# OHTA AT 40 /

**FOCUS ON FULLER**

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**40TH ANNUAL CONFERENCE**

**ORGAN HISTORICAL TRUST OF AUSTRALIA**

**25 – 30 September 2017**

**Melbourne & Ballarat region**

**VICTORIA AUSTRALIA**

***conference book***

Organ Historical Trust of Australia

**ABN 99 005 443 372**

P.O. Box 200 Camberwell Victoria 3124 Australia

[www.ohta.org.au](http://www.ohta.org.au/)

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

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

**Office Bearers**

Dr Kelvin Hastie OAM *chair*

Hugh Knight  *vice-chair*

Steve Kaesler OAM *secretary*

Christopher Trikilis *assistant secretary*

Vicki Montgomery CA *treasurer*

Andrew Davidson *membership secretary*

Mark Quarmby *webmaster*

**Patron**

Robert Ampt

**Honorary Life Members**

Bridget Dearnley

John Henwood

Ray Holland

John Maidment OAM

Roger H. Pogson

Graeme Rushworth

Margaret Swann

**Cover and title page:** St Paul’s Cathedral, Melbourne – T.C. Lewis organ 1891

### (Simon Colvin – 2008)

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A Welcome from the Chair of OHTA 4

The Churches 4

Photographs and open console 4

Demonstrations 4

Notes on the buildings and organs 4

Acknowledgements 5

Conference participants 5

Conference programme 6 - 12

~~Contacts for organising committee 12 [WHY?]~~

~~Abstracts of~~ Conference papers and panel discussions 13 - 16

Advertisements 17 - 21

Recital programmes 22 - 25

Historical & technical documentation 26

**A WELCOME FROM THE CHAIR OF OHTA**

It is a great pleasure to welcome participants to OHTA’s 40th annual conference. The very first of these was held in Melbourne in May 1978, commencing at St Mary’s Star-of-the-Sea Catholic Church, West Melbourne, which we will revisit this year. The 1900 George Fincham organ in that church is the largest surviving instrument of colonial manufacture and it remains highly significant to the Australian organ landscape and to the history of our organisation.

OHTA was established through the vision of its foundation council members, notably John Maidment OAM (chairman 1978-2016) and John Henwood (secretary 1978-88). This year, we reflect on what has been achieved over four decades: the preservation or relocation of many notable organs, the promotion of scholarly research into the history of the organ and its music, and the collection of archival material, whether in printed, photographic or aural form.

While research will always be ongoing, the work of many OHTA members has enabled a much clearer picture of the history of the organ in Australia to emerge and for organs to be more fully appreciated in their local social and religious contexts. The most significant contributions have come from John Stiller who, as OHTA Research Officer 1978-86, documented 340 organs throughout Australia and New Zealand and from the work of Graeme Rushworth, whose two volumes on historic organs of New South Wales remain publishing landmarks and whose line drawings graced the covers of our journal for almost 30 years. The enormous amount of work that goes into the quarterly production of *OHTA News* and the maintenance of a remarkable website have been equally important to the dissemination of knowledge about the organ in Australia. A book, entitled *Lost Pipe Organs of Australia: A Pictorial Record,* prepared by Geoffrey Cox, Kelvin Hastie and John Maidment, will be released this year and will provide a pictorial record of a sample of those organs, both large and small, that have been destroyed by fire, or lost to fashion, ignorance or neglect. It constitutes a timely reminder of the fragility of our organ heritage.

As a result of its activities over the years, OHTA has enjoyed the recognition and support of the wider community, notably through bodies such as the National Trust of Australia, various heritage agencies of our state governments and grant-giving organisations, such as the Myer and Annie Danks Foundations. Our successful listing on the Register of Cultural Organisations of the Australian Taxation Office has enabled us to support restoration projects through tax-deductible appeals. We also remain grateful to those organbuilders who have taken the time to gain an understanding of the stylistic tonal and mechanical features of the organs entrusted to their care and to restore them expertly according to the conservation principles we have developed and promoted over the years.

Our most ambitious project – the restoration of the 1877 Hill & Son organ from Adelaide Town Hall and its relocation to the Tanunda Regional Gallery, SA – has received wide acclaim. It is a gift we have bequeathed to the future and represents the physical manifestation of a dream that became reality through painstaking research, the application of high standards of organbuilding, generous benefaction and through sheer persistence and patience.

New visions of an Australian Pipe Organ Centre and an OHTA Foundation Fund to support the aims of the Trust will only succeed with a strong financial base and I commend these projects as being worthy of the widest possible support. The organ has an uncertain future in Australia and we need these projects to assist in protecting and documenting as much of our organ heritage as possible.

In addition to the presentation of papers outlining 40 years of achievement, the conference will also enable participants to enjoy a selection of Melbourne’s most notable instruments, including the work of 19th-century colonial builder, Alfred Fuller and several organs that have been successfully relocated. We are most grateful to the organising committee, comprising John Maidment OAM (Chair), Simon Colvin, Christopher Cook, Dr Geoffrey Cox and Christopher Trikilis, for their work in developing an itinerary that should sustain the interest of all.

Dr Kelvin Hastie OAM

OHTA Chair

### **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. Some organs will be available to play after each demonstration. Those wishing to play organs after the demonstations should register their interest in doing so in advance with Simon Colvin. 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 by ~~Geoffrey Cox and~~ John Maidment, and full detailed documentation (including sources) will be found on the OHTA website ([www.ohta.org](http://www.ohta.org).au) in the Victorian section under “Organs of Australia”.
* The material presented below is copyright and must ~~only~~ not be reproduced without permission and appropriate acknowledgement.
* 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 conference committee has consisted of John Maidment (chair), Simon Colvin, Christopher Cook, Dr Geoffrey Cox, Christopher Trikilis, with the advice of OHTA treasurer Vicki Montgomery.

Conference Participants

Rhys Arvidson, East Melbourne, Vic. \*

Helen Asboe, Wollstonecraft, NSW

Keith Asboe, Wollstonecraft, NSW

Tom Baldwin, Glen Huntly, Vic. \* ‡

Charles Bardwell, Miller, NSW

Teddy Bardwell, Miller, NSW

Nick Beveridge, Titirangi, Auckland, NZ

Andrew Blencowe, Toowoomba, Qld

Lynn Blom, Elsternwick, Vic. \*

Elizabeth Brazier, Red Hill, Rockhampton, Qld

Trevor Bunning, Nicholls, ACT

David Cahill, Rosenthal Heights, Qld

Dianne Cahill, Rosenthal Heights, Qld

Alan Caradus, Killara, NSW

Dr Andrew Cichy, Brisbane, Qld

Simon Colvin, Elwood, Vic

Christopher Cook, Frankston, Vic. \*

Dr Geoffrey Cox, Fitzroy, Vic.

Andrew Davidson, Warrawee, NSW

Peter Dowde, Trevallyn, Tas.

Kathy Drummond, Concord West, NSW

Andrew Georg, Modbury, SA

Dr Juliet Gibson, Nicholls, ACT

James Goldrick, St Lucia, Qld

Campbell Hargraves, Mt Evelyn, Victoria

John Hargraves, Timaru, New Zealand

Dr Kelvin Hastie OAM, Miranda, NSW

Judy Houston, North Ballarat, Vic. \*

John Hunt, Auckland, NZ

Peter Hyde, Mt Glorious, Qld.

Peter Jewkes, Ermington, NSW

Robert Joyce, Highton, Vic

Steve Kaesler OAM, Gawler East, SA

Hugh Knight, Eastwood, NSW

Brian Krahnert, Lara, Vic.

Edwin Kwong, Rowville, Vic. ‡

Dr Lorraine Macknight, Jamison Centre, ACT

John Maidment OAM, Camberwell, Vic.

Roger Marks, Red Hill, Rockhampton, Qld

Hans Meijer, Launceston, Tas.

Peter Meyer, Mt Victoria, NSW

David Molloy, Merrylands West, NSW

Adele Nisbet, Holland Park, Qld

Dr Steven Nisbet, Holland Park, Qld

Bill Pearce, Gilberton, SA

Peter Robinson, Tanah Merah, Qld

Chris Sillince, Gosford, NSW

Jeremy Smith, Wantirna, Vic.

Margaret Swann , Blackburn, Vic.\*

Beryl Thompson, Glenfield, Auckland, NZ

Bruce Thompson, Glenfield, Auckland, NZ

Staffan Thuringer, Yallambie, Vic \*

Christopher Trikilis, Camberwell, Vic

Geoffrey Williams, Bowral, NSW

\*Daily registration

‡Student bursaries

***list correct at time of printing***

**Conference Programme**

*Organ details (e.g. 2/25) refer to manuals/speaking stops*

## Monday 25 September: Central Melbourne

09.00 Registration at St Paul’s Anglican Cathedral, cnr Flinders & Swanston Streets, Melbourne

(table at entrance)

09.30 Barbara Darling Room (in the Cathedral crypt) – enter as a group

Welcome and introduction by Dr Kelvin Hastie, OHTA Chair

Conference Paper: OHTA at 40 – I : The Beginnings ~~(panel discussion)~~

10.30 Morning tea with birthday cake

11.00 Conference Paper: OHTA at 40 – II : ~~The Beginnings –~~ Documentation

11.45 Break for lunch (own arrangements)

13.00 Recital at St Paul’s Cathedral on the T.C. Lewis organ by Mark Slavec

13.40 Catch tram in Elizabeth Street (number 55) to Stop 9 – Howard Street

14.15 St Mary’s Star of the Sea Catholic Church, cnr Howard & Victoria Streets, West Melbourne

Demonstration of George Fincham organ

15.15 Walk to intersection of Victoria & William Streets: catch tram number 58 to Domain Interchange

16.00 First Church of Christ Scientist, cnr St Kilda Road & Dorcas Street

Demonstration of Henry Willis & Sons organ

17.00 Day’s activities conclude

## Tuesday 26 September: North of the city – Fitzroy, Carlton & Parkville

08:30 Own transport to St Mark’s Anglican Church, George Street, Fitzroy. Catch tram 86 (Bourke Street or Nicholson Street) to stop 18, or bus 200/207 from Victoria & Russell Streets to Napier Street

09.00 St Mark’s Anglican Church, George Street, Fitzroy

OHTA Annual General Meeting in the Community Centre

Demonstration of Harrison & Harrison organ

10:30 Walk past Fitzroy Town Hall and through Carlton Gardens (past the Royal Exhibition Buildings) to Sacred Heart Catholic Church, Carlton (15 minutes walk). A minibus will be available for those who prefer to be driven there.

11:00 Sacred Heart Catholic Church, Rathdowne Street and the Corpus Christi Seminary, Carlton

Demonstration of the Balbiani sanctuary organ

Demonstration of the Anderson/Fincham gallery organ

Demonstration of the Fincham/Walker organ in the Seminary chapel

12:00 Walk to Lygon Street (two blocks away – own arrangements for lunch). After lunch, walk to Wilson Hall (three blocks away from Lygon Street)

13:30 Wilson Hall, University of Melbourne, Parkville

Demonstration of the Fincham & Hobday organ

14:30 Walk to Royal Parade, where there are two options:

14:45 Self-guided tour of the Grainger Museum, Royal Parade, Parkville

14:45 Trinity College Chapel, Royal Parade, Parkville

Demonstration of the Kenneth Jones & Associates organ

15:45 Walk to St Carthage’s Catholic Church, on the opposite side of Royal Parade

16:00 St Carthage’s Catholic Church, Royal Parade, Parkville

Conference Paper: OHTA at 40 – III: Preservation, Restoration and Conservation ~~(panel discussion)~~

Demonstration of the Fincham organ

17:30 Catch tram no 19 back to city, alighting at Collins Street

18:15 The Scots’ Church, cnr Collins & Russell Streets, Melbourne

Recital on the Rieger organ by Arno Bochum (Germany)

19:15 Dinner (own arrangements)

## Wednesday 27 September: Alfred Fuller day – Flemington, North Fitzroy, Heidelberg & Blackburn

09:15 Bus loads in Therry Street, adjacent to the Hotel Ibis  
09:30 Bus departs

10:00 St Brendan’s Catholic Church, Wellington Street, Flemington

Conference paper: Focus on Fuller – 1: Biography and Worklist

Demonstration of the Fuller organ

11:15 Bus loads, departing at 11.25

11:45 St Brigid’s Catholic Church, Nicholson Street, North Fitzroy

Conference paper: Focus on Fuller – II: Tonal Design and Construction Methods

Lecture/demonstration of the Fuller organ

12:45 Bus loads, departing at 12:55

13:15 Lunch (own arrangements) in Burgundy Street, Heidelberg

14:30 St John’s Catholic Church, Yarra Street, Heidelberg

Conference paper: Focus on Fuller – III: Console and Case Design

Demonstration of the Fuller organ

15:45 Bus loads, departing at 15:55

16:30 St Philip’s Catholic Church, Junction Road, North Blackburn

Demonstration of the Fuller organ

17:30 Bus loads, departing 17:40

18:00 OHTA council meeting

18:15 Bus arrives in city at Hotel Ibis – Dinner (own arrangements)

## Thursday 28 September: Recycled organs – East St Kilda, Caulfield & Hawthorn

08:45 Bus loads in Therry Street, adjacent to the Hotel Ibis

09:00 Bus departs

09:30 St James-the-Great Anglican Church, Inkerman Street, East St Kilda

Demonstration of the Joscelyne organ

10:20 Walk to Holy Trinity St Nicholas Church (almost opposite)

10:30 Holy Trinity St Nicholas Church, cnr Hotham & Inkerman Streets

Morning tea

Demonstration of the Fincham organ

11:50 Bus loads, departing 12:00

12:10 St Aloysius’ Catholic Church, Balaclava Road, Caulfield

Demonstration of the Wolff organ

13:00 Lunch (provided for all participants, either in Caulfield Park or adjacent to the church)

14:00 Bus loads, departing 14:10

14:30 St Mary-the-Virgin Anglican-Catholic Church, Kooyong Road, Caulfield South

Conference paper: OHTA at 40 – IV: Redundancy and Relocation

Demonstration of the Crook organ

15:30 Bus loads, departing 15:40

16:15 Scotch College Memorial Hall, Morrison Street, Hawthorn

Recital on the Hill, Norman & Beard organ by David Brown

17:15 Bus loads, departing 17:25

18:00 Bus arrives in city at Hotel Ibis – Dinner (own arrangements)

**Friday 29 September: Country excursion to Craigie, Talbot, Clunes & Creswick**

08:15 Bus loads in Therry Street, adjacent to Hotel Ibis (you will need to have your luggage ready by then)

08:30 Bus departs

11.00 Fethers residence, 647 Majorca Road, cnr Majorca & Landrigan Roads, Craigie

Demonstration of the Halmshaw & Sons organ

11.40 Bus loads, departing 11:50

12:10 St Michael’s Anglican Church, Lansdowne Street, Talbot

Demonstration of the Fincham organ

12:50 Bus loads, departing 13:00

13:15 St Paul’s Anglican Church, Templeton Street, Clunes

Lunch (provided for all participants in the church hall)

Conference paper: OHTA at 40 – V: The Future (~~panel discussion)~~

Demonstration of the Hamlin & Son organ

15:20 Walk to Wesley College, Clunes (10 minutes, downhill)

15:30 Wesley College, Service Street, Clunes

Demonstration of the Francis Nicholson organ

16:15 Bus loads, departing 16:25

16:45 St John’s Anglican Church, Napier Street, Creswick

Demonstration of the Fincham & Hobday organ

17:45 Bus loads, departing 17:55

18:00 RACV Resort, Midland Highway, Creswick

Overnight accommodation

19:00 Conference dinner (all participants)

## Saturday 30 September: Ballarat

08.15 Bus loads outside RACV Resort (you will need to have your luggage ready by then)

08.30 Bus departs

09.00 Uniting Church, Lydiard Street, Ballarat

Recital on the Fincham & Hobday organ by Rhys Boak and Ryoko Mori

10.00 Free time for morning tea / coffee

10.45 Walk to St Patrick’s Cathedral (10 minutes) or catch bus

11:00 St Patrick’s Catholic Cathedral, Sturt Street, Ballarat

Demonstration of the Geo. Fincham & Sons organ

12:15 Time for lunch

13:20 Bus loads, departing 13:30

### **~~Contacts for organising committee~~**

~~John Maidment 0413 260 327~~

**~~ABSTRACTS OF~~ CONFERENCE PAPERS AND PANEL DISCUSSIONS**

The papers presented at this conference fall into two separate streams, including some papers presented by individuals and others as panel discussions.

The first stream examines the work of OHTA over its first forty years, starting with the beginnings in 1977 and concluding with a projection into the future, including such projects as the development of an OHTA Foundation Fund and an Australian Pipe Organ Centre. Between these, there will be an examination of OHTA’s achievements in the important areas of preservation, restoration and conservation, and redundancy / relocation of instruments.

The second stream focuses on the life and work of Alfred Fuller (1845-1923), who built around twenty-five organs, mostly in Victoria, between 1880 and 1900, when he closed his business. Graeme Rushworth’s comprehensive overview of Fuller’s work, presented at OHTA’s fifth annual conference in August 1982, now provides the foundation for more detailed examination and updating some thirty-five years later.

OHTA at 40 – I The Beginnings (panel discussion – John Maidment with John Henwood, and Robert Symons)

St Paul’s Anglican Cathedral, Melbourne – Monday 25 September at 09:45

OHTA at 40 – II The Beginnings – Documentation – Kelvin Hastie with Simon Colvin

St Paul’s Anglican Cathedral, Melbourne – Monday 25 September at 11:00

OHTA at 40 – III Preservation, Restoration and Conservation (panel discussion – Kelvin Hastie with Peter Jewkes, Ian Wakeley, Steve Kaesler and John Hargraves)

St Carthage’s Catholic Church, Parkville – Tuesday 26 September at 16:00

OHTA at 40 – IV Redundancy and Relocation – Geoffrey Cox

St Mary-the-Virgin Anglican Catholic Church, Caulfield South - Thursday 28 September at 14:30

OHTA at 40 – V The Future (panel discussion – Steve Kaesler with Chris Cook, Geoffrey Cox and Andrew Cichy)

St Paul’s Anglican Church hall, Clunes – Friday 29 September at 14:00

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Focus on Fuller - I Biography and Worklist – John Maidment

St Brendan’s Catholic Church, Flemington - Wednesday 27 September at 10:00

Focus on Fuller - II Tonal Design and Construction Methods – John Maidment and Campbell Hargraves

St Brigid’s Catholic Church, North Fitzroy – Wednesday 27 September at 11:45

Focus on Fuller - III Console and Case Design – Geoffrey Cox

St John’s Catholic Church, Heidelberg - Wednesday 27 September at 14:30

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**RECITAL PROGRAMMES**

**Mark Slavec**

**St Paul’s Anglican Cathedral, Melbourne**

**Monday 25 September at 13.00**

June Nixon (b. 1942) Mr Purcell's Procession

Josef Rheinberger (1839-1901) Introduction and Passacaglia from Sonata no 8, op 132

A.E. Floyd (1877-1974) Sketch in F

Jean Langlais (1907-1991) Chant Héroïque

Herbert Howells (1892-1983) Psalm Prelude No. 1 Op. 32

Garth Edmundson (1892-1971 Toccata on *Vom Himmel Hoch*

Currently in his first year of Biomedicine at the University of Melbourne, Mark Slavec began learning the piano in 2006. He joined the St Paul’s Cathedral Choir in 2007, and in October 2012 left the boys’ choir as Head Chorister and began singing as a tenor with the men’s choir. Mark achieved AMusA in piano in November 2014. As a student at Trinity Grammar School he was widely involved in the music department – from various accompanying positions through to chamber music such as piano trios and piano quintets. At the end of 2012 he started learning pipe organ with Dr June Nixon, Organist Emerita of St Paul’s Cathedral. Since 2014, Mark has been the June Nixon Organ Scholar of St Paul’s and continues to play for services and recitals across Victoria.

**David Brown**

**Scotch College Memorial Hall, Hawthorn**

**Thursday 28 September at 16.15**

Edward Elgar (1857-1934) Allegro Maestoso from Organ Sonata in G Op 28

Harold Darke (1888-1976) Andantino

Louis Vierne (1870-1937) Berceuse

Percy Whitlock (1903-1946) Folk Tune

Kenneth Leighton (1929-1988) Paean

David Brown is Scotch College Organist - teaching the organ and playing for assemblies and ceremonial occasions. David also holds the position of Organist at St James’ Old Cathedral. He was the Director of Music at St John’s Church, Toorak from 2000 until 2010, directing the choir as well as playing the organ. There he performed Pergolesi’s *Stabat Mater*, Bach’s *St Luke Passion* and DeLalande’s *Leçons de Tenebres*. He has also accompanied the award-winning Concordis choir in performances of both Fauré’s and Mozart’s Requiems. Earlier this year, David accompanied The Consort of Melbourne in the premiere of Andrew Anderson’s *Lenten Cantata*.

David studied organ with David Sanger while he was an Organ Scholar at Cambridge University. Prior to this David was an Organ Scholar at The University of St Andrews in Scotland where he studied with William Stevenson (City of Dundee Organist) and George McPhee (Paisley Abbey Organist). David also attended the Royal Academy of Music in London in 2012. He has performed on the organ in the Netherlands, Spain and Ireland as well as throughout the United Kingdom.

**Rhys Boak & Ryoko Mori**

**Uniting Church, Lydiard Street, Ballarat**

**Saturday 30 September at 10.00**

J.S. Bach (1685-1750) Allegro from the Brandenburg Concerto No. 6 BWV 1051 arranged for organ duet by Rhys Boak

Robert Schumann (1810-1856) No. 1 from the six Organ Fugues on BACH

Louis Vierne (1870-1937) Carillon de Westminster

Gustave Merkel (1827-1885) Sonata for organ four hands, opus 30

Allegro moderato

Adagio

Allegro con fuoco

Rhys Boak and Ryoko Mori commenced performing as an organ duo in 2003, performing locally and internationally, notably at the first ever organ recital series in mainland China in 2005 when they opened the Gulangyu International Organ Museum. They have released several commercial recordings as duettists.

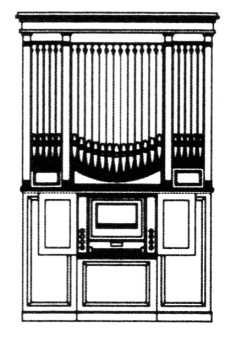
Ryoko Mori was born in Tokyo Japan, and emigrated to Australia in 2004. She held several important posts around Melbourne including Organist at Wesley Uniting Church, Box Hill, Organist and Choir Master at the Malvern Presbyterian Church and as the Deputy Organist and Choir Master at the Toorak Uniting Church. Ryoko is an internationally active classical organist and pianist. She studied with Tomoko Miyamoto at Ferris University and Naomu Matsui at Seitoku University’s graduate school. She also studied organ with Naoko Imai at the Tokyo University of Fine Arts. In 2013 Ryoko won third place in the International Goedicke Organ Competition. Ryoko has returned to live and work in Tokyo and now runs her own private organ studio. She has performed for several international organ festivals including the Organs of the Ballarat Goldfields Festival, and The Scots' Church International organ festival. In 2005 Ryoko helped perform the first ever series of organ recitals held in mainland China, opening the Gulangyu International Organ Museum, the largest museum of its type in the world.

Rhys Boak was born in Melbourne into a musical family. Experimenting as a toddler playing the piano, his formal training commenced at age four with his mother, Laurice Boak. Rhys began playing the piano as he learned to walk, and his interest in the king of instruments, the pipe organ started soon after. Rhys has been the Organist and Manager of Music at St Michael’s Uniting Church, Collins Street, Melbourne since June 2007, and he is widely regarded as one of the country’s finest organist, pianists and arrangers. Notably in 2005 he initiated the first series of organ recitals to be held in mainland China, when he opened the world’s largest pipe organ museum in Gulangyu China along with Ryoko Mori. He has undertaken numerous international tours throughout Europe and Asia.

In 2006, Rhys notably toured China playing duets with the late Geoffrey Tozer, and has toured with many artists, most recently as part of the nationwide ‘My Hero’ tour with Australian soprano, Greta Bradman presented by Universal Music. He has toured Europe twice with the Australian Chamber Choir, and also with the Choir of Ormond College at the University of Melbourne. Rhys is also a notable collector and restorer of historic Australian pianos, and is a certified piano technician. As a highly active orchestrator and arranger, his work has been recorded by the likes of the English Chamber Orchestra, Sir Richard Bonynge and can be heard on the Sony, Decca and Move Records labels.

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**40TH ANNUAL CONFERENCE**

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**OHTA AT 40 / FOCUS ON FULLER**

**HISTORICAL & TECHNICAL DOCUMENTATION**

**compiled by ~~Geoffrey Cox &~~ John Maidment**

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**St Paul’s Anglican Cathedral, Melbourne**

St Paul’s Cathedral was designed by the eminent English architect William Butterfield. The foundation stone was laid in April 1880 and the building was opened in January 1891. The towers and spires were not initially built, owing to shortage of funds, and they were constructed to a new design by Sydney architect John Barr and completed in December 1931. The building retains its excellent stained glass, mainly by the English firm of Clayton & Bell, the massive reredos containing Salviati mosaics, and the wooden fittings mainly designed by the Melbourne firm of Reed, Smart & Tappin, with the exception of the rood screen, moved to the rear of the building in 1971, designed by Walter Butler.

Insert image

The organ was built by Thomas Christopher Lewis at his Brixton, London factory, and was the firm’s job number 500. Donated by former Melbourne resident Thomas Dyer Edwardes, it was unveiled at a factory recital by Alfred Hollins and W. de M. Sergison on 5 June 1890. ~~It was donated by former Melbourne resident Thomas Dyer Edwardes.~~ The instrument was erected in the Cathedral by Fincham & Hobday, but was not complete at the time of the Cathedral’s opening. The action was partially electrified in 1916 by Meadway & Slatterie, and a complete rebuilding took place in 1929 by Hill, Norman & Beard, although no alterations took place to the original tonal scheme.

The organ was conservatively rebuilt in 1990 by Harrison & Harrison Ltd, of Durham. This involved the replacement of the electro-pneumatic actions, the refitting of the Hill, Norman & Beard console, repairs to the pipework and the addition of three ranks. The façade pipe stencilling is by Marc Nobel, Christine Holmes and John Dale after an original design by Lyon, Cottier, Wells & Company.

**GREAT ORGAN**

Bourdon 16

Open Diapason no 1 8

Open Diapason no 2 8

Flûte Harmonique 8

Stopped Diapason 8

Gamba 8

Octave 4

Gemshorn 4

Octave Quint 2⅔

Super Octave 2

Mixture 19.22.26.29 IV

Trumpet 16

Trumpet 8

Clarion 4

Swell to Great

Choir to Great

Solo to Great

Great Reeds on Choir

**SWELL ORGAN**

Bourdon 16

Geigen Principal 8

Rohr Flöte 8

Viole de Gambe 8

Voix Céleste 8 TC

Vox Angelica 8

Octave 4

Rohr Flöte 4

Flautina 2

Mixture 15.19.22 III

Tremulant

Contra Fagotto 16

Horn 8

Oboe 8

Clarion 4

Sub Octave

Octave

Solo to Swell

**CHOIR ORGAN** (unenclosed)

Lieblich Gedact 16

Salicional 8

Lieblich Gedact 8

Dulciana 8

Flauto Traverso 4

Lieblich Flöte 4

Piccolo Harmonique 2

Corno di Bassetto 8

Swell to Choir

Solo to Choir

**SOLO ORGAN**

e*nclosed*

Flûte Harmonique 8

Flûte Harmonique 4

Orchestral Oboe 8

Clarionet 8

Vox Humana 8

tremulant

Tuba Mirabilis 8

*unenclosed*

Tuba Magna 8 (1990)

Trompette Harmonique 8 (1990)

Bombarde Reeds on Choir

Sub Octave

Unison Off

Octave

Great to Solo

**PEDAL ORGAN**

Open Diapason 32 zinc

Great Bass 16 wood

Sub Bass 16 wood

Violone 16 zinc & sm

Quint 10⅔ wood

Violoncello 8 zinc & sm

Flute Bass 8 wood & sm

Contra Posaune 32 zinc & sm (1990)

Posaune 16 sm

Great to Pedal

Swell to Pedal

Choir to Pedal

Solo to Pedal

Compass: 61/30

Balanced mechanical swell pedals to Swell and Solo

Detached drawstop console

Electro-pneumatic action

**St Mary’s Star-of-the-Sea Catholic Church, West Melbourne**

The present St Mary’s Star-of-the-Sea Church was designed in a French Gothic idiom by Melbourne architect Edgar J. Henderson. Work began in 1891 and the completed building, ~~(~~apart from the tower and spire~~)~~, was opened on 18 February 1900. The total cost of the building was estimated at £28,000, and it was among the most costly parish churches erected in Australia. The building is constructed from Barrabool Hills sandstone with Oamaru limestone dressings and internal columns of Swedish granite. It is of cruciform shape and includes an aisled nave of five bays, with tall clerestory, wide transepts, eastern chapels, and a two-bay sanctuary terminating in a tripartite apse. The total length of the building is 175ft, and the height to the roof ridge is 75ft, with an internal height of 60ft to the groined wooden ceiling, a magnificent example of Victorian craftsmanship. The building was designed to seat 1200 persons and is regarded as Melbourne's largest parish church. It was extensively restored some years back with the stone work repaired and cleaned and the interior redecorated.

Insert image

George Fincham’s final specification for a three-manual organ of thirty-six speaking stops was accepted by the church on 12 September 1898, the cost being quoted as £1551 (later amended to £1596). Two additional stops (the Great Mixture and Pedal Fifteenth) were subsequently added to this scheme. The church and organ were opened on 18 February 1900. In May 1931 a cleaning and overhaul by George Fincham & Sons Pty Ltd took place at a cost of £200.00, and in August 1931 balanced swell pedals were installed. In July 1948 the Fincham firm carried out further renovation work including new intermediate actions to the Swell, Great and Choir soundboards.

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

**GREAT ORGAN**

Double Open Diapason 16

No.1 Open Diapason 8

No.2 Open Diapason 8

Claribel 8 open bass

Principal 4

Flute 4

Twelfth 3

Fifteenth 2

Mixture 17.19.22 III

Double Trumpet 16

Posaune 8

Clarion 4

Great Sub Octave

Great Super Octave

Swell to Great Sub

Swell to Great

Swell to Great Super

**SWELL ORGAN**

Bourdon 16

Open Diapason 8

Hohl Flute 8 open bass

Stopped Diapason 8

Gamba 8 gvd bass

Celeste 8 TC

Octave 4

Röhr Flote 4 [sic]

Piccolo 2

Cornopean 8

Oboe 8

Vox Humana 8

Clarion 4

Tremulant

Swell Sub Octave

Swell Super Octave

**CHOIR ORGAN** (enclosed)

Hohl Flute 8 open bass

Gedact 8

Dulciana 8

Harmonic Flute 4

Flageolet 2

Clarionet 8

Orchestral Oboe 8 TC

Tremulant

Swell to Choir

**PEDAL ORGAN**

Open Diapason metal 16

Open Diapason wood 16

Bourdon 16

Violon 8 wd

Bass Flute 8 wd

Fifteenth 4 metal

Pedal Super Octave

Great to Pedal

Swell to Pedal

Choir to Pedal

Compass: 61/30

5 thumb pistons to Great

6 thumb pistons to Swell

3 thumb pistons to Choir

3 composition pedals to Pedal

Lever pedals to Swell and Choir

Detached drawstop console

Tubular-pneumatic action with mechanical manual to pedal coupling

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

**First Church of Christ Scientist, Melbourne**

This is the leading church of the Christian Science denomination in Victoria, based on the amphitheatre form used by the sect in America, and developed in a distinctive version of the ‘Neo-Grec’ style of contemporary Britain. The church was built in 1920 to the design of Harold Dumsday of Bates Peebles & Smart. Standard Greek Revival elements like criss-cross grillework are belied by the central dome and the giant Diocletian window, which suggest a Byzantine character. The surviving hydraulic lift is of considerable technical interest.

Insert image

The organ was built in 1927 by the noted London firm of Henry Willis & Sons Ltd, ~~London~~ and was erected by Thomas Colmer, a representative of the firm, who then proceeded to Brisbane to work on the City Hall organ. It remains almost completely unaltered from the original. With three manuals and thirty-three stops it is sited behind two bronze grilles in masonry chambers. The instrument is of romantic-symphonic design and incorporates outstanding examples of flue and reed voicing and is one of only two new examples of the firm's twentieth-century work in Australia. It is of great tonal distinction, retaining the whole of its pipework, action, windchests and elegant detached console with ivory fittings influenced by the work of E.M. Skinner in the United States.

**GREAT ORGAN**

Lieblich Bordun 16 A

Open Diapason No 1 8

Open Diapason No 2 8

Clarabella 8

Principal 4

Flûte Ouverte 4

Nazard 2⅔

Fifteenth 2

Swell to Great Sub Octave 16  
Swell to Great \*  
Swell to Great Octave 4  
Solo to Great Sub Octave 16  
Solo to Great \*  
Solo to Great Octave 4

**SWELL ORGAN**

Geigen Diapason 8

Rohr Flute 8

Salicional 8

Vox Angelica 8 TC

Octave Geigen 4

Flûte Triangulaire 4

Mixture 15.19.22 III

Waldhorn 16

Cornopean 8

Oboe 8

Tremolo

Swell Sub Octave 16  
Swell Octave 4  
Swell Unison Off

**SOLO ORGAN** (enclosed except Tromba)  
Violoncello 8

Violon Celeste 8 TC

Orchestral Flute 8

Echo Dulciana 8

Flûte Harmonique 4

Clarinet 8

Vox Humana 8

Tremolo

Tromba 8 B

Solo Sub Octave 16  
Solo Octave 4  
Solo Unison Off  
Swell to Solo Sub Octave 16  
Swell to Solo \*  
Swell to Solo Octave 4

**PEDAL ORGAN**  
Resultant Bass 32 A  
Open Bass 16 C

Sub Bass 16 A

Octave 8 C

Flute 8 A

Octave Flute 4 A

Trombone 16 B

Solo to Pedal \*  
Great to Pedal \* •  
Swell to Pedal \*  
Solo to Pedal 4  
Swell to Pedal 4

Great & Pedal Combs Coupled  
  
5 Thumbs Pistons each to Gt, Sw & Solo  
5 Toe Pistons  
\* duplicated by Thumb Pistons  
• duplicated by Toe Piston  
Setter Piston

The Great, Swell & Pedal (including Tromba/Trombone unit) are located behind the grille at the rear of the Rostrum/Platform. The Solo is located beneath the Rostrum/Platform and speaks through the grille at the front

**St Mark’s Anglican Church, Fitzroy**

The foundation stone of St Mark's was laid by Charles Perry, Bishop of Melbourne, on 1 July 1853. One of Melbourne's finest early bluestone churches, it was designed in Early English Gothic style by the architect, James Blackburn, but was incomplete at the time of his death in March 1854. Initially known as “St Mark's, Collingwood”, the building was opened on Sunday 21 January 1855. The church was consecrated in January 1863, and the gallery and stairs on the east side were completed in 1865 to the design of Leonard Terry, the diocesan architect. The massive square tower and broach spire, designed by Charles Webb, were added in 1874-75 on the (liturgical) north-west corner.

There were three earlier organs in St Mark’s Church, the first supplied by the architect James Blackburn, a single-manual instrument of eight stops. The second organ was an ~~second-hand~~ instrument built in 1853 by Forster & Andrews~~,~~ of Hull, which later went to St Augustine’s Church, Shepparton and has since been broken up. The third was built by Melbourne organbuilder William Anderson in 1877 and was rebuilt by Hill, Norman & Beard (Australia) Pty Ltd in 1963. It is now at St Francis-in-the-Fields Anglican Church, Mooroolbark.

Insert image

The present organ was built in 1938 by Harrison & Harrison Ltd~~,~~ of Durham~~,~~ for St Luke’s ~~Anglican~~ Church, Cowley, UK, on the outskirts of Oxford. The instrument had become redundant owing to the closure of the church, which had been built by Lord Nuffield for the employees of the Morris car factory nearby. It is an outstanding example of the *multum-in-parvo* style of organs built by the firm at the time, suggesting far greater resources than are apparent. The casework was designed by H.S. Rogers FRIBA, a prominent Oxford architect, who designed the Cowley church.

The organ was fully restored in 1999 by the Sydney firm of Peter D.G. Jewkes Pty Ltd, at its Sydney workshop, this including meticulous work on the triple-stage exhaust pneumatic actions, stop actions and wind system. ~~It was completed in 1999.~~ The instrument is a perfect fit for St Mark’s Church and benefits from a fine placement and a resonant acoustic.

**GREAT ORGAN**

Large Open Diap 8

Small Open Diap 8

Claribel Flute 8

Octave 4

Super Octave 2

Swell to Great

**SWELL ORGAN**

Violin Diapason 8

Lieblich Gedeckt 8

Echo Gamba 8

Gemshorn 4

Contra Oboe 16

Cornopean 8 harmonic trebles

Octave

**PEDAL ORGAN**

Sub Bass 16 A

Dulciana 16

Flute 8 A

Great to Pedal

Swell to Pedal

Compass: 58/30

tubular-pneumatic action

mechanical manual to pedal coupling  
3 thumb pistons to Great  
3 thumb pistons to Swell  
3 toe pistons to Pedal  
Reversible thumb pistons for:  
Swell to Great  
Great to Pedal  
Balanced mechanical swell pedal

Pitch: C = 517 cps @ 60 degrees Fahrenheit  
Wind pressure: pipework 3½ in; action wind 7 in.  
Discus blower

**Sacred Heart Catholic Church, Carlton**

The Church of the Sacred Heart, which is now part of Corpus Christi Seminary, ~~replaced~~ superseded an earlier combined church and school, built in bluestone, known as St George’s. ~~which is now Corpus Christ College.~~ ~~The new church~~ Sacred Heart Church was opened and blessed by Archbishop Carr on 19 November 1899. It was constructed through a private benefaction. Built in red brick, with stucco dressings, to the design of architects Reed, Smart & Tappin, this was the second major Renaissance-style church erected in Victoria following Sacred Heart Church, St Kilda, built in the 1880s. Regrettably, funds were inadequate to complete the initial design, which included a crossing dome 140 feet high, short transepts, sanctuary and side chapels, none of which were built. The completed design would have been 170ft in length and 62ft across. The interior includes a floor paved in encaustic tiles with extensive frescoes on the ceiling. The carved and painted high altar is the original from St Patrick’s Cathedral, Melbourne.

**GALLERY ORGAN**

Insert image

The gallery organ at Sacred Heart Church includes pipework, two slider windchests and side panels from an organ installed in 1886 in the former St George’s Church, Carlton by Melbourne organbuilder William Anderson. A Trumpet was later added, most likely by Frederick Taylor.

The Anderson organ was extensively rebuilt in 1958 by Geo. Fincham & Sons Pty Ltd. At this time a magnificent earlier organ case in blackwood was used to clothe the instrument, made for the 1890 Fincham & Hobday organ in the Australian Church, Melbourne, by cabinet maker George Nelson Bell at a cost of £220 and designed by architect William Salway. The remainder of the Australian Church organ went to Wilson Hall, University of Melbourne~~)~~.

A new three-manual stopkey console with electro-pneumatic action ~~were~~ was provided, and ~~a~~ the second-hand slider chest for the Choir Organ came from the 1922 organ built by the Fincham firm for St Mary’s Mission, Fitzroy Street, Fitzroy. ~~which had been broken up in 1956;~~ Some of the Choir pipework also came from this source. The 16ft façade pipes, with nicely shaped ogee mouths, are from the Australian Church.

**GREAT ORGAN**

Double Open Diapason 16 A

Open Diapason 8

Claribel 8

Dulciana 8 new bass provided CC-BB

Principal 4

Flute 4

Fifteenth 2 on Anderson Twelfth slide

Mixture V [actually III-V] on Anderson Fifteenth slide 1958

Trumpet 8 B Taylor c.1920 harmonic trebles

Great Sub Octave

Great Unison Off

Great Super Octave

Swell to Great Sub

Swell to Great

Swell to Great Super

Choir to Great Sub

Choir to Great

Choir to Great Super

**SWELL ORGAN**

Violone 16 TC on Anderson Keraulophon slide? 1958

Open Diapason 8

Stopped Diapason 8

Gemshorn 4 tapered

Piccolo 2 wood and metal

Cornopean 8 later zinc basses CC-BB Taylor c.1920

Oboe 8 later zinc basses CC-BB Taylor c.1920

Tremulant

Swell Sub Octave

Swell Super Octave

**CHOIR ORGAN** (unenclosed)

Gedact 8 1920s

Gamba 8 1920s

Flute 4 1920s

Nazard 2-2/3

Piccolo 2

Tierce 1-3/5

Tremulant

Choir Sub Octave

Choir Super Octave

Swell to Choir

**PEDAL ORGAN**

Resultant Bass 32 C

Open Diapason Wood 16 C

Open Diapason Metal 16 A

Bourdon 16 D

Principal 8 A

Bass Flute 8 D

Fifteenth 4 A

Trumpet 8 B

Great to Pedal

Swell to Pedal

Choir to Pedal

Pedal Super Octave

Compass: 61/32

There is an extensive range of adjustable thumb and toe pistons and a general crescendo pedal

**SANCTUARY ORGAN**

Insert image

The sanctuary organ was built in 1929 by Balbiani, based in Milan, Italy for the Brigidine Convent, Randwick, NSW. It was commissioned through Don Mario Pettorelli, who was Director of Music for the 1928 Eucharistic Congress in Sydney and in 1930 was appointed Director of Music at St Mary’s Cathedral, Sydney. The instrument was opened at Randwick on 27 April 1930; it appears that Pettorelli was responsible for its installation. In 1965, the Sydney firm of S.T. Noad & Son electrified the action and inserted plastic stopkeys in place of the original Balbiani red and green off and on switches for the stops and couplers. In 1986 the instrument was moved to St Francis Xavier’s Catholic Church, Bowenfels, NSW, on the outskirts of Lithgow. This work was carried out by Alan Cargill and others.

With the closure of the Bowenfels church, the instrument became redundant and was purchased by ~~the~~ Corpus Christi Seminary ~~of the Catholic Archdiocese of Melbourne~~ for installation in Sacred Heart ~~Catholic~~ Church, Carlton, as a sanctuary organ. ~~, for the accompaniment of seminarians, for which the gallery organ is too remote.~~  The work of renovation was carried out by Wakeley Pipe Organs Pty Ltd. The sliderless 73-note windchests ~~have been~~ were thoroughly overhauled, the wind system restored, and the pipework repaired, all of which survives from 1929, without alteration to voicing. The console has been detached from the organ and placed in the second bay of the nave, facing across the building. The woodwork has been extended to form sides and back, and a new music desk, in Balbiani style, constructed. Small wooden turned drawstops replaced the Noad stopkeys and new porcelain labels manufactured by Laukhuff in Germany have been placed above the knobs, their lettering exactly matching the original porcelain labels on the composition pedals. A new solid-state switching and combination action has been installed. The casework has had a new matching panel made for the front, where the console was located, and the whole repolished, with the dummy façade pipes refinished in gold lacquer.

The whole organ is enclosed in a swell box, with the shutters mounted on the roof. The pipework retains its original tuning scrolls and canisters, the string ranks being fitted with *freins harmonique* in front of the mouths, while several of the ranks have unusual nicking patterns on the languid, a deeper nick being interspersed with more frequent lighter nicks. The voicing is highly distinctive, combining overall clarity and precision of speech with an attractive colour, unique in the local environment. This is the only Italian romantic style organ in the country, although three later instruments by the firms of Pinchi and Ruffatti may be found in NSW churches. The couplers are an integral part of the tonal design, with the manual windchests extending to 73 notes.

**MANUALE I**o

Principale 8

Bordone 8 canistered metal

Dolce 8

Man I Sub

Man I Oct

Man II – Man I Sub

Man II – Man I

Man II – Man I Oct

**MANUALE IIo**

Gamba 8

Voce Celeste 8 II

Flauto 4 harmonic

Man II Sub

Man II Oct

**PEDALE**

Bordone 16

Man I – Ped

Man II – Ped

Man II – Ped Oct

Tremolo

Compass: 61/30

Electro-pneumatic action

Detached drawstop console

Four thumb pistons to Manual I: Cancel, PP, MF, FF

Four thumb pistons to Manual II: Full organ, PP, MF, FF

General crescendo pedal with indicator dial: ‘Graduatore’

Balanced swell pedal: ‘Expressione Io e IIo Manuale’

Composition pedal: ‘Copula Generale’

Composition pedal: ‘Combinazione libra’

Composition pedal: ‘Tutti’

**Corpus Christi College Chapel, Carlton**

This building is the former St George’s Catholic Church built in 1855 to the design of architects George & Schneider and extended in 1866 through the addition of the transepts. Used as a church hall for many years, it was adapted for use as the chapel of Corpus Christi College which is a centre for the training of Catholic priests opened in 2000.

Insert image

The organ was built in 1978 by Geo.Fincham & Sons Pty Ltd using actions and windchests imported from J.W. Walker & Sons Ltd, Brandon, Suffolk. It was initially installed in the previous seminary building at Clayton and installed at Carlton in 2000 by Wakeley Pipe Organs Pty Ltd.

**GREAT ORGAN**

Rohrflöte 8

Principal 4

Blockflöte 2

Mixture 19.22.26 III-IV

Positive to Great\*

**POSITIVE ORGAN** (enclosed)

Spitzflöte 8

Rohrflöte 4

Principal 2

Sesquialtera 12.17 II

**PEDAL ORGAN**

Sub Bass 16 A

Gedeckt 8 A

Choral Bass 4

Fagott 16

Great to Pedal\*

Positive to Pedal\*

\*By hitchdown pedals

Compass: 56/30

Mechanical key and stop action

Balanced swell pedal

**Wilson Hall, University of Melbourne, Parkville**

The first Wilson Hall was the gift of Sir Samuel Wilson, who offered the University £30,000 in 1874 for this purpose. Building began in 1878 and the hall was opened in 1882. It was designed in the Perpendicular Gothic style by Reed & Barnes and constructed in stone and built on a very generous scale, larger than Edmund Blacket’s earlier and stylistically similar Great Hall at the University of Sydney. Drawings exist of a large organ in the rear gallery of Wilson Hall, but the economic climate was such that this could not be commissioned. The organ recess and gallery had not been built and presumably this would have added substantially to the overall cost. In 1952 this building was badly damaged in a major fire. While it may have been feasible to rebuilt it, such was the appreciation of Victorian architecture at the time, and the high cost, it was decided to demolish the remains.

The present Wilson Hall was opened in 1956, sited on the foundations of the 1882 building. The architects were Bates, Smart & McCutcheon. The building is a rectangular structure, with windows along the eastern face. It includes fine examples of craftsmanship such as the mural *Search for Truth* designed by Douglas Annand and executed by Tom Bass.

Insert image

The organ came from the Australian Church in Russell Street, Melbourne, which had recently closed. It had been built for the previous church in Flinders Street by Fincham & Hobday and had been opened in 1890. The asymmetrical pipe front, with dummy horizontal trumpets, was designed by the architects of the hall and made by Hill, Norman & Beard, who had expectations of securing the main organ contract before the present instrument was gifted to the University from the Australian Church. Its design was to inspire many other locally built organs, such as the Fincham instrument at St Raphael’s Catholic Church, West Preston (1963).

The organ was commissioned in association with a University committee that included in its membership Dr A.E. Floyd, Sir Bernard Heinze and Dr Percy Jones. Given the animosity that existed between the Hill, Norman & Beard managing director W.A.F. Brodie and A.E. Floyd, it is not surprising that the Fincham firm was given their full support. George Fincham & Sons had, at the time, Steve Laurie as a member of its staff and he made an important contribution to this project in such things as the tonal design, incorporating Pedal Cornets, in the style of John Compton (with whom Laurie had worked), the Choir mutation registers, and the overall voicing and electrical design. Floyd may have expressed a preference for provision of the Tibias given that he selected such a rank to be added to the organ at St Paul’s Cathedral, Melbourne, in 1929.

Very sadly, the organ was crammed into a totally inadequate chamber that was lined with copper (an excellent conductor of heat) and tonal egress from the area was sub-standard with pipework speaking into solid walls. The Double Open Diapason 32ft from the Australian Church had to be eliminated from the scheme, and the windchests and pipework were disposed on three levels, the swell boxes sited sideways, owing to the small amount of space provided.

The organ retains the majority of the 1890 Fincham & Hobday pipework. This includes a number of tapered ranks (Great Gemshorn, Choir Gemshorn, Choir Flageolet – originally a Harmonic Gemshorn 2, and the Solo Spitzflote); and the range of imitative reeds – the Cor Anglais has oboe-style resonators, and the Bassoon 16 has been transferred from the Solo to the Choir. The five-rank Mixtures, in the style of Hill & Son, have been retained, these also appearing at the Exhibition Building (1880) and St Kilda Town Hall (1892).

The organ speaks into an interior with a very dry acoustic, well suited to speech, but inimical to musical performance and is subject to enormous temperature variation making accurate tuning very difficult.

**GREAT ORGAN**

Double Open Diapason 16 A

Open Diapason no 1 8 B

Open Diapason no 2 8

Open Diapason no 3 8

Claribel 8

Gemshorn 8

Octave 4 B

Principal 4

Wald Flute 4

Twelfth 2⅔

Super Octave 2 B

Fifteenth 2

Mixture 5 ranks

Tromba 8

Clarion 4

Swell to Great

Choir to Great

Solo to Great

**SWELL ORGAN**

Bourdon 16

Open Diapason 8

Lieblich Gedeckt 8

Gamba 8

Voix Celeste 8 TC

Principal 4

Suabe Flute 4

Fifteenth 2

Mixture 5 ranks

Contra Fagotto 16

Horn 8

Oboe 8

Clarion 4

Tremulant

Sub Octave

Unison Off

Super Octave

**CHOIR ORGAN** (unenclosed)

Violin Diapason 8

Lieblich Gedeckt 8

Dulciana 8

Gemshorn 4

Lieblich Flute 4

Nazard 2⅔ C

Flageolet 2 D

Tierce 1⅗

Larigot 1⅓ C

Sifflote 1 D

Bassoon 16 TC

Tremulant

Sub Octave

Unison Off

Super Octave

Swell to Choir

Solo to Choir

Pedal to Choir

**SOLO ORGAN** (enclosed except Tubas)

Tibia 8

Spitzflote 8

Unda Maris 8 TC

Viol d’Orchestre 8

Voix Celeste 8 TC

Tibia 4

Flute Octaviante 4

Nazard 2⅔

Piccolo 2

Clarinet 8

Cor Anglais 8

Orchestral Oboe 8

Vox Humana 8

Tremulant

Tuba 8 E 9 inch wind

Tuba Clarion 4 E 9 inch wind

Sub Octave

Unison Off

Octave

**BOMBARDE ORGAN** (playable on Choir by reversible piston)

Double Open Diapason 16 B

Open Diapason 8 B

Octave 4 B

Tuba 8 E

Tuba Clarion 4 E

**PEDAL ORGAN**

Acoustic Contrabass 32 derived

Open Diapason Wood 16

Open Diapason Metal 16 A

Violone 16 F

Bourdon 16 G

Octave 8 B

Bass Flute 8 G

Viola 8 F

Octave Quint 5⅓ G

Fifteenth 4 B

Bass Cornet 32 7 ranks derived, with some independent ranks

Cornet 16 7 ranks derived, with some independent ranks

Trombone 16 H

Trumpet 8 H

Clarion 4 H

Great to Pedal

Swell to Pedal

Choir to Pedal

Solo to Pedal

Great pistons to toe pistons on/off

Swell pistons to toe pistons on/off

Compass: 61/30

Detached drawstop console with stopkeys for couplers

The thumb pistons consist of key touches above the respective manuals

**Trinity College Chapel, Parkville**

The chapel was designed by the distinguished British-born Tasmanian architect Alexander North FRVIA (1858-1945) and was opened in 1917. The design was progressively refined over a number of years and can be regarded as the finest arts and crafts church building in Australia. Constructed in red brick with sandstone dressings, the west front incorporates a massive arch flanked by turrets, further turrets frame the sanctuary, while the roof ridge is crowned by a large flèche, supported on brick-clad reinforced concrete arches that are utilised in the interior to support the bridge that spans the chapel and supports the organ. The exterior and interior contain much fine carving in stone and timber, all designed by the architect. ~~and~~ The building is noted for its fine acoustics.

The original organ, with tubular-pneumatic action, was built, under the consultancy of A.E. Floyd, by J.E. Dodd, of Adelaide, in 1923 and opened in 1925. The organ case was designed by William Blackett, following the concepts envisioned by North. This instrument was centrally placed in the organ loft but was divided on either side in 1959 following a rebuilding by Hill, Norman & Beard (Australia) Pty Ltd. This instrument was dismantled in 1997 and some parts used ~~for~~ in the new organ at Camberwell Grammar School.

Insert image

The present organ, built in 1997 by Kenneth Jones & Associates, of Bray, Ireland, was installed in the Chapel in early 1998 It is unique both in design and specification, much emphasis having been placed on its ‘architectural and visually aesthetic qualities’, and the requirement that it aptly complement ‘the art-nouveau Gothic and naturalistic motifs of the building’. The case work was constructed in Tasmanian oak to accord with the permanent seats and panelling of the Chapel. The third manual is, unusually, a *résonance* division which can be used on its own or coupled to the Great or Pedal Organs to provide additional strength.

**GREAT ORGAN** (I)

Double Diapason 16 open to FFF#, 1-6 stopped metal

Open Diapason 8

Rohr Flute 8

Octave 4

Coppel Flute 4

Fifteenth 2

Mixture 19.22.26.29 IV

Trumpet 8

Tremulant (Great + Solo)

Swell to Great

Solo to Great

**SWELL ORGAN** (II)

Stopped Diapason 8 oak bass

Salicional 8

Voix Celeste 8 TC

Principal 4

Wald Flute 4

Octavin 2

Mixture IV-15.19.22.26 V

Double Trumpet 16

Cornopean 8 Dodd

Oboe 8 Dodd

Tremulant

**SOLO ORGAN** (III) – unenclosed

Open Flute 8

Gamba 8 19th century Keraulophon with new bass octave

Wide Octave 4

Nazard 2⅔

Super Octave 2

Nachthorn 2 1-18 from Super Octave

Tierce 1⅗

Cromorne 8

Solo Trumpet 8

**PEDAL ORGAN**

Subbass 32 A polyphone bass

Open Wood 16 Dodd

Subbass 16 A

Octave 8 1-12 from Great Open Diapason

Bass Flute 8 A

Trombone 16 wood

Great to Pedal

Swell to Pedal

Solo to Pedal

Solo to Octave to Pedal

**ACCESSORIES**  
6 thumb pistons to Great organ  
6 thumb pistons to Swell organ  
6 thumb pistons to Solo organ  
6 toe pistons to Pedal organ  
8 general thumb pistons, duplicated by toe pistons  
Stepping facility to interrogate general pistons in sequence  
All pistons adjustable by setter piston and with multiple memories  
  
Reversible thumb pistons for:  
Swell to Great  
Solo to Great  
Great to Pedal  
Swell to Pedal  
Solo to Pedal  
  
Reversible toe pistons for:  
Swell to Great  
Great to Pedal  
  
General Cancel thumb piston  
  
Balanced mechanical expression pedal with switchable electro-mechanical action to rear shutters  
  
Tuning: Equal Temperament A = 440 @ 21˚ C.  
  
Wind pressures:  
Great and Solo - 80mm  
Swell - 90mm  
Pedal - 90mm  
Polyphone - 160mm  
  
Compass: 58/30

**St Carthage’s Catholic Church, Parkville**

St Carthage's Church was dedicated on 20 January 1935 and was built as a chapel of ease to St Mary's Star-of-the-Sea Catholic Church, West Melbourne. The church was designed by architect P.J. O’Connor and is constructed in brick, in the Perpendicular Gothic style, the façade including two small towers.

Insert image

The organ was built by George Fincham for the Congregational Church, Stevedore Street, Williamstown. The cost was £325 and it was opened in January 1885. The instrument has remained in an exceptional state of intactness. The only changes at Williamstown were the installation of electric blowing and the covering of most of the oak graining on the case with dark varnish. All of the metal pipes, including those in the façade, are of spotted metal and the flue trebles remain cone-tuned. The mechanical key and stop action has survived, together with the hand-blowing arrangements.

The building was sold in 2006 and the organ was dismantled and stored at the premises of Wakeley Pipe Organs Pty Ltd, Bayswater, Victoria which carried out the comprehensive restoration. This has involved the re-leathering of the double-rise reservoir and feeders and the concussion bellows, the restoration of the key and stop actions, the overhaul of the slider windchests, the cleaning and repair of the pipework, and the restoration of the console, this involving the removal of extraneous electrical fittings. The oak graining on the casework has been restored by Marc Nobel, who has also restored the stencilled decoration to the façade pipes. Twelve pipes were added to complete the compass of the Swell Oboe to CC. Installation began in late 2010 and the instrument was completed early in 2011.

**GREAT ORGAN**  
Open Diapason 8  
Clarabel 8  
Dulciana 8  gvd.bass  
Principal 4  
Flute 4   
Fifteenth 2

Swell to Great

**SWELL ORGAN**  
Open Diapason  8  
Stop Diapason 8   
Gemshorn  4  
Oboe  8  
  
**PEDAL ORGAN**  
Bourdon  16

Great to Pedal  
Swell to Pedal

Compass: 56/30

3 composition pedals to Great  
Trigger swell lever  
Mechanical key and stop actions  
Attached drawknob console  
Scrolled keycheeks

**The Scots’ Church, Melbourne**

The present church was opened in November 1874. The architects were Reed & Barnes and the contractor David Mitchell – Mitchell was Dame Nellie Melba’s father. It was built at a cost of more than £20,000, excluding the fittings. *The Argus* of 27 November 1874 reported that the total length of the building was 126ft, with a nave 46ft wide and aisles adding a further eight feet on either side, the arcade supported on Malmsbury bluestone columns. The height of the tower and spire was at the time 211 feet, although this was later reduced after a lightning strike in the 20th century – this was the highest in Victoria at the time. The building was constructed from Barrabool stone with New Zealand Kakanui freestone for the dressings.

The building has a sloping floor, focussing upon the apse, where there was originally a splendidly carved stone pulpit. This arrangement was later changed and the apse now contains the communion table, elders’ chairs and a wooden pulpit to the right, all to the design of H.H. and F.B. Kemp. The reorganized apse was dedicated in March 1930. The pews are of cedar. The original carving was executed by Mr Brain – presumably this included the arcading in the apse and the organ case, all designed by Reed & Barnes. The interior is one of considerable simplicity in design and decoration, showing a sense of overall restraint.

The original organ was built by Mackenzie, Lee & Kaye in 1874 and was (with the Hill & Son organ at St Andrew’s Cathedral, Sydney) one of the two largest church organs in Australia at the time. It was also one of the first to appear in a Presbyterian Church, where use of such instruments was earlier opposed. It was a three-manual organ of thirty-seven stops. It was later rebuilt by George Fincham & Son in 1909 and enlarged to four manuals, the fourth manual being an Echo Organ, with the pipes located above the south window and connected to the main organ by electro-pneumatic action. It was rebuilt in 1959 by the same firm.

The present organ is by Rieger Orgelbau, Schwarzach, Austria, and was opened in 2000. It incorporates the cedar case from the original organ of 1874, but raised in height, brought forward and fitted with new tin façade pipes. This is the most important to organ to be installed in a Melbourne church for more than a century. An auxiliary division, the Gallery Organ, is divided on either side of the large rear window in cases which copy the motifs and style of the main transept case. The Rieger organ is notable for the superlative quality and solidity of its construction, its responsive action, excellence in voicing (including many romantic registers) and superbly balanced sound.

**GREAT ORGAN** (I)

Double Diapason 16 A

Open Diapason 8

Chimney Flute 8

Harmonic Flute 8

Gamba 8

Principal 4

Open Flute 4

Twelfth 2-2/3

Fifteenth 2

Mixture Major 15.19.22.26 IV

Mixture Minor 19.22.26 III

Cornet 1.8.12.15.17 V TF

Bombarde 16

Trompette 8

Clairon 4

II to I

III to I

IV to I

**POSITIVE ORGAN** (II) (enclosed)

Open Diapason 8

Stopped Diapason 8

Principal 4

Chimney Flute 4

Sesquialtera 12.17 II

Fifteenth 2

Larigot 1-1/3

Sharp Mixture 22.26.29.33 IV

Trompette 8

Cromorne 8

Tremulant

Trompette Royale 8 (Gallery Organ)

III to II

IV to II

**SWELL ORGAN** (III) (enclosed)

Bourdon 16 C-B wood

Diapason 8

Bourdon 8

Viole de Gambe 8

Voix Céleste 8 gvd.bass

Principal 4

Traversflute 4

Viola 4

Nasard 2-2/3

Octavin 2

Tierce 1-3/5

Fourniture 12.15.19.22.26 V

Basson 16

Trompette Harmonique 8

Hautbois 8

Voix Humaine 8

Clairon Harmonique 4

Tremulant

IV to III

**GALLERY ORGAN (IV)** (electric action)

Bourdon 16 B (oak/pine)

Echo Diapason 8 C

Gedakt 8 D

Salicional 8

Wood Principal 4 E (oak)

Chimney Flute 4

Fifteenth 2

Mixture 19.22.26.29 IV

Trompette Royale 8

Tremulant

Cymbelstern

**PEDAL ORGAN**

Contrabass 32 F (pine)

Open Diapason (Metal) 16 (1-12 A)

Open Diapason (Wood) 16 (pine)

Bourdon 16 F (oak/pine)

Principal 8

Bassflute 8

Fifteenth 4

Mixture 12.15.19.22 IV

Contrabombarde 32 G (1-12 pine)

Bombarde 16 G (metal)

Basson 16

Trompette 8

Clairon 4

**GALLERY PEDAL ORGAN**

Bourdon 16 B

Echo Diapason 8 C

Gedakt 8 D

Wood Principal 4 E

I to Pedal

II to Pedal

III to Pedal

IV to Pedal

Gallery to Gallery Pedal

Compass: 58/32

Actions: key actions to main organ mechanical; key actions to gallery organ electric; electric stop actions

ACCESSORIES

8 general pistons each on 32 levels

6 thumb pistons for each division

4 adjustable crescendi via rollschweller

Sequencer forwards/backwards, thumb, toe & registrant

General cancel

Great pistons to pedal pistons

Great pistons to gallery

Memocard (memory card for registrations)

**St Brendan’s Catholic Church, Flemington**

The first church in Flemington dedicated to St Brendan was opened on Sunday 4 July 1886. The parish separated from St Monica's Essendon in 1891 and the present church was opened and blessed by Archbishop Mannix on 6 July 1924. The building was designed by the prolific Melbourne architect, Augustus Andrew Fritsch (1866-1933), who was responsible also for the design of several other Catholic churches in Victoria. ~~,~~ ~~and~~ St Brendan’s is built in Romanesque revival style using red brick with stucco dressings and featuring an asymmetrically placed square tower on the west front.

Alfred Fuller’s 1884 organ for the Independent (Congregational) Church, Kew, was moved in 1893 to the Wesleyan Church, Brighton, having been replaced in 1891 at Kew by a larger (three-manual) Fuller organ, of which only scant details have so far been uncovered. The 1884 organ remained at Brighton until 2015. ~~, enjoying varying fortunes along the way: at some stage, the Wesleyan Church at Brighton became ‘Girrawheen Community Church’.~~

The organ was rebuilt at Brighton in 1968 with electric action and minor additions by Laurie Pipe Organs of Moorabbin. Laurie increased the compass of both the manuals (from 56 to 61 notes) and pedal (from 30 to 32 notes). The original mechanical key and stop action were removed entirely and the wind system was replaced. Although Laurie supplied a new detached stopkey console, the original drawstop console was left intact behind the case doors.

*~~Brighton Grammar needed the organ to be removed by early~~* The organ was removed from Brighton in December 2015, and installed at Flemington by Hargraves Pipe Organs of Mt Evelyn, Vic, between August and October 2016. ~~, and was prepared effectively to give it away! St Brendan’s would be required to pay for its removal and installation. There were possible costs in ensuring that the gallery was sufficiently strong to hold the organ, but the notion of dedicating the instrument to the memory of Fr Bill Jordan would spur the project on to completion.~~

Insert image

~~An open tendering process resulted in the contract for removal and installation being awarded to Hargraves Pipe Organs of Mt Evelyn, Vic.~~ The work involved structural alterations to the gallery, minor cleaning and refurbishment of the instrument, and installation of a new main cable to the console. The organ ~~has been installed between August and October 2016, and~~ was opened and blessed at the Vigil Mass of Christ the King on Saturday 19 November 2016, with a short recital following.

The specification, as Laurie left it in 1968, is as follows:

**GREAT ORGAN**

Open Diapason 8  
Claribel 8 [originally ‘Clarabella’ in 1884]  
Dulciana 8  
Principal 4  
Harmonic Flute 4  
Twelfth 2⅔  
Fifteenth 2 [1968; replaced Flautina 2ft]  
Cremona 8 [bottom octave, 1968?]

Swell Sub Octave to Great

Swell to Great

Swell Octave to Great

**SWELL ORGAN**

Open Diapason 8 [originally ‘Geigen Principal’ in 1884; open wood , bass outside the swell box  
Gedeckt 8 [originally ‘Gedact’; metal trebles]  
Keraulophon 8  
Gemshorn 4  
Harmonic Piccolo 2  
Oboe 8

Tremulant

Swell Sub Octave

Swell Octave  
  
**PEDAL ORGAN**  
Open Diapason 16 [1893?; replaced Violoncello 8ft]  
Bourdon 16 A

Flute 8 A [1968]

Octave Flute 4 A [1968]  
Great to Pedal

Swell to Pedal

Swell Octave to Pedal

Detached stop-key console

Compass: 61/32

Electro-pneumatic action

3 thumb pistons to Great Organ

3 thumb pistons to Swell Organ

3 toe pistons to Pedal Organ

Great and Pedal Piston [Combinations combined]

Great to Pedal reversible toe piston

Balanced swell pedal.

**St Brigid’s Catholic Church, North Fitzroy**

St Brigid's is a large bluestone church with cement dressings, in the Decorated Gothic style. The original nave was designed by architect T.A. Kelly and built in 1870, with the two aisles added in 1881 and 1885. The main facade includes three fine rose windows while the interior is of hall-church construction, without clerestory.

The first organ was the original organ from St Patrick's Cathedral, Melbourne, opened in 1882 but removed later to the Congregational Church, Castlemaine by Alfred Fuller. It is now at Our Saviour’s Lutheran Church, Knoxfield. The present organ was built by Alfred Fuller, of Kew, and opened on 24 July 1886 by David Lee. Later restoration work was carried out by George Fincham & Son in 1908 and 1911 (at one of these times the original Bassoon & Clarionet stop was replaced by a spotted metal Trumpet with dust bonnets). Further restoration took place by George Fincham & Sons in 1970, when a later Gamba 8ft was restored to a Twelfth 2⅔ft, while Wakeley Pipe Organs Pty Ltd has more recently carried out a complete overhaul.

Insert image

This is the only surviving Fuller organ where all of the metal pipework (apart from the façade) is of spotted metal. Unusually, the Swell Flageolette 2ft has tapered pipes. The internal painted finishes survive intact. The casework contains elaborately stencilled façade pipes. These were possibly decorated by rival organbuilder William Anderson's artist (note the cartouches bearing saints' initials). ~~while~~ The mahogany console is of lavish construction, with elegant raised music desk, chamfered edges and rear panelling. This is a large and very original example of Fuller's work in fine condition.

**GREAT ORGAN**

Open Diapason 8

Claribel 8

Dulciana 8

Principal 4

Concert Flute 4 open wood

Twelfth 2⅔ 1970

Fifteenth 2

Trumpet 8

Swell to Great

**SWELL ORGAN**

Open Diapason 8

Lieblich Gedackt 8

Keraulophon 8 gvd.bass

Geigen Principal 4

Flageolette 2 tapered

Oboe 8

Tremulant

**PEDAL ORGAN**

Grand Open Diapason 16

Bourdon 16

Great to Pedal

Swell to Pedal

Compass: 56/30  
6 composition pedals  
Lever swell pedal  
Mechanical action

**St John’s Catholic Church, Heidelberg**

St John’s Catholic Church was designed by noted architect William Wardell and begun in 1860, the work supervised by J.B. Denny. The building was completed in 1909 to the design of architects Kempson & Connolly. Built in bluestone, it incorporates a distinctive east window, with curvilinear tracery, containing stained glass by William Montgomery. The carved stone high altar is of outstanding quality.

Insert image

The organ was built in 1890 by Alfred Fuller for St Mary’s Catholic Church, Echuca, on Victoria’s border with New South Wales. Here it was placed on one side of a rear gallery and remained completely intact up to the 1960s and was still hand-blown up to the time of its removal in 1970 to the chapel of St Mary’s Redemptorist Monastery, at Wendouree, Ballarat. Here it was placed on the rear gallery, the façade pipe decoration obliterated by gold paint. ~~but~~ No major changes took place, although an electric blower was fitted.

St John’s Church had contained earlier pipe organs by S. Sakacs and a three-rank single-manual extension organ by George Fincham & Sons dating from 1967. The Alfred Fuller organ was installed at St John’s Church in 2000 following a comprehensive restoration by Wakeley Pipe Organs Pty Ltd in association with Marc Nobel and Christine Holmes, who were responsible for the restoration of the façade pipe decoration together with the outstanding fiddleback blackwood casework and console. The work involved the complete overhauling of the slider windchests, the mechanical key and stop actions and the tubular-pneumatic action to the pedal (a unique survival of a Fuller pneumatic action), which was retubed in lead~~)~~. The pipework was repaired and markings in spirit pen dating from 1970 carefully removed. The building frame and swell box were repainted in Fuller’s purple-brown paint colour and the reservoir and feeders re-leathered to permit hand blowing, although a new Laukhuff blower was fitted. The original concussion bellows and tremolo, disconnected at Ballarat, have been re-leathered and re-fitted. Several stop labels were missing and these have been replaced in matching engraving while the ivory keyboards have been cleaned and whitened.

The organ was re-opened on Sunday 27 August 2000 at a recital given by Thomas Heywood.

**GREAT ORGAN**

Open Diapason 8

Claribel 8

Dulciana 8 gvd.bass

Principal 4

Harmonic Piccolo 2

Swell to Great

**SWELL ORGAN**

Violin Diapason 8 unenclosed wood bass

Clarionet Flute 8

Salicional 8 gvd.bass

Wald Flute 4

Tremolo

Super Octave

**PEDAL ORGAN**

Bourdon 16

Great to Pedal

Swell to Pedal

Compass: 56/30  
2 composition pedals  
trigger swell lever  
attached drawknob console  
mechanical key and stop action  
tubular-pneumatic pedal action

**St Philip’s Catholic Church, North Blackburn**

The history of St Philip's Church dates back to 1963. The present church building was dedicated on 4 June 1989. The architects were Graeme Law & Associates Pty Ltd. It is a building showing great care and competence in its design, with a lofty nave, and its roof supported on substantial trusses, brick walls, terracotta tiled roofs and eaves of individual character. It reflects the tradition of brick and tile manufacture in the Tunstall area nearby. The interior of the building was refurbished in 2016 with especial attention given to the sanctuary and reredos, and upgrading the floor surfaces, thus improving the acoustic.

Insert image

The organ was built by Alfred Fuller, of Kew, Melbourne, and installed at the Mackenzie Street Uniting Church in Bendigo in October 1900, ~~and~~ where it was used continuously until the church closed its doors in 1997. The instrument was removed from the church building in March 1999 by Wakeley Pipe Organs and moved to ‘Brightwell’, Heathcote, the residence of Howard Terrill.

The instrument was ~~built by Alfred Fuller, of Kew, Melbourne, who~~ sold it to the church by Fuller after having built it in his workshop between 1897 and 1900. A card found in the swell windchest had the inscription “Alfred Fuller and Son / 29/9/97 Kew / Melbourne”.In the dismantling process it was evident that the great soundboard and pipework were much older than the swell soundboard, pipework, console and action. Investigations revealed that Fuller traded in a pipe organ and installed a new one at St John’s Anglican Church, Heidelberg that was opened on 8 January 1896. The Great soundboard is most likely from the earlier organ at Heidelberg. The origins of this instrument date back to a three-cylinder rotating barrel organ installed in the Heidelberg church in 1852 and rebuilt by Fincham in 1873 who installed a keyboard with action and extra pipes.

[LINE SPASCING FIXED] To the older nucleus, Fuller extended the case laterally and provided two five-pipe towers at floor level. Additional case posts and a distinctive frieze of Gothic arches above the console were supplied, the latter closed by a folding lid. The action, console, wind system and swell box are Fuller’s work. This was the last organ to come from Fuller’s Kew workshop. The restoration work by Wakeley Pipe Organs Pty Ltd involved the repairing of the Great soundboard and the cabinet work. The pipework has been attended to and regulated where necessary. ~~In 2012~~ The organ was installed at its present location in 2012.

**GREAT ORGAN**

Open Diapason 8

Stop Diapason 8

Principal 4

Fifteenth 2

Swell to Great

**SWELL ORGAN**

Gedackt 8

Viol da Gamba 8 gvd bass

Suabe Flute 4

Cornopean 8 inserted in place of Dulciana 8 2013

Tremulant (added later)

**PEDAL ORGAN**

Pedal Bourdon 16

Great to Pedals

Swell to Pedals

Compass: 56/30

Lever swell pedal

2 composition pedals to Great

Mechanical key and stop action

Attached drawknob console

Hand blowing

Wind indicators set in glass boxes at console and at rear7

**Holy Trinity St Nicholas Russian Catholic Church, East St Kilda**

The foundation stone of the church was laid on 28 October 1887 and the building opened for worship on 10 May 1888 as the Congregational Church, East St Kilda. Constructed in polychrome brick, with stone dressings, in a high Victorian Gothic style, it was designed by architects Hillson Beasley and John Little. Regrettably, funds were not available for the erection of the spire, apse and vestries. The building consists of a nave and transepts, the latter subdivided from the nave in 1940 to form a separate hall, an arrangement that continues to the present.

Insert image

The organ, which appears to date from around 1865-1870, may be regarded as one of the two earliest examples of the work of George Fincham to remain almost entirely intact. ~~and would appear to date from around 1865-1870.~~  Its original location is unknown, but it was conceived as a chamber organ and would have been located in a private residence. ~~Dating~~ The instrument dates from the earliest years of Fincham’s career, incorporating recycled backfalls, script-engraved drawstops (a form not otherwise used by Fincham), a second single-rise reservoir located under the windchest, for optimum stability, and keyboard made by H. Brooks & Co. The brass nameplate survives and is identical with that on the organ now at Paton Memorial Uniting Church, Deepdene, dating from 1868. The casework is especially elegant with a five-section façade, prominent cornice, and two intricate fretwork panels between the three flats of four diapered dummy metal pipes. These replaced earlier wooden dummies, with evidence of three pipes having been initially placed in the openings. The case front may have been recycled from an earlier organ, as there is no relationship with the side panels. All of the metal pipework is of spotted metal. When the building was subdivided in 1940, C.W. Andrewartha moved the organ, installed an electric blower and tremulant, and substituted ~~for the original Trumpet 8ft from tenor C~~ a wooden stopped Flute with pierced stoppers for the original Trumpet 8ft from tenor C.

With the disposal of the building by the Uniting Church, the organ was acquired by Michael Wu, of Healesville and was moved to his residence by Wakeley Pipe Organs Pty Ltd. The organ was later ~~was fortuitously~~ bought by the present custodians of the original building, enabling it to ~~so that it could~~ return to its earlier home. It has been placed in the hall section of the building on a raised platform, where it can be used for concerts.

Hargraves Pipe Organs Pty Ltd has given the instrument a thorough but conservative restoration, completed in 2015. This has included releathering of the two reservoirs and feeders for hand blowing (with manufacture of a new blowing lever, the original having been removed in 1940), overhauling of the key and stop actions, repair of the windchest and wooden pipework, some of which had been affected by rodent damage, and restoration work on the casework and damaged fretwork panels, which have been backed with cloth.

**MANUAL** (all enclosed)

Open Diapason [8] 1-12 open wood placed outside swell box

Stop Diapason [8] CC-BB

Clarabella [8] TC

Principal [4]

Fifteenth [2]

Trumpet [8] TC replaced 1940 with Flute 4

**PEDAL ORGAN**

[Bourdon 16] 12 notes permanently on

Pedal coupler

Compass: 56/29

Lever swell pedal

2 composition pedals

Mechanical key and stop action

**St James-the-Great Anglican Church, East St Kilda**

The site of the present church was purchased in 1912 and a church / school erected to the designs of North & Williams was erected in 1915. ~~This building envisaged~~ A central tower was originally envisaged, but only the nave was completed. Extensive additions at the front of the church and a long sanctuary and lady chapel were added in the 1970s. Components from demolished Melbourne mansions, such as cast iron columns, stained glass and ceramic paving, were utilised. The sanctuary entrance is marked by a suspended rood beam, while the high altar is surmounted by a ciborium. There is some excellent stained glass in the lady chapel and sanctuary. The church has had a strong Anglo-Catholic tradition from the outset.

The first pipe organ in the church was built by John Smith, of Bristol, and came from St Matthew’s Anglican Church, Cheltenham, in the early 1960s following alterations by Davis & Laurie. This was one of a handful of organs sent from the Bristol firm to Melbourne. This instrument was sold to St John’s Anglican Church, Bega, NSW, in 1988.

Insert image

The present pipe organ was built by Samuel Joscelyne, Launceston, Tasmania for his home in York Street, probably in the mid-1860s. It was sold in 1924 to Burnie Baptist Church, Tasmania, and remained intact until *circa* 1973 when an ill-advised electrification took place. This was unsuccessful, ~~so~~ and the parts were purchased by Melbourne organbuilder Steve Laurie when he built a new pipe organ for the church in 1980. The parts of the organ that remained were purchased from Steve Laurie by John Maidment who engaged the S.J. Laurie firm to reconstruct the instrument as closely as possible to the original. It was initially installed at Canterbury 1982-1987 and placed at St James’ Church in 1988.

A recycled double-rise reservoir, feeders and hand blowing facilities were provided, a new deal building frame and swell box constructed, a new windchest was made for the bottom pipes of the Stopped Diapason 16ft, and new key- and stop-action levers in myrtle constructed. The base of the casework, which had been cut around to provide a new console, was reconstructed in cedar. A new bench was made in cedar, this being a close match to that on the 1862 Joscelyne organ at St Michael’s Anglican Church, Bothwell, Tasmania. The whole of the excellent pipework survived. All the metal pipework is of high-grade spotted metal, possibly supplied by Edward Violette, London, whose stamped inscription appears on the original keyboard, which ~~this~~ has rounded ebony sharps~~)~~. The front slide on the six-rank slider chest was originally provided for a reed (Oboe) but a Keraulophon had later been placed there. The Keraulophon was discarded (it is now the Solo Gamba 8ft on the Kenneth Jones & Associates organ at Trinity College, Parkville) and replaced by Bassoon 8ft, from tenor C. These pipes are by Fincham & Hobday and came from the Solo Organ added in 1886 to the Hill & Son organ at Adelaide Town Hall.

**MANUAL** (all enclosed)

Open Diapason [8] 42 pipes

Stop’d Diapason Bass [8] 12 pipes CC-BB

Stop’d Diapason [8] 42 pipes TC

Principal [4] 54 pipes

Flute [4] 54 pipes

Fifteenth [2] 54 pipes

Bassoon [8] TC 42 pipes TC

**PEDAL ORGAN**

Stopped Diapason 16 5 pipes GG-BB and coupled to manual for remaining octave

Mechanical key and stop action

Compass: 54/13

Trigger swell lever

Wind pressure 65 mm

Hand & electrical blowing

**St Aloysius’ Catholic Church, Caulfield**

St Aloysius’ Church was built in 1923-24 at a cost of £13,200 to the designs of Bartholomew Moriarty. ~~who was also the builder who constructed Newman College at the University of Melbourne for the architect Walter Burley Griffin.~~ The foundation stone was laid on 18 August 1923 and the building completed in May 1924. It is constructed in red brick, with terra cotta tiles for the roofs. The style is a simplified version of Early-English Gothic, with the nave and apsidal sanctuary placed under a common roof ridge. The building consists of a nave of seven bays, with aisles and clerestory, sanctuary, side chapels and sacristies, one of which was initially built as a nuns choir. Sadly the impressive 140ft high spire ~~which~~ that crowned the tower to the left of the main facade was demolished early in 1990 owing to delamination of the concrete. The building is 150ft long and 52ft 6 in wide across the aisles.

The first organ in St Aloysius’ Church was built by Keith M. Lavers, who was a local resident in Caulfield. It was a two-manual electric-action extension organ of ten ranks and was performed upon by noted organist Horace Weber in December 1927. It was removed before 1935, installed at St Luke’s Anglican Church, Mosman, NSW, and was later broken up.

Insert image

The present pipe organ was installed late in 2010 by Wakeley Pipe Organs Pty Ltd. It was built by Johann Wilhelm Wolff, the noted South Australian organbuilder. ~~It was~~ Opened at the Wesleyan Church, Port Adelaide, on 13 May 1880, the organ was sold to the Congregational Church, Medindie, in 1911, and later to the Congregational Church, College Park, around 1942. ~~which later became the Seventh Day Adventist Church.~~

The layout of the instrument is particularly interesting. The TC Swell windchest is placed centrally. The box has horizontal shutters opening upwards and is tuned from the rear through a removable flap; the windchest is laid out chromatically. The Great windchest is split on either side of the Swell, C to the left and C# to the right, with the longest pipes adjacent to the side walls of the swell box. The windchest pallets are opened through stickers pushing upwards. The pallet boxes are laid across the rear of the instrument at impost level. The longer pipes of the Great open common bass are located at floor level and fed by wooden conveyances. The swell action is splayed, avoiding the use of a roller board. The wooden pipes plug directly into the upperboards. The three metal ranks have been fitted with tuning slides.

The instrument has just received a comprehensive restoration by Hargraves Pipe Organs Pty Ltd. The key actions have been carefully restored, especially to alleviate lateral play and to provide improved support for the action squares. The slider windchests have been overhauled and the wooden pipework carefully checked to any damage, with original cut-ups lowered where these have been subsequently raised. The casework has been extensively repaired and re-polished, two new finials carved to surmount the flats and a third recycled from a bench end formerly at St Mary’s, North Melbourne. The dummy façade pipes have been re-gilded and the keyboards restored and recovered as necessary. The restoration appeal has been sponsored by the Organ Historical Trust of Australia and the consultant was John Maidment.

**GREAT ORGAN**

Open Diapason 8FT \* (open wood)

Clarabella 8FT \* (open wood)

Dulciana 8 \* (metal, possibly German pipes with distinctive upper case pitch marks)

Principal 4FT (open wood & metal)

Fifteenth 2FT (metal) Tenor C

Swell to Great

\* These three ranks have a common open wood bass

**SWELL ORGAN**

Suavis 8FT (stopped wood) #

Salicet 8FT (open wood) #

Flute 4FT (open wood) #

Piccolo 2FT (open wood) #

# 1-12 pneumatically borrowed from Pedal Bourdon TC - TB

**PEDAL ORGAN**

[Bourdon 16FT] permanently ‘on’ (stopped wood)

Great to Pedals

Compass: 56/24

Mechanical manual and stop action

Tubular-pneumatic action to Bourdon (installed later)

Lever swell pedal

**St Mary-the-Virgin Catholic Church, South Caulfield**

St Mary-the-Virgin Anglican-Catholic Church was built as the Methodist Church, South Caulfield in the 1920s.

The first pipe organ, of unknown provenance, was a small single-manual instrument that was sold to the Methodist Church, Oakleigh. The second pipe organ was built by C.W. Andrewartha, of Caulfield, and opened in June 1935. This was a seven-rank extension organ operating on tubular-pneumatic action and identical with the instrument installed in 1933 at St Margaret’s Anglican Church, Ripley Grove, Caulfield, now at St Chad’s Anglican Church, Chelsea. The contents of the organ were removed in 1981 by W.S. Glasson and used elsewhere. The fine blackwood case (three flats separated with fretwork panels) remains behind the reredos in the church.

Insert image

The present organ is understood to have been built around 1886 by Alfred Crook, of Brunswick, for use in his residence. ~~Later,~~ Crook later brought the instrument to the country town of Lockwood, ~~before its installation~~ and subsequently installed it in the Congregational Church, Forest Street, Bendigo, where it was opened on Friday 8 December 1893. In 1938 it was placed in the Congregational Church, Olinda Street by Cyril Cowling and, following an extensive renovation, was opened in St Peter's Church, Eaglehawk, early in 1971. The casework is delightfully designed and the façade pipes beautifully stencilled. The basses of the Open Diapason and Dulciana are placed at the side and surrounded by woodwork. The console shows a sense of care in its design and construction. One can see the influence of Melbourne organbuilder Alfred Fuller, who had built two organs in Brunswick at the time of Alfred Crook’s work.

The organ was removed from Eaglehawk in 2013, as the church now serves as a neighbourhood centre. The whole was expertly restored by Wakeley Pipe Organs Pty Ltd in 2013-2014, this work including:

* Restoration of the two slider windchests (which appear to be second hand to this organ);
* Restoration of the mechanical key, stop and combination mechanisms;
* Relocation of the reservoir to within the organ case;
* Replacement of some of the conveyances in pipe metal;
* Restoration of the metal pipework including repairs and new tuning slides;
* Repairs to the wooden pipes;
* Reconstruction of the console and provision of a new music desk (removal of departmental labels and stop knobs for Tremolo and Sub Octave) ;
* Re-siting of the rear wall of the swell box to its original position;
* Re-siting of the side casework panels.

The gilding of the façade pipes was refurbished by Marc Nobel who also expertly grained the whole of the organ case and the two flats of wooden Dulciana pipes placed at the side. It now presents a most elegant appearance and the overall sound is delightful.

**GREAT ORGAN**

Open Diapason 8

Dulciana 8 open wood bass

Principal 4

Swell to Great

**SWELL ORGAN**

Open Diapason 8 TC

Stopd Bass 8 CC-BB

Clarabella 8 TC

Gamba 8 TC

Flute 4 open wood

Twelfth 2⅔ TC

Fifteenth 2

Tremolo \*

Swell Sub \*

\*removed

**PEDAL ORGAN**

Bourdon 16

Great to Pedal

Swell to Pedal

Compass: 56/30

2 composition pedals to Great

2 composition pedals to Swell

Trigger swell lever

Mechanical key & stop action

**Scotch College Memorial Hall, Hawthorn**

Scotch College was founded in 1851 and, for most of its early years, occupied a site at the corner of Grey and Lansdowne Streets, East Melbourne, opposite the Fitzroy Gardens, close to St Patrick's Cathedral. Owing to the constricted nature of the site, a property of sixty acres was purchased at Hawthorn in 1914 and here new buildings were erected. The foundation stone of the Memorial Hall was laid on 5 March 1920, ~~while~~ and on 19 June 1922 the first meeting of the whole school took place in the hall.

[NEW PARAGRAPH?] Henry Hardie Kemp FRVIA designed the Memorial Hall in the Gothic style using red brick and terra-cotta roof tiles. A distinctive tapering lead-clad flèche surmounts the roof ridge. The finial is 28.3 metres (93 feet) above the ground, while stepped gables hinted at a Scottish connection. The Hall is very lofty, with the roof ridge some 21 metres (68 feet) from the ground and a total length of around 31 metres (102 feet) and internal width nearly 14 metres (44 feet). The interior incorporates a war memorial erected in the 1930s executed in *opus sectile* mosaic and three large two-light stained glass windows made by Mathieson & Gibson.

An organ was not provided for the Hall until October 1955 when a two-manual instrument of twenty-seven speaking stops built in 1949 for Wellington College, New Zealand by Hill, Norman & Beard (Australia) Pty Ltd (order number NZ258) was opened. It had cost £6,000.00. This is now at St Joseph’s Catholic Church, West Brunswick.

Insert image

The second Scotch College organ was built for the Presbyterian Assembly Hall in Margaret Street, Sydney, by the firm of William Hill & Son and Norman & Beard Ltd, and opened in September 1930. It was the firm’s English job number 2,789 (Australian order number 87). The specification of the organ was drawn up by George Faunce Allman, the consultant, together with Donald Wales Beard, the firm’s representative. The cost of the contract was £6,340.00.

Owing to the magnitude of the relocation project, the restoration was carried out conjointly between Peter D.G. Jewkes Pty Ltd, of Sydney, and the South Island Organ Company Ltd, of Timaru, New Zealand. The majority of the organ was loaded into a container and transported by sea to Timaru. The 32ft pipes went to the Jewkes workshop at Ermington, NSW. The present console is from the 1961 Hill, Norman & Beard rebuild at St John’s Church, Toorak, which had been discarded. Solid ivory drawstops from the Hill, Norman & Beard console of 1952 formerly at St Andrew’s Cathedral, Sydney, were kindly provided through Warren Southward and re-engraved to suit the new specification. The combination and transmission systems were designed and manufactured by Muldersoft Organ Systems Ltd, of Auckland, New Zealand, these incorporating a full sequencer and multi-level memories. An electronic metronome and a MIDI [musical instrument digital interface] device also are provided, the latter offering the facility of a recording and playback system that also moves the drawstops.

As the organ had no casework in Sydney, and merely spoke through Gothic grillework, it was essential that ~~the organ~~ it look attractive in the hall and blend perfectly with the architecture and fittings. When the chamber was built in 1955, two large windows with geometric quatrefoil tracery were removed, so Garry Martin Associates chose to reinstate this motif as part of the organ case design. A new set of façade pipes in zinc were commissioned from Australian Pipe Organs Pty Ltd, of Keysborough. Constructed to the original scales, these have appropriate body and foot lengths to match Garry Martin Associates’ design. The centre pipes of the two Violone flats have upper lips of ogee formation. The casework was made to a very high standard by DNG Restorations of Abbotsford. The overall appearance is impressive, matches the architecture of the hall admirably, even down to the pierced quatrefoil panelling at the sides~~,~~ and has subtle references to the design of other Hill organs in the cornice work.

**GREAT ORGAN SWELL ORGAN**

Double Open Diapason 16 A Contra Gamba 16 D

Phonon Diapason 8 B 73 pipes Open Diapason 8

Open Diapason I 8 Rohr Flute 8

Open Diapason II 8 Salicional 8

Viola 8 Voix Céleste 8 TC

Corno Dolce 8 Principal 4

Claribel Flute 8 Lieblich Flute 4

Principal 4 Harmonic Piccolo 2

Harmonic Flute 4 Dulciana Mixture 12.15.17.19.22 V

Fifteenth 2 Contra Fagotto 16 E

Mixture 17.19.22 III Cornopean 8

Tromba 8 C Oboe 8

Tromba Clarion 4 C Clarion 4

Swell to Great Tremulant

Choir to Great Sub Octave

Unison Off

Octave

**CHOIR ORGAN (enclosed) PEDAL ORGAN**

Open Diapason 8 Double Open Diapason 32 F

Zauber Flute 8 Open Diapason 16 F

Lieblich Gedeckt 8 Contra Bass 16 A

Dulciana 8 Violone 16 G

Unda Maris 8 TC Bourdon 16 H

Concert Flute 4 Contra Gamba 16 D

Harmonic Piccolo 2 Open Flute 8

Orchestral Oboe 8 Violoncello 8 G

Clarinet 8 Stopped Flute 8 H

*unenclosed* Trombone 16 I metal

Phonon Diapason 8 B Contra Fagotto 16 E

Tromba 8 C Trumpet 8 I

Tromba Clarion 4 C Great to Pedal

Tremulant Swell to Pedal

Sub Octave Choir to Pedal

Unison Off

Octave

Swell to Choirons to Great

Reversible toe pistons for:

Great to Pedal

Swell to Great

General cancel thumb piston

Switch for Great & Pedal Pistons coupled (2 way)

Switch for Generals on toe pistons

Electro-pneumatic key and stop actions

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

Balanced electric swell pedals to swell and choir organs

Total number of pipes: 2,638

*Wind pressures*

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

Great: Phonon Diapason and Tromba 10"

Great: high pressure 5'' (Open 1, Double, Principal, Claribel Flute)

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

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

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

Choir: 4" throughout

Choir action: 7''

**Residence of Bruce Fethers, Craigie**

The foundation stone of the Methodist Church at Craigie was laid on 5 June 1871 and the building was opened on 26 November of the same year. Its internal dimensions are 45 feet long and 25 feet wide. The architect was T.H. Lightfoot~~,~~ of Maryborough, and it was constructed in bluestone in the Early~~-~~English Gothic style. It has been converted for use as a private residence.

Insert image

The organ is one of two examples of the work of the Birmingham firm of Halmshaw & Sons to be found in Australia, the other being at St Luke’s Anglican Church, Scone, NSW. ~~It~~ The firm also built several organs in New Zealand, including the instrument at the Cathedral of the Blessed Sacrament, Christchurch, badly damaged in the 2011 earthquakes. The Gothic casework closely resembles the designs for small organs published in *Scudamore Organs*, by the Revd John Baron, published in 1858.

It is not known when the organ arrived in Australia. The first known location of the Halmshaw organ was at ‘Cliffcote’, the residence of Dr Frank Shanassy, a dentist, of Beach Road, Sandringham. It was moved in 1924 by George Fincham & Sons from there to ~~his~~ Shanassy’s new residence at 3 Boyanda Road, Glen Iris. (~~the house still exists).~~ In 1938, after his death, the organ was sold to the Methodist Sunday School Hall, Summerhill Road, Glen Iris, where it was installed by George Fincham & Sons. In 1976 it was sold to Neil Shilton, who installed it in his home in Mentone. ~~In 2006,~~ It was moved to its present location in 2006.

A comprehensive restoration was undertaken in 2016 by Hargraves Pipe Organs Pty Ltd. The work included:

* Restoration of the slider windchest to eradicate splits in the table and make it wind tight;
* Restoration of the mechanical key and stop actions;
* Restoration of the metal pipework, which has retained cone tuning;
* Restoration of the casework and reconstruction of the knee panel;
* Repainting of the façade pipes;
* Restoration of the swell box to its full height, connection of the swell shutters and provision of a new lever swell pedal;
* Restoration of the double-rise reservoir and installation of a small Ventus blower beneath the wind reservoir where the bellows feeders had been located.

The instrument remains in a remarkable state of originality. The pipework, mainly of metal apart from the stopped bass, of wood, retains its cone tuning, pitch and voicing. The pine casework, which had been covered in brown varnish, had earlier been cleaned back by Neil Shilton, and the gold paint removed from the façade pipes, which are mainly non-speaking apart from the two longest on either side. The overall sound is exquisite, like the other Halmshaw organs in Scone and New Zealand.

**MANUAL**

Open Diapason [8] tenor C

Stop Diapason Bass [8] CC-BB, wood

Lieblich Gedact [8] tenor C, metal with wooden stoppers

Vox Angelica [8] tenor C

Harmonic Flute [4]

Compass: 56/30

Mechanical key and stop action

All pipework enclosed except for 1-4 of Harmonic Flute

Lever swell pedal

Pedal pulldowns

**St Michael-and-all-Angels Anglican Church, Talbot**

St Michael-and-All-Angels Anglican Church was designed by Nathaniel Billing. The foundation stone was laid on 16 August 1870, and the church was constructed of bluestone with brick dressings. The projected nave measured 60 ft by 30ft, with 20ft walls, and a chancel 24ft by 17ft, with vestry at the side. A handsome tower was envisaged at the south end of the church. Only the nave was built and the projected tower and chancel were never constructed.It was reported that the chancel arch of the building fell during the course of erection, and while workmen fell with it, they miraculously escaped. The building was opened on Trinity Sunday 1871 and includes raked 'free pews' at the west end, which are placed on either side of the organ.

Insert image

In 1868 George Fincham built a small single-manual organ for Christ Church Anglican Church, Warrnambool, where it was opened in mid-1869. This was the earliest known pipe organ in Western Victoria, outside Ballarat and Geelong. It was moved to the Congregational Church, Warrnambool, in 1891 and to the Congregational (later Uniting) Church, Hughesdale, in 1940. The instrument is significant as one of the two earliest Fincham instruments to survive essentially intact (apart from the substitution of a Gamba for the original Oboe, possibly in 1891) since the partial destruction by fire of Fincham’s 1866 exhibition organ at St Jude’s Anglican Church, Carlton. The lower Gothic casework incorporates unusual trefoil arcading, this extending across the outside of the console doors. An unusual feature is that the Pedal Bourdon has sealed tops, and is not fitted with the more usual stoppers.

Australian Pipe Organs Pty Ltd moved the organ from the Hughesdale church (which has now closed) to St Michael-and-All-Angels Anglican Church, Talbot, Victoria, in September 2008. The organ received a comprehensive restoration by Australian Pipe Organs Pty Ltd in 2016, and was first used in a completed state at a recital by Rhys Boak at the Organs of the Ballarat Goldfields Festival on Monday 16 January 2017. The restoration work included the refinishing of the casework by Eddie Peck, redecoration of the wooden dummy façade pipes by Rick Keyzer. ~~while~~ The double-rise reservoir, mechanical action, slider windchest and pipework were fully restored. New wooden trackers were also fitted.

**MANUAL** (enclosed)

Open Diapason 8

Stopd Diapason 8 CC-BB

Clarabella 8 TC

Dulciana 8 TC

Principal 4

Flute 4 TC

Fifteenth 2

Gamba 8 Oboe originally on this slide

**PEDAL ORGAN**

[Bourdon 16] 12 notes permanently on

Pedal coupler

Compass: 56/29

3 composition pedals

Lever swell pedal

Mechanical key and stop action

**Wesley College, Clunes**

This very substantial bluestone Gothic church, consisting of a large nave and transepts, was started in 1864. The galleries were added in 1868 and the building was completed in 1871. It was designed by Ballarat architect J.A. Doane, with a distinctive octagonal turret placed to the right of the main façade. Later divided into two sections by a wall, the whole building was splendidly restored for the use of Wesley College and opened up to its full size. The stained glass is by Ferguson & Urie.

Insert image

The builder of the organ is uncertain although a deteriorated handwritten paper fragment in the pallet box recorded Francis N\*\*\*\*\*\*\* who may well be Francis Nicholson, of Newcastle-upon-Tyne, the only organbuilder of the period to have such a first name according to the *Freeman-Edmonds Dictionary of British Organ Builders*. It was initially used in the Prahran Wesleyan Church, and was moved to the Wesleyan Church, Daylesford, in 1871. It was installed at the [Wesleyan Church, Clunes](http://www.ohta.org.au/organs/organs/ClunesUC.html), in 1882 by William Anderson and was initially centrally placed in the building behind the pulpit, as shown in early photographs, but later moved to the front right-hand corner of the nave, when this was subdivided from the transepts~~,~~ around 1950.

The instrument was fully restored, as the result of a generous benefaction, by the South Island Organ Company, of Timaru, New Zealand, in 2004-2005. The action, winding and pipework were all fully refurbished. The original oak case graining has been carefully conserved, but the façade pipes have been covered with new gold leaf. The hand blowing is still operable. The restored organ was temporarily placed at Sacred Heart Catholic Cathedral, Bendigo during 2006 and re-installed at Clunes in 2010.

**MANUAL** (enclosed)

Open Diapason 8 TC

Stop Diapason Bass 8 CC-BB

Stopd Diapason Treble 8 TC

Keraulophon 8 TC

Sw Principal 4

Fifteenth 2

Compass: 54/29

Pedal pulldowns

Three composition pedals

Lever swell pedal

Mechanical action

**St Paul’s Anglican Church, Clunes**

The former wooden church was built in 1859-60 on a different site, in Fraser Street, and as a single nave. It was subsequently extended with transepts, and was moved to the present site to become a Sunday school. The later church, built in 1870-71 of bluestone with cement dressings, is in the Decorated Gothic mode, and is the only identifiable Australian work of the architect Thomas Austin of Austin and Johnson, an able protégé of the famous English Gothicist Sir George Gilbert Scott. It consists of a large and broad nave and porch. The intended sanctuary and vestry have not been constructed.

Insert image

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

In 1888 the organ was sold to St Paul’s, Clunes and erected by William Anderson at a cost of £200.00. Apart from the addition of an electrical blower outside the church, the instrument remains in a remarkable state of originality, retaining all of its original action and pipework, which remains cone tuned. The Pedal Bourdon 16ft at the rear of the organ appears to be a later addition. The organ is of interest for its overall intactness, classical style casework in veneered walnut, with gold-leafed dummy façade pipes, highly attractive bright sound in a fine acoustic, and its finely crafted console fittings. Generally, it is in need of a sympathetic restoration.

**GREAT ORGAN**

Open Diapason 8 1-12 zinc, on floor at side of windchest

Stop Diapason Bass \* CC-BB

Clarabella 8 TC

Dulciana 8 TC

Principal 4

Flute 4 TC – knob on bass jamb

Fifteenth 2

Swell to Great

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

Stop Diapason Swell 8

Viol di Gamba Swell 8 tapered Bell Gamba

Gemshorn 4 tapered

**PEDAL ORGAN**

Bourdon 16

Great to Pedals

Compass: 56/30

Lever swell pedal

2 composition pedals to Great

Plain metal pipework

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

The original gilt brass builder’s nameplate survives

The hand blowing is still operational

**St John’s Anglican Church, Creswick**

St John’s Church was built in 1861 in bluestone to the Gothic design of the Ballarat architect H.R. Caselli. The brick chancel and bluestone tower were added later. The lofty interior includes a rear gallery and a small organ recess opening off the chancel, and fine stained glass by William Montgomery, Melbourne, van der Poorten, Brussels and E.R. Suffling, London.

Insert image

The organ was built for the Wesleyan Church, Barkly Street, Ballarat, and opened on 12 April 1889. It was constructed by Fincham & Hobday, Richmond, at a cost of £450. The casework incorporates splayed sides, elaborate carving and a v-shaped central tower. This design was also utilised at the Congregational (now Uniting) Church, Glenelg, South Australia, St Patrick’s Catholic Church, Albury, NSW and the Methodist Church, Albert Park, Vic. The façade pipes are elaborately decorated.

The organ includes a very early tubular-pneumatic pedal action which is original to the organ, although the manual and stop action are mechanical. Some of the stop labels have black facing, a feature also to be seen at the Uniting Church, Richmond, Vic. The original double-rise reservoir and feeders were replaced in the 1950s by George Fincham & Sons Pty Ltd, who also placed tuning slides on the metal pipework.

With the sale of the Barkly Street church in 2015, the organ was given to St John’s Church by the Uniting Church congregation. It was dismantled by Hargraves Pipe Organs Pty Ltd, assisted by Goldfields Pipe Organs, and moved to the Hargraves workshop at Mt Evelyn.

The rear gallery of the Creswick church was reconstructed to accommodate the organ and the central section has been moved forward~~s~~ with a new central glass balustrade. The work included the cleaning of the pipework and action and replacement of building-frame posts that had been affected by borer. The casework was re-polished on a voluntary basis by the Clunes Freemasons, and the façade pipes had a coating of subsequent varnish removed. The project was assisted by an OHTA-sponsored appeal.

**GREAT ORGAN**

Open Diapason 8

Clarabella 8

[Dulciana] 8 \*

Principal 4

Clear Flute 4

Fifteenth 2

Swell to Great

**SWELL ORGAN**

Double Diapason 16

Open Diapason 8

Stopd Diapason 8

[Gamba] 8 \*

Gemshorn 4

Piccolo 2

Oboe 8

Tremulant

**PEDAL ORGAN**

Open Diapason 16

Bourdon 16

Great to Pedal

Swell to Pedal

\* both erroneously labelled Viola 8

Compass: 56/30  
Mechanical action to manuals and stops  
Tubular-pneumatic action to Pedal  
Attached drawstop console  
Lever swell pedal  
3 composition pedals to Great  
2 composition pedals to Swell (never installed)

**Uniting Church, Lydiard Street, Ballarat**

The first Methodist service to be held in the Ballarat area took place on 28 September 1851. ~~and~~ During the second half of the nineteenth century, a number of Methodist churches were erected in the city, the most prominent of which was Wesley Church, Lydiard Street, centrally located in the town. The present bi-chromatic brick church was erected in 1883-84 to the design of Terry & Oakden in an Italianate Gothic style, with additions in 1899. In 1922 the choir gallery - originally with a cast iron balustrade - was redesigned. The church is built on the edge of the ‘escarpment’. The main entrance in Lydiard Street is set at a higher level than the apse, and the floor follows the slope of the land. The external brickwork is elaborately detailed around the windows and doors with notched brickwork, while the external walls have diapered patterns. The amphitheatrical interior is lofty and spacious and includes cast-iron galleries at the sides and rear of the nave. The building is comparable with the firm’s Toorak Methodist Church, which was wantonly demolished in the 1980s.

The first pipe organ, in the early building, was a large single-manual instrument built by Jesse Biggs, and probably the first organ in Ballarat. It was later moved to the Methodist Church, Pleasant Street, Ballarat, St Mark’s Anglican Church, Camberwell and finally to St Paul’s Anglican Church, Fairfield, where it was broken up in the late 1960s. The second organ, a two-manual instrument of 20 speaking stops, was built in 1874 by George Fincham, with the unusual casework designed by the local architect J.A. Doane, who was also responsible for the second church building. This organ was moved into the present church in 1884, but was sold in 1890 to the Methodist Church, Neil Street, North Ballarat, where it is still located.

Insert image

The present three-manual organ was built by Fincham & Hobday at a cost of £1,145 and was opened by G.B. Fentum on 24 October 1890. This was one of the firm’s largest church organs of the period, incorporating a detached drawstop console, tubular-pneumatic action, and a 16ft case. The instrument was rebuilt in 1924 and again in 1954 by George Fincham & Sons Pty Ltd, at which time the action was converted to electro-pneumatic and a new three manual stopkey console installed. The original tonal scheme and pipework remain largely unaltered, ~~however~~ but the original decoration of the façade pipes has ~~regrettably~~ been overpainted. A recent addition to the Pedal Organ has been a Viola 8ft, specified in the original order; this is the Great Gambe added by Fincham & Hobday in 1885 to the Hill & Son organ at Adelaide Town Hall.

**GREAT ORGAN**

Double Diapason 16 A

Open Diapason 8

Horn Diapason 8

Hohl Flute 8

Octave 4

Wald Flute 4

Fifteenth 2

Mixture 17.19.22 III

Trumpet 8

Swell to Great Sub

Swell to Great

Swell to Great Super

Choir to Great

**SWELL ORGAN**

Bourdon 16 B

Open Diapason 8

Gedact 8

Gamba 8

Celeste 8 TC

Gemshorn 4

Piccolo 2

Mixture 17.19.22 III

Cornopean 8

Oboe 8

Clarion 4

Tremulant

Swell Sub Octave

Swell Unison Off

Swell Super Octave

**CHOIR ORGAN** (enclosed)

Stopped Diapason 8

Salicional 8

Dulciana 8

Harmonic Flute 4

Flautina 2

Clarinet 8

Orchestral Oboe 8

Vox Humana 8

Tremulant

Choir Sub Octave

Choir Super Octave

well to Choir

**PEDAL ORGAN**

Open Diapason, wood 16

Open Diapason, metal 16 A

Bourdon 16 C

Echo Bourdon 16 B

Principal 8 A

Viola 8

Bass Flute 8 C

Great to Pedal

Swell to Pedal

Choir to Pedal

Compass: 61/30

Electro-pneumatic action

Detached stopkey console

**St Patrick’s Catholic Cathedral, Ballarat**

This impressive bluestone building was begun in 1857-1863 to the design of the English architect Charles Hansom and completed in 1870. Consisting of an aisled nave with clerestory, large transepts, spacious chancel and flanking side chapels, the building is distinctive for its Puginesque idiom, this being particularly evident in the proportions, mouldings, elaborate window tracery, boarded chancel roof and vaulted south chapel. The Cathedral includes a wealth of fittings, including masonry altars and outstanding stained glass by Clayton & Bell~~,~~ of London, Hardman~~,~~ of Birmingham, and Maye~~r,~~ of Munich.

The first organ, built by Gray & Davison~~,~~ of London, and divided on either side of the rear gallery, was opened in March 1867. This impressive instrument had two manuals, twenty-five speaking stops and a very complete tonal scheme. It was sold to St James' Church, Dandenong, in 1931.

Insert image

The present organ was built in 1930 by George Fincharn & Sons Pty Ltd at a cost of £3,535, less £650 for the old organ. The majority of the metal pipework was imported from Alfred Palmer & Sons, in the UK. The Fincham letter books record “We have not given scale of stops other than Open Diapason. Your judgement will be correct we know.” It is the most substantial example of the firm's interwar work to remain intact, retaining its horseshoe-shaped stopkey console and original pneumatic actions. The instrument has been progressively restored by Goldfields Pipe Organs and is now in excellent mechanical order.

**GREAT ORGAN**  
Contra Salicional 16   
Open Diapason no 1 8  A  
Open Diapason no 2 8   
Stopt Diapason 8   
Salicional  8  
Principal  4  
Clear Flute  4  
Fifteenth  2  
Trumpet  8 B

Great Octave  
Swell to Great Sub

Swell to Great

Swell to Great Super

Choir to Great Sub

**SWELL ORGAN**  
Bourdon 16 C   
Open Diapason  8  
Lieblich Gedact 8   
Viol d'Orchestre 8   
Voix Celeste  8 TC  
Octave  4  
Stopt Flute  4  
Piccolo  2  
Mixture 15.19.22  III  
Horn  8  
Vox Humana  8

Tremulant   
Swell Sub Octave

Swell Super Octave

**CHOIR** **ORGAN** (enclosed)  
Violin Diapason  8   
Concert Flute 8   
Dulciana  8  
Vox Angelica 8  TC  
Flauto Traverso  4  
Clarionet  8  
Orchestral Oboe 8

Tremulant   
Open Diapason 8 A  
Trumpet 8 B

Choir Super Octave

Swell to Choir

**PEDAL ORGAN**  
Open Diapason 16   
Subbass 16  D  
Violon  16 prepared-for  
Bourdon  16 C  
Bass Flute  8 D

Great to Pedal

Swell to Pedal

Choir to Pedal

Great pistons to Pedal

Swell pistons to Pedal

Stop control to Great

Stop control to Swell

Compass: 61/32 

4 thumb pistons to Great

4 thumb pistons to Swell

4 thumb pistons to Choir

4 toe pistons to Pedal

General cancel toe piston

Tubular-pneumatic action   
Detached stopkey console