasoned to withstand the excessive heat and sudden changes of temperature during the Australian summer.



Congregational Church, Prahran : interior before 1900 (John Henwood)

In 1920, the mechanical action of the organ was replaced with a tubular pneumatic action by Frederick Taylor; with constant use it gradually deteriorated until the organ was virtually unplayable by 1984. It is worth noting, however, that during the organ's 120 years at the Congregational Church very few changes were made to the actual pipework of the organ. This is quite rare in an organ of this age. Visited during the fifth OHTA conference in 1982, the booklet recorded "This is the largest surviving pipe organ from the early years of Victoria. The design and scaling of the pipework shows the strong influence of German organbuilding on 19th century English practice through the German organbuilder Edmund Schulze. This is particularly evident in the bold voicing of the Principals and the fifth repetitions in the Mixtures ... Even in its present state, the tonal splendour of the original conception remains strongly evident."⁵

During the 1980s the former Congregational Church was purchased by the Prahran City Council and the future of the organ became uncertain. The building ultimately became

a public performance facility 'Chapel off Chapel'. The organ was then generously gifted to St Patrick's Church by the local municipality.

The instrument was classified by the National Trust of Australia (Victoria) when at Prahran, the citation recording:

"It is the only remaining example of a Nicholson organ in Victoria, and its historical value is further enhanced by these characteristics... almost all of the pipework is original, and its design and scaling display the strong influence of German organbuilding... being a relatively large organ, a large sample of mid-nineteenth century English organbuilding practices are present which enables a very complete picture of this style of organbuilding to be seen. As such this organ has tremendous archival value... it is the largest surviving organ from the early years of Victoria."

The organ was renovated and installed in St Patrick's Church by Pipe Organ Reconstructions Pty. Ltd., North Rocks, Sydney. The restencilling of the façade pipes was carried out by Marc Nobel. The organ was re-opened on 13 August 1999.

The specification of the instrument remains largely unaltered apart from completion of a number of swell ranks, but the layout of the instrument has been reconfigured to enable installation in the gallery of the church. A new facsimile case was made for the left hand section, which houses the Swell Organ and Pedal Trombone. The diapered pipes of this side match those on the right hand side, which houses the Great and Pedal Organs and the console. In this area, the original pedal slider chests are divided on either side, with the pipes of the Great Open Diapason and Pedal Principal Bass forming the façade. Each side is winded from a double-rise reservoir – the original Nicholson reservoir was divided into two sections, which greatly facilitated this arrangement. The original case was slightly narrowed by the removal of two flats of single pipes surmounted by Gothic arches containing gilt dummy pipes – the latter may have been added later to hide the swell box.

A new attached console has been constructed along period lines and built behind the original doors. It is mainly crafted from oak, with the drawstops facsimiles of the originals and turned from walnut. The stop labels are made from ivory resin; the lettering style is also copied from the original. A new pedalboard, adjustable bench and keyboards with scrolled key cheeks have been installed along with a combination memory with range set capability and eight memory levels. Owing to the divided layout the action is electro-pneumatic.

Initially prepared for, the wooden Trombone comes from the former organ at The Scots' Church, Melbourne and was made in 1883 by Hill & Son, London and revoiced in 1937 by George Fincham & Sons with new shallots, tongues, springs and boots provided by Alfred Palmer & Sons.⁶

**Frederick W. Nicholson, Bradford, 1862;
Rebuilt & installed 1999 Pipe Organ Reconstructions
2 manuals, 24 speaking stops, 5 couplers, electro-pneumatic action**

Note: pitch designations are not included on stop labels except for the Pedal stops.

GREAT ORGAN

Bourdon	[16]	
Open Diapason	[8]	
Stopped Diapason	[8]	
Keraulophon	[8]	TC [Gamba in original organ]
Principal	[4]	
Flute	[4]	
Twelfth	[2-2/3]	
Fifteenth	[2]	
Mixture 19.22.26.29	[IV]	
Trumpet	[8]	
Swell to Great		

SWELL ORGAN (originally to Tenor C)

Bourdon	[16]	#
Open Diapason	[8]	#
Clarabella	[8]	
Salicional	[8]	#
Principal	[4]	#
Flute	[4]	
Piccolo	[2]	#
Mixture 15.19.22.26	[IV]	#
Horn	[8]	#
Oboe	[8]	#
Tremulant		
Swell Octave		
#1-12 new		

PEDAL ORGAN

Open Bass	16	
Stopped Bass	16	
Principal Bass	8	
Trombone	16	
Pedal Octave (with additional octave of pipes at top)		
Great to Pedal		
Swell to Pedal		

Compass: 56/30

Electro-pneumatic action

Swell pistons, A - E: and 1 - 5, Sw - Ped (thumb and toe reversible)

Great pistons 1 - 5, Sw - Gt, Gt - Ped (thumb and toe reversibles)

Pedal pistons 1 - 5 and A - E:, Sw - Ped, Sw - Gt, Gt - Ped (thumb and toe reversibles)

Eight channel capture system with range set

Balanced electro-mechanical swell pedal

Total number of pipes 1558

1. Jeremy Fletcher (compiler), *1862 Nicholson Pipe Organ St. Patrick's Church Mentone*. [Mentone: St Patrick's Church, 1999], p.27

2. *Ibid.*, pp.30-31

3. Helen McGrath, 'James Charles Wilson Nicholson – Bringing Music to the Masses', *OHTA News* vol 32, no 1 (January 2008), p.24

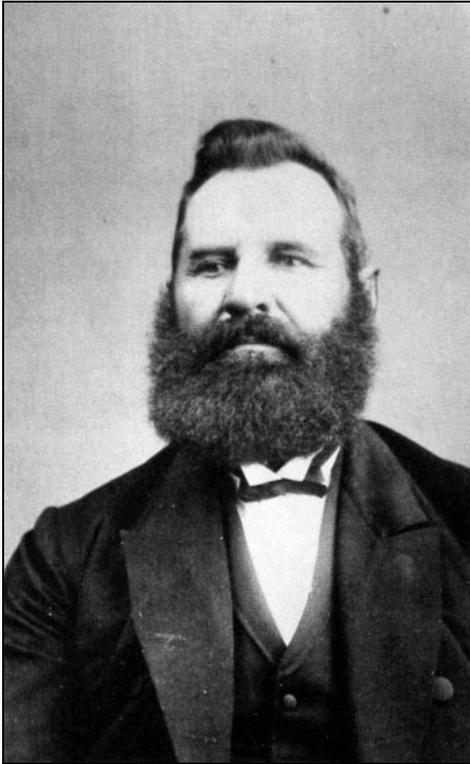
4. Fletcher, *op.cit.*, p.22

5. *Organ Historical Trust of Australia fifth annual conference 28-30 August 1982: Conserving the Past – Pipe Organs in Australia & New Zealand: conference programme*, p.16

6. George Fincham & Sons letter books, 8 September 1937, 21 February 1938 to Alfred Palmer & Sons

FRANKSTON : ST PETER'S LUTHERAN CHURCH

In the 1960s a Lutheran Church was built in Frankston. More recently the Lutheran congregation has amalgamated with the Uniting Church congregation and moved to the Uniting Church building where they share the same pastor.¹



Daniel Heinrich Lemke (John Stiller)

The organ was built c.1885 by Daniel Heinrich Lemke (1832-1897) who emigrated to Australia in the 1850s from Grabowa Hauland, Posen, then in Prussia. It was built for Immanuel Lutheran Church, Light Pass. Lemke built at least four instruments for churches in the Barossa Valley, South Australia, other examples remaining at Gruenberg (1874), Ebenezer (1875) and Point Pass (1876) all built to an identical pattern and very much in the style of an 18th century German *positiv*.² A pencilled note inside the organ, recorded by Marc Nobel, states "This organ was voiced, tuned and regulated by Robert Mackenzie, organbuilder of Adelaide".

When the Light Pass church acquired a new electric action organ by Davis & Laurie in 1962 the Lemke was taken in exchange, restored in the following year by this firm and placed in St Peter's Anglican Church, Murrumbena. In 1970 it was replaced at Murrumbena by a larger organ and moved in 1971 to St Peter's Lutheran Church, Frankston and moved to the present building in 2002 by Laurie Pipe Organs.

The external finish of the casework was altered in 1962 through repainting; also the second 8 foot stopped rank was transposed to 4 feet and new drawstop labels (and drawstops?) inserted in place of Lemke's usual pitch designations. In 1995, the painted finish on the casework was removed and the pine and cedar woodwork repolished by Ian Reichelt and Clem Tepper. The mechanical action, pipework and foot blowing arrangements have been carefully preserved, making this one of the earliest examples of organ conservation in Australia.

Daniel Lemke c. 1885

Installed present location 2002 Laurie Pipe Organs.

1 manuals, 4 speaking stops, no pedals, foot-blown, tracker action

MANUAL

Gedact	8
Principal	4
Flute	4
Fifteenth	2

Compass: CC-C 49 notes

Mechanical action

Foot blowing

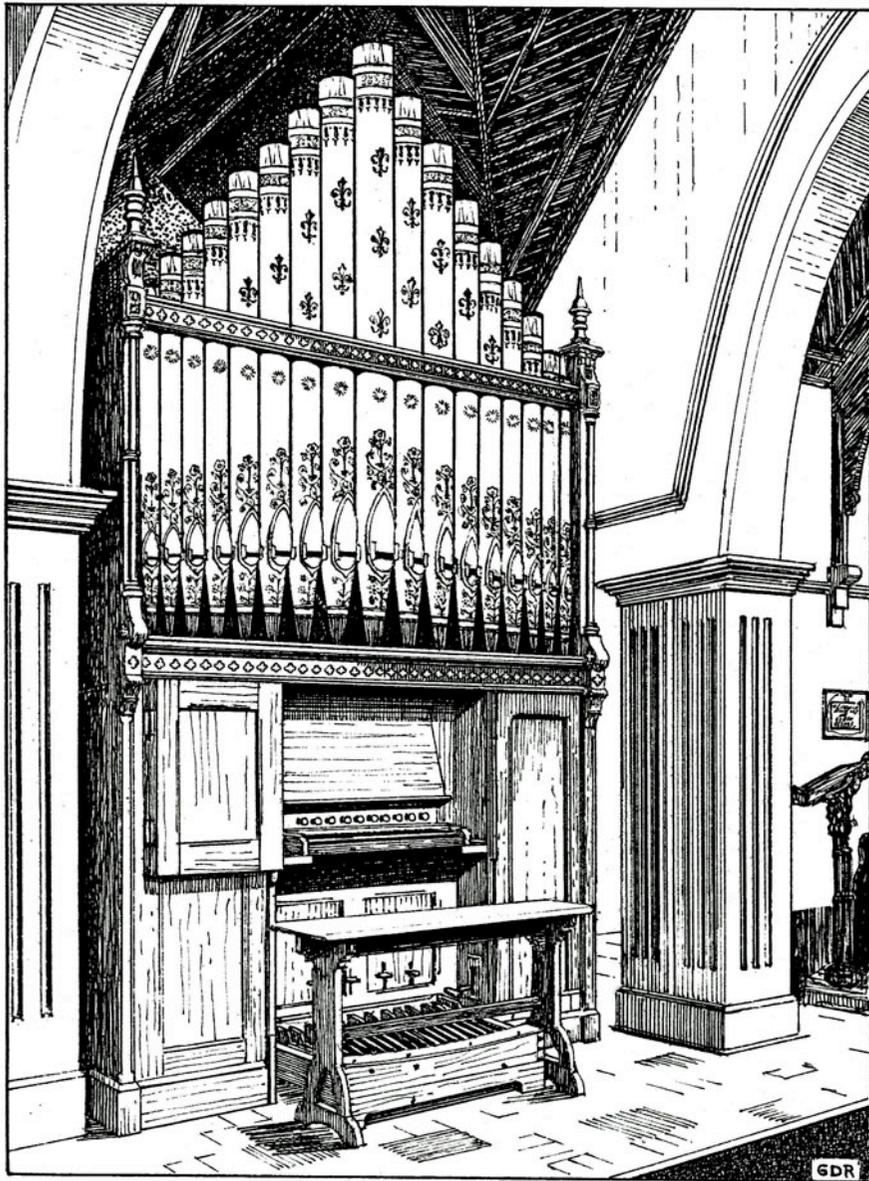
Wind indicator

Spotted metal pipework³

1. Personal communication The Revd Peter Ghalayini to John Maidment March 2008

2. Marina Lutz, *The Work Praises the Man: Organbuilders in the Barossa Valley*. Nuriootpa: the author, 1996, pp. 15-24, 40-41.

3. Specification noted by John Maidment 1966



St John's Church, Flinders : the 1874 William Anderson organ
(drawing by Graeme Rushworth)

FLINDERS : ST JOHN'S ANGLICAN CHURCH

The Church of St John-the-Evangelist, Flinders was dedicated on 28 January 1892. The building was designed by architect William Barker and was constructed in brick in the Gothic style. The original building consisted of nave of four bays, western porch and a small sanctuary. On 11 June 1935, major additions to the church were dedicated. These consisted of transepts, sanctuary and vestry, all designed by architect George Smith.¹

The pipe organ that was installed in St John's in 2005 has a long history, with earliest records dating back to 1874 when it was installed at the Presbyterian Church, Williamstown. An inscription on the organ before 1987 recorded that it had been installed at Williamstown on 21 January 1874 by J. Jones.² The name of the organbuilder is not recorded but it is most likely William Anderson. The casework posts and finials and quatrefoil decoration of the impost and transom rails, and tonal design, are identical to other Anderson organs.

In 1882 a new Fincham organ was installed at Williamstown and the earlier organ moved by Fincham in July of that year to 'Dhurringile', near Murchison, Victoria, a large mansion owned by wealthy pastoralist James Winter (1834-1885), where it was placed on a platform in the upper stair hall.³ A spotted metal Fincham Angelica appears to have replaced the original Twelfth at this time. An organ in this residence is mentioned by William Bossence in his book *Murchison*.⁴ The mansion was later owned by The Hon Robert Harper, MLA and is now a corrections establishment.⁵

In 1919 the organ was installed by George Fincham & Son at Kew Baptist Church for £110⁶ and in 1923 it was moved to the new church in Highbury Grove, Kew – 'the organ repaired, dismantled and installed in the new church', opened 9 June 1923.⁷ An electric blower was installed in 1932.

In 1938, the organ was sold to Elsternwick Baptist Church for a sum of £80. It was installed by C.W. Andrewartha, of Caulfield, who had built a new organ for the Kew church in the same year. In 1987 the organ was partially restored by S.J. Laurie Pty Ltd. The bellows gussets were replaced, feeders removed, windchest and action overhauled, console repolished, and the façade pipes resprayed in gold.

The organ was moved in September 2005 to St John's Church, Flinders, a small historic township at the entrance to Western Port Bay. The work, carried out by Stewart Organs, has been assisted by an OHTA-sponsored restoration appeal. As the Elsternwick church had been auctioned earlier in 2005, the organ was redundant. The instrument was in excellent shape apart from some minor borer infestation, which was addressed, and some deterioration of roller arms and glued joints. The casework, covered in 'Estapol Antique' has been cleaned back and repolished. The organ has been installed in a diminutive south transept, providing an excellent home for the instrument. The restencilling of the facade pipes by Marc Nobel was completed in October 2006

utilising patterns and colours from the façades of the 1890 William Davidson organ at St Paul's Anglican Church, Burwood, NSW.

William Anderson c. 1874
installed present location 2005
1 manual, 8 speaking stops, 1 coupler, mechanical action

MANUAL

Open Diapason	8	bottom 16 zinc in façade – one dummy
Stopped Diapason Bass	8	CC-TB
Clarabella	8	MC
Dulciana	8	gvd.bass
Principal	4	
Flute	4	
Angelica	8	TC replacing original Twelfth
Fifteenth	2	
Manual to Pedals		

PEDAL

Bourdon	16
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Compass: 56/25

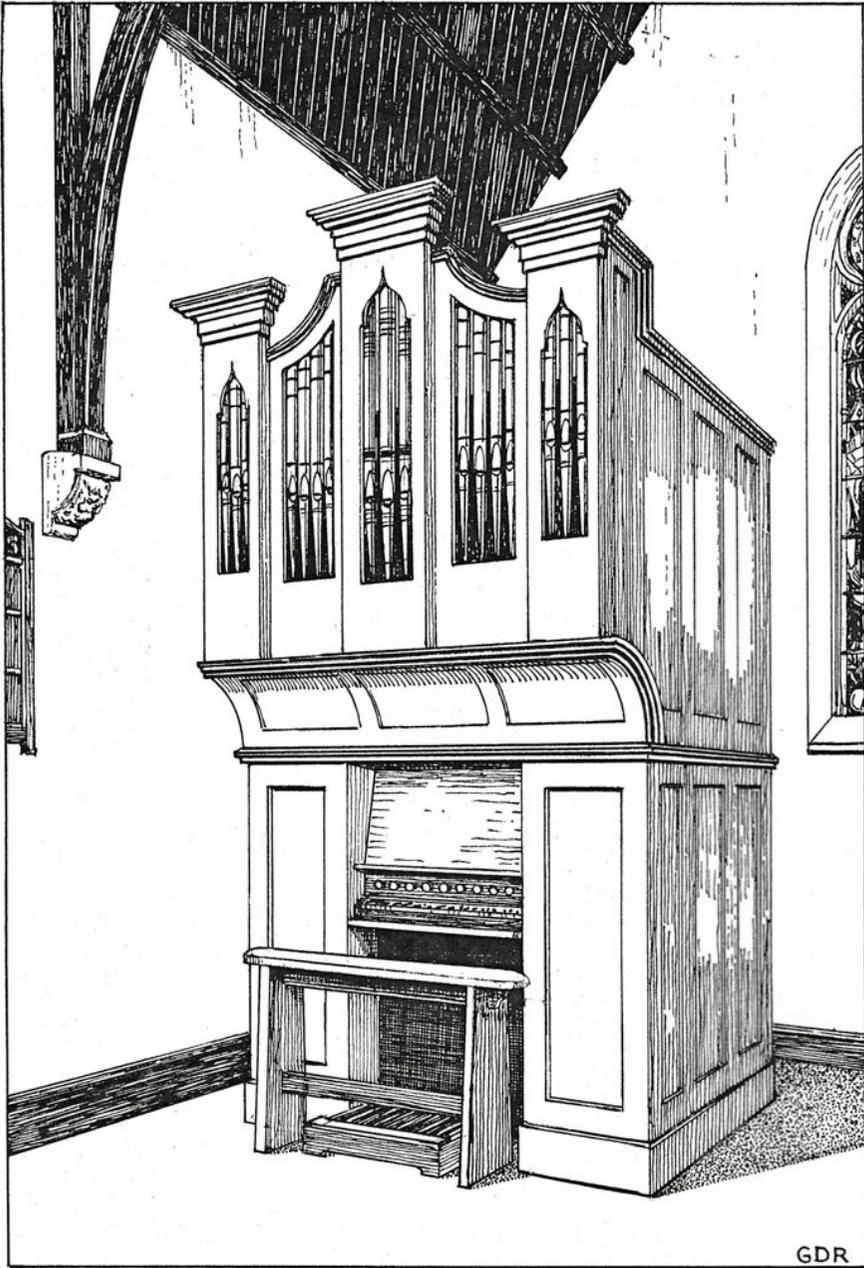
4 composition pedals

Lever swell pedal

Tremulant (later addition)

Mechanical key & stop action

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1. Ruth Carter, *The Anglican Church of St John the Evangelist Flinders 1892-1992*, pp.5, 11
 2. Noted by John Maidment 1987
 3. A label inside the organ shows "J. Winter Esq. Dhurringile Murchison"
 4. William Bossence, *Murchison : the J. G. Kenny Memorial History*. Melbourne: Hawthorn Press, 1965, p.20
 5. Personal communication the Revd David Poole to John Maidment 1987; George Fincham & Sons letter books 23 May 1919
 6. Jill L. Manton, *A History of Kew Baptist Church: the first 125 years*. Kew: the church, 1981, p.26; George Fincham & Sons letter books, 23 May 1919
 7. Manton, op cit, p.30



St John's Church, Sorrento : the 1850s anon organ
(drawing by Graeme Rushworth)

SORRENTO : ST JOHN'S ANGLICAN CHURCH

The nave of St John's Church was built in 1874 by George Morce and constructed in blocks of local limestone in a simple Early English Gothic style, with massive diagonal buttresses.¹ The transepts were added in 1889 and the apsidal chancel in 1909-11. The stained glass includes a window from the original St Paul's Anglican Church, Melbourne by Ferguson & Urie and others by William Montgomery and Alan Sumner.² The interior woodwork remains unvarnished with an attractive patination.

The organ is believed to be of English origin and probably dates from the 1850s. There is no builder's plate. It may have been one of two organs from John Smith & Sons, Bristol that were exported to Melbourne at this time for the residences of W.G. Dredge and R. Smith, St Kilda.³ The instrument was installed at St Andrew's Anglican Church, Clifton Hill in May 1894 and came from an unidentified location, possibly a private residence as no other redundant church organs are known to have become available at this time. An unsourced newspaper cutting, dated 17 May 1894, stated:

“This evening (Thursday) a special service will be held at St. Andrew's Church of England, Clifton Hill, when the organ just erected will be formally opened.

The organ is a decided addition to St Andrew's Church, and reflects the highest credit upon those members who have undertaken to raise the purchase money. The instrument is a pedal and pipe organ, with one manual, containing eight stops, one solo stop (Karolophon) with pedal board of sixteen feet, also having coupled manual to pedal. The whole of the pipes are enclosed in general swell; the case is cedar. The organ is decorated with gold and light green ground, with floral relief. Mr. Hannaford, of Nicholson-street, North Carlton, superintended the erection.”⁴

It was installed at St John's Church in 1924 by George Fincham & Sons⁵ and was the gift of Clements Langford (1853-1930), a prominent Melbourne builder, who had a large holiday home 'Netley' on the cliff tops at Sorrento.⁶ At Clifton Hill it was replaced by a larger Fincham instrument of 1868/1871 from All Saints' Anglican Church, East St Kilda. The St Andrew's, Clifton Hill minute books record:

“Moved by Mr. Burke that the organ be sold to the C. of E. at Sorrento on a deposit of £50 and the balance of £50 in 12 months.”⁷

The instrument is of interest for its attractive casework (later overpainted in white), with overhang, distinctive cornice mouldings and three towers with ogee arches containing stencilled dummy pipes. The drawknobs retain their original script engraving, without pitch designations, and a conical and flared Bell Gamba is placed on the front slide. Restoration work was carried out in 1964 by Davis & Laurie and in 1980 by R.J. Heatley at which time some of the console woodwork, such as the music desk, was replaced.

Anon. English c. 1850s
restored 1964 Davis & Laurie, 1980 R.J. Heatley
1 manual, 7 speaking stops, 1 coupler, mechanical action

MANUAL

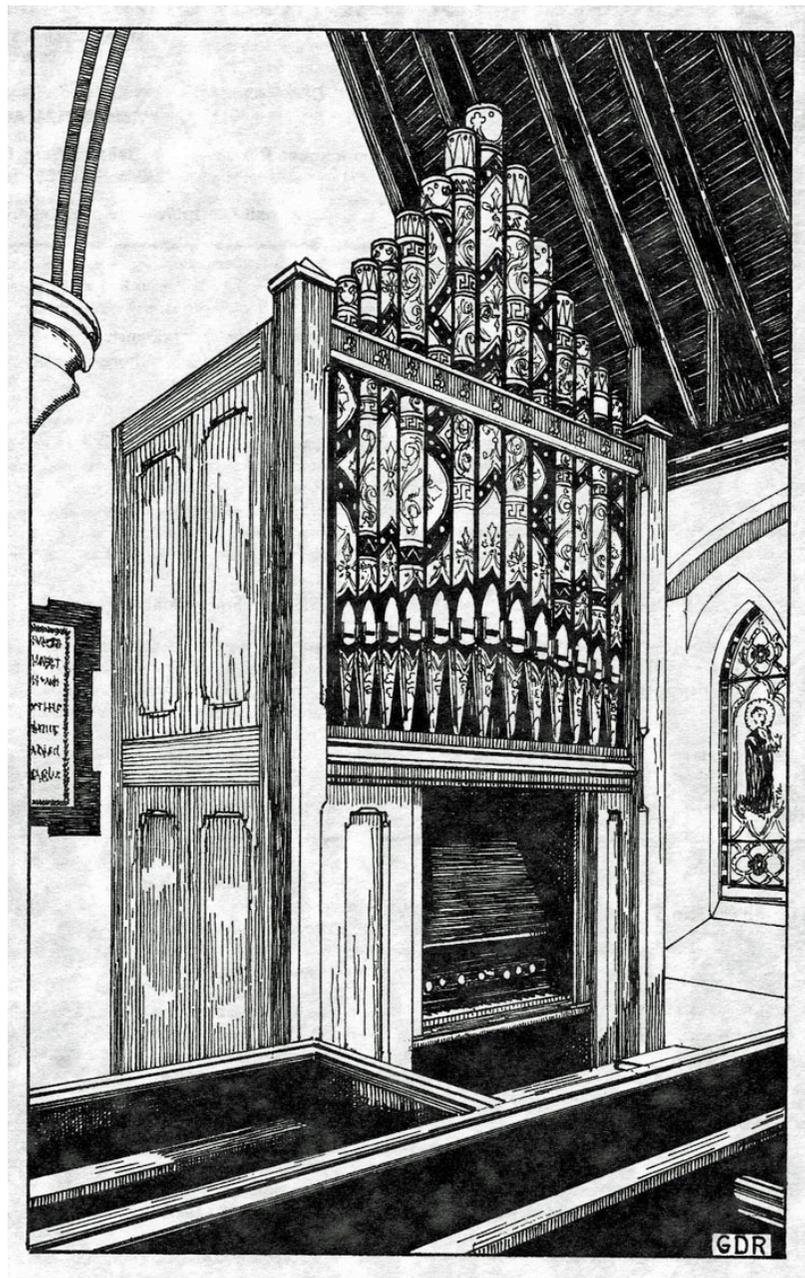
Open Diapason	[8]	
St Bafs	[8]	CC-BB
St. Treble	[8]	TC
Principal	[4]	
Flute	[4]	TC
Fifteenth	[2]	
Gamba	[8]	TC
Manuel to Pedals [sic]		

PEDAL

Bourdon	[16]	orig CC-C only
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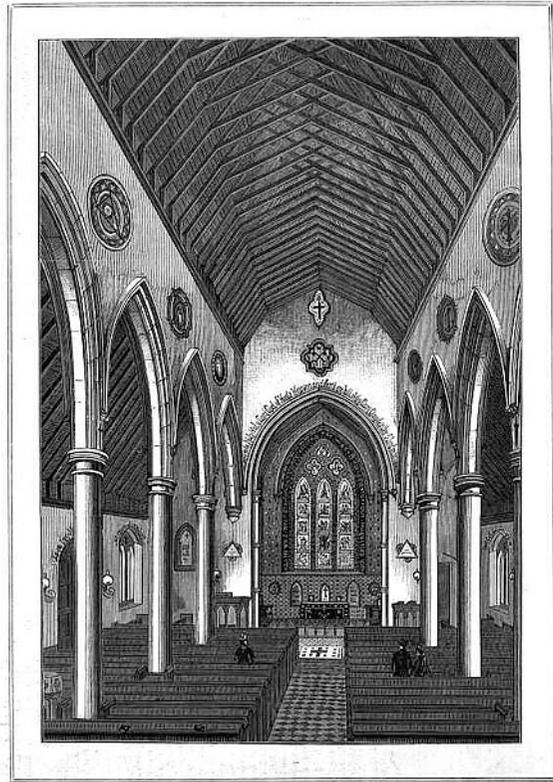
Compass: 54/30
Mechanical action
Lever swell pedal⁸

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1. David Wood (compiler), *On Eagles Wings : a History of the Anglican Parish of Sorrento-Rye Victoria, Australia*. Sorrento: Parish Central Council, 1985, pp. [9], [17]
 2. *Victorian Churches: their origins, their story & their architecture*, edited by Miles Lewis. East Melbourne: National Trust of Australia (Victoria), 1991, p.121
 3. *List of Organs Erected by J. Smith & Sons* (printed by Isaac Arrowsmith, Printer, Clare Street, Bristol, c.1855) cited in Geoffrey Cox, 'The First Organ at St Peter's Eastern Hill, Melbourne', *OHTA News* vol 19, no 3 (July 1995), p.21
 4. From album of press cuttings, St Andrew's Anglican Church, Clifton Hill, held by the State Library of Victoria (PA 01/30). Regrettably, no minute books survive for this period.
 5. George Fincham & Sons letter books, "letters in", 13 August 1924, 30 August 1924, from The Revd N.V. Harvey
 6. Plaque on organ
 7. St Andrew's Anglican Church, Clifton Hill minutes books held by State Library of Victoria (PA 01/30)
 8. Specification noted John Maidment 1966 and 2006



St George's Church, Queenscliff : the 1871 George Fincham organ
(drawing by Graeme Rushworth)

QUEENSLIFF : ST GEORGE-THE-MARTYR ANGLICAN CHURCH



ST. GEORGE'S CHURCH, QUEENSLIFF.

St George's Church, Queenscliff : interior from *Australasian Sketcher*
12 February 1881

St George's is an outstanding example of Victorian Gothic architecture dating from 1863-64 designed by Albert Purchas and possibly modelled upon a medieval church at Skelton, Yorkshire.¹ The nave and aisles are contained within a single roof span, with giant columns separating the aisles from the nave.² There is a splendid range of stained glass by the Melbourne makers Ferguson & Urie together with fine 19th century wall paintings in recesses behind the altar and in the spandrels of the nave.

St George's never had a pipe organ, although the architect provided an organ chamber in the form of a lean-to vestry on the south side of the chancel with an impossibly low arch - maybe he was thinking of a small 'Scudamore' style chancel organ. The church

was served over the years by an Alexandre harmonium and later a Hammond electric device.

The organ was built in 1871 by George Fincham for St Philip's Anglican Church, Hoddle Street, Collingwood. It was replaced there by a larger instrument and moved to St Saviour's Anglican Church, Oxford Street, Collingwood in 1875.³ On 6 February 1893 Fincham & Hobday quoted to replace the Great Fifteenth with a Dulciana, add a four-stop Swell Organ consisting of Violin Diapason 8 (grooved bass), Gedact 8, Octave 4 and Oboe 8, add three couplers, new and larger bellows and building frame, and prepare for the addition of a Pedal Bourdon at a total cost of £150.⁴ This work didn't take place at the time, although at some stage after 1893 the original Fifteenth 2 was changed to a Dulciana 8 (bass grooved into the Stopped Diapason) and the Pedal Bourdon 16 was added on tubular-pneumatic action.

The organ remained at St Saviour's Church until the mid-1950s (the bluestone church designed by Leonard Terry still survives in the care of the Russian Orthodox denomination). The organ was renovated and installed at St George's Anglican Church, Bentleigh in 1957 by Hill, Norman & Beard where it was placed in a confined organ chamber to the north of the chancel. At this time it is thought that the façade pipe decoration was 'simplified', the case timbers daubed in 'Estapol Antique' and the console painted ivory white. This church closed in 1996 and the organ was given to its counterpart at Queenscliff.

The restoration work in 1999 by Australian Pipe Organs Pty Ltd was funded through a public appeal conducted under the auspices of the National Trust of Australia (Victoria) and grants from Heritage Victoria. The slider windchest and mechanical key and stop actions were fully overhauled. The double-rise reservoir was releathered and a new blower fitted. The pedal chest was moved further to the rear to enable it to be located within a vestry, this involving the careful extension of the pneumatic tubing (meticulously carried out in tube trays) and the wooden trunking. New stays were fitted for the pedal pipes. The spotted metal pipework was cleaned and fitted with new tuning slides, replacing the rusty originals, while the wooden pipes were refinished in shellac.

The casework and console were repaired and refinished by Marc Nobel and Christine Holmes. New side panels, with chamfered edges, were constructed to replace the missing originals. The casework was meticulously regrained in light oak, while the console area and bench were repolished in a dark shellac finish (in place of the previous ivory finish, making a significant improvement). The restoration of the façade pipe decoration (the most important early example of indigenous work to survive in Victoria) was a complex process, especially as the majority of the decoration had been obliterated by later overpainting. The end result is breathtaking, with a wide variety of decoration, including Grecian key patterns, medieval motifs and florid arabesques.

The instrument was accommodated at the eastern end of the south aisle of St George's Church, facing west, where it speaks directly into the building. It was possible to place

it directly in front of a doorway, which has facilitated the location of the pedal pipes in the vestry behind, almost certainly provided as an organ chamber last century. Owing to unobstructed placement and adequate height, the instrument has proven adequate to accompany large congregations. It has given the church an instrument which looks and sounds as if it had been placed there at the time of its original construction. It was reopened on 30 October 1999.

**George Fincham 1871, restored 1999 Australian Pipe Organs
1 manual, 6 speaking stops, 1 coupler, mechanical action**

MANUAL

Open Diapason	8
Stopped Diapason	8
Dulciana	8 gvd.bass
Principal	4
Flute	4 TC
Great to Pedal	

PEDAL ORGAN

Bourdon	16
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Compass: 56/29

Mechanical action to manuals and stops

Tubular-pneumatic action to Bourdon

1. *Victorian Churches: their origins, their story & their architecture*, edited by Miles Lewis. East Melbourne: National Trust of Australia (Victoria), 1991, p.144

2. The Skelton church was illustrated in an 1846 work by Ewen Christian, *Architectural Elevations of Skelton Church*

3. E.N. Matthews, *Colonial Organs and Organbuilders*. Carlton: Melbourne University Press, 1969, p.128

4. George Fincham & Sons letter books, 14/376-7, 6 February 1893



Scotch College Memorial Hall, Hawthorn : the 1930 Hill, Norman & Beard organ
(Simon Colvin)

HAWTHORN : SCOTCH COLLEGE MEMORIAL HALL

Scotch College was founded in 1851 and for most of its early years occupied a site at the corner of Grey and Lansdowne Streets, East Melbourne, opposite the Fitzroy Gardens and close to St Patrick's Cathedral. Owing to the constricted nature of the site, a property of 60 acres was purchased at Hawthorn in 1914 and here new buildings were erected. The foundation stone of the Memorial Hall was laid on 5 March 1920 by Sir John Monash (Dux of the School in 1881) as a memorial to Old Boys who had served, or lost their lives, in the First World War. On 19 June 1922 the first meeting of the whole school took place in the hall, while the first assembly followed on 13 February 1923.¹ Henry Hardie Kemp FRVIA, one of Melbourne's most noted architects, had been engaged to design the school buildings; he enjoyed a strong connection with the Presbyterian Church and had designed the Assembly Hall, in Collins Street a few years earlier.²

The Memorial Hall was designed in the Gothic style using red brick and terra cotta roof tiles. A distinctive tapering lead-clad flèche surmounted the roof ridge (the finial is 28.3 metres (93 feet) above the ground) while stepped gables hinted at a Scottish connection. The Hall is very lofty with the roof ridge some 21 metres (68 feet) from the ground and a total length of around 31 metres (102 feet) and internal width nearly 14 metres (44 feet).³ At the front of the Hall an apse was placed; this contains a war memorial erected in the 1930s with funds raised by the school's Dramatic Society; executed in *opus sectile* mosaic, this bears the names of the war dead. There are three large two-light stained glass windows in the apse made by Mathieson & Gibson, unveiled in 1930 by Lady Somers, depicting St Andrew, St Martin, King Arthur, Sir Galahad, St Michael and St George.⁴ The internal walls of the Hall are of red brick, the lower walls are lined with a panelled dado and the floor is of jarrah parquetry laid over concrete. Jim Mitchell recalled that "every day, school began with Morning Assembly in the hall, and for three decades Scotch made do with a large Erard grand piano, said to have been brought out to Australia when Paderewski refused to use anything else; it had an extra octave."

An organ was not provided for the Hall until October 1955 when a two-manual instrument of 27 speaking stops built in 1949 for Wellington College, New Zealand by Hill, Norman & Beard (order number NZ258) was opened; it had cost £6,000.00.⁵ This instrument apparently had never been installed at Wellington, so must have been in storage over the period. At Scotch College, a lofty organ chamber to receive the instrument was designed by John F.D. Scarborough, whose other buildings at Scotch included the Littlejohn Memorial Chapel, Arthur Robinson House and the Monash Lodge. Built at a cost of £3,750 by Donald 'Bill' Cockram, an Old Boy, the chamber was grafted on to the side of the Memorial Hall; orange brick was incongruously employed for the walls and ivy was soon pressed into service to cover this glaring visual disparity. The chamber was quite large and the 1955 organ only partially occupied the space, with the lower section solely housing the blower.

By the mid-1990s, the existing organ in the Memorial Hall was requiring major mechanical work. As it had never been specifically voiced and scaled for this location, its tonal resources were inadequate for the accompaniment of 1,000 boys singing at full strength in spite of the outstanding acoustic and lofty position. Should the organ be rebuilt and enlarged in order to remedy its deficiencies or should another instrument be acquired, either new or recycled? It was at this time that the availability of an organ at the Presbyterian Assembly Hall, Sydney became known to the school. This was a highly attractive proposition, as the instrument was large, with a wide tonal range, and was of considerable artistic distinction. A strong incentive too was that the organ had never been altered and was a rare example of a large organ of the period that totally retained its original integrity. An inspection of the organ took place in due course by the school's Bursar Neil Roberts and Organist Andrew Bainbridge, followed by John Maidment, who prepared a full report with recommendations. A scheme for refurbishment and relocation was developed. The Presbyterian Church of New South Wales agreed to hand the organ over to the school when demolition of the Assembly Hall became imminent. This building has now been used as a nucleus for a high-rise building.



Scotch College : Hill, Norman & Beard nameplate (Simon Colvin)

The new Scotch College organ was built for the Presbyterian Assembly Hall in Margaret Street, Sydney by the firm of William Hill & Son and Norman & Beard Ltd and opened in September 1930. This firm had established a Melbourne subsidiary in 1927 following its securing the contract for a new organ at the Melbourne Town Hall. A factory was set up at Page Street, Clifton Hill (this building still survives) and here parts of the Town Hall organ were constructed together with parts of the organs for St Peter's Cathedral, Adelaide and the Presbyterian Assembly Hall, which was the firm's English job number 2,789 (Australian order number 87).⁶ The specification of the organ was drawn up by George Faunce Allman, the consultant, together with Donald Wales Beard, the firm's representative. The cost of the contract signed on 20 September 1929 between the Presbyterian Church of New South Wales and William Hill & Son and Norman & Beard Limited was £6,340.00. The contract stated that the organ would be complete by the first day of September 1930 and that "only materials and workmanship of the finest quality throughout will be employed in the construction of the organ."⁷

A memo of 17 October 1929 from Melbourne GWB/MVE [GWB = George Wales Beard] to the firm's Islington, London factory indicated what was to be made in Melbourne.⁸

Pedal soundboards, all reservoirs, swell boxes and shutter action, blowing gear, building frame and the following pipes:

PEDAL ORGAN

Double Open	32ft.	12 pipes
Open Diapason	16ft.	32 "
Violone	16ft.	32 "
Bourdon	16ft.	32 "
Open Flute	8ft.	32 "
Violoncello	8ft.	32 "

GREAT ORGAN

Double Open	16ft.	61 pipes
Open No. 1	8ft.	61 "
Open No. 2	8ft.	61 "
Corno Dolce	8ft.	61 "
Harmonic Flute	4ft.	61 "
Principal	4ft.	61 "
Fifteenth	2ft.	61 "
Mixture	3 ranks	183 "
<i>Claribel Flute - Stopped Bass. [handwritten addition]</i>		

SWELL ORGAN

Contra Gamba	16ft.	61 pipes
Open Diapason	8ft.	61 "
Salicional	8ft.	61 "
Voix Celeste	8ft.	49 "
Principal	4ft.	61 "
Harmonic Piccolo	2ft.	61 "
Dulciana Mixture	5 ranks	305 "
<i>Rohr Flute - Stopped Bass</i> [handwritten addition]		

CHOIR ORGAN

Open Diapason	8ft.	61 pipes
Unda Maris	8ft.	61 "
Lieblich Gedeckt	8ft.	61 "
Dulciana	8ft.	61 "
Concert Flute	4ft.	61 "
Harmonic Piccolo	2ft.	61 "
<i>Zauber Flöte</i> [handwritten addition]		

Please send pressures of wind & scales⁹

The scaling and design of the pipework would have been calculated by Herbert John Norman, one of the founders of Norman & Beard Ltd, according to his grandson John Norman.¹⁰

It is clear, then, that the following materials were provided from the firm's factory in London:

The five massive slider chests for the Great, Swell and Choir Organs with their triple-stage electrically actuated exhaust pneumatic underactions and the stop actions, with large external motors utilising the patterns developed by Hill & Son in earlier years. These chests have very thick upperboards in solid mahogany, very much in the style of Norman & Beard.

The console. A cable was sent to London on 17 March 1930 by Donald Wales Beard requesting:

ASSEMBLY CONSOLE ORDINARY CHRISTIE PATTERN BLACK AND WHITE STOPKEYS ONLY STOP TEN PISTONS EACH ROW NO ADJUSTABLES FULL COMPLEMENT POPPETS CANCELS AND USEFUL CONTROLS HARDWOOD CASE THICK IVORIES AND PEDALS¹¹

It also appears that at least one of the wind reservoirs may have been supplied from London as there are constructional differences with the remaining reservoirs.

Copies of correspondence exist at the British Organ Archive in Birmingham, where the records of the British-based operations of Hill, Norman & Beard are housed. The Melbourne branch's order books are housed at the University of Melbourne Archives. The Australian order books record the following additional orders: 253 (1930), off note block; 272 (1931), supplying additional Open Diapason to Great; 286 (1931), music desk, locks and repairs to roller shutter [of console?]; N228 (1947), re-covering pedal motors; N413 (1956), releathering.

In the auditorium at Sydney, the organ was divided on either side of the building and located in large chambers, the sound emerging through grilles of Gothic design. In the left hand chamber the swell organ, Violone and Trombone were located. The remainder of the organ was located in the right hand chamber, with the pipes of the bottom octave of the 32ft Double Open Diapason placed within a specially provided masonry 'chimney' much higher than the remainder of the chamber. The enclosed divisions were placed in masonry chambers. Much of the action work was of a transitional design; some of the windchests operated on tubular-pneumatic action linked to electro-pneumatic changeover actions via small-bore lead pneumatic tubing.¹² It is interesting to note that in an endeavour to ensure tonal balance between the two halves, the large-scaled swell Open Diapason and Principal were placed on the reed soundboard, on 7 inch wind, and produce a prodigious output, not far less than the great Open number one.

In the contract it was stated that "The Contractors reserve the right to make such alterations in the scaling of the pipework and further if necessary by the substitution of one Stop for another to ensure the Organ being of the finest quality and tonal ensemble when completed. It is possible that these alterations may have to be made after the Organ is installed in position and after the acoustical properties of the Building have been ascertained. The alterations and substitutions to be carried out at the expense of the Contractors. Any alterations to the Specification, scaling of the pipes, scaling of the pipes of voicing to be carried out only with the consent and agreement of the Consultant, Mr. Faunce Allman."¹³

Two changes to the original scheme were indeed made. In 1931 an additional Open Diapason was inserted, and referred to in the firm's order book (the Phonon Diapason, voiced on 10 inch wind pressure) presumably to counteract the negative acoustic of the building and provide greater drive to the fluework (this stop is of enormous power and

can also be added to the Tromba to give a quasi-Tuba effect). In addition, the original Unda Maris on the Choir Organ was removed to the Great Organ, revoiced as a Viola and placed on the slide occupied by the original Quint Flute. The latter rank was moved to the Choir Organ and converted to an Unda Maris through the insertion of some canistered metal pipes in the tenor octave. Presumably this was so that the Zauber Flute could undulate more effectively with a companion flute rank. This is now an outstanding feature of the organ.

Apart from minor maintenance listed in the firm's order books and referred to above, together with the releathering of stop motors by John W. Parker around 1990, the instrument remained unaltered up to the late 1990s, with the tonal scheme completely unaffected by contemporary fads such as the substitution of mutations stops for unison registers, the 'sanitising' of mixture compositions and the transposition or swapping around of pipework.

RESTORATION OF THE ORGAN

Owing to the magnitude of the project, the work was carried out conjointly between Peter D.G. Jewkes Pty Ltd, of Sydney, and the South Island Organ Company Ltd, of Timaru, New Zealand. A contract was developed and signed by the organbuilders and the school. The majority of the organ was loaded into a container and transported by sea to Timaru. The 32ft pipes went to the Jewkes workshop at Ermington where they took up a considerable amount of room.

At Timaru, the restoration of the organ took place throughout 2002 and for much of 2003. The work consisted of the releathering of all of the soundboard underactions; those for the slider chests are of triple-stage exhaust design and very complex, but work with admirable response. The actions for the unit and off-note chests were also releathered, together with the external stop actions for the slider chests, very much in the Hill style even though the amalgamated firm had been in operation for some 14 years at that stage. All of the wind regulators, too, were completely releathered. The slider chests required dismantling particularly to reglue some of the internal wooden bars that had loosened over the years. The wiring was completely renewed but it was possible to retain the original custom-designed HN&B exhaust chest magnets, all of which had to be refitted, while the tubular-pneumatic components in the original action runs was converted to electro-pneumatic. Much of the wind system required to be redesigned with re-routing of original wind lines and the construction of new trunking to suit the new layout for the Memorial Hall. The original stout wooden internal building frames also needed considerable modification.

The pipework was cleaned and repaired, and placed on the voicing machine to ensure the regularity of pipe speech, volume and tonality. John Gray, the South Island Company's voicer, was delighted to find that the reeds had been voiced by Arthur Rundle, who had trained him in this art at Hill, Norman & Beard's London factory

many years earlier.¹⁴ The pipework was found to be of much interest. All of the reeds (including the imitative reeds on the Choir Organ) run into harmonic (double-length) trebles. There are a number of metal stopped flutes; the turned wooden stopper shapes are of distinctive shape. Then there are the five ranks of harmonic flutes, four of these open in construction (one of these with tapered pipes), and one of stopped construction - the Zauber Flute; this was a Norman & Beard speciality of the Edwardian era (as was the Corno Dolce, a very soft, fluty Dulciana). Some of the Diapasons are of heavy unplated metal, to give weight and drive. The scales throughout are most substantial, particularly the larger Diapasons (which have leathered lips) and the chorus reeds.

Meanwhile, the accommodation of the organ in the organ chamber at Scotch College required much protracted thought. Highly detailed CAD drawings were prepared by Rodney Ford from the Jewkes firm once the building dimensions and the dimensions of physical components such as windchests, framing, pipework and trunking could be assessed. Much revision took place to ensure that there was optimum maintenance and tuning access to all components and also appropriate tonal egress. As the organ occupies around four times more space than the previous Scotch organ, this represented a considerable feat, but in the end result everything worked out perfectly and all parts are readily accessible for maintenance. The school's architects, Garry Martin Associates, of Hawthorn, finally provided some additional space at the front of the organ through the adoption of a steel cantilever for the casework affixed to the reinforced concrete slab upon which the organ is placed, this allowing organ tuners to walk across the whole of the front of the organ immediately behind the façade pipes.

The layout that was adopted was, first, to place the bottom 10 wooden pipes of the 32ft Double Open Diapason on either side of the apsidal arch (five on each side wall). This freed up considerable internal space and certainly there was insufficient height for these colossal pipes within the overall chamber. The Choir Organ was placed in the lower level of the organ chamber, and a new opening to the hall constructed through the panelled dado and thick brick wall. The walls of the chamber provided the necessary enclosure (as was the case in Sydney). On the upper level, the pipes of the remainder of the wooden Open Diapason 16ft were located at the rear, where John Scarborough had conveniently provided a lower floor level. At the left hand side, the two slider chests for the Great Organ were placed, and to the right, the two slider chests for the Swell Organ, with the 16ft Contra Gamba placed at floor level at the rear (without recourse to being mitred). In the centre of the organ the Trombone and Bourdon were placed at right angles to the other chests, with passage boards on each side.

The placement of the blowing plant, too, occupied much careful planning. Owing to the size of the new plant, made by the British Organ Blowing Company, of Derby, England, and the enclosing silencing cabinet, it could not be accommodated within the existing chamber, so a site was found beneath the elevated platform at the front of the hall, where a storage area existed. Linking this to the organ proper was equally thought-provoking involving much dialogue between architects and organbuilders. Finally, very

large PVC trunks were laid horizontally beneath ground level in deep trenches around the outside of the hall to the organ chamber where they then run vertically to the upper level, encapsulated within the masonry of the wall - in fact rising within a projecting buttress. This work was carried out in conjunction with the external refacing of the chamber to the design of the school's architects. New external brickwork was provided (a close match for the original red brick) while the upper section was redesigned to incorporate small Gothic windows that mirror those elsewhere in the hall and a sloping roof clad in copper sheeting, to mirror the cladding of the flèche above, all making the external impact of the chamber highly sympathetic to the architecture and materials of the original hall.

In Sydney, Peter Jewkes and his team had a major exercise refurbishing the bottom octave of the 32ft open wood, resealing all wooden joints, providing a new sleeving mechanism for the two halves of the pipes to give a perfect seal and refinishing the whole in a specially formulated paint colour devised by the architects to blend with the brick walls of the hall. These pipes are immensely heavy and cumbersome and indeed large enough to crawl down! Moving them to the hall, and later erecting them, required the use of a colossal scaffold and hoists, while the final tuning required slots to be cut in the rear of the pipes (they had never previously been tuned) from the platform of the largest cherry picker that could be driven through the doors of the hall. There are very few organs in Australia that include open wooden flue pipes of this length and scale and no others where they are fully visible.

The question of the console and an upgraded transmission system needed to be addressed. The original horseshoe console was in a very poor state physically and was unattractive aesthetically. The church authorities in Sydney also desired that it remain in the auditorium as it occupied a prominent place. Through good fortune, Peter Jewkes had in storage the 1961 Hill, Norman & Beard console from St John's, Toorak which was exactly the right size in terms of speaking stops; also it was of compact dimensions and enabled the organist to maintain good vision across the top of the console. The cabinet work and design were of a high order although it had sustained damage over the years through the fitting of screw holes and extraneous fittings. The three manual keyboards were covered in thick ivory, unprocurable today. The console was therefore cleaned back, damage rectified and the whole repolished. The pedal board was pieced in new timber, new stopkeys for the couplers provided and a completely new combination system and piston heads constructed. Solid ivory drawstops from the Hill, Norman & Beard console of 1952 formerly at St Andrew's Cathedral, Sydney were kindly provided through the assistance of Warren Southward and these were re-engraved to suit the new specification. A new adjustable bench was provided and the console doors fitted with new safety glass panels. The combination and transmission systems were designed and manufactured by Muldersoft Organ Systems Ltd, of Auckland, New Zealand, these incorporating a full sequencer and multi-level memories. An electronic metronome and a MIDI [musical instrument digital interface] device also are provided, the latter offering the facility of a recording and playback system that also moves the drawstops.

Before installation of the new organ could begin, the former pipe organ was removed, although its screen remained for some time to provide appropriate safety protection for people working in the loft. The old organ was sold to St Joseph's Catholic Church in West Brunswick. This instrument has been rebuilt by Australian Pipe Organs Pty Ltd of Keysborough and was reopened in 2004 in its new home. Meanwhile, the organ loft was completely refurbished and an opening from the lower chamber pierced through the brickwork to permit tonal egress to the pipework of the Choir Organ placed at the lower level. The panelled dado was extended upwards and openings provided via cloth grilles for the pipework of the Choir Organ. The electrical system and lighting were also upgraded.

Installation of the organ began in January 2003 with the Choir Organ windchest, action and reservoir, together with the Pedal Open Diapason and the left section of the 32ft open wood. The installation schedule was tied to school vacations as the hall is used every day during term time, so there was frenetic activity at particular times, especially from September 2003 onwards when the main chests and wind system at the upper level were installed. The swell box also had to be constructed on site and fitted carefully to the walls of the hall. This was followed by the linking up of the actions to the console and the commissioning of the Muldersoft systems. The work of installing pipework, regulation and tuning then took place - the team of three included Peter Jewkes together with John Hargraves and John Gray from South Island.

As the organ had no casework in Sydney, and merely spoke through Gothic grillework, it was essential that the organ look attractive in the hall and blend perfectly with the architecture and fittings. When the chamber was built in 1955, two large windows with geometric quatrefoil tracery were removed, so Garry Martin Associates chose to reinstate this motif as part of the organ case design. There were 45 pipes to accommodate including the bottom octaves down to 16ft of the Great Double Open Diapason (Pedal Contrabass) and the Pedal Violone, together with the basses of the Phonon Diapason and Open Diapason I. Many of the original pipes of these ranks were heavily mitred and had odd mouth shapes and short feet, so it was decided to commission a set of new façade pipes in zinc from Australian Pipe Organs Pty Ltd, of Keysborough, made by Tim Gilley and pre-voiced by Robert Heatley. Constructed to the original scales, these have appropriate body and foot lengths to match Garry Martin Associates' design; the centre pipes of the two Violone flats have upper lips of ogee formation. The pipes have been sprayed in a lustrous warm silver metallic finish, to blend with the light oak finish of the casework, and have the mouths inlaid with gold leaf; this work was expertly carried out by Marc Nobel and Christine Holmes. The casework was made to a very high standard by DNG Restorations of Abbotsford, one of whose work team, Adrian Binkert, was formerly on the staff of Victorian organbuilder Knud Smenge. The overall appearance is overwhelmingly impressive, matches the architecture of the hall admirably (even down to the pierced quatrefoil panelling at the sides), and has subtle references to the design of other Hill organs in the cornice work.

Hill, Norman & Beard 1930
Restored South Island Organ Co. and Peter D G Jewkes (Sydney) 2004
3 manuals, 50 speaking stops, 18 couplers, electro-pneumatic action

GREAT ORGAN

Double Open Diapason 16 A
Phonon Diapason 8 B 73 pipes
Open Diapason I 8
Open Diapason II 8
Viola 8
Corno Dolce 8
Claribel Flute 8
Principal 4
Harmonic Flute 4
Fifteenth 2
Mixture 17.19.22 III
Tromba 8 C
Tromba Clarion 4 C

Swell to Great
Choir to Great

SWELL ORGAN

Contra Gamba 16 D
Open Diapason 8
Rohr Flute 8
Salicional 8
Voix Céleste 8 C
Principal 4
Lieblich Flute 4
Harmonic Piccolo 2
Dulciana Mixture 12.15.17.19.22 V
Contra Fagotto 16 E
Cornopean 8
Oboe 8
Clarion 4

Tremulant
Sub Octave
Unison Off
Octave

CHOIR ORGAN (enclosed)

Open Diapason 8
Zauber Flute 8
Lieblich Gedeckt 8
Dulciana 8
Unda Maris 8 TC
Concert Flute 4
Harmonic Piccolo 2
Orchestral Oboe 8
Clarinet 8

unenclosed

Phonon Diapason 8 B
Tromba 8 C
Tromba Clarion 4 C

Tremulant
Sub Octave
Unison Off
Octave

PEDAL ORGAN

Double Open Diapason 32 F
Open Diapason 16 F
Contra Bass 16 A
Violone 16 G
Bourdon 16 H
Contra Gamba 16 D
Open Flute 8
Violoncello 8 G
Stopped Flute 8 H
Trombone 16 I metal
Contra Fagotto 16 E
Trumpet 8 I

Great to Pedal
Swell to Pedal
Choir to Pedal
Swell to Choir

ACCESSORIES

6 adjustable thumb pistons to Great Organ

6 adjustable thumb pistons to Swell Organ (duplicated by toe pistons)

6 adjustable thumb pistons to Choir Organ

6 adjustable toe pistons to Pedal Organ

12 adjustable general thumb pistons (mounted at bass end of swell and great keyslips)

Reversible thumb pistons for:

Swell to Great

Choir to Great

Swell to Choir

Great to Pedal

Swell to Pedal

Choir to Pedal,

Reversible toe pistons for:

Great to Pedal

Swell to Great

General cancel thumb piston

Switch for Great & Pedal Pistons coupled (2 way)

Switch for Generals on toe pistons

Muldersoft Multi-level piston capture system with LCD display.

User ID pin numbers and administrator key-lock. (112 general levels divided into 6 users + guest, i.e. 16 levels per user). (56 divisional levels, i.e. 8 levels per user). Divisional guest level 1 set by administrator (read only).

Independent Multi-step Stop Sequencer with Insert facility. (1536 steps per user divided into 16 items of 96 steps each).

MDF3 MIDI Sequencer for performance recording – playback and additional sequencer and piston data storage on 2HD floppy disk.

Electronic metronome. Metre 1 – 16. Tempo 30 – 240. Volume 0 – 7. Metre LED. Beat LED.

Thumb pistons for SET and Sequencer NEXT, RESTORE, LAST functions.

Toe piston for NEXT function.

Transposer with separate LED display. (11 semitones up or down).

MIDI In, MIDI Out, MIDI Through, ports.

A Yamaha MDF3 MIDI sequencer is mounted in a drawer under the bass end key-bench as well as a matching drawer under the treble end key-bench for storage of floppy disks and sundry items.

Electro-pneumatic key and stop actions

Detached drawstop console with couplers and tremulants controlled by stopkeys (HN&B 1961)

Balanced electric swell pedals to swell and choir organs

Total number of pipes: 2,638

Wind pressures

Pedal: Trombone 12"; fluework 4½"; 32 Double Open Diapason (1-10) 5"

Great: Phonon Diapason and Tromba 10"

Great: high pressure 5" (Open I, Double, Principal, Claribel Flute)

Great: low pressure 4" (Open II, Corno Dolce, Harmonic Flute, Fifteenth, Mixture, Viola)

Swell: high Pressure 7" (Horn, Contra Fagotto, Clarion, Principal, Open Diapason)

Swell: low pressure 5" (Contra Gamba, Salicional, Voix Céleste, Rohr Flute, Lieblich Flute, Harmonic Piccolo, Oboe, Dulciana Mixture)

Choir: 4" throughout

Choir action: 7"

Mixture compositions

Great: Mixture III ranks

Notes 1-19: 17.19.22

Notes 20-61: 8.12.15

Swell: Dulciana Mixture V ranks

Notes 1-31: 12.15.17.19.22

Notes 32-43: 8.12.15.19.22

Notes 44-61: 1.5.8.12.15

Selected pipe scales

Great Organ

Double Open Diapason	CC 210 mm	TC 118mm
Phonon Diapason	CC 175 mm	
Open I	CC 188 mm	
Open II	CC 158 mm	
Principal	CC 85 mm	
Fifteenth	CC 50 mm	
Mixture III	CC 33, 25, 20 mm	
Corno Dolce (stopped bass metal)	CC 85 mm	TC 60 mm
Viola	CC 80 mm	TC 60 mm
Claribel Flute (stopped wood bass)	CC width 110 mm, depth 125 mm (internal measurement)	
Harmonic Flute (tapered)	CC 70 / 48 mm	

Swell Organ

Contra Gamba	Middle G # 40 mm	
Salicional	CC 85 mm	
Voix Céleste	TC 55 mm	
Open Diapason	CC 175mm	TC 100 mm
Principal	CC 80 mm	
Mixture V	CC 48, 40, 32, 30, 25 mm	
Rohr Flute (stopped wood bass)	CC width 108 mm, depth 127 mm (internal measurement)	
Lieblich Flute	CC 50 mm	
Harmonic Piccolo	CC 45 mm	
Cornopean	CC 130 mm	
Oboe	CC 92 mm	
Clarion	CC 86 mm	

Pedal Organ

Double Open Diapason (wd)	CC width 560 mm, depth 630 mm (internal measurement) Timber thickness: 35 mm. Pipes made from old growth Californian Redwood (Sequoia sempervirens)	
Violone	CC 245 mm	TC 144mm ¹⁵

1. Information from: *History of Scotch College, Melbourne, 1851-1925*. Melbourne : Scotch College History Committee, 1926; and *First hundred years : Scotch College, Melbourne, 1851-1951*, editor: G. Harvey Nicholson ; assistant editor: D.H. Alexander. Melbourne, Vic.: Scotch College Centenary History and Register Committee, 1952, and pers.comm. 2004 Dr Jim Mitchell to John Maidment.

2. J. Ross Ingram, *Henry H. Kemp: his life and work*. Undergraduate research essay, History of Architecture IV, University of Melbourne, 1961. Ingram notes that Henry Hardie Kemp was born at Bowdon, near Manchester in 1859 of Scottish parents and arrived in Australia in 1886, practising in Melbourne. From 1895-1899 he was working in Sydney and then returned to Melbourne in the partnership of Ussher & Kemp, who designed many of the finest Federation style houses in the eastern suburbs. He retired in 1929 and died in 1946. He was an Elder of the Presbyterian Church and carried out significant work for this denomination such as the Assembly Hall, Collins Street, Melbourne.

3. Dimensions supplied by Archie Kaan, Garry Martin Associates, architects

4. Bronwyn Hughes, *Lights of our Past* [CD ROM]. Melbourne: RMIT Publishing, 1999. Hughes notes that the windows are brightly coloured and richly ornamented, with copious silver stain and that they are reputed to have been designed by William Mathieson, an Old Boy of the school, and embody the ideals [to] which the boys should aspire.

5. Hill, Norman & Beard Australian order books; pers.comm. Dr Jim Mitchell 2004 to John Maidment. Dr Jim Mitchell also recalls that at the suggestion of Norman Kaye, a member of the music staff, two additional stops were ordered from England, the Horn and Trumpet, at a cost of £691.00.

6. The English job numbers are stamped on prominent parts of the mechanisms and also recorded in the English order books; the Australian order number is recorded in the firm's Australian order books, housed at the University of Melbourne Archives. The Australian orders are listed in *OHTA News* xi, 2, April 1987, 19-23 and following issues together with the OHTA website at www.ohata.org.au

7. Contract dated 20 September 1929 housed at the British Organ Archive, Birmingham

8. George Wales Beard was a premium apprentice to the Norman Brothers (Ernest William and Herbert John) and later in the 1880s a partner in the Norman & Beard firm who later managed its London office. He was an astute businessman and was responsible for the initial development and management of the Hill, Norman & Beard firm in Australia. He appears to have returned to Britain in 1933 when HN&B's Australian order number 354 records case and packing for G.A. Wales Beard; he probably retired at this time according to John Norman. See also articles by Nicholas Thistlethwaite: 'Hill, Norman & Beard: From Norwich to Islington' and 'Hill, Norman

& Beard: Full Circle' in *Organists' Review* August 1999, pp.214-219 and November 1999, pp. 310-315.

9. Correspondence housed at the British Organ Archive

10. Pers.comm. 2004 John Norman to John Maidment. Herbert John Norman (1861-1936) with his brother Ernest William Norman (1852-1927) founded the organbuilding firm of Norman Bros. in the 1880s. The Sydney organ would have been one of the last organs with which Herbert was involved as he retired from the firm in 1930.

11. Correspondence housed at British Organ Archive

12. Full layout drawings in ink and watercolour are held at the University of Melbourne Archives. These were expertly drawn by Philip Selfe (c.1867-1946) formerly head of the important provincial firm Forster & Andrews, of Hull, who was later head of the HN&B drawing office in London from 1924. The description of the internal layout is based upon notes made during a visit to Sydney by the author in 1996. Some of the action details are evident in the photographs taken by Ray Holland more than 20 years ago in a survey for OHTA.

13. Details of Faunce Allman's career may be found at the *Australian Dictionary of Biography* website at: <http://www.adb.online.anu.edu.au/biogs/A130041b.htm>

14. *The Freeman-Edmonds Directory of British Organ Builders*, Oxford: Positif Press, 2002, vol 3, p.747 records Arthur Rundle's dates as 1893-1978; he succeeded his father John Rundle who had been a reed voicer for Hill & Son. Arthur was HN&B's reed voicer and served in the second world war as a Captain.

15. Scaling details and technical data provided by the South Island Organ Company Ltd.

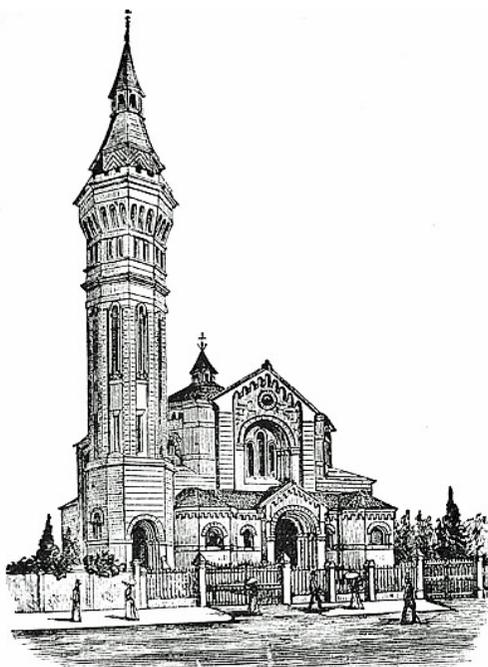


Hawthorn Presbyterian Church : the 1892 Fincham & Hobday organ
(John Maidment)

HAWTHORN : PRESBYTERIAN CHURCH

The Presbyterian congregation at Hawthorn dates back to 1864. The first church was a brick building in the Gothic style, its façade capped by a bellcote. A porch was added in 1884, but it quickly became inadequate to accommodate the 2000 Presbyterians resident in Hawthorn: it only seated 360 people.

In February 1891 an architectural competition was held to seek designs for a new church: the first prize was £50 and the second prize £25. The instructions clearly specified that “the style of architecture is not to be Gothic”. It was to seat at least 600 and was to be built in dark brick with red dressings; the roof was to be of tiles, not slate (somewhat revolutionary at the time).



Hawthorn Presbyterian Church : architect's drawing
(from F. Maxwell Bradshaw, *Rural village to Urban Surge*)

The foundation stone of the present church was laid on 12 September 1891 and it was opened the following year. It was built to the competition-winning design of George Allan. A tender from J. Paxton was received to build the church at a cost of £5090 in six months, although the projected tower, alas, was omitted. It was constructed from

Hawthorn brick, with cement dressings, in the Romanesque style. The overall shape is that of a large octagon (a typical shape for early churches in this style) with an arched entrance and porches facing the street. It was popularly known as the ‘cyclorama’ owing to its shape. The windows have cement dressings and the tiled roof, which is capped by a timber flèche, is surrounded by a prominent corbel table. Unfortunately, the very grand octagonal tower and slated spirelet (of Gallic inspiration) planned for the left of the façade was never built (a familiar story during the 1890s depression when money frequently ran out).¹ The interior, with 46ft high walls and raked floor, is most impressive and possesses a resonant acoustic, although this was initially problematic for speakers and wires were stretched across the building to counteract the echoes.

There are a number of large and impressive stained glass windows including ‘Paul at Corinth’. The blackwood pews radiate out from the choir area and pulpit and attractive panelling lines the walls.

To the south of the church is the hall, dated 1883 in the pediment, an attractive building in Hawthorn brick, its style complementary to the adjacent church.

The organ was built in 1892 by Fincham & Hobday, its unusual casework in Tasmanian blackwood, with splendid carved detail and gold-leafed façade pipes, probably to the design of the architect. The organ cost £780 and was opened by W. Hunter on 17 July 1892.² The consultant appears to have been The Revd Dr G.W. Torrance as he was paid a total of £43-7-6 on 12 January 1893 as commission on St Kilda Town Hall and Hawthorn Presbyterian.³

Fincham & Hobday prepared for the addition of a Choir Organ of seven stops:

Har. Flute	8		
Hohl Flote	8	Salicional	8
Keraulophon	8	Gedact	8
Dulciana	8	Gamba	8
Har. Flute	4		
Har. Piccolo	2	Orchestral Oboe	8
Clarionet	8	Clarinet	8

The keyboards were provided for the Choir Organ and appear to survive in the present console.⁴

The organ was rebuilt and enlarged in 1923 by the Hawthorn organbuilder Frederick Taylor whose premises were nearby in Burwood Road. Taylor added the orchestrally-conceived Choir Organ, placed at a lower level under the Swell division. Since then, it has remained unaltered and is classified by the National Trust of Australia (Victoria) as a notable organ of the period. Between 2001 and 2004, the action, wind system and console were restored by Wakeley Pipe Organs Pty Ltd. The console fittings and action are by Taylor and represent the only major extant example of his work.

Fincham & Hobday 1892
rebuilt & enlarged 1923 Frederick Taylor
Restored 2001 - 2004 Wakeley Pipe Organs Pty Ltd
3 manuals, 26 speaking stops, tubular-pneumatic action

GREAT ORGAN

Open Diapason	8
Loud Gamba	8
Clarabella	8
Dulciana	8
Principal	4
Rohr Flute	4
Twelfth	2-2/3
Fifteenth	2
Swell to Great	
Choir to Great	

SWELL ORGAN

Bourdon	16
Open Diapason	8
Gedact	8
Gamba	8 gyd.bass
Celeste	8 TC
Octave	4
Fifteenth	2
Cornopean	8
Oboe	8
Tremulant	
Sub Octave	
Octave	

CHOIR ORGAN (Taylor 1923: enclosed)

Hohl Flute	8
Salicional	8
Dolce	8
Vox Angelica	8 TC
Orchestral Flute	4
Clarinet	8
Orchestral Oboe	8
Swell to Choir	

PEDAL ORGAN

Open Diapason 16
Bourdon 16
Great to Pedal
Swell to Pedal
Choir to Pedal

Compass: 56/30

Tubular-pneumatic action

Detached drawstop console

3 thumb pistons to Great

3 thumb pistons to Swell

Lever pedals to Swell and Choir⁵

1. Historical information from F. Maxwell Bradshaw. *Rural Village to Urban Surge: a History of the Presbyterian Congregation at Hawthorn, Victoria*. Hawthorn: The Hawthorn Session and Board of Management, 1964

2. George Fincham & Sons letter books, 13/1, 14/291 cited in Matthews, p.251

3. Ibid., 8/248

4. Specification provided to church by Fincham & Hobday, 21 August 1891

5. Specification noted John Maidment 1966 and 2006



Sacré-Coeur, Glen Iris : the 1889 Merklin organ
(David Fincham)

GLEN IRIS : SACRÉ-COEUR

The Melbourne house established in 1884 by Sacré-Coeur nuns was in many ways a 'picture-postcard' replica of the enclosed environments of the *Sacré-Coeur maisons* as they were in France. The turret clock on the south face was transported from the house in Bordeaux, the oak stalls in the chapel came from Angoulême, the marble altar in the chapel came from Lille, the Merklin organ had been transported there from the Marseilles house by sea. The main buildings were designed by Reed Smart & Tappin in the Gothic style with tall red brick walls, slate roofs and apsidal chapel projecting to the west, this being internally vaulted in plaster. Adjacent to the convent buildings is the mansion 'Brynmawr', a two-storey building of 1859 designed in the classical style by architect George Wharton.

The organ was built by the important French firm of Merklin & Cie, Paris & Lyons, in 1889 for St Joseph's Convent, Marseilles.¹ A Merklin catalogue of the period lists the organ as "Marseille Dames du Sacré Coeur".² When the religious order was disbanded by government decree, the organ was shipped to Melbourne and erected in the Chapel of Sacré Coeur by George Fincham & Son in November 1905.³ Apart from the addition of electric blowing, the organ appears to remain totally intact and is thus a rare example of French romantic organbuilding in Australia, the only two other examples being the 1870 Merklin-Schütze, Brussels organ originally in St John's Church, Toorak, later in Cato Uniting Church, Elsternwick and now in storage and the 1890 Théodore Puget et Fils, Toulouse organ at Sacred Heart Chapel, Kincoppal, Rose Bay, Sydney which is currently being reconstructed back to its original form.⁴

The oak console is reversed, with terraced stop-jambs, rosewood key cheeks and brass inlaid nameboard and foot-operated couplers; the Gothic case has been grained in an oak finish. Following strong intervention by OHTA to the Principal, who was opposed to the conservation of the organ, and 'advice' received from several organists to alter the instrument tonally by cutting the harmonic flutes down to form principals, a sympathetic restoration was undertaken in 1984 by George Fincham & Sons Pty Ltd. This included complete restoration of the pipework, including the front pipes, which were collapsing; cleaning; repair of non-return valves and conveyances; rebushing pedal coupling action and roller arms; and regulation of action and pipework. Also, the swell shutters were made to open more fully than previously.⁵ The result of this work has been highly successful: the sound of the organ has been immeasurably improved and the action made far more responsive.⁶ An outstanding CD recording (CD ISCD 017) of the Merklin organ was made in 1996 by former Sacré-Coeur pupil Ingrid Sykes.

Merklin & Cie, Paris & Lyon 1889
installed Glen Iris 1905, restored 1984 by George Fincham & Sons Pty Ltd
2 manuals, 10 speaking stops, tracker action, reversed console

GRAND ORGUE

Bourdon	16	A
Flûte Harmonique	8	B
Dulciana	8	
Flûte Octaviane	4	
Récit à Grand Orgue *		

RÉCIT

Bourdon	8	
Gambe	8	
Voix Céleste	8	
Basson et Hautbois	8	

PÉDALE

Soubasse	16	A
Bourdon	8	B
Grand Orgue à Pédale *		

Compass: 54/25

Basson et hautbois +/- *

Tremblant *

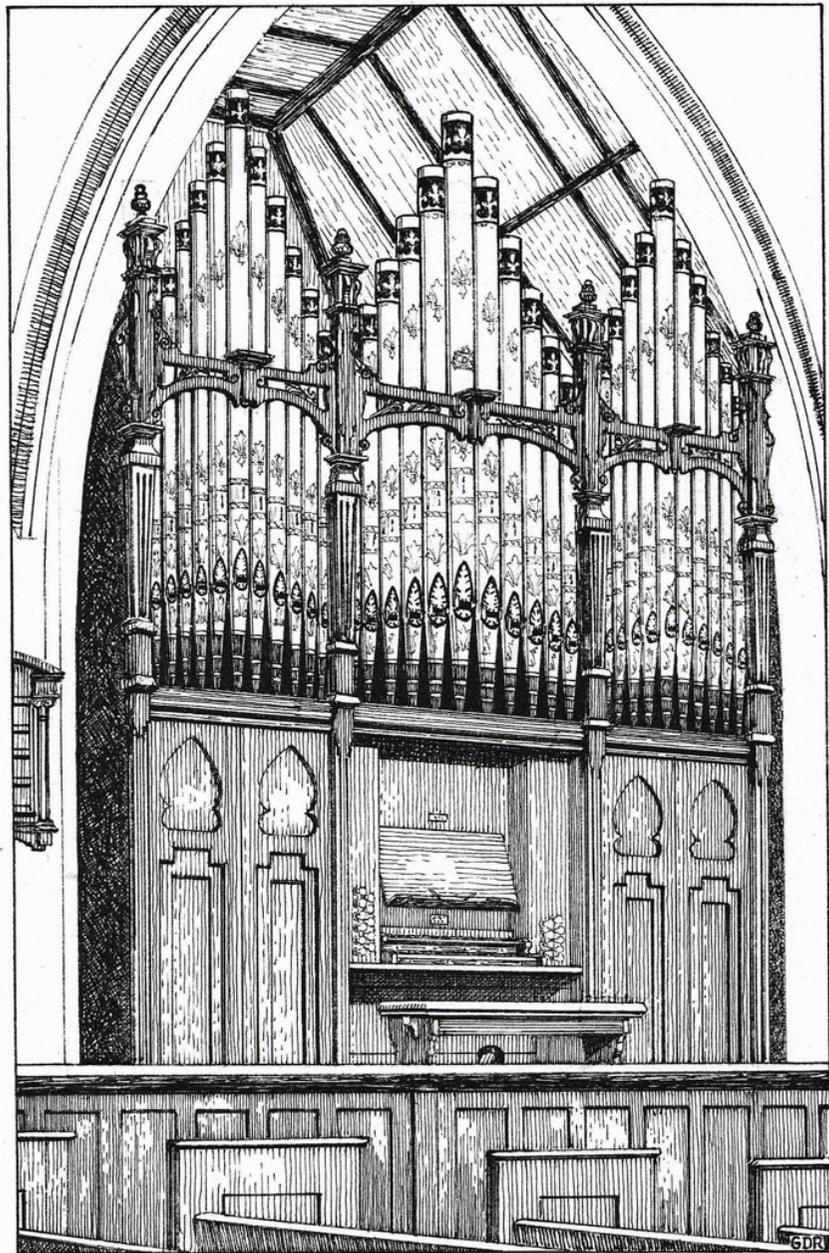
Balanced general swell pedal

mechanical action

organ totally enclosed in general swell

* operated by foot pedals

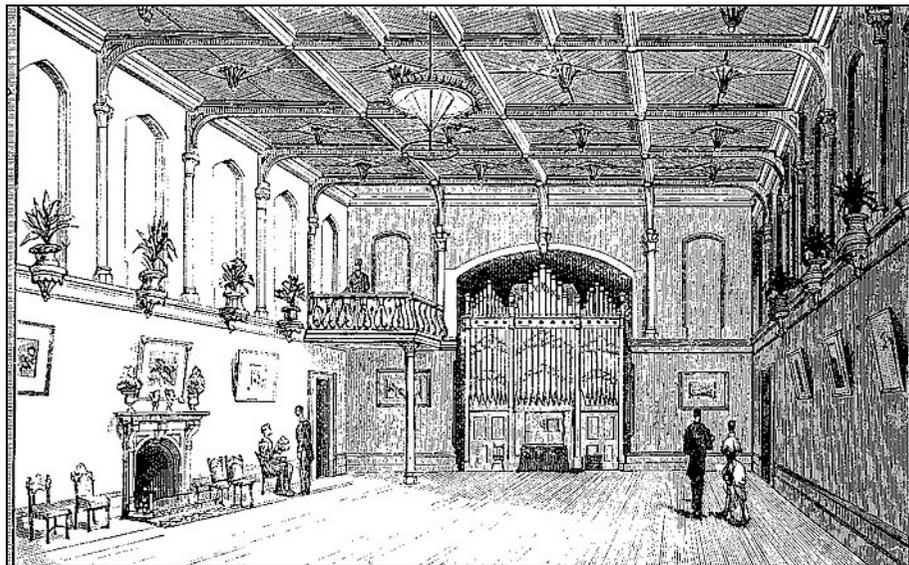
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1. Date derived from pipework markings (Gambe = 26 Aout 1889; Bourdon G.O. 10 Aout 1889) kindly supplied by Michel Alcouffe
 2. Cited in Michel Jurine, *Joseph Merklin: Facteur d'Orgues Européen: Essai sur l'Orgue Français au XIX^e Siècle*. [Paris]: Aux Amateurs de Livres, 1991, vol. 2, pp.426, 427
 3. George Fincham & Sons letter books, 20/987
 4. See the OHTA website www.ohta.org.au for details of these instruments
 5. George Fincham & Sons: specification of work to be done, 14 June 1984
 6. Visit to organ John Maidment 22 August 1984



Wesley Church, Box Hill : the 1877 Henry Willis organ
(John Maidment)

BOX HILL : WESLEY UNITING CHURCH

Wesley Church, Box Hill began in 1883 and the former church, on the corner of Station Street, opened in June 1886. The present Gothic brick church was opened in February 1926.¹

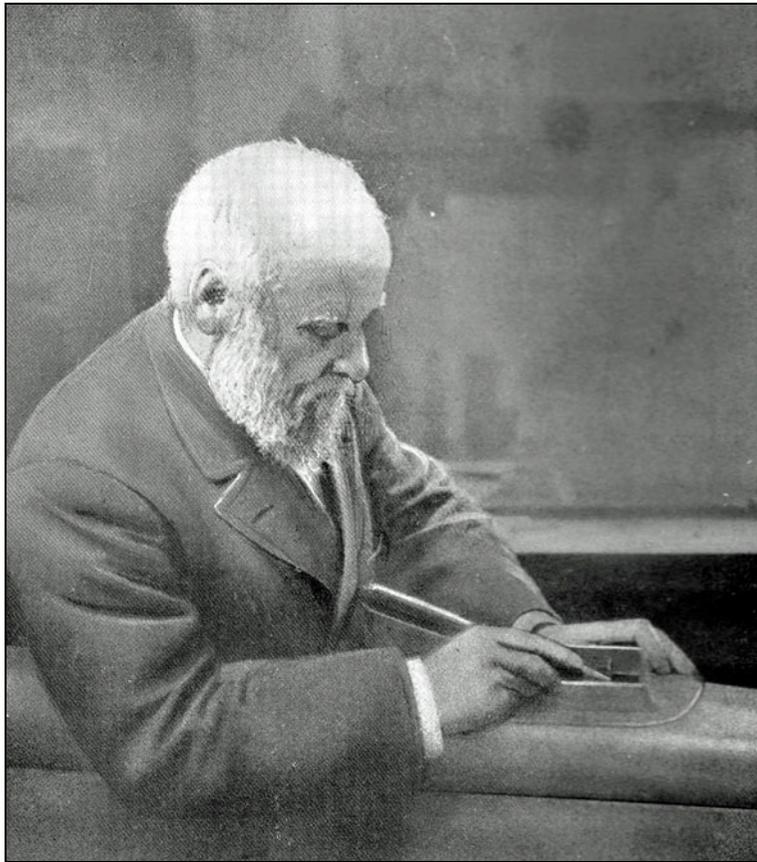


The 'Findon' ballroom : from *Victoria and its Metropolis*, p. 486

The organ was built in 1877 by the notable London organbuilder Henry Willis for the ballroom of 'Findon', Kew, the residence of The Hon. Henry Miller, a parliamentarian, and one of Victoria's wealthiest men.² The place and date are recorded on one of the bellows ribs and the instrument unusually has a large brass plate bearing the builder's name (maybe added after its arrival in Victoria). This was the only example of an organ exported by 'Father' Willis to Victoria and was a prestigious and expensive example of his work with turned solid ivory drawstops on rosewood stems, thick ivory keys, scrolled keycheeks, intricate pipe stencilling and immaculately finished internal components. It is likely that it was erected at 'Findon' by Robert Mackenzie as the local organbuilder George Fincham had not succeeded in delivering an earlier instrument ordered by Miller for delivery by Christmas 1875 and it remained in Fincham's factory for some time before going to John Knox Presbyterian Church, Gardenvale.³ The massive 1888 work *Victoria and Its Metropolis* depicted the mansion 'Findon' and the Willis organ, sited at the end of the Gothic ballroom.

In 1912 the organ was moved by Fincham & Son to another Miller mansion 'Whernside', in Toorak, where the central pipe on the facade was slightly cut down for a reduced ceiling height and somewhat crudely restencilled.⁴ In 1929 it was moved to its present location at the Methodist Church, Box Hill and installed by W.L. Roberts at a cost of £650. It remains unaltered apart from the introduction of electric blowing, tuning slides, a balanced swell pedal and a swell tremulant. Classified by the National Trust of Australia (Victoria) as a significant organ, there are currently plans for a careful restoration sponsored by an OHTA-assisted appeal. Earlier restoration work has been carried out by Hill, Norman & Beard in 1969 and later by John Parker, Melbourne.

Through the courtesy of Dr David Wyld, Managing Director of Henry Willis & Sons Ltd, we have copies of two schemes submitted to The Hon. Henry Miller for the organ at 'Findon', Kew, Victoria:



'Father' Henry Willis (W.L. Sumner, *Father Henry Willis*)

Estimate one

Specification of a Chamber Organ for The Honble Henry Miller Melbourne

To consist of two complete manuals from CC to A 58 notes and Two & a half Octaves of Pedals from CCC to F 30 notes

Great Organ

1. Open Diapason	8 feet	
2. Lieblich Gedact	8 "	
3. Claribel Flute	8 "	bass derived from No2
4. Dulciana	8 "	
5. Harmonic Flute	4 "	
6. Principal	4 "	
7. Twelfth	3 "	
8. Fifteenth	2 "	
9. Clarionet	8 "	

Swell

10. Bourdon	16 "	
11. Open Diapason	8 "	
12 Lieblich Gedact	8 "	
13. Salcional	8 "	
14. Vox Angelica	8 "	(undulating to Tenor C bass No 13)
15. Gemshorn	4 "	
16. Harmonic Piccolo	2 "	
17. Oboe	8 "	
18. Horn	8 "	

Pedale

19. Bourdon	16 "	
20. Flute	8 "	(closed bass)

- 21. Swell to Great Coupler
- 22. Swell to Pedals " "
- 23. Great to Pedals " "

Three Composition Pedals to Great Organ

Two Composition Pedals to Swell Organ

The Case to be of Oak or Mahogany of a design in Gothic with speaking pipes in front illuminated in Gold and Color the decoration of these pipes may be more or less costly according to the design and therefore this decoration not now forms any part of this

contract.

The bellows to be of ample dimensions [sic] with double feeders inverted ribs etc. etc.

The Keys to be of thick Solid Ivory as in the finest Organs with black ebony sharps, bushings of cloth oval pins etc. etc.

The whole of the Metal pipes down to 4ft to be made of fine spotted metal, all pipes to be made in suitable thicknesses to enable them to encounter the long journey.

The roller-boards to be of Iron bushed, black varnished, in finest manner.

The whole to be constructed of finely seasoned suitable materials with the best possible workmanship and to be beautifully voiced and finished in the Factory, ready for inspection for the net sum of Seven hundred and Seventy-five pounds cash upon completion.

The packing cases will be charged for as usual by measurement.

The packing of the Organ and its carriage to the Docks in London will cost £15.

Pro Henry Willis
Henry J. Snelgrove
Rotunda Organ Works
Rochester Place
Camden Town
London N.W.

P.S.

This Organ can be built if the metal pipes to 4 feet C are made of plain metal instead of fine spotted metal (the larger pipes remaining the same, viz. of Zinc) also with a plain deal case stained and varnished instead of the more costly one of Oak or Mahogany for the sum of Six-hundred and forty-five pounds.

The decoration of the Front pipes may cost from Eighteen to Thirty pounds according to the design chosen.

The Pedal clavier unless otherwise ordered would be concave and radiating.⁵

Estimate two

Specification of a Chamber Organ for The Honble Henry Miller Melbourne

To consist of Two manuals from CC to A 58 notes And Two octave & a half of concave
& radiating Pedals from CCC to F 30 notes

Great Organ

1. Open Diapason	58 pipes	8 feet	
2. Dulciana	58 "	8 "	
3. Claribel Flute	58 "	8 "	closed bass
4. Flûte Harmonique	58 "	4 "	
5. Principal	58 "	4 "	
6. Fifteenth	58 "	2 "	
7. Corno di Bassetto	58 "	8 "	(Clarinet)

Swell

8. Open Diapason	58 "	8 "	
9. Lieblich Gedact	58 "	8 "	
10. Salcional	58 "	8 "	
11. Vox Angelica	46 "	8 "	(Tenor C bass derived)
12. Gemshorn	58 "	4 "	
13. Flageolet	58 "	2 "	
14. Cornopean	58 "	8 "	

Pedale

15. Open Diapason	30 "	16 "	wood
16. Bourdon	30 "	16 "	wood

Couplers

17. Swell to Great
18. Swell to Pedals
19. Great to Pedals

3 composition Pedals to Great Organ

The necessary case work of this Organ to be Deal stained & varnished with speaking pipes on front of plain Zinc metal.

The whole of the Metal pipes down to 4 feet to be made of fine spotted metal all below this to be of Zinc.

The bellows to be of ample dimentions [sic] with double inverted ribs, etc.

The Swell box to be framed and double lined, sawdust intervening

Concussion valves attached to Great & Swell

The roller boards to be of Iron bushed, etc.

The whole Organ to be artistically built from suitable finely seasoned materials with finest description of workmanship, and beautifully voiced and finished in the factory ready for inspection for the net sum of six hundred and five pounds cash upon approval, then to be taken down and packed and delivered to the Docks in London for a further Sum of Twelve pounds, this sum will not include the cost of the packing which will be charged for as usual by measurement.

A.K. Sheppard Esqr.
Bank of Victoria
3 Threadneedle Street
E.C. London

Pro Henry Willis
Henry Snelgrove
Rotunda Organ Works
Rochester Place
Camden Town⁶



Wesley Uniting Church, Box Hill : Willis nameplate (John Maidment)

In the final result, the organ that was built was a conflation of the two above schemes, and has the following specification:

Henry Willis 1877, London; installed W.L. Roberts 1929 from "Findon", Kew.
Restored 1969 Hill, Norman & Beard, and later by John Parker, Melbourne.
2 manuals, 17 speaking stops, 3 couplers, mechanical action

GREAT ORGAN

Open Diapason	8
Claribel Flute	8
Dulciana	8
Principal	4
Flûte Harmonique	4
Fifteenth	2
Corno di Bassetto	8
Swell to Great	

SWELL ORGAN

Lieblich Bourdon	16
Open Diapason	8
Lieblich Gedact	8
Salcional	8
Vox Angelica	8 TC
Gemshorn	4
Flageolet	2
Hautboy	8

PEDAL ORGAN

Bourdon Pedale	16
Flute Pedale	8
Great to Pedals	
Swell to Pedals	

Compass: 58/30

3 composition pedals to Great

2 composition pedals to Swell

Balanced swell pedal (originally lever pedal)

Attached oak console with solid ivory drawstops

All metal pipework above 4ft of spotted metal

Hand blowing available

Concussion bellows fitted to Great and Swell windchests⁷

1. *A Century of Victorian Methodism*, edited by The Rev. C. Irving Benson. Melbourne: Spectator Publishing Co., 1935, p.433
2. Miller's biography is given in *Victoria and its Metropolis*, edited by Alexander Sutherland. Melbourne: McCarron Bird, 1888, pp.487-488 and in the *Australian Dictionary of Biography* at: <http://www.adb.online.anu.edu.au/biogs/A050288b.htm>
3. George Fincham & Sons letter books, 1/9/1875 and 1/9/1924, the latter recording "specification prepared by Mr P.C. Plaisted and the organ built to the order of – Miller, Esq Kew ("Money" Miller) who refused delivery, owing to late completion, instrument remained in our factory for some 12 months [two years], during the period was used by Miss Nellie Mitchell (Madam Melba) for practice purposes"
4. Ibid., 17 October 1911 to Dr Miller, Eye & Ear Hospital, Melbourne after visiting 'Findon' and 'Whernside' the firm reported that the height of the ceiling at 'Whernside' was 3 inches lower than height of organ
5. Henry Willis & Sons estimate book, pp.132-133
6. Ibid., p. 133
7. Specification noted John Maidment 1966



The Avenue Church, Blackburn : the 1879 William Stone organ
(Simon Colvin)

BLACKBURN : THE AVENUE UNITING CHURCH

This former Presbyterian Church was designed by the Melbourne architect Keith Reid. The foundation stone was laid in April 1959 and the building opened on 21 February 1960. The Revd Fred Strickland, who was Minister of the church at the time, has stated that it followed the plan of St Columba's Presbyterian Church, Sale, which was designed by the same architect. In both instances, the choir was placed in a gallery at the rear of the church in order that it should sing with, rather than into, the congregation.¹

This organ was built by William Stone, of St Kilda, for the Congregational Church, Alma Road, St Kilda, where it was opened on 20 March 1879 by P.C. Plaisted.² A new church, St John's Congregational Church, was later built in South St Kilda and the organ moved there in 1888.³

The organ was purchased from there in early 1973 by The Avenue Church congregation for \$1,200.⁴ It was moved to Blackburn, restored and re-erected by members of the congregation under the direction of Dr Bill Ralph; Laurie Pipe Organs was responsible for regulating the action and pipework.⁵ The re-opening recital was given by Ted King on 5 August 1973.⁶

This is the only organ built by William Stone which is known to survive intact. It retains its original bellows, including hand-blowing, and the pipework is still mainly cone tuned. All of the imported metal pipework is of high quality spotted metal, including the façade pipes. Work carried out in 1973 included stripping of dark varnish from the case timbers and refinishing of the pine woodwork, the removal of gold paint from the front pipes to reveal the spotted metal beneath, and the raising of wooden supports in the side towers to cover the pipe tops. This is a delightful and intensely musical example of 19th century colonial organ-craftsmanship.

William Stone 1879
restored & installed present location 1973
2 manuals, 13 speaking stops, 3 couplers, mechanical action

GREAT ORGAN

Open Diapason	8	
Stopped Diapason	8	CC-BB
Clarabella	8	TC
Viol di Gamba	8	TC
Salicional	8	TC
Octave	4	
Flute	4	TC
Fifteenth	2	
Swell to Great		

SWELL ORGAN

Violin Diapason	8	gvd.bass
Lieblich Gedact	8	
Geigen Principal	4	
Piccolo	2	
Clarionet	8	TC

PEDAL ORGAN

Open Diapason	16	
Octave	8	*
Great to Pedal		

Compass: 54/30

3 composition pedals to Great

Lever swell pedal

Mechanical action⁷

* an octave coupler, now disconnected

1. Notes, John Henwood

2. *Victorian Independent*, May 1879 cited in Matthews, p. 149

3. *Ibid.*, December 1888, cited in Matthews, p.149

4. Notes, John Maidment

5. *Ibid.*

6. *Victorian Organ Journal*, vol.1, no.9 (July 1973), p.11

7. Spec. noted John Maidment 1973



Uniting Church, Daylesford : the 1888 William Anderson organ
(John Maidment)

DAYLESFORD : UNITING (FORMERLY METHODIST) CHURCH

The present church in the Decorated Gothic style was opened in 1865 and was designed by noted Melbourne architects Crouch & Wilson. It is of interest for its brick broach spire, diapered brick façade and spacious interior with aisles separated from the nave by slender columns.^{1,2}



William Anderson, c.1880 (Warwick Anderson)

The first pipe organ (possibly by Francis Nicholson, Newcastle, UK) was installed in 1871 by William Anderson and came from the Mt Erica Methodist Church, Prahran; it is now at Wesley College, Clunes.³ Tomorrow, this instrument will be seen at its temporary home in Sacred Heart Cathedral, Bendigo. The second pipe organ (by Hamlin & Son, London) was installed by Anderson in 1881 and is now at St Paul's Anglican Church, Clunes and will be seen later today.

The present pipe organ dates from 1888 and was built by the Melbourne organbuilder William Anderson and valued at £450. It was opened by W.D. Evans and a recital followed by Charles Sykes on 17 September of that year.⁴ It remains in a remarkable state of originality, retaining its fine casework with painted details and carved impost frieze, ornately stencilled façade pipes, action, console with sloping jambs, wind system and pipework: the metal pipework is in spotted metal, apart from the zinc façade, and was supplied to Anderson by George Fincham and is still cone tuned.

George Fincham's pipework order records:

Open Dia	CC to A zinc front 19 pipes	58
Gamba	ten C to A	46
Principal	CC to A	58
Twelfth	CC to A	58
Fifteenth (stock)	CC to A	58
Oboe (black metal)	ten C to A	46

Voiced to 3 inches weight of wind⁵

The decoration of the façade pipes was carried out in an incorrect sequence so that there is an unequal distribution of pipes with the red and blue decoration around the crosses and fleur de lis. As these are all speaking pipes, this error must be original.

Minor restoration work was carried out in 1979-80 by Leighton Turner, of Ballarat, who presumably replaced the trigger swell lever with a balanced pedal to the right at this time.

This is one of the finest surviving Anderson organs comparable in quality with those at St John's Anglican Church, Flinders, Victoria (1874) and Holy Trinity Catholic Church, Westbury, Tasmania (1881).⁶

**William Anderson 1888; renovated 1979-80 Leighton Turner.
2 manuals, 14 speaking stops, 3 couplers, tracker action**

GREAT ORGAN

Open Diapason	8	19 zinc in façade
Stopd Diapason Bass	8	CC-BB
Clarabella	8	TC
Gamba	8	gvd bass
Principal	4	
Flute	4	TC
Twelfth	3	
Fifteenth	2	
Swell to Great		

SWELL ORGAN

Open Diapason	8	gvd bass
Stopd Diapason	8	
Keraulophon	8	gvd bass
Gemshorn	4	
Piccolo	2	
Hautboy	8	TC

PEDAL ORGAN

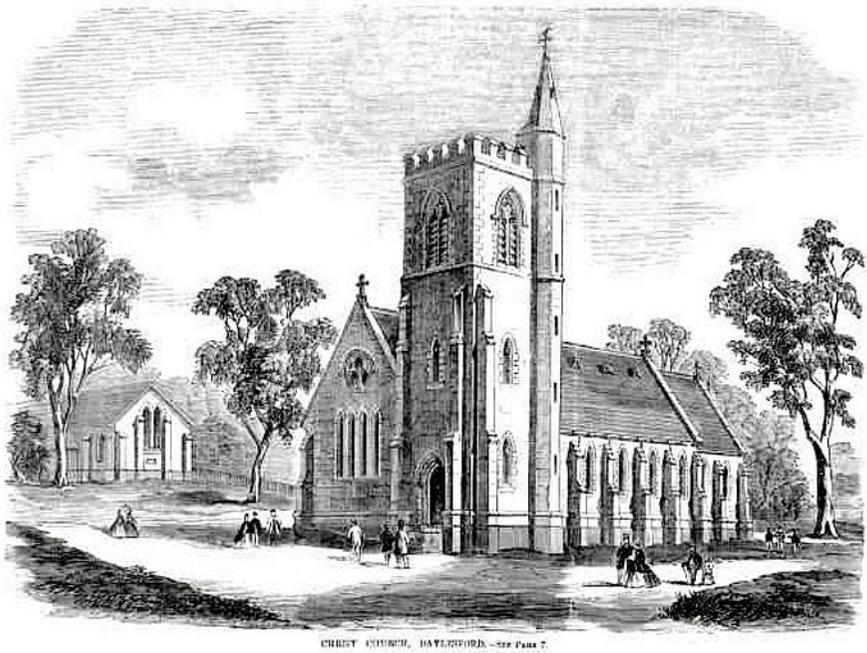
Bourdon 16	Compass 58/30
Great to Pedals	Spotted metal pipework
Swell to Pedals	Mechanical key & stop action
	Balanced swell pedal to right (originally trigger)
	5 composition pedals ⁷

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1. *Victorian Churches*, edited by Miles Lewis. East Melbourne: National Trust of Australia (Victoria), 1991, p.116
 2. *One Hundred Years of Methodism at Daylesford 1860-1960*, p.5; notes by John Maidment 21 September 2007
 3. Pers.comm. Ann Doggett to John Maidment 2007
 4. *Daylesford Advocate* 15 and 18 September, 20 November 1888, cited in Matthews, p.262
 5. George Fincham & Sons metal shop book, 24 September 1887
 6. See article: John Maidment 'William Anderson – 19th century Melbourne organbuilder – an overview', *OHTA News* vol 32, no 1 (January 2008), pp.11-20
 7. Specification noted John Maidment 1966 and 2007



Christ Church, Daylesford : the 1871 George Fincham organ
(John Maidment)

DAYLESFORD : CHRIST CHURCH ANGLICAN CHURCH



Christ Church, Daylesford : from *The Australian News for Home Readers* 24 June 1865

The nave of Christ Church was designed by the noted 19th century Melbourne architect Leonard Terry (1825-1884), best known for his many bank buildings, the Melbourne Club and many Anglican churches in the Gothic style. It is an early example of Terry's work, the spacious nave with west-end lancet windows dating from 1862-3¹ but never completed with its intended tower at the south-west corner and prominent stair turret² (shown above and very similar in design to what was later erected at Christ Church Anglican Church, Birregurra, in the Western District of Victoria). In 1896 a substantial elevated chancel in red-brick was erected to the designs of Inskip & Butler in a similar idiom to their much larger St Alban's Church, Armadale, Melbourne. This was funded through the will of local landowner William Edward Stanbridge, of 'Wombat Park', who is commemorated in a brass plaque set into the sanctuary floor. Designed in an arts and crafts Gothic style, this is separated from the nave by a carved wooden rood screen and placed over the vestries beneath. The chancel is paved with tessellated tiles on a concrete base. The blackwood choir stalls, communion rails and altar are likely to have been designed by Walter Butler, the stalls

very similar to those at the Chapel of St Peter, Melbourne Grammar School. The carved rood screen in eucalypt appears to have been designed by Louis Williams and probably dates from the interwar years; some smaller communion rails in the nave come from the Anglican Church at Glenlyon and appear to have been similarly designed by Williams.³

The organ was built in 1871 by George Fincham and is one of only a handful of early examples of his work to remain intact; the cost was £320. It was opened on 1 October 1871 by P.C. Plaisted.⁴ The local newspaper reported:

“When in the early part of the present year a small but sweet-toned organ was substituted for the harmonium previously used in the Wesleyan Church, Daylesford, we predicted that the change would mark the commencement of a new era in ecclesiastical music here; and, that our prediction was correct, is proved by the opening of the larger and finer organ in Christ Church on Sunday last. The trustees and committee, having resolved to procure a better auxiliary to the “service of song” than the harmonium that has done duty for the last eight or ten years in the Church of England, have an order at the beginning of June to Mr Fincham, of Richmond, for an organ that would cost between £300 and £400. Having satisfied themselves that little, if anything, would be gained by purchasing an imported instrument, the church authorities decided to give the preference to a colonial manufacture. There was, moreover, this advantage in encouraging domestic art, that while an English organ would have to be taken without a guarantee, the builder of the Christ Church organ contracted to keep it in order for five years. The trustees and committee very wisely resolved to procure a good instrument rather than a showy one, by expending their money on pipes instead of ornamentation, and the result is that a better toned organ has been obtained than many others at the same price. The Christ Church instrument – with the exception of the screws, and ivory for the keys – including the metal, was manufactured by Mr Fincham. The case, which is of blackwood and at present unpolished, occupies a space of about 14ft. in height, 8½ft. in width, and 7ft. in depth, the pedals extending 3ft. more. The speaking-pipes in the front, as well as the other ones, are of the best spotted metal, and are 653 in number. There are 15 stops, 12 being sounding ones, and the others what are called “action” stops. There are two manuals of 4 and 5/8 octaves each with a corresponding number of pedals.”

“Mr Fincham was determined to give satisfaction to the trustees and committee, and it was only justice to say that he has perfectly succeeded; indeed, we have reason to believe that no country church in the colony now possesses a finer little organ than in Christ Church, Daylesford. On Sunday special services were held in connection with the opening of the instrument, Mr Plaisted, the organist of St. Stephen’s (Richmond) – which has the largest

organ in Victoria – having been engaged to play on this occasion. The church, notwithstanding the weather was inclement, was filled in the morning and crowded in the evening; the Rev. J.D. Brennan, the incumbent, preaching at the first service from Psalm lvii, 8th and following verses, and in the evening from Rev. x, 2nd and following verses. During the morning Mr Plaisted played in masterly style the following selections: Opening Voluntary, Larghetto (Hauptmann); offertory voluntary, Andante (Lefebure Wely); dismissal voluntary March (Mendelssohn); and the anthem “O Lord My God.” (Greene) was sung. In the evening the voluntaries were: Allegretto, “Hymn of Praise,” (Mendelssohn); Cujus Animam (Rossini); Hallelujah Chorus (Beethoven); the anthem being “Awake, put on Thy Strength,” (Calcott). All present were delighted with the instrument, handled as it was by one capable of displaying its powers, and we are glad to hear that Mr Plaisted confirms the general opinion of the organ. Tonight, however, he will give an organ recital when the public will have another and better opportunity of judging of the qualities of the instrument. We may add that the collections at the two services amounted to £20.”⁵

Originally placed in the nave both at gallery and floor level, it is now sited in a chamber to the right of the chancel. Some minor restoration work was carried out by Leighton Turner, of Ballarat, in the 1970s.

The instrument has a fine blackwood case consisting of five flats containing spotted metal pipes of the Choir Dulciana. The two manual divisions are unusually Choir (unenclosed) and Swell (enclosed) after the precepts of the Revd F.H. Sutton (which may also be found at Brant Broughton, Lincolnshire, Plumtree, Nottinghamshire, and Worting, Hampshire).⁶ A second Fincham organ to this scheme was built for All Saints’ Anglican Church, St Kilda in 1868 (now destroyed).⁷ The Swell has a small chorus from 16ft to Mixture and a chorus reed, with a smaller flute chorus on the Choir. The manuals do not overhang, owing to the early date. Rack pillars are also used to support the rack boards; Fincham was later to employ vertical segments of timber for this purpose.⁸ This is the earliest two manual Fincham organ to survive unaltered.

**George Fincham 1871; renovated 1979 Leighton Turner
2 manual, 12 speaking stops, 3 couplers, tracker action**

CHOIR ORGAN – unenclosed

Clarabella	8
Dulciana	8 bass in façade
Gemshorn	4 tapered
Flute	4 TC – open wood
Piccolo	2 open wood, top octave metal
Swell to Choir	

SWELL ORGAN

Double Diapason	16 TC
Open Diapason	8 TC
Stopped Diapason	8
Principal	4
Mixture 19.22	II breaks to 12.15 at middle C
Cornopean	8 TC

PEDAL ORGAN

Pedal Open	16	Compass: 56/29
Choir to Pedal		3 composition pedals to Great
Swell to Pedal		Trigger swell lever
		Mechanical key and stop action
		Attached drawknob console
		Spotted metal pipework throughout ⁹

1. *Victorian Churches*, edited by Miles Lewis. East Melbourne: National Trust of Australia (Victoria), 1991, p.115

2. Terry's complete design is shown in a watercolour perspective drawing preserved at the church.

3. Notes on building taken by John Maidment January 2008

4. *Church of England Messenger* 1 December 1871, cited in Matthews, p.166

5. *Daylesford Mercury and Express* 3 October 1871, kindly supplied to John Maidment by Anne Doggett

6. Frederick Heathcote Sutton, *Church Organs: their Position and Construction*. New ed. Oxford: Positif Press, 1983, pp.27, 33, 35

7. This instrument was inspected by John Maidment 1966 at St Andrew's Anglican Church, Clifton Hill

8. Notes taken at Christ Church by John Maidment 1966, January 2008

9. Specification noted John Maidment 1966



St Paul's Church, Clunes : the c.1866 Hamlin & Son organ
(John Maidment)

CLUNES : ST PAUL'S ANGLICAN CHURCH

The former church was built in 1859-60 on a different site, in Fraser Street, and as a single nave. It was subsequently extended with transepts and was moved to the present site to become a Sunday school. Its principal interest lies in the external skin of board and batten treatment seen rarely in Victoria, but more common in New Zealand and North America, used here with Tudor label moulds over the openings. There are also early painted finishes surviving internally, including an ornamental stencilled dado band.¹

The later church, built in 1870-71 of bluestone with cement dressings, is in the Decorated Gothic mode, and is the only identifiable Australian work of the architect Thomas Austin of Austin and Johnson, an able protégé of the famous English Gothicist Sir George Gilbert Scott. It consists of a large and broad nave and porch. The intended sanctuary and vestry have not been constructed.²

The organ was built by Hamlin & Son, 8 Brook Street, Euston Road, London, around 1866. Robert Hamlin was a former employee of Hill & Son³ and this instrument bears characteristics of their work, particularly the two tapered ranks in the Swell Organ and style of drawstop engraving. The only intact instrument by the Hamlins known to survive in Great Britain is the single-manual organ at Holy Trinity, Torbryan, Devon.⁴ The firm sent out two organs to Victoria in the 1860s, one a single manual instrument initially placed in the Baptist Church, Collins Street, Melbourne, and the second, now at Clunes, for a private residence. When it was installed at the Wesleyan (Methodist) Church, Daylesford in March 1881, it was stated that “it was manufactured at the express order and under the personal supervision of a Melbourne gentleman who intended it for his son, but the young man died before it arrived and the instrument has remained unused. The timber in the organ has had 15 years seasoning.”⁵

In 1888 the organ was sold to St Paul's, Clunes and erected by William Anderson at a cost of £200.00.⁶ Apart from the addition of an electrical blower outside the church, the instrument remains in a remarkable state of originality, retaining all of its original action and pipework, which remains cone tuned. The Pedal Bourdon 16 at the rear of the organ appears to be a later addition. The organ is of interest for its overall intactness, classical style casework in veneered walnut, with gold-leafed dummy facade pipes, highly attractive bright sound in a fine acoustic, and its finely crafted console fittings. Generally, it is in need of a sympathetic restoration.

Hamlin & Son, London c. 1867
2 manuals, 10 speaking stops, mechanical action

GREAT ORGAN

Open Diapason	[8]	1-12 zinc, at side of windchest
Stop Diapason Bass	[8]	CC-BB
Clarabella	[8]	TC
Dulciana	[8]	TC
Principal	[4]	
Flute	[4]	TC knob on bass jamb
Fifteenth	[2]	
Swell to Great		

SWELL ORGAN (to TC: bottom octave of keys dummies)

Stop Diapason Swell	[8]
Viol di Gamba Swell	[8]
Gemshorn Swell	[4]

PEDAL ORGAN

Bourdon	[16]
Great to Pedals	

Compass: 56/30

Lever swell pedal

2 composition pedals to Great

Plain metal pipework

The Great manual pushes in, to enable the sliding console doors to be closed

The original gilt brass builder's nameplate survives

The hand blowing is still operational



St Paul's Anglican Church, Clunes – nameplate (John Maidment)

1. *Victorian Churches: their origins, their story & their architecture*, edited by Miles Lewis. East Melbourne; National Trust of Australia (Victoria), 1991, p.150

2. Ibid

3. *The Freeman-Edmonds Directory of British Organ Builders*, edited by David Wickes. Oxford: Positif Press, 2002, vol 2, p.464

4. See the National Pipe Organ Register:

http://npor.emma.cam.ac.uk/cgi-bin/Rsearch.cgi?Fn=Rsearch&rec_index=N12516

5. *Daylesford Advocate*, 1 February 1881, cited in Matthews, p.262

6. *Clunes Guardian and Gazette*, 31 August 1888, cited in Matthews, p.262



St John's Church, Dunolly : the 1879 George Fincham organ
(John Maidment)

DUNOLLY : ST JOHN'S ANGLICAN CHURCH

St John's Church was built in 1866-67 to the design of architects Vahland & Getzschmann in a Decorated Gothic idiom.¹ William Vahland was a German-born architect who built up a very successful practice in Bendigo between 1857 and the start of the first World War.² The walls are of variegated sandstone and red brick, resting on granite foundations. The building consists of a nave, tower stump to the north and narrow apsidal chancel of Germanic character.

The organ was built in 1879 by George Fincham at a cost of £260 and was opened by The Revd Dr G.W. Torrance on 21 November of that year.³ It was one of the last instruments completed before the execution of the Grand Organ for the 1880 Melbourne Exhibition.

Writing to Dr Torrance on 26 November 1879, Fincham stated:

“It is very gratifying to me to hear that the Dunolly organ has given great satisfaction and I would like to convey to you my sincere thanks for the masterly manner in which you developed the qualities of the organ for after all no matter how good an instrument may be, if not properly handled, its such qualities are of little point.”⁴

The instrument was moved to its present position in October 1907 by George Fincham & Son at which stage it was cleaned, the bellows re-leathered and the Oboe re-voiced.⁵ In 1979, the organ was renovated by Leighton Turner, of Ballarat.

Located on the north-east corner of the nave, it has a simple case with transom rail inlaid with quatrefoils, solid timber panelling at the outer ends carved with trefoils and finely decorated spotted metal façade pipes. The interior of the instrument is a model of compactness. There is no passage board between the Great and the Swell, which is located at a higher level and tuned through flaps in the rear of the swell box. The console retains its original fittings and a very distinctive marquetry nameplate, only one of two known to survive, the other being on the Fincham organ at the former Congregational Church, Kyneton, built in the same year.



St John's Anglican Church, Dunolly – marquetry nameplate (John Maidment)

This is an outstandingly original Fincham organ of the period notable for its exceptional sound in a fine, resonant acoustic.

**George Fincham 1879, renovated 1979 Leighton Turner
2 manuals, 9 speaking stops, 3 couplers, tracker action**

GREAT ORGAN

Gt Open Dia	8
Gt Stop Dia	8
Gt Principal	4
Gt Fifteenth	2
Swl to Gt	

SWELL ORGAN

Swl. Open Dia	8 TC
Sw Stop Dia	8 [replacement matching label]
Swl Gemshorn	4
Swl Oboe	8 TC

PEDAL ORGAN

Bourdon	16 CC-C 12 pipes
Gt to Ped	
Swl to Ped	

Compass: 56/29

Mechanical key & stop action

Trigger swell lever

Spotted metal pipework throughout (cone tuned)

1. *Victorian Churches*, edited by Miles Lewis. East Melbourne: National Trust of Australia (Victoria), 1991, p.106

2. Mike Butchers and Gill Flanders, *Bendigo Historic Buildings*. Bendigo: Central Victorian Branch, National Trust of Australia (Victoria), 1987, p.6

3. *Dunolly and Betbetsshire Express*, 25 November 1879, cited in Matthews, p.262

4. George Fincham & Sons letter books, 3/162

5. *Ibid.*, 21/659, 21/663



Sacred Heart Cathedral, Bendigo : the 1906 Bishop & Son grand organ
(John Maidment)

BENDIGO : SACRED HEART CATHOLIC CATHEDRAL

The foundation stone of the Cathedral of the Sacred Heart was laid on 25 June 1897, and the nave opened on 29 September 1901 with the conical caps to the western turrets added later. While the foundations for the whole building were completed at the time, it was not until 1954 that it was possible for work to begin to complete the transepts, chapels, sanctuary and central tower and spire. Funding for the building largely came from the Backhaus Estate managed by the Diocese of Bendigo. The building was completed and opened in 1977.¹



Sacred Heart Cathedral, Bendigo : Reed, Smart & Tappin's perspective drawing
(from *Some of the Fruits of Fifty Years : Ecclesiastical Annals* (1897))

The architects were Reed, Smart & Tappin. William Brittain Tappin (1854-1905) had overall responsibility for the design – he was also responsible for other major church buildings such as the Loreto Abbey, Ballarat, Thomson Memorial Presbyterian Church, Terang, the Dominican Convent, North Adelaide and the huge unbuilt Anglican Cathedral in Ballarat. The work of completion was carried out by Bates, Smart & McCutcheon, successors to the Reed firm.

Built from Barrabool freestone on foundations of Harcourt granite, with dressings of Waurn Ponds stone and Mt Gambier limestone, this is Australia's largest provincial church building. The overall length is 248 feet (75.68 metres), width across the transepts 142 feet (43.47 metres), height of the nave roof 79 feet (24 metres), and the height of the central spire 284 feet (86.64 metres).² The cathedral is sited on rising ground to the west of the central parts of Bendigo and is the most important building in the city, dominating views from many directions.

The building consists of a lofty aisled seven-bay nave with clerestory and hammerbeam roof, western gallery for the organ and choir, wide three-bay transepts, lofty apsidal sanctuary lit by elongated three-light windows and octagonal chapels located in the angles between the transepts and the sanctuary and nave; these appear to be an entirely original idea and add much to the spaciousness of the interior. The crossing is crowned by a lofty tower and spire, somewhat modified from Tappin's original intentions.

The fittings include the bishop's throne carved in 1914 by Ferdinand Stuflesser, St Ulrich in the Tyrol, stations of the cross by Cavallaro, tapestries made by Sonia Carrington-Zakrzewska and a splendid inlaid marble font, while the stained glass in the very large western window was made by the notable firm of Hardman, of Birmingham.

BISHOP & SON GRAND ORGAN

Two overseas firms were invited to build a large organ for the Cathedral. It is interesting that no local firm, including either George Fincham & Son or J.E. Dodd, appear to have been asked to tender. Lewis & Company Ltd, of 234 Ferndale Road, Brixton, London, by then directed by John Michell Courage (1868-1931), proposed in December 1901 to build a four manual organ of 51 speaking stops and 14 couplers. The total cost of this proposal, including shipping and erection, was quoted at £4,550.³ This instrument had an outstanding and imaginative tonal scheme with a chorus of Tubas on the Solo Organ.

Bishop & Son, of 20 Upper Gloucester Place, London, quoted in November 1901 to build a four manual organ of 42 speaking stops and 12 couplers for a total amount of £2,500, vastly cheaper than the Lewis option.⁴ Bishop & Son had a very strong Catholic clientele in Britain and could call on some impressive references. Apart from an organ for St Peter's Cathedral, Adelaide, built in 1877, most of this firm's exports to Australia were small instruments.

A memorandum of agreement was drawn up between the Lord Bishop of Bendigo and Messieurs Bishop & Son and was signed on 16 January 1904. Construction of the firm's job number 1742 proceeded in 1904 and 1905 and it was opened on 7 December 1905. *The Bendigo Advertiser* reported:

“The official opening of the organ at the Sacred Heart Cathedral took place yesterday. F.J. Norden and F.J. Chapman assisted in the manufacture of the instrument and erected it in London where recitals were given on it. Then it was dismantled and brought to Australia.”⁵

The dedication of the organ took place on 6 May 1906, with Ernest Wood, Organist of St Paul's Cathedral, Melbourne, engaged to play both at the morning service and the recital that followed in the evening. *The Bendigo Advertiser* reported on the following day that at 11.00am Pontifical High Mass was celebrated and that “The effect secured was very fine, and deeply impressed the congregation, who greatly admired the organ

tones. During the course of the service Mr. Wood played a solo, "Suite Gothique" (Boellmann) in which the beauty of the solo stops of the organ were employed."

A more comprehensive report followed for the evening recital:

"At 7 o'clock an organ recital was given and proved to be a treat unique in the history of Bendigo. It is four and a half years since that noble pile of masonry designated the Cathedral of the Sacred Heart was consecrated to the glory of God. Now there has been erected in keeping with the grandeur of the edifice and its appointment, an organ, an instrument of which the foremost cathedral in Australasia might well be found. ... It is a divided organ with four manuals, and its handsome case of Indian teak, with silver pipes, flanking each side of the magnificent western window, serves to bring out all the rich colouring of the stained glass, while the window in turn throws the organ into relief. The whole presents a picture of cathedral splendor it would be hard to surpass. The metropolis of northern Victoria has good reason to be proud of its cathedral and organ.

As the large congregation sat expectant last evening, in the distance could be heard the sweet ringing of church chimes. They ceased. Then there fell on the ears of the listeners the full rich chords of the organ. Now it crashed in majestic thunder, and anon fell away to tender, reed-like notes coming out of the far distance. Anon the notes were full and mellow as autumn, and again passages came brilliant, piquant and piercing. A master hand was upon the keys and the soul of the organ spoke, now in all tenderness, soft and soothing, and again in strident trumpet tones, increasing till the organ burst forth in all its powerful fullness like a score of massed bands. Then it rent the air in ravishing arpeggios till the very gates of heaven seemed to be flung open and its harpers stood revealed. Mr. Wood's programme was most varied and interesting, and served to display the full beauty and powers of the organ. As a performance it was beyond criticism. It included "Overture in C major" (Hollins), "Larghetto in F sharp minor" (S.S. Wesley), the great "Toccatina and Fugue in D minor" (Bach), "Andantino in D flat major" (Lemare), Sonata No 5 in D major" (Mendelssohn), "Marche Funebre et Chant Seraphique" (Guilmant), "Andante in E major" unfinished symphony (Schubert) and "March for a Church Festival" (Best) ...

A special word of praise is due to Mr. Norden and his assistant Mr. Chapman, the two English experts representing Messrs. Bishop and Son, of London, who built the organ. Mr. Wood expressed himself last night as greatly pleased with the instrument, which he said was a very fine one both as regarded tone and touch, and the variety of tone. The orchestral effects to be obtained were most varied, while the organ contrivances were such as to bring it under the complete control of the player."⁶



Cecil Cowling at the four-manual 1906 Bishop & Son console in the 1920s
(Rae Anderson)

The Bishop & Son organ was built to the following specification:

GREAT ORGAN

Contra Gamba	16	bass in right façade
Open Diapason	8	
Open Diapason	8	
Clarabella	8	
Doppel Flöte	8	
Principal	4	
Harmonic Flute	4	
Fifteenth	2	
Mixture	IV	
Double Trumpet	16	
Harmonic Trumpet	8	
Clarion	4	
Sub Octave Swell to Great		
Swell to Great		
Octave Swell to Great		
Choir to Great		
Solo to Great		

SWELL ORGAN

Bourdon	16	
Violin Diapason	8	
Rohr Flute	8	
Vox Angelica	8	
Voix Celestes	8	TC
Geigen Principal	4	
Flautina	2	
Mixture	III	
Contra Fagotto	16	
Cornopean	8	
Oboe	8	
Clarion	4	
Tremulant (by pedal)		
Swell Sub Octave		
Swell Octave		

CHOIR ORGAN unenclosed

Lieblich Gedact	8
Viol di Gamba	8
Dulciana	8
Wald Flute	4
Harmonic Piccolo	2
Clarinet	8
Swell to Choir	

SOLO ORGAN unenclosed

Harmonic Flute	8
Flauto Traverso	4
Orchestral Oboe	8
Tremulant (by Pedal)	
Tuba	8

PEDAL ORGAN

Contra Open Diapason	32		19" x 17"
Open Diapason	16	A	14" x 12½"
Violone	16		4¾" x 6⅛"
Bourdon	16	B	10" x 8"
Octave	8	A	
Flute Bass	8	B	
Trombone	16	C	8" x 8"
Trumpet	8	C	

Great to Pedals

Swell to Pedals

Choir to Pedals

Solo to Pedals

3 pneumatic pistons to Great Organ

3 pneumatic pistons to Swell Organ

3 composition pedals acting on Great and Pedal Organs

3 composition pedals acting on Swell and Pedal Organs

1 reversible pneumatic piston for Swell to Great

1 reversible pneumatic piston for Solo to Great

1 reversible pedal for Great to Pedal

1 pedal to reduce pedal stops to Bourdon 16 without moving drawstops

Spotted metal pipework above 4ft

Soundboard upperboards, tables and sliders of Honduras mahogany

Tubular-pneumatic key and stop action; manual to pedal couplers mechanical

Blowing by two electric motors operating crank and feeder gear

Wind pressures: Great and Swell flues 3½"; Great and Swell reeds 6"; Choir 3"; Solo flues and Oboe 3½', Tuba 8"; Pedal flues 4", reeds 8⁷

The Bishop & Son organ was divided in two lofty chambers on either side of the west window. These are around 30 feet in height and enable the longest pipes to stand vertically. The Swell and Choir Organs were placed in the left (south) case and the Great and Solo Organs in the right (north) case. All Pedal stops apart from the independent 32ft Contra Open Diapason, were placed on the south side. The splendid carved teak cases, with ample overhang, pipe shades, double storey flats and angel trumpeters, were designed and manufactured by the Bishop firm.

Owing to the very hot and dry climate experienced in Bendigo, the organ suffered badly. The blower supplied by Siemens Bros was problematic while in February 1907 George Fincham reported that trouble "was developing in action and keys were beginning to stick." Shortly afterwards "considerable unsoundness has developed through shrinkage of the timbers throughout the organ ... some of the defects can easily be seen and the more serious ones are in the pneumatic chests attached to the soundboards. It will be necessary to again send up an action expert to make compensation for this shrinkage, he will explain the situation."⁸ In January 1909, the situation had worsened and the firm reported to the Very Revd S. Barry "We regret that further considerable unsoundness has developed through the shrinkage of timber throughout the organ, without doubt this has been caused through the sudden short spell of hot weather recently experienced ... The more serious [defects] are in the pneumatic chests attached to the soundboards."⁹ By 1913, the organ was clearly in an appalling state and Fincham & Son reported to the Rt Revd Dr Reville "I have to report that the Great, Solo and Swell reed soundboards are in such bad condition that they must be reconstructed throughout, in every instance new tables will have to be provided the existing ones are so badly split that fine tuning has become impossible." Defects were reported in escaping wind, perished pneumatic motors and flappers, over 1000 in number, which were covered in a substitute for leather. The firm suggested substituting round motors in place of Bishop & Son's rectangular motors which had serious problems with wear at the corners. The sum of £317 was quoted for the remedial work.¹⁰

Bishop & Son must have heard about Fincham's proposed work so they wrote to The Rt Revd Canon Kelly, Hoxton Square [London] on 13 June 1913. Bishop & Son stated that the pneumatic motors had been covered in 'Zephir' leather, and went on to say that "The very best materials that money would purchase were used for the organ. The sum [quoted by Fincham & Son] seems exorbitant for what is admittedly two months work. Having regard for the climate of Bendigo we should say that the organ has done very well indeed. Our man tells us that native wood and workmanship will not often stand so well. It looks to us as if having no competitors the Richmond Organ Co. ask and probably obtain very high prices and that feeling as all Colonials do a little bit jealous of imported work, they have made the most of the inevitable effects of the climate."¹¹

Fincham & Son were forced to write to the Rt Revd Dr Reville refuting these accusations, stating “We certainly dispute the statement that the very best of materials were used in the construction of the organ, the timber used in many of the soundboard bars, slide chests and pedal pipes was of a quality we use for packing cases only.” They stated “In our opinion the organ has done very badly indeed, had it been built by us it would have been covered by a seven year guarantee ... We have no desire to attack Bishop & Son, as they have cast grave suspicion on our integrity we consider this reply fully justified.”¹² Bishop & Son, in castigating the “Richmond Organ Co.”, had probably forgotten that George Fincham had been a foreman with their firm 1848-1852, but by that stage the Bishop firm was directed by Edward Hadlow Suggate, who had purchased it from the Bishop family in 1880.¹³

The organ remained essentially unaltered until 1951 when it was rebuilt by Hill, Norman & Beard (Australia) Pty Ltd. The tubular-pneumatic action was converted to electro-pneumatic and the Bishop & Son console converted to three manuals, with new keyboards, drawstops and stopkeys for the couplers. The Solo Organ was removed although the Tuba was placed on a unit chest and moved to a prominent place in front of the Swell Organ. One of the Harmonic Flutes found a home at St John’s Church, Camberwell in a new organ by HN&B. The Choir Organ was also altered through the transposition of the Wald Flute to 8 feet, the transposition of the Lieblich Gedact to 2-2/3 feet to form a Nazard, and the installation of a new Gemshorn 4 feet and Tierce 1-3/5 feet on separate windchests. Apart from that, all of the original Bishop & Son pipework remained unscathed.¹⁴

The organ suffered grievously from the building work being carried out inside and outside the Cathedral. By the early 1970s the organ was barely playable. John S. Parker carried out some remedial work that allowed the organ to be heard in a major concert in 1977.

In 1986-87 a further rebuilding took place, this time by Australian Pipe Organs Pty Ltd. The organ returned to four manuals with a new drawstop console, the sides of which were closely modelled upon the Bishop original. The instrument now has 51 speaking stops. All of the original Bishop & Son pipework survives except for the Choir Viol di Gamba 8, Wald Flute 4, Solo Harmonic Flute 8, Flauto Traverso 4 and Orchestral Oboe 8. The original Solo slider windchest was discarded by Hill, Norman & Beard. The wooden bottom octave of the Pedal Violone has since been replaced in zinc pipework. The original wind system (double-rise reservoirs), slider chests, building frame and swell box all survive.

The south case contains the Swell Organ, Solo Tuba, Pedal Open Diapason 16, Violone, Bourdon and Trombone. The north case contains the Great and Choir Organs and the Pedal Double Open Diapason 32. Each side has a separate blowing and humidification plant.



Sacred Heart Cathedral, Bendigo : the 1906 Bishop & Son grand organ –
south case detail
(John Maidment)

Bishop & Son, London, 1904
Rebuilt 1986-87 Australian Pipe Organs
4 manuals, 51 speaking stops, electro-pneumatic action

GREAT ORGAN

Contra Gamba	16	A
Open Diapason 1	8	
Open Diapason 2	8	
Clarabella	8	
Doppel Flute	8	
Principal	4	
Harmonic Flute	4	
Fifteenth	2	
Mixture 19.22.26.29	IV	
Double Trumpet	16	
Trumpet	8	
Clarion	4	
Swell to Great		
Choir to Great		
Solo to Great		

SWELL ORGAN

Bourdon	16	
Violin Diapason	8	
Rohr Flute	8	
Viola da Gamba	8	
Viole Celeste	8	TC
Principal	4	
Flautina	2	
Mixture 15.19.22.26	IV	
Contra Fagotto	16	
Cornopean	8	
Oboe	8	
Clarion	4	
Tremulant		
Swell Octave		

CHOIR ORGAN (enclosed)

Gedeckt	8	
Dulciana	8	
Gemshorn	4	
Nazard	2-2/3	
Harmonic Piccolo	2	
Tierce	1-3/5	
Nineteenth	1-1/3	
Twentysecond	1	
Clarinet	8	
Tremulant		
Tuba	8	B
Swell to Choir		
Solo to Choir		

SOLO ORGAN

Tuba	8	B
Octave Tuba	4	B
Great Reeds to Solo		

PEDAL ORGAN

Double Open Wood	32	
Open Wood	16	C
Violone	16	
Gamba	16	A
Bourdon	16	D
Octave	8	C
Principal	8	E
Flute	8	D
Fifteenth	4	E
Octave Flute	4	D
Quartane 19.22	II	
Contra Trombone	32	F
Trombone	16	F
Trumpet	8	F
Bassoon	4	
Great to Pedal		
Swell to Pedal		
Choir to Pedal		
Solo to Pedal		
Great & Pedal pistons coupled		

Compass: 61/30
Detached drawstop console
Balanced mechanical swell pedals to Swell and Choir
Total Pipes 2548

1. *Sacred Heart Cathedral Bendigo; commemorating the solemn opening of the Cathedral by His Eminence, James Cardinal Freeman on 15 May 1977*, edited by Frank Cusack. Bendigo: the Cathedral, 1977, pp.5-6

2. *Ibid.*, p.33

3. Cited in Antony R. Love and Terrence Stokes 'Great Cathedral Organs of Australia number one – Cathedral of the Sacred Heart, Bendigo Victoria', *Society of Organists (Victoria) Special Newsletter* (October 1967), pp.8-10

4. *Ibid.*, pp.3-7

5. *The Bendigo Advertiser*, 8 December 1905, cited in Love & Stokes, p.11

6. *The Bendigo Advertiser*, 7 May 1906, p.5

7. Specification cited in Love and Stokes, pp.4-7 and Laurence Elvin, *Bishop and Son Organ Builders; the Story of J.C. Bishop and his Successors*. Lincoln: the author, 1984, p.288

8. George Fincham & Sons letters, 21/439, 21/394, 21/434, 21/561, 21/439 some cited in Matthews, p.260

9. *Ibid.*, 22/94, 8 January 1909

10. *Ibid.*, 23/498-9, 5 April 1913

11. *Ibid.*, 23/591-5, 13 June 1913

12. *Ibid.*, 23/593, 4 August 1913

13. Elvin, *op.cit.*, p.91

14. Specification cited in Love and Stokes, pp.16-17

15. John Hogan, 'Cathedral Organ to be Rebuilt', *Victorian Organ Journal* (August 1985), pp.3-10



Sacred Heart Cathedral, Bendigo : the 1986 Laukhuff positive organ
(John Maidment)

LAUKHUFF NAVE ORGAN

A small box organ supplied by Aug. Laukhuff, Weikersheim, Germany and installed by Bellsham Pipe Organs in 1986 is placed at the front of the nave. The instrument has a diminutive façade, with pipe shades, on one side of the case and lattice strap work at the other, with metal levers for the stops. It has four ranks:

**Positiv organ: B Aug. Laukhuff, Weikersheim, Germany
installed Bellsham Pipe Organs 1986
1 manual, 4 speaking stops, no pedals, tracker action**

MANUAL

8 [Gedackt]
4 [Rohr Flöte]
2 [Principal]
1-1/3 [Quintlein]

Mechanical action

No pedals¹

1. Specification noted by John Maidment 1986



Sacred Heart Cathedral, Bendigo : the c.1866 anon transept organ
(John Maidment)

NICHOLSON TRANSEPT ORGAN

In the south transept of the Cathedral is temporarily placed an organ built in the 1860s that belongs to Wesley College Clunes Campus and is destined for the restored Wesley Church there once the restoration of the building is complete.

The builder is uncertain although a deteriorated handwritten paper fragment in the pallet box recorded Francis N*****¹ who may well be Francis Nicholson, of Newcastle-upon-Tyne, the only organbuilder of the period to have such a first name according to the *Freeman-Edmonds Dictionary of British Organ Builders*².

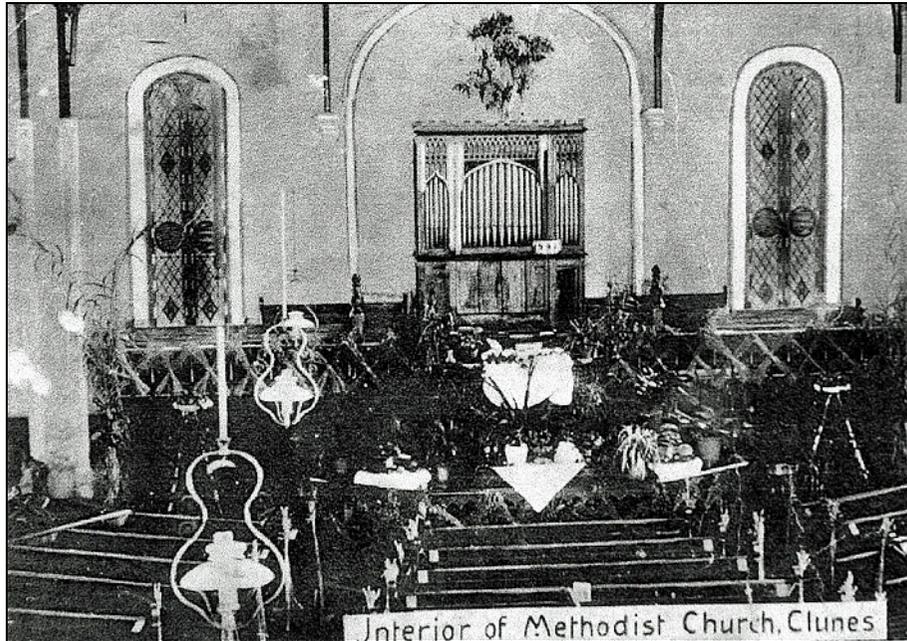
The *Daylesford Mercury and Express* reported in January 1871:

“The choir of Wesley Church have procured on their own responsibility a very fine little organ, and yesterday we had the pleasure of hearing the instrument. We have no hesitation in saying that we have not heard a sweeter toned organ in the colony. The instrument was brought out from England about five years ago, by Mr Anderson, organ builder of South Yarra, who has re-erected the organ in Wesley Church. The instrument has been used in Prahran Wesleyan Church, the trustees of which building have sold the organ to the present owners, to make room for a larger one. The instrument has seven stops, viz.: Principal 15th, diapason, treble, do. Balance, keraulophon, open diapason, Dulciana 8ft., and 354 pipes. On Friday week the choir give a concert in aid of the organ fund, and Sunday week there are to be special services with the same object.”³

The opening of the organ was reported 11 days later:

“Last night the organ just erected at Wesley Church was opened with a concert of sacred music, the choir being strengthened for the occasion by some members of other churches. Mr J. Eggleston, of Prahran, a professed player, presided at the instrument, which had previously been used in the Wesleyan Church there, and was sold to make room for a larger organ. We referred to the instrument on a former occasion, but we may mention that it has seven stops, three pedals, and 350 pipes. Though the bass is somewhat weak, the organ is a very sweet one, and its introduction on Daylesford marks the commencement of a new era in church music.”⁴

The organ was thus initially placed in the Mount Erica Wesleyan Church, High Street, Prahran around 1866 before its installation and opening at the Wesleyan Church, Daylesford in 1871. It was installed at the Wesleyan Church, Clunes in 1882 by William Anderson and was initially centrally placed in the building behind the pulpit, as shown in a photograph (shown below) at the Uniting Church Archives, Elsterwick, Victoria but later moved to the front right hand corner of the nave, when this was subdivided from the transepts, probably after the second world war.



Wesley Methodist Church, Clunes showing the organ in its original central position
(Uniting Church Archives)

The instrument was fully restored, as the result of a generous benefaction, by the South Island Organ Company, of Timaru, in 2005-2005 and placed on a moveable platform. The action, winding and pipework were all fully refurbished. The original oak case graining has been carefully conserved but the façade pipes have been covered with new gold leaf. The hand blowing is still operable. The organ was temporarily placed at Bendigo during 2006.

Unknown builder, possibly F. Nicholson 1860s
Restored South Island Organ Co. 2004
1 man, 6 speaking stops, pedal pulldowns, mechanical action

MANUAL

Open Diapason	8ft	TC
Stop Diapason Bass	[8]	CC-BB
Stopd Diapason Treble	[8]	TC
Keraulophon	[8]	TC
Dulciana	[8]	TC
Sw Principal	4	
Fifteenth	[2]	

Compass: 54/29

Pedal pulldowns

Three composition pedals

Lever swell pedal

Mechanical action⁵

1. Information provided by John Hargraves, South Island Organ Company, to John Maidment 2006

2. *The Freeman-Edmonds Directory of British Organ Builders*, edited by David Wickens. Oxford: Positif Press, 2002, vol 3, p.654

3. *Daylesford Mercury and Express*, 17 January 1871, kindly supplied to John Maidment by Anne Doggett

4. *Daylesford Mercury and Express*, 28 January 1871, kindly supplied to John Maidment by Anne Doggett

5. Specification noted John Maidment 2006



Long Gully Uniting Church, Bendigo : the 1882 Alfred Fuller organ
(Simon Colvin)

BENDIGO : UNITING CHURCH, LONG GULLY

The former Methodist Church and Sunday Schools Long Gully, were erected in two stages: the School in 1865 (contractor, Mr Patterson) and the Church in 1877 (contractors, Manley and Harris, and Mr Marks) with additions in 1893 by John Buick. The architects for both stages were Vahland & Getzschmann. The complex is dominated by the brick church which comprises an aisled nave with diminutive clerestory. The School is a simply conceived buttressed hall at the rear of the church. The two are united by a small arcade.¹

The Church is the more notable element of this complex and is an important and possibly unique example of the gothic revival in Victoria. It is articulated in a mannerist style and incorporates a series of features which are made nonsense by the great bulk of the structure and its internal space. These features include the fine pinnacles and bellcote, the row of tiny clerestory windows, the slender nave columns and the unusual tiny porches on the west facade. The zebra polychrome window decoration is also important. No significant alterations have been made to the buildings since they were constructed and they appear to be in a sound structural condition.²

The organ was built in 1882 by Alfred Fuller, of Kew, with two manuals and 11 speaking stops and mechanical action.³ No contemporary description of its opening has yet been located. Its casework was virtually identical with the Fuller organ at the Methodist Church, New Street, Brighton built for the Congregational Church, Kew in 1884 and installed there in 1893. On 20 November 1901, Geo. Fincham & Son quoted to R.J. Jennings to build a new organ for Long Gully.⁴

The Fuller organ was, however, rebuilt, enlarged and modified in 1904 by a local organbuilder B.C. Pentreath, who was better known as an engineer in Bendigo.⁵ At this time, the soundboards were largely replaced, retaining the Fuller pallets, it is believed, and much of the original action; a number of ranks were also added.⁶ Karl Uhd, carpenter, of Long Gully, assisted in this work.⁷ It is possible that the Fuller organ, as originally built, was damaged by the high level of fallout from the adjacent sandheaps and mining batteries.⁸ The reservoir was moved to a site adjacent to the organ at some stage and the organ blown by a hydraulic engine, by Hugh Swanton, London, which still survives in a recess at ground level.

The soundboards and pipework of the organ were restored in 1982 by Laurie Pipe Organs. The tables, sliders, upperboards and rackboards of the windchests supplied by Pentreath had to be replaced, and the pipework was repaired, cleaned and regulated. It was not possible to restore and repaint the casework at this time, but the console doors were repainted and regilded as an initial phase in this work.⁹

This is a delightful instrument well-sited in an acoustically excellent building. Its painted case is typical of Alfred Fuller's work.

Alfred Fuller, Kew, 1882, restored 1982 S.J. Laurie
2 manuals, 15 speaking stops, mechanical action

GREAT ORGAN

Open Diapason	8
Clarabel	8
Stop Diapason	8
Principal	4
Flute	4
Twelfth	2-2/3
Fifteenth	2
Swell to Great	

SWELL ORGAN

Open Diapason	8
Gedacht	8 TC
Viol de Gamba	8 TC
Gemshorn	4
Swabe Flute	4
Piccolo	2
Oboe	8
Tremolo	

PEDAL

Bourdon	16	Compass: 56/30
Great to Pedal		3 composition pedals to Great
Swell to Pedal		2 composition pedals to Swell
		Lever swell pedal
		Mechanical action throughout ¹⁰

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1. Mike Butchers and Gill Flanders, *Bendigo Historic Buildings*. Bendigo: Central Victorian Branch, National Trust of Australia (Victoria), 1987, p.1046
 2. National Trust of Australia (Victoria) building citation
 3. E.N. Matthews. *Colonial Organs and Organbuilders*. Carlton: Melbourne University Press, 1969, p.163
 4. George Fincham & Sons letter books, 16/183 20 November 1901
 5. Inscription on organ, noted by Steve Laurie; pers.comm. R.A. Anderson to John Maidment 1982
 6. Pers.comm. Steve Laurie to John Maidment, June 1982
 7. Inscription on organ, noted by Steve Laurie
 8. Pers.comm. R.A. Anderson to John Maidment, July 1985
 9. Pers.comm. Steve Laurie to John Maidment, June 1982
 10. Spec. noted John Maidment, March 1966



St Kilian's Church, Bendigo : the 1871 R.A. Randebrock organ
(Simon Colvin)

BENDIGO : ST KILIAN'S CATHOLIC CHURCH

The organ of St Kilian's Catholic Church, Bendigo was built in 1871 by R.A. Randebrock, of Paderborn, Germany¹ for the original stone church of 1857, which had to be dismantled owing to mining subsidence, and was erected in the present wooden church designed by local architect William Vahland in 1888.² The organ was the generous donation of the Revd Dr Henry Backhaus, a German priest who settled on the Bendigo goldfields, made a fortune through his property investments and was a native of Paderborn.³



The original St Kilian's Church of 1857, built in stone (Picture Australia)

An account of the organ's completion in Randebrock's factory was published in the *Westfälisches Volksblatt* of 28 August 1871:

“Our well-known, highly regarded master organbuilder, Herr Randebrock, has built an organ for the town of Sandhurst in Australia, which is at present exhibited in his workshop. The instrument has 25 registers in addition to three couplers and a Swell (for crescendo or diminuendo). In the opinion of experts, the organ displays a beautiful tonal quality. The overall effect of the complete instrument, together with the Pedals, is strong and imposing; throughout it has a noble character, without any harshness to spoil it. For softer effects, some

really charming combinations are offered, with an attractive contrast in tonal quality. In the Positiv a wonderful effect is achieved through the previously mentioned crescendo and diminuendo device, especially with the Salicional and Fernflöte. The overall clear and precise sound of the complete registers is the result of great skill in the art of voicing. This is not modest praise, as the art of voicing is dependent upon the performance of the mechanism, all parts having been built with the greatest accuracy from the best and most durable materials. The façade of the organ is divided into nine component parts and in the Gothic style; it is proficiently executed and richly decorated. The organ can be described in every way as excellent. This work of art will travel from this locality in the next few days in its long journey across the oceans of the world.”⁴

John Stiller wrote an extremely comprehensive report on the organ for the Organ Historical Trust of Australia in 1979.⁵ A summary of some of the information in Stiller’s report follows:

“The organ was built in 1871 by August Randebrock, an organ builder in Paderborn, Germany, and installed the following year in the west-end gallery of the original St Kilian’s Church by George Fincham. This church was declared unsafe in 1887 and a temporary wooden church was built to replace it. The new church was opened on 1 July 1888, and the organ was re-erected – non-centrally in a west-end gallery built for it - in the new building by George Fincham. Records of George Fincham indicate that he supplied some new pipes for it in 1896.

Between 1896 and 1971, the organ suffered from continued vandalism. Numerous pipes were stolen from the organ, and the pipework for the Hauptwerk 4 fach Cornett, 8 Fuss Trompete, and Pedal 16 Fuss Posaune disappeared, leaving only one original pipe from the Hauptwerk 4 fach Cornett.

The work of renovation commenced in 1971 through the efforts of Fr J P Stockdale and Mr Rae Anderson, organist at St Paul’s Anglican Church and a well-known authority on organ matters in the Bendigo area. The first job to be completed was the replacement of the pipework missing from the 4 rank Cornett on the Hauptwerk using pipework manufactured by Hill, Norman & Beard. In 1979 the two missing reed ranks (Hauptwerk 8 fuss Trompete and Pedal 16 fuss Posaune) were replaced, utilising pipework supplied by John S. Parker.”

At the time of Stiller’s research (1979) the organ had its original case, console, soundboards, action, and the hand-blowing apparatus was intact, although disconnected.

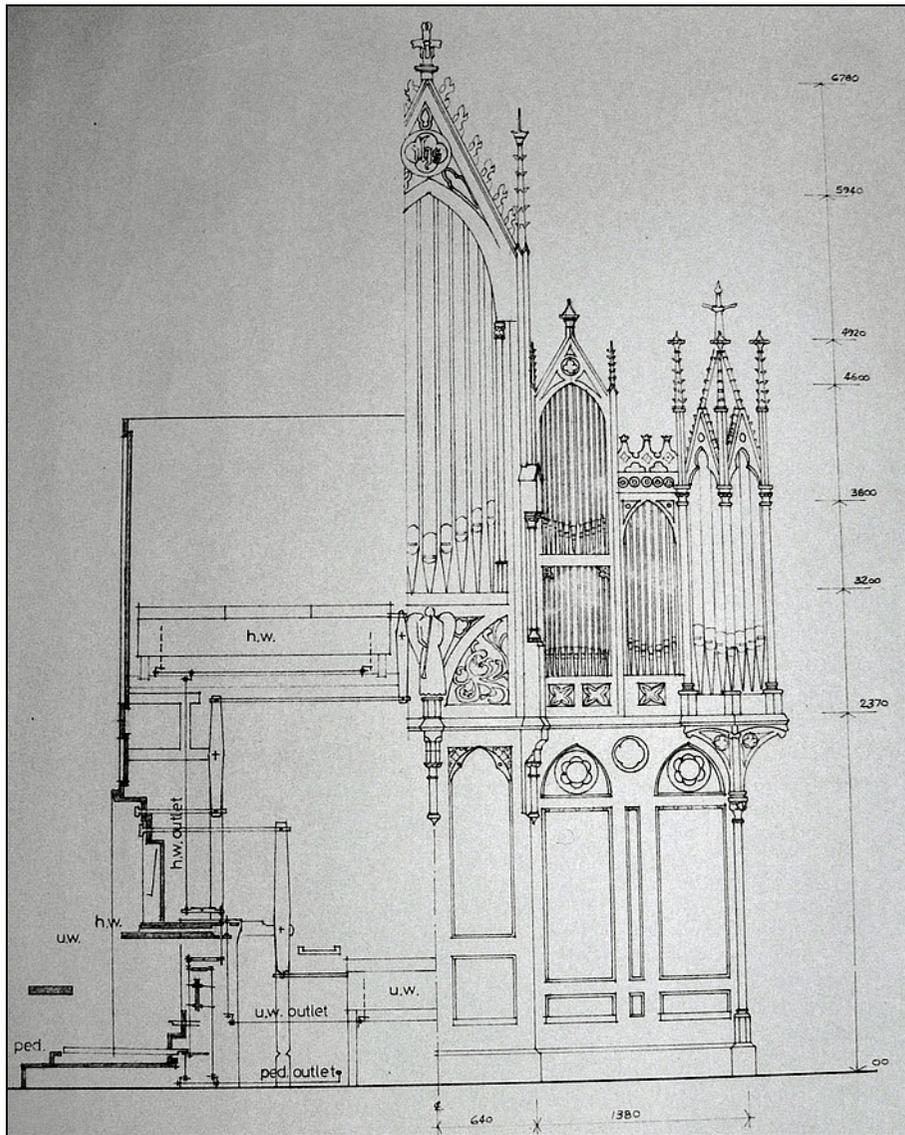
The stop knobs had heads of ebony, about 38–40mm diameter, with porcelain stop-labels. They had square shanks 22mm wide by 25mm high and the length of their draw was about 60mm. The keyboards contained naturals covered in ivory and sharps of ebony. The keys did not ‘overhang’. The pedal board was concave and radiating slightly outwards.

The façade contained 87 pipes made of tin arranged into seven flats and two outer towers. Only the central flat of nine pipes were speaking pipes, and these were the C - G# of the Hauptwerk 8 Fuss Principal. The case was made of oak, stained and varnished, with edges painted in gold, blue, green and red.

Stiller found documentary evidence within the organ to suggest that the Unterwerk was originally enclosed in a swell box, including the presence of a slot to the right of the pedal-board for a hitch-down pedal. It is possible that the swell box was never installed.

In assessing the historic significance of the organ Stiller wrote:

“The organ in St Kilian’s, Bendigo, is the only large nineteenth century German organ in Australia. As such, it is a unique example of a major school of organbuilding and forms an important link with German Romantic organbuilding and organ music. Due to the effects of wars and the continual striving towards ‘modernisation’ and ‘improvement’, such instruments have become extremely rare in Germany. The fact that this organ deviates but slightly from its original form makes it an instrument of international historic importance. Its conservative tonal design exhibits close relationships to earlier schools of organbuilding in Germany. The case of the St Kilian’s organ is outstanding for its ornate carving, particularly beneath the central flat of pipes and in the upper portions of the casework. The fact that it still possesses its original tin display pipes is probably unique, since most organs in Germany had their tin display pipes removed in World War I to supply metal to the war industry. Consequently the preservation of this outstanding organ is most important.”



Front elevation of the St Kilian's organ
drawing prepared by Bellsham Pipe Organs Pty Ltd

The restoration of the organ was carried out by Bellsham Pipe Organs (Australia) Pty Ltd. of Perth, Western Australia.⁶ The Director of the firm, Geoffrey Revell, noted that the bellows were releathered in May 1906 by Fred Norden and F.J. Chapman, assisted

by J. Clarke, of Bendigo. Norden and Chapman were from the London firm of Bishop & Son and were erecting the organ in Sacred Heart Cathedral. Revell also documents that the organ case was lowered by around 400 mm when it was moved to a different site in the gallery and that the work was carried out by unskilled hands. Later, maintenance was in the hands of Cyril Cowling and Bob Carne, a local piano tuner.

The work carried out included the provision of a new, internal blowing plant, and wind regulators for each division of the organ, in place of the original reservoir, hand blowing and concussion bellows. The slider chests were reglued using natural glues, the pallets recovered with three layers of sheepskin and replica phosphor bronze pallet springs fitted. The original rollerboards, rollers and roller arms were stripped, reglued, squared up, refitted and aligned and replica roller arms made to replace broken examples. New cedar trackers were fitted as many of the originals were found to be broken, the ends finished with replica brass wires and taped with red cloth. The oak stop actions were refitted and the stop knobs and their porcelain labels refurbished. The original keyboards were replaced with exact replicas in the interests of a reliable and efficient key action and mounted on to a new coupling frame. A new 29-note pedal board was fitted in place of the original 25 note board and supplied with four additional top note actions. The carved oak façade was also carefully restored through the insertion of matching oak where serious splits were to be found and recarving as necessary. The carved statue at the front of the organ, bearing a trumpet, Revell suggests depicts St Liborius, the patron saint of Paderborn. The rear gallery was demolished at this time and the organ re-erected centrally at the rear of the building at floor level on a concrete slab. This enabled the case to be seen to greater advantage and the pipework to sound into an improved space.

Australian Pipe Organs Pty Ltd currently maintain the organ and have carried out a number of repairs. A few years ago, a request was received from The Netherlands for pipe scales of several ranks in the St Kilian's organ to assist in the reconstruction of the Randebrock organ at Lottum where these ranks had been removed. Marc Nobel spent some time noting the necessary details, thus confirming its international importance.

The only comparable German organ in the country is the much-later instrument at the Benedictine Abbey at New Norcia in Western Australia built by the Munich organbuilder A. Moser in 1923 and visited during the 2004 OHTA conference. Most of the other early German imports were small instruments from such builders as E.F. Walcker of Ludwigsburg, Steinmeyer and Gebruder Walter.



St Kilian's Church, Bendigo – console
(Simon Colvin)

R.A. Randebrock., of Paderborn, Germany, 1871
Renovated Bellsham Pipe Organs, of Perth, 1981 - 83
2 manuals, 25 speaking stops, mechanical action

II HAUPTWERK C-f³

16 Fuss	Bourdon	(54 pipes)		
8 Fuss	Principal	(54 pipes)		
8 Fuss	Hohlflöte	(54 pipes)		
8 Fuss	Gedackt	(42 pipes)	from c ⁰	
8 Fuss	Gamba	(54 pipes)		
4 Fuss	Principal	(54 pipes)		
4 Fuss	Gedacktlöte	(54 pipes)		
2-2/3 Fuss	Quinte	(54 pipes)		
2 Fuss	Octav	(54 pipes)		
3 fach	Mixture	(162 pipes)	15.19.22	
4 fach	Cornett	(140 pipes)	8.12.15.17	from g ⁰
8 Fuss	Trompete	(54 pipes)		

Manual. Coppel (Unterwerk to Hauptwerk)

I UNTERWERK C-f³

8 Fuss	Geigen.Principal	(54 pipes)		
8 Fuss	Portunal	(54 pipes)		
8 Fuss	Liebl. Gedackt	(42 pipes)	from c ⁰	
8 Fuss	Fernflöte	(35 pipes)	from g ⁰	
8 Fuss	Salicional	(54 pipes)		
4 Fuss	Octav	(54 pipes)		
4 Fuss	Querflöte	(54 pipes)		
2 Fuss	Flageolet	(54 pipes)		

PEDAL C-e¹

16 Fuss	Subbass	(29 pipes)		
16 Fuss	Violonbass	(29 pipes)		
8 Fuss	Principalbass	(29 pipes)		
8 Fuss	Gedacktbass	(29 pipes)		
16 Fuss	Posaune	(29 pipes)		
	Pedal. Octav Coppel (Pedal Super Octave)			
	Pedal. Coppel (Hauptwerk to Pedal)			

Total number of pipes: 1,356
 Pitch: a' = 431 Hz at 14°C

1. Builder's name and date painted on angel-bearing scroll on organ case
2. Mike Butchers and Gill Flanders, *Bendigo Historic Buildings*. Bendigo: Central Victorian Branch, National Trust of Australia (Victoria), 1987, p. 48
3. See: John Hussey, *Henry Backhaus Doctor of Divinity; Pioneer Priest of Bendigo*. Bendigo: St Kilian's Press, 1982 for an account of his life and work
4. Translated by Margaret Swann
5. See: http://www.ohra.org.au/doc/js_bendig/0.htm
6. See: Geoffrey Revell, 'The Randebrock Organ of St Kilian's Catholic Church, Bendigo and its Restoration', *OHTA News*, vol. 7, no. 4 (October 1983), pp.4-9
7. See: John Maidment, 'Orgelbauer und Orgeln aus Deutschland in Australien', *Acta Organologica*, Band 29 (2006), pp.33-82 for a complete account of German organs and organbuilding activity in Australia



'Brightwell', Heathcote : the 1897 Alfred Fuller organ
(John Maidment)

HEATHCOTE : 'BRIGHTWELL', RESIDENCE OF HOWARD TERRILL

The home 'Brightwell' began as the Sacred Heart School, South Heathcote and was built by the Catholic Church in 1910 under the direction of the then Parish Priest, Father Denis J. O'Dee. It opened with lay teachers until 1926 when the Presentation nuns arrived in Heathcote and continued the Catholic education there until 1959. The South Heathcote school was closed and all pupils attended the Holy Rosary School opposite the existing Catholic Church.

From 1959 the building was used as a church until it was sold to Mr & Mrs Glonek in 1973, who built a dwelling beside the church and used the church building as a joinery workshop until the death of Mr Glonek in 1998. It was purchased by Howard and Margaret Terrill at the end of August 1999 and they have restored the building, converting the inside into a comfortable home, but one of open space to enable the historic Alfred Fuller pipe organ to be restored and installed. A western addition was erected many years ago and used as the school shelter shed and then storage for materials for the cabinet maker before acting as garage: it ultimately became ideal for use as organ chambers for the Wurlitzer organ that was acquired from Sydney.¹

The older pipe organ installed at 'Brightwell' came from the Mackenzie Street Uniting Church in Bendigo. It was installed in this former Methodist Church in October 1900 and used continuously until the church closed its doors in 1997. The instrument was removed from the church building on 2 March 1999 by Wakeley Pipe Organs.

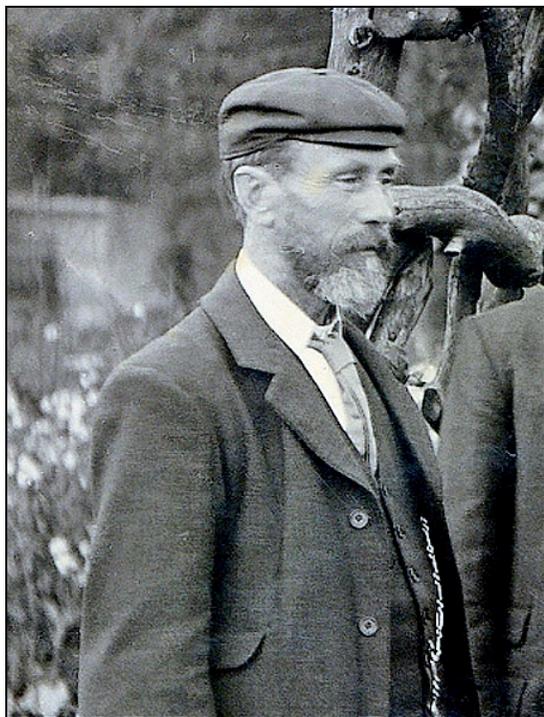
The instrument was built by Alfred Fuller, of Kew, Melbourne, who sold it to the church after having built it in his workshop between 1897 and 1900. A card found in the swell windchest had the inscription "Alfred Fuller and Son / 29/9/97 Kew / Melbourne".² In the dismantling process it was evident that the great soundboard and pipework were much older than the swell soundboard, pipework, console and action. Investigations revealed that Fuller traded in a pipe organ and installed a new one at St John's Anglican Church, Heidelberg that was opened on 8 January 1896. The Great soundboard is most likely from the earlier organ at Heidelberg. George Fincham described this organ in 1879 as a single manual instrument with four stops: Open Diapason metal 44 pipes, Stopped Diapason wood 56 pipes, Principal 4 56 pipes, Fifteenth 2 56 pipes, enclosed in mahogany case with gilt speaking pipes in front.³ The origins of this instrument date back to a three-cylinder rotating barrel organ installed in the church in 1852 and rebuilt by Fincham in 1873 who installed a keyboard with action and extra pipes.⁴

The minutes of the Mackenzie Street Methodist Church of 15 August 1900 state:

"That we obtain the Pipe Organ offered by A. Fuller, if he will take the £150 and alter the Cornopean stop to some other, say Gamba or Keraulophon. N.B. This is to be erected in the Church complete for the amount stated."⁵

As an historical aside, the minutes of 20 January 1901 state: “That the Organ Blower be paid 6/6d per quarter.”

To the older nucleus, Fuller extended the case laterally and provided two five-pipe towers at floor level. Additional case posts and a distinctive frieze of Gothic arches above the console were supplied, the latter closed by a folding lid. The lateral towers are very much a signature of his work and resemble examples by George Holdich, with whom Fuller had worked in London. Three other examples may be found in the organs he built for St Mary’s Catholic Church, Echuca 1890 (now at St John’s Catholic Church, Heidelberg), St John’s Anglican Church, Heidelberg 1896 (rebuilt and altered in the 1960s) and Scots’ Presbyterian Church, Fremantle 1897. The action, console, wind system and swell box are Fuller’s work. A characteristic feature of his work is the two wind indicators enclosed within glass panels, one at the console and a second at the rear of the organ, for the blower.



Alfred Fuller, after 1900 (Edith Stevenson)

This was the last organ to come from Fuller’s Kew workshop before he retired from organbuilding and went into real estate with his son. He died on 10 June 1923 and left an estate valued at £15,154/6/11, a very considerable sum for the time.⁶

The restoration work by Wakeley Pipe Organs Pty Ltd, of Lilydale, Victoria (in accordance with the OHTA *Pipe Organ Conservation & Maintenance Guide*) has involved the repairing of the great soundboard and the cabinet work; the pipework has been attended to and regulated where necessary.

A citation from the National Trust of Australia (Victoria) reads:

‘A two-manual organ of nine speaking stops built by Alfred Fuller, of Kew, believed to date from the end of Fuller’s organbuilding career about 1900. The instrument retains its original action, console and pipework and is a rare intact example of its builder’s work and of note for its diminutive size.’

The specification follows:

Alfred Fuller 1897
installed present location 1999 Wakeley Pipe Organs
2 manuals, 9 speaking stops, 3 couplers, tracker action

GREAT ORGAN

Open Diapason	8
Stop Diapason	8
Principal	4
Fifteenth	2
Swell to Great	

SWELL ORGAN

Gedackt	8
Viol da Gamba	8 gvd bass
Dulciana	8 gvd bass
Suabe Flute	4
Tremulant (added later)	

PEDAL ORGAN

Pedal Bourdon	16
Great to Pedals	
Swell to Pedals	

Compass: 56/30

Lever swell pedal

2 composition pedals to Great

Mechanical key and stop action

Attached drawknob console

Hand blowing

Wind indicators set in glass boxes at console and at rear⁷

1. Howard Terrill, 'Relocated organs : 'Brightwell, Heathcote, Victoria'', *OHTA News*, vol. 23, no. 3 (July 2000), pp. 3-4

2. Inscription noted by Ian Wakeley

3. George Fincham & Sons letter books, 3/98, to the Revd Rockfort Forlong

4. E.N. Matthews, 'Old Barrel Organ', *The Age*, 31 July 1965

5. Noted by Howard Terrill

6. See: 'Alfred Fuller', *OHTA News*, vol.31, no.3 (July 2007), p.3

7. Specification noted John Maidment 1966, 2008



'Brightwell', Heathcote : the 1928 Wurlitzer organ
(John Maidment)

The second organ at 'Brightwell' was built in 1928 by The Rudolph Wurlitzer Company, Cincinnati, Chicago and New York, the firm's opus 1868, and sold through the firm's Australian agent W.A. Crowle to the Kings Cross Theatre, Kings Cross, NSW. The console has 16-3-1928 written on it and was shipped to Australia on 4 April 1928. It is a model H instrument and came with 10 ranks of pipes and percussions and a piano, all controlled from a two-manual console. Only three model H instruments came to Australia, the other two being installed at the Prince Edward Theatre, Sydney (now at Marrickville Town Hall) and at the Arcadia Theatre, Chatswood (now installed at Chatswood Civic Centre).

In 1937 it was moved to the Savoy Theatre, Hurstville, NSW reputedly by Hill, Norman & Beard (Australia) although this is not listed in the firm's order books. It was moved again in 1958 to the Congregational (later Uniting) Church, Burwood, NSW where it remained until 1990. It was replaced there in 1992 by an 1887 Gray & Davison organ installed from a redundant church in Wales. The Wurlitzer instrument was removed by Steve McDonald and was ultimately fully renovated and installed at Heathcote in 2002-3 by Wakeley Pipe Organs Pty Ltd with the assistance of Julien Arnold, from the Theatre Organ Society of Australia, and John Andrews, who manufactured the new solid-state combination system.

The instrument has two manuals, 12 extended ranks and electro-pneumatic action. A second Vox Humana, a 1933 Hill, Norman & Beard stop from St Stephen's Presbyterian Church, Macquarie Street (of Christie pattern) and a Trumpet, from the Capri Theatre, Adelaide (possibly made by Australian Pipe Organs Pty Ltd) were added for the installation at Heathcote. The ranks include:

**Wurlitzer Company 1928, North Tonawanda, NY (model H)
Renovated & installed present location 2002-3 Wakeley Pipe Organs.
2 manuals, 12 ranks extension, electro-pneumatic action**

Main chamber

Diaphonic Diapason	16	85 pipes
Bourdon / Concert Flute	16	97 pipes
Violin	8	85 pipes
Violin Celeste	8	73 pipes
Clarinet	8	61 pipes
Vox Humana	8	61 pipes

Solo chamber

Harmonic Tuba	16	73 pipes
Trumpet	8	61 pipes
Tibia Clausa	8	85 pipes
Kinura	8	61 pipes
Orchestral Oboe	8	61 pipes
Vox Humana	8	61 pipes

Traps

Bass drum
Kettle drum
Snare drum
Tom Tom
Crash cymbal
Tap cymbal
Tambourine
Castanets
Sleigh bells
Triangle
Chimes
Xylophone
Glockenspiel
Chrysoglott
Bird whistle
Klaxon
Fire bell
Hooves
Door bell
Boat whistle
Whoopee
Siren
Surf

Tremulants

Main
Solo
Tuba
Vox Humana (both ranks)

Piano (digital)

SOLO

Contra Trumpet	16	TC
Tuba Profunda	16	
Tibia Clausa	16	TC
Clarinet	16	TC
Bourdon	16	
Vox Humana	16	TC
Trumpet	8	
Harmonic Tuba	8	
Diaphonic Diapason	8	
Tibia Clausa	8	
Clarinet	8	
Kinura	8	
Orchestral Oboe	8	
Violin	8	
Violin Celeste	8	
Concert Flute	8	
Vox Humana	8	
Octave	4	
Piccolo	4	
Viol Octave	4	
Octave Celeste	4	
Flute	4	
Twelfth	2-1/3	Tibia
Piccolo	2	Tibia
Fifteenth	2	
Piccolo	2	Flute
Tierce	1-3/5	
Cathedral chimes		
Xylophone		
Glockenspiel		
Chrysoglott		

SOLO SECOND TOUCH #

Ophicleide	16
Harmonic Tuba	8
Trumpet	8

SOLO COUPLERS #

Sub Octave
 Unison Off
 Octave
 Solo to Solo 3-1/5
 Solo to Solo 2-2/3
 Xylophone re-it
 Sleigh bells

Solo Vox to Accomp #

Accomp Vox to Solo #

ACCOMPANIMENT

Vox Humana	16	TC
Trumpet	8	
Harmonic Tuba	8	
Diaphonic Diapason	8	
Tibia Clausa	8	
Clarinet	8	
Orchestral Oboe	8	
Violin	8	
Violin Celeste	8	
Concert Flute	8	
Vox Humana	8	
Piccolo	4	
Viol Octave	4	
Octave Celeste	4	
Flute	4	
Vox Humana	4	
Twelfth	2-2/3	Flute
Piccolo	2	
Octave		
Chrysoglott		

ACCOMPANIMENT SECOND TOUCH #

Trumpet	8
Harmonic Tuba	8
Diaphonic Diapason	8
Tibia Clausa	8
Cathedral Chimes	
Triangle	

ACCOMPANIMENT TRAPS #

Snare drum
Tambourine
Castanets
Tap cymbal

PIANO #

Solo Piano 16
Solo Piano 8
Solo Piano 4
Accompaniment Piano 8
Accompaniment Piano 4

PEDAL

Tuba Profunda	16
Diaphone	16
Bourdon	16
Harmonic Tuba	8
Diaphonic Diapason	8
Tibia Clausa	8
Clarinet	8
Cello	8
Flute	8
Piano	16

PEDAL COUPLERS #

Solo to Pedal
Accompaniment to Pedal

PEDAL TRAPS#

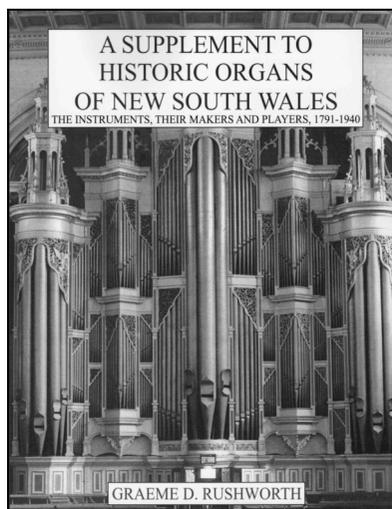
Bass drum
Kettle drum
Crash cymbal
Tap cymbal

TREMULANTS #

Main
Solo (includes Tibia)
Tuba
Vox Humana (both ranks)

stop keys located on fallboard above keys¹

1. Details provided by Howard Terrill to John Maidment 2008



Graeme Rushworth's *A Supplement to Historic Organs of New South Wales – the instruments, their makers and players, 1791-1940* is now available, published and distributed by the Organ Historical Trust of Australia. 132 pages, 210 x 268 mm, 50 illustrations, soft cover. ISBN 0-9588448-1-X

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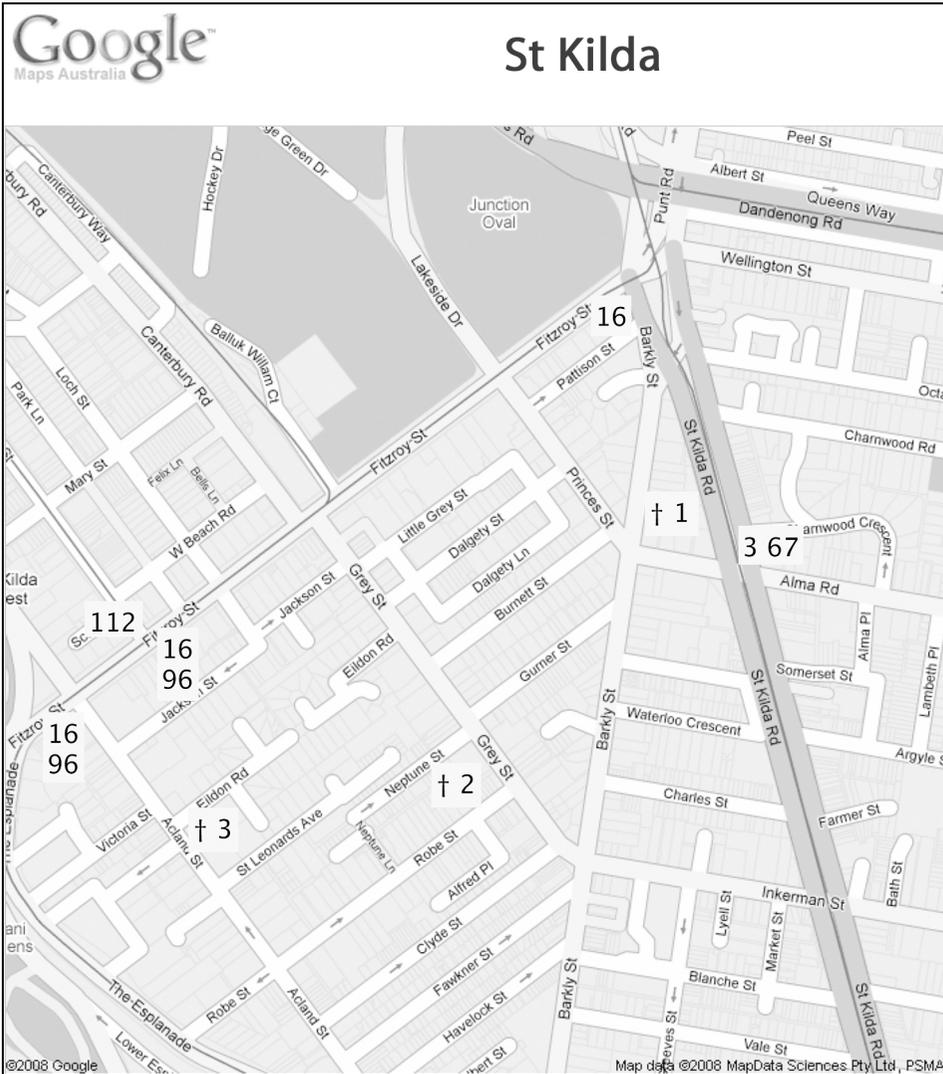
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1. St Kilda Presbyterian Church
2. Sacred Heart Catholic Church, St Kilda
3. Christ Church Anglican Church, St Kilda

Tram route information and travel directions overlaid.

Take tram no. 3 (East Malvern) or 67 (Carnegie) via Swanston Street and St Kilda Road and alight at stop 32 (the corner of St Kilda & Alma Roads). It's then a short walk to St Kilda Presbyterian Church.

You can also take tram no. 16 (St Kilda Beach/Kew) and alight at the first stop in Fitzroy Street (around the corner after St Kilda Junction) and then it's a short walk up the hill to St Kilda Presbyterian Church.

Trams back to the city can be found in Fitzroy Street.

No. 16 via St Kilda Road & Swanston Street; no. 96 via light rail and through city via Bourke Street. Tram no. 112 terminates at Fitzroy & Park Streets: this rather pretty route travels via Middle Park & South Melbourne and along Collins Street in the City. If you travel on trams 96 or 112 you will need to change trams in the city to get back to the hotel.

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