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## AUSTRALIA



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# ORGAN

## AUSTRALIA

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*A national journal for all interested in the organ and its music. Published for subscribers and members of organ societies in Australia by the Society of Organists (Victoria) Incorporated.*

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### EDITION THREE 2017

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### NOTE TO CONTRIBUTORS

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### ADVERTISING

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### ABOUT ORGAN AUSTRALIA

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Readers should note that opinions expressed by contributors to *Organ Australia* are not necessarily endorsed by the publishers.

The *Organ Australia* logo (on back cover) shows a map of Australia from which state boundaries have been removed, symbolising a unity within the nation, and six pipes representing each of the states that have some kind of organ society; the whole being encircled by rings which reinforce the concept of a community of organists transcending state and local boundaries.



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## OUR COVER

Hanging high beneath a Gothic vault, the noble organ in the Willibrorduskerk at Deurne in the Netherlands. The organ was built in 1838 by F. C. Smits, and restored and reconstructed in 2011. (Photograph by John van den Berg; see his story on page 21.)

# ORGAN AUSTRALIA TO GO ONLINE

*ORGAN AUSTRALIA* IS to become an exclusively online publication in 2018.

This is the last edition in which the magazine appears in print form.

Alan Roberts, President of the Society of Organists (Victoria) Inc., publishers of *Organ Australia*, says that the change to online publication has become necessary because of rising costs. The expenses of producing and distributing the magazine as a high-quality national publication have reached the point where they are placing an unacceptable strain on the Society's financial resources.

*Organ Australia* is far from being the first magazine in Australia to decide to renounce its print edition. A number of publications, larger and smaller, have had to do so and the indications are that there will more in the future.

From the first edition of 2018 *Organ Australia* will be available to Society of Organists members and to other subscribers through the Society's website [sov.org.au](http://sov.org.au). It is the intention of the publishers and editor that the quality of the magazine editorially and photographically will remain unchanged. ■

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# EDITOR'S COLUMN

## PIPE ORGAN HOLIDAYS

WHAT TO DO in the holidays can be a difficult decision for some, but it need never be for anyone interested in the pipe organ. Whether your interest is practical, technical or aesthetic, whether you like playing the organ or listening to it, you are seldom far from a pipe organ wherever your holiday takes you. Go to the country and in every township there are little old churches with an organ that's still (probably) playable. It may be heard by a congregation of four on all the other Sundays of the year but when you turn up that will make it five – and there's always the enticing possibility of being able to get the key of the church during the week to play or examine its historic organ alone. Go to the beach and every coastal resort has churches with organs; when you tire of the seascape you can spend an afternoon admiring stencilled pipework. If you visit an interstate city for your holiday, you'll find organs and organ music everywhere. Australia might still consider itself a "young" country but we have some of the finest pipe organs in the world. Take your laptop when you're travelling so you can look them up on the OHTA Gazetteer. Or if you're holidaying in Victoria in January you could buy a season ticket to the Organs of the Ballarat Goldfields Festival (see details on page 15).

For the organ enthusiast going abroad the prospects for appreciating pipe organs are seemingly endless. Go to Europe and you'll hardly know where to start, there are so many of such quality and historical range, from ancient to contemporary. On the continent and to some extent in Britain there are organ tours offering recitals and the opportunity to play the organ (an organ tourist describes one in this edition, starting on page 21). North



ORGAN TOURISTS HAVE THE CHURCH TO THEMSELVES AS THEY LISTEN TO A RECITAL ON THE SEVENTEENTH-CENTURY ORGAN ORIGINALLY BUILT BY HENRICK BADER IN THE WALBURGISKERK AT ZUTPHEN IN THE NETHERLANDS. (PHOTOGRAPH BY JOHN VAN DEN BERG; SEE STORY ON PAGE 21.)

and South America are full of church organs too. It is safe to say that no matter how far afield you decide to go for your holiday – from Reykjavik to Terra del Fuego – if your destination is a country that has been touched by Christianity you will find pipe organs worth hearing and looking at, each instrument with something distinctive about its tone, its casework or its provenance. Probably only rail enthusiasts are as well supplied worldwide with a man-made mechanical focus for their admiration.

Pipe organs and holidays were once more closely linked than now. Grand hotel foyers and palm courts used to have an organ. The rich used to have them on their yachts, and as long as there was someone on board who knew how to play could cruise along in tranquillity with toccatas and fugues floating out over the waves. Captain Nemo in *20,000 Leagues Under the Sea* had an organ in his *Nautilus* for underwater relaxation, its console

and stops operated in the film by off-screen fingers while James Mason pretended to be playing. American magnates had them in their Pullman cars. It is hard to imagine the tradition continuing in the cramped confines of an Airbus full of holidaymakers but perhaps there is some cultivated tycoon with a pipe organ in a private jet

Of course if you're a full-time or part-time organist, travelling around and looking at pipe organs is a bit like the proverbial busman taking a road trip for his holiday. But if you like driving – or playing – well why not? You're enjoying yourself and widening your knowledge of the art, which is surely a more beneficial use of your time than sunbathing yourself to an agonised crisp with Dan Brown or – if your seaside holiday is in Victoria – sitting inside a beach house when it's pouring outside, trying to play Scrabble with half the letters missing.

*Christopher Akehurst*

# LETTER TO THE EDITOR

## AN UNDERRATED INSTRUMENT

Sir: While I much enjoyed all of this year's Edition Two of *Organ Australia*, and particularly the superbly illustrated piece on the Casavant from Canada, I was disappointed that the previous instrument in St Francis Xavier's Roman Catholic Cathedral in Adelaide was dismissed by "it (the Cathedral) had never had a proper one. A smaller organ previously in use was removed in the 1990s to make room for a bell-ringing chamber..."

The former organ was most certainly "proper", and with its three manuals, 57 speaking stops and comprehensive specification it could not be merely described as "smaller" than the Casavant. While coming from relatively unpromising beginnings (it was built by Josiah Dodd), the organ was comprehensively rebuilt by J. W. Walker & Sons in 1954, and my

recollection is that it was an organ that – even in the 1990s when it was deemed inadequate for the very ordinary Catholic liturgy of the day – possessed enormous charm and highly creditable breadth. Its three Open Diapasons at 8' pitch were throwbacks to another time, but each of those ranks had its own distinct character and quality, and could be applied individually to particular pieces of music. And it was enjoyable to play.

Included were some very refined typical-Walker reeds, including a Choir Tuba 8' which could part the hair of unsuspecting parishioners, while the later-added Mixtures and upperwork once again had that refinement and clear speech typical of Messrs. Walker's work. At the time I last played the organ, its main blower was immersed in water and clearly Cathedral authorities had abandoned any

thought of retrieving it, despite my efforts otherwise. I continue to believe that the instrument was very much better than was commonly believed, and deserved a better fate than apparently being dismantled for its component parts.

All of that being said, I am sure that the Casavant which replaced it is a wonderful instrument, but whether it can reproduce the jingles and unison drivel required by modern Catholic services any better than its predecessor is a matter for debate.

Bruce Lindsay  
*Adelaide, S. A.*

*Bruce Lindsay writes about his project of recording Adelaide organs in the 1990s on page 18 of this edition.*

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## DUNEDIN RESTORATION

Sir: John Maidment's very interesting and informative description of the 2016 OHTA conference in New Zealand ("So Much Lost, So Much Remaining", *Organ Australia*, Edition Three 2016) has comments about the Hill, Norman & Beard organ in the Dunedin Town Hall to which I would like to add. As the consultant for the restoration, your readers may find the following of interest. It was decided to make three changes to the instrument as follows:

1. Recast the Great Mixture so that the 5.1/3' rank did not appear so low in the compass – I think

it was middle-C. The original composition made it impossible to use the Mixture without a 16' stop. The discarded pipes, and an exact description of the original composition, are stored inside the organ, so that the original Mixture could be reinstated at any time.

2. The finger pistons were replaced with thumb pistons. While thumb pistons are placed discretely below the key of the keyboard they control, finger pistons protrude from below the keys of the next manual above, and are in constant danger of being accidentally triggered during normal playing on

the manual below; the one effected by those accidental piston changes. They were a performer's nightmare.

3. The combination action of the original organ was a marvel of technology at the time. By modern standards it is cumbersome and inflexible. So an ideological decision was made – to replace it with today's marvel of technology – the modern capture system. A reconstruction of one complete set of the original mechanisms has also been retained.

Robert Ampt  
*Sydney, N.S.W.*

## ORGANIST INFORMATION SOUGHT

Would any reader who remembers a Mr A. Dryden, organist at Christ Church, Ormond, Victoria, in the 1950s kindly contact the Editor of *Organ Australia* at [editor@organaustralia.org.au](mailto:editor@organaustralia.org.au).



# ANZCO ORGAN ACADEMY THIS JANUARY IN NEW ZEALAND

The picturesque Art deco city of Napier is the venue for the next big ANZCO event.

YOUNG ORGANISTS BETWEEN the ages of fourteen and 30 will find much to help and interest them in their organ-playing at the forthcoming Fourth International Organ Academy of the Australian and New Zealand College of Organists. The four-day Academy is being held in Napier, New Zealand, between Wednesday 24 January and Sunday 28 January 2018. Enrolments close on 5 January.

Older organists and anyone interested in the organ and its music are welcome to attend as observers.

The Academy programme is made up of four days of classes, one-to-one tuition, choir accompaniment, public performance and various group activities, including the remarkable WOOFYT – Wooden Octave of Organ Pipes for Young Technologists.

As the advance publicity for the Academy puts it with undisguised enthusiasm, participants will find themselves “upskilled in manual and pedal techniques.” They can learn about “the wonderful range of organ repertory and the major styles and periods.” “Perplexed,” it asks, “about articulation in Bach, ornamentation in Couperin and those funny registrations in Messiaen?” “This,” it says, “is the



CAPTION TO PIC OF ALISTAIR RUSHWORTH (MARK: PLEASE SEE EDITION TWO 2016, PAGE 45)

place to come.” “Barely learnt how to turn on the blower? This is the place to come.”

Various pipe organs in the Napier region will be played, chief among them the recently restored four-manual 3700-pipe instrument at the Waiapu Cathedral of St John the Evangelist – the largest church organ in New Zealand.

Tutors at the Academy are Philip Swanton of the Sydney Conservatorium and two leading New Zealand organists, Auckland

University Organist John Wells and Michael Stewart, Organist and Director of Music at the Wellington Cathedral of St Paul.

Napier is a very picturesque city, located on the eastern seaboard of the North Island, about halfway between Wellington and Auckland (four to five hours' driving time from each). Architecturally it is interesting on account of its many fine Art Deco buildings dating from the complete rebuilding of the city after the devastating earthquake of 1931.

All travel, accommodation and meal costs are the participants' responsibility. Given the time of the year, Academy organisers advise prospective participants to make their travel arrangements as soon as they can.

For enrolment forms and details and further information about the event itself, please contact the Academy Director Dr John Wells on [john@johnwells.co.nz](mailto:john@johnwells.co.nz). ■

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*You can find out more about the Australian and New Zealand College of Organists at [www.anzco.org/](http://www.anzco.org/). Information about the Napier Cathedral of St Paul can be found at [www.napiercathedral.org.nz/uploads/content/organ-specifications-2013.php](http://www.napiercathedral.org.nz/uploads/content/organ-specifications-2013.php).*

## EVENTS INFORMATION

Please note that events are normally not listed in *Organ Australia* since detailed information is easily accessible elsewhere.

Readers in Victoria will find comprehensive listings of organ and organ-related events online in the Society of Organists (Victoria) newsletter *Organo Pleno*. This can be accessed through the SOV website

[www.sov.org.au](http://www.sov.org.au) (click on Newsletter).

Readers in other states should go the websites of the state organ society as listed in the Directory on page 2 of *Organ Australia*.

Forthcoming events in connection with specific organs featured in *Organ Australia* will be announced in the relevant article.



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- There will be opportunities for private tuition, master classes, choir accompaniment, public performance and the incredible WOOFYT!
- Be up-skilled in manual and pedal techniques, learn about the wonderful range of organ repertory, and the major styles and periods of organ music.
- Perplexed about articulation in Bach, ornamentation in Couperin and those funny registrations in Messiaen?  
Barely learnt how to turn the blower on?  
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### **Venues:**

Waiapu Cathedral of St John the Evangelist, Napier  
- one of NZ's finest 4-manual organs, pictured -  
Parish Churches and Schools in Napier, Hastings and Havelock North

**Further enquiries and completed enrolment forms can be sent to ANZCO's NZ National Director  
Dr John Wells: [john@johnwells.co.nz](mailto:john@johnwells.co.nz)**



# EXCHANGE OF IDEAS FOR ORGANISTS

The idea of an “Organists meet and swap” event is spreading in South Australia from its Lutheran origins. Wayne Colebatch, reporting on the latest meeting, thinks other denominations could take the idea up to their musical advantage.

PHOTOGRAPHS BY **WAYNE COLEBATCH** AND **ELIZABETH GORDON MILLS**

THE INNOVATION OF an “Organists Meet and Swap” meeting is proving to be a real winner for the South Australian organ community. It was the idea of Organ Music Society of Adelaide (OMS) secretary Joy Mildren, aimed initially at developing music resources for Lutheran musicians. When Joy shared information about the third such event in 2015, members of the OMS committee expressed a desire to attend and we soon realised that this was the type of event that we wanted to share with our members. It wasn't long before OMS and the Lutheran “Organists Meet and Swap” committee agreed to collaborate and support such meetings. Two years later, following four successful “Meet and Swap” events at Joy's “home” Lutheran church at Glynde, an invitation came to attend this year's meeting at St Martin's Lutheran Church,

Mannum. Mannum is only just over an hour's scenic drive from Adelaide, and with country hospitality and the prospect of an optional River Murray sunset cruise at the conclusion of the programme, this was a promising prospect.

Of the 44 attending, thirteen were from OMS. We arrived at 10am to a generous morning tea, for which Lutherans are renowned. This gave time for registration and an opportunity to browse through or swap the extensive specialised organ and choral music, CDs, books, magazines etc. that are quite often difficult and expensive to obtain commercially. It was also a wonderful “networking” opportunity. By the end of the day, much of the material had been traded.

Programmed proceedings commenced in the church with an opening hymn played by Mannum

organist Dr Philip Wilksch on the 1975 Pogson pipe organ.

The keynote presentation, “*Singing the Reformation today and tomorrow*” by Lutheran theologian and hymn writer Dr Stephen Pietsch, was researched extensively. Stephen showed how since the Reformation liturgical music and hymnody had been moving and adapting to cultural environments but at the same time the German Lutheran liturgical tradition had undergirded and been retained in that transition. Following the Reformation and as part of it, church music had transferred significantly from the choir to the people, which resulted in considerable hymnody in German static catechistic form and later in experiential and moving revival form, particularly in the English and American non-conformist denominations. The music had been “refreshed and uplifted” and will continue to move as such. Stephen emphasised that “how you (pray) sing is how you believe and how you live”. “Hymnody,” he said, “reinforces and supercharges the Christian catechesis,” and “should lead the singer into praise based on God's actions as central and not human feelings.”

OMS librarian and Treasurer John Poynter then presented details of the OMS music library and how it is catalogued and can be accessed. He also mentioned a recent substantial bequest of music from the late Rev. Bruce Naylor. John will catalogue this – a major task – for the benefit of musicians, who can access the



PARTICIPANTS AT THE “MANNUM SWAP” BROWSE THROUGH THE SPECIALISED ORGAN AND CHORAL MUSIC, CDS, BOOKS AND MAGAZINES BROUGHT TO THE EVENT FOR SWAPPING.





THE "MANNUM SWAP" PRESENTATIONS WERE GIVEN IN ST MARTIN'S LUTHERAN CHURCH. NOTE THE 1975 ROGER POLSON ORGAN.



STEVE KAESLER OAM SHARING ADVICE WITH EVENT PARTICIPANTS ABOUT PLAYING HYMNS AND SONGS.

library via the OMS website ([www.organmusicsociety.org.au](http://www.organmusicsociety.org.au)) or John's personal email address ([librarian@organmusicsociety.org.au](mailto:librarian@organmusicsociety.org.au)).

After a substantial lunch of hearty country cooking and lavish desserts in the church hall, we returned to the church where our next presenter, Steve Kaesler OAM, shared tips for organists at the Pogson organ about playing hymns and songs. I always appreciate and agree with the sound practical advice Steve shares on this subject, as it is obvious that he has ruminated through heart, mind and soul on the challenges of maximising the effectiveness of music in worship in situations where all manner of organs, acoustics, hymns and songs are encountered. He mentioned that sometimes traditional "rules" need to be broken to obtain the best result from music which may be unsuitable for the organ or its environment. I liked his advice

always to "sit over D" and to "keep it simple and safe." "Confidence leads to complexity," he said, advising us to "never overstretch one's ability" when playing publicly.

Steve mentioned that some acoustics and traditional hymns need less *legato* and more articulation while other hymns and acoustics respond favourably to the symphonic character often found in the Dodd 8'4' organs, of which there are many in South Australia. Contemporary songs are often a challenge for organists. Steve mentioned that many of them were based on rhythm and as such the best result for such music could be obtained by emphasising and articulating the beat on the pedals at the beginning of each bar or elsewhere as necessary, especially and usually where syncopation is the foundation. He demonstrated this technique with the almost universally encountered song "Shine, Jesus Shine", which is often

foisted on reluctant organists.

The final session, on "Customizing and adapting music to suit a range of worship musicians", was presented by Dr Harry Picket, Dr Phillip Wilksch and Narelle Bormann who are all knowledgeable and competent in the practical application of various computer software programmes available for musicians. Screen demonstrations were given of MuseScore, Finale and Sibelius software. Did you know that software quite satisfactorily overlays "Amazing Grace" over "Crimond"? The metre and harmony in the same key work quite well together – but I'll leave that for another day.

The event concluded with a hymn led by Pastor Robert Thiele at the organ.

Joy Mildren and her committee, all presenters and the Mannum Lutheran community are to be congratulated for the use of their facilities and generous catering.

The exchange of ideas and information on the "Organists Meet and Swap" model is something other denominations might consider convening for their musicians and anyone else interested. ■

*Wayne Colebatch is Membership Secretary of the Organ Music Society of Adelaide Inc. This is an edited version of a report that first appeared in the Society's Newsletter.*





## HOW MUCH IS AN ORGANIST WORTH?

Not a great deal, according to a small minority of respondents to an Organ Society of Queensland survey this year on payments for organists. But most OSQ members who responded were thoroughly in favour of reasonable remuneration, with some difference of opinion on what constitutes “reasonable”. The payments in question were based on the schedule of fees recommended by the Society of Organists (Victoria) Inc., publishers of this magazine.

BY **DAVID VANN**

THE COMMITTEE OF the Organ Society of Queensland, meeting on 1 May 2017, decided to consider the issue of payment of church organists. The committee decided first to survey the OSQ membership to ascertain the opinions held by members on this matter. A draft survey was drawn up and to be sent out by either email or post. Members were asked to respond to the survey items and told responses

would be kept confidential. For those members who wished to remain anonymous, they could print the survey form, respond, and post it back. No names were recorded in the data collation process.

An OSQ background paper to the survey put the philosophical case for appropriate payment. “Music,” it wrote

has the power to engage human emotions, create enthusiasm,

and impart a sense of unity to a congregation. Hence it plays an important role in worship. Music enriches worship. For instance, hymns gather people together, they help teach theology, and provide an avenue for emotional expression of faith.

Church musicians assist in the proclamation of the Word. The organist proclaims with the organ what the preacher proclaims with words resulting in a deeper

appreciation and understanding of the liturgical celebration by the congregation. Church organists use their instruments to craft a musical environment which supports and enhances worship. As music is an integral part of Christian worship, Church musicians perform an essential role in the successful celebration of the liturgy and assist in the proclamation of the Word of God.

Church musicians are highly skilled members of their churches' worship team and play an important leadership role in the church. As such, it is appropriate that they be paid for their services. In some church contexts, organists and directors of music are referred to as Ministers of Music, and as such are paid, just as Ministers of the Word are paid.

In the Roman Catholic Church, the background paper points out, the Second Vatican Council taught in *Sacrosanctum Concilium* that "... the pipe organ adds a wonderful splendour to the Church's ceremonies and powerfully lifts up man's mind to God and to higher things."

The survey asked for members' opinions on the payment of church organists, and on factors influencing such payments, such as qualifications, skill, experience, and extent of duties (e.g. number of services and choir direction). Other items allowed respondents to nominate levels of payment for full-time and part-time positions, and fees for services of worship, weddings and funerals. Opinion was also sought on the Schedule of Fees published by the Society of Organists (Victoria) which was attached to the survey for reference.

Of a total of 89 surveys sent out (76 by email & 13 by post) sixteen had been returned by 1 July, a response rate of 18 per cent – a figure not unusual for survey response rates. Although the response rate might be seen as low, the sample size is large enough for the data to be analysed and

summarised, and for the results to be considered as valid.

Here is a summary of results.

**Item 1.** A large majority (75 per cent) supports the principle that organists should be paid for their services.

Points made by respondents supporting the principle include that recognition should be given to (i) the specialised skills that organists have, (ii) the professional training that many organists have undergone, and (iii) the time spent with preparation, practice, and travelling. Other comments included that (iv) organists should not be taken for granted, (v) the contribution that organists make to the worship of a congregation should be recognised, and (vi) that organists are usually key members of the worship team. On the other side of the issue, it was noted that (i) some organists give their time as their contribution to the church, and (ii) some churches pay nothing because they expect organists to give their time as their contribution to the church.

**Item 2.** A large majority (80 per cent) agreed that payment of church organists should depend on the local situation, for example city churches compared to suburban and rural churches, and large churches compared to small ones.

Respondents noted that some churches find it difficult to pay their organists because of the small size or location (city, suburbs, rural areas) of the churches. However it was also noted that ministers are paid the same irrespective of the church's size or location.

**Item 3.** A majority (62 per cent) agreed that payment of church organists depends on whether the position is for a full-time or part-time appointment, or being on a list of rostered organists.

It was noted (i) that time commitment should be recognised, and (ii) that, if the role includes being the choir director as well as organist, it should be a full-time position.

**Item 4.** Opinion is equally divided on whether the payment of church organists depends on the level of organ qualifications.

On the "yes" side (47 per cent), it was noted that suitable qualifications were attained through proper training and hard work, and therefore warrant recognition through payment, as happens in most other jobs. On the "no" side (47 per cent), it was noted that qualifications don't always guarantee an ability to do the job, as some "qualified" organists are not always good at accompanying hymns. Many noted that the ability to meet the needs of the congregation and satisfaction with performance are more important factors than qualifications. Six per cent were undecided.

**Item 5.** A large majority (78 per cent) agreed that the payment of church organists depends on the level of organ-playing skill.

It was noted that a correlation between skill level and remuneration is fair, and that the skills for playing a large organ are quite different to those for a small instrument. The most important skill, however, was the ability to lead and inspire the congregation. One response offered the hope that all organists have enough skill to lead a congregation; if an organist does not have the required skills, then he/she should not be in the position.

**Item 6.** A narrow majority (58 per cent) agreed that the payment of church organists depends on the level of experience.

On the positive side, it was suggested that experience builds greater skills. On the negative side, many noted that talented young organists without much experience should still be encouraged.

**Item 7.** A majority (75 per cent) agreed that the payment of church organists depends on the number of services held per week.

Written comments included the observations that time matters and that time is valuable; more services

usually means more preparation time. Two people included in their responses the well-known quote from 1 Timothy 5:18 that “Workers are worth their pay.”

**Item 8.** A large majority (87 per cent) agree that the payment of church organists depends on whether the organist also directs the choir.

Again, written comments included the observations that time matters and that time is valuable; conducting the choir means more preparation time. Choir-conducting is another skill that should be recognised through payment.

**Item 9:** A large majority (87 per cent) agree that the payment of church organists depends on whether choir rehearsals are held.

Again, written comments referred to the value of time. Choir rehearsal time should therefore be recognised.

**Item 10.** *What levels of payment are appropriate in the following situations?*

(a) *Full-time position (\$ per annum):*

It was noted in the responses that the level of payment varies according to the local situation. Figures nominated by respondents varied from \$10,000 to \$50,000, and comments included references to the Australian minimum wage of \$36,000 (approximately), and Australian average weekly earnings of \$61,000 (approximately).

(b) *Part-time position (\$ per annum):*

Figures nominated for a part-time position varied from \$5,000 to \$20,000, and included references to the Australian minimum wage.

(c) *One service (\$ per service):*

There was a great variation in

the figures nominated.

Less than \$100	30 per cent
From \$100 to \$149	20 per cent
From \$150 to \$200	30 per cent
Over \$200	20 per cent

Some respondents commented that the fee depends on the local situation, *e.g.* city churches compared to suburban and rural churches and large churches compared to small churches. Others commented that some churches expect the organist to play for no fee.

(d) *Weddings (\$ per service):*

There was a great variation in the figures nominated for wedding fees, from \$50 to \$250.

Less than \$100	8.5 per cent
From \$100 to \$149	25 per cent
From \$150 to \$200	25 per cent
Over \$200	41.5 per cent

The most frequently nominated payment level was the “over \$200” category.

There were comments that payment should be increased for attending rehearsals, playing challenging music, and for the late arrival of the bride.

(e) *Funerals (\$ per service):*

Again, there was a great variation in the figures nominated for funeral fees, from \$50 to \$250.

Less than \$100	20 per cent
From \$100 to \$149	20 per cent
From \$150 to \$200	50 per cent
Over \$200	10 per cent

The most frequently nominated payment level was the category “from \$150 to \$200”.

**Item 11.** Opinions about the

schedule of fees published by the Society of Organists (Victoria) Inc. vary, however there was general agreement with it. Some said the SOV Schedule is a good start and a useful guide. However, some respondents said that it should take account of preparation time, practice time, time spent at meetings and consultations, time overseeing the condition and maintenance of the instrument, and time overseeing the choir library and choir robes, where applicable. One respondent said that the pay rates in the schedule are a bit low. Others said that many churches (*e.g.* small churches and rural churches) would have difficulty in applying the pay rates. One respondent said it would be interesting to seek the Musicians Union’s opinion of the SOV schedule.

**Item 12.** Many respondents added further comments on the issue of payment of church organists. Most comments supported of the principle of paying church organists, with a variety of reasons given: (i) organists are generous and reasonable and deserve due reward, (ii) getting a qualification costs money and time and effort, and should be recognised through remuneration, and (iii) organists with professional training and with professional standards of performance should be paid a living wage. By contrast, other comments included: (i) that organists should offer their work as their contribution to the church, (ii) with declining attendances, churches find it difficult to pay their organists fees, (iii) some churches now have instrumental ensembles and song leaders, reducing the need for organ accompaniment of hymns, and (iv) that it all depends on the church’s ability to pay, especially in small and rural churches.

**Discussion and implications**

The survey results show that there



is a general consensus that church organists deserve to be paid. It is disappointing that some churches expect organists to play for nothing despite the organist's important role in worship, whereas ministers are not expected to preach for nothing. Further, most ministers (within denominations) are paid the same salary whether they are appointed to city, suburban or rural churches.

The Society of Organists (Victoria) has made a commendable move in publishing a Schedule of Fees to recommend to churches and organists. It is noted in the preamble to the Schedule (i) that most church leaders realise that if they want to have a decent standard of music in the church, they need to pay decent fees, and (ii) that it's fair to say that the more experienced and qualified the musician, the more he/she should be paid.

Similar comments can be made about the situation in Queensland. With declining numbers of church organists reported, it is important that a more professional attitude be taken by churches in the suburbs and rural areas as well as cities, to encourage and support high standards of music (including organ playing) which inspire congregations in their worship.

Finally, if talented music students are to take up the organ as their primary instrument of study, organ-playing positions need to be available that pay a living wage and to keep the students motivated and inspired to reach their goals. The talents and efforts of such young organists will greatly benefit the whole Church today and in the future. ■

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*The Society of Organists (Victoria) Inc. Schedule of Fees for organists has been updated since the OSQ survey. The current schedule can be viewed at the SOV website [sov.org.au](http://sov.org.au).*

BLESSED JOHN HENRY NEWMAN PARISH



THE 1880 WOLFF ORGAN IN THE ORGAN LOFT AT ST ALOYSIUS'S CHURCH, CAULFIELD, VICTORIA, AS IT APPEARED BEFORE RESTORATION.

## WOLFF ORGAN APPEAL TARGET REACHED

THE GENEROSITY OF *Organ Australia* readers and other donors has seen to it that the appeal for \$130,000 to restore the J. W. Wolff organ in St Aloysius's Church, Caulfield, Victoria, has reached its target (see *Organ Australia* Edition One 2017).

The organ is one of only two surviving examples of the German-born Wolff's work. He built it in 1880 for the Wesleyan Church at Port Adelaide. It was subsequently sold twice to other churches in Adelaide, before being acquired for its present location. It was installed in 2010 by Wakeley Pipe Organs.

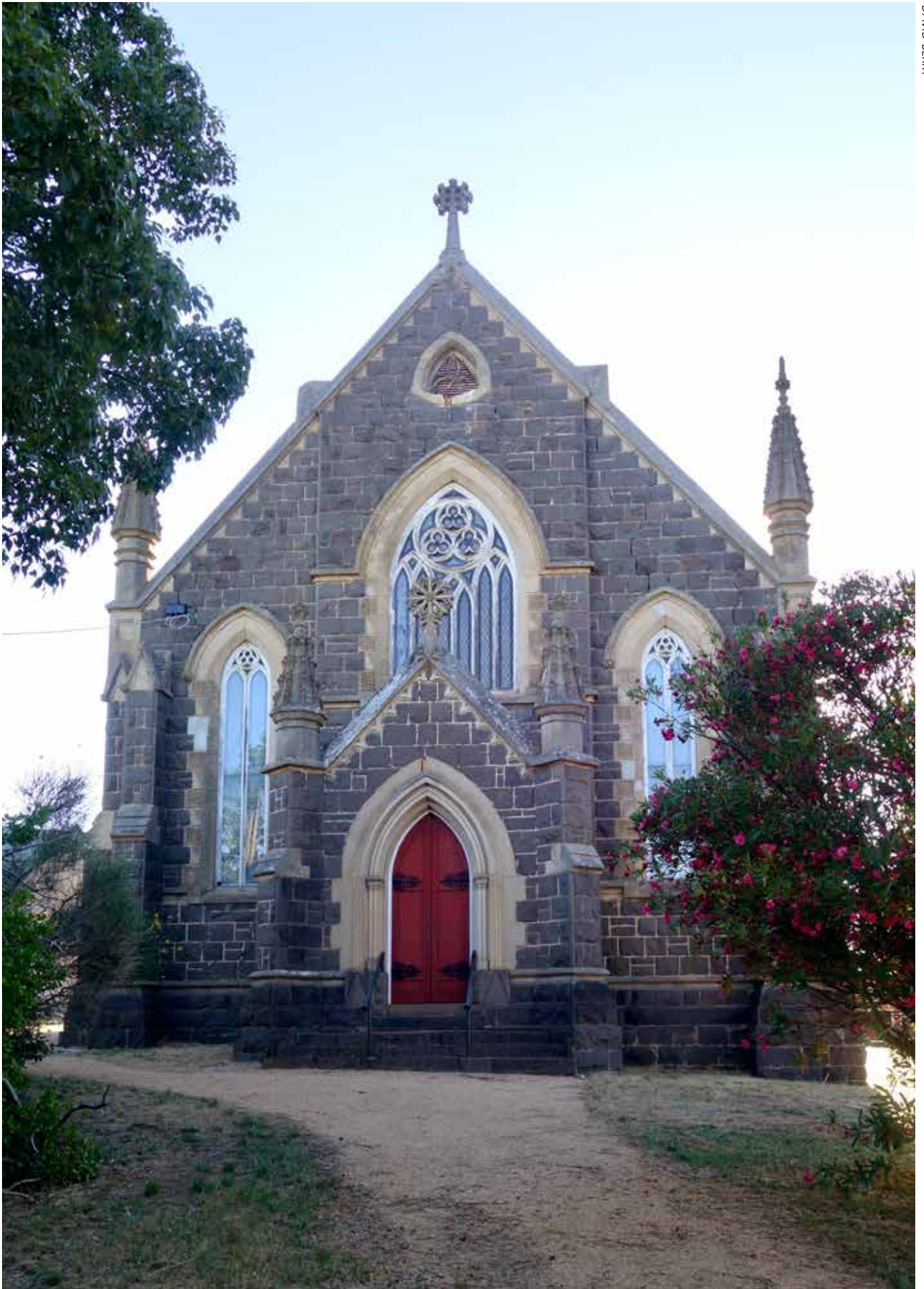
The specification of the organ is small in scope, with two manuals

and pedal board and ten speaking stops. There are no reeds or mutations. The original stops are mostly wood, although a metal Dulciana was added. The sound is thus gentle and pure and is particularly suited to the acoustics of St Aloysius's Church.

The restoration project is now complete and the organ is making its valued contribution to the liturgy at St Aloysius's, the church designated by the Archdiocese of Melbourne for the celebration of the classic Latin liturgy – the Mass and other rites – of the Roman Catholic Church.

The appeal committee thanks all who have helped in this project. ■





ST PAUL'S, CLUNES, ONE OF THE 2018 FESTIVAL VENUES. WHEN IT WAS BUILT IN 1870-1871 THE POPULATION OF CLUNES WAS LARGE AND IT WAS THOUGHT THAT ST PAUL'S MIGHT BECOME A CATHEDRAL.

# MUSICAL CHARM OF SMALL COUNTRY CHURCHES

Historic pipe organs that for most of the year are heard only by small rural congregations reveal their charms to a wider audience in the annual “Organs of the Ballarat Goldfields” festival in Victoria. The 2018 festival takes place in January.

BY JUDITH HOUSTON

IT WAS HIS discovery of beautiful nineteenth-century mechanical-action organs in the bluestone churches of the Ballarat goldfields region that inspired Italian organist Sergio de Pieri to found the Organs of the Ballarat Goldfields festival in 1996. Now in its 23<sup>rd</sup> year, the festival has provided an annual ten days of music each January with the organ a central theme. There have been round 550 recitals in total.

Each year audience numbers have grown, many people travelling long distances and returning year after year and bringing their friends. Consequently, repeat recitals have been scheduled in the smaller country churches.

The festival is a moveable feast, 24 one-hour recitals over ten beautiful summer days, with time to relax and explore the delights of the countryside and its small quiet towns with grand nineteenth-century buildings created by long gone mining communities.

Many of Australia’s finest organists have given recitals during the festival. International recitalists have come from Austria, Poland, the Czech Republic, England, Switzerland, Japan, China, Holland, Sweden, Belgium, Italy – Rome, Milan, and Venice – and the United States. All have come knowing that they would not find instruments in the state of perfection they might find in an international competition – but all have loved the festival, loved the instruments and wanted to return. Some have been here several

RYAN BENNETT



A RECITAL IN ST PAUL'S, CLUNES. THE HAMLIN & SON ORGAN BUILT IN LONDON ABOUT 1866 IS SLIGHTLY TOO LARGE FOR ITS SPACE TO THE RIGHT OF THE CHANCEL ARCH.

times. They have loved the large, happy audiences and the friendly atmosphere.

This January, Australian organists Christopher Trikilis and Anthony Halliday will be giving recitals. From New Zealand, international recitalist Martin Setchell, already known to Australian audiences, will be part of the festival, as will Douglas Mews who was City of Wellington organist prior to the closing of the Town Hall there because of earthquake damage. Both Douglas and Martin have carefully chosen their programmes to suit the character of the instruments they will play and each is giving recitals on different instruments, including a recital with a flute, harp or viola player from the Venetian *Trio Leonardo*.

Martin Setchell will play Romantic works for organ at St

Patrick's Cathedral, Ballarat, and early Italian organ works on a mechanical-action Cook organ at Daylesford. Douglas Mews, whose special interest is in early instruments, will play excerpts from the *Fitzwilliam Virginal Book* on the early Fincham organ at Christ Church, Daylesford, and music by Handel at St Paul's, Clunes. He will also give a recital of Edwardian delights such as “In a Monastery Garden” on a sunlit Friday morning in Ballarat's oldest Anglican church, St Paul's on Bakery Hill.

Jenny Setchell, author of *Organs & Organists: Their Inside Stories* (reviewed on page 42 of this edition of *Organ Australia*), will give a short and inevitably entertaining lunchtime talk on the experiences of travelling organists.

The January 2018 festival focuses especially on the smaller





THE ORGAN IN THE FORMER CHURCH AT WESLEY COLLEGE, CHURCH, CLUNES, WAS BUILT IN ENGLAND, PROBABLY BY FRANCIS NICOLSON IN THE 1860S. IT WAS RESTORED IN 2004-2005.

The OHTA Gazetteer records the Wesley organ as having been built in England, most probably by Francis Nicolson, and brought to Australia for the Prahran Wesleyan Church in Melbourne. It was moved to the Daylesford Wesleyan Church in 1871 and, in 1882, to Clunes. With the formation of the Uniting Church, the Clunes congregation moved to the former Presbyterian church in the town and this charming little instrument was left in a building said to be unsafe, surrounded by thistles and a rusting iron fence. Wesley College has transformed both building and organ, the lovely little tracker-action instrument being sent to the South Island Organ Company in New Zealand and sitting for some time in the cathedral at Bendigo until the restoration of the Clunes church was completed.

Recitals at Clunes have become a delightful annual feature of the festival and this time the Wesley organ will be heard in a programme of concerti with organist Anthony Halliday, the *Trio Leonardo* from Venice playing flute viola and harp, and the Festival Chamber orchestra. We will hear two Vivaldi concerti, a Telemann concerto and a Haydn concerto for organ, oboe and strings.

After lunch in one of the little cafés of Clunes – or a picnic – the festival moves to St Paul's, the Anglican church in Clunes, one of the most interesting early churches in the region. When it was built, the population of Clunes was very large and it was thought at that time that the town might well become a capital city and St Paul's a cathedral.

The organ in it is one of the most beautiful of the goldfields. It was built in 1866 by Robert Hamlin, a former employee of Hill and Son. Only one other Hamlin organ is believed to have survived, and that is in England, in Devon. The St Paul's organ was built at the request of a Melbourne gentleman for his son who died before the organ arrived in Australia.

heritage instruments in the region, in Clunes, Creswick, Snake Valley, Daylesford, Ballarat and Castlemaine. Festival audiences will also hear the lovely Walker organ of 1860 at St Paul's, Bakery Hill, and the George Fincham tubular pneumatic organs in Ballarat's Loreto Chapel and St Patrick's Cathedral and have an opportunity to see and hear a very rare Orchestrelle reed organ which uses pianola type rolls,

On Monday 15 January, we visit St John's, Creswick, a church

which has given a new home to the beautiful Fincham and Hobday organ of 1889 made redundant when the Barkly Street Uniting Church in Ballarat was sold (see "Music for the seasons in two country churches", *Organ Australia*, Edition One 2017-10-27).

A day at Clunes on Thursday 18 January begins at Wesley College Clunes campus where the former Wesleyan Methodist Church has been restored, the stone walls and wooden floor providing a beautiful acoustic for music.



LEFT: THE CARNGHAM UNITING (FORMERLY PRESBYTERIAN) CHURCH IS UNUSUALLY GRAND FOR A COUNTRY CHURCH. IT WAS BUILT IN 1892-93 AS A MEMORIAL TO SQUATTER PHILIP RUSSELL. RIGHT: THE 1893-94 FINCHAM & HOBDAY ORGAN AT CARNGHAM WILL BE HEARD DURING THE ORGANS OF THE GOLDFIELDS FESTIVAL.

It is good to know that the organ at St Paul's will be restored during 2018. At present the pedals cannot be used, but New Zealand organist Douglas Mews will nonetheless play a programme of music by Handel. Andrea Dainese, flute soloist of the *Interpreti Veneziani*, will join him for a Handel flute sonata.

Following afternoon tea, in support of the St Paul's restoration, festivalgoers can wander down to the historic Clunes Town hall where "Queen Victoria" will make an appearance and lead the singing of a proposed National Anthem for the never-to-be-achieved nation of Victoria. A performance of the anthem, written in 1860, is becoming a tradition of the festival.

Non-organ music at the festival includes a programme of seventeenth-century Celtic music from the cottages of Scotland and Ireland with *La Campania* and mezzo soprano Lotte Betts-Dean; *Heroes Heroines and Villains*, with soloists from the Victorian Opera singing well known arias; the Seraphim Trio with Mozart; and brilliant duo Monica Curro and Stephan Cassomenos playing Brahms. *Trio Leonardo* with Debussy and Mozart violinist Tomimo Brennan and the

flugelhorn of Joel Brennan will be heard in a trio recital with Anthony Halliday – a remarkable combination of instruments with extraordinarily beautiful effect.

The 2018 festival opens in St Patrick's Cathedral, Ballarat, on Friday 12 January. Tenor Carlos Barcenas, pianist Stefan



A PRINT OF THE CATHEDRAL AT SALZBURG AS IT APPEARED AT THE TIME THE BIBER *MISSA SALISBURGENSIS* ("SALZBURG MASS") WAS COMPOSED TO BE PERFORMED THERE. THE MASS WILL BE PERFORMED FOR THE FIRST TIME IN AUSTRALIA AT THE ORGANS OF THE BALLARAT GOLDFIELDS FESTIVAL.

Cassomenos and the Gloriana Choir directed by Andrew Raiskums are presenting the wonderfully rhythmic *Misa Criolla* and Joby Talbot's *Path of Miracles*, the latter inspired by the Spanish

Camino di Santiago pilgrimage.

The festival closes, again in St Patrick's Cathedral, with the first Australian performance of Heinrich Biber's magnificent *Missa Salisburgensis*, directed by Gary Ekkel. Preparations for the performance of this giant of early Baroque sacred music have been under way for many months and will use the acoustic possibilities of the cathedral to great effect. Around 80 instrumentalists and singers will be involved, including two Melbourne University choirs (Queen's and Newman), the university's Early Brass Ensemble, the *Concertus Eclectus* viola da gamba ensemble, and many of Australia's finest Baroque musicians.

Because the festival has always been staffed by volunteers and supported by loyal sponsors, ticket prices have remained as low as possible and a festival pass, day or weekend pass, remains an excellent option. ■

You can book online for the 2018 *Organs of the Ballarat Goldfields* festival through [Trybooking.com](http://Trybooking.com) or (before 1 January 2018) through the website [www.ballarat.com/organs](http://www.ballarat.com/organs). For a brochure or enquiries, please call 03 5333 1195 or 0401 826 466.



# FOR POSTERITY'S SAKE

CDs of organ music now abound, as our review pages attest. But it has not always been so, and lovers of the pipe organ have sometimes had to make their own recordings.

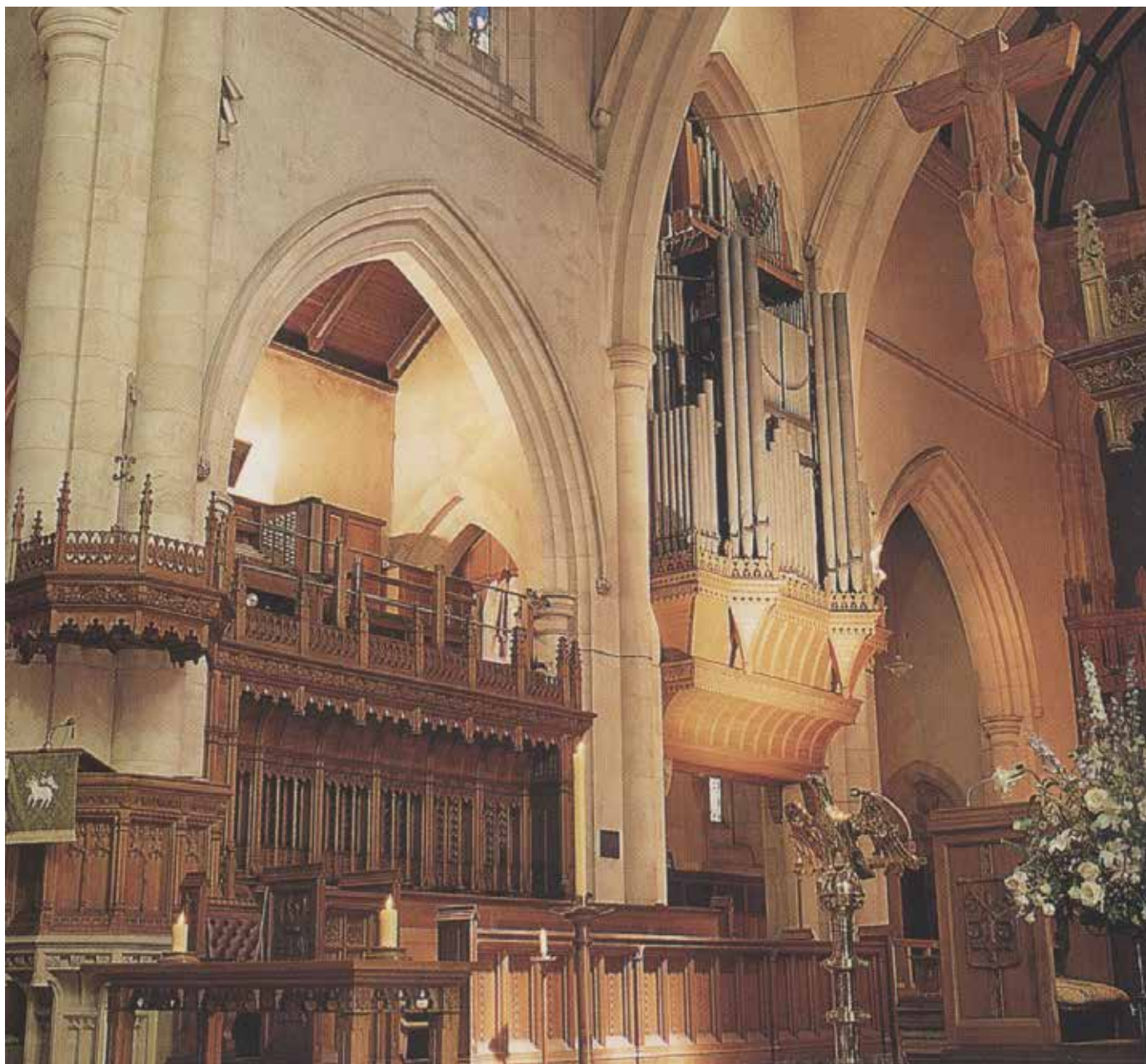
**Bruce Lindsay** describes his own venture in the field.

ADELAIDE IN THE 1990s was proud of its collection of fine pipe organs. Yet at that time there were no commercially available recordings of their sounds.

From school and university

days I knew and much respected the artistry of Melbourne organist Harold Fabrikant, for whom I had turned pages when he performed on harpsichord for *Musica Viva* concerts. Although I left

Melbourne after graduating, some 25 years later I encountered Harold when he visited Adelaide as a guest organist at one of the then regular lunchtime recitals on the superb new Walker instrument in Adelaide



THE WILLIAM HILL & SON AND NORMAN & BEARD ORGAN IN ST PETER'S ANGLICAN CATHEDRAL, ADELAIDE, FROM THE "PIPE ORGANS OF ADELAIDE" BOOKLET. THE CONSOLE CAN BE SEEN UNDER THE ARCH TO THE LEFT OF THE PIPEFRONT.



Town Hall.

Over some drinkable red, I was surprised when he replied to my question that, during that time, he had not performed for any commercial recording. So together we hatched a plan to record what we regarded as some of the then outstanding organs in South Australia. I should add that, since together we entirely underwrote the recording project, we selected the organs and the music to be played on them, in all cases attempting to tailor the music to each instrument's *forte*.

We made the conscious decision – for which we were sometimes criticised – to reproduce sounds exactly as they would be heard in their acoustic, meaning we made no attempt to introduce reverberation or similar audio enhancements to the recordings. So while some venues were generous, others were less so, but all allowed the instruments to speak with clarity and integrity on our CDs.

Since all members of our small team (including our sound engineer) were enthusiasts of the instrument, we also framed the information booklets around what we believed would appeal to fellow travellers, with comprehensive details on each organ, fine photographs, and sixteen pages of information on organ and music. All included double-page centre spreads of the organs' consoles, allowing readers to Walter Mitty themselves onto the bench.

We produced ten CDs of six significant South Australian organs. Volume 1 was the then-new Smenge organ in the Anglican Church of the Epiphany in Crafers; Volumes 2 and 3 the wonderful mechanical action Walker in the Adelaide Town Hall (with Volume 3 devoted to the music of Sigfrid Karg-Elert); Volume 4 the rebuilt Bishop organ in St Michael's Anglican Church, Mitcham; Volumes 5 and 6 the Rieger instrument in the Adelaide Performing Arts Centre (Volume 6 devoted to the music



COVERS OF VOLUMES 9 AND 10 OF BRUCE LINDSAY'S AND HAROLD FABRIKANT'S CD SERIES "PIPE ORGANS OF ADELAIDE". THE UPPER ONE SHOWS THE CASAVANT FRÈRES ORGAN IN ELDER HALL AT THE UNIVERSITY OF ADELAIDE. VOLUME 10 SHOWS THE WILLIAM HILL & SON AND NORMAN & BEARD ORGAN IN ST PETER'S ANGLICAN CATHEDRAL, ADELAIDE.

of Josef Rheinberger, including his wonderful but little-heard Sonatas); Volume 7 the all-Adelaide-built organ by George Stephens in the Pembroke School Chapel; Volume 8 the Pogson organ in St Martin's Lutheran Church, Mannum; Volume 9 the superb but under-used Casavant in Elder Hall at the University of Adelaide Conservatorium of Music; and Volume 10 the William Hill & Son, Norman & Beard instrument in St Peter's Anglican Cathedral.

There were even then many other fine instruments in South Australia, but we believed that we had ensured some of the very best were recorded and described for posterity. Since then, the sizeable organ in St Francis Xavier's Roman Catholic Cathedral has been replaced with the superb Casavant described in *Organ Australia* Edition Two 2017; and after many years of tireless work by the voluntary group Friends of the Hill and Son Grand Organ, the original Hill instrument removed from the Adelaide Town Hall has

been painstakingly and superbly rebuilt, installed in the Tanunda Soldiers Memorial Hall, and once again speaks with the authority of the original.

Our CDs were produced only in small numbers, but sales were at best desultory, and we decided at Volume 10 that enough was enough.

Do we have any regrets? Certainly not. We remain content that, without our efforts, most of the organs we featured would not have become as widely known, nor could organ music enthusiasts continue to have enjoyed their lovely sounds. All of our discs received complimentary independent reviews, with much mention being made of our policy of not applying copyright to the music or its notes: we truly wished to make fine organ music readily available to anybody who was interested. It is only very recently that one or two of the organs we featured have been recorded by commercial interests.

It seems that, like drinkers of black tea and aficionados of *The Goon Show*, organists and lovers of fine organ music risk becoming an endangered species, and we are happy that we fed their passion for a little longer. ■

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*Bruce Lindsay is a keen amateur organist who renovated a former Anglican Church in the Adelaide Hills specifically to include a pipe organ. In fact Toad Hall, as he named it, was home to three organs, the last the fine instrument originally installed in Wesley Methodist Church in Mount Gambier, South Australia, and now at Albany, Western Australia. The house was for many years the venue for organ and harpsichord performances by Dr Harold Fabrikant and for final-year diploma students from the Flinders Street School of Music.*

*See also Letter to the Editor on page 5*

# CONCERT HALL AUDIENCE AMONG THE PIPES

BY BRUCE DUNCAN

AN INAUGURAL CONCERT by Latvian organist Iveta Apkalna has put a big exclamation mark at the end of the building of one of the

world's most monumental pipe organs in one of Europe's most remarkable concert halls – the striking new Elbphilharmonie

in Hamburg, Germany. Iveta Apkalna is titular organist of the Elbphilharmonie.

Building the organ has taken ten years. The organ builders Orgelbau Klais of Bonn were commissioned to create an organ for the Grand Hall, the heart of the Elbphilharmonie. Not only does the instrument fit perfectly into the spectacular architecture, it is located in, next to and behind the terraced rows of seats. Some of the 4765 pipes (380 of wood, the rest of tin alloy) are visible and are fitted around the hall where they can be touched.

Overall, the organ weighs 25 tonnes. This includes the pipes, the windchest and two consoles – one a mechanical-action console fixed to the instrument, the other an electric-action mobile console that can be played from the orchestra podium.

Orgelbau Klais say that the four-manual organ has a huge tonal and dynamic range that is particularly well suited for performing nineteenth- and twentieth-century music, as well as contemporary organ works. This magnificent instrument was a gift to the city of Hamburg by local businessman Peter Möhrle, who donated €2 million for its construction. ■

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*Editor's note: The population of Hamburg is 1,769,117. The population of Melbourne is around 4,670,000, more than two and a half times as many – and yet where Hamburg has installed its superb new organ, we can't even get the Hamer Hall organ imbroglio sorted out.*



THIS GRAPHIC OF THE NEW ORGAN IN THE ELBPHILHARMONIE IN HAMBURG, GERMANY, SHOWS HOW SOME OF THE 4765 PIPES ARE DISTRIBUTED NEXT TO AND BEHIND THE TERRACED ROWS OF SEATS.



# AN ORGANIST'S TREAT

Some of the finest and most beautiful pipe organs in the world are to be found in the historic churches of the Netherlands. A fascinating tour of only one region of that country takes in a substantial part of the Dutch national organ patrimony.

STORY AND PHOTOGRAPHY BY **JOHN VAN DEN BERG**



THE WALCKER ORGAN IN THE GROTE OF MARTINIKERK, DOESBURG, WAS THE ONLY NON-MECHANICAL ORGAN VISITED ON THE TOUR.



ABOVE: CONSOLE OF THE ORGAN IN THE GROTE OF MARTINIKERK, DOESBURG. LEFT: THE BEAUTIFUL MAIN ORGAN IN THE WALBURGISKERK AT ZUTPHEN WAS BUILT BY HENRICK BADER BETWEEN 1639 AND 1643, WITH A MAJOR REBUILDING AND ENLARGEMENT BY J. W. TIMPE IN 1813. INCIDENTALLY, ALMOST ALL THE ORGANS VISITED ARE SET HIGH IN ORGAN OR CHOIR LOFTS, A LESS USUAL ARRANGEMENT IN AUSTRALIA.

AFTER READING THE story about an OHTA member's visit to the north of The Netherlands – mainly the province of Groningen – I started keeping an eye out for any announcements regarding further tours. A particular tour showed up which my wife and I decided to join and link to a further holiday in The Netherlands.

We arranged flights and accommodation and left Australia a few days before the start of the trip in order to get used to the time difference. Being already in The Netherlands before the tour began, we took the train to Cuyk, south of Nijmegen, where we stayed at the Van der Valk hotel as the base for the tour. It was a nice hotel



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LEFT: THE ORGAN IN THE EUSEBIUSKERK IN ARNHEM WAS BUILT IN AMSTERDAM IN 1796 AND MOVED TO ARNHEM IN 1962. RIGHT: THE BEAUTIFUL THREE-MANUAL ORGAN IN THE MARTINUSKERK IN CUYK HIGH IN ITS GALLERY IN THE HANDSOME BRICK-LINED CHURCH. IT WAS BUILT IN THE DECADE AFTER 1640 FOR AN ABBEY AT LIÈGE AND INSTALLED AT CUYK IN 1803. BELOW: THE INTRICATELY CARVED REREDOS ABOVE THE MAIN ALTAR AT THE MARTINUSKERK IN CUYK.

with good facilities, located near a freeway.

Tours of the type we took are arranged for a maximum of 24 participants and eight or nine organ players. Three minibuses are used for transport, for easy access in smaller towns. Many of the participants had expensive recording equipment and recorded the recitals and whatever music the organists on the tour played on the organs.

Most of the participants were met by the tour organiser Johan Stolk and other drivers at Amsterdam's Schiphol Airport. Most came from the United Kingdom, with a smaller contingent from the United States. My wife and I were the two who had come the greatest distance. For a number of participants this was their first Dutch organ tour, but others had been part of it a number of times: in fact this was the thirteenth such tour so far.

The tour started with a welcome

dinner on the Monday evening, after the Schiphol group of people arrived and could join us. One person from the United Kingdom was unable to arrive until next day because of a glitch in the British Airways computer system.

On Tuesday morning we took off for the city of Doesburg, where we visited the Grote of Martinikerk, a church with a large Walcker organ, the only non-mechanical organ ever visited during all thirteen organ tours.







ABOVE: THE LOCALLY BUILT 1858 ORGAN IN ST ANTHONIUSKERK IN OVERLANGEL.  
TOP: ROLLER BOARD AND TRACKERS OF THE ANDRIES SEVERIJN ORGAN AT CUYK.

The organ was originally built for the former Nieuwe Zuiderkerk (New South Church) in Rotterdam by the firm E. F. Walcker & Cie in Ludwigsburg, Germany, and it was moved to Doesburg in 1970-1972 by Jos Vermeulen of Alkmaar. It is a large four-manual organ, to a great extent, console-wise, in the shape of the Moser organ at New Norcia in Western Australia, with pre-set possibilities similar to that organ. However, that's where the comparison ends, as this organ has 75 stops compared with New Norcia's 34. The city organist, Wilbert Beerendsen, explained the history of the organ and gave a nice recital, showing off the possibilities and sounds of the organ. After the recital, several tour participants enjoyed playing the organ.

It was noted with interest that most of the organs visited on this tour are set high in organ or choir lofts, which in Australia is a less usual arrangement. Churches in European villages and towns were often the first buildings to be erected and you can imagine there was quite a bit of rivalry over the grandeur of the building and the stateliness and elaboration of its fittings, including its organ, which is seen to its best from a raised gallery.



ONE OF THE TOUR PARTICIPANTS PLAYS THE 1845 ORGAN IN THE ST VICTORKERK IN NEERLOON. NOTE THE FUNCTIONALISM OF THE DESIGN, WITH THE MANUALS PROJECTING ALMOST AS FROM A CUPBOARD.





THE HANDSOME, RATHER FLORID CASE OF THE F. C. SMITS ORGAN IN ST JANS KERK IN GEMERT.

From Doesburg we travelled to the old city of Zutphen to visit the city's well-known Walburgiskerk, which dates back to the eleventh century. We also had a private tour through the Librije, the historic library at the church containing chained books going back to the sixteenth century, once publicly accessible to the citizens of Zutphen. The present beautiful main organ in the church was built by Henrick Bader between 1639 and 1643. There was a major rebuilding and enlargement by J. W. Timpe in 1813 and further work in 1906 and 1996. It is a three-manual organ, comprising the Hoofdwerk, Rugwerk and

Bovenwerk (Hauptwerk [Great], Rückpositiv and Oberwerk). Gert Oldenbeuving, the church's organist, gave a recital with music by Dubois, Reger, Bute, Mohrheim and J. S. Bach.

All of the organs visited, with the exception of the Doesburg organ, are full tracker organs, without any pre-sets as playing aids, and no swell boxes. For concerts the organist would use at least one registrant to operate the stops. We stayed at Zutphen for some time, partly because the next organ we were to see, in Arnhem, was only available to us in the evening. This was because the organ is in the Eusebiuskerk,

a church now in the hands of a commercial organisation and only occasionally used for services. The Eusebiuskerk was begun in 1452 and the city's largest building. The Eusebiuskerk organ originated in the city of Amsterdam, where it was built in 1796 by Johannes Strümpfer for the Hersteld Evangelische Lutherse Kerk (an offshoot of the Lutheran Church) and restored by the well known organ builder J. Bätz & Co. That church was closed in 1951 and the organ was stored by Flentrop. In 1962 it was sold to the City of Arnhem and installed in the Eusebiuskerk by the firm of Van Vulpen, which also undertook renovation works in 2015. It is, like the organs in Zutphen and Doesburg, a magnificent instrument. It is a three-manual organ with a compass of C-f<sub>3</sub>, similar to the Zutphen Walburgiskerk organ. Johan Luijmes, the organist, gave a short recital, after which he assisted the players from our tour group. The tower of the church now has a small elevator, which takes you through the carillon to the viewing area at the top, from which you have a beautiful view over the city and the River Rhine. During the tour we were very lucky with the weather: we even had a day of 32 degrees C, which is rare in The Netherlands. It did affect the tuning of some of the reed stops, of course.

During the next day we visited smaller churches, although "small" cannot really be said about the Martinuskerk in Cuyk, a city dating back to Roman times. This church houses a three-manual organ, originally built by Andries Severijn and installed in the Abbey St Laurent of Liège between 1640 and 1650. It was bought by and placed in the Martinuskerk in 1803. Recent repairs had to be done because of severe lead corrosion. The organ case is fitted with shutters: these were used to keep birds out of the organ. The recital on this organ was presented by the organist Ad van



THE UPPER SIDE OF THE GROINED VAULTING OF THE WILLIBRORDUSKERK, DEURNE, SEEN FROM THE CAVITY BELOW THE TIMBER ROOF. THOUGH THIS WAS OF ARCHITECTURAL RATHER THAN MUSICAL INTEREST, IT GIVES A FASCINATING INSIGHT INTO THE TECHNIQUE OF GOTHIC VAULT CONSTRUCTION.

Sleuwen, who also accompanied us during most of the rest of the tour.

The Martinuskerk also has a choir organ, and a beautiful hand-carved reredos above the altar. After lunch in the old town of Grave, not far from Cuyk on the Maas (Meuse) River, we visited the St Anthoniuskerk in Overlangel,

which houses a smaller two-manual organ built by F. C. Smits, a local organ builder in 1858. It has an interesting manual blower driver assembly fitted with a crank, which can still be used. Although one would expect the smaller organs to have less volume, this wasn't too obvious with the good

acoustics in the churches and their sound was surprisingly loud. The 1845 organ in the St Victorkerk in Neerloon, also on the Maas, was a beautiful organ in a functionally designed case, another work by F. C. Smits. It is a two-manual organ with attached pedal.

On the third day we travelled further away from Cuyk, with the first church visited being the St Jans kerk in Gemert. Its organ was also built by F. C. Smits, in 1833. Restoration works were undertaken in 1986 by Pels & Van Leeuwen, and further works more recently done by Verschueren Orgelbouw. It is a two-manual organ with attached pedal and has a large attractive case.

From Gemerts we travelled to Deurne, where after lunch we visited the Willibrorduskerk. St Willibrord was a Northumbrian missionary, known as the "Apostle to the Frisians". The organ, a large instrument in a French-type case, was built in 1838, again by the prolific F. C. Smits, and was



THE GREAT ORGAN IN THE LAMBERTUSKERK IN HELMOND WAS BUILT IN 1772 BY GUILLAUME ROBUSTELLY FOR AN ABBEY IN BELGIUM AND INSTALLED IN THE LAMBERTUSKERK IN 1861 BY F. C. SMITS.





THE CITY ORGANIST OF HELMOND, JAN VAN DE LAAR (LEFT), WITH A VISITING ORGANIST FROM KARSLRUHE, GERMANY, AT THE CONSOLE OF THE LAMBERTUSKERK ORGAN IN HELMOND. JOHN VAN DEN BERG ALSO PLAYED THIS ORGAN, AN EXPERIENCE HE DESCRIBES AS "ONE OF THE NICEST EVENTS OF THE WHOLE TOUR FOR ME."

comprehensively restored and reconstructed by Verschueren Orgelbouw in 2011. Like the organ in Gemert, it is a two-manual organ with an attached pedal. An unexpected treat was the opportunity of seeing inside the roof space to see how the vaulted ceiling was built. From Deurne we travelled to the Lambertuskerk in Helmond, which houses a beautiful organ, also with a French case. The organ originated from Averbode Abbey in Belgium and was built by Guillaume Robustelly in 1772. It finished up in a Helmond church in 1822 and was put in the present church in 1861 by F. C. Smits. It is a large three-manual instrument. Restoration and reconstruction to the original 1722-type organ was done by Verschueren Orgelbouw in 1976, with further maintenance in 2016. The organist Jan van

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FINE CARVING AND JOINERY ON THE ORGAN IN THE LAMBERTUSKERK AT NEERITTER.

der Laar presented an enjoyable recital, finishing with Guy Bovet's *Salamanca*. Jan mentioned that this particular organ, like many older organs in The Netherlands, doesn't lend itself to French music because of the shorter compass. This was obvious when I played Vierne's *Communion* Op. 8, which needed quick action to play the high notes on a 4' stop an octave lower. I must say that the opportunity to play this organ, along with the Zutphen and Arnhem instruments, was among the highlights of the tour for me.

The itinerary for the last full day of the tour consisted of a visit to the Carolus Chapel in Roermond, a visit to Verschuieren Orgelbouw (organ builders since 1891) in Ittervoort and to the Lambertuskerk in Neeritter on the Belgian border.

The 1852 organ in the Carolus Chapel has an older case by Le Picard, made in 1740. Verschuieren undertook rebuilding and enlargement in 1953, with a comprehensive restoration and reconstruction in 2006. The recital was presented by the church's organist Jean-Paul Steyvers, who mentioned that the organ holds "the most expensive bookcase" in The Netherlands: the Positiv section now only houses unused show pipes!

After lunch we visited the Verschuieren factory, where they were busy preparing an organ in conjunction with a Danish company for a church in Denmark. It has clear glass panels in the case. We were shown how pipes were made, tuned etc., all in the Verschuieren factory. Verschuieren's reputation is underlined by the designation "Purveyor to the Royal Household", granted by Her Majesty Queen Beatrix of The Netherlands.

We next visited the small village of Neeritter. The organ in the Lambertuskerk here was built by Peereboom & Leyser, who reused the old case and eight stops from the church's former eighteenth-





THE FLENTROP ORGAN IN THE HERVORMDE KERK IN LOENEN AAN DE VECHT WAS BUILT IN 1950 AFTER A FIRE DESTROYED THE OLD BÄTZ ORGAN. NOTE THE PULPIT BELOW THE SWALLOW'S NEST, A TYPICAL ARRANGEMENT IN DUTCH REFORMED CHURCHES. BELOW: THE CONSOLE OF HERVORMDE KERK SET BEHIND THE LOWEST CASE OF PIPES.

century organ. Restoration was carried out by Vermeulen of Weert in 1967, with maintenance and cleaning by Verschueren Orgelbouw in 2016. It is a two-manual organ with pedal. Ad van Sleuwen presented the organ recital, and also had four of the male participants, including the writer, singing a *Kyrie* to Ad's accompaniment on the organ, which was an enjoyable surprise.

On the final day, on the way back to Schiphol Airport, we visited the beautiful Hervormde Kerk in Loenen aan de Vecht with its Flentrop organ built in 1950 after a fire in the church destroyed

the old Bätz organ. It was a two-manual organ, built as a copy, as far as I know, of the original. The Hilversum organist Cees van der Poel presented the farewell recital.

The next Dutch organ tour is planned for the province of Zeeland, with a visit to the Antwerp Cathedral thrown in as an extra. ■

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*John van den Berg is an amateur organist, playing at home and in churches, and is Treasurer of the Organ Society of Western Australia. This article has been edited from the original first published in the OSWA journal In the Pipeline.*



# FROM SYDNEY TO THE LOUVRE'S CHAPEL

Sarah Kim is organist at two Paris churches with historic organs, and still plays a Hammond, the instrument that introduced her to organ music.

BY BRIAN STAVELEY

THE ORATOIRE DU Louvre is one of the most beautiful churches in Paris, with a rich history and musical tradition. As recently appointed co-organist there, Australian Sarah Kim has plans to modernise and extend that tradition, not just for the regular congregation but also for a wider public. From next year there will be a programme of varied concerts and recitals, all part of an attempt to realise the potential of this glorious building with the illustrious Louvre as a neighbour.



SARAH KIM: BUILDING A NEW ORGAN TRADITION AT THE ORATORY OF THE LOUVRE IN PARIS.

COPYRIGHT CHRISTOPHE LECOQ PHOTOGRAPHY. You might see it as the overthrow of an *ancien regime* with a gifted young organist from Sydney at the vanguard.

A Presbyterian minister's daughter, born in Cologne, who came to Australia as a child with her family and returned to Europe then yielded to the seductive power of history, music and architecture – the elements of a novel perhaps? Hardly, more the lure for organist Sarah Kim (Korean by origin but Australian by nationality) of the post as co-organist at the Reformed



COPYRIGHT L'ORATOIRE DU LOUVRE.

LEFT: THE ORATORY OF THE LOUVRE WAS GIVEN TO THE PARIS PROTESTANT COMMUNITY IN 1811 BY NAPOLEON. RIGHT: THE MAGNIFICENT INTERIOR OF THE ORATORY OF THE LOUVRE WITH THE ORGAN AND GALLERY. THE ORATORY WAS BUILT AS A ROMAN CATHOLIC CHURCH IN 1611 FOR THE ORATORIAN OF ST PHILIP NERI.





DAVID CASSAN AND SARAH KIM IN THE ORGAN LOFT AT THE ORATORY OF THE LOUVRE.

Church of the Oratory of the Louvre in Paris.

Founded in 1611, the Oratory became a Royal Chapel under Louis XIII in 1623. Suppressed, looted and stripped bare during the French Revolution it was given to the local Protestant congregation by Napoleon in 1811 and stands opposite the street from the world-famous gallery that shares its name.

To be sure of choosing the best candidates for the post of organist the Oratory engaged in a highly competitive selection process. Sarah tells me she felt anxious about facing the rigorous interview

by committee and audition by jury, but this is someone who, notwithstanding her gentle manner, is always ready to take up a challenge. As an organist in other Paris churches, Sarah was already familiar with the Catholic selection process. At the Oratory it was to be different but ultimately successful.

After her unanimously recommended appointment in June, with talented French organist David Cassan to the position of co-organist, Sarah reflects on a process that wasn't as daunting as she expected. "In Catholic churches the audition and the practical part of the selection process is a lot more

demanding. So, you might have to accompany and improvise on a Gregorian chant. At the Oratory du Louvre the practical part lasted about twenty minutes and was not too hard. The interview seemed to be more important to the jury, who were keen to find the right sort of personality."

Sarah and David Cassan seem to share the same musical vision, with their taste for the Romantic composers given prominence in their repertoire, and have already been discussing a series of organ concerts and a joint recital. Like leaders of a team they want to attract the best players to perform



THE 1962 GONZALEZ ORGAN IN THE ORATORY. SARAH KIM DESCRIBES IT AS “A COLOURFUL INSTRUMENT ON WHICH YOU CAN PLAY A VAST AMOUNT OF REPERTOIRE FROM BAROQUE TO CONTEMPORARY”.

in the Oratory and a following drawn from the public and the tourists already enticed by the Louvre Gallery opposite.

Sarah and David share musical duties at Sunday services, playing on the neoclassical Gonzalez organ installed in 1962 and recently restored. The Gonzalez is the proud successor to three previous instruments dating from the opening of the Oratory as part of the Reformed Church in 1811. Gonzalez expanded on instruments built by Raugel and Merklin. Sarah finds that “it’s a colourful instrument on which you can play a vast amount of repertoire from Baroque to contemporary. It’s quite modern with a sequencer and a *sostenuto* device and you can

divide the pedal with two different registrations.” The instrument also “sounds upstairs as it does downstairs so it is very clear with not too much acoustic. It blends very well and has light reeds, so not too ‘fatty’ like a Cavaillé-Coll.”

Sarah speaks with some authority. She came to Paris originally in 2006 as the first Australian organ student to be accepted into the exalted and rigorous course of the Cycle de Perfectionnement at the Conservatoire. Here she studied under Olivier Latry and Michel Bouvard, who also guided her through her later Master’s degree.

She became organist at two Paris churches. One was St George’s, which ministers to the

Paris Anglican community and where she continues to play once or twice a month. The other was Notre-Dame-des-Vertus in the run-down suburb of Aubervilliers, where the organ, built in 1630-1635 and restored in 1987, is not only one of the oldest in Paris but is considered so challenging to play that students at the Conservatoire come to study on it. Sarah began as one such student and is now a part-time organist at the church, playing for funerals and the occasional weekday Mass, duties she combines with her post at the Oratory.

Paris is now Sarah’s musical base and her family home, where she has recently become a mother for the first time, with a son, Aristide, named of course after



the great French organ builder. Will Aristide be introduced to the Hammond organ at an early stage like his mother? In Sarah's case an obvious talent was revealed on a Hammond at home in Sydney. Playing that organ overtook her enthusiasm for the piano and violin. (Sarah still plays a Hammond – "more experimental music," she says – with a group of Parisian musicians.)

Aged eleven, Sarah answered well known Sydney teacher Miriam Gaydon's first advertisement for organ lessons. A more timorous eleven-year-old than Sarah might have been put off by the first discouraging assessment. "Miriam told me I was too short to play the organ," she recalls. "She said my feet would never reach the pedals. I promptly pointed out that Miriam

and I were about the same height."

Those early lessons continued at St John's Church, Wahroonga, where Miriam soon recognised an exceptional talent. Miriam went on to arrange fruitful introductions leading to studies in Sydney with David Drury at St James', King Street, where Sarah was organ scholar, and with Philip Swanton at the Conservatorium. Sarah was the first member of her family to go to university.

Since her arrival in Europe, Sarah has gone on to perform on many important instruments, among them the organs of Notre Dame in Paris, Chartres Cathedral and Westminster Abbey. She has been featured as soloist with the Swedish Baroque Orchestra and the Oxford Band of Instruments, toured with the Reims Cathedral

Choir to Strasbourg and Prague and performed with numerous Parisian ensembles, including the Ensemble Orchestral de Paris and Orchestre Parismusical.

Talking to Sarah now, and hearing her play, I thought that perhaps we should now stop thinking of a visit to the Louvre as an end in itself. From out of its shadow, a new musical venue is starting to blossom, guided by a francophile Australian organist. ■

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*Sarah Kim has released a CD entitled "Dances" (arranged for organ) on the Berliner Orgelpower label. Further details and specifications of the organ at the Oratory of the Louvre can be found at [www.oratoiredulouvre.fr](http://www.oratoiredulouvre.fr) and [www.organsoffparis](http://www.organsoffparis).*

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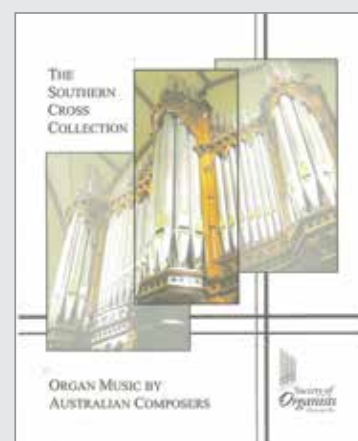
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JOHN RILEY, EDINBURGH ORGANIST AND FREELANCE MUSICIAN.

# THE ART OF IMPROVISATION

“That was a fine piece of music – who is it by?” What more gratifying comment could an improvising organist wish for? **John Riley** suggests some ways of achieving that goal with improvisations that appear effortless but are in fact the result of skill, musical knowledge and technique.

IMPROVISATION – THE ART of creating music spontaneously, or “composing in real time” – is an age-old tradition and a valuable practical and creative tool in the organist’s armoury. Opportunities for improvisation can range from a simple four-bar gospel fanfare, music to “cover” a few moments of the liturgy, or an embellished play-over of a hymn, to an ambitious final voluntary based on the final hymn. Improvisation is valuable not just in purely liturgical contexts, but in exploring the full range of the organ’s rich tonal and

stylistic possibilities across many contexts, styles and genres.

An improvisation can also possess an extra dimension: the excitement and apprehension as the listener engages with the skilled performer on a path not yet determined.

## **IMPROVISATIONS HAVE A MIXED REPUTATION ... AND SOME CHALLENGES**

However, it must also be acknowledged that the removal of inhibition and a predefined script can create particular challenges, and at times dread, even for very

able and experienced players of the repertoire. Improvising can all too easily become synonymous with wandering and characterless interludes, or noisy (and even somewhat cathartic) creative acts on the part of the organist, that communicate little of value to those listening. Within the liturgy, improvised music can all too often be seen as merely a vehicle for providing an appropriate ambience, if rather benign and ephemeral, for a grand procession of choir or clergy, or for filling the silence at communion time with a





THE FATHER WILLIS ORGAN IN THE FORMER ST STEPHEN'S CHURCH IN EDINBURGH'S NEW TOWN. JOHN RILEY HAS RECORDED VIDEOS ON THIS INSTRUMENT FOR HIS WEBSITE.

such as performing, composing, playing from figured bass, aural analysis and keyboard harmony; skills that organists are to some degree at least familiar and regularly engaged with.

#### **MEMORY IS THE VITAL KEY**

The added challenge of improvising is the heightened reliance on memory; of melodic, harmonic and rhythmic patterns. Memory must also be applied to create reference points from which ideas can be developed and a balanced structure between these ideas created. (There is no opportunity to visually cross-check a written sketch before committing to a final version.)

A satisfying improvisation therefore is one where all the content of the improvisation is within the performer's ability to hold everything in balance; conversely an improvisation that is overly long or complex can come over as wandering and aimless. (And if it engages the listener's ear there is far more likelihood of the improvisation creating clear character, reference points and a virtuous upward spiral of inspiration within the mind of the performer.)

#### **ESTABLISH MUSICAL STYLE AND CHARACTER**

Therefore, start purposefully and with an overall concept, rather than "let's start and see where we end up".

For example, is the improvisation to be a slow meditation, a dignified march, a lively dance or a triumphant fanfare? This we can establish primarily through rhythm, tempo and registration.

What musical style is it to be in? Improvisation does not have to be "contemporary" in style to be relevant, interesting or even "original".

Harmony will be the largest single determinant of musical style, and arguably the most challenging element to control – more on this

background of heavenly celestes. The organ, and indeed music as a whole, can all too easily be devalued and "filtered out" by the listener when not presented to an optimal standard.

This need not be so, and this article aims to help dispel some myths and provide some practical guidance, applicable to improvisations of all levels of ambition and to players of all levels of experience. Hopefully too, it will encourage the notion that an improvisation should aspire to be music of character

and substance, to be honed and accorded stature just as with the repertoire.

Improvisation of any kind is obviously a very broad topic. This can only be the briefest of snapshots, and the focus here will very much be from the point of view of Western Classical music traditions.

Firstly, it is helpful to view improvising, not as some mysterious art whereby the player somehow draws music from the ether, but rather as an extension of mutually interdependent skills

below. Crucial also is the choice of “key”, i.e. diatonic or modal; each mode has its own inherent character and again does much to determine historical style. The Pentatonic mode for example

would, with different treatments, lend itself to Celtic or “English” folk styles. The Octatonic mode would point to music by such composers as Alain and Messiaen.

An easy starting point might

be a modally based late Medieval/early Renaissance style, with an emphasis on fixed drones, parallel movement between parts; also often with a dance character.

Example 1: Medieval Dance.



Alternatively, a Classical/Galant style with relatively smooth chords, regular phrase structure and strong diatonic relationships:

Example 2: Classical I V aria.



Modally based music came to feature strongly from the early twentieth century onwards, and with it a great emphasis on “melody-led” parallel intervals echoing music of some centuries earlier, albeit with important distinctions, not least in combining modality with modes or diatonic

and at times complex and dissonant harmony, for example as in the music of Howells or Dupré.

The use of such modes as the Pentatonic, Dorian or Aeolian provides a rather less demanding harmonic language to manage than Romantic diatonic harmony, with less chance of unintended clashes.

Although in a sense different note combinations will “always sound right” and avoid the worst of ugly dissonant clashes, there is no shortage of possibilities to create relative dissonances, expressive variety and clear “cadences”, which should be exploited:

Example 3: Dorian Lullaby.



## HARMONY – A CHALLENGE AND A GUIDE

As mentioned earlier, managing harmony – both the harmonisation of melody and broader harmonic structure – can be the largest

challenge in improvisation. So many improvisations seem to default from the outset to either late Romantic harmonic style or “modern” dissonant styles; both of these are particularly demanding,

and contain many potential trips and hazards in the path to a satisfactory musical result. Yet, as seen with the *Medieval Dance* example, simple harmony allows us to focus on the core principles





THE PLAIN CLASSICAL JOINERY OF THE 1907 ORGAN IN THE PARISH CHURCH AT TARBOLTON IN AYSHIRE, SOUTH OF GLASGOW, IS TYPICAL OF CHURCH OF SCOTLAND INSTRUMENTS, AS IS THE LITURGICAL LAYOUT, WITH THE PULPIT BELOW THE PIPEFRONT AND THE CONSOLE IN A "PIT" BELOW THE PULPIT. TARBOLTON WAS FREQUENTED BY ROBERT BURNS.

of melodic phrasing and thematic development. Another example might be a Musette or Carillon, built on a single bass note and

scale. Note how, even within a single scale and bass note there are many different degrees of dissonance, and therefore resources

of colour and for shaping the music. A stable hand position adds further focus and stability:

#### Example 4: Carillon.



Equally however, harmony can be a guide and an underpinning structural element, as well as adding colour and expressive qualities. Examples might be a repeated bass/harmonic pattern such as a Chaconne, or the simple and slow moving chord progressions that underpin many a late Renaissance or Baroque toccata.

#### THE BIGGER PICTURE

Having looked briefly at some of the essential vocabulary, let us now consider the broader picture in terms of what makes an improvisation satisfying to the ear; *i.e.* structure. This could result in a simple and transparent ABA or Rondo form, or something more complex. Within any overall structure there is some form of

"theme" (in the loosest sense); not necessarily a bold theme such as that for a series of variations, or a sonata form movement; perhaps just one or a series of "reference points", such as a characterful melodic phrase or harmonic combination capable of being perpetuated, developed, or at least contrasted effectively through new material. A memorable rhythmic

component can often provide added personality, developmental potential and unity to the music.

### NOT ALWAYS A BLANK CANVAS

Improvisation does not need to operate on a totally blank canvas.

The use of pre-determined structures, such as the repeated bass patterns mentioned above or existing material such as a hymn tune, can create an important structural element. Moreover, using existing musical material can

connect with the liturgy or with music that is otherwise already known.

For example, playing the hymn in real time but with decorations to the melody and bass:

*Example 5: Variations on Ravenshaw (the first two bars only of each possible variation are shown).*



Alternatively, “cutting and pasting” to create motifs out of existing material:

*Example 6: Echo Fantasia on “Song 13”.*



*Example 7: “Fanfare on St George’s Windsor”.*



### PATHWAYS TO ENHANCING SKILLS

Having examined various creative ideas, what specific skills are to be honed in order to improvise – and what pathways should the performer follow to develop these?

Firstly, we need reference points; as musicians we are all relying on internal templates of how any particular type of music should sound. Innate ability and acquired skill of any kind is essentially about how embedded and finely differentiated those internalised templates are, and our ability to match them with music, whether it be written repertoire or in the process of creation. Without this, everything might sound fine

to the performer, even in instances where by any objective standards it is patently not.

From this we endeavour to create competent melody and harmony that accords with a consistent style; for example music that sounds identifiably Classical rather than of the twentieth century. With further refinement can come differentiation between say, Messiaen, Langlais and William Mathias.

Furnishing those templates comes through experience of performing and listening to different types of repertoire and acting upon informed advice.

Specific skills and “exercises” to

hone these might include:

1. Creating cogent melodic phrases – just a single line, perhaps with a drone bass can sound beautiful.
2. Familiarity with, and moving between, different diatonic keys; practising scales and arpeggios in specific diatonic keys and different modes.
3. Harmonising melody – many different styles; for example, diatonic, parallel 3rds, 4ths or 5ths.
4. Developing ideas through repetition and transposition of whole phrases and individual motifs, for example, by





THE THREE-MANUAL PIPE ORGAN IN THE GALLERY OF THE PARISH CHURCH AT NORTH LEITH, EDINBURGH. THE ORIGINAL 1880 ORGAN, BY WADSWORTH OF MANCHESTER, WAS REBUILT AT THE OPPOSITE END OF THE CHURCH BY RUSHWORTH & DREAPER IN THE EARLY 1950S AFTER BOMB DAMAGE IN WORLD WAR II. IT WAS GIVEN A NEW CASE OF CLASSICALLY SIMPLE DESIGN WITH A MINIMUM OF ORNAMENTATION, CHARACTERISTIC OF MANY SCOTTISH ORGANS. (THE CHURCH AT NORTH LEITH WAS ONE OF THE VERY FEW IN EDINBURGH TO BE DAMAGED IN THE WAR; THE CITY AS A WHOLE WAS FORTUNATE IN SUFFERING RELATIVELY LITTLE WAR DAMAGE; IT HAS SUFFERED FAR MORE FROM POSTWAR DEMOLITION AND REBUILDING.)

- repeating a harmonised melody in the dominant or a relative minor, or as part of a sequential passage.
- Decorating hymn tunes, in “real time”.

Parallel to this, there is no substitute for freer exploration, for creating whole improvised pieces and for constantly evaluating through trial and error what works and what doesn't.

#### MAKING IT MANAGEABLE

So far this article has focused on the “compositional” aspect of improvisation. However, and as alluded to earlier, an improvisation

creates many extra challenges in terms of simultaneously processing all the various musical components, and is absolutely dependent on a fluent and accurate performance in order to be effective. Simple music is not liable to be appreciated any less than complex music – quite the reverse in some cases, not least if the ideas and performance are confident and secure.

Therefore, it is always wise to use idioms, *tempi* and general levels of complexity over which one has good control and understanding rather than lots of elements that just add padding and create additional resources

to manage. A limited number of hand positions and key changes will also allow greater stability. Apart from ambitious final improvised voluntaries, aim for short, even aphoristic pieces, or several if you have much space to fill. Longer improvisations require in general much longer stretches of concentration and retained memory. As with a sermon, the listener will engage far more if the improvisation has a clear beginning and is able to hold interest whilst moving discernably towards a logical end.

#### LAST BUT BY NO MEANS LEAST: PULSE AND METRE

No matter how fine the melody and harmony, an improvisation can be severely compromised without a firm sense of pulse – easily discerned even with variations in tempo. Also, and where appropriate to the style, a clear metre – no accidental  $3\frac{1}{2}$  beats in the odd bar!

Therefore, whatever your level of experience, consider further elevating your ability to improvise to a height that commands greater musical respect and attention. Hopefully, that way you'll receive more comments such as “that was a fine piece of music – who is it by?”

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*John Riley is a freelance musician based in Edinburgh. He has contributed to various journals and conducted workshops and master classes for organists' groups and organ scholars at Cambridge University and elsewhere. He has written this article from his own church background, but its advice on improvisations is applicable wherever organ music is used liturgically – and indeed outside a liturgical context. For further details about John, and more resources on organ improvisation, including full versions and sound files of some of the above examples, please visit his website [www.organimprovisation.net](http://www.organimprovisation.net).*

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# REVIEWS AND APPRECIATIONS

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## SHEET MUSIC

### DESERVED REVIVAL

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#### SIX EASY VICTORIAN VOLUNTARIES

Music by Sir William Sterndale Bennett, Sir John Stainer, Sir Frederick Gore Ouseley, Henry Smart, and Samuel Sebastian Wesley  
Edited by David Patrick  
FITZJOHN MUSIC PUBLICATIONS,  
Barnet, Hertfordshire  
19 pages  
£10 plus postage and packaging

#### RECUEIL DE MORCEAUX D'ORGUE (1863)

Music by Gabriel Gauthier, Marius Gueit, Julien Héry, and Victor Paul  
Edited by Harvey H. Miller  
A-R EDITIONS, Madison, Wisconsin  
ISSN 978-0-89579-851-0 /  
257 pages  
US\$240 plus postage and packaging

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REVIEWED BY R. J. STOVE

AS IF ON cue, these two publications (or rather republications) appear more or less contemporaneously, imparting an extra ludicrousness to all fashionable cant about the "Anglosphere". Nothing could be more different than the approaches of the publishers concerned, which really are "divided by a common language." One publisher is in attitude wholly British, unpretentious and practical in orientation, with coil-binding and a plastic cover to convey the impression of affordable, cottage-industry user-friendliness. The other publisher is just as obviously American, offering the full apparatus of modern archival

scholarship and textual micro-management, not to mention devising the stratospheric price tag that such an apparatus presupposes (the figure given above is *not a misprint*). And yet, though these companies might be compared with two men burrowing from opposite sides of a mountain, the results eventually demonstrate common ground. Both books augment organists' repertoire with music that, while not great, deserved revival.

Nobody knows precisely when the collection of English organ music now available from Fitzjohn first appeared. Editor David Patrick, in his brief preface, gives a tentative date of 1871. (It cannot be too much later than that, since Sterndale Bennett died in 1875, Henry Smart four years afterwards.) The full sonorous title of the anthology from which we have here six examples is *The Village Organist: A Series of Short Easy Voluntaries written expressly for this work by Eminent Composers edited by T. Richard Matthews B.A., Rector of North Coates, Great Grimsby and dedicated by permission to the Right Reverend Christopher Wordsworth, D.D., Lord Bishop of Lincoln*.

It does not take long for the budding player to realise the elasticity with which the word "easy" has been used. In fact the whole production calls to mind those alarming examination papers which one sometimes sees reprinted, and which one assumes to have been written for fairly advanced undergraduates, only to be told that they were not written for undergraduates at all: they were what Scottish eleven-year-olds had to deal with circa 1882.

Far from being easy, each of Fitzjohn's compositions requires solid work in order to be mastered. The present reviewer, though tolerably adept at sight-reading, found it impossible to sight-read adequately anything here except for the Sterndale Bennett (that musician's only organ solo, it appears). Everything else, at a first attempt to play it, resembled Instant Stockhausen. Trickiest of the six is the first of Sir John Stainer's two contributions, "A Song of Praise", which from bar 25 offers a veritable explosion of Schumannesque cross-rhythms that few organists will wish even to attempt without a preliminary stiff drink or four. This would be a worthwhile concert item for any player capable of transcending its difficulties. So, indeed, would at least four of its companions.

An *Andante religioso*, the other contribution by which Stainer is here represented, dispels its title's connotations of maudlin unctuousness by a tight musical argument with scarcely a harmonic or melodic cliché in sight. The *Andante* by Stainer's teacher Sir Frederick Gore Ouseley (less technically demanding than his pupil's pieces) is not on this level – at times Ouseley indulges in a rather sticky chromaticism – but it makes intelligible something of the respect which its creator enjoyed in his lifetime, and shows where Stainer must have acquired at least some of his formidable pedal technique. By comparison Samuel Sebastian Wesley will be a known quantity to most readers of this magazine, and his own *Andante* is characteristic: more contrapuntal than most of the other works, with a certain innate stylistic austerity



not altogether inferior to Bach's own. Henry Smart's organ output had a habit of varying between the genuinely distinguished and the saccharine, but he was on good (if not his best) behaviour in his *Andante con moto* here.

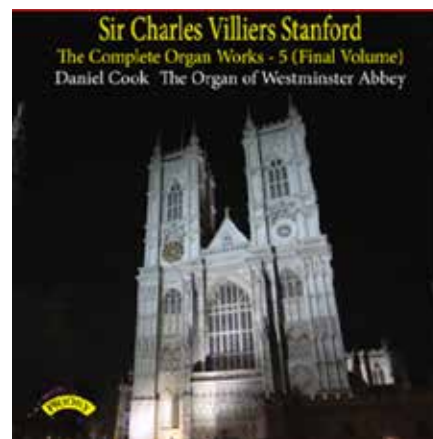
Throughout, the print is readable, the few editorial additions – including metronome marks – are explicitly signalled, and the sparse hints as to registration and dynamics are clearly conveyed. Everything here takes for granted a proper swell pedal, and the Ouseley requires three manuals. Fitzjohn Music Publications, incidentally, accepts PayPal: an important consideration at a time when too many British firms, apparently indifferent to foreign customers, still hold out against anything of the kind.

Sticky chromaticism moves rather often to the centre of a score-reader's consciousness in the 1863 *Collection of Organ Pieces* that A-R Editions has now given us. That this collection, amounting to 54 works, should be available at all is something of a miracle. It derives from Paris's *Institution Impériale des Jeunes Aveugles* (the *Impériale* disappeared from the school's name after the 1870 collapse of Napoleon III's government), and was originally written in braille script. Two of the four composers included, Gabriel Gauthier (1808-1853) and Marius Gueit (born 1808, date of death unknown), had been colleagues of Louis Braille himself. A copy of the book made its way to Louisville, Kentucky; and now Harvey H. Miller has laboriously transcribed its contents into conventional notation, through an awe-inspiring process recounted in his preface. The other two composers represented are younger men: Julien Héry (1820-1898) and Victor Paul (1835-1902), familiar to readers of Louis Vierne's memoirs. Franck served fairly late in life as one of the school's few sighted

teachers.

There are no hitherto concealed masterpieces here, and it is surely inappropriate to expect that there would be. Amid a certain amount of trivia – for some reason, offertory material seems to bring out the most comic-opera-type traits in the composers concerned – we have much worthwhile *Gebrauchsmusik* (as Hindemith would have called it) which will meet many a church organist's needs for reasonably straightforward, dignified repertoire that does not require vast preparation. (Actual miniatures are surprisingly few, and many of the contributions are substantially longer than one would expect.) For the most part, the music uses two staves alone; and even when separate pedal lines occur, they seldom do much more than double the left hand. In the France – and not only the France – of 1863, the harmonium was likelier than the organ to be the default church instrument, particularly in the sorts of impoverished districts where the costs of both acquiring and maintaining even the least ambitious organ would have been prohibitive. Those responsible for the 1863 edition must have had (Vierne's publishers likewise had, decades later) the harmonium market, as well as the organ market, in mind.

Some idea of the problems confronting Harvey H. Miller can be gleaned from his statement that "Because braille music for the most part cannot be sight-read and must be memorised before performance, it employs a variety of repeat shorthands that have no counterpart in ink-print music." To examine his commentary, and the loving zeal for editorial and design excellence manifest in the project as a whole, is to be overcome by a sense of profound thankfulness at being able to take one's own eyesight for granted. ■



## RECORDED MUSIC

### IT IS ACCOMPLISHED

#### STANFORD: THE COMPLETE ORGAN WORKS, VOLUME FIVE

Daniel Cook (organ of Westminster Abbey)

PRIORY PRCD1174

Total Playing Time: 79:51

REVIEWED BY R. J. STOVE

AS THE *St John Passion* puts it, *Es ist vollbracht*: "It is accomplished." Finally, with this production, everything that Stanford wrote for the organ can be found on CD (along with a few pieces that he did not write for the organ but that were recast for the instrument by other hands: more of those in a moment). One suspects that those at Priory Records responsible for the whole series must have wondered at various points – as Decca's performers and engineers indubitably wondered while recording Wagner's *Ring* all those decades ago – "Are we ever going to reach the end of this project?" Well, now, thank goodness, they have.

It should imply no disrespect towards either Priory or Daniel Cook to suggest that Volume Five amounts to a mopping-up operation. All Stanford's biggest organ works, notably the five sonatas, have already appeared in the series. No track here is longer than ten minutes, only one track

is longer than nine minutes, and several are under two minutes each. Some are organ arrangements of compositions that Stanford himself intended for other media. For example, the funeral march that forms the climax to Stanford's music for Tennyson's play *Becket* (a play which enjoyed evanescent but spectacular success, not least thanks to Queen Victoria's esteem for it, and Sir Henry Irving's impersonation of the martyred archbishop) crops up on this disc, in an organ version by a Stanford pupil, the organist Sydney Nicholson. Walter G. Alcock, long-time Royal College of Music professor, arranged for organ an excerpt from Stanford's score to *Drake*, a 1911 pageant by the now-forgotten dramatist Louis N. Parker, revived early in the Great War to raise national morale. Another organist, Stanley Roper, reworked for organ Stanford's five *Sketches* for violin and piano; we are given two of them on this disc. Yet another piece, a Schumann homage entitled *Roundel*, was originally a piano solo.

Far from objecting to this Bach-like or Grainger-like liberty of transcription, we should welcome it. No-one can claim to know Stanford's output without at least a vague awareness of his theatrical side, as well as his chamber-music side; and since in the present economic climate it seems improbable that we shall ever again hear any of the dozen operas on which Stanford optimistically staked his reputation, we might as well seek out whatever highlights from his incidental music we are vouchsafed. The highlights from *Becket* and *Drake* would certainly have packed a punch to theatregoers of Stanford's own time, who lived before the emotional possibilities of cinema soundtracks had been discerned.

Undeniably some of this material falls below the level of Stanford's best output, and can be thought of as – to quote

Richard Strauss's humble-bragging description of his own lesser creations – “wrist-exercises”. The *Roundel* (1912) will not keep even the most habitually insomniac listener up long past bedtime; and the grandly titled *Fantasia In Festo Omnium Sanctorum* (1910) has uninspired passages, whereas its companion, *Idyll*, is charming all through in its fey pastoral manner. This *Idyll* should not be confused with two other pieces called *Idyll*, both very late, that the disc includes. Of those, No. 2 is a suitably bucolic “In The Country”, and No. 3 is curiously menacing in a way dubiously compatible with its name, “The Angelus.” (No. 1 can be found in Volume Four.) More appealing are the two *Sketches*, called respectively “Minuet” and “Gavotte,” though less antiquarian than those titles make them sound. Any of the *Six Occasional Preludes*, all from 1921, would work admirably in church (one is based on *Adeste Fideles*, one on *Jesus Christ Is Risen Today*, while a third subjects the *Dies Irae* plainchant to unexpectedly gentle treatment). But the best thing in Volume Five is the 1922 *Fantasia* that Stanford founded upon the Parry hymn-tune *Intercessor*, one of Parry's greatest inspirations – much finer, surely, than his better-known melody *Repton?* – and not surprisingly, at the *Fantasia*'s very end, Stanford hammers out the original tune in all its unadorned quasi-Elizabethan splendour.

Once again, Daniel Cook plays with superb skill; once again the recorded sound has the same occasional cloudiness that it had on Volume Four, but adjusting the stereo's playback control to a louder-than-usual level solves most problems. Moreover, once again a leading Stanford scholar, Jeremy Dibble, has supplied the booklet notes (a pity that the misidentification of Stanford's Dublin teacher Sir Robert Prescott Stewart as “Sir Robert Prescott” has been carried over from the essay

accompanying Volume Four).

Probably Volume Five should not constitute an introduction to Stanford the organist-composer. Any of the previous volumes would better serve that purpose. Meanwhile the late Joseph Payne's 1994 accounts (for the Marco Polo label) of the Second, Third and Fourth Organ Sonatas still warrant serious consideration, not least for the contrast between Payne's rhythmic strictness and Cook's more flexible approach. (Payne died without having recorded the First and Fifth Sonatas; and for some mysterious reason Marco Polo – despite its usual enthusiasm for complete editions – never hired another organist to fill the gap.) But obviously Stanford-lovers must have the newcomer, while even those only partly acquainted with earlier releases in Priory's series can purchase this instalment with confidence. ■

## BOOK REVIEW

### “THE ORGAN WAS PLAYING.” “WHAT, BY ITSELF?”

*Jenny Setchell reminds those who need reminding that organs require organists as she amusingly observes some of the qualities and eccentricities of both.*

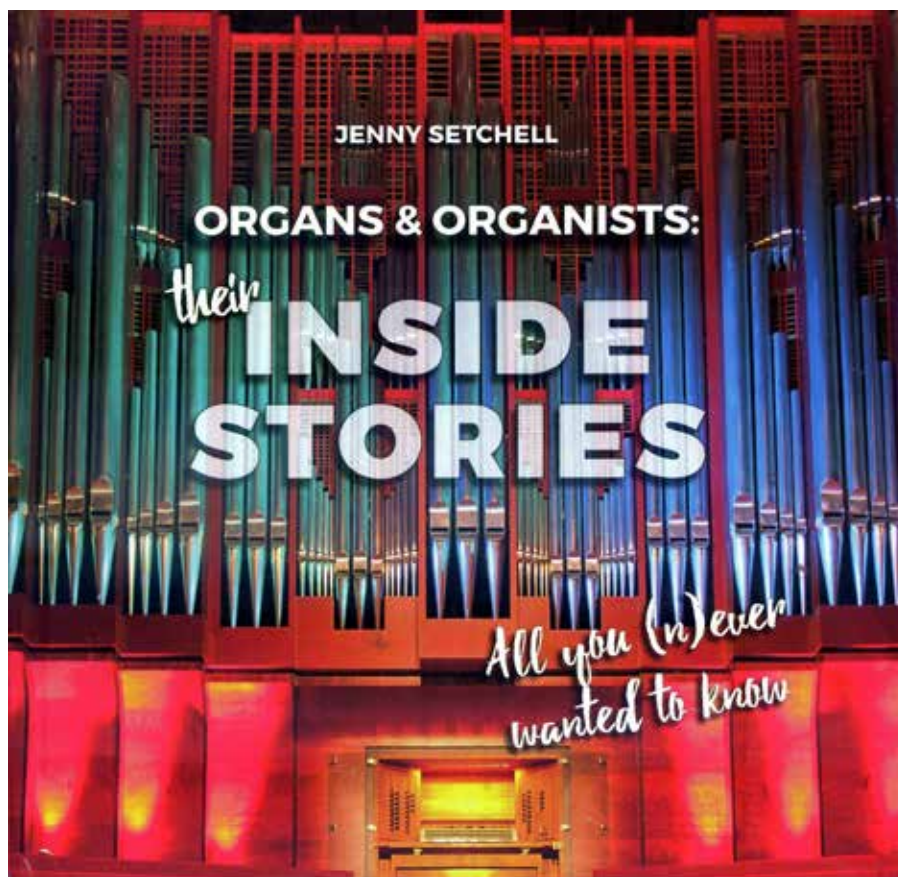
**Jenny Setchell: *Organs & Organists: Their Inside Story***  
Musikverlag Dr J. Butz, Bonn, Germany

REVIEWED BY **BRUCE STEELE**

READERS WHO ENJOYED Jenny Setchell's *Organ-isms* should be captivated by this new offering from her cat-mastered desk. This latest little four-square volume of over 400 pages carries the warning “All you (n)ever wanted to know” about organs and their players. Just about all you might want to know is here.

The book is divided into four Parts plus a Prelude. The





Prelude is devoted to “first find your organist”. Like the rest of the book it is beautifully illustrated and shows and describes the improbable places where organists actually perform. It includes “The Domesticated Church Species” and the “Wild Freelance Species”. It finally denounces pianists as not – and definitely never – organists. The contrast between a large black and white piano and a colourful collage of organ photos makes that point clearly.

Almost half the book is devoted to Part One – a pictorial guide to pipe organs. This consists of subsections ranging from nearly 30 pages on “Facades and Cases” through “Pipes” and “Consoles” to “The Mechanical Marvel Inside”. One of the features of this book that will attract people is the lavish colour illustrations – there are more than 400 full-colour photos and drawings. The “Façade” section is almost entirely made up of no fewer than 25 full-page selected organ cases and pipes showing the apparently endless types of



ORGAN PIPES CAN BE MASSIVE LIKE THESE, WRITES JENNY SETCHELL, OR MINUSCULE.

case and design. Each is given a typical name – Ancient, Modern, Solid, Playful, right through to the red-painted mouths of Newcastle (Australia) Cathedral’s gold façade pipes labelled “(Nice shade of lipstick, Miss)”.

The section on Pipes is dealt with very rapidly. From a statement that there is so much more inside than on show it goes on to describe flue pipes and reed pipes. This is followed by a rich selection of

organ cases and carved details all in coloured images.

Under the sub-heading “Some Consol-ation” there is a set of (tongue-in-cheek) definitions of key terms: Couplers, Drawstops, Keyboards, Manual, Meantone, Pedals, Pistons, Stops. It leads into a section on manuals and pedals, and playing aids. The last includes definitions of Pistons, Coupler, Crescendo Pedal, Sequencer and so on. Fine close-up illustrations greatly assist the lively text.

Some of the illustrations are cartoons and diagrams. In the final sub-section “What Happens, Roughly” the organ action from manual to speaking pipe is traced through three such cartoons. These are so clear that hardly any text is needed. Part One concludes with a brief look at two Town Hall Organs – the Christchurch Rieger and the Auckland Klais.

Part Two takes a look at the trials and the delights of a touring organist – in this case Jenny’s husband Martin. She accompanies him as general busy dogsbody, page-turner, recorder etc. Packing a vast collection of items to take on tour, having problems with keys, endless staircases, occasional illness, intruding spectators – “I can see you’re not busy!” – and so on, makes entertaining as well as enlightening reading. In the sub-section “Getting In”, there is an image of row upon row of numbered keys. Jenny writes: “Try this game today: The ‘Muggins’ Boardgame’ is a charming little game that church authorities play with visiting organists. It starts with the verger pointing to a board like the one above and saying: ‘The organ key is on the board. So is the toilet key. Not sure which they are.’ Then it’s your turn. Thanks a bunch. Of keys.”

Part Three consists of Adrian Marple’s hilarious account of “The Daily Organ Grinder” and his vicissitudes. A desperate “Real Life Diploma” for Organists is followed by sections on weddings, then how



HEAD COUNT. "A CONSOLE FROM THE 1959-61 REBUILD DESIGNED BY EMERICH KOZMA REMAINS IN THE GALLERY OF ST JACOBI IN HAMBURG. HUMAN HEADS PURPORTEDLY PORTRAY MUSICIANS AND PROMINENT HAMBURG CITIZENS."

to rid yourself of a "Meddlesome Priest", "Why Organists Prefer Lofts", a problem with sound effects, and finally, at some length, "Can You Play for Our *Messiah*?" This last gives an account of being the visiting organist for a village performance of Handel's great work on an organ with only a 4' stop as its climax. An under-rehearsed choir and dubious soloists, not to mention the preparation and serving of refreshments following the Hallelujah Chorus, all this makes the poor organist wonder whether he really needs the expenses cheque. How many of us have been in a not so dissimilar position?

Part Four of the book is entitled "Life Aloft Around the World" and is probably where the book actually began. It is very reminiscent of Jenny's earlier book. Not all are funny, some are serious and many intriguing. There are some quite lengthy single entries.

And of course that is not the end! There is a Postlude called "On the Plus Side". This has sections on "Glorious Spin-Offs", "The Poignancy of Pipes", Introducing Children to Organs" and finally "Moments of Serendipity". The last includes the following anecdote:

"Philip Chant relates the story from many years ago that on a winter's day, the organist of Down



THE TEXTURE AND GEOMETRIC ELEGANCE OF AN ORGAN'S "INNER WORKINGS" AS SHOWN IN JENNY SETCHELL'S BOOK.

Ampney church walked through the mist towards the beautiful church, intent on some practice ... On entering he saw a large man with a craggy face and muddy boots improvising on the famous hymn tune *Sine Nomine*.

"The organist was very annoyed that this upstart was playing around with such a beautiful melody. The intruder profusely apologised and explained that he had written the tune and had walked all the way from the

railway station at Cricklade to his birthplace.

"It wouldn't be often that you would find the likes of Ralph Vaughan Williams playing the organ in your village church."

Then follow about fifteen full pages of photos of organs. Opposite the last image of the organ of St Sulpice, Paris, are the words: "Simply, organists get to play the King of Instruments" and the little comment: "It doesn't get much better than that." What more is there to say? Oh, yes, there is also recommended reading and a list of websites – and of course acknowledgements and author profiles.

The publisher's blurb says it well: "Every organ and organist is unique, but they're all fascinating, sometimes exotic, and often shrouded in mystery ... Whether you are fascinated by the instrument, the music, or are just curious, *Organs & Organists: Their Inside Stories* is a compelling peek into a hidden world." It's the sort of book to keep dipping into. It's a great read and would make a fine Christmas present. ■



DON'T THINK KING'S COLLEGE, CAMBRIDGE: "LIFE IN THE ENGLISH CHURCH SCENE IS NOT ALL CUTE, CASSOCK-COATED CHOIRBOYS."



# OBITUARIES

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## HERBERT ("BERT") W. JARROTT

*(Born 13 October 1930; died 16 August 2017)*

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BY GEOFFREY COX

### QUEENSLAND ORGAN BUILDER

Bert Jarrott's first recorded encounter with pipe organs was around 1955, when he installed a small anonymous single-manual mechanical-action organ from Melbourne at his mother's house in Simpson Street, Morningside. It has since been broken up, the parts being re-deployed elsewhere, but it signalled an interest in pipe organs that would span a lifetime.

Some of Bert's skills were learned from his father, an expert plumber, but he was able to transfer skills between trades. After leaving school he worked initially as a carpenter, and then for a short period in organ building with Whitehouse Brothers. He set himself up independently as an organ builder around 1957.

The first organ that Bert built in his own right was a small instrument, no longer extant, for the Baptist Church, Taringa, in 1957. The last was the one he built for St John's College, St Lucia, in 1992. Over a period of four decades, his work took him as far north as Rockhampton and Maryborough in central Queensland, as far west as Toowoomba on the Darling Downs, and to many towns in northern New South Wales as far south as Kempsey and Port Macquarie.

For most of his career, Bert operated his organ building business from his home at Lillian Avenue, Salisbury, in Brisbane. Both the shed at the rear of the property and the space beneath the house were filled with organ parts. He moved in the early 1980s to Rosedale Street, Coopers Plains,



THE ORGAN AT THE ARMIDALE SCHOOL, NEW SOUTH WALES, BUILT BY BERT JARROTT IN 1965, PHOTOGRAPHED IN 2007 BY TREVOR BUNNING ([WWW.OHTA.ORG.AU](http://WWW.OHTA.ORG.AU).)

after leaving his first wife, Joan, and around twenty years later to Toohey Road, Tarragindi, where he lived with his second wife, Helen. Bert and Helen moved around 2012 to Eight Mile Plains to live in a retirement home.

Bert's chief business competitor in the early years was Whitehouse Bros, with whom he had briefly worked. After entering a period of decline, the Whitehouse firm eventually ceased operation in 1982, allowing Bert to reign supreme in Brisbane organ building for a number of years. At the height of his career, he had contracts to tune around fifteen to twenty organs, including those at Brisbane City Hall, St John's Cathedral, and Mayne Hall at the University of Queensland. (Some of his reported comments about the Pedal reeds at Mayne Hall were

less than flattering.) Simon Pierce, who worked for Bert between 1985 and 1987, set himself up independently in 1988, and Bert's effective monopoly over the local trade gradually diminished.

Although most of Bert's work was in electrifying, rebuilding and enlarging existing instruments, he built around eight new pipe organs in his own right. These were all quite small, including several with one manual and just a few stops. Two of his two-manual organs survive at The Armidale School, NSW (1965) and at St John's College, St Lucia (1992). They all used direct-electric action. On the two-manual instruments, the Great and Pedal stops typically derive from just two ranks, while the Swell comprises three to five independent stops.

Amongst the larger organs that



THE J. W. WALKER BARREL ORGAN (1855)  
AT ST THOMAS' ANGLICAN CHURCH,  
PORT MACQUARIE, NEW SOUTH WALES,  
PHOTOGRAPHED IN 2015 BY TREVOR  
BUNNING (WWW.OHTA.ORG.AU.)

Bert rebuilt and electrified were those at St Luke's Anglican Church, Toowoomba (1960), St Carthage's Catholic Cathedral, Lismore (1963-64), All Saints' Anglican Church, Murwillumbah (1973), the Baptist City Tabernacle, Brisbane (1986) and the Masonic Temple, Brisbane (1986). In most of these, he retained the original windchests, modifying them to accommodate electric action.

The electrification of both mechanical-action and tubular-pneumatic organs was commonplace in Queensland as late as the 1970s and 1980s. Although Bert undertook electrification in many instances, he also recognised the worth of older mechanical-action instruments. He was particularly proud of his restoration of the J. W. Walker barrel organ (1855) at St Thomas' Anglican Church, Port Macquarie, in 1970, retaining even the original hand-blowing mechanism and the three barrels, each containing eleven hymn tunes.



BERT JARROTT AT THE CONSOLE OF THE BRITISH PIANOFORTE DEPOT ORGAN IN ST JOHN'S LUTHERAN CHURCH, IPSWICH, QUEENSLAND, IN 1996. (PHOTOGRAPH SUPPLIED IN 2017 BY BERT'S GRANDSON TOM ANDERSON.)

Between 1979 and 1987, Bert refurbished three nineteenth-century mechanical-action organs in Queensland – at St John's Anglican Church, Bulimba, Sacred Heart Catholic Church, Rosalie, and St Peter's Anglican Church, Gympie. And as late as 1996, he was happy to install a mechanical-action organ from Tamworth at St John's Lutheran Church, Ipswich, adding a new stop in the process.

While Bert's skills lay chiefly in mechanical and technical matters, his ideas in tonal design changed little over his career. He made his own patterns for blowers and many of the specialist tools that he needed as an organ builder. He was a pioneer in developing his own direct-electric action, designing the transformers and other parts himself. While he was sometimes criticised for his unconventional practices, his work was practical and durable. The vast majority of his consoles were made by Ray Smith, a cabinetmaker by trade who worked for him on a contract basis from 1962 onwards.

Although Bert made some of his own pipes, both metal and



BERT JARROTT, DOUG MILNE AND JUNE FARMERS (ORGANIST) AT THE UNITING CHURCH, BEAUDESERT, QUEENSLAND IN 2014. (PHOTOGRAPH FROM *BEAUDESERT TIMES*, 27 AUGUST 2014.)

wooden, he generally imported these and other components from overseas. Some pipework came from L. Verschueren in Holland, while other components came from Kimber-Allen in the United Kingdom and Aug. Laukhuff in Germany. Of the components he invented himself, some were made for him by psychiatric patients at the Baillie Henderson Hospital in Toowoomba, where his good friend Walter Emerson worked in occupational therapy.

The breadth of Bert's abilities



was astounding. Over a lifetime, he worked not only as an organ builder but also for a scientific instrument maker, owned a mower shop jointly with his first wife and son, Keith, and eventually established his own locksmith's business using skills he had studied in yet another trade course. Despite increasing health problems, Bert's interest in organs continued to the end. He was assisted in later years by his friend Doug Milne, whom he informally trained, the two

undertaking repair work as late as 2014 on the organ at the Uniting Church, Beaudesert, and minor work elsewhere after that.

In a profession that requires a multitude of skills, yet promises no great financial rewards, Bert Jarrott's patience and persistence served him well. He was a self-made man who plied his trade with honesty and integrity. ■

*The author is indebted to Mande Anderson (daughter), Tom*

*Anderson (grandson), Ray Smith and Doug Milne (colleagues) for information included above.*

*Geoffrey Cox was born in Brisbane but has lived in Melbourne since 1979. In his Melbourne career he has been Organist and Director of Music at St Peter's Anglican Church, Eastern Hill, and Director of Music at St Patrick's Cathedral. In 2015, having retired from university teaching, he was appointed Director of Music at St Mark's Anglican Church, Fitzroy.*

## HERBERT ALEXANDER (ALAN) GLOVER

(1923-2017)



ALAN GLOVER DEMONSTRATING HIS BELOVED WURLITZER TO STUDENTS IN JANUARY 2014. HE RESTORED THIS ORGAN, WHICH CAME FROM HIS FATHER-IN-LAW'S GEELONG HOUSE, AND PRESENTED IT TO GEELONG COLLEGE, HIS OLD SCHOOL.

**ORGANIST AND WURLITZER enthusiast (among much else)**  
Alan Glover has died in Geelong, Victoria, at the age of 94. *John Maidment OAM of the Organ Historical Trust of Australia* writes:

We are sad to report the death in Geelong of long-term OHTA member Alan Glover. Alan was educated at Geelong College and the University of Melbourne and taught in private schools for many years – he was latterly

Head of English at Brighton Grammar School. Alan was an able organist and often played the Wurlitzer organ from “Montana”, the home of his late father-in-law Oswald Hearne in Geelong. He subsequently presented it to Geelong College, where it remains a treasured element in the school's musical patrimony. Alan and his wife Pat were inveterate travellers and his interests extended to cars, ships, architecture, fine porcelain

and organs. In the 1960s he was President of the Theatre Organ Society of Australia and was instrumental in the relocation of the Wurlitzer organ from the Capitol Theatre, Melbourne to the Dendy Theatre, Brighton. He wrote articles for *OHTA News* on the work of organist Frederick Earle and on his sister Dorothy Glover, herself a noted recitalist and teacher – at Winchester College one of her pupils was the late Stephen Bicknell, organ designer and builder and author of the monumental *History of the English Organ*.

*Joy Hearne, a past President of the Society of Organists (Vic.)* adds that Alan's father-in-law Oswald Hearne was a pharmacist and ran the Hearne's Bronchitis Cure company in Geelong. Oswald was also an organist and when he moved into “Montana” he had an organ chamber added to the house and the electro-magnetic Wurlitzer pipe organ installed by William Crowle of Sydney, Wurlitzer's Australian agent. It was one of the first Wurlitzers to be brought to Australia. Alan's book *Forty Years On* gives the background story. ■

## BILL McKELVIE

(1934-2017)

BY STEVEN NISBET

THE ORGAN SOCIETY of Queensland was founded in 1952, and Bill joined soon after its formation. So his association with OSQ goes back over 60 years. He was on the OSQ Committee for many years and was Honorary Secretary from 1996 to 2004.

In October 1977, while Bill and his wife Lynda were living near Lismore, across the border in New South Wales, he wrote to the society to ask if a group of organ enthusiasts (he referred to them as “pipe organ cranks”) living in the that area could become country members of the Organ Society of Queensland. This was readily agreed to by the committee, so the constitution was changed to allow members from other states to join, and OSQ gained some new members from northern New South Wales.

The society kept up the connection with the Lismore area, and organised a number of organ crawls – organ rambles as we now call them – to hear, see and play the pipe organs in the various churches in the area. We still have two members from northern New South Wales on our membership list.

When Bill and Lynda returned to Brisbane, Bill was an enthusiastic member of the OSQ committee, eager to spread the word about the great sound of pipe organs and keen to organise events that furthered the aims of the society. He always saw the lighter side of things and was quick to make a joke in difficult situations.

Bill played the organ for services of worship over many years at various churches, usually in the



BILL McKELVIE WORKING ON A PIPE ORGAN WITH ERNIE DAY.

area where he was living at the time. He played at:

- Ann Street Church of Christ, Brisbane, for thirteen years,
- Lismore Uniting Church for five years,
- Beaudesert Uniting Church for six years,
- Kenmore Anglican Church for five years, and
- Cleveland Uniting Church for nine years.

Bill will leave a legacy of pipe and digital organs in many parts of Queensland. When he and Lynda moved from Lismore to the Beaudesert area, he was responsible for obtaining the redundant two-manual pipe organ from Fortitude Valley Presbyterian Church in Warner Street and installing it in Beaudesert Uniting Church in 1991-92.

When Bill and Lynda moved to Kenmore in 1995, Bill was responsible for obtaining a two-manual digital Allen organ for Holy Spirit Anglican Church, Kenmore. Bill had a great input into the extension of the pipe organ in Cleveland Uniting Church. The organ was originally in Woolloowin Methodist/Uniting Church.

In 2007 Bill and his colleague Ernie Day extended the organ from seventeen stops to 30 stops, so that it now has an impressive specification. It has a Principal Chorus with Mixture plus a Trumpet on the Great, a Flute Chorus with Mixture plus Oboe and Horn on the Swell, and a good range of stops on the Pedal, including a Mixture and 16', 8', and 4' reeds.

That's an impressive specification for a pipe organ in a suburban church; impressive enough for fine organists such as Dr Robert Boughen and Christopher Wrench to agree to give recitals on it. Bill also built a Schober electronic organ and restored numerous reed and electronic organs.

So Bill, you have left your mark on the organ community in Queensland and Northern New South Wales, and we thank you for your great contribution to furthering the aims of OSQ. We will miss your friendship, your cheery greeting, and your enthusiasm for the organ. ■

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*This is an edited version of the eulogy delivered at Bill McKelvie's funeral by Dr Steven Nisbet, Past President of the Organ Society of Queensland.*





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