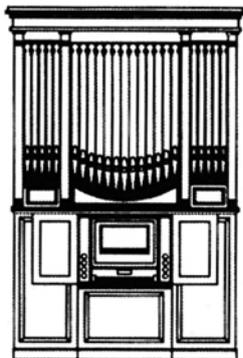




# OHTA News

Organ Historical Trust of Australia

April 2017



# ORGAN HISTORICAL TRUST OF AUSTRALIA

Australian Business Number  
99 005 443 372

General Correspondence: PO Box 200 Camberwell  
Victoria 3124 Australia

Membership Correspondence: PO Box 676 Sydney  
NSW 2001 Australia

Website: <http://www.ohita.org.au>

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The aims of this national organisation 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;

OHTA supports young organists through offering bursaries for conference attendance.

## PATRON

Robert Ampt

## OFFICE BEARERS

Dr Kelvin Hastie OAM	chair
Hugh Knight	vice-chair
Steve Kaesler OAM	secretary
Christopher Trikilis	assistant secretary
Vicki Montgomery	treasurer
Dr Geoffrey Cox	redundant organs
Mark Quarmby	website
Andrew Davidson	membership secretary
John Maidment OAM	editor, <i>OHTA News</i>

## HONORARY LIFE MEMBERS

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

## New South Wales Committee

GPO Box 676 Sydney NSW 2001 Australia

## South Australia Committee

5 Gozzard Street Gawler SA 5118 Australia

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## COVERS

**Front cover:** the restored 1868 George Fincham organ at St Michael and All Angels Church, Talbot, Victoria (Daniel Bittner). **Rear cover:** the restored c.1865 Halmshaw & Sons organ at the residence of Bruce Fethers, Craigie, Victoria (Bruce Fethers). Both these instruments will be visited during the 2017 OHTA conference

Layout Design: Pam Love

## **WELCOME TO OHTA'S NEW CHAIR AND SECRETARY**

Following the 2016 OHTA annual general meeting, new office bearers were elected at the OHTA council meeting, and we are very pleased that our new chair is Dr Kelvin Hastie OAM and our new secretary Steve Kaesler OAM. Both have given distinguished service to our organization and to organ conservation in Australia and each will make a significant contribution to the continuing welfare and development of the Trust. Their work has been recognized through the award of the Medal of the Order of Australia.

Kelvin Hastie has been an OHTA council member since 1983 and secretary since 1988. He has advised on many significant restorations in New South Wales, particularly on the Hill & Son organ in Sydney Town Hall and wrote a very extensive conservation analysis on the restoration work following its recent completion. He has carried out considerable research into organbuilding in New South Wales and earned his doctorate from the University of Sydney. He is a senior secondary teacher in music. Steve Kaesler has been a council member since 2000 and has been a pivotal person in the restoration of the Hill & Son concert organ at Tanunda, South Australia. He has worked tirelessly for many years with the local community and the Friends group to ensure its success. He is manager of Engineering Services for the Barossa Council.



Dr Kelvin Hastie OAM



Steve Kaesler OAM

## **2017 CONFERENCE UPDATE**

The brochure for the 2017 OHTA 40th anniversary conference is included with this issue. This gives details of registration and for the special rates of accommodation in Melbourne, which must be booked separately by participants and which should be finalised without delay.

The focus of the conference will be OHTA's 40th anniversary, with a series of papers. The first morning will examine OHTA's foundation, role and achievements, another day will focus upon the distinctive organs built by Alfred Fuller in late 19th century Melbourne, and another will visit a number of organs which have been very successfully restored and rehoused in new homes. On the Friday we will travel by coach to the Victorian countryside north of Ballarat and visit a number of charming small organs, all located in historic church buildings and we will stay overnight at the RACV Creswick Resort.

We include a collage of many of the organs we are to visit during the 2017 conference.



- 1 First Church of Christ Scientist, South Melbourne – Henry Willis & Sons Ltd 1927 (John Maidment)
- 2 St Mark's Church, Fitzroy – Harrison & Harrison 1938 (John Maidment)
- 3 Sacred Heart Church, Carlton – William Anderson 1886 rebuilt George Fincham & Sons 1958 with case from the Australian Church, Melbourne – Fincham & Hobday 1890 (John Maidment)
- 4 Sacred Heart Church, Carlton – Balbiani 1929 (Ian Wakeley)
- 5 Corpus Christ Seminary Chapel, Carlton – George Fincham & Sons 1978 (John Maidment)
- 6 Wilson Hall, University of Melbourne – Fincham & Hobday 1890 rebuilt George Fincham & Sons 1956 (Trevor Bunning)
- 7 Trinity College Chapel, Parkville – Kenneth Jones & Associates 1998 (Andrew Lecky)
- 8 St Carthage's Church, Parkville – George Fincham 1885 (John Maidment)
- 9 St Brendan's Church, Flemington – Alfred Fuller 1884 rebuilt Laurie Pipe Organs 1968 (John Maidment)
- 10 St Brigid's Church, North Fitzroy – Alfred Fuller 1886 (John Maidment)
- 11 St John's Catholic Church, Heidelberg – Alfred Fuller 1890 (John Maidment)
- 12 St Philip's Church, North Blackburn – Alfred Fuller 1897 (John Maidment)





- 13 Holy Trinity St Nicholas Church, East St Kilda – George Fincham c.1870 (John Maidment)
- 14 St James-the-Great Anglican Church, East St Kilda – Samuel Joscelyne c.1865 (John Maidment)
- 15 St Aloysius' Church, Caulfield – J.W. Wolff 1880 (John Maidment)
- 16 St Mary-the-Virgin Church, South Caulfield – Alfred Crook c.1886 (John Maidment)
- 17 Scotch College Memorial Hall, Hawthorn – Hill, Norman & Beard 1930 (John Maidment)
- 18 St Paul's Church, Clunes – Hamlin & Son c.1865 (John Maidment)
- 19 Wesley College, Clunes – Francis Nicholson 1860s (John Maidment)
- 20 St John's Church, Creswick – Fincham & Hobday 1889 (John Maidment)
- 21 Uniting Church, Lydiard Street, Ballarat – Fincham & Hobday 1890 rebuilt 1954 George Fincham & Sons (John Maidment)
- 22 St Patrick's Cathedral, Ballarat – George Fincham & Sons 1930 (John Maidment)



19



20



21



22

## **FUTURE CONFERENCES**

The OHTA Council has decided that the 2018 conference will be held in Sydney, with a focus on the organs of Hill & Son; the 2019 conference in South Australia; and the 2020 conference in Western Australia.

## **MEMBERSHIP NOTES**

We regret to report the death in late February of our long-standing life member, Mrs Pat Hall. Pat was the sister of our honorary life member Margaret Swann.

## **RECEIPT OF OHTA NEWS**

OHTA greatly regrets the very late arrival of the January issue of the journal. This was posted in early February and received by some members early in April, a period of two months. We have placed the text of the January journal on the OHTA website where it is downloadable as a pdf file. It is possible that some copies have been lost in transit. It would be appreciated if you could please advise John Maidment by email [johnrm@tpg.com.au](mailto:johnrm@tpg.com.au) so that replacement copies can be sent out. OHTA will follow up with Australia Post on this lamentable lapse in service.

## **OBITUARY**

### **DAVID RUMSEY – SOME REMEMBRANCES**



David Rumsey at the medieval replica organ, Lauffen 2012 (Peter Meyer)

We greatly regret to report the death of the highly significant Australian organist and pedagogue David Rumsey (1939-2017). We include two tributes below, from former pupils, which outline the contribution that he made to organ scholarship in this country. We also acknowledge his significant recordings and recitals, one of which was given during the 1997 OHTA conference in Melbourne at St Patrick's Cathedral.

**Robert Ampt, OHTA Patron, writes:**

In 1967 I entered the Elder Conservatorium of Music at Adelaide University as a Bachelor of Music student majoring in organ. The established organ teacher at that time was the highly revered James Govenlock, who was also organist at St Francis Xavier Catholic Cathedral. To my dismay I was allotted, not to James Govenlock, but to a new, young teacher about whom little was known. Only a handful of years older than myself, this unknown teacher, who had studied in Europe rather than in England, was reputed to advocate dangerous new ideas and repertoire which were very much at odds with the prevailing English/Romantic thinking. He even advocated organs with mechanical key and stop actions.

Already after my first few lessons with him it became clear that I had to adopt these new ideas without question or find a new teacher. I was not even allowed to add or subtract just one stop to an existing registration without his permission. Going clearly against current trends, I was to accept that in early music, including Bach's, crescendo fugues simply did not exist, that the most important sound on an organ was the Principal Chorus with 16ft pedal reed, and that if I was to consider playing Romantic music, it had to be by either Reger or Franck. I was also to accept that English organ music was generally of little value, and was far outstripped by French, Italian and Germanic music from the 16th - 18th centuries. For this teacher, organs and organ music were the preserve of continental Europe.

At times I found this rigidity and uncompromising approach upsetting and difficult to accept, but at the conclusion of my two years study with this teacher, after which he left for Sydney, I was totally in awe of him and an avid promoter of his ideas and methods. And so I met, and became good friends with, David Rumsey.

Those two years in Adelaide with David provided the foundations of my subsequent organ playing and organ knowledge. His series of lectures to the organ students covering the organs and repertoires of most historic periods, complete with very comprehensive and well prepared handouts, was important, both for its breadth of imparted information and for its clarity of presentation. Most of my organ studies since that time have merely reinforced, rather than added to, this information.

This was an amazing two years which also included my first trip to Sydney when, together with fellow student Tim Pietsch, I assisted David with page turning and registration for two organ LP recordings - both on significant and, for me, life changing instruments: the Sharp at Knox Grammar School and the Hill at the Sydney Town Hall. While the Hill was just a much bigger version of instruments I already knew, the Sharp was a thrilling revelation. Only the Knox recording was ever released.

David also introduced an organ course to the then Adelaide Summer Music School, which drew advanced young students from across the country, a significant group which became tightly knit and then met regularly at other organ festivals, especially in Sydney and Melbourne.

Together we discovered and disseminated throughout the country music by 'new' composers - Couperin, de Grigny, Frescobaldi, Scheidt, Sweelinck, Buxtehude and yes, Messiaen. We learnt about the freedoms of an Italian Renaissance Elevation Toccata, and how trills should be added to descending passages and mordents to ascending passages in French baroque music. We were also introduced to the world of number and gesture symbolism in the music of Bach, and to the usefulness and power of articulation on organs with clear voicing and mechanical action. We even came firmly to believe that a beautifully voiced organ with just five stops could be more satisfying than an indifferent instrument with ten times that number of stops. We were truly sailing into the wind, but we were still being carried forward by powerful and irresistible currents, many of them driven by David Rumsey. For young organists, this was an exciting and brave new world.

David was also president of the Adelaide Organ Music Society, where he created the OMS Newsletter with Tim Pietsch and I as the founding editors.

These whirlwind two years also saw the much publicised clash between David and Jack Peters over the proposed rebuilding of the historic Hill organ in the Adelaide Town Hall. While David campaigned

vigorously for the retention of the historic instrument, Jack Peters' plans to rebuild and enlarge the organ on neo-baroque lines were adopted; actions which caused the organ to be replaced not many years later.

David and Christa's home, not far from my own, was always open to students. In a way, David and Christa were organ nuts - who else would have a pet budgerigar named *Tierce en taille*? Organs seemed to be their lives and we students were willingly sucked into it. Their home was probably also the place where I learnt to play that hectic speed card game - Hell.

Following in David footsteps, I concluded my Australian organ studies with four and a half years in Vienna with the incomparable Anton Heiller, noting how David's very successful teaching methods and mannerisms seemed to be modelled on Heiller's. Much of my own teaching followed in similar vein.

Upon my arrival in Sydney to become the Sydney City Organist, following the completion of my Viennese studies, David immediately offered me part-time teaching at the Sydney Conservatorium where he was now Chairman of the Organ Department. With a flourishing Church Music Department in addition to the normal diploma programs, there were many organ students; I would have had about a dozen. While this was a wonderfully fulfilling time for me, differences did start to emerge between David and me. My more open and experimental approach to interpretation did not always sit well with David's much more rigid approach, and so after nine years of very successful teaching, during which time several of my students took out Sydney Organ Competition prizes, my services were suddenly no longer required at the Conservatorium. This was a bitter blow for me and caused a rift between us for some years.

But time does heal, and so it did here to a considerable extent with us having several enjoyable encounters together in recent years. In spite of these difficult times, I am still immensely fortunate and grateful that David did become part of my life. Time also seemed to have softened some of David's thinking, with him developing a great interest, through the Welte organ project at Seewen, Switzerland, in players (including English and American) and repertoire (including transcriptions) which he had previously scorned.

David, known simply as "Rumsey" to his students, was certainly a man for his time. During the 1960s when he and others were bringing the 'new' ideas to Australia, there was a corresponding hunger within the students and many in the organ community for something different and fresh. Splendid new recordings of both historic and modern instruments (the latter largely from the Marcussen workshop) plus a desire for something beyond the, by then, rather tired English tradition, also helped to open the way for the ready acceptance of these 'new' ideas. Thanks largely to David, many of these ideas are now considered normal and are part of the mainstream organ culture. David was simply the right person at the right time.

There is no doubt that David was a brilliant player, teacher and thinker, and the owner of both an encyclopaedic knowledge and a wacky sense of humour. His positive and permanent contribution to Australian organbuilding, organ playing and organ teaching changed forever the Australian organ landscape in ways many loved and others found confronting; the inevitable and natural outcome of strong and uncompromising thinking and actions. But none could deny that his legacy was significant, important and necessary.

The suddenness of David's illness and death can only be a cause of sad regret for it left no time to say, "Goodbye and thank you, David".

### **Robert Wagner writes:**

Upon learning that my audition to enter the Sydney Conservatorium in 1988 had been successful, a colleague correctly prophesied that I would learn as much from David Rumsey outside of the organ lessons as in them. For this reason, although it has been more than 25 years since our last formal lesson, news of David's sad and unexpected passing affected me considerably.

As one of the first Australian organists to eschew English training in favour of European – most notably from Marie-Claire Alain and Anton Heiller – David's return to Australia in 1966 had an immense impact not only in the broader Australian music world but in his role as a teacher of several generations of organists at the Sydney Conservatorium.

He was the ideal person to look after young undergraduates: stern but kindly, authoritative but respectful. He was highly intelligent and a first-class musician.

David's attitude towards his charges was - like everything that I saw him do – underlined with seriousness and diligence as well as offering a genuine care that was typically demonstrated with brusque affection and good humour.

As an organ teacher David unfailingly demanded high standards and commitment. In his lessons there was no hiding from a week of inadequate practice - the dry acoustic and sensitive Schuke action at the German Lutheran Church always seemed drier and even less forgiving under his critical gaze.

David never offered praise where it was not deserved. We students were never in doubt about what he thought of our playing - mincing words and platitudes were not hallmarks of our concert practice reports. His rare but genuine approval of our progress carried all the more weight as a result, and he was never more complimentary than when he sensed that our hard work was finally resulting in better music.

David loved good coffee, good food, good wine, and good conversation, and all four were signatures of the simple and generous hospitality that we frequently enjoyed at David's home. The tension and pressure of our regular Friday afternoon masterclasses and concert practice at nearby St Alban's Epping was always relieved by an evening where there was no place for either despondency or inflated egos, no matter how we had played that afternoon. It was here, too, that we rubbed shoulders with many visiting organists and scholars that David regularly invited to teach us.

At times frustrated by the institutional limitations of the Conservatorium, David went above and beyond to ensure that we received the education as organists that he knew that we needed. This was no more evident than in his arranging of visits to as many different styles of instrument as possible. We travelled far and wide to play organs large and small. Any original condition, uniquely equipped or significant historic instrument was a likely venue. For example, around Sydney and its surrounds, we played French and German Romantic music at Rose Bay and Kiama, went to Lidcombe to play an instrument with a Ruckpositiv, Smithfield to hear a Voce Humana. Single manuals to five, trigger swells, balanced swells, suspended action, pneumatic action, electric action, newly restored, unrestored - not many local opportunities or stones were left unturned.

Yet David knew this wasn't enough; if our education was going to be anything approaching complete then we needed to travel further afield. Old teachers, friends and acquaintances were contacted, Eurail passes were duly acquired and our organ class spent six weeks being taught by Schnitger, Cavaillé-Coll, both Silbermanns, as well as an impressive list of organ luminaries including Rudolph Meyer, Jean-Claude Zehnder and Marie-Claire Alain. A long and memorable lunch in Venice with Sergio de Pieri was another highlight!

As his student I often had the opportunity to turn pages for David's concerts – these were good examples of 'out of lesson' learning. A concert on the Beckerath at the Great Hall which included Alain's *Trois Danses* made a particular impact; a performance of *Clavierübung III* at Epping another. As an organist David's playing was typically full of confidence, authority and tremendous respect for the music.

David's influence and place in the history of Australian music and organists is assured. He leaves a legacy of many students who have become significant musicians on the local and international stage, including Philip Swanton (his successor at the Conservatorium), Brett Leighton, David Blunden and Stuart Forster.

When John Maidment asked me to write this article in honour of David he simply remarked "His influence was colossal." Indeed, it was.

## OHTA WEBSITE

A revised version of the *Gazetteer of Victorian Pipe Organs* has been uploaded. Changes that have occurred include the transfer of the Fuller organ from Brighton to Flemington, the disposal of the organs at the Masonic Centre, East Melbourne and new listings for the Bishop chamber organ in Camberwell and the Renton chamber organ at Hawthorn.

## ARCHIVAL CONTRIBUTIONS

OHTA is pleased to acknowledge two recent contributions. Roberts Symons has given us a folder of English organbuilder's leaflets, with a comprehensive collection from the firm of Harrison & Harrison dating back to the 1920s. Tony Geeves has given copies of the *Arts Council Bulletin* from Tasmania in the 1960s that includes articles on the Walker rebuild at St John's Church, Launceston and the new Walker organ at Launceston Church Grammar School.



Arthur Jones at the console of Launceston Church Grammar School  
(Arts Council Bulletin)

## RECORDING OF THE WHITLEY COLLEGE ORGAN

The single-manual mechanical action organ at Whitley College, Parkville, Victoria, built by Laurie Pipe Organs Pty Ltd in 1975 has been recorded by Christopher Cook. This is one of its builder's most successful instruments, located in a reverberant acoustic. As the College site has been sold, the organ may become available for transfer to a new location, so this recording is most timely. It is available on You Tube at <https://www.youtube.com/watch?v=pxxVdzt16xs>



Whitley College Chapel, Parkville – Laurie Pipe Organs 1975 (John Maidment)

## NEWS FROM ORGANBUILDERS

### Victoria



Choir Room, St Stephen's Cathedral, Brisbane – E.F. Walcker 1961 (Campbell Hargraves)

Hargraves Pipe Organs Pty Ltd has moved an organ built in 1961 by E.F. Walcker & Cie, Ludwigsburg, Germany for St Mark's Anglican Church, Harbord, NSW to the Choir Room of St Stephen's Catholic Cathedral, Brisbane. The work has included minor reregulation of pipework, fine tuning and action adjustment.

### **Manual I**

Gedeckt	8
Prinzival	4
Sequialtera	2 fach
Mixtur	2-3 fach

### **Manual II**

Gemshorn	8
Rohrflöte	4
Prinzival	2
Quinte	1½

### **Pedal**

Subbaß	16
Gedecktbaß	8
Choralbaß	4

### **Couplers**

I to Ped  
II to Ped  
II to I

Mechanical action

Compass: 56/30

The firm has also completed an overhaul of the organ at Ormond College, Parkville, which mostly dates from its major rebuilding by Knud Smenge in 1993. The recent work has included meticulous regulation of the pipework, with dramatic results in overall integration and balance.

## **RESTORATIONS**

### **St Michael-and-All-Angels Anglican Church, Talbot, Victoria**

In 1868 George Fincham built a small single manual organ for Christ Church Anglican Church, Warrnambool. 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 the earliest Fincham instrument to survive essentially intact (apart from the substitution of a Gamba for the original Oboe, possibly in 1891). The lower Gothic casework incorporates 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 to Talbot, Victoria in 2008 and has recently carried out an extensive restoration.

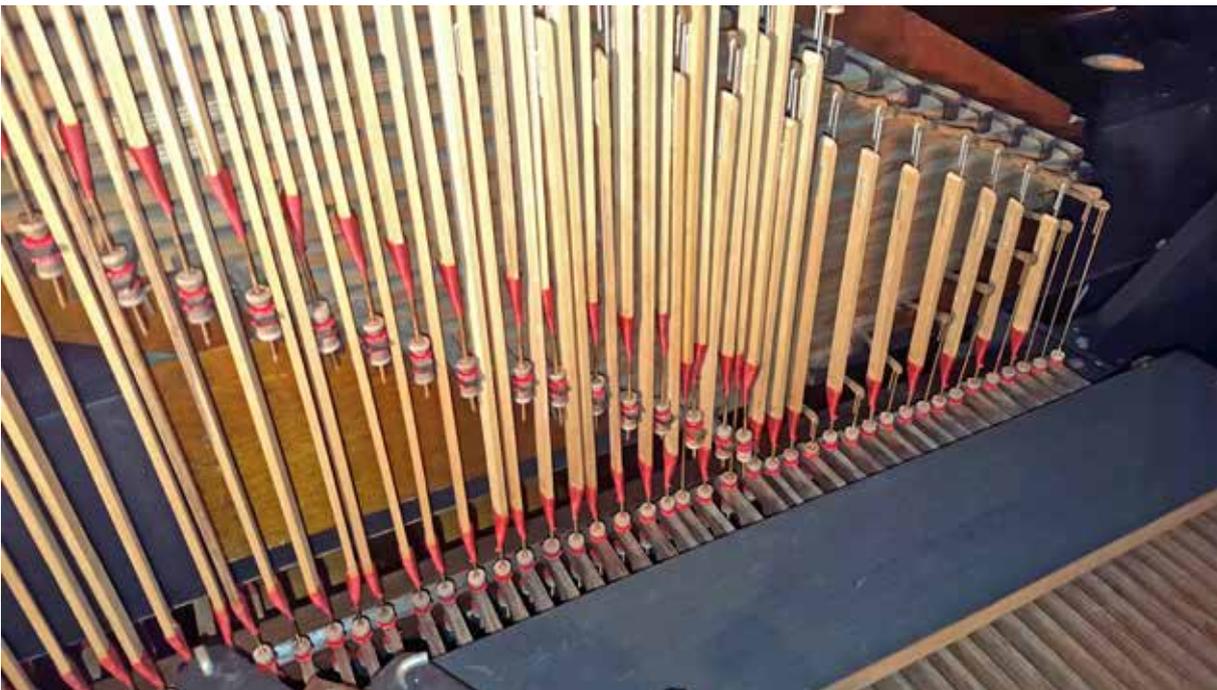
The work has included:

- Double rise bellows re-leathered in white sheepskin and a new control valve fitted;
- A new blower installed under the 'Pauper's Pews';
- Slider windchest fully restored, including dressing of the table, grid, slides and upper boards. It was then flooded and re-palletted with new pulldowns in the traditional manner. The windchest has blackwood upper boards and mahogany bearers, table and slides;
- Pedal chest and associated rollerboard was restored including re-palleting;
- New trackers to traditional design made throughout to replace line pulldowns which are thought to have been installed in the 1970s;
- All backfalls were rebushed;
- Keys were restored, pins rebuffed and the keys recovered at the rear with bushing cloth and leather and then blackleaded;
- Pedal board fully restored and re-capped in blackwood, as before;

- Pipework was cleaned and repaired where required as carefully regulated ensuring the original Fincham tonality was retained;
- The case was restored by a local cabinet maker Eddie Peck;
- The facade pipes were restored and repainted by Rick Keyzer.



St Michael's Church, Talbot – George Fincham 1868 : the restored sliders and bearers (Daniel Bittner)



St Michael's Church, Talbot – George Fincham 1868 : the restored trackers and roller board (Daniel Bittner)

MANUAL (enclosed)

Open Dia	8ft	TC
Stop <sup>d</sup> Dia	8ft	CC-BB
Clarabella	8ft	TC
Dulciana	8ft	TC
Principal	4ft	
Flute	4ft	TC
Fifteenth	2ft	
Gamba	8ft	(Oboe originally on this slide)
Pedal Coupler		

PEDAL  
[Bourdon

16ft 12 pipes permanently 'on': unenclosed]

Compass: 56/29  
3 composition pedals  
Lever swell pedal  
Mechanical key and stop action



St Michael's Church, Talbot – George Fincham 1868 : the double-rise reservoir (Daniel Bittner)



St Michael's Church, Talbot – George Fincham 1868 : the restored pipework (Daniel Bittner)

## Residence of Bruce Fethers, Craigie, Victoria



Private residence, Craigie – Halmshaw & Sons c.1865 – the restored casework from above (Bruce Fethers)

The first known location of the Halmshaw & Sons, Birmingham 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 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.

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 facade pipes;
- Restoration of the swell box to its full height, connection of the swell shutters and provision of a new 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 facade 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

### **SOME FISH THAT GOT AWAY** Unsuccessful Fincham quotations of the 1880s by John Maidment

During the 1880s, after the completion of the firm's magnum opus at the Exhibition Building, Melbourne, George Fincham submitted quotations for many organs in Australia and New Zealand, but was unsuccessful in obtaining the orders.

The firm quoted on the following prospective jobs:

- St Paul's Church, Maryborough, Qld – two manual organ of 15 speaking stops and 3 couplers (13 November 1880)
- Wesleyan Church, Blenheim, NZ – two manual organ of 12 speaking stops (20 March 1882)
- Trinity Church, Christchurch, NZ – two manual organ of 20 speaking stops (14 August 1882)
- Oatlands, Tasmania [Anglican Church] – 2 single-manual schemes of 6 and 9 speaking stops (1883)
- Baptist Church, Collins Street, Melbourne – two manual organ of 28 speaking stops (30 December 1883)

#### **Concert organ for Brisbane, Qld (10 March 1887)**



Proposed design for the new Brisbane Town Hall 1880s by architect J.J. Clark (State Library of Victoria)

It is likely that this instrument would have been destined for a new town hall that was envisaged in the 1880s and for which designs were prepared, but the building never eventuated and the organ project lapsed. This would have been the firm's second largest organ had it been built. This is an outstanding example of tonal design, with fine choruses, but a startling omission is that there are no Tuba stops, such as employed by Fincham at the Exhibition Building and added to Adelaide Town Hall's Hill organ.

GREAT ORGAN		
Double Open Diapason	16	
Open Diapason	8	
Cone Gamba	8	
Clarabel	8	
Harmonic Flute	8	
Quint	6	
Principal	4	
Wald Flute	4	
Twelfth	3	
Fifteenth	2	
Mixture	4	ranks
Double Trumpet	16	
Posaune	8	
Clarion	4	

SWELL		
Bourdon	16	
Open Diapason	8	
Stopd Diapason	8	
Keraulophon	8	
Principal	4	
Clear Flute	4	
Fifteenth	2	
Mixture	5	ranks
Double Trumpet	16	
Cornoepen	8	
Oboe	8	
Clarion	4	

CHOIR		
Lieblich Gedact	16	
Dulciana	8	
Lieblich Gedact	8	
Viol di Gamba	8	
Harmonic Flute	4	
Flageolet	2	
Clarionet	8	

SOLO		
Vox Angelica	2 ranks	8
Harmonic Flute		8
Flute Octaviante		4
Contra Bassoon		16 TC
Vox Humana		8
Orchestral Oboe		8

PEDAL		
Double Open Diapason	32	
Open Diapason	16	
Bourdon	16	
Violon	16	
Quint	12	
Principal	8	
Bass Flute	8	
Twelfth	6	
Fifteenth	4	
Trombone	16	
Clarion	8	

COUPLERS  
 Swell to Great Unison  
 Swell to Great Sub Octave  
 Swell to Great Super Octave  
 Sub Octave to Great  
 Super Octave to Great  
 Solo to Choir Unison  
 Sub Octave to Choir  
 Super Octave to Choir  
 Great to Pedals  
 Swell to Pedals  
 Choir to Pedals  
 Solo to Pedals

Tremulant to Solo Organ

Four pneumatic buttons to Great Organ for Combinations  
 Four pneumatic buttons to Swell Organ for Combinations  
 Three pneumatic buttons to Choir Organ for Combinations  
 Three pneumatic buttons to Solo Organ for combinations

Two crescendo pedals, one to Swell and one to Solo

Total number of pipes in organ – 3344

The organ to have four manuals – two hydraulic motors supplied with this scheme

The organ to be constructed on the tubular pneumatic principle with patent coupling medium. The case to be of plain design.

[compass: 61/30]

Price – completion in factory about three thousand pounds (£3,000).

**Enlargement of St Ignatius’ Church, Richmond organ built 1874 (12 October 1887)**

This organ clearly incorporated pipework from the Great and Pedal organs of the existing 1874 Fincham organ, initially housed in Fitzroy Town Hall. The church, designed by William Wardell, was being progressively enlarged to what was to become one of the two or three largest parish churches in the country.

GREAT	
Double Open Diapason	16
Open Diapason	8
Horn Diapason	8
Claribel	8
Principal	4
Flute	4
Twelfth	3
Fifteenth	2
Sesquialtera	3 ranks
Trumpet	8
Clarion	4



St Ignatius’ Church, Richmond (John Maidment)

SWELL		
Lieblich Gedact	16	
Geigen Principal	8	
Gedact	8	
Salicional	8	TC
Gemshorn	4	
Flute	4	
Piccolo	2	
Mixture	3	ranks
Cornopean	8	
Oboe	8	
Oboe Clarion	4	

CHOIR		
Gamba	8	
Dulciana	8	
St Diapason	8	
Harmonic Flute	4	
Flautina	2	
Bassoon	16	TC
Clarionet	8	

PEDAL		
Double Open Diapason	32	
Open Diapason	16	
Bourdon	16	
Principal	8	
Bass Flute	8	
Trombone	16	

COUPLERS		
Swell Sub Octave		
Swell Octave		
Swell to Great Unison		
Swell to Great Sub Octave		
Swell to Great Octave		
Great Sub Octave		
Great Octave		
Choir Sub Octave		
Choir Octave		
Great to Pedals		
Swell to Pedals		
Choir to Pedals		

5 pneumatic buttons to Great Organ  
4 pneumatic buttons to Swell Organ  
3 pneumatic buttons to Choir Organ

To be constructed on the Tubular Pneumatic principle with patented coupling medium and patent combination medium.

Price - £1150-0-0

### **St Paul's Cathedral, Melbourne – 3 manuals, 46 speaking stops (22 October 1887)**

Fincham was not considered for this job as the Cathedral authorities stated that they would be able to obtain a superior organ from England. Henry Willis & Sons was initially approached but when Thomas Dyer Edwardes made a major donation to cover the cost of an English organ, he specified that it had to be commissioned from T.C. Lewis, with whom he had a previous association at the Peoples Palace, London.

GREAT		
Double Open Diapason	16	
Open Diapason (large)	8	
Open Diapason (small)	8	
Gamba	8	
Claribel	8	
Quint	6	
Octave	4	
Wald Flute	4	
Twelfth	3	
Fifteenth	2	
Mixture	3	ranks
Contra Fagotto	16	TC
Posaune	8	
Clarion	4	
SWELL		
Bourdon	16	
Open Diapason	8	
Hohl Flute	8	
Dulciana	8	stopped bass
Horn Diapason	8	gvd.bass
Gemshorn	4	
Suabe Flute	4	
Twelfth	3	
Fifteenth	2	
Mixture	3	ranks
Cornopean	8	
Oboe	8	
Oboe Clarion	4	
CHOIR (enclosed)		
Salcional	8	
Gamba	8	gvd.bass
Gedact	8	
Voix Celestes 2 ranks	8	
Harmonic Flute	4	
Piccolo	2	
Bassoon	16	TC
Clarionet	8	
Orchestral Oboe	8	
Vox Humana	8	
Tremulant		
PEDAL		
Contra Bourdon	32	
Open Diapason Wood	16	
Open Diapason Metal	16	
Bourdon	16	
Octave	8	
Bass Flute	8	
Fifteenth	4	
Mixture	3	ranks
Trombone	16	
COUPLERS		
Swell Sub		
Swell Octave		
Swell to Great Unison		
Swell to Great Sub		
Swell to Great Octave		

Great Sub  
Great Octave  
Choir to Great Unison  
Choir to Great Sub  
Choir to Great Octave  
Swell to Pedals  
Great to Pedals  
Choir to Pedals

5 pneumatic buttons to Great  
4 pneumatic buttons to Swell  
3 pneumatic buttons to Choir

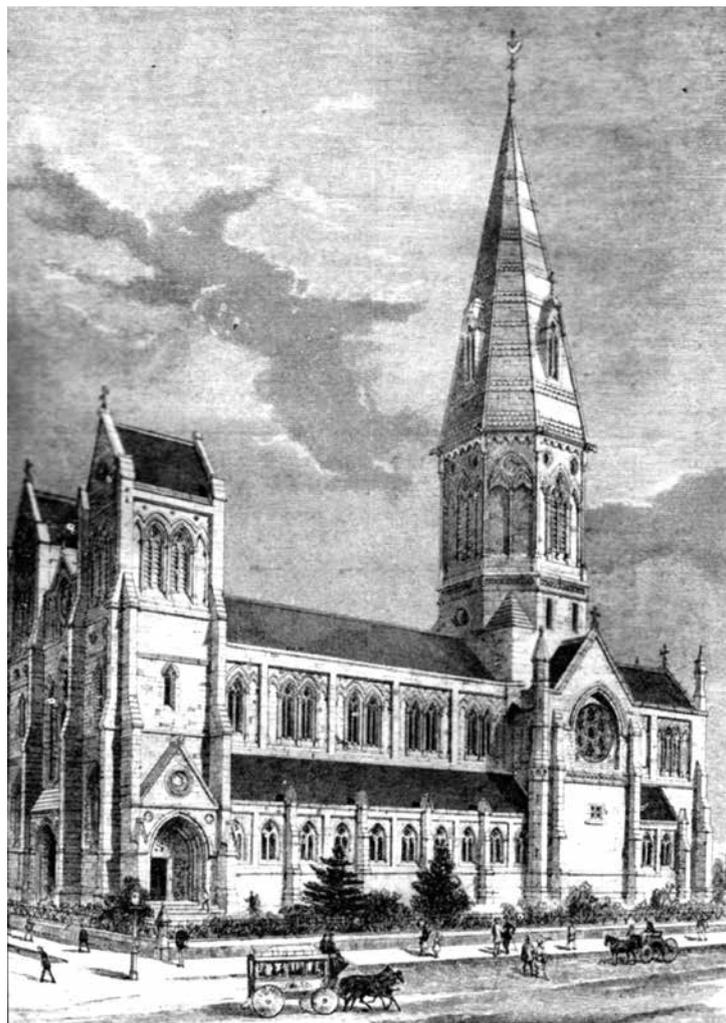
[compass: 61/30]

To be constructed on the Tubular Pneumatic principle with patent coupling medium and automatic Exhaust (Fincham's patent) also combination medium (Fincham's patent).

To supply and fix 1½ H.P. Vertical "Otto" Gas engine as per estimate No.1 amended by No.4 and explained by Mr Burchalls communication attached; with all necessary attachments to Generator, Receiver, etc.

The Case for Organ is not included in the contract but I would give all necessary assistance and supervise in connection with preparing fixings for the front pipes of case.

The whole to be completed in the Cathedral guaranteed for Five (5) years and maintained during the first twelve months (12 mos.) after erection for the sum of Two Thousand, Two Hundred Pounds £2200-0-0.



Proposed design for St Paul's Cathedral, Melbourne by architect William Butterfield  
(St Paul's Cathedral Notes & News)

## ST JOSEPH'S CATHEDRAL, NOUMEA, NEW CALEDONIA

Correspondence relating to the ordering and installation of the Mutin Cavallé-Coll organ  
Translated and edited by Pastór de Lasala



St Joseph's Cathedral, Noumea – Mutin Cavallé-Coll 1909 (Pastór de Lasala)

The following documents have been preserved at Noumea and consists of correspondence between Charles Mutin and the Abbé Jean de Fenouyl, Noumea. For the sake of consistency, I have referred to the various translated texts as 'documents'. Readers are also referred to my earlier paper 'A Mutin Cavallé-Coll in the South-West Pacific', *OHTA News*, January 2015, pp.19-31.



Charles Mutin – 1861-1931  
(<http://orgue.luchon.free.fr/cavaille-coall.htm> )



Abbé Jean de Fenouyl  
(<http://orguemutincavaillecollnoumea.blogspot.com.au>,  
accessed 1 February 2017)

Charles Mutin uses two letterheads. In the first document where the proposed specification is given, the letterhead is quite elaborate and takes up a third of the page. The names of Cavaillé-Coll and Mutin are in large fonts to stand out and the organs at St Sulpice and Notre-Dame de Paris are in a larger font to the other major organs listed.

There are two medallions at the top bearing A, Cavaillé-Coll.

The one on the left: "Hors Concours" (without competition) Paris 1867

The one on the right: "Grand Prix" (Major Prize) 1878

Organbuilder for churches (*d'église*) and houses (*de salon*)  
Aristide Cavaillé-Coll

Officier de la Légion d'Honneur – Chevalier de St Sylvestre et de St Grégoire-le-Grand)  
Avenue du Maine, 13 & 15, PARIS

Gold medals in the principal national exhibitions  
Grand honour medal in 1855 – non-competitive in 1867  
First grand prize exhibition in Rome in 1870  
Grand prize [and] Grand medal exhibition in 1878  
Non-competitive – member of jury in 1889

Creator of organs  
St Denis – La Madeleine – St Vincent-de-Paul – St Clotilde  
La Trinité – St Augustin  
St Sulpice – Notre-Dame de Paris  
Grand organ in the salle de fêtes at the Trocadéro

Charles Mutin – successor  
Grand prize exhibition 1900

With the exception of the last two documents, Charles Mutin has addressed these all to:  
Monsieur l'Abbé Jean de Fenouyl,  
Curé de la Cathédrale de Nouméa  
Chez Madame la Marquise de Fenouyl.  
SAINTE-FOY L'ARGENTIERE – RHONE

In the last two, the address is simply:  
Curé de la Cathédrale, NOUMEA  
(NOUVELLE CALEDONIE)

### Document 1

Paris, 18 November, 1907

Noumea  
St Joseph's Church  
Quote for the construction of a gallery organ

The instrument would comprise the following stops:

1<sup>st</sup> manual Grand Orgue C – G, 56 notes

1	Bourdon	16 feet	(basses, 13 pipes)
2	Bourdon	16 feet	(treble, 43 pipes)
3	Montre	8 feet	56 pipes
4	Flûte harmonique	8 feet	56 pipes
5	Prestant	4 feet	56 pipes

2<sup>nd</sup> manual Récit Expressif C – G, 56 notes

6	Cor de nuit	8 feet	56 pipes
7	Viola di Gamba	8 feet	56 pipes
8	Voix céleste	8 feet	56 pipes
9	Flûte douce	4 feet	56 pipes
10	Quinte	2 $\frac{2}{3}$ feet	56 pipes
11	Octavin	2 feet	56 pipes
12	Trompette	8 feet	56 pipes

Pédales de Combinaison

- 1 Tirasse Grand Orgue
- 2 Tirasse Récit
- 3 Appel combinaisons Récit
- 4 Renvoi combinaisons Récit
- 5 Expression
- 6 Copula des claviers à l'unisson
- 7 Octaves graves Récit sur Grand Orgue
- 8 Trémolo

Note:

We would give the maximum power to the stops to fill the most suitably the nave of the church. We would screw on the ivories of the keyboards. We would firmly fasten the leather of the bellows as well as all the ordinarily glued parts.

We would use the most insect resilient timbers. Furthermore, all the wooden components would be impregnated with bitter apple and other protective substances. The iron pieces would be varnished to avoid rust.

All the pieces would be labelled and numbered; a plan and instructions would accompany the shipping so that the erection on site can be carried out by any craftsman.

We were asked to put the organ in two parts. This step is not necessary if we rely on the effect given by the plan which was submitted to us. Moreover, since the sides of the elevation and of the plan on the ground do not tally, I am quite afraid that, during the erection on site, the conduit for the passage of the keyboard mechanism – as well as all the parts it contains – may need to be remade. Lastly, we are obliged to limit the height of the instrument, which, from the decorative point of view, would take away much of the effect.

## **Cost**

The cost of the instrument, the specification of which is above, is fixed at the sum of 15,000 Francs. In this price we include the decorative component in a single case, the packing of the strong crates with the care commonly used for overseas, as well as instructions and plans to facilitate the re-erection of the instrument.

If you wish the organ to be in two parts, it will be necessary to add 2,000 Francs extra for the division of the mechanism, the considerable augmentation of the actions and a greater increase of the carpentry.

## **Details of construction The mechanical side.**

### **1. The winding**

The winding would be established according to our new system of construction of different pressures, dimensions in relation to the number and importance of the organ stops. It would be housed in the base.

Independently of the pumps and fold of the feeders, one or two regulator reservoirs (as need be) would be placed near the wind chests to regulate the consumption of air at the very place where it is consumed so as to avoid any change in the tone of the stops.

### **2. Windchests**

The general mechanism of the organ, the iron rollers for the transmission of the movement of the keys to the pallets, the turning pilots for the transmission of the movement of the registers, also the different levers and squares, would be constructed with choice materials and adjusted with precision.

### **3. Manuals**

The keyboards would be crafted in fine oak, the keys covered in ivory and ebony, the frame in rosewood. The pedalboard (30 notes with couplers) in a new shape, would be made from oak with the sharps capped with island wood.

The pedalboard as well as the combination pedals would be mounted in the console, surrounded by casework and placed to the right side of the instrument (as our plan shows in a single part) or on the left side. In an instrument of two sections, this console would come in front of one or the other cases. When ordering, show exactly on which side you wish to have the keyboards.

### **4. Expression**

A large swell box would be constructed in which all the Récit stops (basses and trebles) would be enclosed. This box would be constructed in fine deal, painted and varnished. The expressive parts would be as extended possible to make the crescendo and decrescendo more striking.

## **The voicing side**

### **1. Pipes**

All the pipes comprising the different stops on the organ would be made from choice material and of an unfailing solidity.

The wooden pipes would be in fine northern pine (this wood being the best conductor of sound) with the mouths in oak. They would be painted and varnished both inside and out.

### **2. Voicing**

The voicing would be executed in an entirely artistic way and with the application of all the modern process of improvement: slots, harmonic stops, beards, etc.

All the stops would be balanced in the character with is propter to them, then tuned separately and then in their different combinations, according to the normal pitch of 870 beats per second at 15 degrees C.

C. Mutin

## Document 2

Paris 30 November, 1907

Reverend Father,

I received a visit from Fr Jacob who came on your behalf to order the organ which you intend for your Cathedral in Noumea.

I take good note that the case will be in one section only, in the gothic style, and that the keyboards would be placed on the side, as was shown on one of my sketches. I will make clear at a scale of 0, 10 per metre the drawing that Fr Jacob left me, giving the decorated part a better aspect and the acceptable dimensions so that the organ appears good in the gallery. In this plan which will be sent you in three or four days, I will include a perspective which will allow to realise that the rose window can't be visible, even with the drawings which you have and that if the central part is reduced too much, it will not be obvious when one is in the middle of the Cathedral nave.

The plans of the mechanism have been started immediately and, before your departure next May, you will be able to see the organ entirely finished. We are not accustomed to construct in such a short time frame but I want to do everything possible to satisfy you.

Yours etc.

## Document 3

Paris, 3 December 1907

In my letter of 30 November, I announced to you that we had started again the drawings of the case, following the largest of the drawings which had been handed to me by Fr Jacob.

In a separate envelope, I am pleased to send you a blue [plan] of the elevation at 0.10 per metre. The decorative part is now a lot more considerable and gives the impression of an organ of 20 stops.

With this drawing, I am enclosing another blue [plan] at 0.10 per metre showing in perspective at 20 and 25 metres, what is seen of the rose window and of the case with the disposition of a façade generously lowered in the middle. Even at 25 metres, nothing can be seen of the rose window. At 20 metres, with the height of the balustrade, not only the lower part of the case but also a part of the façade pipes is covered. So it was reasonable not to sacrifice the importance of the case to the rose window which can't be seen. In this respect, I have, to the contrary, raised up the lower part of the organ as well as the central part, giving a proportional height to the sides.

Reverend Father, I hope that you will approve of this plan etc and I ask you to give me your opinion.

Yours etc.

## Document 4

Paris, 10 December 1907

Reverend Father,

I acknowledge receipt of your letter of the 9th instant.

You will receive in the mail the drawing on tracing paper which you asked for.

Would you be so kind as to let me know what amount you could send me during the construction of the organ and before it is sent. Fr Jacob simply told me that you would pay the largest part before leaving Paris. Because of my financial obligations, I am obliged to have the most exact information. Ordinarily, a third is paid on ordering, a third on carrying out the work and a third after the inauguration or when it leaves the factory, if the instrument is for overseas.

Yours etc.

[The bottom of this letter – and subsequent ones – carries the name of the priest and his address:

Monsieur l'Abbé Jean de Fenoyl,  
Curé de la Cathédrale de Nouméa  
Chez Madame la Marquise de Fenoyl.  
SAINTE-FOY L'ARGENTIERE – RHONE

#### **Document 5**

Paris 6 January, 1908

Reverend Father,

I acknowledge receipt of your letter of the 2nd instant and for the cheque for 5,000 Francs which it contained as first payment on the organ which you wished to order for Nouméa.

You will find your receipt enclosed made out in the name you gave.

I take good note that you will come to Paris at the end of March or April; please let me know in advance the exact day of your visit so that I won't be away.

Yours etc,

#### **Document 6**

Paris 15 February, 1908

Reverend Father,

I acknowledge receipt of your letter of the 13th instant.

When you visit Paris in the first days of April, you will probably see most of your organ erected. We will make every effort put the crates on the sailing ship which is due to leave Le Havre on 15 May, but it is not absolutely certain. We have Easter tunings which take up 4/5 of our staff, which singularly slows up the work in train. Be assured that I would everything possible to accommodate you.

Your etc.

#### **Document 7**

Paris 17 March, 1908

Reverend Father,

I acknowledge receipt of your card of the 16th instant and the cheque for 5,000 Francs which it contained, as the second payment of our organ. Please find enclosed a receipt for this.

I would like to give you satisfaction by sending the organ such that it can go on the sailing ship on 15 May. Unless the crates can be put on the train in the first days of April, I do not see it can possibly be accomplished.

I will find out the cost of transport by another boat than the one which has been offered, and I think I am able to obtain very good conditions, which you will not regret.

Your etc.

## Document 8

11 June, 1908

Reverend Father, **ument 9**

Paris 9 July, 1908

Reverend Father,

I am pleased to let you know that your organ has been finished, except for some small minor details of tuning and regulation. You will be able to come

I acknowledge receipt of your letter of the 9th instant.

Your grand organ will be completely finished end of July. We were lacking space in my hall to erect it, and now we can proceed to erect it.

I am pleased to let you know the day when you can examine the assembled organ.

Yours etc,

**Docto** examine and hear it as from Friday morning (of the 17<sup>th</sup> instant). The dismantling, wrapping and sending can be done in the following week.

Yours etc.

## Document 10

Paris 20 August, 1908

Reverend Father,

I acknowledge receipt of your letter of the 19th instant.

As you requested, I will get in touch with the Société du Nickel; however, I regret that the departure of the boat can only take place in October, which we find embarrassing.

I would be grateful for balance due for the organ before your departure in September. The Société du Nickel will have all the necessary information and I will have the advantage of sending you a copy of this information with the notice and the plans to reassemble the organ.

Yours etc.

## Document 11

Paris 20 August, 1908

Reverend Father,

I acknowledge receipt of your cheque for 5,000 Francs from the Crédit Industriel et Commercial in Paris, as balance of the price of the organ for Nouméa.

As for the documents for which you ask, we will send them as soon as possible.

Yours etc.

## Document 12

Paris 11 September, 1908

Reverend Father,

I acknowledge receipt of your letter from yesterday.

The French company 'Rubéroïd' has, in effect, sent off two crates to your address. We will add them to your organ and have them appear on the bill of lading.

Yours etc.

## Document 13

Paris 19 September, 1908

Reverend Father,

I hasten to acknowledge your letter from yesterday.

The Société du Nickel informed us last Tuesday to have sent off the crates of the organ which must take the boat towards 5 October. We immediately set to pack the organ and we still have two or three days. It is only after that we could send you the notice, the double certificate of origin (which will be remitted to the sender), as well as the contents of the crates.

In the crate which will contain the keyboards, you will find, underneath these, a cylinder or a small box containing the plans of the case and the mechanism.

The other information will arrive, by post, directly to your address in Nouméa.

I am very happy with what you tell me and I thank you for having approached our enterprise. I am certain that you will always be completely satisfied.

Yours etc.

## Document 14

Paris 25 September, 1908

Certificate of Origin

I, the Mayor of the 15th arrondissement, in Paris, certify that M. Charles Mutin, Organ Builder, Successor of Cavaillé-Coll, resident in this city, at 15 rue du Maine, have declared in my authority and under my responsibility that the merchandise listed below is by his manufacture and intended for M. l'Abbé J. de Fenoyl. Parish Priest of Nouméa Cathedral (New Caledonia)

Marked no	No and kind of package	Contents	Gross weight	Net weight
1	One crate	Finely-worked wood; façade pipes, lead tubes.	1,363k	1,020k
2	One crate	Finely-worked wood, wooden pipes, cast iron.	1,493k	1,126k
3	One crate	Finely-worked wood; iron mechanism, Ruberoid case.	970k	718k
4	One crate	Finely-worked wood; lead tubes and tin pipes.	335k	231k
5	One crate	Tin pipes	532k	1,372k
6	One crate	Mechanism, finely-worked wood and tin pipes, various case parts	778k	525k

These six crates comprising a dismantled organ

## Document 15

Paris 26 September, 1908

Reverend Father,

I am pleased to send you:

1. The instructions for the unpacking and erection of your organ;
2. A note of the contents of the crates;
3. The Certificate of Origin, certified by the district Mayor;
4. An invoice reduced to the total of 7,500 [Francs], as requested by you.

With respect to this last item, I wish to inform you that the Director of the Société du Nickel had to declare the crates for the total of their exact value, namely 15,000 [Francs] which is for the insurance. Besides, I don't think you will have any use of the 75,000 Franc invoice, for the good reason that, if there are any customs expenses to pay – which I absolutely don't think there will be – these expenses would be calculated not on the value of the instrument, but on its weight, as per what happens at French and overseas customs, the exception being America where taxes are according to value.

Yours etc.

PS The two small crates from the Rousseau house are indicated on the note of the crate containers.



Mutin Cavallé-Coll letter dated 26 September 1908  
Archives of St Joseph's Cathedral, Noumea.

## Document 16

Paris 10 May, 1909

Reverend Father,

I hasten to answer your letter of 29 March which I received this morning.

I am very happy to learn that the organ arrived in good condition and at the time you were writing to me, the voicing had commenced and we were thinking of bringing this work to a good conclusion.

In relation to the working of the blowing by a petrol motor, here is what I can reply: the force represented by the movement of the pumps of your organ is approximately 1/2 horse power. The most practical apparatus would surely be a hot air motor with a small gas burner or a stronger petrol burner (the gas burned would be better). However, a motor of this power would cost, net price, 1,200 Francs. As you see, we are wide of the mark, as much as it would be necessary to add to this sum of 1,260 Francs, the following costs: a shaft with bearings and pads, a connecting rod, a pulley and a wheel, a belt and different parts for which to total would be from 4 to 500 Francs.

Therefore, I await your next letter before pursuing further study on this apparatus. As of now, I can tell you that it would be better to place the motor outside the instrument.

Thank you very much for your interest in our project for the organ at St Peter's in Rome. I hope to see you again in France one day and to give you all the interesting clarifications of this unique work.

Thank you also for the postcard which contained your letter.

Yours etc.

## Document 17

Paris 29 September, 1909

Reverend Father,

I received your letter of 14 April; if I have not replied earlier, it is that I was awaiting a solution with respect to the blower motor. One of my letters which crossed paths with yours was showing a price which I thought too great to be accepted and that is why I did not wish to take it upon myself to order this mechanism and to send it to you.

I do not need to tell you that, if you persist in this project, I am at your disposal to take the necessary measures.

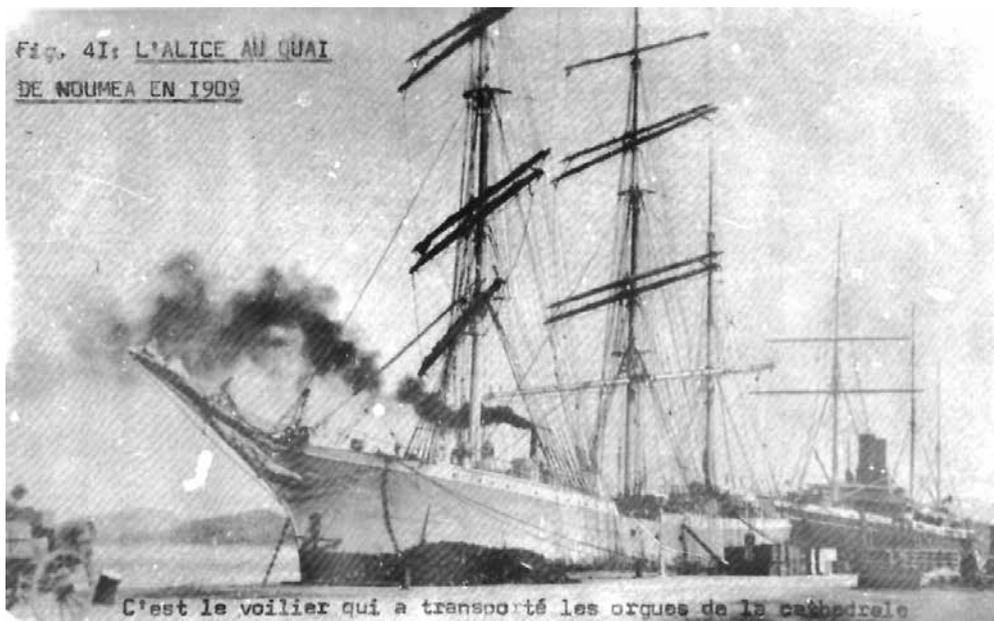
Bourdon 16: The bass notes (for both the Bourdon 16 and the Flute, some notes of the Cor de Nuit etc) are placed on auxiliary chests, called pneumatic chests: with the registers being closed, it is quite possible that some notes speak alone since they are constantly above the wind under pressure and it is sufficient that the pallet, special for each pipe, gaps to produce a beating. You need only open the wind channel of the auxiliary wind chest on which are cyphering notes placed and lightly unscrew the screw which is located under the small bellows until the pallet holds. Take care not to unscrew too much as the note will no longer work whilst the register is drawn and the finder depresses the note from the keyboard.

Release valves – You ask me what the small lead buttons above the windchest are used for? These lead buttons or simply 'release valves' are necessary to empty the channels of the large windchest, gradually so that the channel sends some air to the auxiliary windchests. When a note is not depressed on the keyboard, these pallets must be aloft and must automatically lower and close tightly when the key is depressed. It is possible that following unpacking, the transport, the difference of temperature, the pallets had hardened and no longer descended well in their guides. You could open the wind channel of the large windchest and do the same operation as for the auxiliary windchests. The pallets should close tightly when no key is depressed and when you touch them, the lead valve ought to be down and touch the table of the chest.

It is possible that there be a correlation between the cyphers of the Bourdon 16 and the non-functioning of these pallets; that is why I urge you firstly to look again at the release valves, before the functioning of the small bellows and pallets of the auxiliary chests.

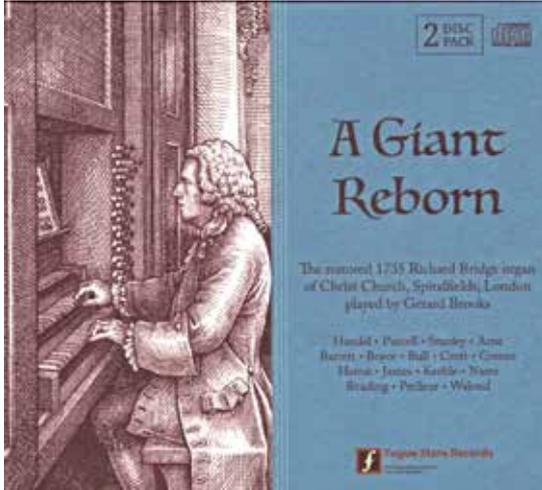
At that time I received the postcard and newspaper which you sent me on the inauguration ceremony for which I thank you very much.

Yours etc,



The ship *L'Alice* which transported the organ to Noumea  
<http://orguemutincavaillecollnoumea.blogspot.com.au>, accessed 1 February 2017

## REVIEW



*A Giant Reborn: The restored 1735 Richard Bridge organ of Christ Church, Spitalfields, London played by Gerard Brooks. CD recording FSRCD010 (2 disc pack). Fugue State Records <http://www.fuguestatefilms.co.uk/shop/>*

The Spitalfields organ is the largest example of an 18th century English instrument to survive, placed in a building with a superbly resonant acoustic, within an outstanding carved organ case high off the ground. Its landmark restoration – really a reconstruction – was brilliantly completed by William Drake Ltd in 2015. The work was written up in *OHTA News*, April 2016, pp.17-21.

It is wonderful, now, to have the opportunity to sample its memorable sounds in the first recording made since

the restoration was completed. Gerard Brooks has chosen a highly imaginative programme of works ranging from Peter Preleur (an early organist of this very church) and other largely forgotten names such as John Barrett, John Reading, John James and John Keeble through to well-known composers such as Handel, Greene, Stanley, Croft and Boyce. The choice of registrations is stylistic and most appropriate – and even colours such as the French Horn surface. The full ensemble in many ways has affinities with a sonorous French *Grand Jeu*. The overall richness and brilliance of sound is quite amazing.

The sense of style, too, in Gerard Brooks's playing is admirable indeed, with delightful twists of ornamentation, admirable articulation; here we have the perfect vehicle for the authentic interpretation of these works. It is worth mentioning that the managing director of the firm Joost de Boer hand pumped the organ for the whole duration of the recording, no mean feat in itself! And the instrument is impeccably in tune as well – the temperament that is employed (1/5 comma meantone) – provides some wonderful clashes along the way.

The very nicely presented recording includes a fine illustrated booklet that incorporates notes on the restoration written by Nicholas Thistlethwaite (one of the consultants) and a very extensive account of the music written by John Collins. Full details of registrations are given – and very welcome for this significant recording.

The sound quality is excellent in every way and the whole forms a worthy tribute to the excellence of this instrument, which is an essential visit for anyone travelling to London.

JRM

# ORGAN HISTORICAL TRUST OF AUSTRALIA

## The Council

### **New South Wales**

Dr Kelvin Hastie OAM  
PO Box 505  
Miranda NSW 1490  
Phone & fax: 02 9521 5128  
khas@bigpond.com

Pastór de Lasala  
PO Box 121  
Balgowlah NSW 2093  
Phone: (02) 9907 9414  
Fax: (61-2) 9949 4400  
tormus@tpg.com.au

Hugh Knight  
2/18 Fourth Avenue  
Eastwood NSW 2122  
Phone: (02) 9874 4225  
hbknight1@bigpond.com

Mark Quarmby  
Hampton Court  
97/10 Webb Street  
Croydon NSW 2132  
Phone: (02) 9744 6837  
Mobile: 0413 166 803  
markquarmby@me.com

Andrew Davidson  
6 Holt Avenue  
Wahroonga NSW 2076  
Phone: (02) 9489 6774  
ohtamembership@yahoo.com.au

Peter Guy  
7 Lisburn Street  
Arcadia Vale NSW 2283  
Mobile: 0419 239 828  
peterguy81@bigpond.com

### **Queensland**

Dr Phillip Gearing  
149 Highland Terrace  
St Lucia QLD 4067  
Mobile: 0408 159 473  
phillip.gearing@gmail.com

James Goldrick  
7 Cripps Court  
St John's College  
St Lucia Qld 4067  
Mobile: 0431 222 640  
james.goldrick@uon.edu.au

### **South Australia**

Steven Kaesler OAM  
5 Gozzard Street  
Gawler SA 5118  
Phone: (08) 8522 1682  
skaesler@barossa.sa.gov.au

Andrew Georg  
29 Carole Crescent  
Modbury SA 5092  
Mobile: 0401 955 400  
andrew.n.georg@gmail.com

### **Tasmania**

Andrew Bainbridge  
10 Devonshire Square  
West Hobart TAS 7000  
Phone: (03) 6234 9575  
Mobile: 0437 191 437  
andrewbainbridge@aapt.net.au

### **Victoria**

John Maidment OAM  
17 Rowell Avenue  
Camberwell VIC 3124  
Phone: (03) 9882 5978  
johnrm@tpg.com.au

Dr Geoffrey Cox  
96 Gore Street  
Fitzroy VIC 3065  
Phone: (03) 9419 4448  
gcox56157@bigpond.com

Simon Colvin  
9/86 Ruskin Street  
Elwood VIC 3184  
Phone: (03) 9531 7156  
simonrgcolvin@mac.com

Christopher Cook  
PO Box 10032  
Pines Forest LPO  
Frankston North VIC 3200  
Mobile: 0400 255 216  
accook2001@yahoo.com.au

Christopher Trikilis  
1/111 Through Road  
Camberwell VIC 3124  
Phone: 0402 678 148  
chris@chronopia.net

### **Western Australia**

Bruce Duncan  
PO Box 1155  
Northam WA 6401  
Phone: (08) 9574 0410  
bruce.duncan@wn.com.au

Dominic Perissinotto  
PO Box 181  
Fremantle WA 6969  
Mobile: 0412 200 516  
dominicp@optusnet.com.au

### **Chair**

Dr Kelvin Hastie OAM

### **Vice-Chair**

Hugh Knight

### **Treasurer**

Vicki Montgomery  
Unit 3, 12 Park Crescent  
Kew VIC 3101  
Mobile: 0416 401 331  
ohtavic@gmail.com

### **Secretary**

Steve Kaesler OAM

### **Assistant Secretary**

Christopher Trikilis

### **Membership Secretary**

Andrew Davidson

### **OHTA NEWS: Editor**

John Maidment OAM

