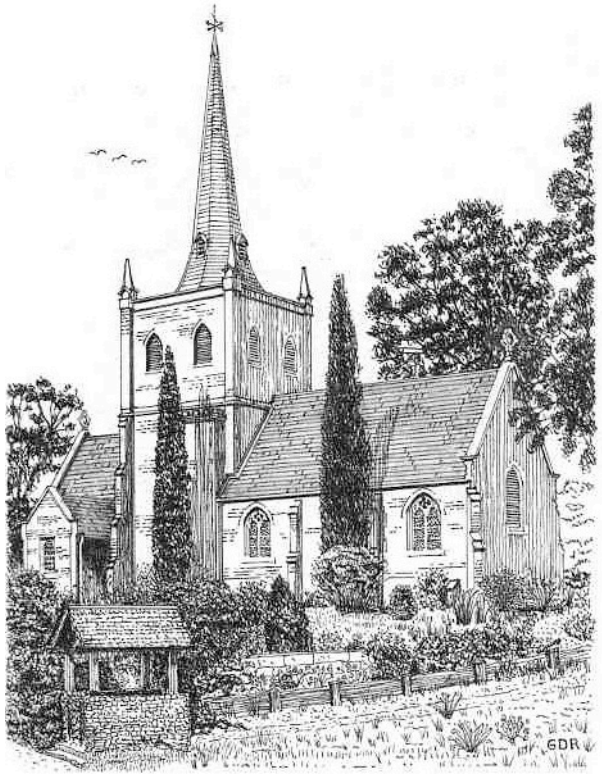
A Diverse Heritage:

organs in historic urban and rural settings in New South Wales



33rd Annual Conference

5 – 11 APRIL 2010

CONFERENCE BOOK

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

Cover and title page: St Paul's, Carcoar (drawing by Graeme Rushworth)

Table of Contents

Welcome to the Conference

It is a great pleasure to welcome participants to our 33rd annual conference. Among the group we have people from most parts of Australia, New Zealand, Britain and the United States and we especially offer our overseas visitors a very warm greeting. We are pleased to welcome back to Australia Dr Frances Nobert, of California, and look forward to her lecture and recital.

This year we will have the opportunity to visit a number of imported organs – New South Wales has an unrivalled collection of such instruments, and many we are to experience for the first time. We will also see a number of historic townships – in particular, Mudgee and Carcoar, with their wealth of historic buildings.

The conference is also an occasion to sample some of the excellent restoration work that has been undertaken since the foundation of OHTA in 1977: organbuilders in NSW have developed outstanding skills in this area and a large number of restorations have occurred, not only with grants from the NSW Heritage Branch, but also with the incentive of tax-deductibility, available through the OHTA Trust Fund.

Apart from the visits, there will be recitals, papers and panel discussions. Some of the demonstrations will be given by young organ students studying the instrument in Sydney and we are grateful to them for their participation.

We thank members of the NSW conference committee who have worked assiduously to organise this week-long event. This has proven to be particularly onerous owing to the rescheduling of the conference from the start of October to after Easter.

At the conclusion, participants will have enhanced their knowledge of historic organs in NSW. We trust everyone has an experience that is both 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.

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

ACKNOWLEDGEMENTS

The New South Wales Committee of OHTA undertook preparation for the conference, with roles as follows:

Andrew Davidson: registrations and banking

Pastór de Lasala: correspondence, venue arrangements and printing

Peter Guy: Mudgee recital, organisation of recitalists and hymn sheet printing

Kelvin Hastie: programme, brochure, registrations, accommodation and booklet notes

Roger Henderson: budget

Hugh Knight: coach and meal organisation, arrangements for Dr Nobert

Mark Quarmby: booklet formatting, organisation of recitalists, minute taking

We are also grateful to Simon Colvin for acting as console steward and preparing the hymns, John Maidment for preparing architectural notes for the booklet, Charles and Teddy Bardwell for assistance with catering and nametags and to Godelieve Ghavalas, the Organ Music Society of Sydney and Chapter IX of the American Guild of Organists, for their co-operation in arranging the joint event on 5 and 11 April.

We are also grateful to the various churches and cathedrals. the Sydney Opera House Trust and Sydney City Council, for allowing us to use their properties during the conference, and also thank all those who have participated as recitalists and speakers.

We are indebted to Graeme Rushworth for providing the excellent cover illustration of St Paul's Carcoar, and for permission to use numerous of his organ drawings to enliven the text.

Conference Participants

New South Wales
Robert Ampt, Woodford
Keith Asboe, Wollstonecraft
Helen Asboe, Wollstonecraft
Charles Bardwell, Miller
Teddy Bardwell, Miller
Andrew Davidson, Wahroonga
Pastór de Lasala, Seaforth
Kathy Drummond, Old Guildford
Timothy Easterbrook, Bankstown
Rodney Ford, Mosman
James Goldrick, Newcastle
Peter Guy, Arcadia Vale
Dr Kelvin Hastie OAM, Miranda
Ann Henderson, Chatswood
Roger Henderson, Chatswood
Peter Jewkes, Mosman
Amy Johansen, Woodford
Hugh Knight, Eastwood
David Molloy, Harris Park
Mark Quarmby, Croydon
Josh Ryan, Strathfield
Chris Sillince, Gosford
David Tagg, East Killara

Victoria
Rhys Arvidson, Heathmont
Dr Gordon Atkinson, Windsor
Simon Colvin, Elwood
Dr Geoffrey Cox, Fitzroy
Bob Jefferson, Berwick
Brian Krahnert, Lara
The Revd Robert Joyce, Highton
John Maidment OAM, Camberwell
Dr Andrew Marriotti, Highett
Margaret Swann, Blackburn
Glen Witham, Melbourne

Queensland
Margery Appleton, Karana Downs
Thomas Appleton, Karana Downs
David Cahill, Warwick
Dianne Cahill, Warwick
Dr Phillip Gearing, Toowoomba
David Hall, Buderim
Rae Hall, Buderim
Roger Marks, Townsville

South Australia
Rosemary Colebatch, West Beach
Wayne Colebatch, West Beach
Steve Kaesler, Gawler
Bill Pearce, Broadview

Tasmania
Peter Dowde, Launceston
Ivor Conkie, Launceston

Australian Capital Territory
Trevor Bunning, Nicholls
Lorraine MacKnight, Jamison Centre

New Zealand
Nick Beveridge, Titirangi
Hector Cumming, Freemans Bay
John Hunt, Freemans Bay
Murray Jenkin, Remuera
Stephen Vincent, St Mary's Bay

United Kingdom
David Pether, Reading
Darin Stickley, Reading

United States of America
David Baharian, Quincy, MA
Frances Finch, Canton, NY
Dr Frances Nobert, Whittier, CA

Conference Program

Organ details (eg. 2/25) refer to manuals/speaking stops.

Monday 5 April

Joint event with the Organ Music Society of Sydney and the Sydney Chapter of the American Guild of Organists

8.00 am — Coach (Australia Wide Coaches) loads outside the Mercure Hotel, Railway Square, George Street, Sydney

8.15 am — Coach leaves Railway Square for Woollahra

8.45 am — **All Saints' Anglican Church**.....56
Ocean Street, Woollahra

Forster & Andrews 1882 (3/30 tracker and Barker lever)

Registration

9.00 am — Conference welcome by Hugh Knight (OHTA Vice-Chairman), Godelieve Ghavalas (OMSS President) and Dr Frances Nobert (AGO Region IX Councillor). Dr Nobert will officially open the conference. Introductory remarks by Dr Kelvin Hastie OAM (OHTA Secretary and Chair of OHTA NSW Committee).

9.10 am — Recital by **David Tagg**.....27
(Organ Scholar, St Stephen's Uniting Church, Sydney)

followed by open console

Monday 5 April continued

9.30 am *Morning Tea* in church hall (open console continues)

10.00 am Walk (or use coach) to St Joseph's Edgecliff

10.15 am **St Joseph's Catholic Church**.....64
Albert Street, Edgecliff

George Fincham & Son 1901 (2/15 mechanical)

Recital by **Sophie Gerber**.....28

11.15 am Coach leaves for Rose Bay

11.30 am **St Andrew's Scots' Presbyterian Church**, Rose Bay.....68

Hill & Son 1884 (2/18 mechanical)

Recital by **James Goldrick**.....29

12.45 pm *Lunch* in Rose Bay (own arrangements)

1.45 pm Coach leaves from St Andrew's Scots' Church for Vaucluse

MONDAY 5 APRIL continued

2.00 pm **Wentworth Memorial Anglican Church**.....71
Fitzwilliam Road, Vaucluse

Roger H. Pogson 1965 (2/22 – 5 ranks extended, electro-pneumatic)

Recital by **Cathleen Dong**.....28

3.00 pm Coach leaves for Vaucluse Uniting Church

3.10 pm **Vaucluse Uniting Church**.....73
Russell Street

Chappell & Co., c.1873 (2/8 mechanical)

Recital by **Gordon Atkinson**.....30

4.00 pm Coach leaves for Waverley

4.30 pm **Mary Immaculate and St Charles Borromeo Catholic Church**
Victoria Street, Waverley 75

George Fincham & Sons, 1979 (2/23 mechanical)

Recital by **Stacey Yang**.....31

5.30 pm Coach leaves for Railway Square, returning at 6.00 pm

Evening Free

Tuesday 6 April

8.15 am — Coach loads outside the Mercure Hotel, Railway Square, George Street, Sydney

8.30 am — Coach departs for Concord

9.00 am — **Sydney Cheil Uniting Church**.....78
corner Concord Road and Sydney Street, Concord

Aeolian Co., 1915 (2/22 electro-pneumatic)

Recital by **Peter Jewkes**

9.30 am — **Panel Discussion 1**: *Future directions for the pipe organ in Australia.* Kelvin Hastie and Steve Kaesler (all OHTA directors) will discuss the conservation standards initially developed by John Stiller, which evolved into the *Pipe Organ Conservation and Maintenance Guide,* published by OHTA in collaboration with the NSW Heritage Office in 1998. Among the organs to be discussed is the Hill & Son organ at the Barossa Regional Gallery, SA.

10.15 am — *Morning tea* (in church hall)

10.35 am — ***"From the Archives".*** A lecture by **Simon Colvin** featuring a selection of historic organ recordings from his collection.

11.25 am — Coach departs for Croydon

11.45 am — **St James' Anglican Church**.....82
corner Edwin Street and Liverpool Road, Croydon

James Conacher & Sons 1893 (2/15 mechanical)

Recital by **Robin Jordan**

TUESDAY 6 APRIL continued

12.35 pm Coach departs for Burwood

12.45 pm Coach drops group at Burwood Park

Lunch (own arrangements)

2.00 pm Coach departs from Burwood Park for St Luke's Anglican Church

2.15 pm **St Luke's Anglican Church**.....85
Burton Street, Concord

Hill & Son 1883 (2/16 mechanical)

Recital by **Josh Ryan** (Organ Scholar, St Luke's, Concord).....32

3.15 pm Coach departs for Burwood

3.30 pm **Burwood Uniting Church**.....88
Burwood Road

Gray & Davison 1887 (2/21 mechanical and tubular-pneumatic)

Recital by **Jonathan Chan**

4.30 pm Coach departs for Strathfield

4.45 pm **Trinity Uniting Church**.....92
corner Morwick Street and The Boulevarde, Strathfield

Norman & Beard 1909 (2/18 tubular-pneumatic)

Recital by **Adrian So**

TUESDAY 6 APRIL continued

5.45 pm Coach departs for the Mercure Hotel, Railway Square, Sydney, arriving at around 6.15 pm.

Dinner

(own arrangements)

Participants should leave sufficient time to make their own way to Sydney Town Hall, arriving at 7.30 pm and meeting on the front steps.

7.45 pm **Sydney Town Hall**.....94
George Street

Hill & Son 1886-89 (5/127 tubular pneumatic and Barker lever)

Organ Recital by **Robert Ampt**, Sydney City Organist.....33

Discussion of the current project to clean and document the organ, chaired by Robert Ampt (Sydney City Organist). The panel will include Geoff Brew (Senior Project Manager), Kelvin Hastie (consultant), Peter Jewkes and Rodney Ford (Contractors assisting Manuel da Costa, current organ curator).

Wednesday 7 April

8.00 am — Coach loads outside the Mercure Hotel, Railway Square
George Street.

Participants should have their luggage ready at this time.

8.20 am — Coach departs Railway Square for Parramatta (24 km via James Ruse Drive and Victoria Road)

9.15 am — **St Patrick's Catholic Cathedral**.....104
Marist Place, Parramatta

Norman & Beard 1898
(rebuilt and installed 2005 – 3/37 electro-pneumatic)

Recital by **Peter Jewkes**.....34

9.50 am — *Morning tea* in adjacent hall

10.10 am — **Panel Discussion 2**: *Future directions for the pipe organ in Australia.*
Geoffrey Cox (Director of Music, St Patrick's Cathedral Melbourne), Phillip Gearing (Director of Music, St Luke's Anglican Church, Toowoomba) and Peter Guy (Director of Music, Christ Church Anglican Cathedral, Newcastle) will discuss the future of the organ in the context of its use in Australian church music.

11.00 am — Coach departs for Mulgoa
(44 km via the M4 freeway and Mulgoa Road)

11.45 am — **St Thomas' Anglican Church**.....109
St Thomas' Road, Mulgoa

J. W. Walker & Sons 1868 (1/3 mechanical)

Recital by **Simon Colvin**

WEDNESDAY 7 APRIL continued

12.40 pm — Depart Mulgoa for Glenbrook
(16 km via Great Western Highway)

1.00 pm — *Lunch* at St Finbar's Catholic Church, Levy Street, Glenbrook
(provided at the church for those who have registered)

2.00 pm — **St Finbar's Catholic Church**, Glenbrook 111

Hele & Co. (2/21 mechanical)

Recital by **Michael Butterfield**

2.50 pm — Coach departs for Kelso (143 km) with possible brief stop at Govett's Leap Lookout, Govetts Leap Road, Blackheath

5.00 pm — **Holy Trinity Anglican Church**.....116
Sydney Road, Kelso

Hunter & Son 1883 (2/11 mechanical)

Recital by **Keith Asboe**

6.00 pm — Coach departs Kelso for Bathurst Motor Inn
87 Durham Street, Bathurst (Telephone: 02 6331 2222)

Dinner (own arrangements)

8.15 pm — Optional evening visit
(no coach – the Cathedral is a ten-minute walk from the motel)

All Saints' Anglican Cathedral.....118
Church Street, Bathurst

Brindley & Foster 1886, rebuilt 1922, 1964, 1973 & 1986
(3/44 electro-pneumatic)

Brief recital by **Mark Quarmby**.....36

THURSDAY 8 APRIL

6.30 am — Motel restaurant opens for full buffet breakfast (included in registration)

8.10 am — Coach loads at Bathurst Motor Inn

8.20 am — Coach departs for Bathurst Uniting Church

8.30 am — **Uniting Church**.....121
William Street, Bathurst

William Davidson 1874 (2/16 mechanical)

Recital by **Amy Johansen**.....37

9.15 am — **OHTA members' meeting**. OHTA members meeting. This is not an annual general meeting, but an opportunity for a report to be presented on behalf of OHTA Chairman, John Maidment OAM. This will comprise a report on the activities of the Trust and a mid-year financial summary.

9.30 am — *Morning tea* (in church hall)

9.45 am — Coach departs for Sofala (44 km) on the way to Mudgee

10.35 am — Brief stop in the village of Sofala

11.00 am — Coach resumes the journey to Mudgee (82 km)

12.15 pm — Arrive at High Valley Wine & Cheese Co Pty Ltd
137 Cassilis Road, Mudgee.

Lunch (included for those who have registered) at 12.30 pm

THURSDAY 8 APRIL continued

1.50 pm Coach departs for St John's Mudgee.

2.00 pm **St John-the-Baptist Anglican Church**.....127
Church Street, Mudgee

Brindley & Foster 1881 (3/24 mechanical)

Recital by **Peter Guy**.....38

3.00 pm Walk (or use coach) to St Paul's Presbyterian Church

3.10 pm **St Paul's Presbyterian Church**.....135
Mortimer Street, Mudgee

J. W. Walker 1855 (1/6 mechanical)

Recital by **Andrew Mariotti**

4.00 pm Walk (or use coach) to St Mary's Catholic Church

4.10 pm **St Mary's Catholic Church**.....138
corner Church and Market Streets, Mudgee

J. W. Walker 1866/ Charles Richardson 1907 (1/7 mechanical)
Note: organ virtually unplayable

Demonstration by **Pastor de Lasala**

4.45 pm Coach departs for Bathurst via Sofala (126 km)

6.45 pm Return to Bathurst Motor Inn

7.20 pm Coach departs Bathurst Motor Inn

7.30 pm *Dinner* at Bathurst Uniting Church Hall
(provided for those who have registered)

9.00 pm Coach departs for Bathurst Motor Inn

Friday 9 April

6.30 am — Motel restaurant opens for full buffet breakfast
(included in registration)

7.45 am — Coach loads at Bathurst Motor Inn

8.15 am — Coach departs for Carcoar (65 km)

9.15 am — **St Paul's Anglican Church**.....139
corner Collins and Belubula Streets, Carcoar

Charles Richardson, c.1897 (1/4 mechanical)

Recital by **Andrew Mariotti**

9.45 am — Free time in the village of Carcoar

10.45 am — **Church of the Immaculate Conception**.....143
corner Collins and Coombing Streets, Carcoar

Alfred Kirkland, c.1890 (1/4 mechanical)

Recital by **Pastor de Lasala**

11.30 am — Coach departs Carcoar for Cowra (45 km)

12.10 pm — *Lunch* in Cowra

(own arrangements – there are several restaurants, hotels and fast food outlets in the town)

1.20 pm — Coach departs Cowra for Young (71 km)

Friday 9 April continued

2.30 pm **St Paul's Presbyterian Church**, Young 146

George Fincham & Sons, 1924 (2/7 tubular-pneumatic)

Recital by **Hugh Knight**

3.00 pm *Afternoon tea* in church hall

3.20 pm Coach departs for St John's Anglican Church

3.30 pm **St John's Anglican Church**.....148
Cloete Street, Young

Charles Richardson, 1893 (2/13 mechanical)

Recital by **Mark Quarmby**.....39

4.30 pm Coach departs Young for Harden (30 km)

5.00 pm **Ross Memorial Uniting Church**, Murrumburrah-Harden.....150

J.E. Dodd 1917 (2/15 mechanical and tubular-pneumatic)

Recital by **Phillip Gearing**

6.00 pm Depart Murrumburrah - Harden for Yass (63 km)

7.00 pm Arrive at the Sundowner/Swaggers Motel
corner Laidlaw and Castor Street, Yass (Telephone: 02 6226 9900).
Some single participants will be staying at the Thunderbird Motel, 264 Comur Street, Yass (Telephone: 6226 1158).

7.30 pm *Dinner* at the Sundowner/Swaggers Motel, Yass
(provided for those who have registered)

9.00 pm Coach takes some single participants to the Thunderbird Motel

Saturday 10 April

6.45 am Restaurant opens for breakfast (Thunderbird from 6.30 am)

8.00 am Participants at Thunderbird Motel load coach

8.10 am Coach departs Thunderbird Motel for Sundowner-Swaggers Motel

8.20 am Participants at Sundowner/Swaggers Motel load coach

8.45 am Coach departs for St Clement's Yass

8.50 am **St Clement's Anglican Church**.....152
corner Church and Rossi Streets, Yass

William Davidson 1876 (2/9 mechanical)

Recital by **David Pether**.....40

9.50 am Coach departs for Gunning (33 km)

10.15 am **St Edmund's Anglican Church**, Gunning.....154

Builder unknown, c. 1863 (1/4 mechanical)

Recital by **Rhys Arvidson**

SATURDAY 10 APRIL continued

10.50 am *Morning tea* in church hall

11.15 am Coach departs Gunning for Bonnyrigg (about 200 km)

1.45 pm *Lunch* (provided at the church for those who have registered) at

St John-the-Baptist Catholic Church
corner Cowpasture Road and Mount Street, Bonnyrigg Heights

2.30 pm **St John-the-Baptist Catholic Church**, Bonnyrigg Heights.....157

Henry Bevington & Sons, 1879 (2/15 mechanical)

Recital by **James Goldrick**.....41

3.30 pm Coach departs for the Mercure Hotel, Railway Square, George Street, Sydney, arriving at approximately 4.45 pm.

Sunday 11 April

Morning free Registrants may choose to attend a church service in the city.

Sunday Morning Church Services in the City area

Anglican

St Andrew's Cathedral	8.30 am	The Lord's Supper
	10.30 am	Morning Church (no choir)
cnr Bathurst and George Streets		
St James', King St	7.45 am	Holy Communion
Queen Square	9.00 am	Sung Eucharist
	11.00 am	Choral Eucharist
Christ Church St Laurence	7.30 am	Said Eucharist
George St, Railway Square	9.00 am	Sung Eucharist
	10.30 am	Solemn High Mass
St Philip's, Church Hill	8.30 am	Holy Communion (BCP)
cnr York, Jamison and	10.15 am	Contemporary Service
Clarence Streets		

Catholic

St Mary's Cathedral	7.00 am	Mass
College Street	9.00 am	Mass
	10.30 am	Solemn Sung Mass
St Patrick's, Church Hill	7.00 am	Mass every hour on the hour
cnr Grosvenor and		
Gloucester Streets		
St Peter Julian	9.30 am	Mass
(Blessed Sacrament)	12.30am	Mass
641 George St, Haymarket		

SUNDAY 11 APRIL continued

Uniting Church

St Stephen's 197 Macquarie Street	10.00 am	Morning Worship (with choir)
Pitt Street Uniting 264 Pitt Street	10.00 am	Morning Worship
Wesley Centre 220 Pitt Street	10.30 am	Morning Worship

Lutheran

St Paul's 3 Stanley Street	10.30 am	(organ not always used)
German Lutheran 90 Goulburn Street	11.00 am	*Gottesdienst auf Deutsch*

Baptist

Central Baptist 619 George Street	11.00 am	Morning Worship

Presbyterian

Scots Church 44 Margaret Street	10.30 am	Morning Service (electronic organ in use)

All service times correct at time of printing and checked with all the churches' websites.

SUNDAY 11 APRIL continued

2.00 pm **Pitt Street Uniting Church**.....161
264 Pitt Street, Sydney

Hill & Son, 1910 (3/31 tubular-pneumatic)

Lecture-recital by **Dr Frances Nobert** – 42
"Music, She Wrote: organ compositions by women".

3.30 pm **Panel Discussion 3**: *Future directions for the pipe organ in Australia.* Geoffrey Cox, Phillip Gearing will be joined by Philip Swanton (Sydney Conservatorium of Music) will discuss the future of the organ in the context of students, teaching, organ recitals and networking in the organ community.

4.30 pm Remainder of afternoon free

6.30 pm It is recommended that participants attend Solemn Evensong for Low Sunday at **Christ Church St Laurence Anglican Church**, Railway Square. The music will be directed by Dr Neil McEwan AM, with organists Peter Jewkes and Edwin Taylor.

Hill & Son, 1891
(3/26 mechanical, tubular pneumatic and electro-pneumatic)

8.00 pm *Dinner* (own arrangements)

..11.30 pm **Late Night Concluding Concert – Sydney Opera House**.....165

OHTA has been most fortunate to have an opportunity to hear the Grand Organ in the Concert Hall of Sydney Opera House, rarely heard in recitals open to the public. A huge effort has been made by Mark Fisher to secure the venue on our behalf and attendance at this late hour is encouraged. It is recommended that taxis be used for transportation to the Mercure Hotel at the conclusion of the recital at 12.30 am.

Ronald Sharp 1979 (5/132 mechanical and electric)

Recital by **Jessica Lim** and **David Tagg**.....48

ABSTRACTS

From the Archives
Simon Colvin

Simon Colvin will present another selection of recordings of organs which have found their way into his collection. These will come from commercial LPs, private tapes and radio broadcasts. In addition to sound, the presentation will be augmented by photographs. Simon has been a programmer and presenter of organ and choral music on 3MBS-FM in Melbourne since 1985 and for much of that time has been collecting old LPs of Australian organs, organists and choirs. In addition to 3MBS, Simon has sung in various choirs (from 1992 at St Paul's Cathedral, Melbourne) and for the last 27 years has worked in music retail, developing a vast knowledge of print music.

Music, She Wrote: organ compositions by women
Dr Frances Nobert

Women composers? Are there any of note? Such were my queries before my transformation in the early 1990s. Since discovering this fascinating new world, I have observed that congregations and audiences are often surprised, intrigued, and enthusiastic after hearing preludes, interludes, postludes, and concert pieces composed by women. Although there are many fine compositions in print, this repertoire is heard infrequently in liturgical and concert settings. This performance-oriented presentation is intended to provide information and to encourage organists to explore this increasingly vast body of literature from around the world.

Recital Programs

All Saints' Anglican Church, Wollahra

Monday 5th April, 2010
9.10 am

David Tagg
(Organ Scholar, St Stephen's, Macquarie St)

Prelude in A minor BWV 543.....J S Bach (1685 - 1750)

Toccatina for flute.....Pietro Yon (1886 - 1943)

Toccata in Seven.....John Rutter (1945 -)

Soliloquy No. 2.....Gordon Atkinson (1928 -)

Toccata on 'Lasst uns erfreuen'.....Nicholas Choveaux (1904 -1995)

David Tagg is 20 years old and is currently the Organ Scholar at St Stephen's Uniting Church, Macquarie Street in Sydney. David attended Knox Grammar School, where he studied under Peter Kneeshaw AM. During his schooling and later studies David has had the opportunity to play at a number of venues including the Sydney Town Hall, St Mary's Cathedral, Melbourne's St Paul's Cathedral and Bendigo Cathedral and last year played at the Sydney Opera House's Open Day celebrations. David is in his 2nd year of a Bachelor of Design in Architecture at the University of Sydney.

St Joseph's Catholic Church, Edgecliff

Monday 5th April, 2010

10.15 am

Sophie Gerber

Toccata in F Major.....Dietrich Buxtehude (1637 – 1707)

Herzlich thut mich verlangen.....Johannes Brahms (1833 – 1897)

Elegy in Bb Major.....George Thalben-Ball (1896 – 1987)

Wentworth Memorial Anglican Church, Vaucluse

Monday 5th April, 2010

2.00 pm

Cathleen Dong

Fugue in g minor BWV578.....J S Bach (1685 – 1750)

Flute piece.....Thomas Thorley (fl. 1775 – 1820)

Menuet from Suite Gothique.....Leon Boëllmann (1862 -1897)

Sophie and Cathleen are both organ students of
Sydney organist and teacher, Kurt Ison.

St Andrew's Scots' Presbyterian Church, Rose Bay

Monday, 5th April, 2010

11.30 am

James Goldrick
(Organ Scholar, Christ Church Cathedral, Newcastle)

Fanfare.....Arthur Wills (1926 -)

Expression No.27.....Naji Hakim (1955 -)

Partita on 'Jesu Meine Freude'.....Johann Gottfried Walther (1684 - 1748)

James Goldrick was born in Manchester in 1987. He is currently in his third year of a Bachelor of Music degree in Organ Performance at the Newcastle Conservatorium of Music, studying with Philip Matthias. He is particularly drawn to improvisation and continuo accompaniment, and is enjoying a growing reputation as a choral conductor. He is a tenor in The University of Newcastle Chamber Choir and Organ Scholar of Christ Church Cathedral.

Vaucluse Uniting Church

Monday, 5th April, 2010

3.10 pm

Dr Gordon Atkinson

Weinachts Pastorellen.....Johann Valentin Rathgeber (1682-1750)
Nos 1and 7

Variations to the Sicilian Hymn.....Benjamin Carr (1768-1831)

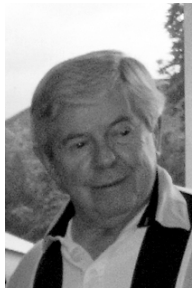
Ten Tunes for Clay's Musical Clock.....GF Handel (1685-1659)
Voluntary on a Flight of Angels
Sonata (allegro) (Allegro moderato)

Erbarm' dich mein, O Herre Gott.....J S Bach (1685 - 1750)
(Have mercy upon me, O Lord God)

Diapason Movement.....William Walond (1722-1770)

Wer nur den lieben Gott lasst walten.....J S Bach (1685 - 1750)
(If you but allow God to guide you)

Hymn: O God of Light.....Words:Sarah E Taylor (1881-1954)
.....Tune: Atkinson / Barrie Cabena (b1933)



Born in Melbourne, **Dr Gordon Atkinson** has led an distinguished career in organ and church music, spending most of his life working in North America where he was organist in several large churches and cathedrals. He was the President of the Royal Canadian College of Organists and is currently the President of the Victorian Society of Organists.

Mary Immaculate Catholic Church, Waverley

Monday, 5th April, 2010

4.30 pm

Stacey Yang
(Organ Scholar, University of Sydney)

Prelude and Fugue in D Major BWV532.....J S Bach (1685 – 1750)

Trio Sonata No.1 in Eb Major (1st movt).....J S Bach (1685 – 1750)

Two movements from the *Mass for the Parishes*:.....François Couperin (1668 - 1733)
Tierce en Taille
Dialogue sur les Grands jeux

Rondeau from Abdelazar.....Henry Purcell (1759 – 1795)

Arrival of the Queen of Sheba.....G F Handel (1685 – 1759)

God of Grace.....Paul Manz (1919 - 2009)

Stacey Xiaoyu Yang started to learn the organ from Kurt Ison in May, 2007. In 2008, She passed her 8th grade exam and was appointed as organist at St Anne's Anglican Church, Strathfield and the Organ Scholar of The Cathedral Singers. She is the current Organ Scholar at the University of Sydney. She has played many major organs in Sydney which include the Sydney Opera House, St Andrew's Cathedral, St James', King St, Christ Church St Laurence and the University of Sydney. She will sit for her LTCL in late August 2010. Apart from organ playing, she has been learning piano from Stephanie McCallum and is a piano tutor at MLC School, Burwood, a piano accompanist for AMEB exams and various competitions and one of the honorary carillionists at the University of Sydney. She will visit Europe in April and September, 2010 and will give carillon recitals at the Royal Carillon School, Mechelen and Leuven University in Belgium and later in Spain, receive an organ masterclass from Jean-Baptiste Robin at Poitiers Cathedral in France and play the organ at Madrid Cathedral in Spain.

Stacey also received a Bachelor of Medical Science degree from The University of Sydney and will have completed a master degree in health science by mid 2010.

St Luke's Anglican Church, Concord

Tuesday, 6th April, 2010

2.15 pm

Josh Ryan
(Organ Scholar, St Luke's)

Tuba Tune Op.15.....C.S. Lang (1891 – 1971)

Vom Himmel hoch, da komm' ich her.....Johann Pachelbel (1653 – 1706)

Stop demonstrations

8ft Open Diapasons
8ft and 4ft Flutes
8ft Strings
Oboe

Prelude in E minor BWV 533.....J.S.Bach (1685 – 1750)

15 year old **Josh Ryan** commenced organ studies with Mark Quarmby four months ago and has since become the first Organ Scholar at St Luke's, Concord where he often plays for entire services. He is in Year 10 at the Sydney Adventist College at Strathfield.

Sydney Town Hall

Tuesday, 6th April, 2010

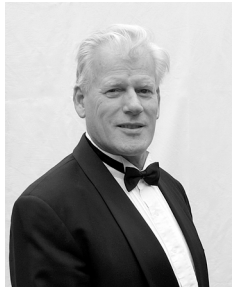
7.45 pm

Robert Ampt
(Sydney City Organist)

Prelude and Fugue in D major BWV 532.....Johann Sebastian Bach (1685 – 1750)

Concert Rondo for a Happy Day.....Robert Ampt (1949 -)

Prière à Notre-Dame and Toccata from *Suite Gothique*. .Léon Boëllmann (1862 – 1897)



Robert Ampt is the Sydney City Organist, organist/choirmaster of Sydney's German Lutheran Church, a past President of the Organ Music Society of Sydney and Patron of the Organ Historical Trust of Australia. A past teacher at the Conservatoriums of Sydney and Wollongong, he teaches organ for the University of Sydney as well as privately, with his students having been frequent prize winners in the Sydney Organ Competition. He has published organ and choral music as well as a much-acclaimed history of the Sydney Town Hall organ. He has written many articles, made frequent guest-speaker appearances, and is a Represented Composer at the Australian Music Centre. He has produced audio recordings on the ABC, Move, Priory and Woodward labels, and a video recording on the Marcom label performing Guilmant's *Symphony No.1 in D minor* with the SBS Youth Orchestra. ABC Radio programs have included *New Sydney Organs* and *The Improvisation of Chorale Preludes*. Both his playing and his compositions feature regularly on Australian radio and in the USA.

His additional interests include being a father, gardening, house restoration (he lives in a 1905 weatherboard house in the Blue Mountains) and the Sydney Swans.

OHTA gratefully acknowledges the City of Sydney Council for providing financial sponsorship to allow this event to take place.

St Patrick's Catholic Cathedral, Parramatta

Wednesday, 7th April, 2010

9.15 am

Peter Jewkes

(Organist, Christ Church St Laurence, Sydney)

March, from Overture to the Occasional Oratorio....G F Handel (1685 - 1759), arr. Best

Largo, Allegro, Aria & Two Variations.....M Festing (1705 - 1752), arr. Thalben-Ball

Elegy (No. 2, in Bb).....G Thalben-Ball (1896 - 1987)

Tuba Tune.....C S Lang (1891 - 1971)

Chorale Prelude on “Rockingham”.....C H Parry (1848 - 1918)

Humoresque.....A Dvorak (1841 - 1904), arr. Best

Evening Song.....E Bairstow (1874 - 1946)

Marche Triomphale.....J Lemmens (1823 – 1881)

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 over 9 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 organ builder. 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 fifth 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).

All Saints' Anglican Cathedral, Bathurst

Wednesday, 7th April, 2010

3.30 pm

Mark Quarmby
(Director of Music, St Stephen's, Macquarie St)

North American organ music based on hymn tunes

Toccata on Amazing Grace.....Christopher Pandini (1973 -)

Rock of Ages, Cleft for Me.....Dale Wood (1934 – 2003)

Toccata on *O Filii et Filiæ*.....Lynnwood Farham (1885 - 1930)

Mark Quarmby is an OHTA director and the Trust's web master. For over 20 years he has been the Assistant Organist of St Andrew's Cathedral, Sydney and is now the Director of Music at St Stephen's Uniting Church, Sydney. Having given recitals throughout Australia , Europe and Asia, last year he gave the opening recital for the American Guild of Organists Region IX Convention in Phoenix, Arizona, playing an entire program of organ music by Australian composers.

Bathurst Uniting Church

Thursday, 8th April, 2010

8.30 am

Amy Johansen
(Organist, University of Sydney)

To His Servant Bach, God Grants a.....Graeme Koehne (1956 -)
Final Glimpse: The Morning Star

Organ Concerto in B flat, Op 4 No 6.....G.F. Handel (1685-1759)
Andante allegro – Larghetto – Allegro moderato

Andante, K. 616.....W.A. Mozart (1756-1791)

from Six Canons , Op 56..... Robert Schumann (1810-1856)
I - C major and IV - A flat major

Variations on "America".....Charles Ives (1874-1954)

Amy Johansen was appointed Sydney University Organist in 1998. Her duties include performing at over sixty graduations and ceremonies annually in the University's splendid Great Hall, as well as overseeing and performing in the organ recital series. She is also an Honorary Carillonist at the University.

Internationally she has performed recitals in England, France, Norway, the USA and New Zealand. In Australia she has performed in most major organ venues. Amy frequently appears with Australian ensembles including the Sydney Symphony Orchestra, The Sydney Philharmonia Choir, the Sydney University Graduate Choir and the Sydney Chamber Choir, with her performances broadcast on American Public Radio's Pipedreams, the ABC, and the BBC. Her recordings are available on the Move and Pro Organo labels. One of her Move CDs offers a special novelty, showcasing both the Great Hall organ and the University carillon (played by University Carillonist Jill Forrest), and includes two tracks combining both instruments.

St John's Anglican Church, Mudgee

Thursday, 8th April, 2010

2.00 pm

Peter Guy
(Organist, Christ Church Cathedral, Newcastle)

Fantasia and Fugue in C minor.....J S Bach (1685 - 1750)

Larghetto.....S S Wesley (1810 - 1876)

Solemn Melody.....H Walford Davies (1869 - 1941)

The Holy Boy.....John Ireland (1879 - 1962)

Procession.....Herbert Sumsion (1899 - 1995)

Peter Guy is Organist and Master of the Choristers at Christ Church Cathedral, Newcastle. Appointed at the age of 26, he is the youngest person to hold this position. Prior to this, Peter was Director of Music at St Stephen's Uniting Church, Macquarie St, Sydney and the inaugural Director of Chapel Music at St Andrew's College, University of Sydney.

Peter enjoys an active recital schedule around the country, and has toured internationally on several occasions, playing at venues including St Paul's Cathedral, London, Westminster Abbey, Notre Dame Cathedral, Paris, as well as other venues in South Korea and the USA. He has been broadcast on ABC and BBC radio, and appears on recordings with the University of Newcastle Chamber Choir and the Choir of Christ Church Cathedral. Peter also performed with the Adelaide Symphony Orchestra as part of the Symphony Australia Young Performer's Award. In 2009, Peter released his premiere solo recording Organ Classics from Newcastle Cathedral. Later this year, Peter will present the opening recital at the 2010 National Convention of the OHS in Pittsburgh, USA.

St John's Anglican Church, Young

Friday, 9th April, 2010

8.15 pm

Mark Quarmby
(Director of Music, St Stephen's, Macquarie St)

Air (Diapason).....Jonathan Battishill (1738 - 1801)

Hornpipe (Flutes).....Samuel Wesley (1766 – 1837)

A Poynte (Salicional).....John Shepherd (1520 – 1563)

Voluntary in A minor (8 + 2).....Anon (18th century)

Allegro (8, 4, 2).....Thomas Arne (1710 – 1778)

Trumpet Voluntary (Trumpet).....John Travers (1703 – 1758)

Voluntary in F (8,4 then Pleno).....William Hine (1687 - 1730)

Mark Quarmby is an OHTA director and the Trust's web master. For over 20 years he has been the Assistant Organist of St Andrew's Cathedral, Sydney and is now the Director of Music at St Stephen's Uniting Church, Sydney. Having given recitals throughout Australia , Europe and Asia, last year he gave the opening recital for the American Guild of Organists Region IX Convention in Phoenix, Arizona, playing an entire program of organ music by Australian composers.

St Clement's Anglican Church, Yass

Saturday, 10th April, 2010

8.50 am

David Pether

Preamble on 'Bonnie Bessie Logan' (Second Little Suite)…Geoffrey Atkinson (1943 -)

Pastorale in G.....Alfred Hollins (1865 – 1942)

Elizabethan Serenade.....Ronald Binge (1910 - 1979) (arr. W. Lloyd-Webber)

David Pether (UK) started playing the organ at the age of 14. In 1983 he took up a scholarship to read Engineering and Electrical Sciences at Pembroke College, Cambridge, becoming Organist in the College Chapel the following year and commencing performance studies with Paul Trepte. Following graduation, David continued his musical training with David Briggs at Hereford Cathedral, and was Organist at St.Paul's Church, Wokingham, Berkshire from 1990-2005. Although still following a career in electronics design, he is also a freelance organist, a committee member for the Berkshire Organists' Association, and works with Reading Arts and Dr William McVicker to promote the historic Father Willis organ in Reading Town Hall.

St John-the-Baptist Catholic Church, Bonnyrigg Heights

Saturday, 10th April, 2010

2.30 pm

James Goldrick
(Organ Scholar, Christ Church Cathedral, Newcastle)

Prelude & Fugue in C min BWV 549.....J S Bach (1685 - 1750)

Three Movements from *2nd Book of Voluntaries Op.6*.....John Stanley (1712 - 1786)

Fountain Reverie.....Percy Fletcher (1879 - 1932)

James Goldrick was born in Manchester in 1987. He is currently in his third year of a Bachelor of Music degree in Organ Performance at the Newcastle Conservatorium of Music, studying with Philip Matthias. He is particularly drawn to improvisation and continuo accompaniment, and is enjoying a growing reputation as a choral conductor. He is a tenor in The University of Newcastle Chamber Choir and Organ Scholar of Christ Church Cathedral.

MUSIC, SHE WROTE:
ORGAN COMPOSITIONS BY WOMEN

FRANCES NOBERT

APRIL 11, 2010 – PITT STREET UNITING CHURCH, SYDNEY
1910 HILL & SON ORGAN - CENTENNIAL YEAR

Tuba Tune.....**Dulcie Holland (1913-2000)**
(Australian Music Centre)

Dulcie Holland began piano lessons at the age of six and later studied at the New South Wales Conservatorium of Music and at the Royal College of Music with John Ireland. For a year she studied serialism with Mátyás Seiber in the United Kingdom. In the 1940s she wrote many children's books and composed for the North Shore Sydney Orchestra. In the 1950s she wrote scores for forty documentary films for the Department of the Interior. During a long association with the Australian Music Examinations Board as an examiner, Holland authored numerous music theory books as well as composed musical studies and pieces for students of all levels of development. She was made a Member of the Order of Australia in 1977 and was awarded an honorary Doctorate of Letters from Macquarie University in 1993. Her compositions include orchestral pieces, chamber music, vocal and choral works and many pieces for piano and other solo performance. *Tuba Tune* features the alternation of the solo Trumpet with the plenum of the organ.

Partita on *Schmücke Dich* (Deck Thyself).....**Jeanne Shaffer (1925-2007)**
(Michael's Music, michael@michaelsmusicservice.com)

Allegro - Vivace - Andante - Allegro

Jeanne Shaffer wrote organ music, anthems, chamber music, three musicals in collaboration with Robert Bermettler, cantatas, song cycles, a chamber opera, a ballet, and orchestral works. Beginning in 1993 she produced a weekly radio program on women composers, *Eine Kleine Frauenmusik,* which aired over the Southeastern Public Radio network. She won many grants and awards and was the Atlantic Center for the Arts Associate in Composition with Joan Tower in1989 and Lucas Foss in 1991. The *Partita on Schmücke dich* is based on Johann Crüger's well-known melody of 1649. Although the complete hymn has nine verses, Shaffer set four to achieve musical contrast and to complement the text. The work was composed in 1970 at the request of Sam Batt Owens, who premiered it at St. George's Episcopal Church in Nashville, Tennessee.

Prelude and Fugue in D minor, Op. 16, No. 3.....**Clara Schumann (1819-1896)**
(Vivace Press VIV 305)

Clara Schumann was a renowned composer, pedagogue and prodigious pianist, who began studies with her father when she was five years old. As a child, she traveled and received widespread accolades for her performances. Her output includes many orchestral, chamber, piano and vocal pieces. After her marriage to Robert, she performed less and concentrated on studying the scores of Bach, Mozart and Beethoven. Although the *Prelude and Fugue in D minor* was originally for piano, it is aptly suited for organ with the chordal prelude and with the fugue, which has pedal points and a characteristic fugal theme.

Finale from *Organ Symphony No. 1 in B minor*.....**Elfrida Andrée (1841-1929)**
(Organ Historical Society, Sheet Music 513-01373)

Elfrida Andrée fought vigilantly against the sexism that barred women from professional work as composers and organists. With her appointment as organist at the Cathedral in Göthenburg in 1867, she became the first woman in Sweden to hold a major church position. Her output comprises more than one hundred compositions in almost every genre: symphonies, concertos, chamber music, piano pieces, cantatas, Masses, songs, and approximately fifty works for organ. *Organ Symphony No. 1* is her most famous work, representing not only the first organ symphony written by a woman, but also displaying the broad and grand themes that would mark the great organ symphonies of French composers Charles-Marie Widor and Louis Vierne a few years later.

L'homme armé Organ Mass.....**Margaret Vardell Sandresky (b. 1921)**
from *Organ Music, Volume I* (Wayne Leupold WL 600031)

Theme - Credo

Margaret Vardell Sandresky**'s** life and career have been greatly influenced by the musical heritage of the Moravian Church, and by a father who composed, improvised and performed regularly. Sandresky studied organ on a Fulbright Grant with Helmut Walcha, composition with Kurt Hessenberg, harpsichord with Maria Jäger and improvisation with Johann Köhler. After teaching theory at Oberlin Conservatory and at the University of Texas at Austin, she returned to Salem College as Professor of Composition and Theory, where she remained until her retirement. She also established the organ department at the North Carolina School of the Arts in Winston-Salem. *L'homme armé Organ Mass* is a six-movement work based on a 15th-century secular melody that was frequently used as a tenor of polyphonic masses. *Credo (I believe)* is the centerpiece of the mass and an affirmation of the Christian faith.

Be Still and Know That I am God (Psalm 46:10).....**Marilyn Biery (b. 1959)**
from *Meditations on the Love of God* (MorningStar MSM 10-949)

Marilyn Biery is Co-Choir Director and Organist at the Cathedral of St. Paul in St. Paul, MN. She earned BM and MM degrees in organ performance from Northwestern University and DMA in organ from the University of MN. Biery writes about the third of the *Meditations on the Love of God:* "This piece was composed by literally spelling the title, using cryptography which repeats through the alphabet instead of using the traditional German code (where H is B-natural). Based on an octatonic collection, various words and phrases are repeated (the first "Be still" is repeated immediately, transposed down a tritone), and the word "Jehovah" is added in the middle (after the phrase "I am God")."

Chorale Prelude on *God Himself is With Us*.....**Roberta Bitgood (1908-2007)**
(POP)

Roberta Bitgood was often the first woman Minister of Music in churches she served and was the first woman president of the American Guild of Organists. When she was eight years old she composed her first work, *Berceuse for Violin and Piano*. Bitgood graduated from Connecticut College with a BA and from the Guilmant School School in New York City with a Gold Medal. During the first two years at the Guilmant School, she passed the American Guild of Organists' examinations or both the Associate (AAGO) and the Fellow (FAGO). Her choral prelude, *God Himself is With Us*, emulates the style of J. S Bach with a walking eighth-note bass in the left hand, a recurring sixteenth-note motive in the right hand and a conservative harmonic style. The chorale phrases are heard in the pedal, separated by brief manual interludes.

Romantic Passacaglia on a Twelve-Tone Theme.....**Margaret S. Meier (b. 1936)**
(msmeierphd@aol.com)

Margaret S. Meier received her Bachelor of Music degree from the Eastman School of Music and her PhD from UCLA. Dr. Meier's compositions, which have been performed throughout the United States and in Bulgaria and England, are in many genres: arts songs, choral pieces, orchestral works, chamber music, opera, and piano and organ solos. *Romantic Passacaglia* brings together elements of baroque, romantic and contemporary styles. The theme, a twelve-tone row and its inversion, began life as an a cappella vocalise, was later set for orchestra, and was finally transformed into an organ composition. Some of the eighteen organ variations adhere to strict twelve-tone technique, while others support the theme with lush tonality.

Aria.....**Emma Lou Diemer (b. 1927)**
(Zimbel Press #Z158)

Emma Lou Diemer's outstanding work has brought her awards from the Ford Foundation, the Fulbright Foundation, the Brussels Conservatoire, the National Federation of Music Clubs, and major symphony orchestras and universities. ASCAP has honored her for her distinguished contributions to the development of American music through annual awards since 1962. She is widely known as a concert artist and a lecturer on contemporary music. Diemer writes: Aria, written on St. Valentine's Day, is a tonal piece that should be played calmly but with expression. The solo stop could be a warm Krummhorn, Clarinet or Oboe, or another stop of the organist's choosing."

Variations on O Filii et Filiae .....**Jeanne Demessieux (1921-1968)**
From *Twelve Chorale Preludes on Gregorian Chant Themes for Organ*
(Summy-Birchard Music, Warner Brothers Publications, Distributor)

Jeanne Demessieux won first prize for piano by age eleven and was named organist titulaire of Temple du Saint-Esprit in Paris when she was twelve. At the Paris Conservatoire she won first prizes in harmony, piano, counterpoint, and fugue, an honorary mention in composition, and first prize in organ in Marcel Dupré's class. After her concert debut in the Salle Pleyel of Paris in 1946, she rose swiftly as an organ virtuoso and performed 700 concerts worldwide. She was the first woman invited to play in Westminster Cathedral and Westminster Abbey. She was organiste titulaire of the Madeleine in Paris and taught organ at the Conservatory of Nancy and the Royal Academy of Liege. The collection, *Twelve Chorale Preludes on Gregorian Chant Themes for Organ*, has been referred to as the Catholic version of the organ booklet of the 20th century. *O Filii* is one of Demessieux's shorter, easier compositions. The melody appears as a solo line in the left hand and then is varied rhythmically, harmonically, melodically and dynamically.

Transplant.....**Alex Shapiro (b. 1962)**
(hello@alexshapiro.org)

Alex Shapiro graduated from The Juilliard School and Manhattan School of Music. Her award-winning commissions of chamber works are heard regularly in concerts across the United States and in Europe. Shapiro writes, "When Frrances Nobert first commissioned this work, I asked her to describe the other pieces on her program and to think about what she might like to add that would provide contrast. After some thought, she responded with 'a quiet scherzo.' My mischievous mind took off, and not too much later I presented her with *Transplant*, which can probably best be described by the suggestion, 'imagine the Three Stooges performing open heart surgery.' Much of the pipe organ literature is beautiful but ponderously serious; here's a slightly offbeat piece that probably won't sound like anything else on the program."

Variations on *Peter, Go Ring Dem Bells*.....Florence Price (1887-1953)
(ClarNan CN26)

Florence Beatrice Price is the first African-American woman composer to have earned national recognition. Throughout her career she maintained various organ positions and composed sacred music for church use. She was also an accomplished theater organist, accompanying silent films in movie theaters in Chicago. In 1932 she was lauded throughout the United States for winning first prize in the Wanamaker Music Composition Contest for her *Symphony in E Minor*. Price's output of over three hundred works includes orchestral and chamber pieces, art songs, piano and organ music, and arrangements of instrumental and vocal versions of Spirituals. *Variations on a Folksong (Peter, Go Ring Dem Bells)* is from Florence Price's spiritual-based compositions, many of which were for voice and piano. The melody is basically pentatonic, like many African-American folk songs and spirituals. The harmonic idiom is strongly influenced by jazz.

About the Artist

Frances Nobert is Professor Emerita of Music at Whittier College, Region IX Councillor of the American Guild of Organists and President of the Ruth and Clarence Mader Memorial Scholarship Fund. Dr. Nobert earned the degrees Bachelor of Music from Salem College, Master of Music from Syracuse University and Doctor of Musical Arts from the University of Southern California. As a recipient of a Fulbright Grant, she studied organ, harpsichord and piano in Germany. Her organ teachers have included John Mueller, Helmut Walcha and Arthur Poister. For many seasons she sang with the Los Angeles Master Chorale under the direction of Roger Wagner and served as the accompanist for a nationwide tour of the Roger Wagner Chorale. She has performed for conventions of the American Guild of Organists and the Organ Historical Society, as well as for national and international festivals and conferences related to the position of women in the music profession. Dr. Nobert has appeared as recitalist in many American cities and in Australia, China, Denmark, England, France, Germany, Holland, Italy, Korea and Spain. She has been organist at Arcadia Presbyterian Church, All Saints Episcopal Church in Pasadena, United Church of Christ, Congregational, in Claremont, St. Matthias Episcopal Church in Whittier, First United Methodist Church in Pasadena, First United Methodist Church in Santa Monica and St. John's Episcopal Cathedral in Los Angeles. She may be heard on Organ Historical Society's recordings of the Organs of Maine and on the Raven-label release, Music, She Wrote: Organ Compositions by Women.

Website information

The website, www.francesnobert.com, has a link to the Mini-Series, *Music, She Wrote: Organ Compositions by Women.* Listed below are the eleven articles available in PDF format with repertoire information for Parts 1-8. There is also a link to a related CD.

Part 1: Volumes

Part 2: Service Music for Fall, Thanksgiving, Advent and Christmas

Part 3: Service Music for Epiphany, Lent and Easter

Part 4: Wedding Music

Part 5: Service Music for Ascension and Beyond

Part 6: Non-seasonal Service Music

Part 7: Hymn Preludes and Free Accompaniments

Part 8: Concert Repertoire

Part 9: Composers

Part 10: Recordings

Part 11: Resources

Sydney Opera House

Sunday, 11th April, 2010

11.30 pm

Jessica Lim

God of Grace.....Paul Manz (1919 - 2009)
Wachet auf, ruft uns die Stimme BWV 645.....J S Bach (1685 - 1750)
Prelude in C major (9/8) BWV 547.....J S Bach (1685 - 1750)
Concerto in D, Op 3, No.9.....Antonio Vivaldi (1678 - 1741)

David Tagg

Sortie in Eb.....Louis James Alfred Lefébure-Wély (1817 - 1869)
Bist du bei mir.....J S Bach (1695 - 1750)
Trumpet Tune.....David German (b. 1954 -)
Chant de Paix.....Jean Langlais (1907 - 1991)
"Toccata" from 5th Symphony.....Charles-Marie Widor (1844 - 1937)

Jessica Lim is studying organ with Philip Swanton at the Sydney Conservatorium of Music.

David Tagg is 20 years old and is currently the Organ Scholar at St Stephen's Uniting Church, Macquarie Street in Sydney. David attended Knox Grammar School, where he studied under Peter Kneeshaw AM. During his schooling and later studies David has had the opportunity to play at a number of venues including the Sydney Town Hall, St Mary's Cathedral, Melbourne's St Paul's Cathedral and Bendigo Cathedral and last year played at the Sydney Opera House's Open Day celebrations. David is in his 2nd year of a Bachelor of Design in Architecture at the University of Sydney.

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Our firm sends its best wishes to all participants
for the success of the 2010 OHTA conference

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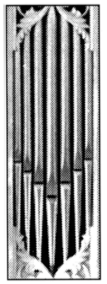
St Carthage's Parkville, Melbourne

Built in 1885 by George Fincham for the Williamstown Congregational Church, this fine historic organ is currently being restored for St Carthage's. It remained in its original home in Williamstown until 2007 when the church closed and the organ was sold. Apart from the installation of an electric blower, the instrument remains in largely original condition and retains its mechanical action, hand-blowing mechanism, cone tuning and stencilled façade. The project is due for completion in early 2010.

Great		Swell		Pedal	
1. Open Diapason	8'	7. Open Diapason	8'	11. Bourdon	16'
2. Claribel	8'	8. Stopped Diapason	8'	Swell to Pedal	
3. Dulciana	8'	9. Gemshorn	4'	Great to Pedal	
4. Principal	4'	10. Oboe 8'			
5. Flute	4'				
6. Fifteenth	2'				
Swell to Great					



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MEETING THE CHALLENGE!

St Mary's Catholic Cathedral Perth WA: 21 months work has seen the rebuilt 1910 Dodd/Gunstar 3/71 Grand organ and 1905 Hobday 2/17 Chancel organ completed and used for the Cathedral's recent re-opening ceremonies. Our challenge was to build two interconnected organs that would suitably enhance the Cathedral's liturgy, architecture and organ heritage and the musical life of the wider community. Pictured are the two organs with SIOC director John Hargraves, St Mary's music director Jacinta Jakovcevic, SIOC technical support Bryan Jones and SIOC WA reps. Patrick Elms and Colin van der Lecq.

Grand Organ. C van der Lecq, P Elms, J Hargraves

Above: Chancel Organ. Below: Chancel Console.

Grand Console.

C van der Lecq. J Hargraves, J Jakovcevic, B Jones

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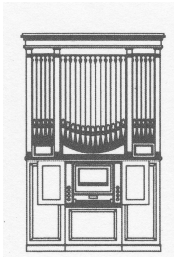

Historical & Technical Documentation
of
Organs in Sydney

and the
New South Wales Central West

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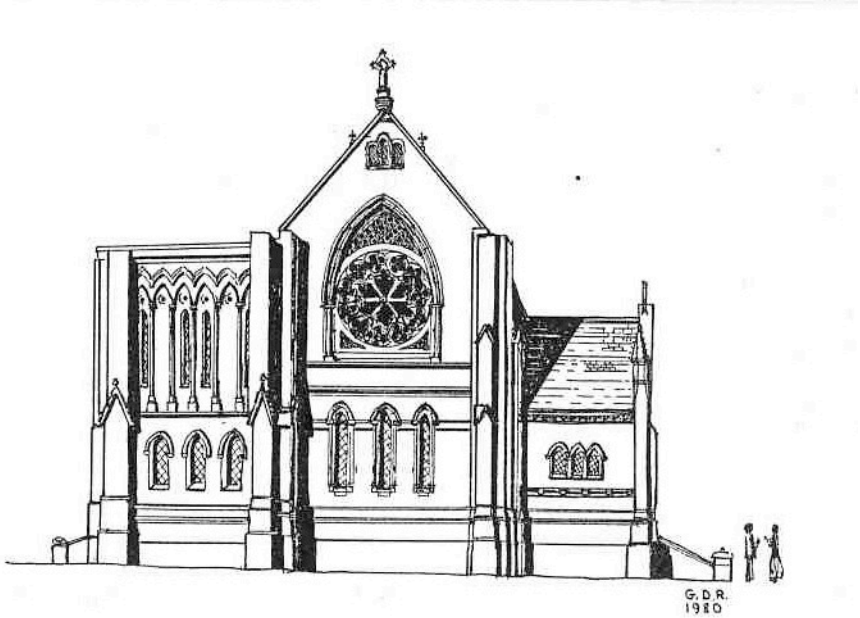
The Conference Organs

All Saints' Anglican Church, Woollahra



All Saints' Anglican Church, Woollahra
Drawing by Graeme Rushworth

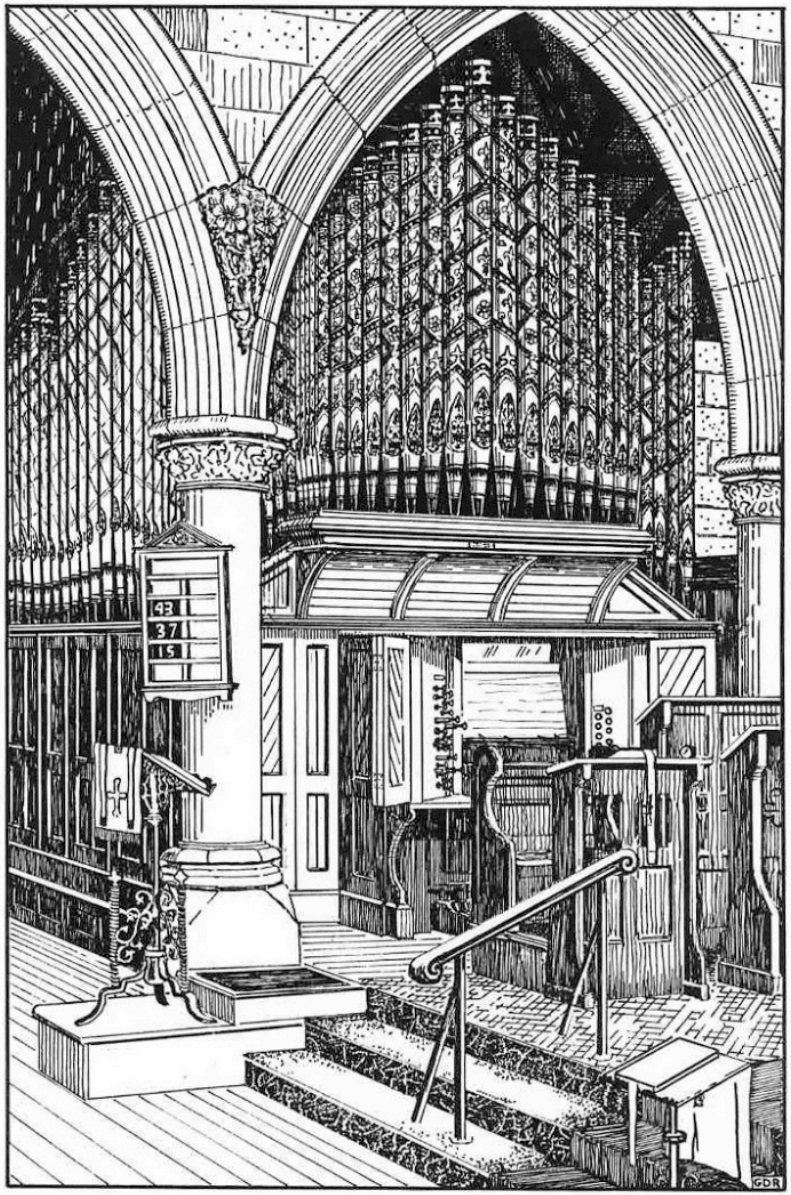
This outstanding example of nineteenth-century church architecture was designed by the noted NSW architect Edmund Blacket (1817-1883), built in sandstone and opened in 1876. It is one of the most impressive examples of his work and ranks in significance in his *oeuvre* with St Saviour's Cathedral, Goulburn, St Andrew's Cathedral, Sydney and the main buildings of the University of Sydney. All Saints' Church was completed (except for the tower and spire) in 1882. It is an outstanding local example of patronage in church building. Erected by Henry Mort, the brother of Thomas Sutcliffe Mort, it was a gift in thanksgiving for the rescue of his wife and child from shipwreck in 1865, also as a memorial to his wife, Maria, who died in 1873, and as a church for his clergyman son. It is interesting to note that All Saints' Church, Bodalla, in Southern New South Wales, was later erected as a memorial to his brother T.S. Mort.

All Saints' is a perfect example of a mid-Victorian church in Decorated Gothic style, spacious in its design and rich in its detail. It consists of a nave of six clerestoried bays, arcades and aisles with a large and lofty two-bay chancel and polygonal apse lit by large windows. The total length is around 55 metres. The façade of the church has an impressive rose window with elaborate tracery. Overall, there is a range of very opulent carving, to be seen especially on the column capitals, while it is lavishly furnished, with fine woodwork and an elaborate stone pulpit and carved wooden reredos with pictorial panels. The floors are paved in tiles and the wonderful array of stained glass is mainly by the London firm of Lavers, Barraud & Westlake. Sadly the imposing tower and spire were never completed. There are two vestigial transepts, that on the north housing the organ, whose size and splendour match its visual surroundings to perfection.[1]

The history of the organ has been well documented in a number of sources, most notably by Graeme Rushworth and Ray Holland.[2] The organ is one of the most significant historic organs in Australia, on account of its size, musical value and degree of originality. The instrument is characterized by a bold Great chorus demonstrating the influence of Edmund Schulze, with whom the firm's head voicer trained. Lavish materials and workmanship are evident throughout and all stops (with the exception of the Swell Voix Celestes) are full compass. A summary of Ray Holland's account is contained in the extracts below:

"The organ in All Saints' Woollahra is one of three 3-manual instruments built by Messrs Forster and Andrews of Hull, England, between 1881 and 1884 for buildings designed by Edmund Blacket. The first was for the University of Sydney (1881), the second, for All Saints', Woollahra (1882) and then St Saviour's Anglican Cathedral, Goulburn (1884). Several smaller instruments were imported from this firm, but the cost associated with their superior workmanship seems to have mitigated against larger numbers coming to this country. . .

. . .The ladies of the parish made themselves responsible for the provision of an organ. The final cost of the instrument was £1250 pounds with a further £250 pounds being paid for freight and installation". . . There is some confusion about who was responsible for the specification of the instrument. In his book "A Blind Musician Looks Back", Alfred Hollins writes that his teacher, E. J. Hopkins, organist of the Temple Church London, told him that he had been asked to draw up the specification of an organ for All Saints' Woollahra, Sydney, NSW and to certify the instrument before it left this country. On the other hand, a contemporary account states that the organ had been built from specifications prepared by the late organist of All Saints', Mr Thomas Sharp. For my part I prefer to believe that the specification was indeed drawn up by Hopkins and that Sharp's contribution consisted of the provision of a Gedacktflöte 4ft on the Swell in lieu of the Gemshorn 4ft on the Choir as originally planned and the consequent elimination of the Choir to Great coupler. . . .



Forster & Andrews 1882 All Saints' Woollahra Organ - drawing by Graeme Rushworth

From entries in the parish accounts relating to payments to the tuner and the organ blower it seems that the instrument was probably used for the first time on 3 or 10 February 1883 but its first public airing was delayed until after Easter when a Choral Festival was held on Saturday 7 April. The Cathedral (St Andrew's) organist, Montague Younger and Professor Hughes shared the playing on this occasion. Choral festivals of this kind involving massed choirs were to become a feature of All Saints' musical life for many years to come.

The organ was erected and looked after for a few years by the Layton brothers, former employees of Forster and Andrews who erected the instrument. By 1901 it was in the care of Charles Richardson, who reported damage by rats. At the Easter Vestry Meeting in 1904, the organist, Mr R. G. Moon alluded to the state of the organ pipes and bellows. Richardson quoted 135 pounds for cleaning and repairs and essential work costing 80 pounds was carried out the following year. Electricity was connected to the church in 1914 and the organ received its first electric blower in 1916 . . .

Noad was employed by Richardson in 1917, so we may be sure that one of the items involved work on the soundboards and another was probably general cleaning. It seems that the Tremulant to the Swell was added at this time, controlled by a rocking tablet placed to the left of the keys, and releathering of the Barker lever motors would have certainly been necessary about this time, for the organ was now 35 years old. . . . Twenty years later the organ was again showing signs of wear. At the time of the church's Diamond Jubilee in 1936 the "Sydney Morning Herald" reported, "the organ is tonally one of the best in Sydney but it is 54 years old and needs rebuilding". Fortunately, lack of finance prevented this from happening.

By 1943 the organ was really in a bad way. S. T. Noad gave a comprehensive report to the parish on request and the possibility of 'modernising' the instrument was apparently canvassed. Mr Noad said:'this of course cannot be done until the war is over, because materials are unobtainable just now, nor can I possibly submit anything in the nature of an estimate, which largely depends on the nature of the alterations, and cost of materials, etc., ruling when the work is done, but would suggest that approximately £1,000 pounds more or less might be an amount needed. The reconditioning of the soundboards, bellows and pipes would have to be done even if the organ were modernised, the action, of course would be replaced.'

Noad quoted for the restoration of the three manual soundboards, complete releathering of the bellows, restoration of the action, cleaning and repairing of pipes and regulating at a total cost of £445 pounds, indicating that the most urgent attention was needed for the soundboards, especially the Swell, then, the action, pipes and bellows. While the parish pondered ways of coping with this expenditure in the closing years of the war and afterwards, fate took a hand. On 13 September 1946, 64 years to the day when it left Hull, the organ was nearly destroyed by fire which began in the oak shingle roof.

The whole roof of the nave was destroyed and most of that in the north aisle. The organ had been quickly covered with tarpaulins which saved it from destruction but it suffered badly from water, steam and smoke. The organ was dismantled by Noad and apart from cleaning, and the repairs outlined in his letter of 1943, the following changes seemed to have occurred at this time: cutting back of the double rise bellows to single rise, screwing up of the split relief pallets to the Swell, provision of a new blower situated just outside the vestry door and substitution of vinyl cloth for leather below the grooves of the manual soundboards. No work was done on the Pedal soundboard at this time and it seems that many parts which should have been replaced – leather buttons, for example – had to be re-used because of lack of supplies at the time.

A further cleaning was carried out by S.T. Noad in 1970, the Barker lever motors were recovered and the pedals refaced. Tuning slides were fitted to most of the open metal flue pipes. The reed pipes gave Noad trouble. He suggested that all of the manual reed pipes should be replaced with second hand pipes at an additional cost of $1563.00. The problem, it seemed, lay in the fact that the reed blocks were badly corroded. Stan Sargent, who was organist of All Saints' at the time, was rightly concerned that the proposed substitutions would be out of character with the rest of the instrument and negotiations were completed with Fincham of Melbourne to make new reed blocks, wedges and tongues, and new boots and sockets into which would fit the resonators of the lowest 1-1/2 octaves of each rank. The cost of this work was similar to that of Noad's original substitutions.

When I came to the instrument in 1980 there was severe deterioration of the primary reservoir and a concertina type connection between the secondary reservoir and a wind trunk to the Swell organ, the action was badly worn with original leather buttons stripping with monotonous regularity. In 1982 the primary reservoir was restored to its original double-rise construction and a new blower installed within the organ chamber, the concertina connection releathered and some patching done to the concussion bellows. The starter motors and shallots for the bottom octave of the Pedal Trombone were also releathered at this time, the work being done by Roger Pogson.

The present restoration by Pitchford & Garside is exactly that. This organ is believed to be the largest example of Forster and Andrews work in substantially original condition anywhere in the world. The work has involved complete dismantling and the first thorough overhaul of the whole organ in its 107 year history. Amongst other things, it has involved complete rebushing of the keys and replacement of thousands of leather buttons and felt washers. The pedal soundboard has been out of its position for the first time ever, the secondary reservoir has been restored to double rise and the Richardson tremulant deleted." The restoration project was assisted by a grant from the Heritage Council of New South Wales and the consultant was Ray Holland. The instrument was rededicated by Bishop John Reid on 30 April 1989.

In June 1979 John Stiller documented the organ in detail, providing the following specification:[3]

Forster & Andrews 1882 (3/30 tracker and Barker lever)

Great	
Bourdon	16ft
Open Diapason	8 ft
Viola di Gamba	8 ft
Gedact	8 ft
Principal	4 ft
Flute Harmonique	4 ft
Twefth	2-2/3 ft
Fifteenth	2 ft
Mixture	5 rank
Posaune	8 ft
Swell	
Double Diapason	16 ft
Open Diapason	8 ft
Stopped Diapason	8 ft
Gamba	8 ft
Voix Celestes [t.c.]	8 ft
Principal	4 ft
Gedact Flöte	4 ft
Fifteenth	2 ft
Mixture	4 rank
Cornopean	8 ft
Oboe	8 ft
Choir	
Lieblich Gedact	8 ft
Dulciana	8 ft
Flauto Traverso	4 ft
Flautina Harmonique	2 ft
Corno di Bassetto	8 ft
Pedal	
Open Diapason	16 ft
Bourdon	16 ft
Principal	8 ft
Trombone	16 ft

Couplers

Swell to Great	Swell to Pedals
Swell to Octave	Great to Pedals
Swell to Suboctave	Choir to Pedals
Swell to Choir	

Mechanical action with Barker lever to Great

Compass 58/30

3 composition pedals to Swell
4 composition pedals to Great
Great to Pedal reversible pedal

Hitch-down swell lever

2,022 pipes

Pitch a = 436 Hz at 17° C

Mixture compositions:

Great Mixture 5 ranks

C – B	15.19.22.26.29
$c^0 – b^0$	12.15.19.22.26
$c^1 – f\#^1$	8.12.15.19.22
$g^1 – a^3$	1.5.8.12.15

Swell Mixture 4 ranks

C – B	15.19.22.26
$c^0 – b^0$	12.15.19.22
$c^1 – f\#^1$	8.12.15.19
$g^1 – a^3$	1.5.8.12

Ray Holland at All Saints' Woollahra April 1989 - K Hastie

St Joseph's Catholic Church, Edgecliff

More than a third of the organs being visited during the 2010 OHTA conference have had previous homes in the City of Sydney and its suburbs, Newcastle, Melbourne, Hobart and the United Kingdom.

The successful relocation of redundant instruments has been a feature of the organ scene in Sydney, especially in the past 40 years. Given the high cost of new organs, for many churches a redundant organ is the only realistic option.

St Joseph's Edgecliff provides an excellent example of such a relocation. The church's previous organ was supplied in 1912 by Norman & Beard Ltd, of Norwich – an instrument typical of its era, built with tubular-pneumatic action and a late Romantic specification dominated by unison ranks.

In 1973, when tonal fashions were still firmly entrenched in the *Orgelbewegung,* the instrument was drastically rebuilt and electrified by George Fincham & Sons, who stripped away a majority of the manual 8' stops in favour of upperwork. It later became clear that the project had not been a success and so plans were instituted in the 1990s to acquire a new organ. In order to facilitate this, the rebuilt Norman & Beard was sold in 1998 to Australian Pipe Organs Pty Ltd, who used it at Holy Trinity Anglican Church, Surrey Hills, Melbourne.

The installation of the present organ was steered by Kurt Ison, the present organist of the church. His account of the acquisition of the 1901 George Fincham & Son organ from Port Melbourne was published in *The Sydney Organ Journal* in 1999, extracts of which are provided here:

"A very happy 'marriage' of architectural and aesthetic features has occurred at the Victorian Gothic church of St Joseph's, Edgecliff, which was the first Franciscan church in Sydney. The organ rests in the centre of a relatively high gallery with stained glass windows protruding above the façade pipes and plain white walls with plain leadlight windows to either side. The effect from the nave is that the organ has always, or at least should have always, been there.

The organ's former home was at Holy Trinity Anglican Church, Port Melboume. This

disused building was slated for closure by the Anglican diocese and Peter Jewkes was approached about a potential new home for the organ.

I was appointed as organist at St Joseph's Edgecliff in August 1994. After some years of discussion with the parish clergy we had come to the conclusion that something drastic needed to be done about the previous 'uninspiring' organ. I was delighted when Peter Jewkes told me about the availability of the Fincham organ and immediately set about telling the parish priest all about its abundant virtues! The parish clergy were very supportive of the project and set a course to purchase the historic organ. The previous organ was dismantled and sold to a church in Melbourne; I had visions of the two organs meeting at a truck stop somewhere on the Hume Highway!

The gallery had to be completely rebuilt to incorporate the new organ and the instrument needed a thorough restoration. In October 1997 a parish appeal was launched by Fr Hugh Walsh, OFM, parish priest, to raise the necessary funds for the gallery and organ. This was an outstanding success and the work subsequently proceeded, the organ finally being installed by Christmas, 1998.

It had had an earlier public 'showing' in the Jewkes factory in June 1998. The organ has already proved its musical worth in several specialist ways, such as being a splendid vehicle for:

(1) hymn accompaniment, because of the warmth of its tone,

(2) improvisation, because of it large variety of colours, especially, vibrant strings,

(3) its suitability for use in continuo, because of the clarity of the Swell Flute 4, and

(4) its ability to accompany choirs, because of the stability of tuning and smooth graduation of volume. . . .

I do believe that Fincham's voicers (at the turn of the century) must have been very fine indeed. This organ has real character. Each rank sings and blends beautifully with its neighbours. The organ also has an astonishing clarity (partly because of the Twelfth), which allows even baroque counterpoint to be heard. This must surely be rare on an organ from 1901. . .

Some technical details of interest:

1. New side panels had to be constructed as formerly the organ had been in a chamber. These were made at the Jewkes factory from hoop pine, along with replacements for missing sections of the original casework.

2. The facade pipes were skillfully re-diapered by John Banle of Caringbah, NSW.

3. A number of pipes had been removed by vandals when the organ was still in Melbourne. These had to be replaced using the few originals as models as well as scaling already on file.

(a) Oboe 1-6, 18-56 are new.

(b) Great 2-2/3 1-4, 25-56 are new.

(c) Principal 4, 13-56, Fifteenth 2, 30-56 and Open Diapason 8, 54-56 are new.

(d) A couple of Pedal Bourdon pipes were re-made at the factory (given new mouths) because they would not speak properly (partly because of the permanently stopped tops).

4. The balanced Swell pedal mechanism was completely rebuilt and works quite efficiently.

5. The settings on the combination pedals were left as per the original pins.

6. The keys on each manual are an early form of cellulose.

7. New pipework was made for Peter D. G. Jewkes Pty Ltd by Australian Pipe Organs Pty Ltd, Melbourne.

In carrying out the tonal finishing at St Joseph's, Peter Jewkes considered that the organ's existing dynamic levels from Port Melbourne were entirely suitable for its new acoustic environment. Thus, other than careful note-to-note regulation and matching of new pipes to old, the Fincham tonal scheme has been preserved intact. The restoration was carried out according to the restoration standards of the Organ Historical Trust of Australia: even the bellows feeders being re-leathered for (optional) hand pumping."[4]

The specification of the organ is:

George Fincham & Son 1901 (2/15 mechanical)

Great		
Open Diapason	8	
Claribel	8	*
Dulciana	8	*
Principal	4	
Flute	4	
Twelfth	3	
Fifteenth	2	
Swell		
Geigen Principal	8	+
Gedackt	8	+
Gamba	8	+
Celeste [t.c.]	8	
Octave	4	
Wald Flute	4	
Oboe	8	
Pedal		
Bourdon	16	

Couplers
Swell to Great
Great to Pedal
Swell to Pedal

Mechanical action

Compass 56/30

3 composition pedals each for Great and Swell
Balanced swell pedal

* C – B of stopped wood for both ranks
+ C – B of stopped wood for all three ranks

St Andrew's Scots' Presbyterian Church, Rose Bay

The Church was opened for Divine Service on 1 November 1913 and contains stained glass windows, 'barn-Gothic' rafters, the 'Hill' organ (1885), the cedar pews, stone font, memorial plaques and communion plate (1839) which came from the original St Andrew's Scots' Church built in 1835 and located in central Sydney behind St Andrew's Cathedral - it was the second Scots' Church in Sydney. The memorial plaques include those to Dr John McGarvie (1853), a prominent educationalist and to Alan Cunningham (1839), botanist and explorer.

The instrument was built in 1884 by Hill & Son, London, as job number 1890. It was presented to St Andrew's Scots' Church Sydney by Captain Owen Hughes, at a cost of £560.[5] The instrument was opened in a recital on 28 July 1885 given by Thomas Sharp and his sons Frederick and William.[6]

With changing demographics, the city church was closed, holding its last services in 1911. The instrument was transferred without alteration to Rose Bay, although Stiller records that the Great Trumpet 8 Ft (provided in the Hill order book), may have been prepared-for and installed later. In 1975 the organ was restored by Pitchford & Garside, of Sydney. It is an outstanding example of organ conservation from the pre-OHTA era and is notable for its attention to high conservation standards. The instrument has proven a model of reliability for 125 years, reflecting great credit on both original builder and subsequent restorer.

In providing a statement of historic significance, Stiller notes that "this organ is an excellent example of a Hill & Son organ, on account of the following characteristics:

1. The original bright and clear sound of the organ has been preserved. The sparkle of the Great upperwork is particularly attractive.

2. All of the original pipework is still present, and the open metal pipes have retained their cone tuning.

3. The Flutes and Gedacts are particularly outstanding examples of craftsmanship and skilled voicing.

4. The ornate display pipe decorations are still present, and enhance the simple, but attractive case design.

5. The console has been preserved, and features almost all of the original fittings, such as stopknobs, most of the stop labels, keyboards, keyboard cheeks, pedalboard, composition pedals, nameplate of builder, Swell-shutter control, and the rarely-found console telltale.

6. The original mechanical key, stop, and combination actions are present, and display an excellence of workmanship.

7. The hand-blowing apparatus has been preserved in its entirety (including blower's telltale), and functions very efficiently.

8. The pedal wind chest has the unusual feature of containing a single rank of pipes extended into 16- and 8-foot pitches.[7]

The specification of the organ, as noted by Stiller, is:

Hill & Son 1884 (2/18 mechanical)

Great		
Open Diapason	8ft.	
Stopped Diapason	8ft.	
Dulciana	8 ft.	*
Principal	4 ft.	
Wald Flute	4 ft.	
Twelfth	3ft.	
Fifteenth	2 ft.	
Mixture	2 RKS.	
Trumpet	8 ft.	+
Swell		
Bourdon	16 ft.	
Open Diapason	8 ft.	
Lieblich Gedact	8 ft.	
Salicional	8 ft.	
Gemshorn	4 ft.	#
Flautina	2 ft.	#
Oboe	8 ft.	
Pedal		
Bourdon	16 ft.	A
Bass Flute	8 ft.	A

Couplers
Swell to Great
Great to Pedal
Swell to Pedal

Mechanical action

Compass 56/30

3 composition pedals

Hitch-down swell pedal

Number of pipes = 970

Pitch a = 449 at 23º C

Wind pressure 3”

Composition of Great Mixture 2 RKS
C- a#^{1} 19.22
B^{1} – g^{3} 12.15

*C- B from Stopped Diapason

+C-B from Lieblich Gedact

non-original labels

Wentworth Memorial Anglican Church, Vaucluse

This church is one of the most sophisticated modern buildings in Sydney. It is notable for its innovative use of copper roofing and glass, while the tower makes a dramatic vertical statement. The building was designed by Clarke, Gazzard and Yeomans and opened in 1965 and is constructed in rendered brick.[8]

The small electro-pneumatic organ, built on the unit principle, was the second instrument constructed by Roger H. Pogson. Pogson had begun his career with S.T. Noad in 1948, but branched out on his own in the early 1960s, building his first instrument in 1964 for St Stephen's Anglican Church, Normanhurst. While Pogson is best known for his significant contribution to the construction of modern mechanical action organs in four Australian states and Japan (the first being the landmark instrument of 1967 at The King's School, Parramatta, built on the initiative of Keith Asboe) and for the restoration of the Sydney Town Hall organ, he constructed seven unit organs in the period 1964-70. The first three (for St Stephen's Normanhurst, Wentworth Memorial Vaucluse and Miranda Methodist Church) were built with electro-pneumatic action and pipework largely obtained from George Fincham & Sons, while the later four (at St John's Dee Why, St Martin's Blakehurst, St Thomas' Moorebank and St Luke's Miranda) used electro-magnetic action and pipework imported from Europe. These four instruments were solidly grounded in the tonal ideals of the later *Orgelbewegung*.

In terms of its disposition of pipework, the Wentworth Memorial instrument is identical to Pogson's 1966 instrument at Miranda Uniting Church, although the latter instrument has casework, a swell enclosure and fewer extensions. Both instruments have two blocks of Sub Bass pipes (a group of five and another of seven), constructed in "mouth organ" fashion, to reduce costs and to save space. The manual note actions consist of chest magnets that exhaust a diaphragm valve sitting on a stem under each pipe. While the console equipment (stopkeys, keyboards, pistons and contacts) and blower were imported from England, Pogson constructed his own relays, located inside the console cabinet.[9]

Standing on a high platform, the Wentworth Memorial instrument speaks into a generous acoustic. Its five ranks are:

A – Principal (C-B from Subbass)
B – Rohr Flute
C – Gemshorn (C-B from Rohr Flute)
D – Salicional (C-B from Rohr Flute)
E – Sub Bass

The specification is:

Roger H. Pogson 1965 (2/22 – 5 ranks extended, electro-pneumatic)

Great		
Principal	8	A
Rohr Pommer	8	B
Gemshorn	8	C
Salicional	8	D
Octave	4	A
Flute	4	B
Nazard	2-2/3	B
Super Octave	2	A
Positive		
Rohr Gedackt	8	B
Salicional	8	D
Principal	4	A
Gemshorn	4	C
Gedackt Flute	4	B
Spitz Flute	2	C
Quint	1-1/3	C
Octavin	1	C
Pedal		
Sub Bass	16	E
Bass Flute	8	B
Choral Bass	4	A
Rohr Flute	4	B
Quint	2-2/3	C
Principal	2	A

Electro-pneumatic action

Compass 61/30

2 thumb pistons (preset) to each manual

Vaucluse Uniting Church

The Vaucluse Congregational Church was established as early as in 1839 in a building known as the South Head Independent Chapel, on South Head Road (at present street numbers. 212-14). It was known as the "Church with the Chimney".

A Mission Hall called the 'Watsons Bay and South Head Congregational Church' was built on the corner of Robertson Place and Dunbar Street (the "Tin Tabernacle") in 1891. The present church hall in Russell Street served as a church from 1909, until the present A-frame building was opened in 1960.[10]

The organ was sent to Australia in the early 1870s by Chappell & Co., of London and originally installed in St Mary's Catholic Church, Newcastle. It was moved to Vaucluse in 1933, the installation being undertaken by C.W. Leggo.[11] It was moved to the new church building in 1960.

Graeme Rushworth devotes a chapter of his monumental volume to Chappell & Co., referring to the firm's principal operation as a music house, noting its fame as a publisher and retailer of musical instruments. The firm did not manufacture its own instruments, but rather subcontracted the work to established organbuilders, who had the task of mass-producing stock models: the Vaucluse instrument is a "Drawing Room Organ", of two manuals, nine speaking stops and 374 pipes.[12] While another organ supplied in 1872 by Chappell & Co. stood in St James' Anglican Church, Wickham and from 1974 in All Saints' Anglican Church, Belmont, it was sold in 1991 to Philip Matthias and is now in storage.[13]

Both Rushworth and Stiller speculate that the Vaucluse instrument might have been built by Gray & Davison, as the bellows weights are marked JG (John Gray). It is also possible that these weights were recycled from other instruments.[14] The instrument remains largely intact and Stiller recorded that the ornately-carved lower casework, stopknobs, keyboards, keyboard cheeks, pedalboard, composition pedals, nameplate, swell shutter control, action, cone-tuned pipework and pitch had all survived. The following alterations, were, however noted:

1. The display pipe decorations have been covered with silver paint.
2. New timber panels have been fitted on the left hand side of the case.
3. Two pedals (not necessarily associated with the combination action) have been removed
4. The bellows has been converted from double to single rise.
5. The hand-blowing apparatus has been removed.
6. A tremulant has been added.

Stiller recorded the specification as follows:

Chappell & Co., c.1873 (2/8 mechanical)

Great

Open Diapason	8 Ft.	
Lieblich Gedact	8 Ft.	*
Flute Harmonique	4 Ft.	*

Swell

Sw. Stopd. Treb	8 Ft.	*+
Dulciana	8 Ft.	*+
Sw. Gamba	8 Ft.	*
Sw. Stop Bass	8 Ft.	#
Sw. Principal	4 Ft.	

Pedals

Ped. Bourdon	16 Ft.	

Couplers

Swell to Great
Pedals to Great
Sw. Octave Coupler

Tremulant (not original)

Mechanical action
Compass 56/30

Hitch-down Swell pedal
4 composition pedals

Number of pipes = 374

Pitch $g\#^1$ = 435 Hz

Wind pressure = 63 mm (2-1/2 inches)

* $c^0 – g^3$
+ Non original label
# 12 pipes C-B

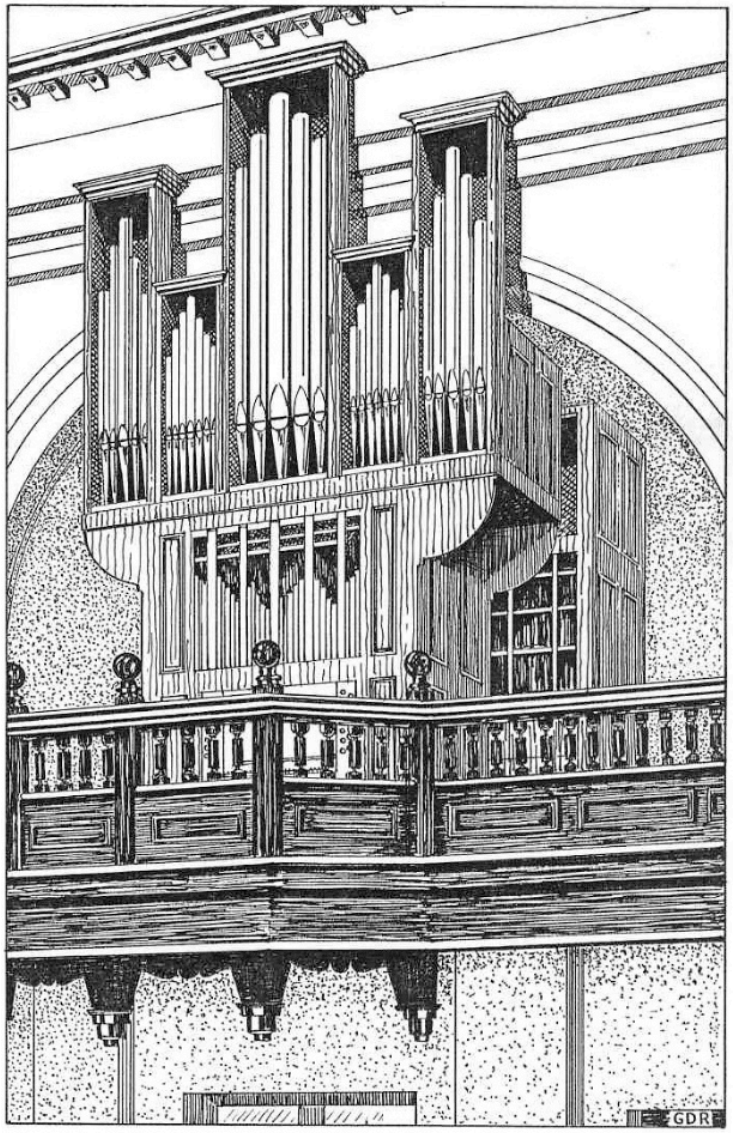
Mary Immaculate & St Charles Borromeo Catholic Church, Waverley

This is a most striking church in the Classical idiom, with an impressive façade flanked by twin towers. The building was constructed in 1912 to the design of Sheerin & Hennessy in the Romanesque style, but was entirely remodelled in 1929 in the Classical style by Hennessy & Hennessy. The façade has a large pedimented portico resting on four massive Ionic columns. The massive interior consists of a spacious nave, with Classical entablature, well lit by high clerestory windows; it includes large frescoes placed within arched openings. It focuses upon a central arched recess in which the high altar was placed.[15] Over the past 30 years the interior of the building has been modified, notably in the removal of sanctuary structures and fittings and the laying of carpet.

Mary Immaculate Church is the mother church in Australia of the Franciscan Order of Friars Minor. Very early in the history of the Franciscan Order the single-naved basilica design, with east and west transepts, became in Europe a traditional architecture for its churches, because of its direct sight lines to both altar and pulpit. Internally the church's most striking feature is the seven great paintings depicting the Franciscan Crown (or Rosary) of the Seven Joys of Our Lady Mary. These, the work of Italian artist and art professor Cesare Vagarini, fill three arched bays of the nave and the blind rear wall of the sanctuary.[16]

The building also fulfils the function of a Parish Church in the Catholic Parish of St Charles Borromeo. It is the fourth physical building to serve as the Catholic pastoral centre of Waverley, the first having been a wooden structure, dating from 1854, followed by a Gothic-revival structure of 1866 and another dating from around 1903.[17] The present building has been home to two pipe organs. The first was supplied in 1914 by Charles Richardson. Rushworth records that this instrument was almost certainly the 1902 W.G. Rendall organ from Pitt Street Congregational Church, removed from that building in 1909 on account of its incomplete and unsatisfactory state. Replaced by the present splendid Hill & Son organ of 1910, Rendall's instrument was sold, with Charles Richardson offering £150 for it. Richardson reduced its size and rebuilt it with tubular-pneumatic action. In 1979 it was removed and sold to a private buyer and its present circumstances are unknown.[18]

The present fine organ was built in 1979 by George Fincham & Sons, of Melbourne, and the Danish influence of Knud Smenge is clearly apparent in the layout and voicing of the instrument. (Smenge was an employee of Finchams from 1978 until 1982 when he established his own firm). Recent tonal and mechanical work has been carried out by John W. Parker.



George Fincham & Sons 1979 Mary Immaculate Catholic Church Waverley
Drawing by Graeme Rushworth

The organ has the following specification:

George Fincham & Sons, 1979 (2/23 mechanical)

Manual I

Principal	8
Rohrflöte	8
Octav	4
Traversflöte	4
Flachflöte	2
Cornet	III
Mixtur	V-VI
Trompette	8

Manual II (enclosed)

Gedeckt	8
Spitzgambe	8
Principal	4
Rohrflöte	4
Octav	2
Nasat	1-1/3
Scharf	III-IV
Schalmey	8
Tremulant	

Pedal

Sub Bass	16
Principal	8
Gedeckt	8
Italian Principal	4
Rauschquint	IV
Bassuin	16
Trompette	8

Couplers (by hitch pedals)
I - Ped
II - Ped
II - I

Mechanical action
Compass 56/30
Balanced swell pedal

Sydney Cheil Uniting (formerly Wesley) Church, Concord

Concord was once a bastion of Protestantism in suburban Sydney. The Methodists built no fewer than five churches in the district – Concord Wesley, Concord Central, East Concord, West Concord and Rhodes: most of these churches were within one or two kilometres of each other. Wesley Church, the largest of the group,was established in 1907. The building is constructed in Romanesque style, with seating for 350 people. It is similar in internal design and layout as the church erected by the Methodists in Strathfield, with its central focus on the pulpit, choir and organ. Following the formation of the Uniting Church in 1977 and later demographic change, it was decided to rationalise the properties in the district and Wesley Church was made available to the Sydney Cheil (Korean) Church, which currently has a strong and active congregation and a large choir.

The present pipe organ was built in 1915 by the Aeolian Company, of New York, being the firm's Opus 1329. Aeolian organs were expensive prestige instruments, made from the best quality materials and workmanship: the firm perfected the design and construction of electro-pneumatic instruments well in advance of developments in Europe and Britain. Although altered from the original (in terms of its console, relay system and casework), the Concord instrument is almost certainly the earliest surviving electric-action organ in Australia.

The history of this firm's work is contained in Rollin Smith's excellent book, The Aeolian Pipe Organ and its Music.[19] This book makes it clear that a major portion of Aeolian's market was the construction of organs for private homes, especially those of the captains of American industry, business and finance, such as Frank W. Woolworth, Joseph Pulizter, George Eastman, Louis Comfort Tiffany, Henry Clay Frick, John D. Rockefeller, Horace E. Dodge, William Wrigley, John D. Spreckels, Pierre S. du Pont and Edsel Ford. The Aeolian Company collaborated with other firms in the supply of components or complete organs to their specifications, such as Farrand & Votey of Detroit, with whom an association commenced in 1894.[20]

The great majority of Aeolian instruments were not only fitted with a console, but also a roll-playing mechanism, useful in providing home entertainment during an era when sound recordings were primitive and radio in its infancy. A vast repertoire was available on the paper rolls – mostly transcriptions, but also commissioned works by composers like Victor Herbert, Camille Saint-Saëns and Moritz Moszkowski. The Duo-Art player organ developed by the firm in 1915 enabled the accurate recording of many of the famous organists of the early twentieth century, including Vierne, Dupré, Bonnet, Bossi,

Lemare and Pietro Yon.[21] There thus exists an important archive of performance practices among these rolls, and of some players who never made gramophone recordings.

In observing the firm's output, Smith notes that "the most common sized Aeolian organ was the II/9 [2 manuals, 9 ranks], of which 70 were built, followed by II/12 (69), and II/11 (59)." [22] The largest and most famous Aeolian instrument (IV/146) was that built in 1929 for Pierre S. du Pont at "Longwood", Kennett Square, Pennsylvania.

Opus 1329, only one of four sent to Australia, was supplied to the "Pianola Company", of George Street Sydney, for installation in the Bellevue Hill residence of the Hon. Hugh McIntosh, a member of the NSW State Parliament. It was a typical II/12 model, with ten ranks on the manuals using the "duplex" principle (whereby both manuals share the same stops), two on the Pedal, together with chimes that when muted made a "harp" register. (This latter effect has been disconnected). Opus 1329 was acquired some time later by Mr C.A. Westbrook, of Vaucluse and was sold to Wesley Church for £750 in 1935, after enquiries and negotiations had been carried out by a church committee, guided by the church choirmaster and prominent Sydney organbuilder, S.T. Noad. The instrument was dedicated in a service held on 4 September 1935.[23]

Noad rebuilt the console and relay system with the roll playing mechanism removed. Some console features have, however, survived – notably the pedalboard, swell and crescendo pedals and the nameplate. The colouration of the stopkeys on the rebuilt console is typical of Noad's practice of the mid-20th century, with white used for fluework, red for reeds and black for couplers and accessories.

The organ also originally had an impressive timber case, rich in carving and with 19 display pipes, but this was removed in 1963 when the front of the church was remodelled as a memorial to Ethel May Sismey. In July 1967 a new blower was provided by S.T. Noad & Son – it was manufactured by the British Organ Blowing Company of Derby, UK. Apart from the new blower, the organ has had little work done on it in recent years and the original 1915 electro-magnets, Pitman action windchests and bellows are still in place. The excellent quality pipework is mostly in good condition, although bellows leather has perished and components in the relay system and Pitman actions have begun to fail, creating dead notes throughout the compass. The Clarinet rank, with free reeds (a characteristic of Aeolian organs), is virtually unplayable.

Features of the instrument are its two beautiful flute stops, a rich Diapason, lush string stops and colourful reeds, including a powerful trumpet and mellow Clarinet. The

combination of Vox Humana and tremulant produces a sound strongly characteristic of American theatre organs. As the organ was never intended for church use, there is a noticeable lack of chorus development and this has always been remarked on by local and visiting organists: to accompany the singing of large congregations, the player must invariably resort to the Trumpet stop, used with the octave and sub-octave couplers for power and brilliance. As there is room inside the chamber, it could be easily possible to make discrete additions that do not in any way affect the operation of what is a most distinctive and unusual musical instrument.

The specification is as follows – note that there are no pitch designations on the stopkeys provided by Noad.

Great

Open Diapason	8
Stop Diapason	8
String	8
Celeste	8
Gamba	8
Flute	4
Trumpet	8
Oboe	8
Clarinet	8
Vox Humana	8
Chimes	

Swell (duplexed)

Open Diapason	8
Stop Diapason	8
String	8
Celeste	8
Gamba	8
Flute	4
Trumpet	8
Oboe	8
Clarinet	8
Vox Humana	8
Tremulant	

Pedal

Bourdon	16
Echo Bourdon	16

Couplers

Sw Sub Oct	Gt Oct
Sw Oct	Gt Sub
Sw to Gt	Gt to Ped
Sw to Gt Oct	Sw to Ped

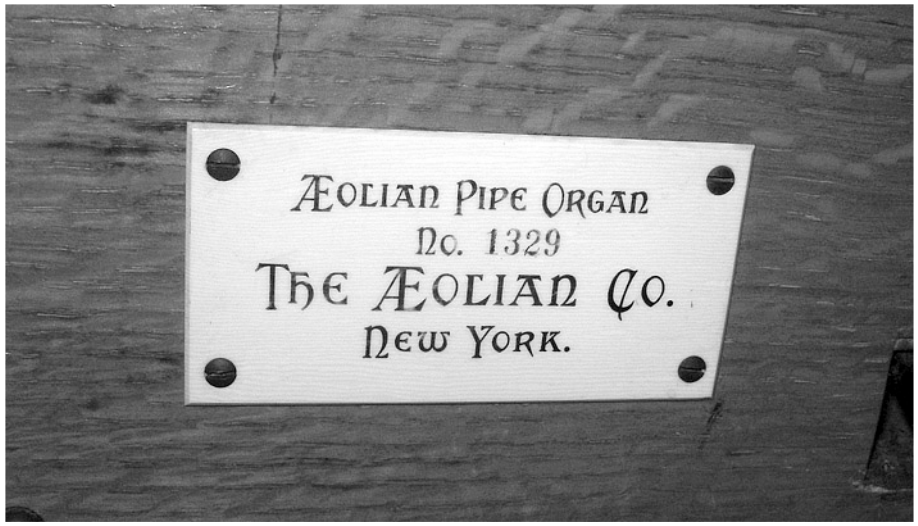
Electro-pneumatic action

Compass 61/30

Swell and crescendo balanced pedals

3 pistons per manual

No. of pipes = 658



The Aeolian Co. 1915 Nameplate, Sydney Cheil Uniting Church, Concord - K. Hastie

St James' Anglican Church, Croydon

St James' Church was designed by Edmund Blacket and opened in 1883 – the building was originally intended to be used as a school and temporary church, but the arrangement became permanent and in 1891 the building was extended with the additions of a transept and chancel.[24]

The present fine organ was built in 1893 by James Conacher & Sons of Huddersfield, a firm not to be confused with the rival company, established by James' brother, and known as Peter Conacher & Co., "The Old Firm". Only two instruments by James Conacher were sent to Australia, the other – for St Stephen's Presbyterian Church, Bathurst, also dating from 1893 – was electrified by Geoffrey Kendall in 1974.[25]

In 1980 the Croydon instrument was documented by John Stiller and he reported that only minor alterations had been carried out on it. These included the painting of the façade pipes, obliterating the original decorations, the replacement of the hitch-down pedal by a balanced pedal and the removal of a non-original tremulant. As a rare local example of its builder's work, Stiller noted that it was significant on account of the following:

1. All of the original pipework has been preserved. . . .The open metal pipework has retained its cone-tuning and the wooden pipework shows a high standard of craftsmanship and an advanced level of design for its time.

2. The original case has been preserved, although the display pipe decorations are no longer present.

3. The original console has been retained, and includes original fittings such as stopknobs, most of the stop labels, keyboards, keyboard cheeks, pedalboard, composition pedals, nameplate of builder, and console telltale.

4. The original mechanical key, stop and combination actions are present, and the operation of the Swell Super Octave coupler demonstrates ingenuity of design.

5. The original hand-blowing apparatus is present and functions perfectly.[26]

Stiller noted the specification as follows:

James Conacher & Sons 1893 (2/15 mechanical)

Great

Open Diapason	8	*
Stopd. Diapason	8	
Dulciana	8	
Principal	4	
Harmonic Flute	4	*
Fifteenth	2	
[vacant slider]		

Swell

Bourdon 16ft tone	*	
Open Diapason	8	
Lieblich Gedact	8	
Salicional	8	+
Voix Celeste [t.c.]	8	
Gemshorn	4	
Mixture	3 ranks	*
Oboe	8	
[vacant slider]		

Pedals

Bourdon	16	

Couplers

Swell to Great
Swell Super Octave
Great to Pedals
Swell to Pedal *

Mechanical action
5 composition pedals

Compass 56/30

Number of pipes = 802

Pitch = a quarter tone sharp at 21 ^{0}C

Wind pressure = 2-5/8”

Composition of Swell Mixture 3 RKS
C – b^{0}: 15.19.22
C^{1} – b^{1}: 12.15.19
C^{2} – b^{3}: 8.12.15

*Non-original label

+C-B from Lieblich Gedact

St Luke's Anglican Church, Concord

St Luke's was designed by Edmund Blacket and built in 1859-1861 with the addition of aisles in 1869 and 1882. Designed in a simple Early-English Gothic style, the exterior is of rendered brickwork. It consists of a nave and aisles under separate roofs. The facade includes a bellcote surmounting the main gable while the aisle windows, unusually, are capped by small individual gables.[27]

The organ was built by Hill & Son in 1883 and was ordered in recognition of Eadith Walker's 21st birthday. The Walker family was very wealthy and Dame Eadith (as she later became) was noted for her generosity in support of local churches.

The organ is very similar in case design to two other Hill organs in Sydney - the instrument at St Andrew's Scots' Church, Rose Bay and the organ now at St Edmund's Pagewood. The Concord organ is of wider scalings than the Rose Bay instrument and thus its tone is broader.

This organ remained basically unaltered until 1961 when an electrification was undertaken by Penn Hughes and Eric Smith. This work fortunately excluded any work on the soundboards and pipework and the cone-tuning was miraculously retained. The rebuild was never fully successful and in 1979 the church accepted an offer by Mr William Bevan (an employee of Brown & Arkley) to restore the organ to mechanical action.

Mr Bevan was unable to complete the project and Mark Fisher was subsequently employed, the work being completed in 1987 after a grant of $15,000 was made by the NSW Bicentennial Council. An offer of further funds was also made by the Heritage Council of NSW. The work represented a landmark in organ conservation in the state, being the first serious attempt to restore mechanical action in an authentic style to an electrified instrument.[28]

A Standard Documentation was undertaken in 1983 by John Stiller and this showed that the following parts survived the electrification: [29]

1. The case, including decorated display pipes.

2. The double rise bellows and most of the hand-blowing system.

3. The soundboards, including that for the extended pedal rank.

4. Almost all pipework with cone-tuning retained.

5. The Swell box.

6. Some original console components including several stopknobs (with labels), the music desk assembly with the builder's nameplate attached and the organ bench.

Mark Fisher's work included the following:

1. Alteration of the Laukhuff mechanical action (fitted by W.Bevan) to resemble Hill practice.

2. The manufacture of many missing action parts including 61 iron pieces which were forged by the Australian Gaslight Company at Mortlake.

3. Alterations to the Laukhuff key cheeks and pedalboard to emulate Hill practice. Facsimile drawknobs were made by Roger Jones of South Australia to replace those missing.

4. The repair of the soundboards as necessary together with extensive work on the pipework. Where possible, minimal alteration was made to the pipework in order to preserve the tonal qualities. The Great Trumpet stop was a later addition, being modeled on the Great Trumpet at Christ Church St Laurence, Sydney.

Hill & Son 1883 (2/16 mechanical)

Great

Open Diapason	8 feet	
Lieblich Gedact	8 feet	
Dulciana	8 feet	
Principal	4 feet	
Wald Flute	4 feet	
Fifteenth	2 feet	
Mixture	2 Ranks	
Trumpet	8 feet	*

Swell

Open Diapason	8 feet	
Hohl Flute	8 feet	
Salcional [sic]	8 feet	+
Gemshorn	4 feet	
Cornopean	8 feet	
Oboe	8 feet	
Tremulant		

Pedal

Bourdon	16 feet	A
Bass Flute	8 feet	A

Couplers

Swell to Great
Great to Pedal
Swell to Pedal

Mechanical action throughout
Compass 56/30 Number of pipes = 870

2 composition pedals each to Great and Swell

Hitch-down swell lever

Composition of Great Mixture 2 Ranks:

C – $a\#^1$: 19.22
B^1 – g^3 : 12.15

* Replaces a non-original Clarinet
+ C- B from Hohl Flute

Burwood Uniting Church

The history of Congregationalism in Burwood has its origins in the mid-nineteenth century when services were first held in a small wooden building on Parramatta Road. The first minister of the church was the Revd John West, who commenced work in 1862: Mr West was at one time the editor of the *Sydney Morning Herald.*

The present imposing Neo-Gothic sandstone church dates from 1880 and originally possessed a two manual organ of twelve stops, built by J.W. Walker & Sons of London. In 1958 this was sold to Stan Baldwin (and brothers) of Castle Hill and had been dismantled for electrification and installation in a local church. The project was apparently not completed, as the organ's current location is presently unknown.

In 1958 the Burwood Church purchased a Wurlitzer organ (Style H), built in 1928 for installation in the King's Cross Theatre. Later moved to the Savoy Theatre, Hurstville, it comprised two manuals and ten ranks. Installed at Burwood by Penn Hughes, the instrument was not considered suitable for church use and so when the former Methodist Church in Burwood closed in 1970 it was initially proposed that the organ from that building (a large three manual Hunter) be installed in the Congregational building, which had become the home of the new joint parish. Non-professional labour was engaged to move the Hunter organ to storage, but the end result was the almost total destruction of the instrument. What was salvageable later went to Wesley Uniting Church in Canberra.

The Wurlitzer organ was destined to remain in the Burwood Church for another 20 years, when a decision was made to have it removed – the instrument was visually obtrusive in the church (occupying chambers at both front and back of the church) and, although it was a well-built instrument, it had reached the stage where it required a full restoration. It was sold to Steven McDonald of Mascot and then again to Howard Terrill, of Heathcote, Victoria, where it was seen during the 2008 conference.

In 1990 the Burwood Uniting Church could not afford a new instrument, so it engaged Pitchford & Garside to install a redundant organ from St Deniol's Church, Criccieth, Wales. The instrument was inspected prior to purchase by Stuart Garside, David Powell (church organist) and Kelvin Hastie (consultant).

The instrument, built in 1887 by Gray & Davison, of London, is a robust instrument of 2 manuals and 21 stops. It is housed in an exceptionally fine oak case, possibly designed by Chester architect John Douglas (1829-1911), who had designed the Welsh church. The case is noteworthy for its carved pipeshades and text, a central overhanging flat and spotted metal façade pipes. The instrument matches its new home perfectly, fitting neatly between two small west windows.

The sensitive restoration by Pitchford & Garside ensured that all surviving original features are preserved – the only alterations (undertaken in the early or mid-twentieth century) have been the fitting of tuning slides to most open metal flues, a balanced swell pedal and concave/radiating pedalboard. The restoration included work on the building frames, restoration of all soundboards and actions, the releathering of the bellows, repair of all pipes and refurbishment and repolishing of the casework and console.

The relocated and restored organ was opened on 25 October 1992 in a recital given by Mark Quarmby, with choral items provided by the Newington College Trebles choir, directed by Elizabeth Swain.

The instrument is thoroughly Romantic in its tonal concept, and does not possess the powerful brilliance that is often associated with the work of builders like Willis and Hill: the use of plain metal pipes is partly responsible for its mild, warm tone. The spotted metal reeds do, however, impart power and brilliance to the ensemble, while the strings and flutes are of exceptional tonal merit.

(The above material is partly taken from Kelvin Hastie, “A Gray & Davison Organ for Burwood Uniting Church: some further notes”, *Sydney Organ Journal* 24/1 (February/March 1993): 25-27.)

The specification is:

Gray & Davison 1887 (2/21 mechanical and tubular-pneumatic)

Great		
Open Diapason	8	
Clarabella	8	
Dulciana	8	
Principal	4	
Wald Flute	4	
Fifteenth	2	
Mixture 12.19.22	III	
Trumpet	8	
Swell		
Lieblich Bourdon	16	*
Open Diapason	8	
Rohr Flôte [sic]	8	
Gamba	8	
Voix Celeste [t.c.]	8	
Gemshorn	4	
Piccolo	2	
Mixture 15.19.22	III	
Cornopean	8	
Oboe	8	
Vox Humana	8	
Tremulant		
Pedal		
Open Diapason	16	
Bourdon	16	
Couplers		
Swell to Great		
Great to Pedal +		
Swell to Pedal		

Mechanical action to manuals

Tubular-pneumatic action to pedals

Compass 56/30

No of pipes = 1,336

3 composition pedals for Great and Swell

Balanced swell pedal

Drawstop marked “blower” retained but disconnected

Brass telltale

* Bottom octave works by tubular-pneumatic action

+ Served by two drawstops – one each side

Trinity Uniting Church, Strathfield

Trinity Uniting Church was constructed in 1889 as a Congregational Church and is an exceptionally fine and intact example of Victorian Romanesque design, with polychrome brickwork detailing, both externally and internally. The cruciform plan of the church is extended vertically through the spirelet over the crossing. The church contains a fine collection of leadlight windows, original furnishings and original gas light fittings. The church is associated with the Jones family, prominent and wealthy members of the Sydney community – Sir Philip Sydney Jones and his brother Edward Jones, whose father was David Jones of department store fame, contributed financially to the establishment of the church. Sir Philip's younger brother, George, and brother-in-law, Harry P Thomson, were the joint architects.[30] The building today is used by a number of ethnic-community congregations (notably Latvian Lutherans) and the pipe organ receives regular use.

The 1909 Norman & Beard organ, located in a shallow transept on the southern side of the building, is the only example of the firm's work in Australia to survive totally without alteration. It is a superb example of pre-World War I British tubular-pneumatic organbuilding at its finest, with excellence of construction evident throughout. While it is almost certainly too large for this small church, the quality of its voicing is superb in a style that is dominated by large-scaled unison stops of robust tonal output.

The instrument was cleaned and overhauled on a number of occasions in the twentieth century, but the instrument was not to receive more thorough treatment until a partial restoration (undertaken in three stages) was carried out by Peter D.G. Jewkes Pty Ltd, in the years 2003-07. Stages II and III were supported by grants from the NSW Heritage Office – $17,500 and $21,000. The consultant for the project was Kelvin Hastie, with liaison from Dr John Sheppard (supervisor) and Strathfield Uniting parish organist, Hugh Knight, who initiated the project.

Stage I involved the releathering of the bellows and the provision of a new blower, while Stage II involved work on the Great and Pedal chests, the Great drawstop machines. The latter are the firm's characteristic "book" motors, which control the sliders. The superbly-constructed triple-stage exhaust pneumatic note actions were releathered and the original pneumatic tubing was reinstalled and groups bound in new cotton tapes, according to original practice. The excellent system of flanging the ends of the tubes and seating them against a leathered junction board was retained. The Great and Pedal pipework was fully restored, without interference to the voicing and regulation of each rank. Metal pipes were cleaned and rounded out and pre-existing tuning slides were retained. Cone tuning, where extant, was preserved by repairing pipe tops. Stoppers of wooden pipes were regreased and repacked where necessary and these were repolished, with great care taken to preserve all original inscriptions. The original pitch of the organ was retained.

Stage III saw work completed on the console components (including chassis and associated frames, stopjambs, drawstops, drawstop actions, combination actions, keyboards, pedalboard, swell pedal, tremulant, concussion bellows and console timber panelling), all of

which which were stripped out of the organ and removed to the firm's works at Ermington. The mechanical action pedal couplers were restored and all wind lines (in zinc) were repaired, resolded and repainted. The console jamb surfaces were conserved with minimal intervention – these were "freshened up" with a wash and a coating of shellac. New triangular boards in oak veneer were supplied to fit over the keybed either side of the manuals. Owing to heavy wear, the music rest shelf was replaced in matching timber. The kneeboards were heavily worn and were repaired and repolished.

Work required to complete the restoration includes the restoration of the entire Swell division (including its actions and pipework) and the casework and façade pipes.[31]

The specification of the organ is:

Norman & Beard 1909 (2/18 tubular-pneumatic)

Great

Open Diapason	8
Stopped Diapason	8
Gamba	8
Dulciana	8
Principal	4
Wald Flute	4

Swell

Bourdon	16
Violin Diapason	8
Lieblich Gedact	8
Salicional	8
Voix Celeste [t.c.]	8
Gemshorn	4
Piccolo	2
Horn	8
Oboe	8

Tremulant (knob under key desk)

Pedal

Open Diapason	16
Bourdon	16
Bass Flute	8

Couplers

Swell to Great	Tubular-pneumatic action
Swell to Pedal	Mechanical action pedal couplers
Great to Pedal	Compass 58/30
Swell Octave	Balanced Swell Pedal

Sydney Town Hall – The Centennial Hall

The foundation stone of the first section of the Town Hall was laid on 4 April 1868 by Prince Albert, Duke of Edinburgh and comprised the current vestibule (the original Town Hall) and civic offices. Designed by architects Wilson, Bell & Bond, this was completed in 1869. In 1879 the City Architect Thomas Sapsford prepared plans for the completion of the building, including the Centennial Hall, all of which was opened on 27 November 1889. The clock tower had earlier been completed in 1881 and the clock and chimes installed in 1884-1885. Built in sandstone in an Italian Renaissance style, the building incorporates a wealth of carved detail, mosaic pavements, elaborate plasterwork, stencilling, joinery, and etched and stained glass. The whole complex has, in recent years, been carefully restored under the direction of heritage architect Howard Tanner, and the building was re-opened on 20 February 1992 by Her Majesty, Queen Elizabeth II. This massive undertaking involved the reinstatement of the splendid original decorative schemes, as well as reproductions of the wrought iron 'electroliers', that once graced the interior.

Upon completion, this was the grandest and most impressive civic complex in the British Empire and included the Centennial Hall, the largest of its kind. The hall incorporates a massive ceiling in moulded zinc manufactured by the Sydney firm of Wunderlich, stained glass windows depicting Australian flora and a floor of Tasmanian blackwood and tallowwood. The *faux* marble pillars were part of the original plans but only realised in the 1991 restoration. The Hill & Son grand organ is the focal point of the hall and located in a massive elliptical cove.[32]

The history of the Town Hall organ has been very well documented by Sydney City Organist, Robert Ampt, and so will not be covered extensively here.[33] Built between 1886 and 1889 by Hill & Son, of London, the instrument was instantly famous for then being the world's largest organ and for the novelty of its full-length 64-foot Contra Trombone stop. It remains the world's largest organ without any electric action components and is of international significance as representing the pinnacle of British achievement in the Victorian era, even though its conservative design was the subject of debate at the time.[34] It is easily the best-known of all Australian organs and is the source of admiration around the world, not only for the immensity and opulence of its tone and for its magnificent case, but also for its high level of originality and the quality of the restoration work.

Although the organ is considered substantially original in condition, several changes have been made over the years. The most significant of these was the lowering of the pitch to concert standard by S.T. Noad in 1939, this change being most noticeable in the reed stops, which are coarser in tone colour as a result. A comprehensive restoration was undertaken over ten years from 1972 by Roger H. Pogson Pty Ltd and many of the

minor changes (such as the swapping of ranks between Swell and Choir) were reversed. Other changes retained to the present are the balanced swell pedals (the provision of which necessitated the removal of four composition pedals), the concave/radiating pedalboard, the transposition of Swell Piccolo from 2' to 1', the addition of the high-pitched Carillon bells (in reality comprising metal glockenspiel bars) to the Solo, the enclosure of the Solo reeds and the enclosure of the entire Choir division (originally only the reeds were enclosed). During the work carried out by Roger Pogson some alterations were made to the pneumatic underactions and the console timbers (originally in fumed oak) were lightened during repolishing. The instrument has been in the care of Manuel da Costa (who worked with Pogson from 1980) for just on 30 years.

The Centennial Hall has been closed for just over two years (being re-opened for public events in February 2010), so that extensive renovations could be undertaken in the Lower Town Hall and its precincts. In 2009 the Council resolved to call expressions of interest in a project to clean and document the organ, in conjunction with Manuel da Costa, who has indicated an intention to retire as curator in the near future.

This project was initiated by Senior Project Manager for the Council, Geoff Brew, and the Council has been advised by both Manuel da Costa and Robert Ampt during the process. At the 2005 OHTA Conference, the City Council announced its intentions to have the organ documented and subsequent meetings with Robert Ampt developed the basic methodology to be adopted, with an initial listing of components to be measured undertaken by John Maidment, based on processes employed by John Stiller (OHTA Research Officer, 1978-86) and those accepted internationally by bodies such as GoArt in Sweden. This methodology was included in the Expression of Interest Documents of 2009.

In September 2009 the Council engaged Kelvin Hastie as its consultant to prepare a condition audit of the organ (completed in December 2009), to report on the cleaning and documentation project, as well as to develop a long-term conservation and maintenance plan for the instrument.

The Sydney firm of Peter D.G. Jewkes Pty Ltd was also engaged by the Council to conduct an initial survey of the organ and to assist Manuel da Costa with the tuning of the organ, in readiness for the re-opening of the Hall in February 2010. The firm also assisted Mr da Costa in cleaning of the façade, which also coincided with the regilding of the front pipes in Dutch Metal Leaf (a form of brass, comprising 84 per cent copper and 16 per cent zinc).

Hill & Son 1886-89 (5/127 tubular-pneumatic/Barker lever)

GREAT		
Contra Bourdon	32	TC
Double Open Diapason	16	
Bourdon	16	
Open Diapason I	8	+
Open Diapason II	8	
Open Diapason III	8	
Open Diapason IV	8	
Harmonic Flute	8	
Viola	8	+
Spitz Flöte	8	
Gamba	8	
Hohl Flöte	8	^
Rohr Flöte	8	^
Quint	6	
Principal	4	
Octave	4	
Gemshorn	4	
Harmonic Flute	4	+
Twelfth	3	
Fifteenth	2	
Mixture	3 Rks	
Cymbel	4 Rks	+
Sharp Mixture	4 Rks	
Furniture	5 Rks	+
Contra Posaune	16	

SWELL

Double Open Diapason	16	
Bourdon	16	
Open Diapason	8	
Hohl Flöte	8	^
Viola da Gamba	8	
Salicional	8	
Dulciana	8	
Vox Angelica	8	
Octave	4	
Rohr Flöte	4	^
Harmonic Flute	4	
Gemshorn	4	
Twelfth	3	
Fifteenth	2	
Piccolo	1	*
Mixture	4 Rks	
Furniture	5 Rks	
Trombone	16	
Bassoon	16	¶
Trumpet	8	
Cornopean	8	
Horn	8	
Oboe	8	
Clarion	4	

CHOIR (enclosed)

Contra Dulciana	16	
Open Diapason	8	
Hohl Flöte	8	^
Lieblich Gedackt	8	
Flauto Traverso	8	
Gamba	8	
Dulciana	8	
Octave	4	
Violino	4	
Celestina	4	~
Lieblich Flöte	4	
Twelfth	3	
Fifteenth	2	
Dulcet	2	
Dulciana Mixture	3 Rks	
Bassoon	16	
Oboe	8	
Clarinet	8	
Vox Humana	8	
Octave Oboe	4	

SOLO (small reeds enclosed)

Bourdon	16
Open Diapason	8
Violin Diapason	8
Doppel Flöte	8
Flauto Traverso	8
Stopped Diapason	8
Viola	8
Octave	4
Harmonic Flute	4
Flauto Traverso	4
Harmonic Piccolo	2
Contra Fagotto	16
Harmonic Trumpet	8
Corno di Bassetto	8
Orchestral Oboe	8
Cor Anglais	8
Octave Oboe	4
Contra Tuba	16
Tuba	8
Tuba Clarion	4
Carillon Bells	2

ECHO (enclosed and non-expressive)

Lieblich Gedackt	8
Viol d'Amour	8
Unda Maris II	8
Viol d'Amour	4
Flageolet	2
Glockenspiel	4 Rks
Echo Dul. Cornet	4 Rks
Basset Horn	8

PEDAL

Double Open Diapason Metal	32
Double Open Diapason Wood	32
Contra Bourdon	32
Open Diapason Metal	16
Open Diapason Wood	16
Bourdon	16
Violone	16
Gamba	16
Dulciana	16
Quint	12
Octave	8
Prestant	8
Bass Flute	8
Violoncello	8
Twelfth	6
Fifteenth	4
Mixture	4 Rks
Mixture	3 Rks
Mixture	2 Rks
Contra Trombone	64
Contra Posaune	32
Posaune	16
Trombone	16
Bassoon	16
Trumpet	8
Clarion	4

COUPLERS
Great to Pedal
Swell to Pedal
Choir to Pedal
Solo to Pedal
Swell to Great #
Swell Super Octave [to Great] #
Swell Sub Octave [to Great] #
Solo to Great #
Solo Octave
Choir to Great #
Swell to Choir
Solo to Choir
Echo to Swell
Pedal to Great Pistons

Tremulant to Swell (toe lever)
Tremulant to Choir and Solo (toe lever)

Tubular pneumatic key, stop and
combination action (vacuum for stops).

Mechanical action with pneumatic-lever
assistance for Great and couplers marked #

Compass 61/30

Pistons (internally adjustable):
3 to Echo
7 to Solo
8 to Swell
8 to Great
7 to Choir
6 to Pedal (toe levers)

Balanced swell pedals for Choir, Solo orchestral reeds and Swell

No. of pipes = 8,756

Pitch a^1 = 440Hz

Wind pressures:
Great:
Flues 90mm (3 ½")
Reeds 128mm (5")
Swell:
Flues 90 mm (3 ½")
Reeds 128 mm (5")
Choir:
Flues & Reeds 70mm (2 ¾")
Solo:
Flues 78mm (3")
Orchestral reeds 128 mm (5")
Tubas 256mm (10")
Echo:
Flues and reeds 58mm (2 ¼")
Pedal:
Flues 82mm (3 ¼")
Reeds 115 mm (4 ½")

+ On 128mm (5") wind

* Originally at 2' pitch

¶ On 90mm (3 ½") wind

§ Metal bars from $A\#^2$

^ German nomenclature (the use of the umlaut) has not been correctly engraved on these stops (viz. Röhr Flöte and Höhl Flöte)

~ "Celestina" appears on the stopknob although "Celestino" appears in several published specifications of the organ.

Mixture Compositions:

Pedal Mixture 4 Rks: 10.12.15.19

Pedal Mixture 2 Rks: 19.22

Pedal Mixture 3 Rks: 10.12.15

Great Mixture 3Rks:
C - f#^{0} : 17.19.22
a^{0} - a^{1} : 15.19.22
a#^{1} - c^{4} : 8.12.15

Great Cymbel 4 Rks:
C - c^{0} : 19.22.26.29
c#^{0} - c^{1} : 15.19.22.26
c#^{1} - c^{2} : 12.15.19.22
c#^{2} - c^{4} : 5.8.12.15

Great Sharp Mixture 4 Rks
c - f#^{0} : 19.22.24.29
g^{0} - c^{2} : 15.17.19.22
c#^{2} - c^{4} : 8.12.15.17

Great Furniture 5 Rks
C - c^{0} : 17.19.22.26.29
c#^{0} - c^{1} : 15.17.19.22.26
c#^{1} - c^{2} : 12.15.17.19.22
c#^{2} - c^{4} : 1.5.8.12.15

Swell Mixture 4 Rks
C - c^0 : 19.22.26.29
$c\#^0$ - c^1 : 15.19.22.26
$c\#^1$ - c^2 : 12.15.19.22
$c\#^2$ - c^4 : 5.8.12.15

Swell Furniture 5 Rks
C - c^1 : 17.19.22.26.29
$c\#^1$ - c^2 : 15.17.19.22.26
$c\#^2$ - c^4 : 5.8.12.15.17

Choir Dulciana Mixture 3 Rks
C - g^0 : 17.19.22
$a\#^0$ - $a\#^1$: 15.19.22
b^1 - c^4 : 8.12.15

Echo Dulciana Cornet 4Rks
C - c^4 : 1.8.12.15

Glockenspiel 4 Rks
c^0 - c^4 : 1.12.15.17

St Patrick's Catholic Cathedral, Parramatta

In 1792 five Catholic lay people (four men and one woman) who were resident in Parramatta petitioned Governor Philip to appoint a priest to minister to them and in 1803 it was announced by Governor King that Fr James Dixon was to fill the role. The first Mass in Parramatta was celebrated by Fr Dixon on 15 May 1803, but his appointment was revoked after the "Vinegar Hill Rebellion" at Castle Hill in 1804.[35]

Fr John Joseph Therry arrived in Parramatta in 1820 and set about obtaining a grant of land for a Catholic church, while establishing Australia's first Catholic school in Hunter Street, Parramatta. In 1836 the foundation stone for a church was laid by Bishop Polding, the building being opened in 1837. In 1854 a new church was commissioned, based on a design by A.W.N. Pugin, although the tower was not completed until 1880, with the spire following in 1883.[36]

In 1936 the building was totally rebuilt to accommodate a larger congregation, although the Pugin-designed tower and spire were retained. With the growth of western Sydney the Diocese of Parramatta was created and in 1986 St Patrick's was designated a Cathedral.

The first organ in St Patrick's was built in 1852 by J.C. Bishop, of London, for St Benedict's Broadway – it possessed two manuals and 12 stops. It served St Benedict's until 1892 when it was installed at St Patrick's by Charles Richardson. This rare instrument survived largely in original condition until the early 1960s, when vandals removed much of its metal pipework, resulting in the instrument's dispersal.[37] In 1981 St Patrick's acquired yet another second-hand organ, this time from the Grand Masonic Lodge in Castlereagh Street, Sydney. Built in 1923 by Holroyd & Edwards, of Sydney, the organ (of two manuals and 10 speaking stops) had been electrified in 1970 by Pitchford & Garside, who also undertook some tonal modifications.

St Patrick's was gutted in a fire that was set by an arsonist on 19 February 1996 and the Holroyd & Edwards instrument was totally destroyed. There began a lengthy process to raise funds and develop designs for the rebuilding of the 1936 church (to serve as the Blessed Sacrament Chapel) and the provision of a modern new cathedral to adjoin it. The state government provided a multi-million dollar grant to assist the project. The firm of Mitchell, Giurgola and Thorp (best known for its design of Parliament House in Canberra) was successful in being awarded the design contract and the completed building was opened on 29 November 2003. The Pope's special envoy for the occasion, Cardinal Edward Cassidy, presided at the Mass.

The main entrance to the cathedral is through the western-side wall of the previous building. In the extension the presence of daylight is an essential element of its design

and an emphasis on the central altar is achieved visually through a sculptured Aureole suspended above: this represents the work of the Holy Spirit. Three senior artists working in different artistic media undertook the design and fabrication of the major works of art in the Cathedral, including Anne Ferguson working in stone, Tasmanian design/maker Kevin Perkins working in timber, and Sydney sculptor and jewellery designer Robin Blau, working in metal.[38]

In 1996 Sydney organbuilder, Peter Jewkes, became aware of a redundant tubular-pneumatic Norman & Beard organ of 1898, located in St Saviour's Anglican Church, Walton Place, London, and advertised on the internet by noted English organ scholar and designer, Stephen Bicknell.

Fr Peter Williams (who has since been appointed Dean) quickly acted on this advice and the organ was dismantled by Manders and shipped to Australia for storage in a disused schoolroom on the St Patrick's site in 1997.

Following the untimely death of Dr Christopher Dearnley in late 2000, Kelvin Hastie was appointed as the project's consultant with a brief to draw up a tender document in conjunction with MGT, and to advise Fr Williams and the Diocese.

In 2002 Peter D.G. Jewkes was engaged to restore the soundboards, reservoirs and pipework with minimal alteration, to redispose the various divisions on most of the existing frames, to rebuild the action as electro-pneumatic, to rebuild the console retaining the original keys and stopknobs, and to place the instrument behind a new case and façade. (Retention of the Knightsbridge case was not viable, as the instrument had been located in a chamber).

The façade issue was the source of considerable discussion, as the architects initially preferred a *werktreu* approach, with grilles and pipe shelves, through which the interior of the instrument could be viewed. Fortunately, Stephen Bicknell expressed an interest in designing a façade and following his appointment in 2002 it was resolved to adopt his design, produced in collaboration with Romaldo Giurgola – a "wall" of tin pipes, in a sequenced pipe rack. The massiveness of the 16-foot front suggests the mechanical and tonal bulk of the nineteenth-century instrument behind it, while its curves reflect the geographic west end of the building.

The instrument is noteworthy for the brilliance and cohesiveness of its choruses, which are immense-loud, rather than aggressive-loud, its superb reeds (including the splendid high-pressure Tromba and Swell reed chorus), and the kaleidoscope of tone colours available in the array of flutes and strings.

Norman & Beard 1898, Peter D.G. Jewkes 2005 (3/37 electro-pneumatic)

¶

Great		
Double Diapason	16	
Open Diap. (large)	8	*
Open Diap. (small)	8	*
Claribel Flute	8	
Corno Dolce	8	
Principal	4	
Harmonic Flute	4	
Fifteenth	2	
Mixture	3 Rks	
Tromba	8	+

Swell		
Bourdon	16	
Open Diapason	8	
Stopped Diapason	8	
Echo Gamba	8	
Voix Celeste	8	
	TC	
Gemshorn	4	
Piccolo	2	
Mixture	3 Rks	
Oboe	8	
Vox Humana	8	
Double Trumpet	16	+
Horn	8	+
Clarion	4	+
Tremulant		

Choir		
Open Diapason	8	
Rohr Flöte	8	
Viol di Gamba	8	
Dulciana	8	
Suabe Flute	4	
Flageolet	2	
Clarinet	8	
Tremulant		
Tromba	8	

Pedal		
Open Diapason Metal	16	A*
Open Diapason [Wood]	16	
Bourdon	16	
Quint	12	A§
Violoncello	8	
Trombone	16	

Couplers
Swell to Pedal
Great to Pedal
Choir to Pedal
Swell to Great
Choir to Great
Swell to Choir
Swell Octave
Swell Unison Off ¶
Swell Sub Octave
Choir Octave
Choir Unison Off ¶
Choir Sub Octave
Swell Reeds on Choir ¶
Great and Pedal combinations coupled ¶

Electro-pneumatic action (2005)

Compass 61/30

6 thumb pistons per manual division ^
6 toe levers to pedal ^
Swell pistons duplicated by toe levers ^
12 general pistons ¶
6 reversibles ^
Sequencer with + and – pistons ¶
Set and cancel pistons ¶
16 divisional memories ¶
96 general memories ¶

2 balanced swell pedals

No. of pipes = 2,212

Pitch a^1 = 446 Hz at 20^0 C

Wind pressures:

Tromba, Trombone, Violoncello, Swell chorus reeds and action = 165 mm (6 ½ ")
Remainder of organ = 82 mm (3 ¼")

+ On separate high-pressure chests

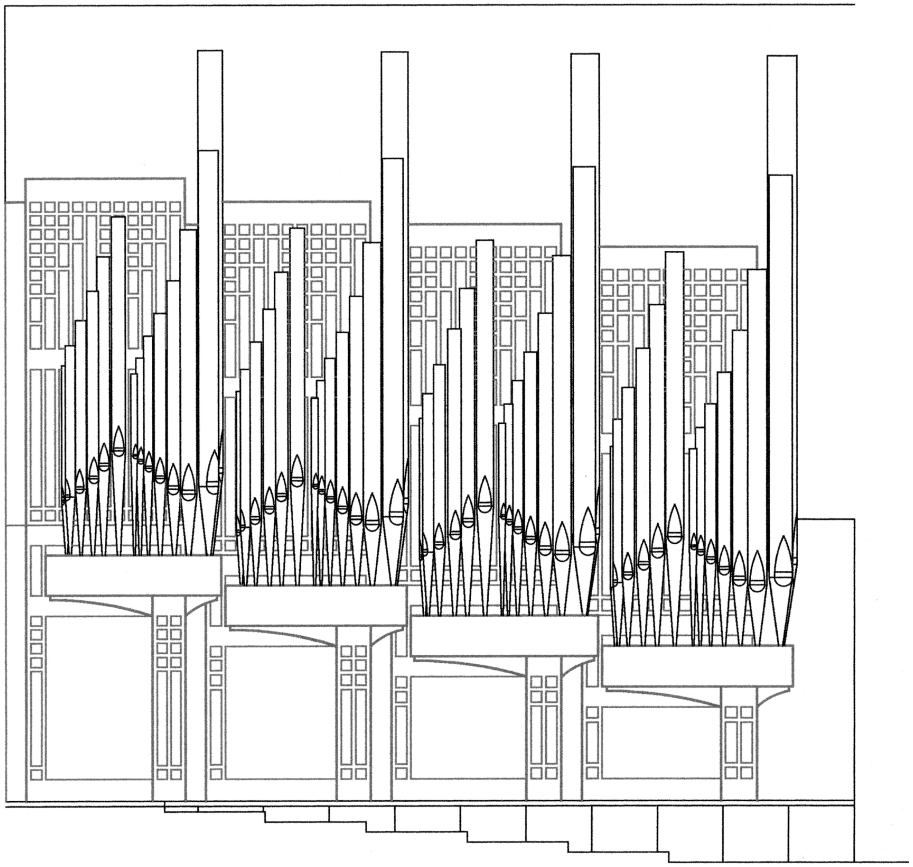
* New façade in tin comprises 2 dummy pipes and bottom octaves of Open Diap. (large) , Open Diap. (small) – 24 pipes – and Open Diapason Metal - 30 pipes. This replaced assorted zinc façade and internal originals, 2005

¶ Additions by solid-state switching, 2005

§ Originally prepared-for. Now 10-2/3' for C-B; 32' for c^0- f^1; taken from Open Metal

^ The 1898 console had 5 pistons to Swell, 4 pistons to Great, reversibles for
Swell to Great, Swell to Pedal and Great to Pedal and various compositions pedals

Composition of Great and Swell Mixtures:
C - $f\#^0$: 15.19.22
g^0 - c^4: 8.12.15



St Patrick's Catholic Cathedral, Parramatta
New façade for the 1898 Norman & Beard organ
Designed and drawn by Stephen Bicknell

St Thomas' Anglican Church, Mulgoa

The church site was originally granted to the Anglican Church in 1831 by William Cox to be used as a church and school. St Thomas' Church was built by James Atkinson and William Chisholm in 1836-1838 and designed by the Revd Thomas Makinson, the first incumbent. It is the only remaining example of a Gothic church in New South Wales built in the 1830s. It is sited on a hillside, north of the Mulgoa township, and is surrounded by a picturesque graveyard with clustered headstones and notable classical sandstone monuments, predominantly of the pastoralist Cox family which had homesteads in the area. The church is built in sandstone with a small tower at the west end capped by pinnacles and an open stone porch to the north. The five-bay interior has a hammer beam roof and includes furnishings of cedar (Toona Australis). The east window, filled with stained glass, has very simplified stone tracery in Perpendicular Gothic style. A rear gallery once housed the organ.[39]

The organ in St Thomas', built in 1868 by J.W. Walker of London, is an intact miniature gem of an instrument, designed for only the most basic of service accompaniment. Like all small Walker organs of the period, it has provided constant reliable service for over 140 years. In 1973 it was renovated by Michael O'Dea (a one-time employee of Roger H. Pogson), but the extent of this work has not been documented.

The organ was documented by John Stiller during a visit on 10 March 1984. He made the following comments about the organ's historic significance and comparative importance:

"This instrument is an extremely fine example of a J.W. Walker organ, since it has survived in such a remarkably pure state of preservation. The small and delicate sounds of this organ are indicative of the nineteenth-century tonal ideals regarding small organ design. The historic value of this organ is enhanced by:

1. A simple case design enlivened by ornately decorated display pipes.

2. The presence of original console fittings, such as stop heads, stop labels, keyboard, keyboard cheeks, nameplate of builder, swell-shutter control, an unusual bench and telltale.

3. The retention of double-rise bellows and an intact hand-blowing apparatus (plus provision for a foot-blowing pedal to be operated by the performer).

4. Preservation of the original mechanical key and stop actions.

5. The presence of all original pipework with the cone-tuning of the open metal pipes retained." [40]

The specification of the organ is:

J. W. Walker & Sons 1868 (1/3 mechanical)

Manual (enclosed)

Open Diapason	8 Ft.	*
Stop'd Diapason Treble	8 Ft. tone	*
Stop'd Diapason Bass	8 Ft. tone	+
Flute	4 Ft. tone	

Mechanical action

Manual compass 56 notes

Hitch-down Swell pedal

Number of pipes = 159

Pitch a = 438.4 at 21° C

Wind pressure = 73 mm (2-7/8")

* 47 pipes A – g^3
+ 9 pipes C – G#

St Finbar's Catholic Church, Glenbrook

The beginnings of the Glenbrook Parish are closely associated with the building of the railway through Glenbrook Gorge in 1911. The many workers living at the Bluff at the time wanted a Catholic school for their children and a church for the celebration of Sunday Mass.

The church was built by Father Thomas Barlow, Parish Priest of Penrith, who was probably responsible for the naming of the church. The church was blessed and opened in August 1912 for dual purpose as a school and it was named St. Finbar. The Sisters of St. Joseph taught school during the week and resided in a cottage lent by a parishioner. The present church was consecrated on 7 May, 1995 and the organ dedicated in the September of that year, the project being inspired by Fr Brian Larkey. Of the building, Pastór de Lasala writes:

"On approaching the church one can hardly fail to notice a prominent wooden roof that resembles an upturned ship's hull. On descending the crest of the hill a mixture of stonework interspersed with glass comes into view. Beyond the two widely spaced pillars is the broad entrance to the church that serves as a narthex and general meeting area. . . .The pews are arranged in semi-circular formation to enable the altar, a large sandstone block, to be seen clearly by worshippers. To the right of the stark beauty of the sanctuary are placed a large sunken baptistery and, further right again, a Blessed Sacrament Chapel. The entire interior is bathed in abundant light emanating from large windows forming walls to the right and left. The surrounding trees seen from the windows enhance the décor of the interior. A modern skylight comprising a long narrow expanse of stained glass, lending a warm blend of red, orange and yellow lights, joins the two halves of the massive roof structure.[41]

Originally built for St Peter's Anglican Church, East Sydney, the organ was sold and moved to Glenbrook after St Peter's church closed in 1993. The English firm of Hele & Co. (Plymouth) is only known to have supplied three organs to Australia, and all of these to NSW.

Completed in 1880, the organ was shipped and installed in St Peter's Church during February 1881. The church's foundation stone had been laid in 1866 and the first service was held on 25 July, 1867. The church used a second-hand instrument until the need for a larger instrument led to the purchase of the Hele. It was situated on the floor in the

north-east corner of the nave and remained in almost perfectly original condition, except for the addition of an electric blower and covering of the façade pipes in gold paint, obscuring the original decorations.

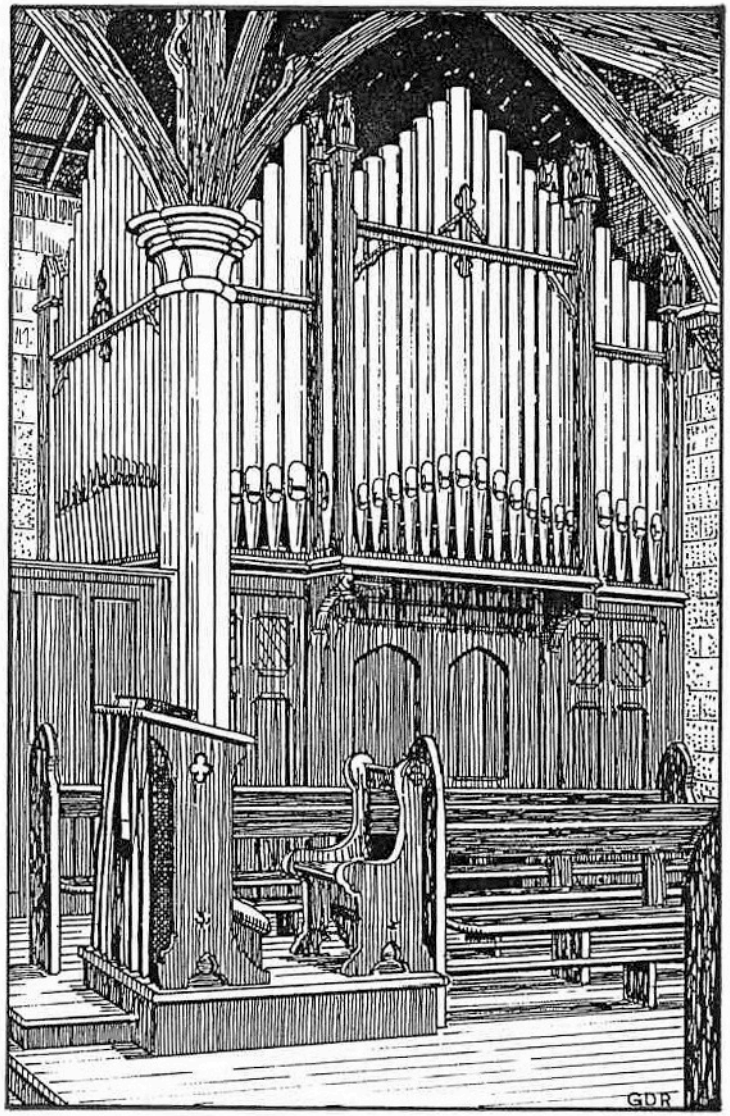
Upon removal to Glenbrook, the organ was restored by Pitchford & Garside and the case pipes redecorated by Peter Clark, while new matching panels were installed to complete the case on the right-hand side.

For many years in East Sydney, Norman Johnston had been the organist and used it as a teaching instrument: a great number of Sydney's leading organists learned on the Hele organ.[422] He performed at the inaugural recital at Glenbrook on 15 October 1995. The instrument was classified by the National Trust of Australia (NSW) on 29 May 1996.

The organ was documented while at East Sydney by John Stiller, who made visits in 1979, 1981 and 1983. In addition to the painting over of the façade pipes, he noted the following modifications made to the organ:

1. Removal of the hand-blowing apparatus
2. The addition of a Swell tremulant
2. The addition of tuning slides to some of the open metal pipes
3. The renewal of key coverings with cellouloid
4. The conversion of the bellows from double to single rise.

Stiller's statement of significance noted the following: "An instrument of outstanding tonal qualities, it constitutes a fine example of nineteenth-century English organbuilding. The craftsmanship throughout the entire organ is of the very high standard usually associated with firms such as Hill & Son and Henry Willis. As a large two-manual organ, this instrument features two complete tonal designs over two manuals. Some of the individual voicing is very beautiful, particularly the Swell Stop'd Diapason. [43]



Hele & Co. 1880 St Finbar's Glenbrook.
Drawing of the organ by Graeme Rushworth as it stood in St Peter's East Sydney

The organ's specification is:

Hele & Co. (2/21 mechanical)

Great		
Open Diapason	8	*
Stop'd Diapason	8	
Dulciana	8	
Gamba	8	+
Principal	4	
Wald Flöte	4	
Twelfth	3	
Fifteenth	2	
Mixture	2 ranks	
Swell		
Bourdon	16	
Open Diapason	8	
Stop'd Diapason	8	
Salicional	8	#
Principal	4	
Piccolo	2	
Mixture	2 ranks	
Cornopean	8	
Oboe	8	
Tremulant	~	
Pedal		
Ped Open Diapason	16	
Ped Bourdon	16	
Ped Principal	8	
Couplers		
Swell to Great		
Great to Pedal		
Swell to Pedal		

Mechanical action throughout

Compass 56/30

6 composition pedals

Hitch-down swell pedal

Number of pipes = 1,186

Pitch a= 444 Hz at 20º C

Wind pressure = 58 mm (2-1/4”)

Composition of Mixtures:
Great Mixture 2 ranks
C- b^0: 19.22
c^1- g^3: 12.15

Swell Mixture 2 ranks
C – B: 19.22
c^0- g^3: 12.15 [3]

Holy Trinity Anglican Church, Kelso

Built in 1835, Holy Trinity was the first permanent church constructed west of the Blue Mountains. It occupies a commanding position high on a hill to the east of Bathurst above the Macquarie River. It is the oldest church west of the Great Divide and was consecrated in 1836 by Bishop Broughton: constructed in brick in a simplified Gothic idiom, it incorporates a buttressed nave of four bays and a western tower flanked by two porches: the western gable has an intricate bargeboard. The height of the tower was increased in the 1870s and it was subsequently rendered over the original brickwork. The adjacent graveyard contains the graves of many of the Kelso and Bathurst district's pioneers, and many of the church's fittings and fixtures have been donated by these pioneers and the descendants of early families.

The interior was originally lined with Corinthian pilasters, but these were later removed when a hammer beam roof replaced the original flat ceiling. The stained glass window above the oak altar, designed by Edward Burne Jones and executed by Morris & Co., is particularly notable. Other windows are fine examples of the work of the Sydney artists Ashwin & Falconer. Other interior features include a carved reredos, carved rood screen, choir stalls, a stone pulpit, a brass lectern, a stone font and oak pews many donated by descendants of early settlers and their families. The organ was formerly sited on a rear gallery.[44]

The church has an interesting organ history - there was an earlier barrel instrument of the 1840s and then another instrument built in 1890 by Telford & Telford of Dublin existed in the Sunday School until 1935 when it was moved to St Alban's, Epping. Now greatly enlarged, the Telford organ serves St Mark's, Granville.

The present organ in Holy Trinity was built by A. Hunter & Son of London and opened in July 1883. This was one of ten Hunter organs in NSW which represent the work of the firm between 1870 and 1900. Four of these have been substantially altered or destroyed (Burwood Methodist, Strathfield-Homebush Congregational, Waverley Methodist and St Martin's, Kensington), leaving as survivors this organ, St Matthew's Catholic Church, Windsor, All Saints' Anglican Church Petersham, St Peter's Anglican Cathedral Armidale, Burwood Presbyterian Church and St Andrew's Anglican Church, Summer Hill.

The tonal, mechanical and visual quality of this organ and its originality make it an important example of a small Victorian era instrument. The case, console fittings, wind supply (with double-rise bellows), action, pipework and soundboards remain unaltered and the organ can still be blown by hand. One alteration was the fitting of a balanced swell pedal by Geoffrey Kendall in the mid 1970s, and the addition of some tuning slides to the Great Flute Harmonic. The survival of the organ in such a state of

originality is remarkable.[45]

Hunter & Son 1883 (2/11 mechanical)

Great

Open Diapason	8ft	
Stop'd Diapason	8ft	
Dulciana	8ft	*
Principal	4ft	
Flute harmonic	4ft	
Flautina	2ft	

Swell

Sw Geigen Principal	8ft	
Sw Gamba	8ft	
Sw Salicional	8ft	+
Sw Geigen Principal	4ft	

Pedals

Ped Bourdon	16ft

Couplers

Swell to Great
Swell to Pedals
Great to Pedals

Mechanical action

Compass 56/30

3 composition pedals
Balanced Swell Pedal

Number of pipes = 566
Pitch a= 450.4 Hz at 20 ^{0}C
Wind pressure = approx 2"

* C-B from Stop'd Diapason
+ C-B from Geigen Principal

All Saints' Anglican Cathedral, Bathurst

All Saints' Cathedral, one of the larger provincial Anglican cathedrals in Australia, is a resonant modern building with remnants of the former structure, initially designed by Edmund Blacket. Morton Hermann writes: "the end of the 1850's saw the virtual completion of Blacket's church of All Saints, Bathurst, which later became the cathedral church and gained aisles and a tower during the 1860's. But endless alteration and finally almost complete rebuilding have removed the cathedral from a real list of Blacket's extant works".[46]

The English firm of Brindley & Foster, of Sheffield, were builders of three instruments exported to New South Wales in the nineteenth century. The first of these was for St Peter's Cooks River in the inner-southern suburbs of Sydney, an instrument which has given excellent service since its installation in 1880. In 1882 a larger instrument was sent to St John-the-Baptist Anglican Church in Mudgee, and in 1886 a substantial 3-manual organ of 29 stops was supplied to All Saints', Bathurst.

The Bathurst instrument has been subjected to numerous rebuilds, some of quality less than satisfactory, and thus the instrument bears little resemblance to the original. The first rebuild was undertaken by C.W. Leggo, who moved the instrument and made tonal alterations in 1922.

The organ was rebuilt and electrified in 1964 by S.T. Noad & Son, with modifications in 1973 by Geoffrey Kendall. In 1986 Brown & Arkley completely rebuilt the instrument in order to modify previous deficiencies. The instrument now has 44 speaking stops, 13 couplers and electro-pneumatic action.[47]

The current stoplist is:

Brindley & Foster 1886, rebuilt 1922, 1964, 1973 & 1986
(3/44 electro-pneumatic)

Great

Bourdon	16
Open Diapason	8
Horn Diapason	8
Hohl Flute	8
Stopped Diapason	8
Principal	4
Harmonic Flute	4
Stopped Flute	4
Twelfth	2-2/3
Fifteenth	2
Mixture	3 rks
Sharp Mixture	2 rks
Trumpet	8
Clarion	4
Great Octave	
Swell to Great	
Choir to Great	

Swell

Bourdon	16
Open Diapason	8
Stopped Diapason	8
Gamba	8
Voix Celeste	8
Principal	4
Piccolo	2
Mixture	3 rks
Bassoon	16
Cornopean	8
Oboe	8
Tremulant	
Swell Sub Octave	
Swell Unison Off	
Swell Super Octave	

Choir (enclosed)

Open Diapason	8
Lieblich Gedact	8
Dulciana	8
Salicet	4
Wald Flute	4
Piccolo	2
Clarinet	8
Great Trumpet	8
Tremulant	
Swell to Choir	
Choir Octave	
Choir Unison Off	
Choir Sub Octave	

Pedal

Sub Bourdon	32
Major Bass	16
Sub Bass	16
Echo Bourdon	16
Principal	8
Bass Flute	8
Echo Flute	8
Quint	5-1/3
Flute	4
Trombone	16
Great to Pedal	
Swell to Pedal	
Choir to Pedal	

Electro-pneumatic action

Compass 61/30

4 levels of memory

8 Generals
5 pistons to Swell
5 pistons to Great
4 pistons to Choir
5 toe pistons to Pedal
Pedal to Great pistons coupler

William Street Uniting Church, Bathurst

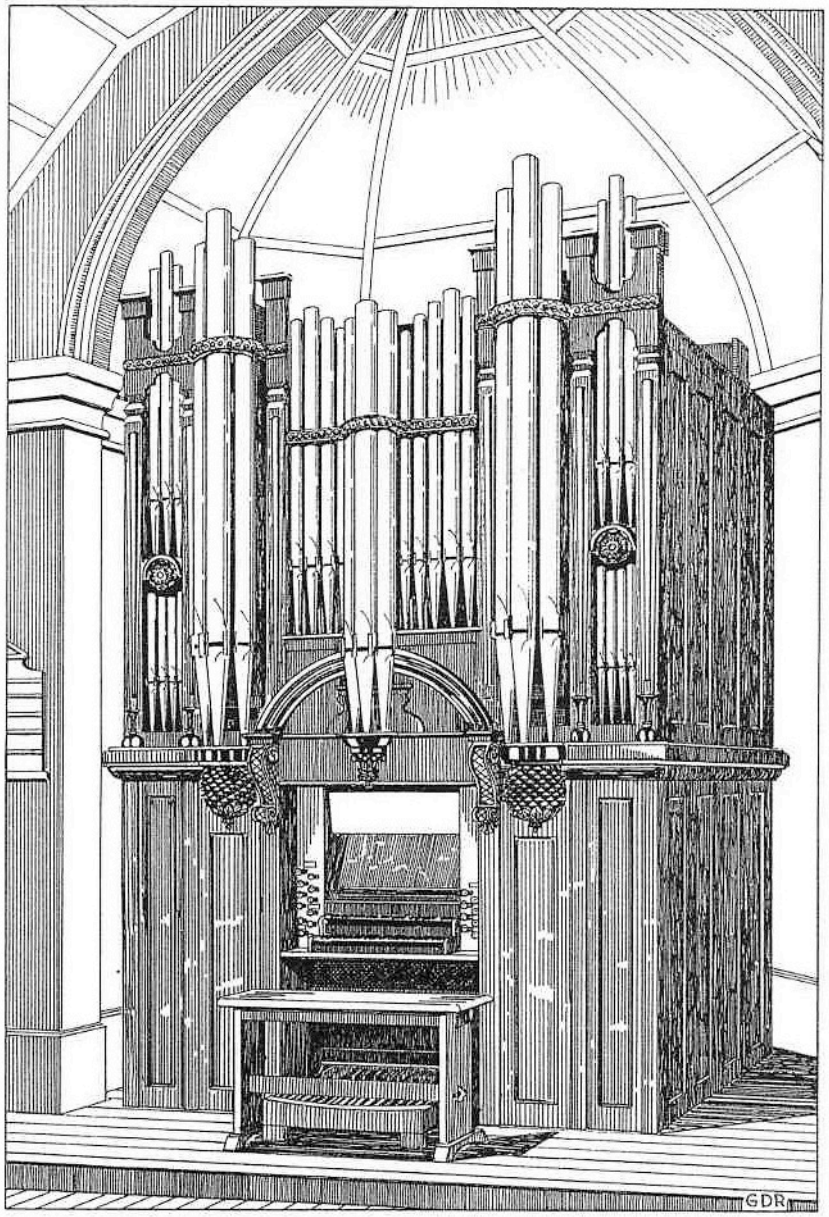
In the nineteenth century the Wesleyan Methodists of New South Wales established their most successful rural causes in Goulburn, Maitland and Bathurst. A small chapel was built at Bathurst in 1837 and still stands adjacent to the main building. Designed by noted Sydney architect, Thomas Rowe, the present building was built on the "Methodist Model Plan" and opened in 1860. The galleries, porch, vestries and octagonal external tower capped with a copper spire, were all later additions. The building is one of the few galleried churches in this style to survive in Australia. The interior, with its wooden gothic columns, gallery and fine cedar joinery is of unusual merit and remains substantially intact.[48]

For many years the origin of the magnificent organ in the church remained a mystery. In 1978 a thorough search of old Methodist newspapers (*The Christian Advocate and Wesleyan Record and The Weekly Advocate*) revealed the identity of the organ. The following account described the organ as built by William Davidson and opened on 13-15 March, 1874:

"The new organ, built by Mr Davidson of Pyrmont, on the model of Bourke Street organ was on the days named brought into use for the worship of God and the assistance of his people in divine service. The Organ is finished in the most workmanlike manner, and certified by judges of such things to be a great credit to the builder, and the colony. It has been placed on a platform built for it at the south end of the church, so that it is in full view of the congregation. For the opening services the committee fortunately secured the help of Mr. F. Morley, of Bourke Street. This gentleman has taken great interest in the organ during the time of its being built at Pyrmont, and kindly gave his services to introduce the organ to the church in Bathurst. These services were performed in Mr. Morley's best style, and to the unbounded delight of all concerned...

The musical service was opened with a voluntary which drew at once rapt attention. The President then took the chair and first called upon Rev. F. W. Ward to read a Psalm, and the Rev. G. Woolnough to offer a prayer. Mr Morley then played a beautiful solo, which brought out the sweetness and power of the organ. This was followed by "Denmark" given by the organ and large choir under the direction of Mr. G Smith... the entire cost of the organ and platform, together with various incidental expenses amounted to about £390." [49]

In 1887 Davidson enlarged the organ and installed a pneumatic pedal action. After the completion of the galleries in the church, the organ was moved into the present apse



William Davidson 1874 - Bathurst Uniting Church – Drawing by Graeme Rushworth

with its acoustic shell. This location, without doubt, does much to enhance the projection of tone from the organ. The reference to this change in the position of the organ reads as follows:

"Sermons were preached in the Wesleyan church, William Street, on Sunday, December 18th [1887], in connection with the anniversary... The congregations were large, a special feature of the services being the singing, the choir having been supplemented for the occasion by additions from the Presbyterian and Church of England choirs, the organ being used for the first time since its enlargement. A large recess has been built behind the spot previously occupied by the instrument, and the additions consist of a complete pedal organ, consisting of sound boards with tubular pneumatic action, carrying the following stops, one open diapason, 16 feet, 30 notes; two bourdon 16 feet tone, 30 notes. An open diapason, 8 feet, has also been added to the swell organ, the oboe revoiced, as also one of two of the other stops. The alterations have been effected in the best style by Mr Davidson, of Sydney, the original builder, and greatly increased power has thus been secured. Several high-class anthems were sung during the services. Mr. F. Morley, of Sydney, and Mr. C. Toole alternately presided at the instrument." [50]

In 1919 it was reported in the *The Methodist* that the organ had been overhauled, this process having taken John B. Holroyd six months to complete. Holroyd dismantled the entire organ, rebuilt the pedal pneumatic action, fitted new stopknobs and made other minor changes. At some stage the unison rank of the Great Mixture II was removed and in the mid-1950s S.T. Noad & Son fitted a tremulant.

By 1982 it became obvious that the organ would require restoration as it was simply wearing out. An organ fund was established and numerous concerts were arranged by the organist, Mrs Judith Brooke. In 1988 the church was successful in securing a grant from the Heritage Council of NSW ($27,000) and further funding was forthcoming from the NSW Bicentennial Council ($5,000). Quotes were sought from two organbuilders and Roger H. Pogson was awarded the contract in 1990 to restore the organ, with Kelvin Hastie the consultant.

The following list summarises the work undertaken by Pogson:

1. All pipework repaired. The metal pipes, all made by Davidson in his Pyrmont factory, are of excellent quality and did not require substantial repairs.

2. Restoration of the manual windchests, replacing any worn parts and renewing springs, pulldown wires, etc. The soundboards were found to be of sound design and construction.

3. Repair of tracker action components. Much wear had taken place in the action, especially in the pedal coupler section. Some minor alterations were required to some of the coupler action.

4. Pedal pneumatic action rebuilt. This action had been modified by Holroyd and was inefficient. The pneumatics were redesigned in a sympathetic style using ribbed rectangular motors to replace the circular purses which had been very poor in operation. The touchbox at the pedals was restored.

5. Recovering of the bellows, repair of the wind system and installation of a new blower.

6. Repair of the casework and console. Much of the case was badly out of alignment - a result of the organ being twice previously dismantled. Substantial rectification of this problem has been necessary. Alignment problems with the action components have also been amended. Much of the area around the console was heavily worn and substantial timber restoration and the replacement of damaged sections have been necessary. Some components such as the balanced swell pedal and the drawknob rods have had to be completely replaced due to excessive wear.

7. At all times, respect for the historical authenticity of this organ has been a theme at the centre of the work. Replacement has generally been in facsimile of the original and any alterations have been minor and executed in the style of the original. The instrument shows Davidson to have been a master of tonal design - the organ has always been well-known for its exceptional choruses and the beauty of its flutes.[51]

The instrument was re-opened on 20 October 1991 in a recital given by Dr Christopher Dearnley LVO (organist) and Bridget Dearnley (cellist).A generous bequest from the estate of Miss Berice Luther has provided for the maintenance of the instrument since the completion of its restoration in 1991.

The specification of the organ, as noted by John Stiller in February 1983 is:

William Davidson 1874 (2/16 mechanical)

Great

Bourdon	16	
Open Diapason	8	
Stop Diapason	8	
Dulciana	8	*
Principal	4	
Wald Flute [t.c.]	4	
Fifteenth	2	
Mixture	2 ranks	

Swell

Open Diapason	8	+
Lieblich Gedacht	8	
Voix Celeste	8	+#
Gemshorn	4	
Flautina	2	
Oboe	8	

Pedal

Open Diapason	16	
Bourdon	16	

Couplers

Swell to Great
Great to Pedal
Swell to Pedal

Mechanical action to manuals

Tubular-pneumatic action to pedals

Compass 56/29

3 composition pedals for Great

Hitch-down swell pedal

Number of pipes = 858

Pitch a = 445.6 at 27^0 C

Composition of Great Mixture 2 Ranks:
C – b^0: 19.22
c^1- g3: 12.15

*C – B from Stop Diapason

+C – G from Lieblich Gedacht

Actually a Gamba

St John-the-Baptist Anglican Church, Mudgee

The principal attraction of Mudgee today is its fine collection of heritage sites, including commercial and civic buildings, churches and public homes. The Anglican and Catholic Churches face one another across the main intersection of the town and provide magnificent points of focus to the streetscape. Both are imposing neo-gothic stone structures with towers. The town is surrounded by productive farmlands; cattle and horse breeding together with viticulture are especially successful. Located away from the principal road and rail routes, Mudgee has been able to retain its essential heritage qualities free from the excesses of crass overdevelopment. It is also adjacent to some magnificent large tracts of wilderness.

The foundation stone of St John's was laid in 1853 by Bishop Barker and by 1860 the nave, chancel and vestry had been completed to the design of architects Weaver & Kemp, of Sydney, the builder being James Atkinson. In 1870 a western gallery and tower were added in accordance with the original design, the latter being richly decorated with Gothic openings and pinnacles. Constructed in tuck-pointed brickwork with stone dressings (later painted white), the style of the church is Decorated Gothic, with large east and west windows. Internally the plastered walls incorporate many fine stained glass windows and there are fine and original furnishings in the Gothic style.

The discovery of gold in the region caused tremendous growth in the period following 1850 and the previous church building constructed in 1841 became too small. An organ supplied to the church by J.W. Walker in 1855 was given to the Mudgee Presbyterians in 1882. This followed the installation from Sheffield of the Brindley & Foster organ, currently in use.[52]

The Brindley & Foster organ, with 3 manuals, 24 speaking stops and tracker action throughout, is one of the finest examples of nineteenth century British organ building in New South Wales. It was built in 1881 as a gift to the church by Mr Robert White whose name is associated with several other organs installed in New South Wales in this period. The instrument was tested by Sir John Stainer who made an inspection of it in the Sheffield works of the firm.[53]

The organ remained unaltered until 1941 when an overhaul was undertaken and tuning slides fitted to most of the metal pipes. In spite of this work it was reported in the early 1960s that a major rebuild would be necessary. In 1963 two eminent organists, Mervyn

Byers (of St Andrew's Cathedral, Sydney) and Dr Gerald Knight (of the RSCM in England) recommended that the organ be fully electrified with the provision of a detached console. A contract for this work had been let to S.T. Noad & Son. However, at the last minute, David Kinsela was able to persuade the rector, The Revd. Graham Walden, his church wardens and the Parish Council, to abandon this scheme in favour of restoration. This was a courageous move, given that Noad had already ordered many of the electric action components for the rebuild. Noad subsequently carried out the restoration of the organ under David Kinsela's supervision. Although the cost factors were important in reversing the decision (about £3,000 was saved), this was one of the earliest examples of direct action to secure the preservation of an historic organ in New South Wales.[54]

The fitting of tuning slides, the alteration of the bellows from double to single rise and the removal of the hand blowing apparatus are the only changes to have been carried out on the organ. The organ retains its original console fittings, a magnificent case with a full set of spotted metal pipes, its original action, soundboards and pipework.[55]

In 2007 St John's received a grant of $50,000 from the NSW Heritage Office to assist the further restoration of the organ. This was part of the church's 165th anniversary celebrations. The work was undertaken by Peter D. J. Jewkes Pty Ltd and the consultant was the church organist, Gavin Tipping. The organ was rededicated by The Bishop of Bathurst, The Revd Richard Hurford OAM, on 31 August 2008, with organists Gavin Tipping, The Revd Michael Deasey and Peter Jewkes presiding at the console.

To mark the completion of the restoration project, Peter Jewkes wrote the following article ("Restoring the Restored", *Sydney Organ Journal*, 39/3 (Spring 2008): 44-46), slightly abridged below:

"David Kinsela's timely intervention, and the ensuing 1966 restoration of the Mudgee organ, were watersheds in the world of organ conservation, and probably the first work of its kind in Australia. Prior to that time the standard treatment for 19th century instruments in NSW was a quick cleaning and overhaul which was probably all that was required, given their typical age of perhaps only 70 years. In Victoria such organs were likely to have been electrified with the presence of two or three large "electric action" firms in Melbourne a serious temptation. Possibly due to lack of available funds and the limited number of organbuilders at work in NSW a surprisingly large number of organs escaped more or less intact. On a per capita basis NSW can probably boast a higher percentage of preserved Victorian organs than most other parts of the Western world. . . .

From our observations during the present restoration, confirmed by conversation with David Kinsela, the only modifications in 1966 appeared to have been:

1. The alteration of the large bellows to single-rise design
2. The introduction of several sets of wire trackers into the action
3. Provision of a new Tremulant
4. The use of plastic glue in the soundboard restoration and the fitting of larger pallets to the bottom sixteen notes of the Swell and Great soundboards
5. The refacing of the keyboards with poorly fitting white plastic

Each of these modifications had a deleterious effect on the organ – for example the character of the wind system, and an unpleasantly "springy" key touch caused by the pluck from the new large pallets and exacerbated by the stretching wire trackers. None of them however constituted a serious breach of its historical integrity, and given the hitherto unique nature of the project, it was pleasing to find so much of the organ's character intact. The poor condition in which we found the instrument during our first inspection in 2005 was mostly attributable to the lack of any major work on it (such as routine cleaning) since 1966, wear and tear, and the horrendous climatic extremes experienced in a gallery situation in Central West NSW – temperature fluctuations of over 15 degrees Celsius in one day in our experience, and over 35 degrees in a year.

Work therefore proceeded along more or less standard lines, in accordance with our own conservation philosophy as well as *NSW Heritage: Pipe Organ Conservation and Maintenance Guide* (Sydney: NSW Heritage Office and the Organ Historical Trust of Australia, 1998). The opportunity was also taken to reverse the few infelicitous alterations.

The action was thoroughly restored and refurbished throughout. New wooden trackers were fitted to replace wire ones.

The soundboards were completely restored and re-palleted. Unfortunately, due to the presence of PVA glue used in 1966, the "flooding" normally done with a traditional hot glue mixture had to be undertaken with more PVA glue. The large numbers of cracks and splits in the soundboard tables were carefully screwed, pegged and filled. The new over-large pallets were retained to ensure good wind supply to the bass notes, but were re-shaped to ameliorate the unpleasant "pluck" in the key action. The soundboards had evidently been unsatisfactory for some time, with sundry murmurs and runnings, and there were copious bleed holes drilled through the bar ends, and even more drilled into pipe feet. These have now all been filled, necessitating extra attention during tonal finishing of the affected pipes, found to be over-blowing when restored to their full wind supply (having no doubt been loudened originally to compensate for the loss of wind through the bleed holes!)

Brindley & Foster 1881 - St John-the-Baptist Anglican Church, Mudgee
Drawing by Graeme Rushworth

The console was restored, with the 1966 white felt drawstop bushings replaced with traditional burgundy felt. The keys were returned to our English keymakers for recovering with ivory resin, and now present a far better “cosmetic” appearance. The pedalboard was well re-faced in 1966 and needed only basic re-felting, cleaning and waxing. Numerous extraneous ugly fittings were removed, holes in the timberwork were carefully filled with matching English oak, and new discreet mirrors and light fittings were provided. A new brass tell-tale was fitted to the original pulley, replacing one long since removed. The polish work was waxed and freshened, without alteration of the original patina. New ivory resin department labels were fitted, copied from what remained of the old ones (all broken and partly missing).

The bellows was returned to its original double-rise design, with new ribs and centre frame manufactured from the well-seasoned hoop pine. Happily, the original metal counter-balances were discovered under the gallery floor while the organ was being removed, and so were restored and re-fitted. The remaining wind system was re-gasketted and restored.

The pipework was cleaned and restored with the tuning stoppers of wooden pipes re-leathered, metal pipes carefully rounded out and repaired. An unexpectedly large amount of time was devoted to making permanent the myriad repairs of split wooden pipes. The stopped metal pipes were tuned with a very motley assortment of cork bungs, screws and stop knobs, aided and abetted by liberal application of blue insulating tape. As it is virtually impossible to procure good quality cork (witness the rise of the Stelvin Closure for wine bottles) these were sent to our Melbourne pipemakers to have felted metal tuning canisters fitted – the improvement in tuning stability was immediately obvious on their return. The reed pipes were also renovated in Melbourne.

Re-assembly of the organ was completed in May, to ensure the organ qualified for its grant from the NSW Heritage Council. The very unusual horse hair and fibre panels of the Swell box were sealed, and the beautifully engineered vertical Swell shutter action restored. The casework was cleaned and wax polished, and the original concussion bellows reinstated. It is hoped that these items will be restored in the not too distant future when funds allow, along with the provision of a new traditional Tremulant. While the organ was being re-installed, the opportunity was also taken by the church to carry out some “housekeeping” in the gallery, including providing superior insulation of the West window behind the organ and planning for improved ventilation – both of which are hoped will protect the organ from the gallery’s extremes of temperature.

Tonal finishing and on-site voicing was carried out by the writer with meticulous care

taken to preserve what was clearly still the original tonal qualities of the organ. No changes were made to the overall tonal balances, with only basic regulation undertaken, and attention to numerous notes off-speech. The wind pressure was said to have been raised by a visiting organbuilder shortly before our first inspection of the instrument, confirmed by the presence of a number of clean new bricks on the bellows. As measured at dismantling it was 3 inches – too high for the pipework with its low cut-ups, resulting in a great deal of unmusical "barking" from the fluework. The organ's already sharp pitch was also raised even further as a result. The re-instatement of the double-rise bellows and the use of only the original bellows weights instantly solved these problems, with a working pressure of exactly 3 inches and pitch of a = 447 Hz @ 20°.

Many questions were raised in the course of this part of the project. Why was the work of Sheffield's Brindley & Foster said to be so heavily influenced by that of Edmund Schulze in Yorkshire? Even the briefest inspection of Schulze's arresting tonal work at Armley or Doncaster would reveal few if any similarities to the gentle under-blown sounds of the Brindley & Fosters at Mudgee or Cook's River. Why did the otherwise sensible specification at Mudgee include the luxury of two manual 16' stops, but no Swell 8' Flute? Certainly the well engineered layout and construction of the organ and its metric measurements, owe much to the firm's German employees, but the same cannot be said for its tone.

And perhaps most confusing of all, why was the sole 2' stop on the organ a Great Piccolo, and what registrations were expected of it? Surely not the faux-Baroque 8' Flute and 2' Piccolo, much loved in the 1970s? Was it seen as a legitimate chorus stop, or was it purely for effect, with the expectation that the Mixture (which contains a Fifteenth throughout its compass) would carry the chorus? An answer has yet to be found.

Finally the question of the Great Twelfth having replaced a Dulciana was laid to rest. Whilst the pipes were clearly of Dulciana scale and tone, and some were in fact marked "DUL", this had obviously always been so, and the Dulciana pipes were used from the time the organ was built, presumably being surplus to requirements in the Sheffield factory in 1881. The musical result is actually a very attractive stop, working well in chorus or providing solo colour.

Only posterity will tell how successfully we have succeeded in attempting to be faithful to the thinking and creativity of the original builders. With regular maintenance it is hoped that this restoration will outlast Noad's work of 1966, but it is still to the foresight of those responsible for this work that we owe the privilege of being able to attend to the organ in these hopefully more conservation-enlightened days."
The specification, noted in 1981 by John Stiller, is:

Brindley & Foster 1881 (3/24 mechanical)

Great

Double Diapason	16 Ft.	
Open Diapason	8 Ft.	
Hohl Flute	8 Ft.	
Principal	4 Ft.	
Twelfth	2-2/3 Ft.	
Harmonic Piccolo	2 Ft.	
Mixture	3 ranks	
Trumpet	8 Ft.	

Swell

Lieblich Bourdon	16 Ft.	
Open Diapason	8 Ft.	
Gamba	8 Ft.	*
Vox Angelica [t.c.]	8 Ft.	+
Salicet	4 Ft.	
Mixture	3 ranks	
Cornopean	8 Ft.	
Oboe	8 Ft.	
Tremulant		

Choir

Lieblich Gedact	8 Ft.	
Dulciana	8 Ft.	#
Harmonic Flute	4 Ft.	
Clarionet	8 Ft.	

Pedal

Major Bass	16 Ft.	
Sub Bass	16 Ft.	A
Principal Bass	8 Ft.	
Flute Bass	8 Ft.	A

Couplers

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

Mechanical action throughout

Compass 58/30

5 composition pedals

Hitch-down swell Pedal

Number of pipes = 1,459

Composition of both Great and Swell Mixture 3 ranks

C – e^0: 15.19.22
f^0 – e^1: 12.15.19
f^1 – a^3: 8.12.15

* C – F# from Open Diapason

+ From d^0

C- B from Lieblich Gedact

St Paul's Presbyterian Church, Mudgee

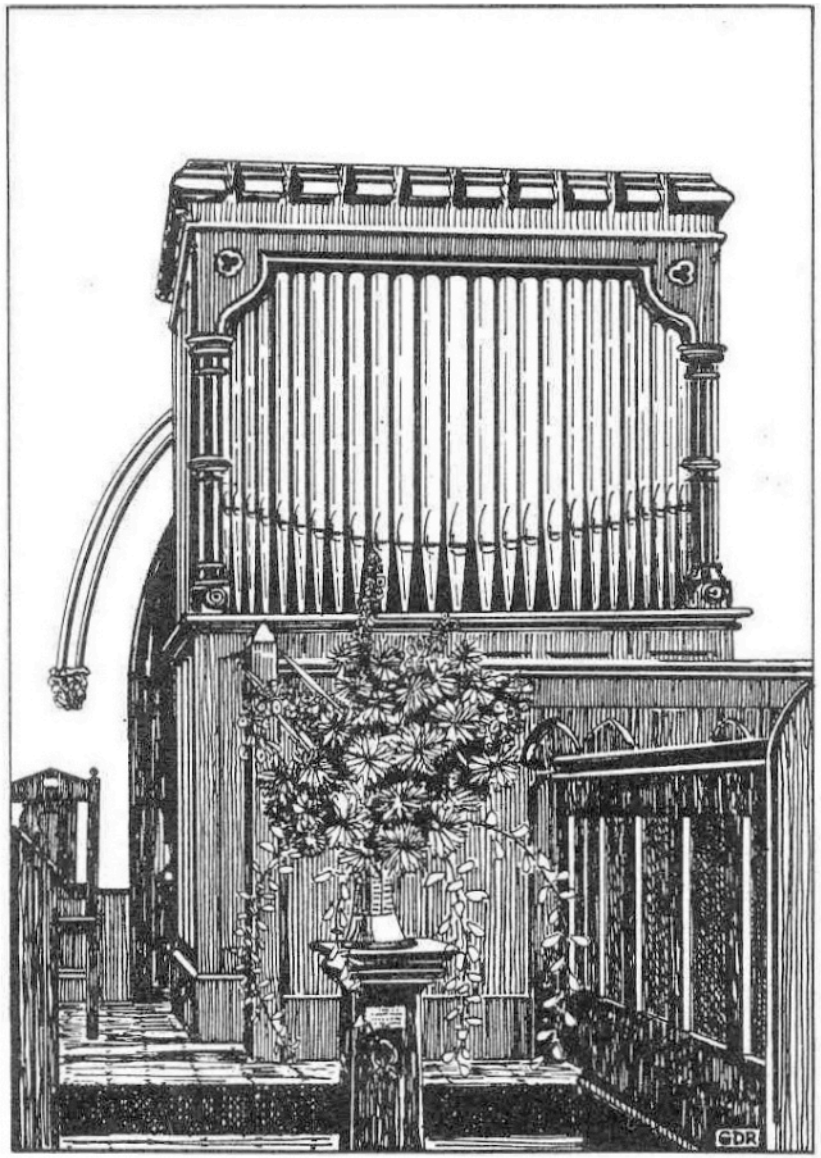
The foundation stone of St Paul's Church was laid in May 1875 and the building opened for worship in March 1878. It was designed by Sydney architect Thomas Rowe in Decorated Gothic style and the builder was John Webb. Constructed in brick, with stone dressings, the facade incorporates three windows with distinctive geometric tracery and an octagonal turret to the left capped with a copper spire.[56]

The organ in this church is one of the oldest Walker organs in Australia. Built for St John-the-Baptist Anglican Church, Mudgee, it was moved here in 1881 following the acquisition by St John's of the larger Brindley & Foster organ.

In 1917 the organ was moved to its present position in the building, after occupying space at the northern wall. In 1946 S.T. Noad renovated the organ, although the full extent of this work (which possibly included some of the alterations) is not exactly known.

The organ has survived in remarkably original condition, although the original Oboe was at some stage replaced with the current Gamba, made up of second-hand Fincham pipework. The bellows has been altered to single-rise and the hand-blowing apparatus removed. The pipework retains its cone-tuning. In 1978 the casework was revarnished.

The console, with its rare 61-note manual compass and 20 notes for the pedal, remains as built, with most original stop labels (without pitch designation), stopknobs, pedalboard, composition pedals, Swell shutter control, nameplate, telltale and candle-sconce basses. An unusual feature of the organ is the absence of an 8' flute rank.[57]



1855 J.W. Walker - St Paul's Presbyterian Church, Mudgee – drawing by Graeme Rushworth

The specification, as recorded by John Stiller in 1981, is:

J. W. Walker 1855 (1/6 mechanical)

Manual

Open Diapason	[8]	
Dulciana	[8]	
Principal	[4]	
Fifteenth	[2]	
Principal Bass	[4]	*
Gamba	[8]	+

Pedal

Bourdon	[16]	#

Manual to Pedal Coupler

Mechanical action

Compass 61/20

3 composition pedals

Swell lever

Number of pipes = 317

Pitch a = 437 Hz at 15^0 C

Wind pressure: 50 mm (c. 2”)

C – $f\#^0$ – 19 pipes

+ mainly Fincham, not original, replaced original Oboe 8’

12 pipes c^0 – g^0 from Dulciana when drawn

St Mary's Catholic Church, Mudgee

St Mary's Church is constructed in sandstone in Decorated Gothic style: the building was begun in 1857 to the design of architect Edward Gell. The building was substantially extended in 1873 and in 1911 the tower and copper-covered spire were added. The western facade incorporates a tower and spire, entrance porch and a small rose window, high up. The lofty interior is elaborately stencilled and focuses upon the sanctuary with carved stone reredos. The building consists of a clerestoried nave with aisles. A second rose window is placed above the sanctuary arch in which is placed a large hanging rood. The stained glass is by the Sydney firm of Lyon & Cottier who also executed the outstanding wall decoration.[58]

The organ in this church was built in 1866 by J.W. Walker of London (job no. 822) for St Jude's Anglican Church, Randwick - it consisted of a single manual and 7 stops. In 1904 Charles Richardson used the pipes to form the basis of a new 2-manual organ for the Randwick church. The remains of the Walker were then transferred to St Mary's, Mudgee, where Charles Richardson supplied a new set of pipes to the old specification. This work occurred in 1907. At the same time Richardson decorated the display pipes in his typical style, and other alterations include the fitting of a new keyboard, the addition of a tremulant and the removal of the hand-blowing apparatus.[59]

J. W. Walker 1866/ Charles Richardson 1907 (1/7 mechanical)

Manual

Bourdon Bass	16 ft.	*
Double Diapason	16 ft.	+
Open Diapason	8 ft.	
Clarabella	8 ft.	
Dulciana	8 ft.	
Principal	4 ft.	
Flute	4 ft.	
Hautboy	8 ft.	
Octave Coupler		
Tremulant		

Mechanical action
Pedal Pulldowns: 25 notes

Compass: 54 notes (plus an extra top octave of pipes for the Octave Coupler)

* Compass C- B (1 octave)
Compass $c^0 – f^3$

St Paul's Anglican Church, Carcoar

The foundation stone of St Paul's Church was laid in January 1845. Constructed in brick, the building was designed by Edmund Blacket in a simple Decorated Gothic idiom and is said to have been derived from a medieval church at Cassington, outside Oxford. The building was first used for worship in 1848 and the building consecrated in the following year. In 1874-75, the tower and shingled wooden spire placed above the chancel, of somewhat naïve quality, were added in 1874-1875. This is the second oldest church west of the Blue Mountains, after Holy Trinity Kelso. St Paul's is a highly picturesque building placed high above the town. The interior has whitewashed brick walls, consisting of a nave, chancel placed beneath the tower and a sanctuary. [60]
In 1984 John Stiller documented the small Richardson organ in this church as part of his work as OHTA Research Officer. The following historical notes were made:

"This organ was built by C. Richardson, Sydney, and installed in this church as a memorial to Susanna Emily Henn-Gennys who died on 29th January, 1897. It seems most likely that this organ was built around 1900, and was originally installed at the front of the church (in the choir). At some later stage, it was moved to its present position in the corner of the west and north walls.

Various alterations which have been made to this organ include:

1. The removal of the hand-blowing apparatus

2. The disconnection of the stop action for the Octave coupler

3. The addition of the Flute d'Amor [sic - on a clamp]...

4. This instrument is an interesting example of a small organ built by Charles Richardson, featuring a very full and powerful Open Diapason, a lighter Principal, a neutral Stopd. Diapason with a prominent chiff, and a very delicate Flute d'Amor, of Dulciana quality. It serves as an excellent indication of Richardson's voicing capabilities and forms an integral part of the heritage to be found in the historic town of Carcoar. Its preservation should be given equal importance with the numerous fine buildings to be found in this picturesque town.

The historic value of this organ is highlighted by:

1. Retention of all original pipework and the cone-tuning of the internal open metal pipes

2. The preservation of the original case...

3. The presence of many original console components, such as stop heads, stop labels, keyboard, keyboard cheeks, a concave and parallel pedalboard, nameplate of builder, and organ bench

4. The retention of the original double-rise bellows

5. The preservation of the original mechanical key and stop actions."[61]

In 2001 the organ was restored by Roger H. Pogson Pty Ltd, of Orange. During this work the following was completed:

1. The supply of a new Ventus blower, located inside the church building

2. The releathering of the bellows

3. The repair and resealing of all trunks and conveyances, including the front block assembly

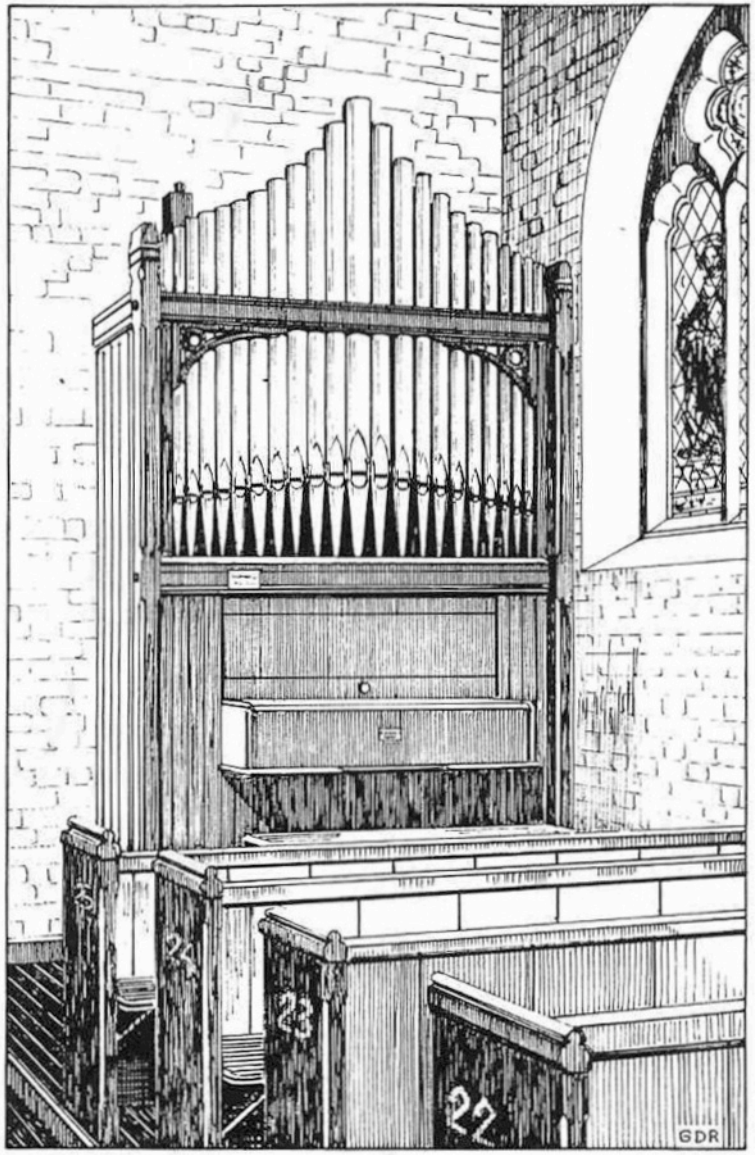
4. The restoration of the chests, including the releathering of pallets

5. The repair of all pipework, with extensive work carried out on the Flute d'Amor to facilitate better speech (this has involved transposition of pipework by a semitone)

6. The repair and re-alignment of the action

7. The repolishing of the casework combined with the straightening out and repainting in silver (as original) of the front pipes

8. Repair of the console area, with key surfaces cleaned and pedals resurfaced and refelted.[62]



c.1897 Charles Richardson – St Paul's Anglican Church, Carcoar
Drawing by Graeme Rushworth

Charles Richardson, c.1897 (1/4 mechanical)

Manual (unenclosed)		
Open Diapason	8 ft	*
Stopd. Diapason Treble	[8]	+ #
Stopd. Diapason	8 ft	*
Flute d'Amor	[8]	* #
Principal	4 ft	
Octave Coupler		
Pedal Coupler		

Mechanical action

Compass 56/25

Number of pipes = 200

Pitch a= 453.2 at 19^0 C

Wind pressure (1984) = 70 mm

* From c^0

+ C – B

No pitch designation on the stopknob

Catholic Church of the Immaculate Conception, Carcoar

Designed by Edward Gell, this is a sandstone building in High-Victorian Gothic style placed on a steep hillside. Built in 1870, it consists of a four-bay nave with heavily cusped porch and obliquely set bellcote, vestigial transepts and sanctuary. Gell had been born in Hull, Yorkshire in 1818 and is said to have been influenced by Augustus Welby Pugin; he was Mayor of Bathurst and died in 1899. His work is widely to be found in the Bathurst area. The building includes a series of exceptional stained glass windows representing saints (memorials to pioneers of the district) and a carved stone altar and reredos.[63]

In *Historic Organs of New South Wales*, Graeme Rushworth devotes a whole section (pages 302-303) to the builder Alfred Kirkland. Another example of Kirkland's work was installed at Wesley Church, Albany, Western Australia, and this is now located at Lockyer Uniting Church, where it was restored in 1995 and installed by P.J. Elms & Co.[64]

Rushworth states that the Carcoar organ was opened at services held on 26 July, 1891, with organist, clergy and choir travelling from both Bathurst and Orange. Whilst the name of Kirkland is not well-known in this country, the firm was of sufficient size to take over Henry Bevington in 1893 but in 1923, four years before the death of Kirkland, the business was absorbed by Wm. Hill & Son and Norman & Beard.

John Stiller documented the Carcoar organ in 1984 and made the following comments:

"Original features present in this organ include:

1. The case, complete with display pipes decorated in a modest style;

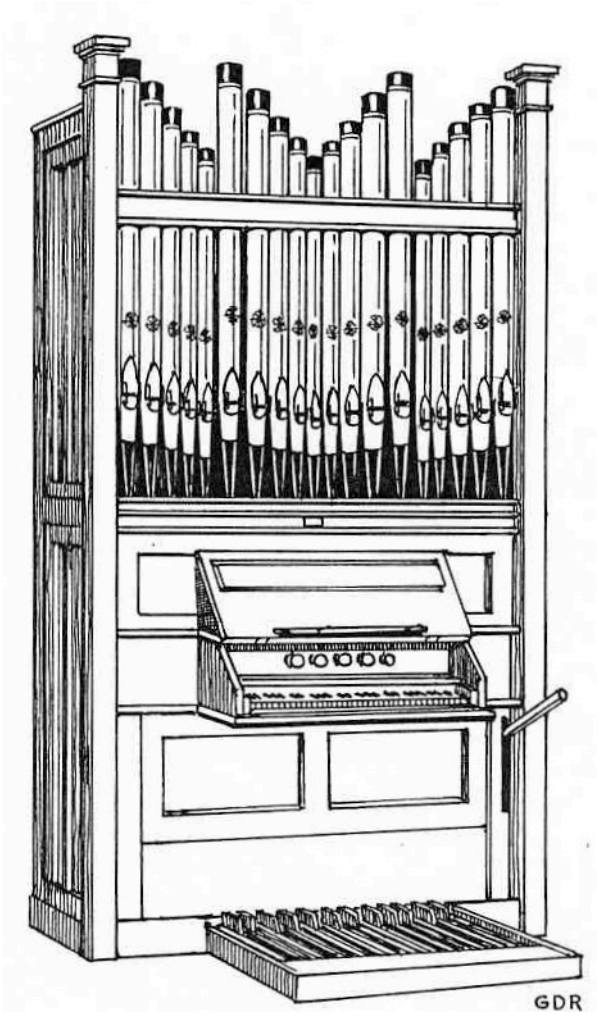
2. Many console fittings, such as stop heads, keyboard, keyboard cheeks, nameplate of builder, and nameplate of agents;

3. A double-rise bellows and a partly operational hand-blowing apparatus;

4. Responsive mechanical key and stop actions;

5. All original pipework, featuring pungent and strong principals contrasted with delicate gedacts.

6. General condition: The pipework is extremely dusty and has been badly damaged by careless cone-tuning. . . . The soundboard has murmurs and bad "runnings", and all original stop labels have disappeared from the console." [65]



Alfred Kirkland c.1890 - Church of the Immaculate Conception, Carcoar
Drawing by Graeme Rushworth

While the stop labels are missing, the specification of the organ was recorded by Stiller in his documentation as most likely to be:

Alfred Kirkland, c.1890 (1/4 mechanical)

Manual (unenclosed)

Open Diapason	8	*
Stopped Diapason Treble	8	* +
Stopped Diapason Bass	8	#
Principal	4	
Flute	4	

Mechanical action

Pedals permanently coupled to Manual

Compass 56/30

Number of pipes = 212

Pitch a = 453 at 22^0C

Wind pressure = 72 mm (c. 2-7/8")

*Compass c^0- g^3

+ Has an odd stop label, "Dulciana"

Compass C - B

St Paul's Presbyterian Church, Young

A thematic history of Young was written in 2008 by Ray Christison. This contains a brief history of the Presbyterian Church buildings, as follows: " The first Presbyterian minister was appointed to Young. . . and Grenfell in September 1867. Services were held in a bark-clad building on the Temora Road until this structure was blown down in a storm. It was replaced by a timber structure in Cloete Street. Construction of a church at the southern end of Lynch Street was commenced in 1871.

A site for a new church was acquired on the corner of Lovell and Lynch Streets in 1919 and the foundation stone laid in 1920. The church was constructed with bluestone quarried from Bendick Murrell, with steps and arches of local grey granite. The roof was clad in slate. The building was officially opened on 14 December 1921 by the Moderator-General of the Presbyterian Assembly of Australia."[66]

The small pipe organ, located in a chamber, was built in 1924 by George Fincham & Sons. Its specification was highly unusual, even for the time, insofar as the stops on the Swell were similar in tonal disposition as those on the Great and there was no 8' Flute on either division. The instrument was also noteworthy for the absence of octave and sub-octave couplers, a common feature used in small instruments of the period to maximise tonal output.

In recent years Ian Brown has transposed two of the stops: the Great Flauto Traverso 4' is now on the Swell at 8' pitch, and the Swell Open Diapason 8' is now on the Great as a Principal 4'. The instrument retains its tubular-pneumatic action and distinctive Fincham stopkeys.

The original specification, noted in January 1982 by Kelvin Hastie, was as follows:

George Fincham & Sons, 1924 (2/7 tubular-pneumatic)

Great
Open Diapason 8
Dulciana 8
Flauto Traverso 4

Swell
Open Diapason 8
Salicional 8
Clear Flute 4

Pedal
Bourdon 16

Couplers
Great to Pedal
Swell to Pedal
Swell to Great

Tubular-pneumatic action

Compass 56/30

Balanced swell pedal

Full organ pedal

St John's Anglican Church, Young

The first permanent Anglican building in Young was built in brick in 1865 as a memorial to Captain John Lunan Wilkie. In 1893 work commenced on extensions, comprising the sanctuary and transepts, but using the original brick church as the nave.

The 1865 nave was demolished in 1914 and a new nave and porch constructed, to make a cruciform building built in basalt with sandstone dressings and designed in the Decorated Gothic style. This appears to have been designed by noted architect Louis R. Williams.

St John's Young has a wonderful collection of stained glass including Heaton, Butler & Bayne (c.1895 and 1897), William Montgomery (1914 and 1918), Brooks, Robinson & Co. (1950s-1960s), Kevin Little (2002) and Bronwyn Hughes (2010).[67]

The first organ for this church was built in 1898 by Hardy & Son of Stockport, England. The organ possessed two manuals and fourteen stops, and was rebuilt by George Fincham & Son of Melbourne in 1925. For many years it was disused and in 1975 Geoffrey Kendall rebuilt it with electro-magnetic action.[68]

Several historic instruments in the rural towns of Albury, Bathurst, Dubbo, Leeton and Young, and in suburban Sydney, were rebuilt by him: most have required subsequent rebuilds and others have been removed.

A report on the Young organ was written in 1977 by Melbourne organist, Edward King, who noted that Kendall's instrument was in danger of collapse, as its platform had insufficient support, while the workmanship throughout the instrument was unsatisfactory, the tonal finishing poor and the electric key, stop and piston action unreliable.[69] In 1979 the instrument was removed and broken up.

Advice from Sydney organist, David Kinsela, led to the acquisition of the present organ, built in 1894 by Charles Richardson for the German Lutheran Church in Goulburn Street, Sydney. This instrument was renovated with tonal alterations in 1968 by S.T. Noad & Son and became redundant when that church purchased a modern mechanical action organ in 1979 from Karl Schuke, of Berlin.

The Richardson organ was refurbished in 1980 and installed in its present location by the Sydney firm of Brown & Arkley, with the Swell Trumpet prepared-for at the time.[70]

Charles Richardson, 1893 (2/13 mechanical)

Great

Open Diapason	8 ft
Lieblich Gedact	8 ft
Salicional	8 ft
Principal	4 ft
Twelfth	2-2/3 ft
Piccolo	2 ft
Mixture	3 ranks
Tremulant	

Swell

Stopped Diapason	8ft
Flute	4ft
Fifteenth	2 ft
Trumpet	8 ft

Pedal

Bourdon	16 ft
Cello	8ft

Couplers

Octave Swell
Swell to Great
Great to Pedal
Swell to Pedal

Mechanical action throughout

Compass 56/30

4 composition pedals

Ross Memorial Uniting Church, Murrumburrah-Harden

This impressive church, with its prominent tower and spire, dates from 1915, and is home to one of the few surviving organs sent to New South Wales by J.E. Dodd of Adelaide. Built in 1917 with mechanical action to the manuals, and tubular-pneumatic to the pedals, the instrument remains basically unaltered to this day, located in a chamber adjacent to the choir stalls. In spite of his significant output, regrettably few of Dodd's instruments of any period have been fully restored, and it is becoming increasingly difficult to assess his work accurately. It is also regrettable that this instrument – one of its builder's most significant instruments sent to New South Wales – was not documented by John Stiller during his travels around Australia and New Zealand as OHTA Research Officer between 1978 and 1986.

The instrument was inspected by Kelvin Hastie for the Uniting Church (N.S.W. Synod) Church Music Committee in January 1982 and a report on the condition of the organ was prepared for the church.[71] This noted the instrument's heavily-worn condition, while commenting on its robust construction and capacity to endure the harsh climatic extremes of the district: it also expressed a desire that the instrument be fully restored. It was noted at the time that one of the instrument's special features – the "bass melody coupler" – was inoperable.

Apart from a knee panel, all original console fittings have survived, including the distinctive stop layout (in three rows on the left), stopknobs engraved in Gothic script, a nameplate (boasting the builder's "offices" in London and Auckland, as well as in Adelaide and Perth), the key surfaces and keycheeks, a concave and parallel pedalboard, a hitch-down tremulant, a characteristic balanced swell "shoe" in American style, and a redundant blower handle. All internal components – actions, slider soundboards, pipework and swell box – appear to be in original condition as well.

While the tonal scheme is dominated by unison registers, with characteristic late-Romantic voicing, the instrument possesses a complete Great chorus, not always present on Dodd's smaller instruments of the period. Of interest is the "Dulcissima", a stop that was one of the builder's specialities.

J.E. Dodd 1917 (2/15 mechanical and tubular-pneumatic)

Great

Gt: Open Dia	8 ft.	
Gt: Claribel	8 ft.	
Gt: Dulcissima	8 ft.	
Gt: Viola	8 ft.	
Gt: Principal	4 ft.	
Gt: Flute	4 ft.	
Gt: Fifteenth	2 ft.	

Swell

Sw: Lieblich Bourdon	16 ft.	A
Sw: Open Dia	8 ft.	
Sw: Hohl Flute	8 ft.	
Sw: Viole d'Orchestre	8 ft.	
Sw: Dulcet	4 ft.	
Sw: Cornopean	8 ft.	

Pedal

Ped: Sub Bass	16 ft.	
Ped: Echo Bourdon	16 ft.	A

Couplers

Swell to Great
Swell to Pedal
Great to Pedal
Swell to Great Super
Bass Melody Coupler

Mechanical action to manuals
Tubular-pneumatic action to pedals

Balanced swell pedal
Tremulant by hitch-down pedal

Compass 58/30[72]

St Clement's Anglican Church, Yass

The foundation stone of St Clement's Church was laid in November 1847 and the four-bay nave and chancel, designed by E.T. Blacket in the Decorated Gothic style and built in sandstone, opened in Easter 1850. The tower and spire were added in 1859 and the right-hand aisle, a secondary nave (not designed by Blacket), in 1879.

The church is located on the side of a slope and its exterior is dominated by the elegant tower (with a peal of six bells) and broach spire, roofed in slate. The interior focuses upon the sanctuary and is unusually wide. The east window has curvilinear tracery.[73]

The organ in St Clement's was built by William Davidson in 1876 and remains in original condition. It was restored in 1980 by Brown and Arkley. Built for £320, it has two manuals and 10 stops. The case layout is typical of Davidson's style of the period, with three flats of pipes and carving on the transom rails and impost.

A similar arrangement was provided for the organs at St Paul's Cobbitty (1876), St James' Morpeth (1877), Leigh Memorial Uniting at Parramatta (1878) and the organ formerly in Stanmore Methodist Church (1875). The case includes decorated display pipes in two side towers and a central flat arranged 3-11-3.

A unique feature of the organ is that its tonal conception is markedly different from virtually all other known Davidson instruments. Rather than possessing his usual well-developed and remarkably bright diapason chorus, this instrument is more tonally subdued, with a focus on unison colours. According to a description of the instrument written at the time of its completion, the Davidson was "built after the German system, and it contains all of the improvements introduced in organs of that class."[74]

In recent years the organ has been moved from under an arch on the south side of the nave to a position facing down the adjacent aisle. New panels have been built either side of the case.

The specification, noted by Graeme Rushworth, is as follows [75]:

William Davidson 1876 (2/9 mechanical)

Great

Open Diapason	8 FT.	
Clarabella	8 FT.	*
Stopped Diapason [bass]	8 FT.	+
Dulciana	8 FT.	*
Wald Flute	4 FT.	

Swell

Bourdon	16 FT.	*
Lieblich Gedackt	8 FT.	
Gamba	8 FT.	*
Principal	4 FT.	

Pedal

Bourdon	16 FT.

Couplers

Swell to Great
Great to Pedal

Mechanical action

Compass 56/25

2 composition pedals

Lever swell pedal

* From c^0

+ C – B

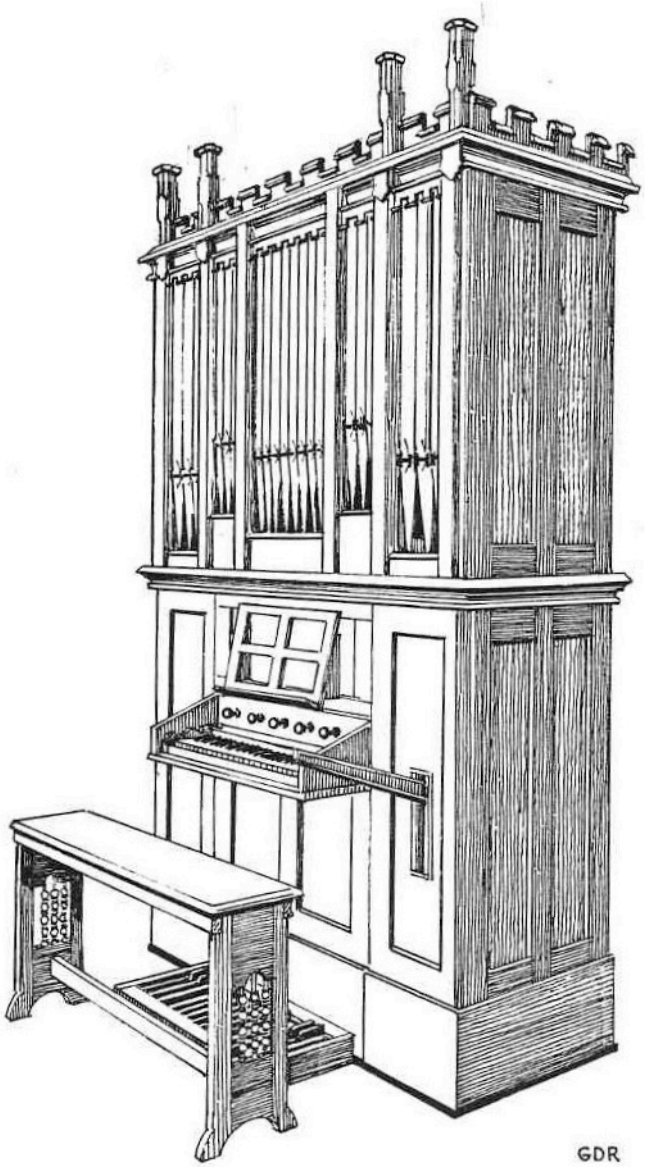
St Edmund's Anglican Church, Gunning

Sited at the end of an avenue of elm trees, St Edmund's Church was constructed in 1866. Built in sandstone and designed in an Early English gothic idiom, it has prominent buttresses. The interior includes wooden pews, choir stalls, pulpit and altar.[76]

The early history of this instrument is not known and like so many small organs, it has been in several homes. A fragment of the *London Times* of April 1863, pasted in the lowest pipe of the Stopped Diapason establishes its date of completion with some degree of accuracy. Probably owned in the late nineteenth century by Julius Kerr of Balmain, it was later installed in St Paul's Anglican Church, Chatswood, and from 1908 in St Peter's Anglican Church, Burwood East. It was acquired by All Saints' Woollahra from St Peter's when Anglican services ceased there in 1992, and then by St Edmund's Gunning in 2005, where it was installed by Pipe Organ Reconstructions Pty Ltd.[77]

Over the years the organ has been substantially altered, principally by way of additions made by Sydney organbuilders, such as C. J. Jackson, Charles Richardson and T. C. Edwards (as shown by their signatures, or those of their employees). After acquisition by All Saints' Woollahra, where it was used as a chamber organ, substantial reconstruction was undertaken by Mark Fisher to return it to be more in line with a mid-nineteenth century chamber instrument. This work was completed in 1995.

In 1995 reconstruction has involved stripping away the accretions, including a zinc bass to the Open Diapason, a swell box, an ugly key cover and music desk by Richardson, additional case panels and toeboards. The metal pipes have been remade to enable cone tuning at their original scales and the front of the case reconstructed to incorporate original features, viz. the four capped pillars with shields and crenellations. The case timbers were found to be Scots Pine and the manual keyset is marked "M. Habell" (for Mark Habell & Sons, pianoforte key makers of London). Hand blowing has been retained and a new electric blower provided. The Pedal consists of 18 pedals with pulldowns.[78]



Organ by builder unknown c.1863, as reconstructed by Mark Fisher 1995
St Edmund's Anglican Church Gunning – drawing by Graeme Rushworth

After the 1995 work, the organ's specification became:

Manual

Open Diapason	[8]	*
Stop Diapason	[8]	*
Stop Diapason [bass]	[8]	+
Principal	4	
Flute	4	*

Mechanical action

Pedal pulldowns

Compass 54/18

No of pipes = 192

* Compass c^0- f^3

+ Compass C - B

St John-the-Baptist Catholic Church, Bonnyrigg Heights

The organ in this recently-constructed church was built in 1879 by Bevington & Sons, of London, for St John-the-Baptist Anglican Church, West Hobart, Tasmania. In 1903 George Fincham & Son of Melbourne moved the organ to a chancel chamber and made a number of alterations, including the provision of hydraulic blowing and additional composition pedals, while modifying the case, building frames and other parts, so that the organ would fit the new chamber. Although electric blowing was later supplied and other repairs undertaken by the Fincham firm over the years, the organ remained largely unaltered for the remainder of the twentieth century.

In 1998 the church was deconsecrated, later becoming a bed and breakfast property known as "Pendragon Hall". As the organ was of little use in such a building it became available for sale and in 2006 was purchased by the Catholic Parish at Bonnyrigg Heights, who engaged Pipe Organ Reconstructions Pty Ltd to restore the organ. The project was led by a local committee, guided by parishioner Rita Fenech and Fr Michael McLean. The consultant for the project was Dr James Forsyth.

The completed organ was dedicated by Cardinal George Pell on 18 November 2007, with the opening recital given on that day by Kurt Ison and associate artists.

The instrument is a model of tonal and mechanical excellence and lent itself admirably to a comprehensive and meticulous restoration that combined thorough research with the use of authentic materials and the highest standards of workmanship. Most of the changes made in 1903 were reversed. Now located in a free-standing position, the organ speaks with clear splendour into a far more sympathetic acoustic than was the case in West Hobart. In describing the exquisite palette of Victorian tone colour, James Forsyth writes that these "range from lyrical and liquid Claribel and Harmonic Flutes, bold Diapasons of ample foundation and harmonic development, a distinctive Great Horn Diapason, soft Swell Bell Gamba and Great Diapason, to a fiery Cornopean which dramatically adds to the character of the sound of the Swell chorus and full organ".[79]

Mark Fisher has written extensively about the restoration of this organ, documenting in great detail the process of restoration. The first of two articles for *The Sydney Organ Journal* in 2007/08 contains a useful description of the organ, its new location and a summary of his firm's work:

"The organ is of 2 manuals and pedals and contains 16 speaking stops, 3 couplers and 5 composition pedals. There are 777 pipes and the pedal organ contains a full length 16 ft Open Diapason. A new floor has been built in the church for the organ and the area behind the organ completely insulated from sunlight and heat. The instrument is free-standing in the building and speaks clearly into a somewhat reverberant space.

Henry Bevington & Sons, 1879
St John-the-Baptist Catholic Church, Bonnyrigg Heights
Photo: M Quarmby

The original hand-pumping mechanism [has been] reconstructed, so that the organ may once again also be hand-blown. The 31 façade pipes, made from 'white ribbed metal' - Bevington's specialty, have had more recent re-paintings stripped off and the still-discernible original design reproduced again. Two sections of the pipes, originally featuring bands of dull blue at the tops and two-tone grey at the mid-section, have now had those sections re-painted in shades of green to pick up on the church's interior window fittings and door frames.

The front casework of the organ has been returned to its original format. In 1903 the organ was moved to a new position in the church at Hobart and the side flats of the front façade and case were moved forward about 300 mm to fit a new chamber archway. These flats have now been put back to their original position. This, together with other alterations made to the case at that time, has resulted in the need for a great deal of cosmetic surgery and reconstruction of some posts and other sections of the case, using matching timbers. In the process, the whole was stripped back to bare timber and re-stained and polished.

The 1903 organ bench was sold with some fittings with the church, but would have been unsuitable because, at the move, the floor at the console was raised nearly 200 mm and the Pedal board and front case recessed into the floor necessitating a new bench at that time. In 2007, a new bench of European Oak was designed by Mark Fisher, in the style of another Bevington bench in England. This design features four turned columns on the bench which partner four columns around the console.

All painted sections of the organ's interior, together with the wood pipes, have been repainted in colours exactly matched to the original; even the lettered stencils on the floor frame, building frame and pipe racks have been faithfully reproduced to match exactly and these repainted directly over the original positions.

The interior metal pipework, made from an unorthodox high-tin alloy, peculiar to Bevington, is in an outstanding state of preservation and has been cleaned, with spectacular results. The original standard of workmanship, obvious in every aspect of this instrument, is typical of Bevington's superior quality, both in design and manufacture and features much that is never seen with any other builder. Expensive and very stable timbers were also used throughout and extraordinary lengths gone to in order to protect the bellows, windchests, frame, wood pipes and casework from the effects of the Australian climate. Restoration of the double-rise bellows reservoir and feeders, as well as the windchests was not begun until these had experienced the effects of a Sydney summer.

A new Ventus blower has been installed at the rear of the organ, together with its attendant blind valve, silencing box and muffler chamber. Because of Government safety laws, the organ has had to be located one metre away from the rear wall, to provide legal access to two emergency exits behind the organ.[80]

This magnificent instrument has the following specification:
(note that pitch designations are not shown on the stopknobs)

Henry Bevington & Sons, 1879 (2/15 mechanical)

Great

Open Diapason	8	
Horn Diapason	8	*
Claribel	8	
Dulciana	8	
Principal	4	
Harmonic Flute	4	+
Twelfth	2-2/3	^
Fifteenth	2	~

Swell

Bourdon	16	#
Double Diapason	16	+
Open Diapason	8	
Bell Gamba	8	~
Principal	4	
Fifteenth	2	~
Cornopean	8	

Pedal

Open Diapason	16

Couplers

Great to Pedal
Swell to Pedal
Swell to Great

Mechanical action throughout
Compass 56/25
3 composition pedals to Great
2 composition pedals to Swell
Hitch-down swell pedal
Number of pipes = 777
Wind pressure = 2-3/4”

* Shares stopped bass with Claribel
+ Compass to Tenor C
# Compass C – B

~ Shares stopped bass with Open Diapason
^ breaks back to 8’ pitch for top 12 pipes
~ breaks back to 4’ for top 12 pipes

Pitt Street Uniting (formerly Congregational) Church

The mother church of Congregationalism in Australia, the foundation stone of the Pitt Street church was laid in 1842 and the building opened for worship in 1846. It was designed by English-trained John Bibb (1810-1862) who in 1832 joined John Verge, one of the leading architects in Sydney, as an assistant. It was enlarged between 1857 and 1867, but the architect of this work is unknown. This included the internal galleries, resting on fluted iron columns cast by Dawson of Sydney, and the vestry to the rear.

The building is of particular note for its distinctive classical sandstone façade with massive Ionic columns, pedimented doorways and balustraded parapet. The spacious and uncluttered interior, with plaster ceiling, is of rectangular shape, the organ apse with rounded edges providing an ideal acoustical setting for the 1910 Hill & Son organ. The joinery is of cedar and includes a pulpit approached by a winding stair. Bibb's other work included the present Westpac Bank and Museum at The Rocks.[81]

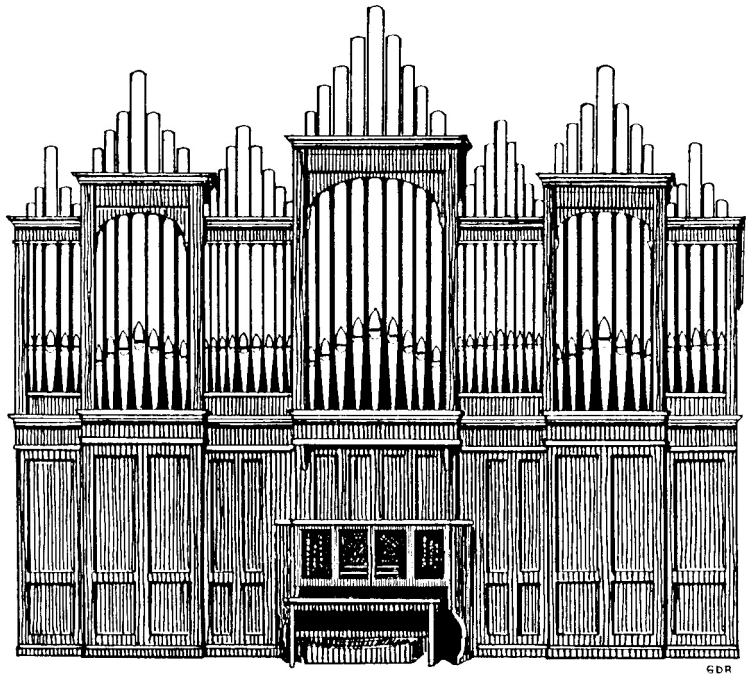
It is believed that four pipe organs have stood in Pitt Street Church. The first, of two manuals and ten stops was built in Sydney by W.J. Johnson in 1845 and enlarged by him in 1850 and 1857.[82] The church's next organ, by Gray & Davison of London (opus 10,043, 1856, 15 stops) was purchased second-hand in 1858 and survived until 1902 when a much larger instrument built by W.G. Rendall of three manuals and 37 stops was purchased second-hand.[83] Never fully completed nor considered satisfactory, it was one of the earliest examples of electro-pneumatic action in Australia. A remnant of this instrument is the small case in an alcove above the rear gallery, behind which a set of "gongs" (almost certainly a metallophone) was operated electrically.[84]

The present instrument, built in 1910 by Hill & Son, London, as job no. 2396, is one of the firm's best-preserved later instruments and one of the few larger organs from the first two decades of the 20th century to survive in Australia with tubular-pneumatic action intact.

For over 50 years, Pitt Street's famed organist, Miss Lilian Frost, delighted capacity audiences with her lunch-time recitals, which by 1945, had numbered over 1,000. Well-known for her preference for original works, including a substantial French repertoire, Lilian Frost was apparently well satisfied with the tonal and mechanical resources of the organ, the only addition being the Vox Humana and tremulant, almost certainly provided by Charles Richardson c. 1920. Later alterations included the provision of a concave/radiating pedalboard, the fitting of balanced swell pedals and the enclosure of the choir division.

During the 1960s the organ and church were allowed to fall into disrepair, but the loss

of the building altogether was prevented by a ban imposed by the Builders' Labourers' Federation in 1973. Some basic work to bring the organ back into use was carried out in 1974 by Pitchford & Garside: in 1982 the firm commenced a staged restoration project with Kelvin Hastie as consultant and this was assisted by a NSW Heritage Grant. The prepared-for stops were added by the firm between 1987 and 1996 based upon Hill models, a generous donation by a member of the congregation enabling this to occur. The instrument today is remarkably intact, with the original mechanisms preserved in their entirety and the open metal chorus work retaining cone tuning throughout.



Hill & Son, London, 1910
Pitt Street Uniting Church
Drawing by Graeme Rushworth

Hill & Son 1910 (3/31 tubular pneumatic)

Great		
Double Diapason	16	
Open Diapason I	8	
Open Diapason II	8	
Hohl Flute	8	
Principal	4	
Harmonic Flute	4	
Fifteenth	2	
Mixture	III	¶
Trumpet	8	
Clarion	4	§
Choir (enclosed)		
Lieblich Gedeckt	8	
Dulciana	8	
Salcional [sic]	8	
Flute	4	
Cor Anglais	8	
Clarinet	8	
Swell		
Lieblich Gedeckt	16	
Geigen Principal	8	
*Rohr Flute	8	
Echo Gamba	8	
Voix Celestes	8	TC
Principal	4	
Mixture	III	
Horn	8	
Oboe	8	
Vox Humana	8	+
Tremulant		§
Pedal		
Open Diapason	16	A
Bourdon	16	B
Octave	8	A
Flute	8	B
Trombone	16	^

Couplers
Swell Sub Octave
Swell Octave
Swell to Choir
Swell to Great
Swell to Pedal
Great to Pedal
Choir to Pedal

Tubular-pneumatic action
Mechanical action for all pedal couplers
Compass 58/30
3 thumb pistons to Great duplicated by 3 composition pedals
3 thumb pistons to Swell
Great to Pedal reversible pedal
Balanced pedals (on right) for Swell and Choir

No. of pipes: 1,842
Pitch a^1 = 440 Hz at 23^0
Wind pressures: 76 mm (3") – Swell and Choir
112 mm (4-⅜") – Great, Pedal & action

Mixture composition (same for both Great and Swell)
C - $f\#^0$: 17.19.22
g^0 - $a\#^1$: 15.19.22
b^1 - a^3: 8.12.15

+ Prepared-for and installed by Charles Richardson, c.1920

Prepared-for stops installed by Pitchford & Garside 1987-96:

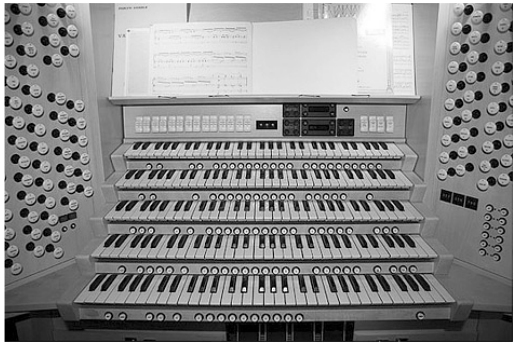
* 1987 using Palmer pipework to c^0. C-B completed with new pipework 1995
¶ 1993, § 1994, ^ 1996

Sydney Opera House Concert Hall Grand Organ

The Grand Organ was designed and built, during the period 1969 to 1979, by the Sydney organ-builder Ronald Sharp, assisted by Mark Fisher, Myk Fairhurst and Raymond Bridge, his personal staff. During the final 17 months of construction, four members of the Austrian organ-building firm of Gregor Hradetzky, were on site, also working under Sharp's supervision and specification, to assist with the work. Sharp's organ-building career began in 1960, when he was commissioned to build a new choir organ for Sydney's St Mary's Cathedral. In 1964 he then employed Raymond Bridge, a cabinet-maker, together with Mark Fisher who, like Sharp, was a self-taught organbuilder. The new organ at Knox Grammar School in 1966 was the first product of this team and the instrument won the admiration of English organist Peter Hurford, who recorded for Decca on both the Knox organ and the new organ, also by Sharp, for Wollongong Town Hall.

Hurford was invited to become consultant for the Opera House organ; and his admiration of Sharp's work, which by then had attracted worldwide acclaim, led him to recommend Ronald Sharp to the New South Wales Government Organ Committee to be the builder of the Concert Hall organ.

Many people doubted that such a huge pipe organ, as proposed by Sharp, particularly one using mechanical key action, could be built by him - or anybody. Controversy raged throughout the construction years, until finally Sharp's magnum opus was completed at a cost of 1.2 million dollars, under the supervision of the NSW Department of Public

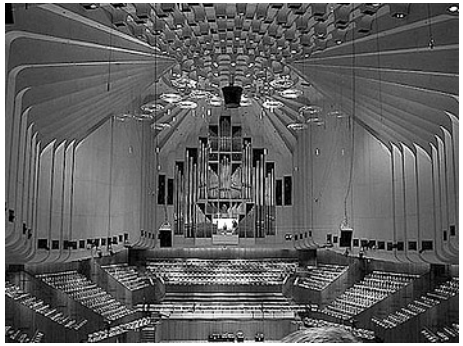


Works, which was also responsible for supervising the construction of the Sydney Opera House. The Department handed over the completed instrument to the Opera House Trust on 30 May 1979 and the opening recital was on 7 June 1979.

The Concert Hall Grand Organ is still believed to be the largest mechanical-action organ in the world. It is 16 metres high, 13 metres wide, a total of 8 metres deep and weighs 37.5 tonnes. The four largest pipes of the Prinzipal 32' hang on the rear wall and weigh an additional 6 tonnes. The organ is built on a cantilevered steel platform, overlaid with a 100mm thick floor of laminated brush-box timber and it is all contained in a shell-like concrete chamber. The underside of the platform carries the white birch plywood ceiling above the choir gallery.

In April 1994 Mark Fisher, who shared a major role in the design and building of the organ, and who left Ronald Sharp at the end of 1981 to commence his own business, was invited by the Opera House Trust to return to the organ, to take control of its ongoing maintenance and tuning. During that time, gradual refurbishment of some sections of the organ has been carried out together with other work, all carefully

maintaining the philosophy of the builder.



In July 2001, the organ was shut down, while its original electronic control system was replaced, with a more comprehensive system. During this changeover, the stop jambs, name board, thumb and toe piston rails were rebuilt with other new sections of the console added, together with a performer's consolette, in order to accommodate discretely the many new controls. The organ was re-opened in April 2002 by Olivier Latry and has since been in regular use, though not often heard in solo organ recitals.

The organ contains six departments: Pedal, Rückpositiv, Hauptwerk, Oberwerk, Brustwerk and Kronwerk. There are 131 speaking stops, 201 ranks and 10, 244 pipes. The façade contains 109 burnished tin pipes and 24 bronze bells. The largest and smallest pipes have speaking lengths of 9.7 metres and 6mm. The organ's wind supply is generated by nine blowers situated throughout the organ.

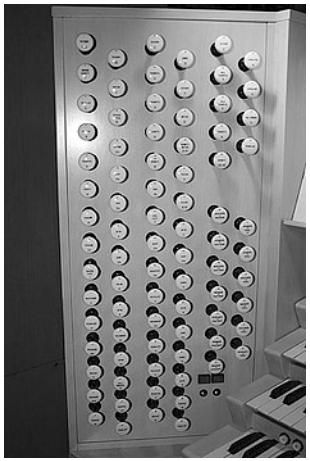
The attached five manual and pedal drawstop console contains 172 stop knobs (of various types), 107 thumb pistons, 43 toe pistons, 12 midi pistons, three swell pedals and an infinite speed and gradation crescendo pedal. There are two closed circuit TV screens, together with various communication aids to the stage, stage manager and hall.

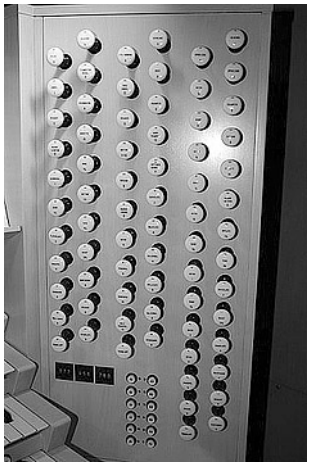
The organ has mechanical key action, electrical stop action, mechanical and electrical couplers and a Solid State Logic CFM300 piston capture system. It is also fitted with a performance recording and playback facility for the performers use in evaluating registration; and for organ demonstrations, where the playback unit can be operated from three locations within the Concert Hall.

Mark Fisher August 2004

Mark Fisher adds (*SOJ* Summer 2008-09):

At the end of October 2008 we were nearing the end of 18 consecutive all-night (11 pm to 7.30 am) sessions at the Opera House, where Adrian Wadey, from Solid State Organ Systems (UK) was installing, testing and programming the remaining sections of the organ's electronic uprgade, which was held over in 2002.





The organ (at last) has its record/playback capability, its sequencer, its MIDI and a host of other facilities too long to list just now. This morning at 6 am, the organ recorded itself and played itself back, using the swells, couplers, pistons and ancillaries. It was a very special moment for me and I am in awe of all the things the organ can now do.

Ronald Sharp 1979 (5/131 mechanical and electric)

HAUPTWERK
C1 – c61

59*	Prinzipal	16
45	Gedackt	16
58	Oktav	8
57	Gamba	8
44	Querflöte	8
43	Holzflöte	8
42	Rohrflöte	8
56	Quint	5-1/3
41	Grossnasat	5-1/3
55	Oktav	4
54	Gamba	4
40	Spitzflöte	4
39	Grossterz	3-1/5
53	Quint	2-2/3
38	Nasat	2-2/3
52	Oktav	2
37	Hohlflöte	2
36	Terz	1-3/5
51	Piffaro	IV-VI
50	Terzian	II
49	Kornett Mixtur	VI
48	Mixtur	VI
47	Scharff	V
46	Zimbel	IV
35	Kornett	VI
34	Trompete	16
33	Trompete	8
32	Trompete	4
31	Glocken	2
60	Tremulant	

RÜCKPOSITIV
C1 – c61

138	Prinzipal	8
139	Fiffaro	8
153	Gedackt	8
154	Quintadena	8
137	Oktav	4
152	Nachthorn	4
151	Rohrflöte	4
150	Nasat	2-2/3
136	Oktav	2
149	Spitzflöte	2
148	Terz	1-3/5
135	Quint	1-1/3
147	Sifflöte	1-1/3
134	Oktav	1
133	Quint	2/3
132	Oktav	1/2
131	Quint	1/3
130	Oktav	1/4
129	Quint	1/6
128	Oktav	1/8
146	Sesquialtera	II
142	Ophicleide	16
145	Rankett	16
127	Ophicleide	8
143	Trompete	8
144	Dulzian	8
141	Glocken	1
140	Tremulant	

OBERWERK
C1 – c61

114	Holzprinzipal	16
113	Quintatön	16
112	Prinzipal	8
125	Salizional	8
126	Schwebung	8
124	Spillflöte	8
111	Oktav	4
123	Salizional	4
122	Waldflöte	4
121	Querflöte	2
110	Rauschpfeife	II
109	Terzian	II
108	Mixtur	V-VII
107	Scharff	IV
106	Terz Zimbel	III
120	Septimen Kornett	V
119	Kopftrompet	16
118	Trompete	8
117	Oboe	8
105	Vox Humana	8
116	Schalmei	4
115	Tremulant	

BRUSTWERK
C1 – c61

91	Gemshorn	8
92	Unda Maris	8
104	Offenflöte	8
103	Gedackt	8
90	Prinzipal	4
102	Quintadena	4
101	Nasat	2-2/3
89	Flachflöte	2
100	Terz	1-3/5
88	Quint	1-1/3
99	Septime	1-1/7
87	Schwiegel	1
98	None	8/9
86	Glöckleinton	II
85	Scharff	II
84	Zimbel	I
97	Musette	16
96	Krummhorn	8
83	Regal	8
95	Trompetenregal	4
94	Glocken	1/2
170	Glockenspiel	
171	Glockenspiel Reiterate	
172	Kuckuckflöte	
93	Tremulant	

PEDAL
C1 – g32

29	Prinzipal	32
28	Holzprinzipal	16
27	Oktav	16
26	Violonbass	16
15	Subbass	16
14	Rohrquint	10-2/3
25	Oktav	8
24	Violon	8
13	Gedackt	8
12	Grossterz	6-2/5
23	Quint	5-1/3
22	Oktav	4
11	Blockflöte	4
21	Terz	3-1/5
20	Quint	2-2/3
19	Septime	2-2/7
10	Nachthorn	2
9	Bauernflöte	1
18	Rauschpfeife	III
17	Mixtur	V
16	Scharff	VII
8	Posaune	32
7	Posaune	16
6	Fagott	16
5	Trompete	8
4	Dulzian	8
3	Trompete	4
2	Singend Kornett	2
1	Glocken	4+2
30	Tremulant	

KRONWERK
C1 – c61

65	Kornett	VIII-XII
64	Trompete	16
63	Feldtrompete	8
75	Vox Humana	8
62	Helltrompete	4
74	Ophicleide	16
73	Ophicleide	8
61	Glocken	2
76	Tremulant	

ANCILLARIES

173 Kuckuck
174 Nachtigäll
175 Zymbelstern
176 Tympanon

Glocken-Zymbelstern
Bronze hand bells
Tympanon
Soft bass drum roll

COUPLERS
Drawstops

72 Oberwerk to Rückpositiv
70 Rückpositiv to Hauptwerk
69 Oberwerk to Hauptwerk
68 Brustwerk to Hauptwerk
67 Kronwerk to Hauptwerk
71 Kronwerk to Rückpositiv
66 Brustwerk to Oberwerk
82 Rückpositiv to Pedal
81 Hauptwerk to Pedal
80 Oberwerk to Pedal
79 Brustwerk to Pedal
77 Kronwerk to Pedal 4
78 Kronwerk to Pedal

COUPLERS
Rocking tablets

155 Rückpositiv to Rückpositiv 16
156 Rückpositiv to Rückpositiv 4
157 Oberwerk to Oberwerk 16
158 Oberwerk to Oberwerk 4
159 Brustwerk to Brustwerk 16
160 Brustwerk to Brustwerk 4
161 Kronwerk to Kronwerk 16
162 Kronwerk to Kronwerk 4
163 Rückpositiv to Hauptwerk 16
164 Rückpositiv to Hauptwerk 4
165 Oberwerk to Hauptwerk 16
166 Oberwerk to Hauptwerk 4
167 Kronwerk to Hauptwerk 16
168 Kronwerk to Hauptwerk 4
169 Hauptwerk and Pedal Pistons

ADJUSTABLE PISTONS

General Pistons
15 Generals duplicated by toe studs

Departmental Pistons
10 Rückpositiv
10 Hauptwerk
10 Oberwerk
10 Brustwerk
10 Kronwerk
9 Pedal duplicated by toe studs

Reversible Pistons
(duplicated by toe studs)

Oberwerk to Rückpositiv
Rückpositiv to Hauptwerk
Oberwerk to Hauptwerk
Brustwerk to Hauptwerk
Kronwerk to Hauptwerk
Kronwerk to Rückpositiv
Brustwerk to Oberwerk
Rückpositiv to Pedal
Hauptwerk to Pedal
Oberwerk to Pedal
Brustwerk to Pedal
Kronwerk to Pedal 4
Kronwerk to Pedal

ACCESSORIES

100 levels of memory available for each piston
A piston sequencer is fitted to the capture system
Programmable crescendo pedal
4 (3 adjustable) crescendos for each memory
1 tutti piston programmable for each memory level
2 channels of MIDI per department
The scope of any department, general or reversible pistons is alterable
Tremulant speed and depth controls
Glocken-Zymbelstern speed and key controls

ACTION
mechanical key action
electrical stop action
Couplers 79-82, 66 - mechanical
Couplers 67-72, 77, 78,155-169 - electrical
S.S.L. CFM 300 capture system
electric action to percussions and playback
wind supply is by nine Ventus blowers

SUMMARY OF PIPES AND STOPS

131 speaking stops
201 pipe ranks
10, 244 pipes
Front pipes 95% tin

RECORDING AND PLAYBACK

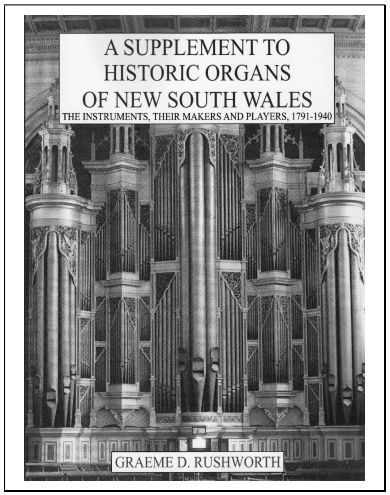
The Organ is fitted with a performance recording and playback facility for the performer's use in evaluating registration; and for organ demonstrations, where the playback unit can be operated from three locations within the Concert Hall.

CONSOLE

Five manual and pedal drawstop console
Concave-radiating pedal board
Adjustable bench and music desk
Oberwerk main and echo swell pedals
Brustwerk swell pedal
Infinite speed and gradation crescendo pedal
172 stops
107 Thumb pistons
43 toe pistons
12 MIDI pistons
2 Closed Circuit TV screens (front view of stage and close up view of conductor)
Speaker – to organist from stage
Telephone – organist / stage manager
Microphone – organist to PA system
Performance cueing lights (Ready/Not ready & Stand-by/Go)

*Numbers refer to those shown on the drawstops

Published by Mark Fisher
Pipe Organ Reconstructions Pty Ltd
June 2004



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Index of Churches

The full Conference Programme is found on pages 9 – 25.

ENDNOTES

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