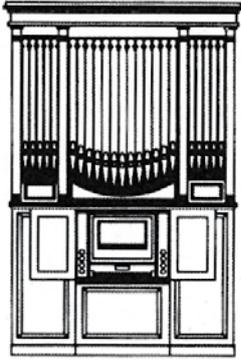


OHTA News

Organ Historical Trust of Australia
January 2017



ORGAN HISTORICAL TRUST OF AUSTRALIA

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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
Bruce Duncan	redundant organs
Mark Quarmby	website
Andrew Davidson	membership secretary
John Maidment OAM	editor, <i>OHTA News</i>

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

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OHTA News

Volume 41 No 1

January 2017

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COVERS

St Francis Xavier's Cathedral, Adelaide: the 1927 Casavant Frères organ rebuilt and installed by Wakeley Pipe Organs Pty Ltd and opened 2016 (front and back covers courtesy of Hansen Yuncken Pty Ltd)

Layout Design: Pam Love

A MESSAGE FROM THE OHTA CHAIR

In the last issue of *OHTA News* brief mention was made of the retirement of John Maidment OAM, who served as OHTA Chairman for almost 40 years. At the Annual General Meeting, held in New Zealand on 27 September 2016, I had the privilege to speak at length about John's achievements, which span a lifetime of dedication to the organ in Australia and New Zealand. John then reflected on his earliest research efforts, which predated the formation of OHTA by more than a decade, later referring to his work alongside our foundation secretary, John Henwood, to establish the Trust in 1977.

Those present at the Annual General Meeting voted unanimously to elect John as an honorary life member of the Trust, in recognition of his outstanding service in promoting our aims. In addition to the bestowal of this honour, John will be presented with gifts at the 2017 conference in Melbourne, which include a plaque, inscribed as follows:

"Be it known that the members of the Organ Historical Trust of Australia have unanimously resolved to elect John R. Maidment OAM as an honorary life member of the Trust in recognition of his conspicuous service as co-founder, chairman, editor of *OHTA News* and for his significant contribution to the organ in Australasia through documentation, research and conservation over a period of more than 50 years."

John's work in the field of organ conservation has also been recognised by the National Trust of Australia (Victoria), Heritage Victoria and in the award of an Order of Australia Medal in 1999. He will continue as an OHTA Council member, editor of *OHTA News* and as chair of the 2017 conference committee.



John Maidment at the Tanunda Hill & Son organ (Steve Kaesler)

After serving as Secretary since 1988, the OHTA Council resolved to elect me as the new OHTA Chair, commencing in October 2016. It also resolved to elect Steven Kaesler OAM as the new Secretary. Steve is best known to many in the organisation for his remarkable work to co-ordinate the restoration of the 1875 Hill & Son organ at the Barossa Regional Gallery in South Australia and for his service to OHTA, the Organ Music Society of Adelaide and Immanuel Lutheran Church in Gawler, where he is organist. Steven is manager of Engineering Services at the Barossa Council in Tanunda and received the Order of Australia Medal in 2015.

The OHTA Council has also created the new position of Assistant Secretary and subsequently elected Christopher Trikilis to serve in that role. Christopher is a professional musician and organ recitalist, being Director of Music at St Patrick's Church, Mentone, Victoria, and music tutor at Corpus Christi Seminary, Carlton. He is also on the staff of St Kevin's College, Toorak.

The OHTA Council, together with our outstanding Treasurer, Vicki Montgomery, continues to be active on many fronts: the organisation of conferences, the administration of our finances, tax-deductible appeals, awards and membership lists, the maintenance of our extensive and informative website, the production of a superb journal, the efforts to conserve organs and find new homes for those that are redundant, the collection of archival material and sound recordings, and ongoing research into the history of the organ in Australia. Two new initiatives involve the establishment of a Foundation Fund and an Australian Pipe Organ Centre: these represent a bold vision that will be only realised with significant donations and bequests. More information, including the release of brochures for both these ventures, will be forthcoming in future months.

Finally, I would encourage as many of you as possible to attend our conference in Melbourne in late September, as this will involve a special celebration of our 40th anniversary.

Dr Kelvin Hastie OAM
OHTA Chair

40TH ANNUAL OHTA CONFERENCE MELBOURNE AND BALLARAT REGIONS 25 – 30 SEPTEMBER 2017

OHTA's 2017 conference will commemorate the 40th anniversary of the foundation of the organisation in May 1977 as well as focussing upon the work of 19th century Melbourne organbuilder Alfred Fuller. There will be papers and panel discussions associated with these two themes, details of which are given below.

The conference will also include visits to significant instruments, not only by Alfred Fuller, but also by Alfred Crook, George Fincham, Balbiani, Harrison & Harrison, Samuel Joscelyne, Henry Willis & Sons, J.W. Wolff, Hill, Norman & Beard, Halmshaw and Hamlin & Son. The programme will include a number of organ recitals and a visit to the Grainger Museum.

Participants will need to book their own accommodation in Melbourne for five nights from Sunday 24 to Thursday 28 September. There will be reserved accommodation at a central Melbourne hotel for these dates at a discount rate (details to be announced on the conference brochure). Participants are welcome to book alternative accommodation using the Trivago website, but coaches will leave from a central Melbourne location. The conference registration fee will include accommodation for one night in the Ballarat region on Friday 29 September.

Student bursaries will also be available to full-time students under the age of 25 – applications to John Maidment johnrm@tpg.com.au

The conference will start on Monday 25 September, with registration from 9.00 am at St Paul's Cathedral. It will conclude in Ballarat on Saturday 30 September at 12.15 pm and after a lunch break the coach will drop participants at Melbourne airport by 3.00 pm and then central Melbourne. As this will be the AFL Grand Final weekend, it is suggested that accommodation in Melbourne and interstate transport be booked early.

Current plans are as follows:

- Monday 25 September, central Melbourne and to the north and south of the city
- Tuesday 26 September, north of the city – Fitzroy, Carlton and Parkville
- Wednesday 27 September – Alfred Fuller day in Flemington, North Fitzroy, Heidelberg and Blackburn
- Thursday 28 September, south and east of the city – East St Kilda, Caulfield and Hawthorn
- Friday 29 September, country tour – to Craigie, Talbot, Clunes and Creswick
- Saturday 30 September, country tour – Ballarat

Full booking details, including a brochure, will be available in February.
Enquiries to John Maidment, johnrm@tpg.com.au

OHTA AT 40

The conference will examine in some detail what OHTA has achieved through the 40 years of its existence. The foundation of OHTA in 1977 will be discussed and then specific aspects of its achievements will be examined, including the Stiller documentations, *OHTA News*, the website, conferences, preservation standards, tax deductible appeals, significant restorations and losses, and future directions, such as the setting up of an OHTA foundation.

FOCUS ON FULLER



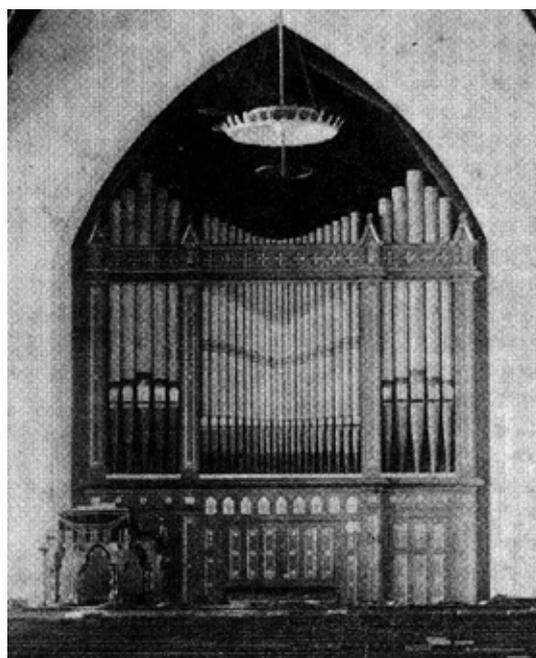
Alfred Fuller – 1845-1923 (John Maidment)

The conference will focus upon the work of Melbourne organbuilder Alfred Fuller, a number of whose instruments have been successfully restored and relocated. Fuller was born in Kelvedon, Essex in 1845 and worked with London organbuilder G.M. Holdich and gained further experience in North America before his arrival in Melbourne in 1871. Between 1880 and 1900 he built more than 25 new organs, distinctive on account of their excellence of workmanship, design and choice of materials. Fuller retired from organbuilding and moved into real estate and died a very wealthy man in 1923.

Sadly, a number of his instruments have either been destroyed or rebuilt beyond recognition, including some of those shown in the adjacent illustrations.



Unitarian Church, East Melbourne – 1887 (John Maidment)



Toorak Presbyterian Church – 1880 (John Maidment)



St Paul's Church, Bendigo – 1883
(R.A. Anderson / John Maidment)



St Andrew's Church, Bendigo – 1882
(R.A. Anderson / John Maidment)



Congregational Church, Ballarat – 1888 (Andrew Mariotti)

ADVERTISEMENTS. 14

THE ORGAN OF THE CAIRNS MEMORIAL CHURCH, EAST MELBOURNE.
TO WHOM IT MAY CONCERN.

Any work of excellence deserves, and should command the appreciation of all true men, I therefore take great pleasure in applying this principle to the organ in the Cairns Memorial Church, East Melbourne. This instrument was built by Mr. Alfred Fuller, of Kew. All who have seen and heard it, agree that it excels in beauty of finish, sweetness of tone, and variety of combination. For all the purposes of public worship it is everything that could be desired.

GEO. D. BUCHANAN,
Minister of Cairns Memorial Church.

East Melbourne, November 20, 1884.

ALFRED FULLER,
(FROM LONDON)
ORGAN BUILDER,
MAIN ROAD, KEW, MELBOURNE.

*Every description of Organ built, toned, and repaired. Designs and Estimates submitted.
All Work Guaranteed. Importer of London Pipes and Reeds.*

Cairns Memorial Church, East Melbourne – 1884
(Sands & McDougall Directory)

OHTA NZ CONFERENCE BOOKS 2016 FOR SALE

A limited number of 2016 New Zealand conference books are available for sale. The cost is \$25.00 inclusive of postage within Australia. Please contact the OHTA membership secretary Andrew Davidson for further details: membership@ohta.org.au

NEW MEMBERS

We are pleased to welcome the following new members:

Patrick Elms (Albany, WA)

James Flores (Lavington, NSW)

Kate Hackett (Sevenhill, SA)

MEMBERSHIP RENEWALS 2016-2017

Members are reminded that the renewals for 2016-2017 were due for payment by 30 September 2016. It is requested that those who have omitted to renew please do so immediately.

TANUNDA HILL & SON NEWS

Christmastide has inspired more music repertoire than any other season or event on earth. Whilst there is so much to choose from, Newcastle Cathedral organist, Peter Guy, managed to select an ideal programme of eclectic and evocative pieces for his St Nicholas Day concert at the Barossa Regional Gallery, Tanunda, South Australia, on Tuesday night 6 December.

Peter delighted the 300-strong crowd with his youthful enthusiasm and impish charm. From start to finish, there was a relaxed feel in the air as the music from the 1877 Hill & Son Grand Organ filled the Memorial Hall with marvellous sound.

Titled "An Organic Christmas", his programme sparkled with music by Wilcocks, Mendelssohn, Bach, Manz, Saint-Saëns, Demessieux and Lemare. A jazzy 'Christmas Medley' arranged by Andy Firth and a stunning 'Christmas Fantasy' finale by Jonathan Scott were perfect for the town hall and a lot of fun. Peter's clear and colourful playing all round was an absolute joy to hear.

There were also two charming brackets of songs from the Tanunda Liedertafel and some extremely enthusiastic community singing of two carols where the audience raised the roof in the true spirit of Christmas!

Other concerts during 2016 included organists Andrew Georg (SA), Shirley Gale (SA), Andrew Gardner (WA), Kemp English (New Zealand) and Joshua van Konkelenberg (SA); all offering contrasting playing styles and programmes to enthusiastic audiences.

The concert programme for 2017 is currently being finalised. One of events is in conjunction with the biannual Barossa Vintage Festival and will feature American organist, Colin Andrews, with "Music for Grand Organ" on Sunday 23 April 2017, commencing at 2.30pm.

Whilst a long time in the planning, a CD recording of the organ is in the process of being produced with Sydney organist David Tagg. The end result will enable the opulence of OHTA's amazing Hill & Son organ to be shared far and wide.

For concert information, refer to the Friends of the Hill & Grand Organ website, expertly prepared by Kat Cameron, at www.barossaorgan.com

Steve Kaesler

NEWS FROM ORGANBUILDERS

New South Wales

Peter D.G. Jewkes has recently carried out an extensive cleaning and overhaul of the 1990-91 Knud Smenge two-manual organ in the Stanley Burbury Theatre, at the University of Tasmania, Hobart. The work has included careful regulation of the pipework, installation of tuning lights and attention to the mechanical key actions.

Victoria



Above: Holy Trinity Church, East Melbourne – H.M. Boom organ being restored (John Maidment)

Page 7: St Joseph's Church, Port Melbourne – George Fincham 1870s, being restored for Dunkeld (John Maidment)



Australian Pipe Organs Pty Ltd has started the restoration of an 1870s Fincham chamber organ previously located in St Joseph's Church, Port Melbourne. It will be placed in a former church in Dunkeld, in Western Victoria, where it will be used for concerts. It is a very substantial single-manual instrument with a fine classical-style blackwood case and a spotted metal façade. The firm is also to enlarge the organ at All Saints' Church, Newtown, Geelong to three manuals. It is a somewhat altered instrument whose origins date back to an organ built in the 1890s by Hardy & Son, of Stockport, England.

Hargraves Pipe Organs Pty Ltd is starting the full restoration of the 1880 J.W. Wolff organ from St Aloysius' Catholic Church, Caulfield this January. The work will include refurbishment of the very worn key and stop actions, the windchests and the casework. It is also to carry out an overhaul of the Sharp / Smenge organ at Ormond College, University of Melbourne, with major attention being given to the voicing.

Wakeley Pipe Organs Pty Ltd is shortly to reinstall the rebuilt Dodd/Hill, Norman & Beard organ at Queen's College, University of Melbourne which the firm has been working on for the past few months. It is also to restore the organ at Holy Trinity Anglican Church, East Melbourne which was built by Henry M. Boom for his Hawthorn residence and has a fine blackwood case.

RESTORATIONS

St Francis Xavier's Catholic Cathedral, Adelaide, South Australia



St Francis Xavier's Cathedral, Adelaide – Casavant Frères 1927, view from sanctuary (John Maidment)



St Francis Xavier's Cathedral, Adelaide – Casavant Frères 1927, console (John Maidment)

Installation of the 1927 organ made by Casavant Frères, Ste-Hyacinthe, Quebec, opus 1225, for St Jean-de-la-Croix, Montreal, Canada is now complete and was opened at a recital given by Dr Joshua van Kolkelenberg on Tuesday 15 November 2016. His programme included works by Bach, Mendelssohn, Franck, Duruflé, Alain and Widor.

The work of rebuilding and restoration has been carried out by Melbourne organbuilders Wakeley Pipe Organs Pty Ltd working with architects Grieve Gillett Andersen. The organ is divided on either side of the rear gallery of the Cathedral behind newly constructed casework, its design deriving from architectural motifs in the building and providing an effective frame for the rose window and its Kempe glass.

This is the first major example of an interwar church organ from the American continent to come to Australia. While instruments by Aeolian and Wurlitzer also came to Australia at the time, these were either far smaller or built on the extension principle, for cinemas and residences.

The Casavant organ is notable for its extraordinary generosity of construction, with lavish use of thick timbers, huge swell boxes and windchests. The overall sound certainly has a French flavour, but with a greater sense of refinement and employing sonorities that would not have been heard in that country. There is a wealth of flute stops, of both wood and metal, and some of harmonic construction. The manual windchests are of 73-note compass, so clearly designed for the use of octave and sub-octave couplers. The enclosed Solo division can be coupled to any of the three manuals, the Stentorphone

(actually a large-scale Diapason, with leathery lips in the bass) and the Tuba Mirabilis, to give a welcome unison boost to the overall sound. The swell boxes are enormously effective and can cut the overall sound back to a mere whisper.

The low-profile drawstop console (with stopkeys for the couplers) includes a Pedal Divide, a facility to alter the order of the manuals, and very neat light-up swell indicators. The action throughout has been updated, with solid-state controls and a comprehensive combination action.

The three new Laukhuff blowers are located in a specially designed and insulated sound-proof room, hauling wind from the interior of the instrument, while a humidification plant by Watkins & Watson is also placed there – the room is air conditioned.

GRAND ORGUE (II) – 73 note chest

Montre	16 A
Montre	8
Flûte Ouverte	8
Flûte à Cheminée	8
Gemshorn	8
Prestant	4
Flûte Harmonique	4
Doublette	2
Mixture	IV
Trompette	8
Clairon	4
Grand Orgue	16
Grand Orgue Unison Off	
Grand Orgue	4
Récit to Grand Orgue	16
Récit to Grand Orgue	8
Récit to Grand Orgue	4
Positif to Grand Orgue	16
Positif to Grand Orgue	8
Positif to Grand Orgue	4
Solo to Grand Orgue	8

RÉCIT (III) – 73 note chest - enclosed

Bourdon	16 B
Principal	8
Bourdon	8
Viole de Gambe	8
Voix Céleste	8 to CC
Prestant	4
Flûte Traverse	4
Piccolo	2
Cornet	IV
Bombarde	16
Trompette	8
Hautbois	8
Voix Humaine	8
Clairon	4
Trémolo	
Récit	16
Récit Unison Off	
Récit	4
Solo to Récit	8

SOLO – floating – 73 note chest – pipes in Positif enclosure

Stentorphon	8
Grosse Flûte	8
Viole d'Orchestre	8
Tuba Mirabilis	8

POSITIF (I) – 73 note chest – enclosed

Bourdon	16
Diapason	8
Melodie	8
Dulciana	8
Flûte Douce	4
Violina	4
Nazard	2 ² / ₃
Piccolo	2
Clarinette	8
Trémolo	
Positif	16
Positif Unison Off	
Positif	4
Récit to Positif	16
Récit to Positif	8
Récit to Positif	4
Solo to Positif	8

PÉDALE

Basse Résultante	32	12 independent Quint pipes
Flûte Ouverte	16	C
Open Diapason	16	A
Bourdon	16	D
Violon	16	
Bourdon Doux	16	B
Flûte	8	C
Bourdon	8	D
Bombarde	16	E
Trompette	8	E
Pédale Unison Off		
Pédale Divide		
Grand Orgue to Pédale	8	
Récit to Pédale	8	
Récit to Pédale	4	
Positif to Pédale	8	
Positif to Pédale	4	
Solo to Pédale	8	

Compass: 61/32

Electro-pneumatic action

Detached drawstop console with stopkeys for the couplers

Balanced electro-pneumatic swell pedals operating whiffle-tree swell engines

Mixture Compositions

Grand Orgue Mixture:

C1-B24	15.17.19.22
C25-F42	12.15.17.19
F#43-B48	8.12.12.17
C49-C61	1.5.8.12
C#62-C73	1.5.8.5

Récit Cornet:	
C1-C49	8.12.15.17
C#50-C61	8.12.8.10
C#62-C73	8.5.8.10

Wind Pressures:

Grand Orgue	5½"
Récit (LP)	7"
Récit (HP)	10" (chorus reeds)
Positif	6"
Solo	12"
Pedale	6" & 7"



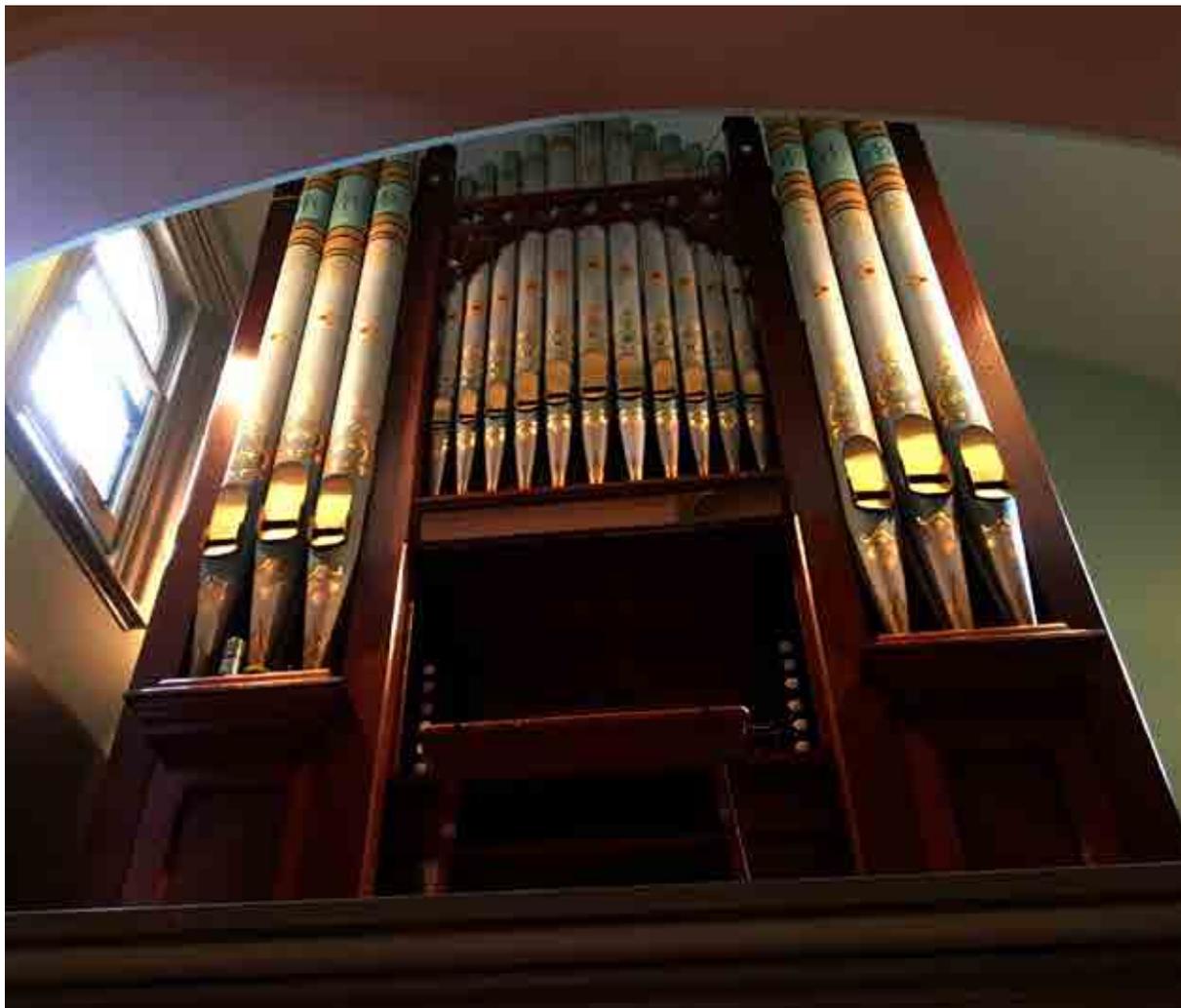
St Francis Xavier's Cathedral, Adelaide – Casavant Frères 1927, lower Grand Orgue pipework (John Maidment)



St Francis Xavier's Cathedral, Adelaide – Casavant Frères 1927, Récit pipework (Ian Wakeley)

'Swifts', Darling Point, NSW

Construction of the first part of 'Swifts', designed by G.A. Morell, took place between 1875 and 1877, commissioned by the eminent brewer Sir Robert Lucas-Tooth, the design based upon a family property in Kent. The building was enlarged in 1882 to the design of French-born Sydney architect Gustavus Alphonse Morrell. Built in sandstone in a Gothic style, it resembles Sydney's Government House, and includes a prominent tower, porte cochère and ballroom, in which the organ is placed. The Swifts later passed to the Resch family, also brewers, and then to the Catholic church. It was later acquired in the 1990s by the Moran family.¹ Extensive restoration of the exterior and interior has taken place, the latter superbly redecorated in period style and refurnished to match what would have been placed in the rooms in the 19th century. Interestingly, painted roundels in the ballroom depicting noted composers were painted by Pamela Thalben-Ball, daughter of the distinguished Australian-born British organist Sir George Thalben-Ball.²



'Swifts', Darling Point – Fincham & Hobday 1885/1888, case and façade pipes (John Maidment)

The organ at the former Congregational Church, Gawler, South Australia was constructed by Fincham & Hobday, Adelaide, and opened at Gawler on 13 September 1885.³ It was enlarged to two-manuals in 1888 by the same firm by the addition of the Swell Organ to an existing single-manual organ, most of which was enclosed within a swell box, and moving of several ranks from the Great to the Swell. The drawstops were originally placed in a horizontal row beneath the music desk, but were rearranged (apart from the couplers) after the 1888 enlargement on the two narrow side jambs and a second keyboard inserted.

Following the closure of the church around 1976 the organ was moved into storage at a rural property at Williamstown, SA. In 2011 it was gifted to the Organ Historical Trust of Australia and in 2015 it was taken to the workshop of Hargraves Pipe Organs Pty Ltd, at Mt Evelyn, Vic. It was acquired by Dr Shane Moran for 'Swifts' in early 2016. It has been fully restored in 2016 by the Hargraves firm in consultation with John Maidment OAM.

The restoration work included the case and console timbers, replacement of plywood ribs in the single-rise reservoir (dating from the 1960s) in solid timber and releathering of the folds, reconfiguration of the wooden trunking owing to a reduction in height of the building frame (the organ floor was lower than the console at Gawler), restoration of the manual and pedal roller boards and the two manual slider windchests, rebinding of the wooden trackers with new linen thread, refilling in red and black wax of the very fine drawstop label engraving and repainting of the building frame and swell box in matt black. The wooden pipework was in excellent condition overall; new stopper handles were made for the bass octave of the Pedal Bourdon. The keyboards were restored, using recycled ivory, and the pedal board recapped and repolished. The pipework retains its original cone tuning, pitch and voicing and required only minimal repair.



'Swifts', Darling Point – Fincham & Hobday 1885/1888, façade pipes and console (John Maidment)

GREAT	
Open Diapason	8 bass in case CC-E (1885)
Claribel	8 stopped bass, open wood treble (1885)
Dulciana	8 bass grooved to Claribel (1885)
Principal	4 (1888)
Fifteenth	2 prepared-for
Swell to Great	

SWELL (1888)	
Open Diapason	8 independent stopped bass (1888)
Gedact	8 (1888)
Gamba	8 bass grooved into Gedact (1888)
Flute	4 stopped bass, open wood treble (1885)
Piccolo	2 open wood, top octave metal (1885)
Oboe	8 Bassoon bass (1888)

PEDAL	
Bourdon	16 (1885)
Great to Pedal	
Swell to Pedal	

Compass: 56/30

Spotted metal pipework except zinc façade pipes

Mechanical key and stop action

Attached drawstop console

2 composition pedals to Great

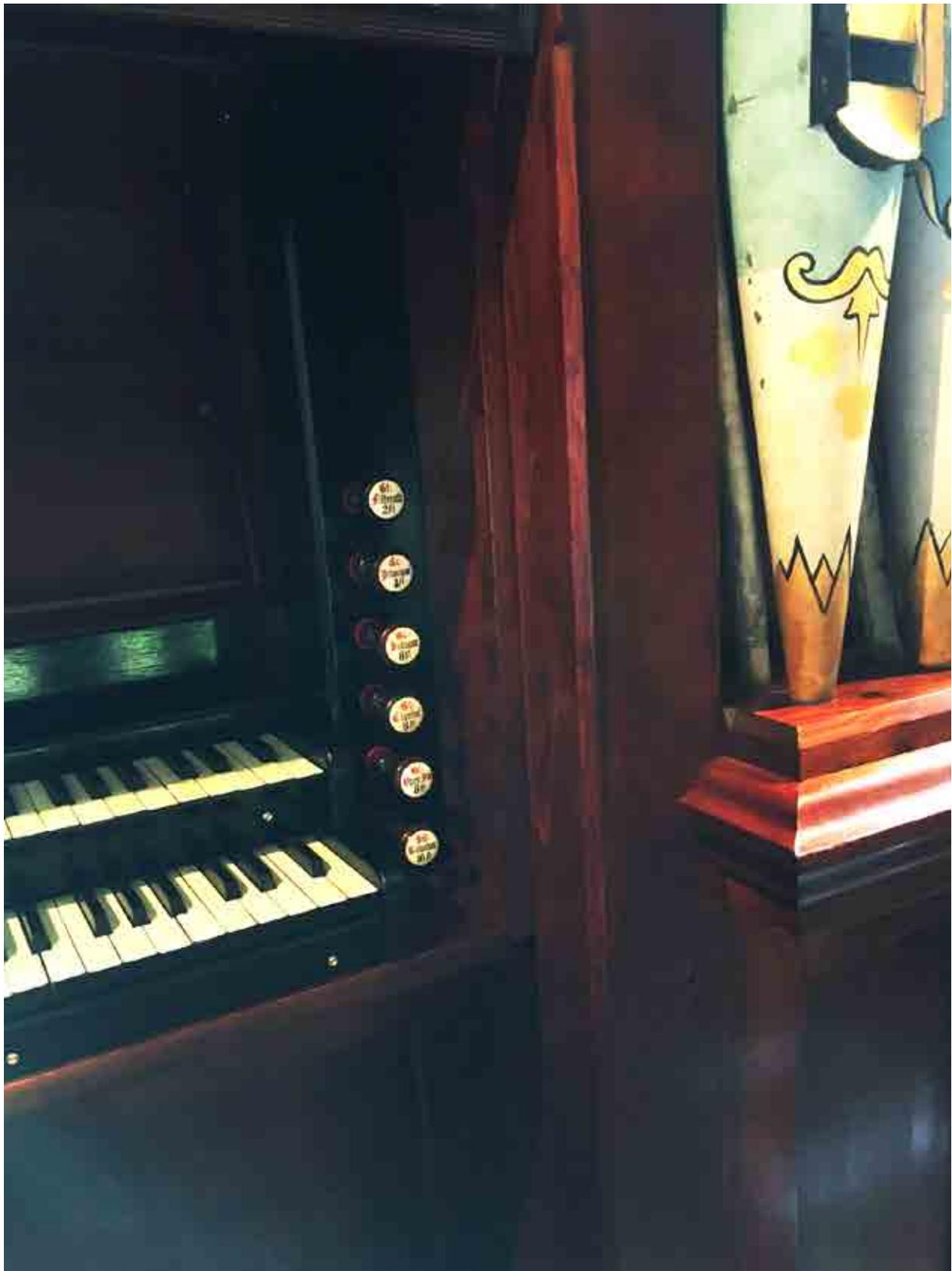
Trigger swell lever

The organ case has the pipes arranged 3 – 11 – 3, with the longest basses at a lower level, on either side of the console. The façade pipes are attractively stencilled in gold (with black edging) on a light blue background, this work carried out by Heinrich Ludwig Vosz, of Adelaide, a leading decorator and stained glass artist in that city (born 1812 – died 1886). The casework is of pine, stained to resemble cedar and shellac polished. The stop jambs, key cheeks and key slips are ebonised.⁴

NEW ORGAN FOR GAWLER.

The Congregationalists of Gawler have adorned their beautiful church with a pipe organ erected by Messrs. Fincham & Hobday, of Adelaide. In these days when so much is said about encouragement to native industry it is pleasant to discover that there are in our midst enterprising individuals who are striving to localise manufactures in South Australia.

Messrs. Fincham & Hobday are working in this direction, and the instrument just opened is a testimony to their success, every part of it, even to the keys, having been manufactured in the colony. The organ is a small one suitable for the size of the church, and has been erected at a cost of £200. It has been voiced to suit the building, and has been regulated in the church. The whole of the material is of the best description and of the highest finish. As to the quality of the stops, though all are beautiful the dulcimer [Dulciana] is specially noteworthy for its sweetness of tone, and the pedal bourdon has been spoken of as almost equal to an open 16 feet pipe. A gentleman whose word in these matters is of the highest worth spoke highly of this organ for small churches. The pipes are composed of spotted metal, and the timber has been specially selected. The case is composed of pine, stained in imitation cedar, and the frontal pipes have been most beautifully illuminated in colors by Mr. Vosz, of Adelaide, harmonising admirably with the internal decorations of the church. The organ is composed of one manual of 56 notes, extending from CC to G, with seven stops ; the open diapason, metal for CC to G, 8 feet ; claribel, wood, CC to G, 8feet ; the dulcimer, metal, CC to G, 8 feet ; the wald flute, wood, 4 feet ; the piccolo, wood, 2 feet ; the pedal bourdon, CCC to F, 16 feet ; thirty notes, and the coupler manual to the pedals. There are two composition pedals for combination of the stops, and a crescendo pedal. The whole of the pipes except the diapason are enclosed in a swell box. To summarise, there are seven draw stops, 268 pipes in the manual, and thirty in the pedal organ.⁵



'Swifts', Darling Point – Fincham & Hobday 1885/1888, console (John Maidment)

The organ has been installed at 'Swifts' in an organ loft that originally housed a Welte orchestrion.⁶ The loft is around three metres above the floor of the ballroom, which is a resonant space offering an outstanding acoustic environment for the organ. The instrument differs considerably from the style of the organs built by the Melbourne branch of the firm, with a number of influences from the English firm of Hill & Son, evident in such things as the rounded ends to framing components, the adjustable backfall rail to the Swell and the small scale stopped wooden pipes with very high cut-ups. The rackboards employ turned wooden rack pillars (unlike the wooden strips used in Melbourne) and the pedal chests are divided at floor level, which rarely have happened in Melbourne.

The Gamba pipes are fitted with horizontal metal bars between the ears. The voicing overall, is very bright and characterful, with pronounced articulation. With Arthur Hobday and Josiah Dodd working independently at the firm's Twin Street, Adelaide factory, clearly they had the flexibility to experiment and develop their instruments in ways that wouldn't have been considered in Melbourne.

This is one of 11 new organs built by the firm in South Australia, together with a number of rebuildings, enlargements and restorations such as the instrument at Christ Church, Kapunda. Sadly only three of these survive unaltered (four if one counts the Kapunda instrument). The casework, façade pipe decoration, action and pipework all survive in a remarkably original state. It is thus a very rare survivor and one of the finest examples of 19th century Australian organbuilding to survive, now placed in an outstanding architectural, acoustical and historic environment.



'Swifts', Darling Point – Fincham & Hobday 1885/1888, Great pipework (John Maidment)

- 1 https://en.wikipedia.org/wiki/Swifts,_Darling_Point accessed 4 December 2016
- 2 Observed by John Maidment from signatures on each painting
- 3 *South Australian Weekly Chronicle*, 19 September 1885, p.6
- 4 Details noted by John Maidment 2016
- 5 *South Australian Weekly Chronicle*, 19 September 1885
- 6 Graeme D. Rushworth, *A Supplement to Historic Organs of New South Wales*. Camberwell, Vic.: Organ Historical Trust of Australia, 2006, p.101

REDUNDANCIES

St Paul's Anglican Church, Hay, NSW



St Paul's Church, Hay – E.F. Walcker 1887 (Pastór de Lasala)

The 1887 organ built by the distinguished German firm of E.F. Walcker & Cie. opus 487 and remaining largely unaltered is now available for purchase owing to serious structural issues affecting the building. This is an outstanding small organ with an extraordinarily vibrant, powerful and clear sound and a splendid carved oak case.

MANUAL

Bourdon	16	(13 pipes C-C, wood)
Principal	8	(wood bass; slotted, tin trebles)
Gedeckt	8	(wood & metal)
Salicional	8	(slotted, tin, bass from Bourdon)
Octave	4	(slotted, tin)
Flute	4	(open wood, replacing Trumpet 8)

Manual compass: CC-G, 56 notes

Pedal pulldowns: C-C, 13 notes

Octave coupler

Composition pedal for full organ

Balanced mechanical swell pedal

Mechanical key action operating cone pallet chest

Hand blowing

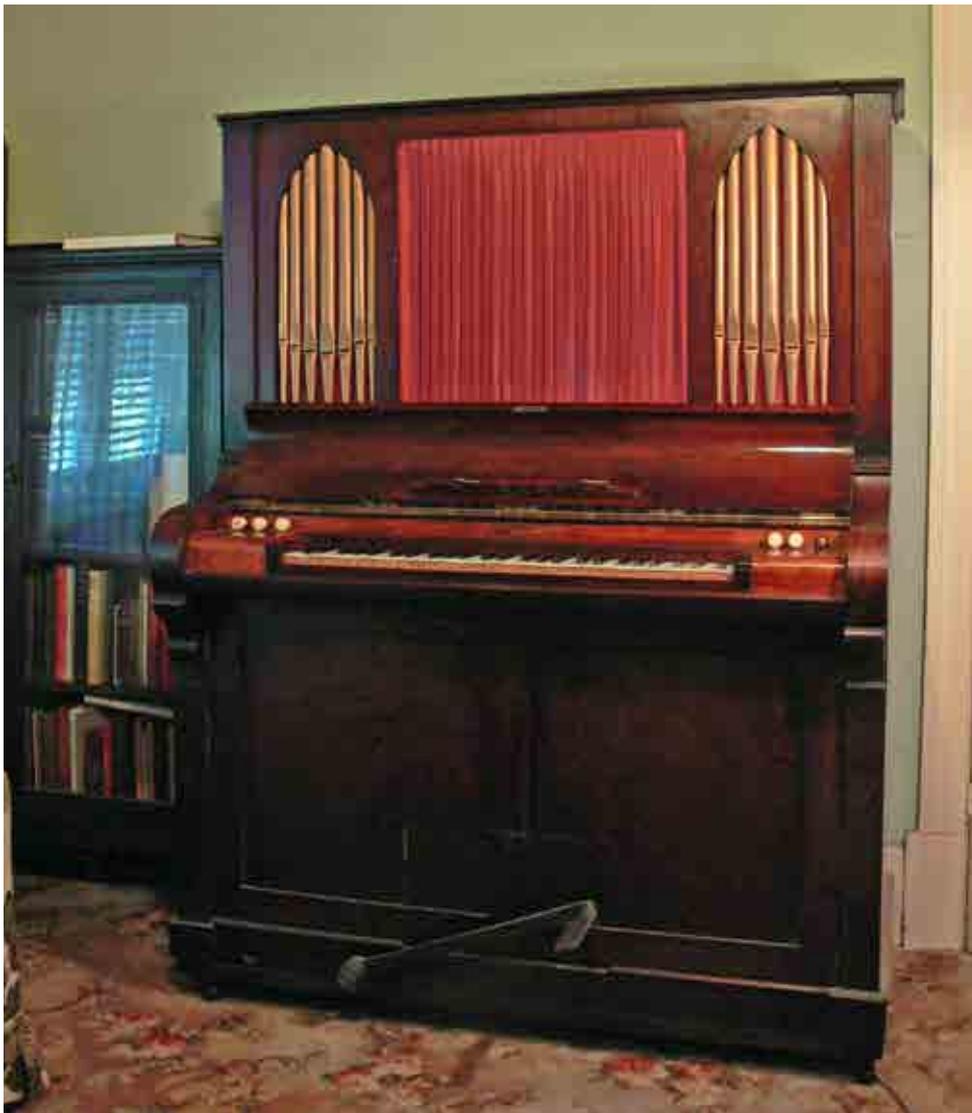
Interested parties should contact Peter Jewkes for further information - peter@jewkes.com.au

ANOTHER FULLER ORGAN?

The *Ballarat Star*, of 6 April 1895, p.4 reported the opening of a new organ built by Alfred Fuller at the South Street Methodist Church, Ballarat. This was a small two-manual organ of 10 speaking stops. The organ may not have remained at this church for a lengthy period. It is just possible that it was the organ installed by Fuller at Scots Presbyterian Church, Fremantle, which was opened on 9 June 1897 (*Western Australian* 10 June 1897, p.5) as they both have the same number of speaking stops and only some minor discrepancies in stop nomenclature.

For some time past the authorities of the United Methodist Free Church, South street, have been anxious to improve the musical portion of their services, and an opportunity has occurred for them to secure the use of a pipe organ of modern construction, and containing some of the most choice stops. The organ contains two complete manuals of full compass, great and swell organs, with an independent pedal organ. The pedal clavier being radiating and concave. The great organ contains open diapason, dulciana, clarabell, principal and fifteenth. The swell organ contains violin diapason, gedact, flute and cornopean. The pedal organ has bourdon of 16 feet, with the usual couplers. The church is to be congratulated upon the possession of such a fine instrument, which, in the bands of capable executants should please the congregation. Mr Fuller, of Kew, has given perfect satisfaction in building and tuning, and Mr J. Bennetts carried out the decorating in a very pleasing manner. The inaugural recital was held last evening and was well attended:

BUILDER OF CHAMBER ORGAN IDENTIFIED?



John Renton cottage organ at Glen Iris (John Maidment)

The Argus of 15 February 1856, p.2 included the following advertisement:

To Musical Instrument Manufacturers and Others
Cottage Chamber Organ by Prenton [sic = Renton], of Edinburgh
A cottage chamber-organ, of five stops, as above
Wm.Tennant and Co will sell by auction at their rooms

This advertisement may give a strong clue to the builder of a small chamber organ in private ownership at Glen Iris, Melbourne. According to Scottish expert Alan Buchan, the wooden pipes of this organ with their finely turned, tapered wooden stoppers, and printed paper labels, is exactly what John Renton was building in Edinburgh. The nameplate of this instrument has sadly been removed, but it appears very likely that the advertisement refers to the Glen Iris instrument.

HOUSTON AND PHILADELPHIA IN 2016 : TWO AMERICAN ORGAN CONVENTIONS REVIEWED

by Kelvin Hastie

In June 2016, several OHTA members had the privilege of attending two organ conventions in the United States. The first was the National Convention of the American Guild of Organists (AGO), held in Houston (19-23 June) and the second, the 60th Anniversary Convention of the Organ Historical Society (OHS), held in Philadelphia (26 June – 2 July). Both events were many years in planning and involved huge attendances – around 1,200 for the AGO and 500 for the OHS. Many of North America's most accomplished organists performed at both conventions, with some remarkable instruments featured in an array of dazzling concerts. While there were some minor glitches at both events and some performances less successful than others, the overall impression was that of excellence. This review will focus largely on the OHS event, as it is of most relevance to OHTA members.

While the city of Houston has few physical or historical attractions that make it a tourist mecca, it is home to some outstanding organs, many of which are of recent construction and of lavish proportions. Traditional churches are still drawing large congregations and there seems to be little problem in attracting donors for sizeable new instruments. With multiple options available for selection on the AGO schedule, it was not possible to hear all of these: the first of several impressive instruments I heard was the recent Schoenstein organ at St Martin's Episcopal Church, used for the opening convocation and the closing "evening extravaganza", which included the Houston Symphony in Hanson's Concerto for Organ, Harp and Strings and the Poulenc Organ Concerto, as well as a video greeting from an astronaut orbiting the earth aboard the International Space Station. The organ not only displayed well-integrated choruses, but a superb array of orchestral colours, for which the Schoenstein firm has a well-deserved reputation.



Sacred Heart Co-Cathedral Houston – Pasi, op 15, 2010 (Kelvin Hastie)

Sacred Heart Catholic Co-Cathedral is a vast modern building built to a traditional cruciform plan, with an excellent organ built in Washington state by Martin Pasi in 2010, speaking into a generous acoustic from a high west gallery. Here was another organ rich in well-conceived chorus work and possessing highly distinctive and beautifully voiced solo colours: this fine palette was fully exploited in a solo recital played brilliantly by French organist, Michel Bouvard. Later in the week the Pasi was heard again in an outstanding concert presented by the choir of St Thomas' Fifth Avenue, New York, with Ben Sheen directing and Stephen Buzard accompanying.

Two other concerts stood out to me as being exceptional – both were performed on the Fisk/Rosales organ at Edythe Bates Hall at Rice University, a modern building of modest floor plan dimensions, but possessing great height. The large four-manual mechanical action organ, with distinct French-Romantic tonal leanings, was played with utter virtuosity by two of North America's leading performers, Ken Cowan and Isabelle Demers. While Ms Demers has visited Australia and performed with brilliance in several recitals, including at Christ Church St Laurence in Sydney, we are well overdue for a visit from Ken Cowan.

Like all AGO conventions, there was an impressive exhibit hall, with booths occupied by music publishers, electronic organ retailers, pipe organ sales representatives, universities and music colleges. There were dozens of lectures and demonstrations, generally held in the mornings at the convention hotel (the Hilton Americas) and covering diverse topics, such as arranging music for choirs and instruments, healthy organ playing techniques and an examination of the organ music of Max Reger.

Young players were well supported in the National Young Artists' Competition in Organ Performance (NYACOP) and performances by "Rising Stars" from each AGO Region. The finals of the National Competition in Organ Improvisation were held and newly-commissioned works performed.

While the Organ Historical Society's convention in Philadelphia provided fewer choices than those on offer at the earlier AGO event, the standard of its organisation was no less impressive. Maintaining a long-standing tradition, the OHS offered scholarships to 15 young people, known as "Biggs Fellows", the award being in honour of the late E. Power-Biggs. The importance of promoting the organ in this way can never be overstated, because so many recipients of such support have their interest in the organ expanded, leading to a lifetime of commitment to the instrument and its music. That so many fellowships were offered in 2016 is not only an indication of interest in this programme, but also the level of support given by OHS members to provide the necessary funding to allow it to flourish.

During the convention several awards were made to OHS luminaries for their contributions to the society on many fronts: they were Barbara Owen and Randall Wagner (founding members), Fred Haas, Will Headlee, Orpha Ochse and Dick Willson. There were many touching moments during these presentations, which highlighted the importance of commitment, volunteerism and generosity to any non-profit cultural organisation.

Clearly the inclusion of several mega-organs proved an irresistible drawcard for the OHS convention and led to the event being declared "sold-out" not long after registration opened. The mega organs visited were the Atlantic City Boardwalk Hall organ (Midmer-Losh 1932), famous for its seven manuals and its reputation as the world's largest organ (the last count was 33,114 pipes). The equally-famous six-manual Wanamaker Grand Court organ at Macy's Department store was doubtless another drawcard, as were the somewhat smaller organs of around 100+ stops at Longwood Gardens (originally Aeolian 1929), Girard College (Skinner 1933), Irvine Auditorium at the University of Pennsylvania (Austin 1926) and the Fred J. Cooper Memorial Organ at Verizon Hall in the Kimmel Center (Dobson 2006).



Main Auditorium, Boardwalk Hall, Atlantic City, Bottom C,
Diaphone 64ft – Midmer-Losh, 1932 (Kelvin Hastie)



Main Auditorium, Boardwalk Hall, Atlantic City, New Jersey – console by Midmer Losh Inc., 1932 (Kelvin Hastie)

The vast Atlantic City organ is still only partially playable, but ongoing work has made far more of it available than has been the case for several decades and resident organist, Stephen Ball, gave the audience a taste of its current resources. The instrument is superbly constructed from lavish materials and possesses many stops of great beauty, including some fine chorus work of moderate dynamic output. The louder sounds are, however, very strident and include some very aggressive mixtures, not to mention the ear-splitting loud reeds, of which the Ophicleide (on 100" wind) is best known. Following the completion of the restoration, it will be interesting to compare this organ, in musical terms, with the ravishing Wanamaker organ. Certainly Peter Richard Conte's recital proved this to be true, his masterful control of this organ being displayed at a truly memorable evening concert.



St Luke's Episcopal Church, Germantown, Pennsylvania – C.C. Michell, Cole & Woodberry, 1894 (Kelvin Hastie)

The OHS convention featured an impressive array of other brilliant players, including Stephen Ball (mentioned above, and who also provided a stunning silent film accompaniment on the Kimball theatre organ in the ballroom at Atlantic City), Hans Davidsson, Nathan Laube, Christopher Marks, Kimberly Marshall, Ben Sheen and Stephen Tharp, among many others. An opportunity was also given to younger players to receive valuable exposure. One of the first of these was Amanda Mole, playing the C.C. Michell, Cole & Woodberry organ at St Luke's Germantown, where well-chosen works by Hollins and Lefébure-Wély exploited the lush romantic tone colours of this organ, regarded as a trail-blazer in tonal terms at the time of its opening in 1894. Another was given by Monica Czausz at Bryn Athyn Cathedral (Swedenborgian), a monumental gothic structure on vast grounds on the outskirts of Philadelphia.

In 2014 Charles Kegg combined two rescued Skinner organs (dating from 1925 and 1927) to create a new organ of four manuals, Kegg successfully preserving the Skinner material, while avoiding the temptation to add upperwork to complete the organ to conventional tastes, for in spite of its size, the instrument has only one mixture stop. This organ was given by Fred Haas and his siblings in memory of their mother, Chara Haas. The performance of works by Ireland, Dvořák, Karg Elert, Sowerby and Horatio Parker revealed a refreshing approach to the exploration of repertoire which would have been rigorously shunned in the programming of only a few decades ago. Ms Czausz played with both poise and panache and is a performer whose future seems secure. Her mature approach to selecting appropriate repertoire for such an instrument reflects well on organ teaching in the United States and the shedding of 1970s pedantry, regrettably still evident in Australia at times.

The convention included visits to many smaller historic organs, although it was sadly noted that some fine instruments visited at the previous OHS convention in 1996 had either been broken up, or were unplayable. Among the remnant on the schedule were the organ at Germantown, mentioned above, and instruments by Aeolian, Austin, Dieffenbach, E. & G.G. Hook, Hook & Hastings, Kimball, Krauss, Möller, Roosevelt, Skinner, Steere, Tannenberg and Wurlitzer.

Contemporary organs were also included in the programme and included examples of the work of Brombaugh, Dobson, Kney, Mander and Rieger. Perhaps the most interesting concert featuring a new organ was that presented at Verizon Hall, designed to celebrate the 60th anniversary of the Society. The programme opened with the premiere performance of Kurt Knecht's Toccata, Adagio and Fugue for organ and percussion. This refreshing and engaging work was performed by OHS President, Christopher Marks, with Dave Hall on percussion. A programme that included organ works with dance and lighting effects, and interspersed with readings from Shakespeare's Hamlet, was performed by Hans Davidsson. The inclusion of highly dissonant and avant-garde works by Herchenröder, Messiaen, Pärt and Ligeti certainly required much concentration on the part of listener.

More accessible to many conventioners was a wonderful "hymn-sing", led by Rollin Smith at Tindley Temple United Methodist Church and accompanied by Michael Stairs on the large Möller organ of 1926. The selection came from a volume prepared by Dr Smith of locally-composed hymn tunes, The Philadelphia Hymnbook, which includes such gospel favourites as "Stand up, stand up for Jesus" and "I come to the garden alone". In addition to preparing this volume, Dr Smith also edited the 276-page Organ Historical Society Philadelphia 2016 Diamond Jubilee Commemorative Anthology, which reproduces some historical material (notably and extensively on the giant Atlantic City organ), as well as new articles on local organbuilders, organists and church music, by well-known American authors, such as Barbara Owen, Stephen Pinel, Rollin Smith, Bynum Petty and Agnes Armstrong. Petty's article on the Tindley Temple was of interest, as it contained reference to one of its noted African-American organists, Kenneth Goodman, who visited Australia in 1963 and played many recitals in Methodist churches around Sydney. A picture of Goodman at the console of the Sydney Town Hall organ can be seen on page 188 of the impressive Anthology.

The work of the Aeolian Co. and its automatic playing roll mechanism was highlighted in several informative lectures and demonstrations by organbuilder, Sean O'Donnell, who spoke at three grand homes: Longwood Gardens (Aeolian 1929), Welkinweir, the Rodebaugh estate at Pughtown (Skinner 1928) and Granogue, the estate of Irénée Du Pont, Wilmington, Delaware (Aeolian 1923).

At this latter venue we were welcomed at a pre-convention event by Mr du Pont and his wife. Mr du Pont who, at 95, remains very sprightly, recalled sitting on his mother's lap at the console as an infant, while she played the organ and engaged the roll-playing mechanism. We heard some remarkable historic performances taken from original paper rolls,



Mr Irénée Du Pont, "Granogue",
June 2016 (Kelvin Hastie)



"Granogue", Estate of Irénée Du Pont, Wilmington, Delaware – Aeolian op 1512, 1923 (Kelvin Hastie)

now digitised and operating the organ via a computer: the original mechanism remains intact with the paper rolls archived and thus protected from damage. An especially interesting performance was the roll made of Edwin Lemare playing Bach's Passacaglia and Fugue in C minor which, in spite of an Aeolian stoplist dominated by 8-foot ranks and percussions, sounded remarkably clear and transparent.

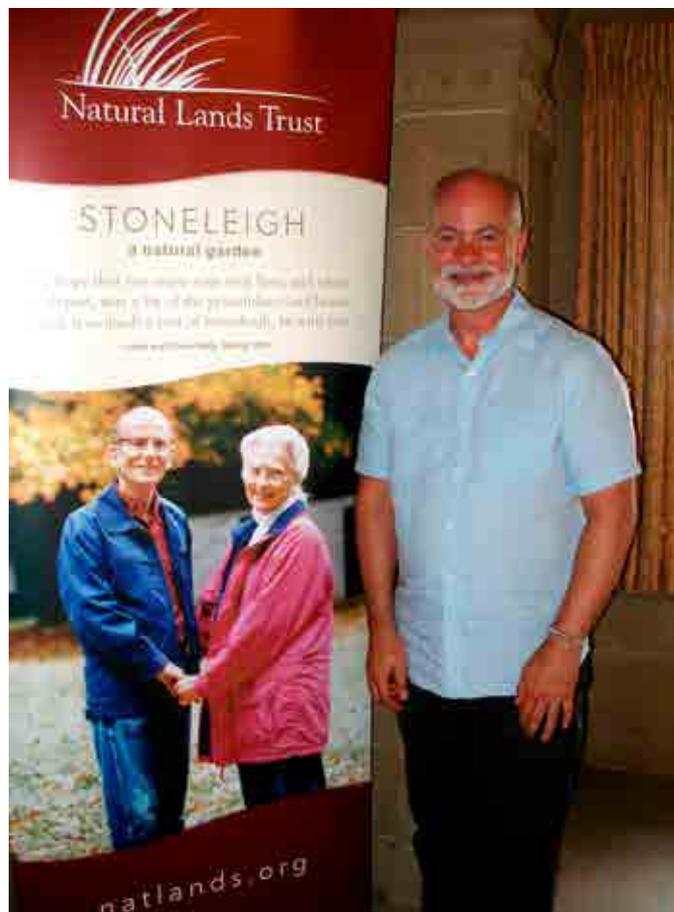
Another grand estate visited by a smaller pre-convention group was Stoneleigh at Villanova and former home of the Haas family. Following the death of John and Chara Haas, their children (who are trustees of the Wyncote and William Penn Foundations) made this huge estate available to the Natural Lands Trust,



“Stoneleigh”, Villanova, Pennsylvania (Kelvin Hastie)

a body devoted to the protection of the unspoiled wooded country and clear streams in the uplands west of Philadelphia. A more recent donation (which OHS minutes record as being in excess of \$US3 million) from the Haas family will enable the mansion to be used as the administrative centre of the OHS and home for its archives, the largest collection of organ books, journals, organbuilding records and other organ-related materials in the world. During his talk about the home and its new use, Fred Haas, well known for championing the work of Ernest Skinner, mentioned his desire to acquire a disused residence organ to install at Stoneleigh.

Both AGO and OHS conventions were remarkable in their presentation of the organ in a diversity of settings, with respect given to organs large and small and music ranging from severely intellectual major commissions through to standard popular organ repertoire, transcriptions and simple gospel hymns. Future conventions will doubtless continue to present this diversity, while maintaining the high standard of organisation that has become customary at these wonderful events.



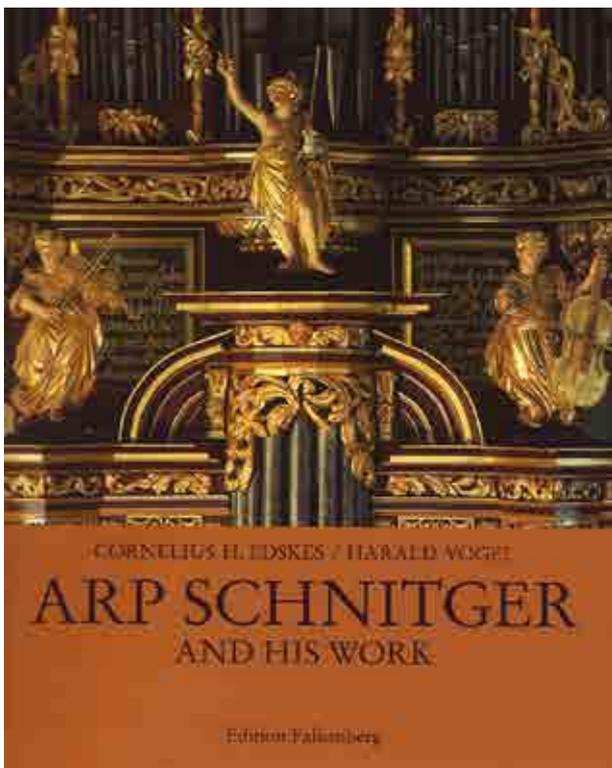
Mr Fred Haas at Stoneleigh, June 2016 (Kelvin Hastie)



St Paul's Catholic Church, Philadelphia - case by Hall & Labagh 1849, now containing Skinner Organ Co, op 638, 1927 (Kelvin Hastie)

REVIEWS

Cornelius H. Edskes, Harald Vogel, *Arp Schnitger and His Work: Documentation of the Organs and Facades built by Arp Schnitger in Germany, the Netherlands, Portugal and Brazil*. Arp Schnitger Gesellschaft (Germany) and the Stichting Groningen Orgelland (the Netherlands), 2016. 227pp. ISBN 978-3-95494-092-9



Arp Schnitger was the most significant organbuilder in Northern Europe in the late 17th and early 18th centuries. Born in 1648 at Schmalenfleth, he died in 1719 at the age of 71, having completed more than 170 projects not only in Germany and Holland, but also in England, Portugal, Russia, Spain and South America.

After some brief introductory essays, the first part of the book consists of chronologically arranged photographs of the extant organ cases dating from the Schnitger organs. Many of the instruments have either been severely altered or replaced, the casework modified or repainted, and a great number have new façade pipes as the originals were requisitioned and melted down during WW1. This section includes extensive commentaries on the architectural makeup of the case designs – some of the terminology that is used seems somewhat off the mark – maybe as a result of translation. This is followed by a section focusing upon destroyed Schnitger organs – at least those for which a photograph is available. It would have been helpful to learn the circumstances of their destruction.

Essays relating to Schnitger's work for buildings in North Germany and the Netherlands are followed by a detailed technical and historical summary for each instrument. It may have been helpful for this to have been integrated with the earlier section describing the casework.

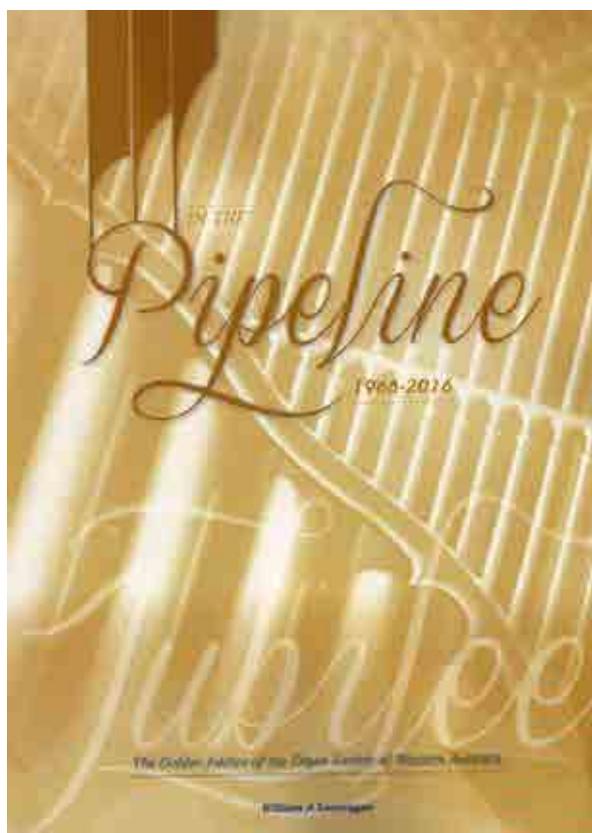
There is also included some key historic documents describing his work, which are translated, and a selection of extant original organ case designs.

Although not mentioned, it would appear that no portrait of Arp Schnitger survives – it would have been fascinating to observe his appearance!

This is a splendidly produced book, well illustrated with superlative photographs, impeccably printed, and a great credit to all concerned.

JRM

William A. Loneragan (editor and compiler), *In the Pipeline 1966-2016: The Golden Jubilee of the Organ Society of Western Australia*. OSWA, 2016. 254pp. ISBN 978-0-646-96190-3



'History is the witness that testifies to the passing of time; it illumines reality, vitalises memory, provides guidance in daily life and brings us tidings of antiquity' – Marcus Tullius Cicero, Roman philosopher and writer (106-43 BC)

Jubilee years of any organisation allow a chance to celebrate, as well as reflect on the accomplishments, triumphs, and struggles across that period of time. Formed in 1966 with the aims to promote the organ and its music, the Organ Society of Western Australia (like many of its other state counterpart societies and organisations) can be seen to have successfully provided a platform for all facets of the pipe organ in that state over the past five decades: the instrument, its music, and – crucially – the people who make the music happen.

Produced as part of OSWA's Golden Jubilee celebrations and launched in October 2016, this collation of materials entitled *In the Pipeline* (also the name of OSWA's local publication) by long-time WA newsletter editor William (Bill) Loneragan is a fascinating insight into the formative years of the Society, as well as the advancement and promotion of the instrument in the West through

to today. Numerous photographs, scans of previous newsletters and other articles are attractively presented in this presentation, along with interviews and features on many of the key identity figures throughout the past 50 years.

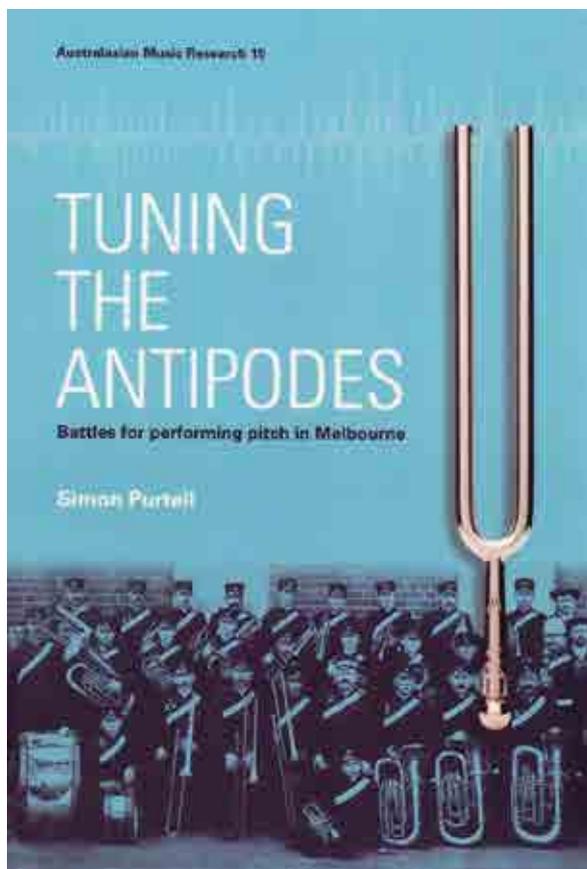
At a hefty 254 pages, the book presents historical interest on each page, faithfully presenting a snapshot of the Society's evolution, broadly grouped into three distinct periods: 1966-1977, 1978-1988 and 1999 to present. In addition to the expected chapters on history, patrons, heritage and governance, chapters of interest will include obituaries, initiatives and performers (which covers local, domestic and international performers). Pleasingly, a series of appendices is presented at the back of the book, including a list of OSWA feature recitalists dating back to 1971. An index, making referencing much easier to the reader, would also have been advantageous to readers. The layout of certain parts of this collection appears clumsy, where the reader is presented with a myriad of fonts and font sizes (up to half a dozen on the same page) owing to facsimile copies of old newsletters and other printed material. Much redundant white space could have been reconfigured resulting in a slightly thinner book, and titles being printed in gold ink (clearly a reference to the anniversary year) are not always easily read in certain light.

One cannot help, however, pondering after reading the book, on the 'next' 50 years: namely the future of societies and organisations related to the pipe organ across Australia, and what we do to promote the organ into the future. Each of our state-based organ music institutions play a key role in their respective city or region where they are based, and while there has been talk over many years of creating national bodies and structures (it could be argued that OHTA is the only true national body relating to the pipe organ in Australia), the sheer geographical difficulties caused by much of the population living on the coasts of this vast continent will ensure that more localised institutions will continue into the future. With changing demographics, means of communication (e.g. printed journals being replaced by electronic methods) and variation to how we archive materials, resources which will be drawn upon for the next historical installment will also no doubt be different.

Copies of this book can be purchased through the OSWA website: www.oswa.org.au/general/golden.html

Christopher Trikilis

Simon Purtell, *Tuning the Antipodes: Battles for Performing Pitch in Melbourne*. Melbourne: Lyrebird Press, 2016. 214pp. ISBN 978 0 734 03784 8



There are some conversational topics that always manage to fuel passionate debates amongst those associated with music making. In addition to the usual topics of politics, sex and religion, there is the subject of musical pitch!

Simon Purtell, in his recently released book *Tuning the Antipodes* successfully brings together new and previously unrecorded information on the battles of performing pitch in Melbourne. He interweaves the complexities of scientific fact, humanistic preferences, and historical and social context to create a fascinating account of Melbourne's musical pitch history, clarifying many popularly held misconceptions along the way. Melbourne's journey has many intriguing twists and turns, which also reflects that experienced in many other Australian cities.

The simple but very useful table in the first chapter of the book outlining the main pitches employed in Melbourne was often referred to by the author to provide a relative sense of the pitch issues discussed. Simon uncovers some revealing points on the often unrecorded factors affecting the pitch of pipe organs, including the temperature at which the recorded pitch of the instrument is initially set by the organbuilder and the variable room temperature that the instrument is located in.

As an example, the base for setting the organ pitch by early Australian organbuilders was in many cases different from their British counterparts owing to the different standard room temperatures experienced in the two countries. Additionally, early Melbourne concert halls with no air-conditioning commonly experienced room temperature changes from 10 degrees Celsius in the depths of winter to 35 degrees Celsius in the heights of summer, a range of over 20 degrees Celsius. Given that a designated pitch will change by about four Hertz for every five degrees Celsius temperature change, the resulting pitch change experienced by the organ would be more than 20 Hertz, effectively a semitone!

Simon cites another early example of confusion created by the misunderstanding of the role of temperature in terms of pitch practice, resulting in incorrectly calibrated pitch forks being sent from Britain to Australia, not at a₁=440 Hertz, but almost a₁=450 Hertz.

Melbourne's assumed standard pitch appeared to go up and down more times than a fiddler's elbow. Pitch preferences gradually rose over the first half of the 19th century with numerous high orchestra pitches setting the trend. Concerns at this trend and the ensuing embarrassing clashes of pitch in performances saw the French government, through a committee of physicists, operatic composers and government officials (but no singers or instrument makers!), adopt a standard low "French pitch" (a1=435 Hertz) which was proposed for use throughout the Continent. In almost defiance to the French decision, Britain formed their own committee through the Royal Society of Arts and adopted a not so low "International standard pitch" (a1=440 Hertz). The popular force of orchestras, including brass bands, resisted change in order to preserve the brilliance of their sound, retaining the high "Philharmonic" pitch (a1=452.5 Hertz). In 1874 "Philharmonic" pitch rose to its highest point (a1=455 Hertz). Pipe organ construction was likewise influenced by these changes of pitch fashion, with examples of instruments by overseas and Australian builders built at all of the above mentioned pitches, plus "Medium" or "Church" pitch (a1=445 Hertz).

Dame Nellie Melba's passionate and formidable lobby for low "French diapason normal" or "Continental" pitch as Melbourne's standard resulted in the expensive purchase of new low pitch instruments for concert use and the eventual radical change of the pitch of the Hill & Son organ in Melbourne Town Hall from high "Philharmonic" pitch (a1=452 Hertz) to the low "French diapason normal" pitch (a1=435 Hertz). This very intrusive pitch change surgery would have resulted in a drastic change to the characteristics of the organ's sound, especially the reeds. The instrument unfortunately burned to the ground with the town hall in 1925, with the replacement town hall and Hill Norman & Beard instrument in 1929 decisively specified low "French diapason normal" pitch. This trend influenced the similarly pitched instrument for St Peter's Cathedral, Adelaide, SA, which remains intact today. The Melbourne instrument was of course re-tuned in 1937 to the eventually recognised "International standard pitch" (a1=440 Hertz).

The pitch of the Royal Exhibition Building Fincham organ was not left unscathed. Musical fashion resulted in the instrument being forced up to the pitch of "Mr Morton's oboe" in the cold of winter, making the organ much higher than "Philharmonic" pitch in the heat of summer. On at least one occasion in 1907, three separate pianos were tuned at different pitches in the building to accompany musicians and singers, depending on their personal preference or accompaniment instrument – one piano for playing with the resulting higher than high re-tuned Fincham Grand Organ, one for the high "Philharmonic" pitch of the orchestra and one for the vocalist divas who at the time insisted on the low "French diapason normal" pitch to protect their voices.

One can only imagine the confusion that ensued in Melbourne! The conversations and opinions of the time were many and varied. In many ways, the same level of passion exists on the topic today. The fact remains however that "International standard pitch" (a1=440) is a very new invention which came to definitive realisation in only 1939. Even now city orchestras are pitching higher than this to regain a vibrancy of orchestral timbre.

Throughout the book, the extensive research of the Organ Historical Trust of Australia (OHTA) through the John Stiller documentations is generously referred to, as is OHTA's more recent research and influence in the commonsense approach for preservation of a significant pipe organ's original pitch, and restoration of original pitch were possible, to achieve the integrity and vibrancy of the organ's intended sound. This was recognised with Melbourne's lively St. Paul's Cathedral, T.C. Lewis organ (a1=450 Hertz at 16 degrees Celsius). The points raised reminds the author of positive parallels with OHTA's recently completed restoration/reconstruction of Adelaide Town Hall's 1877 Hill & Son organ, now completed in Tanunda, South Australia, including restoration of the original pitch (a1=445 at 16 degrees Celsius) to amazing effect. The extensive research references at the end of each chapter allows easy follow up of particular details if the reader desires.

Simon also writes of the important influences of touring artists, various brass band movements, and ABC broadcasting on Melbourne's pitch decisions, not discussed here.

The overall publication successfully provides a complete overview Melbourne's tuning history. It is insightful, interesting and presented in a very readable form. I highly recommend it to all that have an interest in musical pitch and how this has determined not only Melbourne's music making, but Australia's generally. It will definitely inform your next conversation or debate on the matter.

Steve Kaesler

OHTA ENHANCED MEMBERSHIPS 2016-2017

OHTA is most grateful to the following members for taking out enhanced levels of membership for the current year. Additional contributions such as this are most welcome and greatly assist in ensuring that the organization remains in a healthy financial situation.

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