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October 31 – November 13, 2017 14 Days

with J. Michael Barone

TOURS FOR THE ARTS ACCOLADES

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TOURS FOR THE ARTS
ACCOLADES

Welcome Letter from Michael...

Well, here we go (again)…but, wait…this autumn schedule isn't the usual time for a Pipedreams tour. What's going on? Well, for many years my friends Rob Ampt and Amy Johansen have been coaxing me to visit them in Australia. Since the seasons are topsy-turvy in the southern hemisphere, it seemed to me, a Minnesota resident who is not that keen about the November approach of winter, that a journey Down Under would be most appropriate when they are experiencing Spring!

For years I've been curious about the organ at Sydney Town Hall, not only because of its 64-foot Contra Trombone, the first of its kind, and one of only two full-length organ pipes of that size anywhere in the world. The greatest creation of the firm of William Hill & Son unquestionably is a lavish instrument for a lavish place. In 1890 it certainly gave notice to the world of the prominence of this young and evolving nation, and remains an icon of which to be very, very proud (not that the folks in Melbourne are at all shy about *their* town hall instrument!).

Though some of you may have visited England with us, it's worth noting that more largely original British-built pipe organs have survived in Australia than back in the UK. And, following the English example, a substantial home-grown organ-building tradition has flourished in Australia, but you can bet you'll not see instruments by those firms anywhere else.

Our group is not that large, which means we may get to know each other rather well and not feel too rushed getting from venue to venue. I'm looking forward to meeting a kangaroo, wallaby or koala along the way, and enjoying the expansive beauty of Sydney Harbour, perhaps while savoring an emu steak adorned with bush tucker spices.

I'm delighted to share this adventure with you all. Welcome aboard!

— Michael B.

Hosts

MICHAEL BARONE is a well-known voice on public radio as host for the national broadcasts of American Public Media's Pipedreams, which is celebrating its 35th anniversary in 2017. He came to Minnesota Public Radio in 1968, served as the system's music director through 1993, and continues as Senior Executive Producer and the longest-tenured of any present MPR/APM staff. Barone is a graduate (B.M. in Music History) of the Oberlin Conservatory in Ohio, and an internationally known advocate for the pipe organ. He served as President of the Organ Historical Society and is co-founder of the Chamber Music Society of Saint Cloud. He received the President's Award from the American Guild of Organists (1996), the OHS Distinguished Service Award (1997), and the Deems Taylor Broadcast Award from the American Society of Composers, Authors and Publishers (2001), and was inducted into the Minnesota Music Hall of Fame (2002) for his contributions to the musical community at large and to organ music in particular. He was consultant on the Walt Disney Concert Hall organ project and is programming advisor to Philadelphia's Kimmel Center/Verizon Hall organ series.

JOHN MAIDMENT is a pipe organ expert and enthusiast who has advised on the restoration of some of Australia's most significant organs over the past 45+ years. Co-founder and chairman of the Organ Historical Trust of Australia (OHTA) in 1977, Mr. Maidment was driven to establish the organization following a period when significant pipe organs in Australia, such as the 1880 Grand Organ in the Royal Exhibition Building - Melbourne, were destroyed and broken up for scrap metal. Since OHTA's establishment, many major instruments have been carefully conserved to international standards. Mr. Maidment has identified the most important of Victoria's pipe organs and nominated them for the Victorian Heritage Register. Among a long list he has advised in the restoration of organs in St Paul's Cathedral in Melbourne, St Mary's Star of the Sea Church in West Melbourne, St. John's Church in Toorak, Scotch College in Hawthorn, as well as Brisbane's City Hall, the Barossa Regional Gallery, Tanunda (ex Adelaide Town Hall) and other venues in New Zealand. Mr. Maidment has written prolifically about his country's instruments and has been recognized for his dedication to the preservation and promotion of pipe organs.

ROBERT AMPT is the Sydney City Organist, organist/choirmaster of Sydney's German Lutheran Church, past President of the Organ Music Society of Sydney, Patron of the Organ Historical Trust of Australia and an organ teacher at St Andrew's Cathedral School. An Associate Artist at the Australian Music Centre, he has published organ and other instrumental music, as well as choral music, on the Birralee Publishing label. He has produced audio recordings on the ABC, Move, Woodward and Priory labels, and a video recording on the Marcom label performing Guilmant's Symphony No.1 in D minor. Robert organizes, and also performs in, the popular Lunchtime Organ Concerts in the Sydney Town Hall and is the creator of the annual Christmas at the Sydney Town Hall, an event which always sells out. His recent performances have taken him around Australia as well as to New Zealand and the United States. In recent years at the Town Hall he has been the organist for the high-profile commemoration ceremonies in honor of Neville Wran, Tom Uren and Gough Whitlam. As a writer, he is a regular contributor to Australian organ journals, has published a highly acclaimed history of the Sydney Town Hall organ, and has written original scripts for children's programs. Robert, together with his wife, Sydney University Organist and Carillonist Amy Johansen, has developed two specialities - the presentation of children's Introduction to the Organ programs and the playing of organ duets.

Organists

Melbourne Organists

TOM BALDWIN, *former Trinity College Organ Scholar*
Tom Baldwin is a Melbourne-based organist, accompanist, singer, and conductor. While completing a Bachelor of Arts degree majoring in literature and history at the University of Melbourne, Tom served as Junior Organ Scholar of Trinity College from 2012 to 2013. At present, he is studying for a Bachelor of Music at the Conservatorium of the same institution. His organ teachers have included John O'Donnell and Joshua van Konkelenberg, and he currently studies with Thomas Heywood. Tom is Director of Music of St John's, East Malvern and Director of the Brighton Children's Choir. He also freelances as an accompanist and conductor.

RHYS BOAK, *Manager of Music,*
St Michael's Church, Collins Street
Rhys Boak is one of Australia's busiest organists. He is in constant demand locally and internationally as both a recitalist and accompanist. He is currently the organist and manager of music at St. Michael's Church, Melbourne. Rhys Boak was born in Melbourne. He studied organ with John Mallinson, Douglas Lawrence OAM and Sergio de Pieri at Melbourne University, and harpsichord with Ann Murphy. He is a veteran of several concert tours including tours to Europe and Asia and his playing can be heard on more than a dozen CD recordings both as a soloist and as an accompanist to many of Australia's finest choral ensembles. In 2006 Rhys travelled to China where he gave a series of concerts with fellow Australian musician Geoffrey Tozer featuring the rare combination of Piano and Organ in duet. They ended each concert with a series of improvisations on local folk melodies. In 2011 Rhys again toured Germany, Denmark and France, performing on several important historic instruments such as the Silberman organs of Freiberg Cathedral.

DAVID BROWN, *Organist,*
Scotch College and St James' Old Cathedral
David Brown was educated in the UK and is a graduate of St Andrews and Cambridge Universities. He has taught at The King's School, Parramatta and Camberwell Grammar School, as well as at Eton College and The Raffles Institution on exchange. Having held various positions at Scotch, including Head of Year 12, Deputy Head of Mathematics, Boarding House Tutor and Master in Charge of the Military Band, he is currently Head of Gilray House, a Mathematics teacher and College Organist.

CHRISTOPHER COOK graduated in piano and organ from the Queensland Conservatorium of Music in 1983 and has worked in the music and education professions variously as teacher, performer, accompanist, conductor, musical director and concert producer; as well as examiner for primary, secondary and tertiary music institutions for ANZCA and the AMEB. He has played concerts in UK and Europe and performed in all states of Australia, as soloist and accompanying choral groups in orchestral-organ transcriptions of Messiah, Mozart Requiem, Mendelssohn Elijah etc. In addition to varied and extensive pro bono and free-lance activities, Christopher is currently Repetiteur/Accompanist/piano and theory tutor at Haileybury and The Peninsula School, an Organ Tutor for University of Melbourne, and Director of Music at St John's Church, Toorak. He is a Director of the Organ Historical Trust of Australia and the Australian and New Zealand College of Organists.

DR GEOFFREY COX, *Director of Music, St Mark's Church*
Geoffrey Cox was born in Brisbane, but has lived in Melbourne since 1979. After a period as Organ Scholar at New College, Oxford, in the late 1970s, he became Organist and Director of Music at St Peter's Anglican Church, Eastern Hill (1980-1994), Assistant Organist and Choirmaster at St Patrick's Catholic Cathedral (1995-1999) and then Director of Music at St Patrick's (1999-2014). In 2015, having retired from university teaching and from the Cathedral, he has been appointed Director of Music at St Mark's Anglican Church in his home suburb of Fitzroy.

EDWIN KWONG
Edwin Kwong is Organist and Director of Music of St Bartholomew's Church, Burnley, Melbourne. Before completing his VCE in 2013, Edwin was Senior Organ Scholar (Boys) at Haileybury in both 2012 and 2013; he was also the Inaugural Organ Scholar of Queen's College, Melbourne University, in 2014. Internationally, Edwin travelled to the UK in 2013, where he performed at Eton and Cambridge; in 2014 and 2016 he performed in New Zealand. He was also a featured performer at the Australasian Launch of ANZCO's All Stops Out! Program at the Melbourne Town Hall in 2013. Edwin has participated in master classes with renowned organists such as David Goode, Stefan Kießling, Timothy Noon and Ben Sheen.

DOUGLAS LAWRENCE
OAM, Director of Music, The Scots' Church
Raymond Douglas Lawrence OAM is Director of Music at the Scots' Church, Melbourne and Teacher of the Organ at the University of Melbourne. In 1969 Lawrence completed his Masters in Music at the University of Melbourne. He then studied for two years at the Academy of Fine Arts Vienna (Vienna Musikhochschule) between 1969-71, under the tutelage of renowned Austrian organist Anton Heiller. He founded and directs the Australian Baroque Ensemble and the Australian Chamber Choir. He also founded the Choir of Ormond College. In 1992 he was awarded a Medal of the Order of Australia for services to music. He frequently performs as a soloist for major music organisations within Australia, and his concert career has taken him throughout most of the world. Amongst several inaugurals, Lawrence played the first concert (1979) on the organ of

the Sydney Opera House and Melba Hall at the University of Melbourne, and gave the first solo recital on the organ in the Melbourne Concert Hall. Lawrence has released a number of recordings including The Best of Pachelbel, Buxtehude, A Baroque Collection and Reverberations 1 and Reverberations 2.

DR ANDREW MARIOTTI, *Organist, St Mary's Star-of-the-Sea Church*
Andrew Mariotti is Organist of St Mary's Star-of-the-Sea, West Melbourne. He graduated from the University of Melbourne with a Doctor of Philosophy degree in chemistry, and has worked in the higher education sector. Andrew is a member of the Organ Historical Trust of Australia and the Society of Organists (Victoria) and the National Trust of Australia (Victoria) Pipe Organ Committee and strongly committed to the preservation and restoration of historic organs.

MARK SLAVEC, *Organist, St Paul's Cathedral*
Mark Slavec, is a19-year old Organ Scholar of St Paul's Cathedral. Mark is an exceptionally talented student of Cathedral Organist Emerita.

DR PAUL TAYLOR, *Director of Music, St Patrick's Cathedral*
Paul is currently Director of Music at St Patrick's Cathedral. Following studies with John Hogan in Bendigo, he majored in organ at Australian Catholic University, studying with Geoffrey Cox, and in 1993 completed a Master of Arts degree, specialising in liturgy, at the University of Notre Dame, IN, USA. His MMus degree featured a recital of the eighteen "Leipzig" chorale preludes of J. S. Bach and a thesis on Catholic hymnody in Australia. In 2010, he earned a PhD directed by Dianne Gome at ACU with a dissertation on liturgical chant. He is currently serving a term as Executive Secretary of the Bishops Commission for Liturgy of the Australian Catholic Bishops Conference. He has served as an organist at St Francis' Church and the Cathedral and sung bass in the choirs of both churches.

CHRISTOPHER TRIKILIS
Director of Music, Basilica of Our Lady of Victories
One of Australia's leading young organists, Christopher Trikilis is a Melbourne-based musician. Commencing piano lessons at a young age, he completed music studies at the University of Melbourne studying with John Mallinson (organ) and Mark McGee (piano) while also being Organ Scholar at St Patrick's Cathedral Melbourne. Maintaining an active performance schedule both as soloist and accompanist, Chris has performed across Australia, Europe and North America. He is a former Vice-President of the Society of Organists Victoria, and was acting editor of nationwide 'Organ Australia' magazine in 2011. Christopher is responsible for pipe organs installed in recent years in St Anthony's Alphington and St Joseph's Chelsea. He has also featured on numerous recordings, including DVDs for the Organ Historical Trust of Australia, and the CD "Diapason" on the Move Records label. Currently, Christopher is Organist and Director of Music at St Patrick's Church in Mentone (with its heritage-listed 1862 Nicholson organ), Music Tutor to Corpus Christi Seminary in Carlton, and on staff at St Kevin's College in Toorak.

Sydney Organists

ROSEMARY BLAKE, a graduate of Sydney Conservatorium of Music, is organist at St John's Uniting Church, Wahroonga, playing on Australia's only organ from Pels & Son of Alkmaar, The Netherlands. She is also the chapel organist and school organ teacher at Abbotsleigh Girls School.

ROSS COBB has been the Music Director and Cathedral Organist at St Andrew's since 2005. He is responsible for the huge range of music across the Cathedral- Choirs, Orchestra, Cathedral Brass and contemporary bands; overseeing the development of traditional and modern music at all gatherings. He is also the Organist of the Cathedral School as well as serving as the Chairman of the NSW branch of the Royal School of Church Music, and is President of RSCM Australia. Ross was previously Director of Music at Christ Church Clifton in Bristol, and St Barnabas Kensington, London in the UK. A graduate of the Royal Academy of Music and King's College London (where he was organ scholar as well as at St Michael's Cornhill), he was also involved in the music at Holy Trinity Brompton and All Souls, Langham Place.

ROBERT FOX has been the School Organist at Shore for 38 years. For 25 of those he was the Director of Performing Arts, a role he relinquished in 2005, but continued on a part-time basis as School Organist and Theatre Operations Manager.
Robert is a current member of the Committee of the Organ Music Society of Sydney, and as a member of the Education Sub-Committee has been involved in the organisation of three international organ academies, all based at Shore. Robert was also the organist at the First Church of Christ Scientist for many years until the church was sold to a private owner in 2010, since which time he has acted as curator and consultant to the owner. Robert has developed a unique page-turning device for organists which he will be happy to demonstrate to anyone interested.

GODELIEVE GHAVALAS (BMus) studied in South Africa and in the late nineties spent two years at the International School for Organ with Anne Marsden Thomas in London. Currently she is organist at Corpus Christi, St Ives and St Patrick's Church Hill, Sydney. Godelieve teaches piano and organ, and has introduced many young pianists of various parishes to the organ through her Not Just Notes Scholarships.

GRAEME HUNT was born in Cooma, NSW in 1958 and has been a member of the congregation of St Matthew's Anglican Church, Windsor, for over 50 years. Graeme has been the organist since 1977 and has had the privilege of playing the first Australian-built pipe organ. During the week Graeme is a licensing officer with the Australian Communications and Media Authority.

KURT ISON is among a small handful of professional organists in Australia; he was educated at the Sydney Conservatorium of Music. Kurt has given solo organ recitals in prestigious venues around the world including Notre Dame Cathedral, Washington National Cathedral, St Paul's Cathedral and Westminster Abbey, Hong Kong Cultural Center Concert Hall, and Sydney, Brisbane and Adelaide Town Halls. His most recent concert tour to Europe in July saw him present 9 concerts that included Antwerp Cathedral and the Marktkirche in Wiesbaden. Mr. Ison has appeared at the Sydney Opera House on many occasions including the Open Day to an estimated combined audience in excess of 55,000 people and for the New Year's Eve Gala Concert with orchestra. He is featured on YouTube playing JS Bach's Toccata and Fugue in D Minor at the Sydney Town Hall to an online audience in excess of 8.7 million people. His performances have been broadcast on radio on a number of occasions.

AMY JOHANSEN is the Sydney University Organist and Carillonist. As organist she performs in nearly all of the eighty annual graduation ceremonies in the University's splendid Great Hall as well as in the concert series which she organizes. As carillonist she also manages a team of six Honorary Carillonists. Born and educated in the United States, Amy earned the Bachelor of Music degree and Performer's Certificate in Organ at the University of Florida. She then obtained her Masters Degree from the Cincinnati College-Conservatory of Music. Postgraduate study took her to London where she studied with Thomas Trotter, and Paris where she studied with Naji Hakim. Amy has performed often as soloist and accompanist with Australian and foreign ensembles including the Sydney Symphony Orchestra, The Sydney Philharmonia Choir, Sydney Chamber Choir and the Scottish National Orchestra Choir, with her performances broadcast on American Public Radio's Pipedreams, the ABC, and the BBC. Her recordings are available on the Move, Newington and Pro Organo labels. One of the CDs recorded by Move at Sydney University, showcases both the Great Hall organ and the University carillon (played by former University Carillonist Jill Forrest), including two tracks inwhich the two instruments are combined, thanks to the wonders of clever technology. As organist she has performed in Australia, New Zealand and the United States, including AGO conventions, and as a carillonist is a regular performer at the annual Congress of the Guild of Carilloneurs of North America and the International Carillon Festival at Springfield, Illinois. Amy is married to Sydney City Organist Robert Ampt, and together they have have developed two specialities - the playing of organ duets, and the presentation of children's 'Introduction to the Organ' programs.

BERNARD KIRKPATRICK is a well-known Sydney organist and choral director. He received his early music training in Tasmania before moving to Sydney in 1984, and commenced organ studies with Sydney City Organist, Robert Ampt. As a music undergraduate, he was the Organ Scholar at The University of Sydney. After winning the senior section of the 1988 Sydney Organ Competition, Bernard was appointed Assistant Organist of St

Mary's Cathedral, Sydney (1988-1999). During this period he received tutoring from eminent organists, studying improvisation with M. Naji Hakim (then Organiste Titulaire de Basilique Sacré Coeur) in Paris, and participated in masterclasses with Peter Hurford, David Hill (Westminster Cathedral), and Dr. Christopher Dearnley (formerly St.Paul's Cathedral, London). He has been a regular performer, giving recitals in the Sydney Opera House, Sydney Town Hall, at music festivals; he has been a regular accompanist for many Sydney choirs. In 2008, he was invited to be the organist for the World Youth Day Mass celebrated in Sydney by Pope Benedict XVI at Randwick. He is currently Organist and Director of Music at St. Patrick's Cathedral, Parramatta, Music Director of the Good Shepherd Seminary in the Archdiocese of Sydney, and Campion College Schola.

PETER KNEESHAW is Organist Emeritus at St Mary's Cathedral and Organist at a number of private schools. He has performed widely throughout Australia and overseas. In January 2006 he was appointed a Member in the Order of Australia for service to music. He is a highly successful teacher of young organists.

RALPH LANE retired from the Australian Broadcasting Corporation as Senior Music Producer (N.S.W.) in March 2010, after a 32-year career during which he produced studio and concert recordings in all the musical genres for broadcast. Associated with this were hundreds of CD productions for commercial release on a variety of Australian and international labels, but particularly for the Corporation's in-house label, ABC Classics. Often nominated for recording industry awards, these productions garnered the prestigious French Diapason d'Or, Spain's Ritmo Prize and, in Australia, one of the inaugural Soundscapes Awards and 'Best Classical Recording' in the 'Fine Arts' Category of the ARIA awards. Still a practicing musician, he studied organ performance with Christa Rumsey and at the Sydney Conservatorium of Music where he also obtained the Associate Diploma in Church Music. A past President of the Organ Society of Sydney, he has held positions as organist/choirmaster in a variety of Sydney churches since 1965 and, in 1981, was appointed to his present position as organist of the Hunter Baillie Memorial Presbyterian Church in the Sydney suburb of Annandale. In recognition of his services to the Arts and to the Community, Mr. Lane was awarded the Medal of the Order of Australia in 2006.

PASTÓR DE LASALA studied at the University of Sydney majoring in French, Latin and Music. He studied organ with Norman Johnston. He has served on the Committee of the Organ Music Society of Sydney, and with an active interest in Australia's 19th century English organs, is a Director on the NSW Committee of Council of the Organ Historical Trust of Australia (OHTA). Pastór gives organ recitals across Sydney, and during his annual visits to France, performing on instruments from the 17th-20th centuries. He also plays harpsichord and clavichord. His organ CDs include the 1890 Hill organ at SS Peter and Paul, Goulburn, the 1882 Forster & Andrew's organ at Sacred Heart Mosman where has been organist since 1978, and on the restored 1890 Puget organ at Kincoppal-Rose Bay for which he was the Australian consultant. He is concurrently organist at Mosman Uniting Church, St Joseph's Neutral Bay and St John's College (within the University of Sydney). Pastór has published several musical editions of which the most notable is the first complete modern edition of the six organ concertos of Michel Corrette.

MICHAEL TAYLOR left a successful career in engineering in order to pursue music professionally. He studied at the Australian International Conservatorium of Music, majoring in piano, and graduated with an Associate Diploma and Bachelor of Music. He is proficient in both piano and classical organ, and has distinguished himself with numerous awards, scholarships and competition prizes in the playing of both instruments. Michael has worked as a solo performer, giving concerts on both instruments at a range of venues. As a pianist, he has also performed regularly at various clubs, private functions, for citizenship ceremonies and at the annual Carols by Candlelight event at Penrith. As an organist, Michael serves the roles of Assistant Organist at St Patrick's Cathedral Parramatta, Organist/Director of Music at the Shrine of Our Lady of Mercy ("Penrose Park") near Berrima, and until recently, Organist at St Finbar's Glenbrook. He is greatly in demand for all manners of religious services at churches all over Sydney and beyond. Michael was featured on the CD "Fandango" and was also featured in the TV series "Hymns of Glory". Michael has taught many students, both in piano and in theory; and has lectured at the Australian International Conservatorium of Music (AICM).

THOMAS WILSON has been Director of Music at St Mary's Cathedral in Sydney since February 2010. Born in Hamilton, New Zealand, Thomas held positions at both the Anglican and the Roman Catholic Cathedrals in that city before being appointed Director of Music at Wellington Metropolitan Cathedral at the age of 18. In 2003 Thomas moved to the UK to study organ with Professor David Titterington at the Royal Academy of Music. Thomas was appointed Organist and Assistant Director to the Choir of Ealing Abbey and subsequently Assistant Organist at Westminster Cathedral, where the famed Cathedral Choir sings daily Vespers and Mass. At Westminster he regularly accompanied and directed the Choir, performed in the Cathedral's Grand Organ Recital series, toured with the Choir, and featured as organist on a recording of music by Victoria and Frescobaldi. Since taking up his appointment at St Mary's Cathedral, Thomas has established a regular schedule of daily choral liturgical services. In 2013 Thomas was elected Associate of the Royal Academy of Music.

Organ History

The Organ in Australia

by John Maidment

Australia was settled by Europeans in 1788 and shortly afterwards a few small pipe organs were brought to Australia by British emigrants. It was not until the 1820s that the first commissioned church organs arrived, built by the London firm of John Gray for churches in Sydney and Hobart. In the following two decades, a number of mainly small instruments arrived, a notable exception being the 1840 Bevington & Sons London organ for St Mary's Cathedral, Sydney, complete with 32ft pedal stop and case designed by A.W.N. Pugin, alas later destroyed by fire. From the 1850s onwards large numbers of British organs were sent out to Australia in the tide of high British emigration and the wealth which accrued as a result of the gold rushes.

The earliest attempts at organbuilding in Australia were made in Hobart by William Hanse and then at Sydney in 1840 when Johnson & Kinloch built a new two-manual organ for St Matthew's, Windsor, the latter builders later individually completing further instruments for clients in New South Wales. There were also isolated examples of local organbuilding in Adelaide, by Samuel Marshall, and in Melbourne, by Peter Hurlstone; in the latter city, English-trained Jesse Biggs and James Moyle were engaged in organbuilding during the 1850s together with Henry Smith from his family firm based in Bristol, UK. In the Barossa Valley region of South Australia, several German expatriates built small instruments based upon German models. These included Carl Krüger (1802-1871) and Daniel Heinrich Lemke (c.1832-1897). Krüger had come from Cottbus, Germany in 1848, while Lemke had emigrated from Grabowa Hauland, Posen in 1855. Their instruments were mainly small positives, considered to show the influence of Gottfried Silbermann. Later, Johann Wilhelm Wolff (1818-1894) from Bremerhaven, Germany, built a number of organs in South Australia while Ernst Ladegast (1853-1937), son of noted German organbuilder J.F. Ladegast, emigrated in 1883 to Sydney where he worked for several firms.

From the 1860s the indigenous organbuilding industry gained momentum at the hands of George Fincham (1828-1910). Developments mainly took place in Victoria, where a tariff gave protection to the craft; elsewhere in Australia the industry was slow to develop. Fincham was apprenticed to the leading London organbuilder Henry Bevington in 1842 and later worked as a foreman with J.C. Bishop in London before emigrating to Melbourne in 1852. Building and equipping a new factory in Richmond, his first instrument was completed in 1862. From small beginnings, the firm prospered and by the end of the century had built almost 150 new organs for churches and public halls in four Australian states and New Zealand. Initially adopting mechanical action, the firm developed a new patented system of tubular-pneumatic action which was used for many instruments from the late 1880s onwards. During the boom period of the 1880s, the firm built no less than 57 instruments, but only 26 were built in the following decade owing to the financial depression. These were characterised by the use of spotted metal pipework, low wind pressures, generally complete choruses and multi-towered cases. Fincham's largest organ was the four-manual instrument of 70 speaking stops built for the 1880 Melbourne Exhibition, claimed to be the 20th largest in the world at the time, broken up after the Second World War.

In Sydney, C.J. Jackson and William Davidson were prominent from the end of the 1860s and Charles Richardson (son of prominent English builder W.E. Richardson) from the 1880s onwards. Most of their output was in the form of smaller instruments, largely with mechanical actions. In Brisbane, Benjamin Whitehouse junior completed his first organ in 1888 while Fincham & Hobday established in Adelaide in 1881, building 11 organs there; the business was taken over by J.E. Dodd in 1894. Meanwhile, in Victoria, Fincham received competition from Alfred Fuller and William Anderson in the 1880s and 1890s. In Western Australia, the gifted amateur builder R.C. Clifton built a few organs at the turn of the century.

By the end of the 19th century, Australia posssessed some of the finest contemporary examples of the organbuilder's craft to be found anywhere in the world. All of the illustrious English organbuilders of the period were represented by instruments in Australia, including J.W. Walker & Sons (54 instruments) and Hill & Son (34 instruments), together with many regional builders from Birmingham, Bristol, Huddersfield, Hull and Manchester. These instruments largely went to New South Wales in the absence of a strong local organbuilding industry, where many survive unscathed and are now of international significance. Principal imports included the town hall organs at Adelaide, Melbourne and Sydney, all built by Hill & Son and the latter the largest in the world at the time of its construction, also the Henry Willis & Sons organ for the Exhibition Concert Hall, Brisbane (1891). Major church organs included the Hill instruments at St Andrew's Cathedral, Sydney and SS Peter & Paul's Cathedral, Goulburn, the T.C. Lewis at St Paul's Cathedral, Melbourne and the Forster & Andrews at St Saviour's Cathedral, Goulburn. A number of organs arrived from continental Europe, the largest coming from such firms as Merklin-Schütze, of Brussels, E.F. Walcker, of Lugwigsburg, R.A. Randebrock, of Paderborn, and Theodore Puget, of Toulouse. A number of lesser-known German firms are also represented by work in Australia.

In the early 20th century, major imports continued, including major examples from the English firms of Hill & Son, Norman & Beard and Bishop & Son, culminating in the 1929 organ for Melbourne Town Hall, from Hill, Norman & Beard and the Henry Wil-

lis & Sons rebuilding of the Brisbane City Hall organ (1927-1929). From around 1917, the American firm of Wurlitzer also began to export cinema organs to all of the Australian states, some of four-manuals and more than 20 ranks while a few Aeolian player organs were imported for the homes of wealthy private owners.

A number of new names entered the organbuilding scene in New South Wales and Victoria early in the 20th century, including G.C. Griffin, C.W. Leggo, W.L. Roberts and F. Taylor, all building instruments of symphonic design and mainly with tubular-pneumatic actions. However, the most important builder of symphonic organs was the Adelaide builder Josiah Eustace Dodd (1856-1952) who quickly forged a new and progressive organbuilding style which was widely sought after by clients in five Australian states and New Zealand. Later, the English firm of Hill, Norman & Beard opened a factory in Melbourne in 1927, the firm completing more than 800 contracts until its closure in 1974. The firm was the first in Australia to adopt electro-pneumatic action as its standard, many of which were built upon the extension principle.

While the interwar depression saw fewer new organs built, the postwar period resulted in an organbuilding boom, with many firms working to maximum capacity, building instruments with electric actions. These included Hill, Norman & Beard, George Fincham & Sons, Laurie Pipe Organs (all in Melbourne), J.E. Dodd & Sons Gunstar Organ Works (in Adelaide) and Whitehouse Bros. (in Brisbane). However, with a growing interest in the classical organ and the belated arrival of the principles of the orgelbewegung in Australia in the 1960s, firms including Sharp, Pogson and Fincham began building mechanical action instruments of classical inspiration, later joined by Smenge in the 1980s. Ronald Sharp (b.1929) was the first to build modern mechanical action instruments in Australia, these exhibiting an original synthesis of tonal design and construction. His work culminated in the building of the largest mechanical action instrument in the world, at the Sydney Opera House, opened in 1979. The Sydney builder Roger Pogson (b.1932) followed soon afterwards, his instruments exhibiting an original approach to design and solidity of construction. Later, Knud Smenge (b.1937) began building organs in Melbourne in the early 1980s following experience in Denmark with Marcussen & Son and Bruno Christensen & Son, for whom he was head voicer. His 40 new instruments have a strong, articulate sound and exhibit outstanding craftsmanship.

Other firms have continued to carry out restoration and rebuilding work. The restorations carried out by the Sydney firms of Mark Fisher, Peter D.G. Jewkes, Pitchford & Garside and Roger Pogson have received international acclaim. The latter firm restored the Sydney Town Hall organ (1972-1982) which must rate as the most extensive of its type ever carried out. These restorations have been characterised by meticulous respect for original style and construction, retaining original winding systems, actions, materials and cone tuning. The facade pipes of many organs have been carefully restencilled. The conservation of historic organs in Australia has been supported and promoted by the Organ Historical Trust of Australia (founded 1977). The Melbourne firm of Australian Pipe Organs specialised in pipemaking for the trade since the 1980s while firms such as S.J. Laurie manufactured electrical components, some of which were exported.

In the late 1950s, the export of organs to Australia resumed with the arrival of Australia's first modern mechanical action instruments from the E.F. Walcker firm. At this time also, the English firm of J.W. Walker & Sons carried out considerable work in Australia. The first major European export to Australia of the period was the large von Beckerath instrument (1972) for the Great Hall of the University of Sydney. This was later followed by a string of important concert instruments including the Rieger organ for the Festival Theatre, Adelaide (1979), the Casavant organ for Elder Hall, University of Adelaide (1979), the Ahrend organ for Robert Blackwood Hall, Monash University (1980), the Casavant organ for the Melbourne Concert Hall (1982) – now dismantled and in storage, the Klais organ for the Brisbane Performing Arts Centre (1987) and the Walker organ for the Adelaide Town Hall (1990). Notable church organs of the end of the 20th century include the Kenneth Jones & Associates organ at Trinity College Chapel, University of Melbourne (1998), the Rieger organ at The Scots' Church, Melbourne (1999), the Létourneau organ at St Mary's Cathedral, Sydney (2000) and the Casavant organ at St Francis' Church, Melbourne (2000).

Preservation of the Heritage

By the mid-20th century, this wonderful heritage had been substantially eroded through destruction and insensitive rebuilding. None of the four major Melbourne 19th century concert organs survive while very little of the major work of George Fincham remains intact. In the 1950s and 1960s, the introduction of electric actions and tonal modifications, often in an alien style, resulted in the irretrievable alteration of numerous historic instruments, thus losing their tonal integrity and jeopardising their mechanical longevity.

Many instruments remain, however, and in the past four decades more than 100 organs throughout the country have received meticulous restorations, often removing later accretions and reconstructing missing components to high standards of authenticity.

Australia's heritage of historic organs has been documented thoroughly by OHTA. The instruments have been listed through the *Gazetteer of Pipe Organs in Australia*, available through the OHTA website, while many have received a full historical and technical documentation. A number have been classified by the National Trust of Australia (Victoria) or protected through registration with the Heritage Office, New South Wales or Heritage Victoria.

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Notes about the Organ Builders Represented on the Tour

WILLIAM ANDERSON (d. 1921) initially headed off to the goldfields after his arrival in Victoria and then joined his father manufacturing pianos in Geelong. A partnership with Robert Mackie lasted from 1858 to 1864 when Mackie's ill health forced its dissolution. Anderson moved to Britain in 1864 for a short period to gain more organ building expertise. It is not known with whom he worked in Britain, but several features of contemporary Gray & Davison organs (particularly the use of inclined parallel stop jambs, the Keraulophon and divided registers) hint that it may have been with this firm. Gray & Davison also exported at least four organs to Victoria in the 1860s so that Anderson may indeed have been the link.

RUDOLF VON BECKERATH (d.1976) was a German master organ builder. He was born in Munich, but grew up in Hamburg, where his family moved the year he was born. He initially pursued an interest in mechanical engineering. After encountering the quality of northern German pipe organs, particularly that of master builder Arp Schnitger, Beckerath's interest shifted. He trained as a cabinet maker at the art school in Hamburg, while studying the fundamentals of organ building on his own. His training continued in France, where he moved on the recommendation of Hans Henny Jahnn. In Châtillon-sous-Bagneux, near Paris, he entered the workshop of Victor Gonzalez. By the 1950s and 1960s, Beckerath's own firm became one of the leaders of the Organ Reform Movement in North America and Northern Europe. After Beckerath's death the company made successful transitions of leadership and ownership, and is still operating in Hamburg. Today there are Beckerath organs in many countries outside of Europe including the U.S., Australia, Canada, Croatia, South Africa, Japan, Poland, India and Russia.

WILLIAM DAVIDSON was a prominent Sydney organ builder from the end of the 1860s onward. Most of his nineteen or so instruments were smaller organs largely with mechanical action.

EDWARDS AND HOLROYD Tom Edwards (1889-1960) began his organ building career at 13. During the time he worked with the Richardson firm, he was largely occupied with working on the Wm Hill & Son organ in Sydney Town Hall. In 1917 Edwards set up on his own firm and from 1919 to 1924, he was in partnership with John Holroyd who had been the N.S.W. Representative of Norman & Beard Ltd of Norwich. After purchasing Richardson's tuning round, tuning and repairing theater organs became a specialised and substantial part of the firm's work. Edwards assisted John Whiteley in installing the latter's instrument for St Andrew's Anglican Cathedral in 1929/30. Following his death, the tuning round and stock of spare parts, etc, was sold to Hill, Norman & Beard of Melbourne.

GEORGE FINCHAM was born in London; his father (Jonathan George Fincham) and grandfather were both organ builders and so it is not surprising he practiced this trade himself. He was apprenticed in 1842–49 to the London organ builder Henry Bevington, and then worked as a foreman for James Bishop & Son. Fincham emigrated to Australia in 1852 and within ten years of his arrival he had raised sufficient funds to equip a workshop and buy stock to begin organ building as George Fincham & Sons. Also by this time churches had funds for pipe organs and interest in organ music was growing, helped by the arrival of organists such as Charles Horsley, David Lee and the Rev. George Torrance in Australia. The organ building business grew and by 1904 he had branches in Adelaide and Sydney, and agents in Perth and Brisbane. Altogether he built about 200 organs for cathedrals and churches and supplied pipe work and parts to organ builders throughout Australasia. His integrity and the quality of the organs he built overcame the prejudice towards colonial work. He was outstanding among Australian organ builders for his skill, his business ability and his readiness to keep pace with modern trends. He patented many improvements; most of the organs he built had mechanical action and from 1886 some had tubular-pneumatic. Fincham died in Melbourne in 1910. His company, continued by his sons and grandsons, completed many projects in more than a century of organ building. It closed down in February 2006.

FORSTER AND ANDREWS was formed by James Alderson Forster (1818–1886) and Joseph King Andrews (1820–1896), who had been employees of the London organ builder J. C. Bishop. They opened the business that bore their name in Hull in 1843. The business developed and became one of the most successful of the North of England organ builders. The company was taken over by John Christie in 1924 and finally closed in 1956. The company had branches in London and York in addition to their Hull headquarters.

ROBERT AND WILLIAM GRAY OF LONDON. The organ builder Robert Gray (d. 1796) was in business at Leigh Street, Red Lion Square, London, in 1774. By 1787 he had been joined by William Gray (d. ca.1820), and a trade card of about 1795 advertises them as 'Robert & William Gray, Organ, Harpsichord & Piano-Forte Makers.' Following Robert's death William carried on the business in his own name; he was succeeded by his son John Gray. John Gray inherited the business in 1821 and from 1837 ran it in partnership with Frederick Davison until John Gray's death in 1849.

HARRISON & HARRISON LTD is a British company established in 1861 by Thomas Harrison and now based in Durham that makes and restores pipe organs. The firm is well known

for instruments found in King's College Chapel, Cambridge, Westminster Abbey, and Royal Festival Hall. After its opening the company was moderately successful but did not achieve real success until 1896 when Thomas's sons Arthur and Harry took over. Harry designed the organs and Arthur proved to be a particularly gifted voicer, resulting in commissions for rebuilds of several great organs including Durham Cathedral and Royal Albert Hall, and several new commissions, including Westminster Abbey. Arthur Harrison died in 1936 and Harry retired in 1946. The company passed to Harry's son Cuthbert. In the postwar period Harrisons contributed significantly to the renaissance of classical organ building; their instruments for the Royal Festival Hall, London, is of particular importance.

HELE & CO (also known as Hele & Sons) were the main organ builders in the southwest of England from 1865 to 2007. The company was founded by George Hele (1836–1919). Initially George concentrated on selling organs, pianos and harmoniums, but in 1865 he started work in Truro building his first instrument, an organ for Devoran Wesleyan Methodist Chapel. In 1870 he moved to Plymouth where the company was based until 2007. During the early years of the 20th century Hele & Co. expanded, building organs for many churches in the area. After the Second World War, J.W. Walker & Sons Ltd took a controlling interest which lasted for several years. After regaining independence, the company continued, but in 2007 it merged with The Midland Organ Company under a new name, Midland Organ Hele and Company Ltd.

HILL & SON William Hill, along with Willis, was the most significant organ builder in 19th century Britain. He became the leading advocate of the now standard C compass and the provision of adequate pedal divisions. He built many prominent instruments, his son Thomas continuing the tradition (including his magnum opus in Sydney Town Hall, Australia). Grandson Arthur Hill was the author of a standard work on organ cases. The firm amalgamated with Norman and Beard Ltd. in 1916 and ceased trading in 1998.

ALFRED HUNTER (d. 1911) was a well-known and prolific organ builder in London. Not only did he build organs for churches in England and Ireland, he also exported them to New Zealand and at least eleven organs to Australia. Alfred took his son Robert into partnership in 1885 as Alfred Hunter & Son and Robert carried on until 1921 when his sons Alfred Robert and George Frederick joined him. Neither of the sons married and there are no direct descendants. The business was taken over in 1937 by Henry Willis & Sons. Organs by Hunter & Son have traditional tonal schemes with "bold and lively diapason choruses." The firm developed tubular-pneumatic actions for their organs at an early stage.

PETER D.G. JEWKES The firm of Peter D.G. Jewkes was established in Sydney in 1975. The principal of the firm Peter Jewkes combines an active career as organbuilder and church musician, acting as Organist at Christ Church St Laurence, Sydney. Peter Jewkes trained as an organbuilder in Sydney and his musical studies took place in England at the Royal School of Church Music. His firm has specialized in meticulous conservation work. Among the major instruments the firm has restored include the 1913 Hill & Son organ, St John's Church, Toorak, Melbourne, the 1885 Hill & Son organ at St John's Church, Darlinghurst, Sydney, and the 1930 Hill, Norman & Beard organ at Scotch College Memorial Hall, Hawthorn, Melbourne (in association with the South Island Organ Company Ltd). It recently completed an overhaul of the 1886-89 Hill & Son organ at Sydney Town Hall which included a complete cleaning, regulation of pipework, releathering of some components and a complete technical documentation of the whole instrument. The firm occupies premises at Ermington, in western Sydney, and maintains more than 200 organs throughout New South Wales.

JOHNSON & KINLOCH John Kinloch, with partner William Johnson built the first organs to be constructed in the colonies including the earliest documented organ in 1840 – a two manual instrument for St Matthew's Anglican Church in Windsor NSW. The two went on to build instruments individually for clients in New South Wales.

KENNETH LUDLOW JONES, born in Longford Ireland, studied organbuilding mostly in Holland and worked in West Africa for 16 years. He founded his own company in 1973 and started an organbuilding enterprise based in Glendalough, County Wicklow, working with a small number of apprentices; he later transferred to Bray, Co. Wicklow and formed the company of Kenneth Jones Pipe Organs Ltd in 1979. The firm's work is found not only in Ireland, but all over the United Kingdom, the United States, in the Far East and Australia, in fact on every continent except Antarctica. He gave a new impetus to organ building, richly inventive in organ-case design, layout and mechanism design than any of his generation. Kenneth Jones now remains in an advisory, design and consultative role with the company.

STEVE LAURIE (d. 2006) began his training at the John Compton workshop in London before emigrating to Australia in 1948. He worked with George Fincham & Sons and in 1957 opened his own company in Victoria with Keith Davis of Launceston, Tasmania. Soon, he gained his first contract for a new organ, at St Paul's Church, Euroa, and this was quickly followed by a succession of many new instruments, mostly built ingeniously upon the extension principle that he had learned at Comptons, and numerous rebuilds. In the 1960s with rising demand from new churches, Laurie produced many smaller instruments of attractive appearance, careful tonal design and well- crafted mechanisms, built at an affordable price. He was also aware of the classical revival and built a handful of smaller instruments with mechanical action, such as the outstanding instrument for Whitley College Chapel, Parkville, opened in 1975, while several pneumatic instruments were rebuilt with mechanical key actions. Laurie's instruments are to be found in churches, cathe-

drals, private homes and even a monastery across five Australian states. The largest new organ was that at St Andrew's, Brighton, opened in 1964, which at the time looked arresting and sounded splendid in such a resonant acoustic setting.

ORGUES LÉTOURNEAU The story of Orgues Létourneau begins in February 1965 when Fernand Létourneau accepted a position as an apprentice voicer at Casavant Frères. After progressing through a number of positions, Mr. Létourneau was appointed Casavant's head voicer and tonal finisher in 1974. Four years later, Mr. Létourneau applied for and received a grant from the Canadian Council of the Arts to study historic pipe organs in Europe. After returning to Canada, Mr. Létourneau founded Orgues Létourneau in January of 1979 in Ste-Rosalie, Québec. The company's first instrument was a six-stop practice organ with mechanical key and stop actions for the Conservatoire de musique in Hull, Québec. Contracts followed over the next decade for new instruments in Australia and Canada with a particular highlight from this period being the design and installation of Opus 10, a tracker organ for Christ Church Vienna in Austria. It was also during this period that the company moved to its current workshops in St-Hyacinthe, Québec. The 1990's brought a decade of remarkable growth for the company - in 1998, the company completed its Opus 58 for St Andrew's Anglican Cathedral in Sydney, Australia which incorporated more than 30 stops and several windchests from the Cathedral's previous 1866 William Hill instrument. By the turn of the 21st century, more than 60 new Létourneau organs had been built and the year 2000 saw the pipe organ completed for St Mary's Catholic Cathedral in Sydney, Australia.

THOMAS CHRISTOPHER LEWIS was one of the leading organ builders in late 19th century Britain. In 1868 Lewis established a factory in South London, gathering together a large team of skilled workers. The total number of organs built by the firm before 1900 is thought to be more than 600. Lewis himself left the company at the turn of the century, and the firm merged with Willis in 1919. Lewis was strongly inspired by the organs built in Germany by Edmund Schulze and in France by Aristide Cavaillé-Coll. His instruments represent a synthesis of these two important influences. Lewis' organs are notable for a number of reasons, not least their beautifully voiced, softer colours. Most notable of all, however, is their reliance on brilliant diapason choruses for power, rather than the heavy pressure reeds very much in vogue elsewhere by the close of the 19th century.

T.W. MAGAHY & SON was founded in Cork in 1875, and it was responsible for building organs for the Cathedrals, Cloyne, St Finbar's and Roscarbery as well as a number of churches both Catholic and Protestant. The company also built organs for the Cork Exhibitions of 1883 and 1902 and the excellence of Magahy's work was widely recognised.

SYDNEY THOMAS NOAD (1894-1971) started his firm after WWI and was hired to maintain the Sydney Town Hall organ. The firm languished through the Great Depression and WWII, then rebounded after 1948. After his son Kenneth joined the firm in 1952, it grew to be the largest organ building enterprise in New South Wales until it closed in 1972.

NORMAN AND BEARD was an organ building firm based in Norwich from 1887 to 1916, though the beginnings were a business founded in Diss in 1870 by Ernest William Norman (1851-1927). In 1876 he moved to Norwich, where he went into partnership with his brother, Herbert John Norman (1861-1936). In 1887 they went into partnership with George A. Wales Beard, and the company was formed, with a second office opened in London in 1896. They worked closely with the innovative Robert Hope-Jones, and held the patents on many of his developments, including electro-pneumatic action. The company merged with William Hill & Sons of London in 1916, and became William Hill & Son & Norman & Beard Ltd. Their instruments can be found throughout England, and also in Scotland, in New Zealand, Australia, India, and South Africa.

PITCHFORD AND GARSIDE Edwin Pitchford (1915-1997) was born in England and began his career at Henry Willis and Sons. In 1955 he emigrated to Australia and served as the representative of Hill, Norman and Beard. D. Stuart Garside (1936-2002) left England and joined Pitchford in 1963; they opened their own firm in 1969. Pitchford and Garside specialized in restoration of historic organs and tuning and maintenance with a conservative approach. The firm received more than fifty major contracts over the last thirty years of the 20th century.

THÉODORE PUGET ET FILS: Three generations of the Puget family (five sons and one grandson) applied themselves to the organ building trade, primarily from headquarters in Toulouse. The firm was responsible for 350 new instruments, in and around France, and they repaired, reconstructed or restored about 750 others over the course of nearly 125 years.

RIEGER ORGELBAU is an Austrian firm of organ builders known generally as Rieger. The firm was founded by Franz Rieger. From 1873 it was known as Rieger & Söhne, and from 1879 as Gebrüder Rieger, after his sons took over. At the end of World War II, the firm was nationalized by the Czech government and merged with another workshop as Rieger-Kloss. However, the Rieger tradition was continued by the owners and workers of the original firm, who moved to Austria and founded a new workshop as 'Rieger Orgelbau'. Wendelin Eberle (b. 1963) began his apprenticeship in organ building with Rieger in 1978, then took over as works manager in 1992, and became president and owner of Rieger-Orgelbau GmbH in 2003, in a similar sequence to that of previous director, Josef von Glatter-Götz, eighty years earlier. Today, Rieger employs approximately forty people; two groups of ten employees each build the organs from the plan-

ning stage through to the point where the finished instrument is resting in its final home.

The **RUFFATTI BROTHERS**, Alessio, Antonio, and Giuseppe Ruffatti, founded the firm of "Famiglia Artigiana Fratelli Ruffatti" — Ruffatti Brothers, Family of Artisans — in Padua, Italy, in 1940. Fratelli Ruffatti rapidly gained an excellent reputation and produced hundreds of instruments within just a few years. Since its founding, the firm has expanded its market area, manufacturing prestigious instruments for Northern Europe, North America, Asia, Africa, and Australia. In a very demanding North American market, they contracted and installed more than fifty instruments of large and medium size, the most of any European firm. For Italy alone, Ruffatti has manufactured more than five hundred instruments. Fratelli Ruffatti was among the first organ builders in Italy when, in the early 1960s, it began building new mechanical action instruments. This was at a time when, in Italy as in other countries, such a choice was seen as bizarre and extremist. They continue to manufacture and perfect mechanical action organs to this day, as well as electric action instruments. This tradition continues today with the second generation of Ruffatti brothers, Piero and Francesco, sons of Antonio and partners in the firm since 1968.

The **SCHANTZ ORGAN COMPANY**, founded in 1873 by A.J. Tschantz, (later changed to Schantz) is the largest and oldest American pipe organ builder still under management of the founding family. Combining his inventive skills with a love of music, Tschantz began building pipe organs after a brief venture into the construction of reed (parlor) organs. In the early part of the 20th century, A.J.'s sons joined him in his organ building shop. Under their leadership, the growing company developed a strong reputation as a regional builder. (Most of the early instruments were modest in size and found within two hundred miles of the Orrville, Ohio workshop.) In turn, their sons learned the skills of the trade and took over the operation of the company. It was under the leadership of the third generation (following World War II) that the company developed its national reputation. Today work continues under the management of the fourth generation of the Schantz family. Commissions for the firm include projects ranging in scope from restoration of existing instruments to the construction of entirely new pipe organs, and in size from modest organs of a few ranks of pipes, to complex designs for some of the largest churches, cathedrals, and public spaces in the world.

RONALD WILLIAM SHARP (b. 1929) is an organ builder based in Sydney. For his organ building, he was awarded the Silver Jubilee Medal (1977) and the British Empire Medal (1980). He was self-taught and built his first organ in 1960. He specialized in mechanical, tracker action instruments, and was responsible for re-introducing mechanical action to Australia. His tracker action baroque organs are particularly famous. Although sometimes criticized as having a unique and characteristic tonal design, rather than an authentic "organ" tone, this tone has come to be much appreciated by some authorities and players. His most notable instrument is the Sydney Opera House Grand Organ (1979), one of the largest mechanical action organs ever built.

KNUD SMENGE (b. 1937) arrived in Australia in 1979 after working 21 years for two Danish organ-building companies, Marcussen & Son and Bruno Christensen & Son, both of which were renowned internationally. His first job in Australia was as head voicer and tonal director with Australian organbuilder George Fincham & Sons but after two years he established his own firm. He became a highly esteemed organ builder in Australia and a leader in his field. He rebuilt and restored organs and built over forty new ones for the Swedish Church in Toorak, the Newington College in Stanmore NSW, St George's Anglican Cathedral in Perth, The Cathedral of St Stephen in Brisbane, University of Tasmania, the University of Hong Kong and many more.

The **SOUTH ISLAND ORGAN COMPANY** Ltd (SIOC) was established in Timaru, New Zealand in 1968 and made an immediate impact with the rebuilding of St John's Invercargill (1931 3/37 HN&B/Lewis), the restoration of All Saints (1877 2/18 Bevington) and the rebuilding of St Matthew's (1879 3/26 Bevington) Dunedin and Christchurch Cathedral Nelson organs in the first two years. In the mid-1970s, in addition to building new instruments and rebuilding old ones, the company began promoting the conservation and preservation of New Zealand's fine heritage of historic organs. By 1980 SIOC had built/rebuilt/restored seven cathedral organs in New Zealand. Historic restoration brought with it a new appreciation of tubular pneumatic action organs culminating in the restoration in 1985 of the 1906 Norman & Beard 4-manual concert organ in Wellington Town Hall. The success of this project led to further pneumatic action restorations and overseas interest and in 1990 the company's first project in Australia, transplanting and rebuilding the 1868/1891/1953 (3/32) Fincham organ from St Kilda Blind Institute for Paton Memorial Uniting at Deepdene. This was soon followed by the restoration of the Fincham organs at Church of All Nations (1876, 2/13), Carlton and Trinity Uniting (1884, 2/14), Brighton in 1992, and in 1993 Victoria's prime historic organ at St Mary Star of the Sea (1899, 3/38) West Melbourne. The Company regularly tunes and maintains over 300 pipe organs all over New Zealand and also Australia.

WALCKER ORGELBAU (also known as E. F. Walcker & Cie.) of Ludwigsburg, Baden-Württemberg, Germany, is a builder of pipe organs. It was founded in Cannstatt, a suburb of Stuttgart in 1780 by Johann Eberhard Walcker. His son Eberhard Friedrich Walcker moved the business to Ludwigsburg in 1820 who first became famous for the organ built in the Paulskirche, Frankfurt, in 1833, which had 74 stops. Other important commissions followed rapidly, and Walcker became a pioneer of the "symphonic organ" style in Germany. Known for distinguished installations and low output, the company built the organ in the Boston Music Hall in Boston (now at the Methuen Memorial Music Hall in Methuen, MA), Zagreb Cathedral in Zagreb, Croatia, University

of Latvia[and Riga Cathedral in Riga, Latvia. The largest Walcker organ in the world had 200 stops and over ten thousand pipes. It was built in 1930s for a state congress hall in Nuremberg and was destroyed by aerial bombings during World War II. The company is now in the hands of the seventh generation of Walckers.

J. W. WALKER & SONS LTD was established in London in 1828 by Joseph William Walker (1802-1870). Walker organs were popular additions to churches during the Gothic Revival era in Victorian Britain, and instruments by Walker are found in many churches around the UK and internationally. Joseph William Walker died in 1870, and his youngest and only surviving son, James John Walker (1846-1922), took over the organ firm. Arguably, the heyday of the company occurred towards the end of the 19th century, when the company developed a reputation for excellence in massive diapason voicing using scales and pressures for flue work greater than those used by Hill or Willis. After James Walker's death, the reputation of the firm in the "first division" of British organ building lasted through the Second World War before its star began to set somewhat. Eventually, a recognizable revival came to the Walker firm with its move, in stages, from west London to the small town of Brandon, where the organ building firm and a parts supply business ("P & S") occupied modern workshops. In the 1980s, under the leadership of Robert Pennells, his German Klais-trained son Andrew, B. Q. S. F. Buchanan, and head voicer Michael Butler, a number of new and prestigious instruments were made. In 1999, Andrew Pennells died, drawing his father out of retirement. Today, the business has four distinct parts under the umbrella of "The Walker Group": restoration, tuning, supplies to the trade, and a small new-organ building practice in Brandon.

WEST & PEMMER The Abbotsleigh Girls' School organ was built by the partnership of Josef Pemmer of Austria and expatriate Australian, Rowan West, who was responsible for the scaling, pipe design and construction, and voicing. David Rumsey acted as the supervising consultant. Rowan West served an apprenticeship with Roger H. Pogson and was awarded a Churchill Fellowship in 1975 to study his art in Europe. From 1979 to 1986 he was a voicer with Klais. He qualified as a master organ builder in 1987. Josef Pemmer began his career working with Gregor Hradetsky in 1971. He also worked with the Hradetsky team on the Sydney Opera House organ in 1978. He completed his organ building studies in 1980.

BENJAMIN B. WHITEHOUSE (c.1861-1954) arrived in Queensland in May 1883. By 1884 he was active in installing English-built organs at the Anglican and Methodist churches. By 1895 he established his own firm, and his younger brother Joseph arrived from England to join him in 1897. After the death of Joseph Whitehouse, Sr., in February 1954, his son Joe H. Whitehouse became head of the firm. Joe Whitehouse died in January 1979, and his son, Kevin M. Whitehouse (1932-2007) administered the firm from 1971 until ill health forced his retirement and the closure of the firm in 1982. Until around 1910, the Whitehouse firm built only mechanical-action organs, including several with one manual and divided ranks. Organs using tubular-pneumatic action had been imported into Queensland as early as 1892 (the Willis organ at the Exhibition Concert Hall, Brisbane), but the Whitehouse firm did not make extensive use of pneumatic action until 1907-08. The first use of electro-pneumatic action in organs built by Whitehouse Bros., however, was not until 1932-34, when they built several small extension organs. But by 1935 they reverted largely to the use of tubular-pneumatic action over the following two decades. Electro-pneumatic action was used increasingly in the 1950s, and direct electric action for a number of new organs after around 1960.

Tour Itinerary

Pre-Tour

MON 30 OCT Arrive Los Angeles

Independent arrivals at Hampton Inn and Suites, El Segundo

TUE 31 OCT Los Angeles

5:30 am	Hotel check-out
6:00 am	Breakfast (to-go bags available if wanted)
6:30 am	Depart to…
7:00 am	**Walt Disney Concert Hall**
9:00 am	Depart to…
9:30 am	**Cathedral of Our Lady of the Angels**
1:00 pm	**St. James in the City**
2:30 pm	Depart to…
3:00 pm	**Immanuel Presbyterian Church**
4:00 pm	Depart to…
4:30 pm	**First Congregational Church**
6:00 pm	Depart to airport
	Flight check-in and dinner on own at the airport
	(B)

Main Tour

TUE 31 OCT Departure

Meet at the United Airlines gate for flight departure at 10:35 pm.
(Meals in-flight)

WED 01 NOV En Route

THU 02 NOV Arrive Melbourne

8:25 am	UA #98 arrives Melbourne, transfer to hotel for check-in
3:30 pm	Meet in hotel lobby
3:45 pm	Depart to...
4:00 pm	**The Scots' Church** (Presbyterian)
5:30 pm	Return to hotel
6:15 pm	Transfer to Trunk Restaurant
6:30 pm	Dinner and introduction to Melbourne organs by John Maidment OAM
	Novotel On Collins (Meals in-flight, D)

FRI 03 NOV Melbourne

6:00-10:00am	Breakfast in the hotel - Lane Restaurant
8:00 am	Meet in lobby
8:15 am	Depart to…
8:30 am	**Melbourne Town Hall**
10:15 am	Depart to…
10:45 am	**St Patrick's Catholic Cathedral**
12:00 pm	Depart above venue
12:00-1:45pm	Lunch (own arrangements)
2:00 pm	**St Mary's Star-of-the-Sea Catholic Church**
3:00 pm	Depart to…
3:15 pm	**Grainger Museum**: talk and tour of the Museum
4:00 pm	Walk to… (5 minutes, level ground)
4:15 pm	**Trinity College Chapel, University of Melbourne**
5:30 pm	Return to hotel – evening dinner, own arrangements
	Novotel On Collins (B)

SAT 04 NOV Melbourne

6.00-10.00am	Breakfast in the hotel - Lane Restaurant
8:15 am	Meet in lobby
8:30 am	Depart to…
9:00 am	**Scotch College Memorial Hall**
10:00 am	Depart to…
10:15 am	**Basilica of Our Lady of Victories**
11:15 am	Depart to…
12:00 pm	**St Andrew's Anglican Church**
1:00 pm	Depart for lunch (own arrangements)
2:10 pm	Depart to…
2:30 pm	**St John's Anglican Church**
3:30 pm	Walk to… (5 minutes)
3:45 pm	**St Stephen's Anglican Church**
4:40 pm	Depart to…
5:00 pm	**St Mark's Anglican Church**
6:00 pm	Return to hotel – evening dinner, own arrangements
	Novotel On Collins (B)

SUN 05 NOV Melbourne/Sydney

6:00-10:00am	Breakfast in the hotel - Lane Restaurant
9:30 am	Bags out
9:45 am	Meet in lobby
10:00 am	Depart to…
10:30 am	**St Paul's Anglican Cathedral**
1:00 pm	Depart to…
1:30 pm	Lunch in Williamstown (own arrangements)
2:45 pm	**Holy Trinity Anglican Church**
3:45 pm	Coach departs for Melbourne airport
4.30 pm	Coach arrives Melbourne airport
	Flight check-in and dinner on own
7:00 pm	Jetstar #520 departs
8:25 pm	Arrive Sydney and transfer to hotel
	Amora on Jamison (B)

MON 06 NOV Sydney

6:30-10:30am	Breakfast in the hotel – Gallery Restaurant
8:45 am	Meet in lobby
9:00 am	Depart to…
9.30 am	**St Andrew's Cathedral**
11:00 am	Lunch (own arrangements)
12:15 pm	Meet at Sydney Town Hall
12:30 pm	**Sydney Town Hall organ concert**
2:30 pm	Tour of Sydney Town Hall building
4.00 pm	**Christ Church, St Laurence**
5:10 pm	Return to hotel
7:00 pm	Dinner at hotel preceded by Introductory talk about Sydney/Sydney organs by Robert Ampt
	Amora on Jamison (B, D)

TUE 07 NOV Sydney

6:30-10:30am	Breakfast in the hotel – Gallery Restaurant
8:25 am	Meet in lobby
8:40 am	Depart to…
9:00 am	**St. Mary's Catholic Cathedral**
10:30am	Depart to Barangaroo
11:00 am	Lunch (own arrangements)
12:45pm	Depart to...
1:00 pm	**St Philips, Church Hill**
2:00 pm	Walk to…
2:15 pm	**St Patrick's, Church Hill**
3:30 pm	Return transfer to hotel
6:20 pm	Meet in lobby
6:30 pm	Walk to Circular Quay
7:00 pm	Harbour Dinner Cruise
	Walk back to hotel
	Amora on Jamison (B, D)

WED 08 NOV Sydney

6:30-10:30am	Breakfast in the hotel – Gallery Restaurant
9:15 am	Meet in lobby
9:30 am	Depart to…
10:00 am	**Former First Church of Christ Scientist – now private residence of Mark Carnegie**
11:00 am	Lunch (own arrangements) and stroll at one of the beach locations
12:30 pm	Depart to …
1:00 pm	**Mary Immaculate RC, Waverley**
2:00 pm	Depart to…
2:30 pm	**St Peter's Anglican, Watsons Bay**
3:30 pm	Depart to…
4:00 pm	**Kincoppal – Rose Bay School of the Sacred Heart**
5:30 pm	Return to hotel – evening dinner, own arrangements
	Evening Free
	Amora on Jamison (B)

THU 09 NOV Sydney

6:30-10:30am	Breakfast in the hotel – Gallery Restaurant
1045am	Meet in lobby
11:00 am	Depart to…
11:30 am	**Hunter Baillie Memorial Presbyterian, Annandale**
12:30 pm	Depart to Burwood…
1:00 pm	Lunch on own in Burwood
2:00 pm	**St. Paul's Anglican**, Burwood
3:00 pm	Depart to….
3.30 pm	**Sydney University and Carillon**
6.00 pm	**Newington College, Stanmore**
7:00 pm	Return to hotel – evening dinner, own arrangements
	Amora on Jamison (B)

FRI 10 NOV Sydney

6:30-10:30am	Breakfast in the hotel – Gallery Restaurant
9:30 am	Meet in lobby
9:45 am	Depart to…
10:30 am	**Knox Grammar School, Wahroonga**
11.30 am	Depart to…
11:45 am	Lunch in local area (own arrangements)
1:00 pm	Depart to…
1:30 pm	**Abbotsleigh Girls School**
2:30 pm	Depart to…
3:30 pm	**Reception hosted by Organ Music Society of Sydney at Sydney Church of England Grammar School**
4:30 pm	Transfer to hotel for time to freshen up
6:00 pm	Transfer to Sydney Opera House vicinity for dinner on own in local restaurants
7:40 pm	Meet in **Sydney Opera House** lobby
8:00 pm	**Concert at Opera House**
11:00 pm	**Introduction to the Opera House organ**
Midnight	Transfer to hotel

SAT 11 NOV Sydney

6:30-10:30am	Breakfast in the hotel – Gallery Restaurant
10:00 am	Meet in lobby
10;15 am	Depart to…
11:00 am	**St Patrick's Cathedral, Parramatta**
12 noon	Depart to...
12:45 pm	Windsor: Box lunch at St. Matthew's (at participants' own expense)
1:30 pm	**St Matthew's Anglican, Windsor**
2:15 pm	Depart to…
2:25 pm	**St Matthew's RC, Windsor**
3:00 pm	Depart to…
3:50 pm	**St Finbar's, Glenbrook**
4:30 pm	Return to hotel
6:00 pm	Arrive hotel – evening dinner, own arrangements
	Amora on Jamison (B)

SUN 12 NOV Sydney

6:30-10:30am Breakfast in the hotel – Gallery Restaurant

Options for individuals to attend Sunday morning service

(1) 10.30am **Christ Church Saint Laurence** - Solemn High Mass
(2) 10.30am **St Mary's Cathedral** - Solemn Choral Mass - Men's choir only
(3) 11.00am **St James, King Street** - Choral Eucharist

4.00 pm **St Mary's Cathedral Organ Recital**
5:00 pm On own until dinner
7:45 pm Walk from hotel to restaurant
8:00 pm Dinner at Cruise Bar
Walk back to hotel
Amora on Jamison (B, D)

MON 13 NOV Return to U.S.

6:30-10:30am Breakfast in the hotel – Gallery Restaurant
7:15 am Bags out
7:30 am Meet in lobby
7:45 am Transfer to airport
8:30 am Arrive Airport
11:30 am UA 840 departs for Los Angeles
6:10 am UA 840 arrives Los Angeles
(B, Meals in-flight)

Itinerary subject to change
*Meals: **B** = breakfast **D** = dinner*

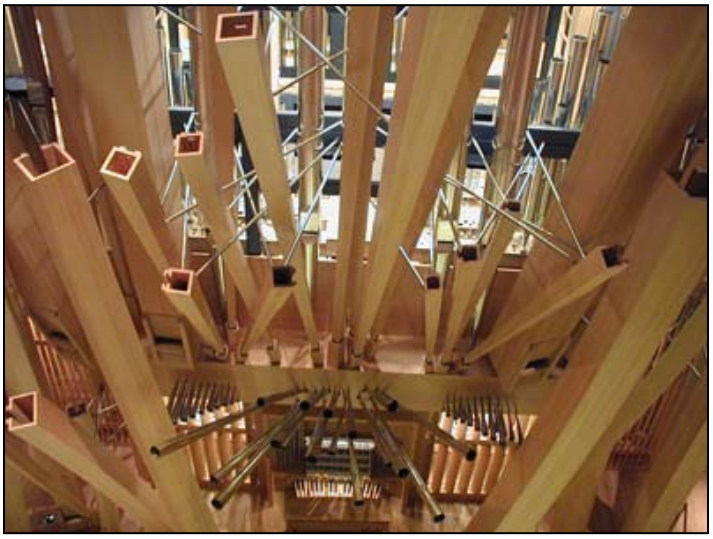
Los Angeles

Walt Disney Concert Hall

The Organ: 2004 Glatter-Götz/ Rosales
The Organist: Philip Smith

A dominant feature of Walt Disney Concert Hall is the 6,134-pipe organ that towers above the rear of the stage, its external pipes often referred to as "French fries."

Architect Frank Gehry devoted a great deal of time to the design. He worked with Los Angeles organ designer and builder Manuel J. Rosales to create something different from a typical church organ with its rows and rows of metal tubes. Gehry's initial designs included pipes hanging from the ceiling and the organist in a cage halfway up the wall. Rosales found the concepts fanciful and marvelous, but he knew there was no way they would lead to the construction of a practical musical instrument.



Eventually, Gehry presented a concept that looked like a cluster of flowers shooting out of the ground. Rosales found this design wonderful and agreed that it was something they could pursue. Rosales recommended European organ builder Casper von Glatter-Götz to fabricate and install the many complex components. What we see today is the dramatically splayed composition of beams which Gehry refers to as "French fries."

The organ was built by the German organ builder Caspar Glatter-Götz under the tonal direction and voicing of Manuel Rosales. It has an attached console built into the base of the instrument from which the pipes of the Positive, Great, and Swell manuals are playable by direct mechanical, or "tracker" key action, with the rest playing by electric key action; this console somewhat resembles North-German Baroque organs, and has a closed-circuit television monitor set into the music desk. It is also equipped with a detached, portable console, which can be moved about as easily as a grand piano, and plugged in at any of four positions on the stage, this console has terraced, curved "amphitheatre"-style stop-jambs resembling those of French Romantic organs, and is built with a low profile, with the music desk entirely above the top of the console, for the sake of clear sight lines to the conductor. From the detached console, all ranks play by electric key and stop action.

In all, there are 72 stops, 109 ranks, and 6,125 pipes; pipes range in size from a few inches/centimeters to the longest being 32 feet (9.75m) (which has a frequency of 16 hertz).

Stop List:

GREAT – Manual II (unenclosed)		**POSITIVE – Manual I (enclosed)**		**SWELL – Manual III (enclosed)**	
32'	Violonbasse (Gehry façade)	16'	Quintaton	16'	Bourdon
32'	'Grand Bourdon (from 16', 1-12 resultant)'	8'	Principal	8'	Diapason
16'	Prestant (polished tin façade)	8'	Unda Maris	8'	Flûte traversière
16'	Violonbasse (ext.)	8'	Gambe	8'	Bourdon
16'	Bourdon (PEDAL SUBBASS)	8'	Flûte harmonique	8'	Viole de Gambe
8'	Principal	8'	Gedackt	8'	Voix céleste (CC)
8'	Diapason à Pavillon	4'	Octave	8'	Dulciane doux
8'	Violoncelle (ext. Violonbasse)	4'	Hohlflöte	8'	Voix angelique (TC)
8'	Flûte harmonique	2-2/3'	Nasard	4'	Principal
8'	Chimney Flute	2'	Super Octave	4'	Flûte octaviante
5-1/3'	Grand Nasard	2'	Waldflöte	2-2/3'	Nasard
4'	Octave	1-3/5'	Tierce	2'	Octavin
4'	Spire Flute	1-1/3'	Larigot	1-3/5'	Tierce
3-1/5'	Grande Tierce	IV	Mixture (1-1/3')	1'	Piccolo
2-2/3'	Octave Quinte	16'	Cor anglais	III-V	Plein jeu harmonique (2-2/3')
2'	Super Octave	8'	Trompette	16'	Bombarde
III	Grande Fourniture (16' series)	8'	Cromorne	8'	Trompette
VIII	Mixture (8' series)	4'	Clairon	8'	Hautbois
IV	Cymbale (4' series)	Tremolo		8'	Voix humaine
VII	Corneta Magna	16'	Llamada (LLAMARADA)	4'	Clairon
32'	Contre Basson (ext.16') (Gehry façade)	8'	Llamada (LLAMARADA)	Fast Tremulant	
16'	Basson	4'	Llamada (LLAMARADA)	Slow Tremulant	
8'	Basson	8'	Trompeta de Los Angeles (LLAMARADA)	8'	Llamada (LLAMARADA)
4'	Basson	16'	Positive to Positive	8'	Trompeta de Los Angeles (LLAMARADA)
8'	Trompeta de Los Angeles (LLAMARADA)			16'	Swell to Swell
16'	Great to Great (Does not affect 32' stops)			4'	Swell to Swell

LLAMARADA – Manual IV (enclosed)

8'	Flautado grandiso
4'	Octava real
V	Compuestas
V	Lleno fuerte
16'	Bombardon
8'	Trompeta armonica
4'	Clarín armonico
Tremblante	
Unenclosed	
16'	Llamada (ext.)
8'	Llamada (horizontal Tuba)
4'	Llamada (ext.)
8'	Trompeta de Los Angeles (Gehry façade)

Campanitas (Choice of one or both bell arrays)
Pajaritos (Two pairs of birdolas)
Pitch Pipes (3 pipes) D' F' A' (A=442)

PEDAL

32'	Flûte
32'	Violonbasse (Gehry façade)
16'	Flûte (ext.)
16'	Prestant (GREAT)
16'	Violonbasse (GREAT)
16'	Subbass
16'	Bourdon (SWELL)
10-2/3'	Grosse Quinte
8'	Octave
8'	Flûte (ext.)
8'	Violoncelle (GREAT)
8'	Bourdon (ext. Subbass)
4'	Super Octave
4'	Flûte (ext.)
V	Mixture (5-1/3')
32'	Contre Bombarde (ext.)
32'	Contre Basson (Gehry façade)
16'	Grande Bombarde
16'	Bombardon (LLAMARADA)
16'	Basson (GREAT 16')
8'	Trompeta (LLAMARADA)
8'	Basson (GREAT 8')
4'	Clarín (LLAMARADA)
4'	Basson (GREAT 4')

COUPLERS

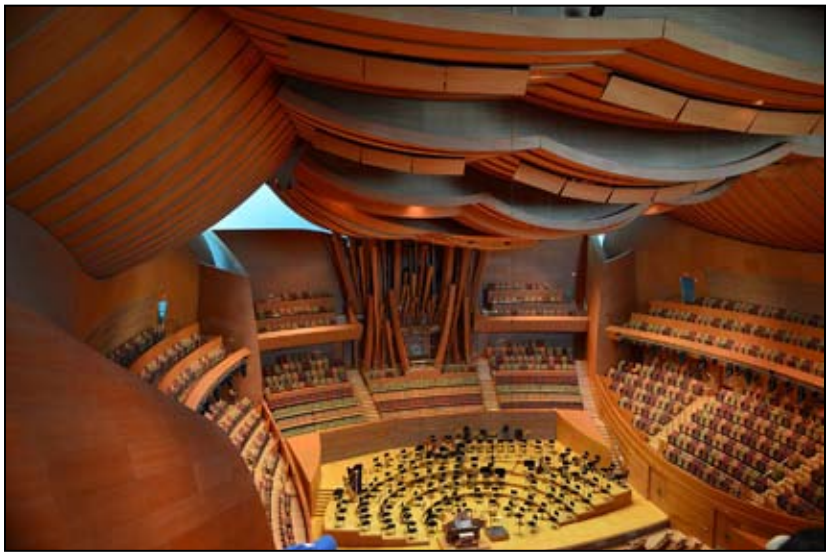
8'	Great to Pedal
8'	Positive to Pedal
8'	Swell to Pedal
8'	Llamarada to Pedal
16'	Positive to Great
8'	Positive to Great
16'	Swell to Great
8'	Swell to Great
4'	Swell to Great
16'	Llamarada to Great
8'	Llamarada to Great
4'	Llamarada to Great
8'	Swell to Positive
8'	Llamarada to Positive

COMBINATIONS
Great: 1-8
Positive: 1-8
Swell: 1-8
Llamarada: 1-6
Pedal: 1-6 (toe)
General: 1-24 (1-12 toe)
Restore
General Cancel
Combination Set
All Pistons Next
Next
Previous

Thumb reversibles for
Great to Pedal
Positive to Pedal
Swell to Pedal
Llamarada to Pedal
Swell to Great
Positive to Great
Llamarada to Great
Tutti

Toe reversibles for:
Great to Pedal
Swell to Pedal
Tutti
Pajaritos

About the hall:



The Walt Disney Concert Hall is the fourth hall of the Los Angeles Music Center and was designed by Frank Gehry. It opened on October 24, 2003. Bounded by Hope Street, Grand Avenue, and 1st and 2nd Streets, it seats 2,265 people and serves, among other purposes, as the home of the Los Angeles Philharmonic orchestra and the Los Angeles Master Chorale. The hall is a compromise between an arena seating configuration, like the Berliner Philharmonie by Hans Sharon, and a classical shoebox design like the Vienna Musikverein or the Boston Symphony Hall.

Lillian Disney made an initial gift of $50 million in 1987 to build a performance venue as a gift to the people of Los Angeles and a tribute to Walt Disney's devotion to the arts and to the city. The Frank Gehry-designed building opened on October 24, 2003. Both Gehry's architecture and the acoustics of the concert hall, designed by Minoru Nagata, the final completion supervised by Nagata's assistant and protege Yasuhisa Toyota, have been praised, in contrast to its predecessor, the Dorothy Chandler Pavilion.

The project was initiated in 1987. Frank Gehry delivered completed designs in 1991. Construction of the underground parking garage began in 1992 and was completed in 1996. The garage cost had been $110 million, and was paid for by Los Angeles County, which sold bonds to provide the garage under the site of the planned hall. Construction of the concert hall itself stalled from 1994 to 1996 due to lack of fundraising. Additional funds were required since the construction cost of the final project far exceeded the original budget. Plans were revised, and in a cost-saving move the originally designed stone exterior was replaced with a less costly stainless steel skin. The needed fundraising restarted in earnest in 1996, headed by Eli Broad and then-mayor Richard Riordan. Groundbreaking for the hall was held in December 1999. Delay in the project completion caused many financial problems for the county of LA. The County expected to repay the garage debts by revenue coming from the Disney Hall parking users.

Upon completion in 2003, the project cost an estimated $274 million; the parking garage alone cost $110 million. The remainder of the total cost was paid by private donations, of which the Disney family's contribution was estimated to $84.5 million with another $25 million from The Walt Disney Company. By comparison, the three existing halls of the Music Center cost $35 million in the 1960s (about $190 million in today's dollars).

Los Angeles

Cathedral of Our Lady of the Angels

The Organ: 2003 Dobson
The Organist: Sal Soria

Lynn A. Dobson, owner and president of the company, collaborated with Cathedral architect Rafael Moneo in the visual design of the organ. It needed to be to a scale that complemented the immense space of the nave and sanctuary. The top of the organ case is about eighty-five feet from the floor. "For an organ builder in America," Dobson explains, "that is almost unheard of to have this kind of height."

The massive organ, with one hundred and five stops and a total of six thousand nineteen pipes, includes vintage pipes from the organ in the Cathedral of St. Vibiana. The original organ was built in 1929 by the Wangerin Organ Company of Milwaukee and rebuilt by Austin Organs, Inc., in 1988.

The new organ utilizes slider chests with electric pulldowns for all manual divisions except the Solo and Pedal, which have electro-pneumatic action. These divisions are conceived of in the spirit of Isnard's 1772 Resonance division at St. Maximin: the Solo is a division of powerful voices, many of which are made playable in the Pedal, which has few independent voices of its own.

The organ is controlled from a moveable console that has four keyboards, or "manuals". Unlike older organs, it uses a computerized system to connect the keys to the valves under each pipe. The system uses a cable of only six wires to connect the console to the organ.

The front pipes are made of burnished 83% tin. "This is the largest facade in the United States made of polished tin," Dobson says. In addition to the large vertical pipes, there are horizontal trumpet pipes, some as long as sixteen feet, which also are the largest of their kind in the United States. The biggest pipe inside the organ is twenty-four inches square and is made of wood. While many of the larger pipes are made of wood, the majority of them are made of alloys of tin and lead. They are arranged in six divisions, Great, Swell, Positive, Solo, Fanfare and Pedal.

The forty-two ton organ is supported on a steel structure built into the wall. In the Cathedral basement are three blowers totaling twenty-seven horsepower, which supply the organ with wind pressure ranging from five inches to twenty inches water column. A twenty inch wind pressure is very high for an organ. "The reason for such a high pressure is that the Cathedral itself is so large that to generate enough sound to fill the room adequately, we had to go with higher wind pressure," Dobson explains.

The organ is encased in solid cherry wood, unusual in that most organ cases are built out of less expensive lumber, such as oak, or in Europe, painted pine. "It must be the biggest cherry organ case in the world," Dobson exclaims. Although the type of wood has little to do with sound quality, Moneo's design called for cherry woodwork throughout the Cathedral.

To ensure the instrument's success in the vast nave, the voicing and tonal finishing of the organ was performed in the Cathedral. The process, which took approximately six months, was carried out by Dobson personnel under the direction of Lynn Dobson and John Panning, the firm's tonal director, in consultation with Frank Brownstead, Director of the Archdiocesan Music Office and Manuel Rosales, president of Rosales Organ Builders and technical consultant for the project.

The power of the organ makes the room vibrate enabling the assembly to not only hear the music, but also feel it, making the experience all the more powerful, emotionally, as well as physically.

Stop List:

GREAT (II)		SWELL (III; enclosed)		POSITIVE (I; enclosed)	
32'	Prestant	16'	Bourdon	16'	Gemshorn
16'	Prestant	8'	Diapason	8'	Principal
16'	Violonbasse	8'	Bourdon	8'	Gedackt
16'	Bourdon	8'	Viole de gambe	8'	Salicional
8'	Principal	8'	Voix céleste CC	8'	Unda maris CC
8'	Violoncelle	8'	Dulciane	4'	Octave
8'	Flûte harmonique	8'	Voix angélique TC	4'	Chimney Flute
8'	Doppel Floete	4'	Prestant	2'	Octave
5-1/3'	Gros Nasard	4'	Flûte octaviante	1-1/3'	Larigot
4'	Octave	2-2/3'	Nasard	II	Sesquialtera 2-2/3'
4'	Nachthorn	2'	Octavin	IV-VI	Mixture 1-1/3'
3-1/5'	Grosse Tierce	1-3/5'	Tierce	16'	Bassoon
2-2/3'	Quinte	V	Plein jeu 2'	8'	Trumpet
2'	Octave	16'	Bombarde	4'	Clarion
1-3/5'	Tierce	8'	Trompette harmonique	8'	Cromorne
V-VII	Corneta Magna 8' (f18-g56)	8'	Hautbois	8'	Harp
V-VIII	Mixture 2'	8'	Voix humaine	Positive 16	
IV	Cymbale 1'	4'	Clairon harmonique	Positive 4	
16'	Posaune	Tremulant		Tremulant	
8'	Trumpet	Chimes		8'	Tuba (Solo)
4'	Clarion	Swell 16		Fanfare on Positive	
Tremulant		Swell 4		Swell to Positive	
8'	Horizontal Trumpet (interior)	Fanfare on Swell		Solo to Positive	
Swell to Great		Positive to Swell		Zimbelstern	
Positive to Great		Solo to Swell			
Solo to Great					
Fanfare on Great					

SOLO (IV; enclosed)	
16'	Principal
8'	Principal
8'	Major Flute
8'	Gamba
8'	Gamba Celeste CC
8'	Viole d'orchestre
8'	Viole Celeste TC
5-1/3'	Quinte
4'	Octave
4'	Orchestral Flute
IV	Mixture 2-2/3'
8'	English Horn
8'	French Horn
8'	Clarinet
Tremulant	
32'	Contre Bombarde (ext. 16')
16'	Bombarde
8'	Trumpet
4'	Clarion
8'	Tuba
8'	Horizontal Trumpet (Great)
Solo 16	
Solo 4	
Great to Solo	
Swell to Solo	
Positive to Solo	
Fanfare on Solo	

FANFARE (all en chamade)	
16'	Trompeta magna
8'	Trompeta de los angeles
8'	Trompeta fuerte (ext. 4')
8'	Clarín de campaña (ext. 16')
4'	Bajoncillo

PEDAL	
32'	Prestant (Great)
32'	Contra Bourdon
16'	Open Diapason
16'	Principal (Solo)
16'	Violonbasse (Great)
16'	Subbass (ext. 32')
16'	Bourdon (Great)
16'	Gemshorn (Positive)
10-2/3'	Gross Quint (ext. Open Diapason)
8'	Principal (Solo)
8'	Flute (ext. Open Diapason)
8'	Violoncelle (Great)
8'	Bourdon (ext. 32')
5-1/3'	Quint (Solo)
4'	Octave (Solo)
IV	Mixture 2-2/3' (Solo)
32'	Contra Trombone
32'	Contre Bombarde (Solo)
16'	Trombone (ext. 32')
16'	Bombarde (Solo)
16'	Posaune (Great)
8'	Trumpet (Solo)
4'	Clarion (Solo)

Great to Pedal
Swell to Pedal
Positive to Pedal
Solo to Pedal
Fanfare on Pedal
Great/Positive Manual Transfer
All Swells to Swell
Zimbelstern
Nightingale

About the cathedral:

Plans for a Cathedral in Los Angeles began as early as 1859. Eventually, the cathedral on Main and Second Streets was built and dedicated to St Vibiana in 1876 by Archbishop Joseph Sadoc Alemany of San Francisco, and completed four years and $80,000 later. Using land donated to the Church by Amiel Cavalier, architect Ezra Kysor designed the building. The interior was remodeled about 1895, using onyx and marble. The exterior facade of the building was changed from 1922-24 to give it its present look, said to be based on a Roman design.

When the City of Los Angeles condemned the old St Vibiana's Cathedral in 1996, the Archdiocese of Los Angeles was left without a cathedral church. With a population of approximately four million Catholics, the Archdiocese of Los Angeles needed a cathedral church that could accommodate nearly three thousand people for special Liturgies and services. It is in the tradition and practice of the catholic church to locate the cathedral church in the heart of the downtown, civic center of the city.

The plans announced in January, 1995, were to remain at the historic site of St Vibiana's Cathedral. The old cathedral, ravaged by earthquakes over the years, and closed since May, 1995 because of damage sustained during the 1994 Northridge earthquake, was to be torn down, and a new cathedral church was to be built on that general site. However, historical preservationists intervened and demanded that the old cathedral be saved and incorporated into the new one. Such a proposal was impossible to consider because the old Cathedral lacked a foundation, reinforced walls and essential seismic safeguards. Legal challenges ensued, including court injunctions delaying the demolition.

The Archdiocese's engineers and contractors estimated that it would cost a minimum of eighteen to twenty million dollars to save the old structure. No one, including the preservationists, would donate the kind of money needed to save the old cathedral building.

On July 22, 1996, it was announced that a new site would be sought for the new cathedral.

The cathedral was designed by the Pritzker Prize-winning Spanish architect Rafael Moneo. Using elements of postmodern architecture, the church and the cathedral center feature a series of acute and obtuse angles while avoiding right angles. Contemporary statuary and appointments decorate the complex. Prominent of these appointments are the bronze doors and the statue called The Virgin Mary, all adorning the entrance and designed by Robert Graham.

In addition to the church, the cathedral grounds also include a mausoleum, gift shop, cafeteria, conference center, and clergy residences. The relics of Saint Vibiana are interred in the mausoleum, as are the remains of several past bishops, archbishops, and auxiliary bishops of Los Angeles. The size of the cathedral is 6,038 square meters (65,000 square feet).

When Cardinal Roger Mahony announced the decision to re-locate to the new site, he also announced that the wonderful title of Our Lady of the Angels, already confirmed by the Holy See and announced in 1945 by then Archbishop John J. Cantwell, would be the title for the new cathedral church. September 4th each year is observed as her feast-day, and recalls the 1781 founding of the City, originally called El Pueblo de nuestra Señora, Reina de los Angeles.

Los Angeles

St James in the City

The Organ: 1911 Murray Harris/1995 Schlicker/2005 Rosales
The Organist: James Buonemani

One of the last large organs Murray Harris built was for St. Paul's pro-Cathedral in Los Angeles in 1911. Several features would distinguish the new instrument: concrete swell boxes and a moveable console (both trademarks of the notorious English organbuilder Robert Hope-Jones); the doubly enclosed Echo, playable on the Choir but enclosed within the Swell box; the duplexing of the Swell reeds to the Choir manual for added flexibility; harp and chimes; and the provision of a 32' Bombarde, the first such stop to be installed in Los Angeles.

Los Angeles was growing at an unprecedented rate with churches and organbuilding prospering as a result. The cathedral was no exception, and by 1920 the congregation had grown sufficiently to warrant a new edifice. On January 31, 1922, the organ was placed in storage awaiting installation in the new cathedral. Old St Paul's was razed later that year and a new St Paul's – a simple elegant building in Spanish Style – was consecrated as the cathedral in 1924, like its predecessor one of the largest Episcopal churches in the region.

During the years when Frank K. Owen was Organist/Choirmaster (1953-1974), the organ was well cared for. His admiration and fondness for the instrument assured the preservation of the character of the original work. However, during the late 1960's and early 1970's a series of tonal changes were made in an attempt to keep the organ abreast of current tastes in organ tone. Fortunately, almost all of the original pipework was kept intact. In 1976 Carol Foster was appointed organist and choirmaster and she became determined to see the organ restored.

By 1977, the instrument's condition was dismal; only the original Great Tuba unit, an added four-rank Mixture and the Antiphonal section functioned with reasonable reliability. The organ was in the care of Manuel Rosales and the late David Dickson; they could do no more than to keep the reeds in tune and chase after the incessant ciphers. In late 1979 the Bishop announced that the Cathedral would be closed, apparently due to structural and safety considerations – to the great dismay of the Cathedral community. The Cathedral property was sold, and an urgency developed to evacuate the premises as quickly as possible. The organ played its final service on Christmas Eve, 1979.

When no plans were announced to save the organ, Foster, Dickson and Rosales submitted a proposal to the Bishop to find suitable storage for the organ and to remove it and whatever else could be salvaged from the Cathedral furnishings to safe storage. Bishop Rusack accepted this proposal. Of the organ, all the pipes, the chest for the Tuba unit, the bellows, the console, the antiphonal section and its casework, and the chapel organ were removed. Since the main windchests were of redwood with ventil stop action, and had suffered from alteration and poor maintenance, it was decided not to save them.

Concurrently with the Diocese's decision to dispose of the Murray Harris, St. James' Church on Wilshire Boulevard was beginning to realize that their 1926 Kimball was beyond reasonable restoration. By 1980 it had undergone the kind of tonal changes that the cathedral organ had, but with so much of the original pipework discarded that the original character could not be recaptured. At that point the Diocese then approached St. James' and offered them the Murray Harris at no cost.

Realizing that this instrument would meet the needs of St. James' parish, David John Falconer, organist and choirmaster, became keenly interested in the project and obtained approval to seek funding for rebuilding it in St. James' Church.

He had been exploring a variety of options when he approached the Ahmanson Foundation, whose Managing Director, Lee Walcott invited him to submit a proposal. The Ahmanson Foundation chose to fund the project, and the Schlicker Organ Company of Buffalo, New York, was selected to perform the work. David Dickson, who knew and loved the Murray Harris organ, was at that time Schlicker's Artistic Director.

Concurrent with the developing plans for the organ, St. James' decided to improve the church's acoustics. Eventually, all asbestos-laden fiberglass was removed from the clerestory, and the plaster on the walls was increased in thickness, with particular attention paid to the chancel surfaces.

A plan was developed which involved incorporating all of the existing Murray Harris pipework, its bellows, the 1926 Kimball Echo organ, blower and two ranks of pipes. To increase the tonal palette, the plan included adding sixteen stops in the Murray Harris style. The instrument would also require new slider wind chests, expression boxes and a state-of-the-art console. Although this would result in essentially a new working mechanism for the organ, the tonal character of the Murray M. Harris organ would be retained and enhanced.

During the construction phase, the project underwent several changes. The Schlicker Organ Company began by constructing new slider windchests and a console; eventually, they would accomplish all of the mechanical work. Some delays occurred, including the untimely early death of David Dickson in 1991. The project was revived in 1993 when Austin Organs, Inc. became principal contractor. Under the revised plan, Austin would oversee the project and take charge of all voicing and new pipework, while Schlicker, under the direction of J. Stanton Peeters, would remain in charge of the mechanical aspects, console and installation. David A.J. Broome, Tonal Director of Austin Organs, collaborated with Manuel Rosales on the scaling and voicing of new pipework, with Broome taking charge of artistic direction at the Austin factory.

The rebuilt organ was dedicated in St. James' Church on All Saints' Sunday, 1995, and named in honor of David John Falconer, the organist whose vision and perseverance allowed it to be reborn in his church. Tragically, David was murdered in a convenience-store robbery in 1994, and never saw his dream fulfilled.

In the fall of 2000, the Ahmanson Foundation graciously offered to enhance the David John Falconer Memorial Organ with a gallery division of Trompettes en Chamade. Conceptually designed by organist James Buonemani (who succeeded David Falconer) and built by the Austin Organ Co. with the assistance of Manuel Rosales, this division consists of two ranks of Chamade pipes: the Walcott Tromba (named after Lee Walcott, Managing Director of the Ahmanson Foundation whose support has been instrumental in rebuilding and enhancing the organ), playable at 16', 8' and 4' pitches, made of polished copper; and the Trompette des Anges, playable at 8' pitch, made of polished brass. This commanding division protrudes under the great West Window of the nave at the opposite end of the building from the Murray Harris organ.

In the Fall of 2004 a further refinement to the organ was made. The Swell Cornopean 8' (originally built by Murray Harris) was moved outside of the swell division to function as an exposed reed in both the pedal and choir divisions. It is now playable at 8' and 16' pitches (with the bottom octave of the 16' drawn from the Great Double Trumpet). This new location for the Cornopean allows the pedal division to contain a bold medium-sized reed, especially suitable for the performance of baroque music. The Choir division also benefits from the Cornopean as an auxiliary ensemble reed and as a solo reed. The Swell division now has a new Trumpet 8' built by Christopher Broome.

For the tenth anniversary of the organ, gifts from parishioners and friends of the parish together with the Ahmanson Foundation, raised funds for the addition of an Antiphonal Positiv Organ. Dedicated on November 13, 2005, an elegant gothic oak case with gilded carvings of basswood is now positioned high on the gallery railing at the liturgical West-end of the church. Built by the firm of J. Zamberlan & Company of Ohio, and voiced by Manuel Rosales, this division features a Principal 8' & 4', a Gedeckt 8', a Sptizflute 4' & 2' and a cymbalstar. In addition to Joseph Zamberlan and Manuel Rosales, others who assisted with the project were David Young and Walt Stromack of the Zamberlan firm (building and installation), Gebrüder Käs of Bonn, Germany (metal pipes), Ken Coulter of Eugene, Oregon (wood pipes), Fred Wilbur (basswood carvings), Sandy Jensen (gilding), Richard Houghten (wiring and computer integration), Gerald Lehmer (structural engineer), David Shaw and apprentices Carlos Castallon and José Garcia (gallery structural preparation, supports and electric), Kevin Gilchrist (façade concept and voicing), Michael T. Siliveria and John Thies (lighting), Mike Irizarry (artistic rendering), and James Buonemani (project concept, management and fund-raising).

At present the organ contains over 5,000 pipes, 90 ranks and 4 electronic voices (pedal Lieblich Gedeckt 32' and Bourdon 32', chimes and harp). Manuel Rosales continues to serve as consultant on all additions and refinements, and it is with the gracious support of the Ahmanson Foundation and others that the organ remains one of the musical treasures of the West coast.

Stop List:

GREAT	SWELL	CHOIR	1 ANTIPHONAL POSITIV	PEDAL
Double Open Diapason 16′	Bourdon 16′	Double Dulciana 16′	Principal 8′	Lieblich Gedeckt 32′
First Open Diapason 8′	Horn Diapason 8′	Melodia 8′	Gedeckt 8′	Bourdon 32′
Second Open Diapason 8′	Open Diapason 8′	Open Diapason 8′	Octave 4′	Open Diapason 16′
Gross Flute 8′	Stopped Diapason 8′	Dulciana 8′	Spitzflute 4′	Violone 16′
Gamba 8′	Salicional 8′	Unda Maris 8′	Spitzflute 2′	Lieblich Gedeckt 16′
Doppel Flute 8′	Vox Celeste 8′	Fugara 4′	Cymbalstar	Bourdon 16′
Gemshorn 8′	Octave 4′	Harmonic Flute 4′	Tremolo	Bourdon (Echo) 16′
Octave 4′	Open Flute 4′	Piccolo 2′		Octave 8′
Harmonic Flute 4′	Nazard 2 2/3′	Sharp Mixture III		Flute 8′
Octave Quint 2 2/3′	Flautina 2′	Double Cornopean 16′	**ECHO**	Violoncello 8′
Super Octave 2′	Tierce 1 3/5′	Cornopean 8′	Cor du Nuit 8′	Super Octave 4′
Harmonic Mixture III-V	Dolce Cornet III	Orchestral Oboe 8′	Viole Aetheria 8′	Mixture VI
Mixture IV	Mixture IV	Clarinet 8′	Voix Celeste 8′	Bombarde 32′
Cornet V	Contra Fagotto 16′	Harmonic Tuba 8′	Vox Humana & Tremolo 8′	Contra Fagotto 16′
Double Trumpet 16′	Trumpet 8′	Solo Trumpet 8′	Tremolo	Double Cornopean 16′
Trumpet 8′	Oboe 8′	*Walcott Tromba 16′		Trombone 16′
Harmonic Tuba 8′	Vox Humana 8′	*Walcott Tromba 8′		Cornopean 8′
Solo Trumpet 8′	Clarion 4′	*Trompette des Anges 8′		Tuba 8′
Clarion 4′	*Walcott Tromba 16′	*Walcott Tromba 4′		Clarion 4′
*Walcott Tromba 16′	*Walcott Tromba 8′	Tremolo		*Walcott Tromba 16′
*Walcott Tromba 8′	*Trompette des Anges 8′			*Walcott Tromba 8′
*Trompette des Anges 8′	Tremolo			*Trompette des Anges 8′
*Walcott Tromba 4′				*Walcott Tromba 4′
Tremolo				
				Chimes
1*Liturgical West End				Harp
*en chamade				Cymbalstar (chancel)

About the church:

Becoming a great metropolitan parish was probably not foremost in the mind of the Rev. Noel Porter when he became the first rector of St. James' Church in 1911. With a monthly parish income of $12 and a total of 16 parishioners, Porter surely looked upon mere survival of the church (then located at Ardmore and Pico Boulevard) as his most pressing concern.

By 1915, the parish had grown to 250 members, and in 1916 St James' found new and larger quarters at the corner of Western and Monette. By 1920, St James had again outgrown its space. Porter found an appropriate lot at the church's current site on Wilshire Boulevard.

It is said that the vestry at the time did not have or want to spend the money needed to purchase the property, so Porter bought the land himself. When the parish was ready to invest in a lot, Porter offered to sell the land at the corner of Wilshire and St Andrew's Place for the original purchase price.

The current church building was completed in 1926, and consecrated by Bishop Joseph Horsfall Johnson, first bishop of the Diocese of Los Angeles. Porter later went on to be elected bishop of Sacramento (now the Diocese of Northern California).

By 1947, when the Rev. George Barrett was called as rector, the congregation had grown to more than 1,500 communicants. Barrett implemented extensive renovations to the chapel and Parish Hall. During the 1950s, the parish expanded so rapidly and drew attendance from such a wide area that St James' established Christ Church Mission in the Leimert Park district of Los Angeles, which merged with the Church of Christ the Good Shepherd in 1958.

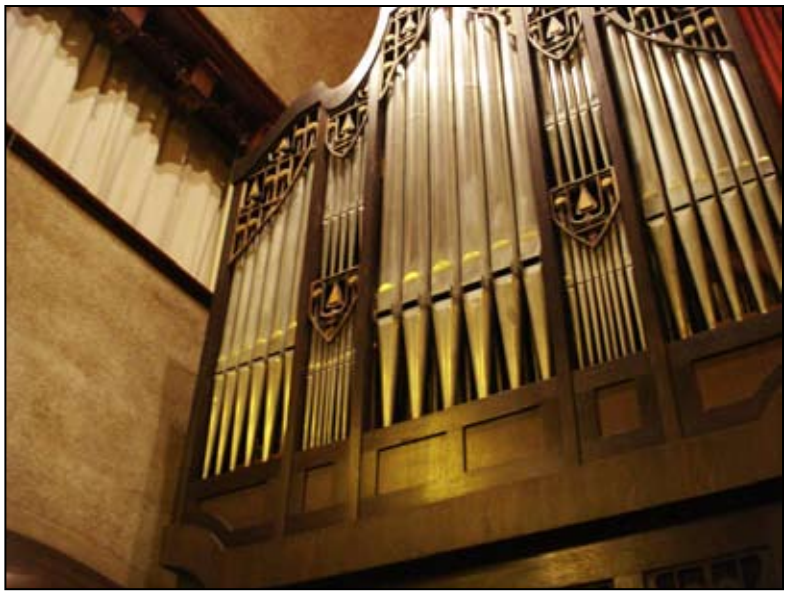
The 1950s also marked the beginning of a transition. For a generation, the church was the Episcopal hub of one of Los Angeles' most prestigious neighborhoods, Hancock Park, home to some of the city's most prominent citizens. By the late 1950s, desegregation began to remold the city. While some parishioners left, many stayed, and St James' welcomed immigrants from around the world who moved into the surrounding areas, many from nations with Anglican heritage.

Los Angeles

Immanuel Presbyterian

The Organ: 1927 Skinner Organ Company, Op. 676
The Organist: Edward Murray

The present Skinner organ, oiriginal to the building, remains largely intact. However, in 1949, the Aeolian-Skinner Company (as Op. A-549) provided for the addition of a 16′ Quintaton to the Great, which replaced the Bourdon extended from the Pedal. The Quintaton was also made playable in the Pedal, where it replaced the 16′ Major Bass, which was disposed of. At an unknown time, the Choir Concert Flute and Echo Cor de Nuit exchanged places.



Stop List:

	GREAT ORGAN (6" wind)	
16'	Bourdon	17 PED
8'	First Diapason	61
8'	Second Diapason	61
8'	Harmonic Flute	61
8'	Erzähler	61
8'	Gedeckt	SW
8'	Flute Celeste II	SW
4'	Octave	61
4'	Flute	61
2 2/3'	Twelfth	61
2'	Fifteenth	61
IV	Mixture	244
8'	Tromba (7 1/2" wp)	61
4'	Clarion (7 1/2" wp)	61
	Chimes	EC

	CHOIR ORGAN (6" wind)	
8'	Geigen Principal	73
8'	Viol d'Orchestre	73
8'	Viol Celeste	73
8'	Concert Flute	73
4'	Flute d'Amore	73
2 2/3'	Nazard	61
2'	Piccolo	61
8'	Corno di Bassetto	73
	Tremolo	
8'	Harp (TC)	--
4'	Celesta	61 bars

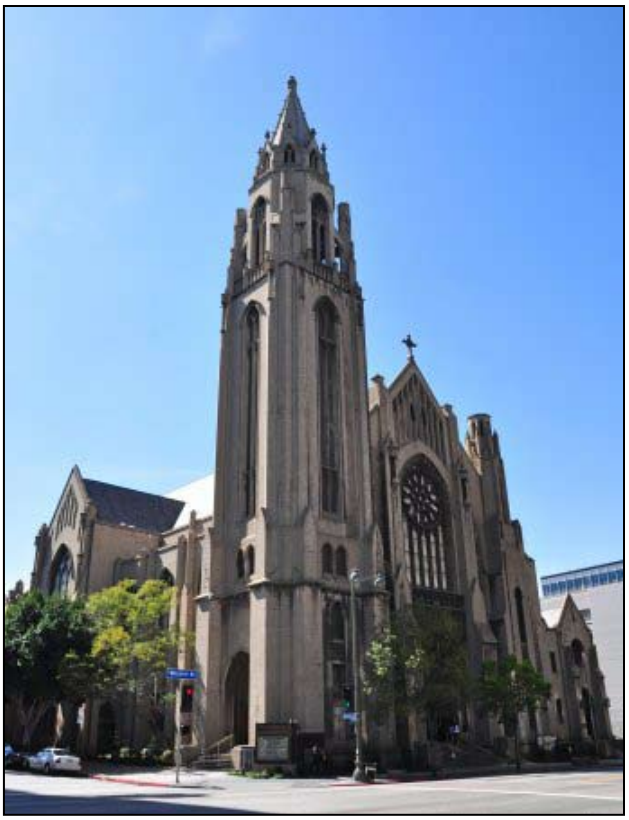
	SOLO ORGAN (10" wind)	
8'	Gamba	73
8'	Gamba Celeste	73
8'	Flauto Mirabilis	73
4'	Orchestral Flute	73
8'	French Horn	73
8'	English Horn	73
	Tremolo	
8'	Tuba Mirabilis (20" wind)	73

	SWELL ORGAN (7 1/2" wind)	
16'	Bourdon	73
8'	Diapason	73
8'	Rohr Flute	73
8'	Gamba	73
8'	Voix Celeste II	146
8'	Flauto Dolce	73
8'	Flute Celeste (TC)	61
4'	Octave	73
4'	Flute Triangulaire	73
2'	Flautino	61
V	Cornet	305
V	Chorus Mixture	305
16'	Waldhorn	73
8'	French Trumpet	73
8'	Cornopean	73
8'	Oboe	73
8'	Vox Humana	73
4'	Clarion	73
	Tremolo	

	ECHO ORGAN (6" wind)	
8'	Cor de Nuit	61
	Tremolo	
	Chimes	25 tubes

	PEDAL ORGAN (6" wind)	
32'	Diapason (resultant)	--
16'	Contra Bass	32
16'	Major Bass	32
16'	Bourdon	32
16'	Echo Bourdon	SW
8'	Octave	12
8'	Gedeckt	12
8'	Still Gedeckt	SW
4'	Flute	SW
32'	Bombarde (20" wp)	12
16'	Trombone (15" wp)	32
16'	Waldhorn	SW
8'	Tromba	12

About the church:



Immanuel Presbyterian Church was founded in 1888 by Rev. William J Chichester in downtown Los Angeles. Dr. Chichester was originally from Baltimore, Maryland, practiced in Germantown, Pennsylvania, and moved west in 1885, when he was asked to be the Pastor of the First Church of Los Angeles.

Once established in Los Angeles, Chichester felt called to establish a new church in 1888, which is Immanuel Presbyterian Church today.

When downtown Los Angeles started expansion plans that impacted the site of the original location on Tenth (now Wilshire Blvd) and Figueroa Streets, Immanuel's leadership decided to move west.

Immanuel's gothic style building is now recognized as historic landmark #78 for the City of Los Angeles, and includes stunning architecture and stained glass windows. The current building was designed by architects Chauncy F Skilling and HM Patterson in a Gothic Revival Style. Skilling was active in the church from 1916, and designed the building to "induce the spirit of worship in all who enter its doors."

A bell tower rises 205 feet, and is a recognized landmark along Wilshire Boulevard's Miracle Mile in mid-Los Angeles.

The Main Sanctuary includes stenciled hammer-beamed ceilings supported by cluster columns, a carved wood pulpit, chandeliers and oak furnishings. The gothic-inspired cathedral is filled with graceful arches, stunning stained glass windows, and intricately carved woodwork.

In the Main Sanctuary, the Gothic Revival Style is displayed in the transom stained glass window in the Gothic arch. This traditional style was installed with the original building in 1929, and the windows contain symbols of Trinity and Missionaries.

These rich tone stained glass windows have been designed with deep symbolism and meaning in alignment with the church. The majority of the original windows were created by Dixon Art Glass Company of Los Angeles, and depict scenes from the Life of Christ.

Many windows on the main floor were designed by Judson Studios in the 1970s, and tell the story of the apostles, including: Peter, Matthias, John, Philip, James the Less, Andrew, and Matthew.

The Westminster Chapel windows were installed during a remodel in 1958, and were made by Willet Stain Glass Studios of Philadelphia.

Each stained glass window has a name and a meaningful story. For example, The Rose Window (a gift from Women's Aid Society) is located in the Chichester Chapel, and the intricate design includes a flower with symbols for the Mother of Jesus.

Los Angeles

First Congregational Church

The Organs: 1932 Skinner, Op. 856 (Chancel); 1969 Schlicker (Gallery)
The Organist: Christoph Bull

The two great organs, located in the enormous vaulted sanctuary, are collectively one of the largest musical instruments ever built, and the largest and most complete organ in any church in the world. With approximately 358 ranks, 270 stops, 11 divisions, and more than 20,000 pipes, the great organs speak down the nave and chancel, and from the south and north transept galleries.

In 1990, the Church embarked on a program of renewal and upgrading of the great organs designed to meet three separate challenges:

1. recognizing that the duplicate Schlicker consoles (1969) were both technologically outdated and increasingly incapable of controlling the vast resources of the organs, the Trustees awarded a contract for the construction of two mammoth five-manual consoles to M. P. Moller, Inc., the oldest and largest American organ builder;
2. the Mudd Memorial Organ in the chancel was in need of new windchests and other mechanical repairs after some 60 years of service;
3. in 1989, the Church received a very substantial gift that would add approximately 100 ranks to the great organs. Richard F. Muench undertook the second and third parts of this work until his untimely death in 1992 and it was completed by William Zeiler.

The duplicate consoles that grace the chancel and the west gallery are the largest draw-knob consoles ever built in the western hemisphere. The chancel console, which can be moved out into the chancel for performances, was installed in November 1992, and was the last masterpiece designed by the venerable Moller firm, which soon closed its doors as a result of financial problems. Moller knowingly underbid the actual cost of these gigantic consoles so as to have the prestige of designing/building them. The twin gallery console, completed by former Moller craftsmen at the Hagerstown Organ Company, was installed a few months later.

The Chancel Organ (The Seeley Wintersmith Mudd Memorial Organ)
When the church constructed its new building in 1931, it was decided that a new organ would be built; the actual one would be transferred into the Shatto Chapel. American renown organbuilder, Ernest M. Skinner built the new instrument in chambers high on both sides of the chancel. At the time of its installation in 1932, Opus 856 had 62 stops and 55 ranks over four manuals and pedal and 3,628 pipes. It was voiced in the style of what came to be known as the "American Classic" school of organbuilding.

This instrument served as the church's main instrument until 1969, when it was greatly enlarged. Its sturdy diapasons, lush strings, and the Skinner hallmarks, romantic flute and reed stops of the Solo division were unaltered in the expansion project. Slight tonal changes and additions were executed by Schlicker when the organ was connected to IV/142 gallery organ.

In 1984, a splendid state trumpet - known as the Holzgraf Trumpet Royale - was added in honor of Lloyd Holzgraf's 25th anniversary as Organist in Residence. Extending into the chancel high above on both sides, at the foot of the chancel organ, the pipes of this rank find frequent use in the rich liturgy of great festival services.

The instrument was again enlarged in 1992-1994 by Richard F. Meunch with the installation of the two new five manual consoles and to 337 ranks reus-

ing pipework by Roosevelt, Skinner, Walcker and Holtkamp. Other additions were carried out by Robert L. David in 1995.

Under the direction of Frederick Swann, Organist in Residence from 1998 to 2001, organ curator William Zeiler completed the installation of divisions in the north transept gallery (Gospel) and the south transept gallery (Epistle), so that those attending services and concerts are now surrounded by music on four sides.

The Gallery Organ
(The Frank C. Noon Memorial Organ)
James W. Fifield, Jr., Senior Minister, and Lloyd Holzgraf, Organist in residence from 1959 until 1998, envisioned a grand new instrument in the west gallery, more than 200 feet (61 metres) from the main altar in the chancel. Frank C. Noon, distinguished banker and devout churchman, accepted to guide the project to its completion. In 1969, the instrument was built by Herman Schlicker, with Clarence Mader and Lloyd Holzgraf as consultants. Set in a free-standing case with towering copper pedal pipes on either side of the rose window, the gallery organ, with its clean voicing, brilliant ensembles and grand basses in its five divisions, enables the organist to capture the spirit and inspiration of the North German tradition of the 17th century.

The 11th division consists of a small Italian-style continuo organ, located above the Peace Shrine (adjacent to the south chancel). Built by Schlicker, the instrument's crisp tones are frequently heard in accompaniments and in large ensembles.

Stop Lists:

Chancel & Transepts

Chancel Great
(Manual II, Unenclosed, above North Choir)

16' Principal
16' Holz Gedeckt
8' Montre
8' Diapason
8' Harmonic Flute
8' Spitz Flute
8' Bourdon (m)
8' Gamba
5-1/3' Quint
4' Octave
4' Hohl Flute
3-1/5' Tierce
2-2/3' Twelfth
2' Fifteenth
1-3/5' Seventeenth
IV-V Mixture
III Scharf
16' Fagotto
8' Tromba
8' Trumpet
4' Clarion
Cloches
Unison Off

Chancel Italian
(Floating, Unenclosed above the South Choir)

8' Principal
8' Voce Umana
8' Flauto
4' Ottava
4' Flauto in Ottava
2' Quinta Decima
1-1/3' Decima Nona
1' Vigesima Seconda
2/3' Vigesima Sesta
1/2' Vigesima Nona
1/3' Trigesima Terza

Chancel Swell
(Manual III, Enclosed, above the South Choir)

16' Bourdon
8' Diapason
8' Hohl Flute (w)
8' Gedeckt
8' Gemshorn
8' Gemshorn Celeste
8' Salicional
8' Voix Celeste II
8' Echo Viole Celeste II
8' Orchestral String III
8' Flute Celeste II
4' Octave
4' Flauto Traverso
4' Chimney Flute
4' Unda Maris II
2-2/3' Nasard
2' Wald Flute
1-3/5' Tierce
1-1/3' Larigot
V String Mixture
V Chorus Mixture
III Scharf
32' Double Waldhorn
16' Waldhorn
8' Trumpet
8' Flugel Horn
8' Oboe
8' Vox Humana
4' Clarion
Tremulant
Unison Off
Sub
Super
Cymbelstern
8' Orchestral Harp

Chancel Solo
(Manual IV, Enclosed, above the North Choir)

8' Grand Diapason
8' Flauto Mirabilis
8' Doppel Flute
8' Violone Pomposa
8' Violone Celeste
8' Gross Gamba II
4' Gross Octave
4' Flute Ouverte
2-2/3' Gross Nazard
2' Flute Fife
V Grand Chorus
16' Posaune
16' Corno di Bassetto
8' Posaune
8' French Horn
8' English Horn
8' Rohr Schalmey
8' Tuba Mirabilis
4' Harmonic Clarion
16' Tuba Magna
8' Tuba Magna (Unenclosed)
4' Tuba Magna (Unenclosed)
Tremulant
Harpe
Unison Off
Sub
Super

Epistle
(Manual V, Unenclosed, South Transept Galery)

8' Flauto Major
8' Rohr Flute
4' Octave
2' Octavin
IV Grand Plein Jeu
IV Harmonics
16' Basse Clarinet
8' Trompette
4' Clairon
8' Trumpet Royale
Tremulant

Chancel Choir
(Manual I, Enclosed, above the North Choir)

16' Contra Dulciana
8' Diapason
8' Concert Flute
8' Lieblich Flute
8' Dulciana
8' Viola da Gamba
8' Unda Maris II
8' Erzahler Celeste II
4' Principal
4' Flauto D'Amour
2-2/3' Nazard
2' Block Flute
1-3/5' Tierce
III-IV Mixture
16' Cor Anglais
8' Trompette
8' Hautbois
8' Clarinet
Tremulant
Harp
Celesta
Unison Off
Sub
Super
8' Trumpet Royale

Musicians' Gallery
(Unenclosed, above the South Choir)

8' Gedeckt
4' Flute
2' Principal
1-1/3' Quint

Gospel Organ
(Floating, Enclosed, North Transept Gallery)

16' Pedal Bourdon
8' Principal
8' Rohrflote
4' Principal
2-2/3' Spitz Nazard
2' Schwegel
IV Mixture
8' Cromorne
8' Petite Trompette

Gospel String
(Enclosed with Gospel Organ)

16' Contra Violes II
8' String Organ VII
8' Celestial Strings III

Chancel Pedal
(Unenclosed, above the North Choir)

64' Gravissima
32' Diapason
32' Contra Violone
32' Sub Bourdon
16' Open Bass
16' Montre
16' Contra Bass
16' Principal (Great)
16' Violone
16' Bourdon
16' Holz Gedeckt (Great)
16' Lieblich Bourdon (Swell)
16' Contra Dulciana (Choir)
8' Octave
8' Principal (Great)
8' Gemshorn
8' Violoncello
8' Bourdon
8' Lieblich Flute (Swell)
4' Choral Bass
4' Holz Gedeckt (Great)
2' Nachthorn
IV Mixture
V Harmonics
64' Grand Ophicleide
32' Ophicleide
32' Double Waldhorn (Swell)
32' Contra Cor Anglais (Choir)
16' Trombone
16' Posaune (Solo)
16' Fagotto (Great)
16' Waldhorn (Swell)
10-2/3' Posaune Quint (Solo)
8' Tromba
8' Trumpet
4' Clarion
4' Waldhorn (Swell)

West Gallery

Gallery Great
(Manual II, Unenclosed, West Gallery Case)

16' Principal
16' Pommer
8' Octave
8' Rohrfloete
8' Spillfloete
4' Octave
4' Nachthorn
2-2/3' Quint
2' Octave
IV-V Mixture
VI-VII Grossmixture
IV Scharf
V Cornet Ten. F
16' Trumpet
8' Trumpet
4' Trumpet
8' Trompeta Real (Horizontal)
Unison Off

Gallery Rueck-Positive
(Manual I, Unenclosed, Gallery Rail Cases)

8' Principal
8' Rohrgedeckt
4' Octave
4' Spitzfloete
2-2/3' Quint
2' Octave
2' Blockfloete
II Sesquialtera
IV-VI Mixture
III Terzzimbel
16' Dulzian
8' Krummhorn
4' Schalmei
Tremulant
Unison Off

Gallery Swell
(Manual III, Enclosed, West Gallery Case)

16' Lieblich Gedeckt
8' Principal
8' Flute Harmonic
8' Bourdon
8' Gamba
8' Gamba Celeste
8' Dolce
8' Dolce Celeste
4' Octave
4' Traversfloete
2-2/3' Nasat
2' Nachthorn
1-3/5' Tierce
1-1/7' Septieme
IV-VI Mixture
III Cymbel
16' Fagott
8' Trompette
8' Schalmei
8' Vox Humana
4' Clarion
Tremulant
Unison Off
Sub
Super

Gallery Pedal
(Unenclosed, West Gallery Case)

32' Principal (Great)
16' Octave
16' Kontrabass (Great)
16' Subbass
16' Gemshorn
10-2/3' Quint
8' Octave
8' Flachfloete
8' Gedeckt
5-1/3' Quint
4' Choralbass
4' Dolcan
4' Hohlfloete
2' Nachthorn
1' Gemshorn
V Hintersatz
VI Mixture
III Rauschpfeife
32' Kontra Bombarde
16' Bombarde
16' Trompeta Real
16' Fagotto (Swell)
8' Trompeta Real (Great)
8' Trumpet
4' Clarion
4' Schalmei
2' Kornett

Gallery Brustwerk
(Manual IV, Unenclosed, West Gallery Case)

8' Gedeckt
8' Quintadena
4' Principal
4' Spitzgedeckt
2' Octave
2' Rohrfloete
1-1/3' Larigot
1' Siffloete
II Terzian
IV-V Scharf
8' Baerpfeife
4' Regal
Tremulant
Unison Off
16' Trompeta Real
8' Trompeta Real
4' Trompeta Real
8' Fanfare Trumpet (Horizontal)

Gallery Echo
(Manual V, Enclosed, West Gallery Chamber)

8' Cor de Nuit
8' Vox Angelica II
8' Unda Maris II
4' Fern Flute
4' Celeste Divinaire II
IV-V Dolce Cornet
8' Clarinet
8' Vox Humana
Tremulant
Unison Off
Sub
Super

Gallery Echo Pedal
(Enclosed with Echo Organ, West Gallery Chamber)

16' Echo Gedeckt
10-2/3' Quint

About the church:

The present cathedral-style building, located at Sixth Street and Commonwealth Avenue was inaugurated on March 13th, 1932, on land worth $400,000 given by Clara Ruth Whitney Shatto on April 11th, 1927. The building was designed by Los Angeles architects James E. and David C. Allison in the gothic revival style and built of reinforced concrete. The construction was very forward-looking for its day. Imbedded in the concrete are over 500 tons of steel bars. It was completely paid off in 1942. The building was classified as Historical-Cultural Monument by the Los Angeles Cultural Heritage Commission in 2002.

The entire structure, including Shatto Chapel and the Seaver Building (church school), encompasses an area of 157,000 square feet (585 square metres). Its dominant feature is a tower soaring 157 feet (47.8 metres) above the street and weighing 30,000 tons. Its design is reminiscent of the tower of Oxford University's Magdalen College. Four, three-ton pinnacles at the corners of the tower rise another 19 feet (5.8 metres). Supported by more than 150 caissons extending up to 45 feet (13.7 metres) into the bedrock, the tower stood strong for more than 60 years, until the Northridge earthquake struck in 1994. Three of the four pinnacles cracked and shifted at their bases, teetering even more precariously in an aftershock 12 hours later. They now sit at the entrance of the parking lot: they were removed because they were too heavy and unstable when dealing with earthquakes.

Entering the sanctuary from the forecourt, you go through large bronze doors designed and crafted by Canadian artist Albert Gilles, of Quebec City, in 1946. Three inches thick and weighing 1,000 pounds (454 kg) each, the doors portray scenes from the life of Christ.

In the church vestibule, two photos with carved stone honor Frank Roger and Blanche Ebert Seaver, a very wealthy Hollywood couple in the oil business who donated money, resources, and shares of their company to the church in life and after their deaths. Without them, the church would not exist and wouldn't have made it through being built in the Depression.

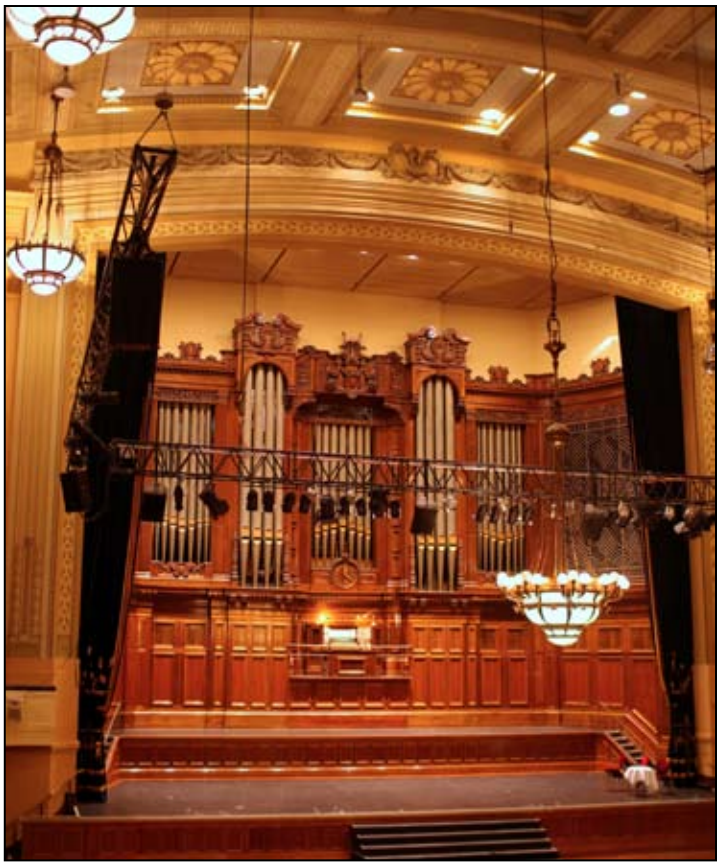
The sanctuary, with its graceful arches and cruciform shape, is 198 feet (60.4 metres) long and 76 feet (23 metres) high at the crossing. It was modeled on the worship spaces of the great cathedrals of France and England. The spaciousness, dignity and tranquility of this room is complemented by carved oak pews, doors, organ cases and chancel furniture, as well as many beautiful objects given by parishioners or friends as memorials to loved ones.

The reredos, a beautiful hand-carved oak screen surrounding and supporting the altar, was added to the chancel in 1949. Its soft color, the scale of the cross, the paneling and tracery add greatly to the aesthetic of the chancel and embellish the altar. The main elements of the carving are the vine and grapes, symbolic of Christ and his followers, and the rose, a symbol of new life, new birth. The reredos was designed by Allison and Rible of Los Angeles, who based their design on the reredos of Winchester Cathedral, in England. The cross dominates the reredos. Four large shields duplicate some of the carvings found outside over the entrance of the church.

Melbourne

Melbourne Town Hall

The Organ: 1929 Hill, Norman & Beard – 2000 Schantz (IV/110)
The Organist: Rhys Boak



The first permanent organ was built by Hill & Son, London, and was the final organ to be designed by the firm's founder William Hill. Opened in 1872, it was an instrument of English-classical design with fine choruses on all manuals. It had Barker lever action and a 32ft façade. The organ was modernized in 1904-06 by Ingram & Co., Hereford, England, as advised by concert organist Edwin Lemare. Most of the upperwork was shorn away and replaced by exotic unison sounds; the action was electrified, playable from a five-manual stopkey console. This organ was destroyed in the 1925 fire.

The next organ was built by William Hill & Son and Norman & Beard Ltd at a cost of £32,000 and was opened in 1929. With four manuals and several 'floating' divisions, including an Echo Organ placed at the rear of the hall, it had 110 speaking stops. The somewhat idiosyncratic tonal design was devised by the city organist Dr W.G. Price. With minimal maintenance, this organ survived until the late 1990s. It was the largest new concert organ constructed in the British Empire during the interwar years.

The present organ was built by Schantz Organ Company, of Orrville, Ohio and opened in 2001. It incorporates the majority of the 1929 pipework, but placed on mainly new windchests, with new action, major tonal additions, a new mobile console, and the interior of the organ completely replanned. It has four manuals and 179 speaking stops.

Stop List:

GREAT ORGAN unenclosed	GREAT ORGAN- enclosed	SWELL ORGAN	CHOIR ORGAN enclosed	SOLO ORGAN enclosed
Tibia Profunda 16 A	Contra Geigen 16 D	Contra Violone 32 H	Contra Salicional 16 K	Quintaton 16
Double Open Diapason 16 B	Open Diapason no 2 8	Violone 16 H	Horn Diapason 8	Harmonic Claribel 8
Tibia Plena 8 A	Gamba Major 8	Bourdon 16 I	Corno Flute 8	Flute Celeste 8 TC
Diapason Phonon 8 C	Hohl Flöte 8	Diapason Phonon 8	Lieblich Gedeckt 8	Violoncello 8
Open Diapason no 1 8	Rohr Flöte 8	Geigen Principal 8	Salicional 8	Cello Celeste 8
Harmonic Flute 8	Principal 4	Gamba 8	Voix Celeste 8	Salicional 8
Tibia Octave 4 A	Wald Flöte 4	Gamba Celeste 8	Flute Celeste 8 II from TC	Concert Flute Harmonique 4
Octave Phonon C	Stopped Quint 3	Flauto Traverso 8	Gemshorn 4	Nasard Harmonique 3
Octave Diapason 4	Fifteenth 2	Bourdon 8 I	Lieblich Flöte 4	Harmonic Piccolo 2
Octave Quint 3	Tierce 1 3/5	Cor de Nuit 8	Echo Viola 4	Tierce 1 3/5
Super Octave 2	Chorus Mixture V	Aeoline 8	Harmonic Piccolo 2	Schalmei 16 L
Mixture IV	Grand Fourniture VI-VII E	Vox Angelica 8 FF	Dulciana Cornet III	French Horn 8
	Tremulant	Principal 4	Closed Horn 8	Corno di Bassetto 8
	Contra Trombone 32 F	Octave Gamba 4	Cor Anglais 8	Orchestral Oboe 8
	Trombone 16 G	Harmonic Flute 4	Cremona 8	Clarinet 8
	Fagotto 16 F	Rohr Flute 4	Tremulant	Tremulant
	Tromba 8	Harmonic Quint 3	Side Drum Roll	Tuba 8 M
	Harmonic Trumpet 8	Piccolo 2	Harp 49 bars	Glockenspiel 32 bars from TC
	Clarion 4	Salicetina 2	Tuba Sonora 8 N	Carillon 20 tubes from TA
	Trumpet Victoria 8 O	Tierce 1 3/5		Carillon Mute
	Carillon 8	Chorus Mixture V		Side drum tap
		Grave Mixture III		
		Sharp Mixture III		
		Vox Humana 8		
		Vox Mute		
		Vox Tremulant		
		Bassoon 16 J		
		Cornopean 8		
		Oboe 8		
		Tremulant		
		Double Trumpet 16		
		Horn 8		
		Orchestral Trumpet 8		
		Clarion 4		
		Trumpet Victoria O L		

BOMBARDE ORGAN enclosed with Solo

Grand Diapason 8
Prestant 4
I-II Grave Mixture
IV-V Fourniture
II-III Grand Chorus
Contra Posaune 16 N
Posaune 8
Clarion 4

FANFARE ORGAN unenclosed except J

Tuba 16 M
Tuba 8 M
Tuba 4 M
Tuba Sonora 8 N
Octave Sonora 4 N
Trumpet Victoria 16 O
Trumpet Victoria 8 O

PEDAL ORGAN

Gravissima 64 A
Double Open Diapason 32 T
Tibia Profunda 32 A
Contra Bourdon Acoustic 32 V
Contra Violone 32 H
Great Bass 16 U
Open Diapason 16 T
Tibia Profunda 16 A
Contra Bass 16 B
Geigen 16 D
Violone 16 F
String Bass 16 P
Bourdon 16 V
Lieblich Bourdon 16 I
Contra Salicional 16 K
Quint 10 2/3 A
Flute Major 8 U
Principal 8 T
Prestant 8
Geigen Principal 8 D
Cello 8 F
Bass Flute 8 W
Stopped Flute 8 V
Lieblich Bourdon 8 I
Super Octave 4 T
Fifteenth 4
Open Flute 4 W
Fourniture IV E 2 2/3
Grand Fourniture VI E 5 1/3
Contra Fagotto 32 F
Bassoon 16 J
Schalmei 16 L
Bassoon 8 J
Double Ophicleide 32 X
Tuba 16 M
Ophicleide 16 X
Posaune 16 N
Trombone 16 G
Tuba 8 M
Trumpet 8 Y
Clarion 4 Y
Diaphone 32 Z
Diaphone 16 Z
Trumpet Victoria 8 O
Bass Drum Tap
Side Drum Tap
Side Drum Roll

ORCHESTRAL ORGAN enclosed & floating

Contra Viola 16 P
Tibia Clausa 8
Orchestral Strings 8 II
Viol d'Orchestre 8 II from MC
String Celestes 8 II Q
Octave Strings 4 Q
Octave Viola 4
Tiercina 3 1/5
Quint Viola 3
Violette 2
Tremulant

ECHO PEDAL

Resultant 32 R
Viole 16 S
Bourdon 16 R
Flute 8 R

ECHO ORGAN enclosed (not currently installed)

Section I
Lieblich Gedeckt 16 R
Lieblich Gedeckt 8 R
Lieblich Gedeckt 4 R
Geigen Principal 8
Viola 4
Tibia Mollis 4
Vox Mystica 8
Tremulant
Section II
Zauber Flöte 8
Unda Maris 8 TC
Viole Sourdine 8 S
Voix Celeste 8 TC
Harmonia Aetheria IV
Post Horn

Compass: 61/32
60 couplers (including transfer couplers)
Two four-manual drawstop consoles
Electro-pneumatic action

About the building:

The present Melbourne Town Hall was constructed between 1867 and 1870 in a French Renaissance style. The portico was added in 1887 and further extensions to the north after 1900.

The building was designed by the famous local architect Joseph Reed and Barnes, in the Second Empire style. Reed's designs also included the State Library of Victoria, the Royal Exhibition Building, and Melbourne Trades Hall.

The building is topped by Prince Alfred's Tower, named after the Duke. The tower includes a 2.44 m diameter clock, which was started on 31 August 1874, after being presented to the council by the Mayor's son, Vallange Condell. It was built by Smith and Sons of London. The longest of its copper hands measures 1.19 m long, and weighs 8.85 kg.

In 1925, a fire destroyed a large part of the town hall, including the main auditorium and pipe organ. It was rebuilt and enlarged, extending east over the site previously occupied by the Victoria Coffee Palace, an early temperance hotel frequented by Melbourne's power brokers. The rebuilt section lost some of Reed's original flourishes including the elaborate mansard roof.

During the Melbourne International Comedy Festival the Melbourne Town Hall acts as venue to a large number of the performances.

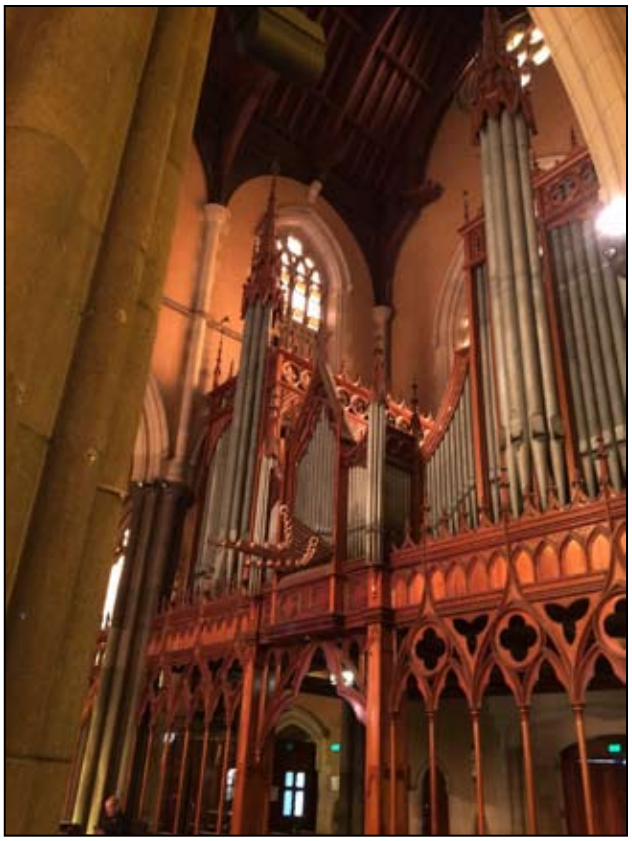
Melbourne

St Patrick's Catholic Cathedral

The Organ: 1964 Fincham & Son (IV/81)
The Organist: Paul Taylor

The first organ in the Cathedral was a small English-made Instrument of unknown provenance built before 1850 that still survives in an outer Melbourne suburban church. The second organ was divided on either side of the west window and was started by Robert Mackenzie but completed by George Fincham for its opening in 1880. Stops were added at various times and the whole was rebuilt and enlarged with tubular-pneumatic action by George Fincham in 1896. The organ was removed from the building in the late 1930s and parts used elsewhere.

The present organ placed in the south transept was opened in 1964 and built by George Fincham & Sons Pty Ltd in consultation with Fernando Germani, Organist of the Vatican. It incorporates two slider windchests and pipework from the 1880-1896 organ. The instrument was refurbished in 1997 at which time several stops were added.



Stop List:

GREAT ORGAN	SWELL ORGAN	POSITIVE ORGAN (unenclosed)	SOLO ORGAN (part enclosed)	PEDAL ORGAN
Gemshorn 16 A	Gedeckt 16 C	Principal 8 E	Harmonic Flute 8	Acoustic Bass 32 K
Open Diapason 8	Open Diapason 8	Gedeckt 8	Viola 8	Open Diapason Wood 16 I
Gemshorn 8 A	Stopped Diapason 8	Principal 4 E	Viola Celeste 8 TC 1997	Violone 16 J
Harmonic Flute 8 1997	Viola da Gamba 8	Quintadena 4	Concert Flute 4	Gemshorn 16 A
Dulciana 8	Salicional 8	Nazard 2 2/3	Flageolet 2	Bourdon 16 K
Principal 4	Voix Celeste 8 TC	Waldflöte 2 F	Double Clarinet 16 1997 G	Gedeckt 16 C
Gemshorn 4 A	Principal 4	Tierce 1 3/5	Clarinet 8 1997 G	Octave Wood 8 H
Suabe Flute 4	Stopped Flute 4	Larigot 1 1/3	Orchestral Oboe 8	Principal 8 1997 L
Twelfth 2 2/3	Twelfth 2 2/3	Sifflöte 1 F	Cor Anglais 8	Gemshorn 8 A
Fifteenth 2	Fifteenth 2	Zymbel 26.29.33.36 IV	Posaune 8 H	Violoncello 8 J
Fourniture 12.15.19.22.26 V	Piccolo 2	Cromorne 8	Clarion 4 H	Bass Flute 8 K
Mixture 15.19.22.26.19 V	Cornet 17.19.22 III	Tremulant	Tuba 8 1997	Twelfth 5 1/3 A
Grand Cymbel 22.26.29.33.36 V	Mixture 19.22.26.29.33 V	Sub Octave	Trompette en Chamade 8	Fifteenth 4 1997 L
Trumpet 8 B	Double Trumpet 16 D	Unison Off	Tremulant	Flute Dolce 4 K
Clarion 4	Trompette Harmonique 8	Super Octave	Sub Octave	Mixture 19.22.26.29 IV A
Swell to Great	Cornopean 8	Solo to Positive	Unison Off	Contra Bombarde 32 1997 (1-12) M
Positive to Great	Oboe 8	Swell to Positive	Super Octave	Bombarde 16 M
Solo to Great	Clarion 4		Great to Solo	Double Trumpet 16 D
	Tremulant		Swell to Solo	Double Clarinet 16 1997 G
	Sub Octave			Bombarde 8 L
	Unison Off			Trumpet 8 D
	Super Octave			Clarion 4 B
	Solo to Swell			Trumpet 4 D
				Great to Pedal

ACCESSORIES

8 adjustable thumb pistons to Positiv	Positiv to Great reversible thumb & toe pistons
8 adjustable thumb pistons to Great	Solo to Great reversible thumb & toe pistons
8 adjustable thumb pistons to Swell	Swell to Positiv reversible thumb & toe pistons
8 adjustable thumb pistons to Solo	Swell to Solo reversible thumb piston
8 adjustable toe pistons to Pedal	'Bombarde 32' reversible toe piston
8 adjustable toe pistons to Swell / Generals	'General Cancel' thumb piston
12 General thumb pistons	'Setter' thumb piston
Positiv to Pedal reversible thumb & toe pistons	'Neutral Set' thumb piston
Great to Pedal reversible thumb & toe pistons	Balanced expression pedals to Swell & Solo
Swell to Pedal reversible thumb & toe pistons	Great to Pedal Toe Pistons
Solo to Pedal reversible thumb & toe pistons	Pedal to Great Thumb Pistons
Swell to Great reversible thumb & toe pistons	Swell / Generals on Toe Pistons
Positiv to Great reversible thumb & toe pistons	Couplers on Pistons - On / Off
Solo to Great reversible thumb & toe pistons	Combination pistons - adjustable on 40 levels
Swell to Positiv reversible thumb & toe pistons	

Great to Pedal Super
Swell to Pedal
Swell to Pedal Super
Positive to Pedal
Solo to Pedal
Solo to Pedal Super

About the cathedral:

The present cathedral was designed by the important British-born architect William Wardell FRIBA. Construction started in 1858, on the site of the previous building, and the nave was opened 10 years later. The transepts, sanctuary, ambulatory, chapels and sacristies followed and were opened in 1897. The three towers and spires were completed in 1939, the central spire (340 feet in height) higher than what was envisaged in the original design. The style is English decorated Gothic for the nave and transepts but the sanctuary and chevet chapels hint at French models. In floor area, this is Australia's largest church building and internationally significant as one of the most impressive church buildings erected during the 19th century. The fittings are of outstanding excellence, with carved altars made by Farmer & Brindley and stained glass by John Hardman & Sons of Birmingham and Mayer of Munich.

Melbourne

St Mary's Star-of-the-Sea Catholic Church

The organ: 1898 Fincham (III/38)
The organist: Andrew Mariotti

The initial specification provided by George Fincham on 4 May 1898 to Herr G.S. de Chaneet, the German-born Director of Music at St Mary's, was for a three-manual organ of 45 speaking stops, 11 couplers and tubular-pneumatic action, costing £2026-18-0. George Fincham's final specification for a three-manual organ of 36 speaking stops was accepted by the church on 12 September 1898, the cost being quoted as £1551 (later amended to £1596). Two additional stops (the Great Mixture and Pedal Fifteenth) were subsequently added to this scheme.

The church and organ were opened on 18 February 1900. In May 1931 a cleaning and overhaul by George Fincham & Sons Pty Ltd took place at a cost of £200.00 and in August 1931 balanced swell pedals were installed. In July 1948 the Fincham firm carried out further renovation work including new intermediate actions to the Swell, Great and Choir soundboards.

The comprehensive restoration of the instrument, by the South Island Organ Company Lid, of Timaru, New Zealand, began in early 1992 following longstanding promotion by OHTA. The work was completed in September 1993, ranking as the most significant restoration project yet carried out on an Australian-built organ. The action, pipework (including the cone tuning) and wind system were fully overhauled, while the later alterations were reversed. The casework was completely repolished, but the original stencilling was merely cleaned rather than repainted. Following the re-opening recital, in September 1993, anti-concussion valves were fitted to the Great and Swell wind trunks to eliminate wind turbulence; apparently these were not fitted originally, as per the normal Fincham practice. This was the first pipe organ in Australia to be classified by the National Trust and is regarded as an instrument of national importance. The organ is the largest example of 19th century indigenous organbuilding to remain essentially unaltered.

Stop List:

GREAT ORGAN	SWELL ORGAN	CHOIR ORGAN (enclosed)	PEDAL ORGAN	
Double Open Diapason 16	Bourdon 16	Hohl Flute 8 open bass	Open Diapason metal 16	Compass: 61/30
No.1 Open Diapason 8	Open Diapason 8	Gedact 8	Open Diapason wood 16	5 thumb pistons to Great
No.2 Open Diapason 8	Hohl Flute 8 open bass	Dulciana 8	Bourdon 16	6 thumb pistons to Swell
Claribel 8 open bass	Stopped Diapason 8	Harmonic Flute 4	Violon 8 wd	3 thumb pistons to Choir
Principal 4	Gamba 8 gvd bass	Flageolet 2	Bass Flute 8 wd	3 composition pedals to Pedal
Flute 4	Celeste 8 TC	Clarionet 8	Fifteenth 4 metal	Lever pedals to Swell and Choir
Twelfth 3	Octave 4	Orchestral Oboe 8 TC	Pedal Super Octave	Detached drawstop console
Fifteenth 2	Röhr Flote 4 [sic]	Tremulant	Great to Pedal	Tubular-pneumatic action with mechanical manual to pedal coupling
Mixture 17.19.22 III	Piccolo 2	Swell to Choir	Swell to Pedal	Spotted metal fluework above 4ft (retaining cone tuning), reeds in spotted metal to 8ft
Double Trumpet 16	Cornopean 8		Choir to Pedal	
Posaune 8	Oboe 8			
Clarion 4	Vox Humana 8			
Great Sub Octave	Clarion 4			
Great Super Octave	Tremulant			
Swell to Great Sub	Swell Sub Octave			
Swell to Great	Swell Super Octave			
Swell to Great Super				

About the church:

The present St Mary's Star-of-the-Sea Church was designed in a French Gothic idiom by Melbourne architect Edgar J. Henderson. Work began in 1891 and the completed building (apart from the tower and spire) opened in 1900. The total cost of the building was estimated at 27 or £28,000, and was among the most costly parish churches erected in Australia. The building is constructed from Barrabool Hills sandstone with Oamaru limestone dressings and internal columns of Swedish granite. It is of cruciform shape and includes an aisled nave of five bays, with tall clerestory, wide transepts, eastern chapels, and a two-bay sanctuary terminating in a tripartite apse. The total length of the building is 175ft, and the height to the roof ridge is 75ft, with an internal height of 60ft to the groined wooden ceiling, a magnificent example of Victorian craftsmanship. The building was designed to seat 1200 persons and is regarded as Melbourne's largest parish church. It was extensively restored some years back with the stone work repaired and cleaned and the interior redecorated.

Parkville

Trinity College Chapel, University of Melbourne

The Organ: 1998 Kenneth Jones (III/33)
The Organist: Tom Baldwin

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

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

Stop List:

GREAT ORGAN (I)

Double Diapason 16 open to FFF#, 1-6 stopped metal
Open Diapason 8
Rohr Flute 8
Octave 4
Coppel Flute 4
Fifteenth 2
Mixture 19.22.26.29 IV
Trumpet 8
Tremulant (Great + Solo)
Swell to Great
Solo to Great

SWELL ORGAN (II)

Stopped Diapason 8 oak bass
Salicional 8
Voix Celeste 8 TC
Principal 4
Wald Flute 4
Octavin 2
Mixture IV-15.19.22.26 V
Double Trumpet 16
Cornopean 8 Dodd
Oboe 8 Dodd
Tremulant

SOLO ORGAN (III) – unenclosed

Open Flute 8
Gamba 8 19th century Keraulophon with new bass octave
Wide Octave 4
Nazard 2 2/3
Super Octave 2
Nachthorn 2 1-18 from Super Octave
Tierce 1 3/5
Cromorne 8
Solo Trumpet 8

PEDAL ORGAN

Subbass 32 A polyphone bass
Open Wood 16 Dodd
Subbass 16 A
Octave 8 1-12 from Great Open Diapason
Bass Flute 8 A
Trombone 16 wood
Great to Pedal
Swell to Pedal
Solo to Pedal
Solo to Octave to Pedal

ACCESSORIES

6 thumb pistons to Great organ
6 thumb pistons to Swell organ
6 thumb pistons to Solo organ
6 toe pistons to Pedal organ
8 general thumb pistons, duplicated by toe pistons
Stepping facility to interrogate general pistons in sequence
All pistons adjustable by setter piston and with multiple memories

Reversible thumb pistons for:
Swell to Great
Solo to Great
Great to Pedal
Swell to Pedal
Solo to Pedal

Reversible toe pistons for:
Swell to Great
Great to Pedal

General Cancel thumb piston

Balanced mechanical expression pedal with switchable electro-mechanical action to rear shutters

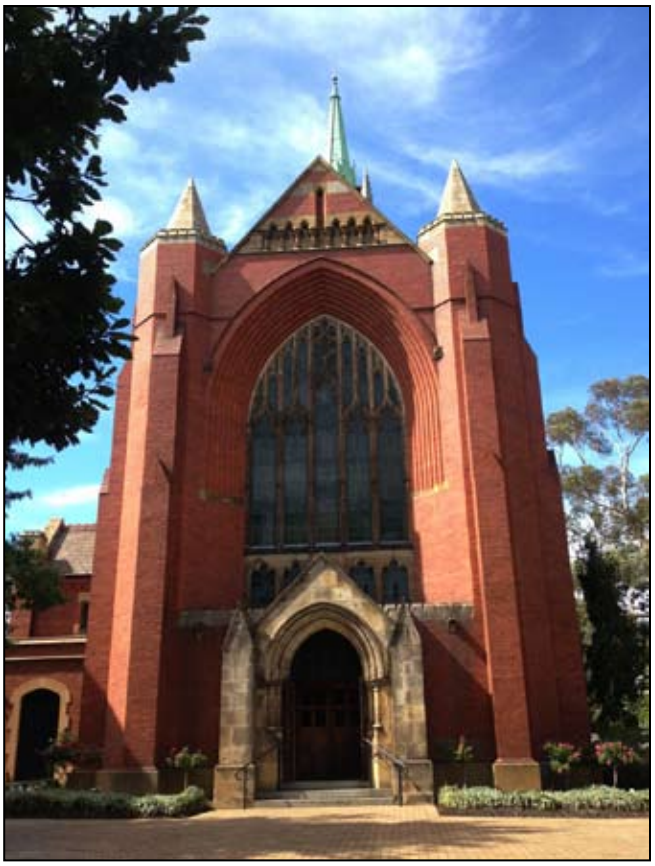
Tuning: Equal Temperament A = 440 @ 21˚ C.

Wind pressures:
Great and Solo - 80mm
Swell - 90mm
Pedal - 90mm
Polyphone - 160mm

Compass: 58/30

About the chapel:

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



Hawthorn

Scotch College Memorial Hall

The Organ: 1930 Hill, Norman & Beard (III/50)
The Organist: David Brown

An organ was not provided for the Hall until October 1955 when a two-manual instrument of 27 speaking stops built in 1949 for Wellington College, New Zealand by Hill, Norman & Beard (Australia) Pty Ltd (order number NZ258) was opened; it had cost £6,000.00.

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

Owing to the magnitude of the project, the restoration work was carried out conjointly between Peter D.G. Jewkes Pty Ltd, of Sydney, and the South Island Organ Company Ltd, of Timaru, New Zealand. The majority of the organ was loaded into a container and transported by sea to Timaru. The 32ft pipes went to the Jewkes workshop at Ermington, NSW.

The present console is from the 1961 Hill, Norman & Beard rebuild at St John's Church, Toorak which was discarded in the 2004 restoration. The console was cleaned back, damage rectified and the whole repolished. The pedal board was repieced in new timber, new stopkeys for the couplers provided and a completely new combination system and piston heads constructed together with recycled ivory drawstops from St Andrew's Cathedral, Sydney.

As the organ had no casework in Sydney, and merely spoke through Gothic grillework, it was essential that the organ look attractive in the hall and blend perfectly with the architecture and fittings. When the chamber was built in 1955, two large windows with geometric quatrefoil tracery were removed, so Garry Martin Associates chose to reinstate this motif as part of the organ case design.

Stop List:

GREAT		SWELL		CHOIR		PEDAL	
Double Open Diapason	16	Contra Gamba	16	Enclosed	8	Double Open Diapason	32
Phonon Diapason	8 73 note chest	Open Diapason	8	Open Diapason	8	Open Diapason	16
Open Diapason I	8	Rohr Flute	8	Zauber Flute	8	Contra Bass	16
Open Diapason II	8	Salicional	8	Lieblich Gedeckt	8	Violone	16
Viola	8	Voix Céleste	8 49 notes	Dulciana	8	Bourdon	16
Corno Dolce	8	Principal	4	Unda Maris	4 49 notes	Contra Gamba	16
Claribel Flute	8	Lieblich Flute	4	Concert Flute	2	Open Flute	8
Principal	4	Harmonic Piccolo	2	Harmonic Piccolo	8	Violoncello	8
Harmonic Flute	4	Dulciana Mixture	V rks 12.15.17.19.22.	Orchestral Oboe	8	Stopped Flute	8
Fifteenth	2	Contra Fagotto	16	Clarinet		Trombone	16
Mixture	III rks	Cornopean	8			Contra Fagotto	16
Tromba	8 from Tromba	Oboe	8	Unenclosed	8	Trumpet	8
Tromba Clarion	4	Clarion	4	Phonon Diapason	8		
		Tremulant		Tromba	4	Great to Pedal	
Swell to Great				Tromba Clarion		Swell to Pedal	
Choir to Great		Sub Octave				Choir to Pedal	
		Octave		Tremulant			
		Unison Off		Sub Octave			
				Octave			
				Unison Off			
				Swell to Choir			

Reversible toe pistons for:
Great to Pedal
Swell to Great
General cancel thumb piston

Switch for Great & Pedal Pistons coupled (2 way)
Switch for Generals on toe pistons

Electro-pneumatic key and stop actions
Detached drawstop console with couplers and tremulants controlled by stopkeys (HN&B 1961)

Balanced electric swell pedals to swell and choir organs

Total number of pipes: 2,638

Wind pressures
Pedal: Trombone 12″; fluework 4½″; 32 Double Open Diapason (1-10) 5″
Great: Phonon Diapason and Tromba 10″
Great: high pressure 5″ (Open 1, Double, Principal, Claribel Flute)
Great: low pressure 4″ (Open II, Corno Dolce, Harmonic Flute, Fifteenth, Mixture, Viola)
Swell: high Pressure 7″ (Horn, Contra Fagotto, Clarion, Principal, Open Diapason)
Swell: low pressure 5″ (Contra Gamba, Salicional, Voix Céleste, Rohr Flute, Lieblich Flute, Harmonic Piccolo, Oboe, Dulciana Mixture)
Choir: 4″ throughout
Choir action: 7″

About the hall:

Scotch College was founded in 1851 and for most of its early years occupied a site at the corner of Grey and Lansdowne Streets, East Melbourne, opposite the Fitzroy Gardens and close to St Patrick's Cathedral. Owing to the constricted nature of the site, a property of 60 acres was purchased at Hawthorn in 1914 and here new buildings were erected. The foundation stone of the Memorial Hall was laid on 5 March 1920 while on 19 June 1922 the first meeting of the whole school took place in the hall. Memorial Hall was designed in the Gothic style using red brick and terra cotta roof tiles. A distinctive tapering lead-clad flèche surmounts the roof ridge (the finial is 28.3 metres (93 feet) above the ground) while stepped gables hinted at a Scottish connection. The Hall is very lofty with the roof ridge some 21 metres (68 feet) from the ground and a total length of around 31 metres (102 feet) and internal width nearly 14 metres (44 feet). At the front of the Hall there is a war memorial erected in the 1930s executed in opus sectile mosaic, this bears the names of the war dead. There are three large two-light stained glass windows in the apse were made by Mathieson & Gibson.

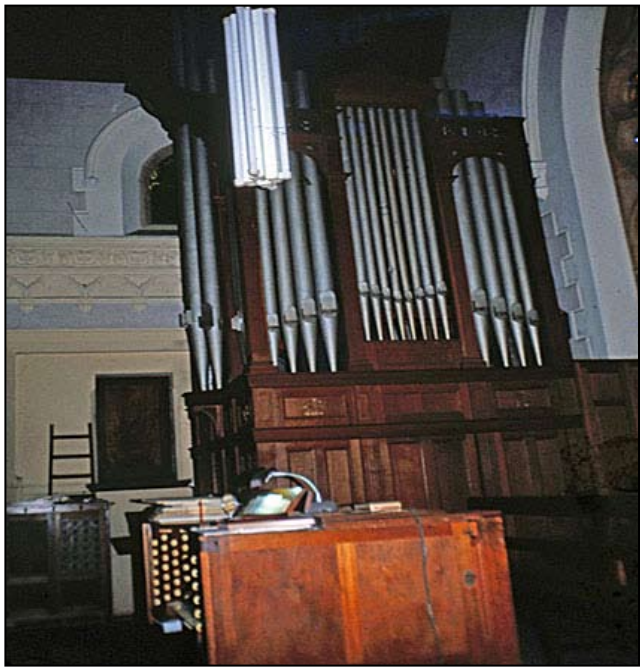
Camberwell

Basilica of Our Lady of Victories

The Organ: 1920 Magahy & Son (III/45)
The Organist: Christopher Trikilis

The organ was built by T.W. Magahy & Son, of Cork, Ireland in 1920 at a cost of £3,000. This firm was established in the 1870s and was located at Merchant Street, Cork from 1917. It was prominent in southern Ireland and rebuilt the Hill & Son organ at St Fin Barre's Cathedral and the Bryceson organ in SS Peter & Paul's Church, both in Cork. The organ was placed on a rear gallery and divided on either side of the massive window depicting the Battle of Lepanto. George Fincham & Sons reported on the Magahy organ in November 1923 and quoted £550 for refurbishment of the chests, action and bellows. A new Swell soundboard was made in May 1924. In August 1924, the Choir soundboard was reconstructed and the Great removed for similar work. It is possible that the windchests had been adversely affected by low humidity or had been saturated with water on the voyage to Australia.

The 1980 rebuild by George Fincham & Sons Pty Ltd saw the original slider chests discarded and replaced by new slider chests for the three manual divisions and the Pedal. Electro-pneumatic action was installed and the console refitted with new keys and drawstops. A number of additional ranks were provided, particularly upperwork, and independent chorus reeds placed on the Great and Pedal. Reflecting panels were fitted around the unenclosed pipework. All of the Magahy pipework was revoiced by Danish-trained Knud Smenge, who was the firm's voicer at the time. In the 1990s, Australian Pipe Organs Pty Ltd has revoiced the original heavy pressure reeds to recapture the original tonal quality, reinstating the original resonator lengths cut down in 1980, and replaced the 1980 Great and Pedal Trumpets with new pipework more suited to the romantic style of the original organ, and revoiced the 1980 Pedal Trombone with full-length resonators to give a more foundational quality. The mouths of the Great Open Diapason I were lowered to restore the principal tonality removed in 1980.



Stop List:

GREAT ORGAN	SWELL ORGAN	CHOIR ORGAN (unenclosed)	PEDAL ORGAN
Double Open Diapason 16 A	Bourdon 16	Gedeckt 8	Open Diapason Wood 16
Open Diapason I 8	Open Diapason 8	Salicional 8	Open Diapason Metal 16 A
Open Diapason II 8	Stopped Diapason 8	Vox Angelica 8 TC	Subbass 16
Doppel Flute 8	Viol d'Orchestre 8	Principal 4	Quint 10 2/3 *
Octave 4	Voix Celeste 8 TC	Suabe Flute 4	Octave 8 *
Harmonic Flute 4	Principal 4	Piccolo 2	Gedeckt 8 *
Octave Quint 2 2/3	Fifteenth 2	Larigot 1 1/3 *	Choral Bass 4 *
Super Octave 2	Mixture 15.19.22.26 IV-V *	Scharff 22.26.29 III-IV *	Hohl Flute 2 *
Mixture 19.22.26.29 IV-V *	Tremulant	Clarionet 8	Rauschquint 19.22.26.29 IV * (2-2/3)
Cornet 12.15.17 III TC *	Contra Fagotto 16 revoiced APO	Vox Humana 8	Trombone 16 * revoiced APO
Trumpet 8 +	Trumpet 8 revoiced APO	Tremulant	Trumpet 8 +
Swell Sub Octave to Great	Oboe 8	Tuba 8 revoiced APO	Great to Pedal
Swell to Great	Clarion 4 revoiced APO	Swell to Choir	Swell to Pedal
Swell Octave to Great	Sub Octave	Tuba to Choir	Choir to Pedal
Choir to Great	Unison Off		Choir Octave to Pedal
Tuba to Great	Super Octave		Tuba to Pedal
	Tuba on Swell		

Pedal to Great thumb pistons
Great to Pedal toe pistons

Compass: 61/30
Electro-pneumatic action

5 adjustable thumb pistons to Great
5 adjustable thumb pistons to Swell
5 adjustable thumb pistons to Choir
5 adjustable thumb pistons to Pedal
5 toe pistons duplicating Swell thumb pistons
5 toe pistons duplicating Pedal thumb pistons
Reversible thumb pistons for:
Swell to Great, Choir to Great, Swell to Choir, Great to Pedal, Swell to Pedal, Choir to Pedal
Reversible toe pistons for:
Swell to Great, Great to Pedal
General cancel thumb piston
Balanced mechanical swell pedal

WIND PRESSURES:
Great & Pedal 87mm
Swell fluework & Choir 85mm
Swell reeds 140mm
Tuba 300mm

* new ranks by George Fincham & Sons Pty Ltd 1980
+ 1980 ranks replaced by Australian Pipe Organs Pty Ltd 1990s17

The instrument speaks into a very generous acoustic and the sound projects very well, thanks to the wooden tone boxes placed around the unenclosed pipework in 1980. The reeds now sound with enormous distinction and are some of the finest to be found in Melbourne. The fluework, too, has great brilliance and drive.

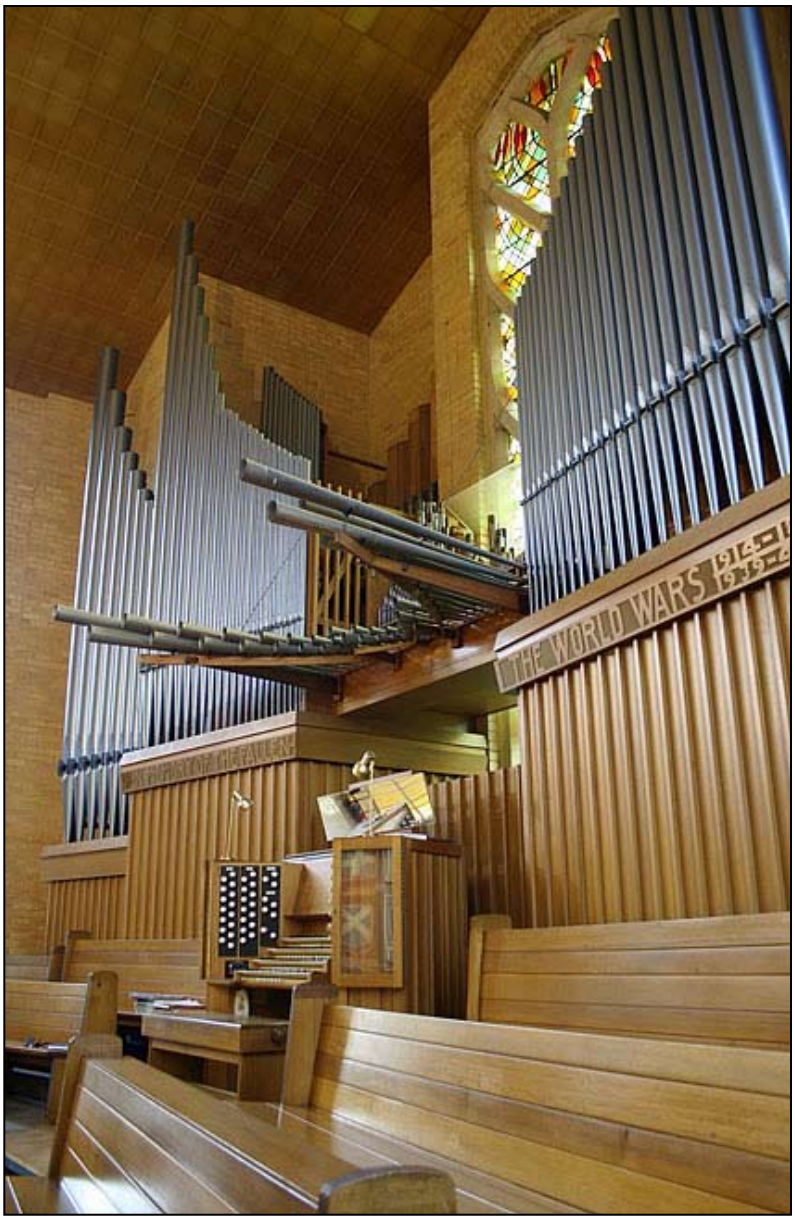
About the basilica:

The foundation stone of the Church of Our Lady of Victories was laid on 25 May 1913, replacing an earlier church-school building dedicated to St John Berchman opened in 1887. The cost of the building was worked out at 45,869 stones at a cost of 10 shillings each. The building was opened on 6 December 1918 before a crowd estimated at 80,000 and it was consecrated on 26 May 1925. The total cost is about £30,000, and support was received by Father Robinson from all parts of the world. The church was designed by the prominent Catholic architect A.A. Fritsch, a local resident, whose family owned the Fritsch Holzer brickworks in Camberwell Road, East Hawthorn. Augustus Andrew Fritsch (1866-1933) FRVIA was Victoria's premier Catholic architect and designed impressive churches at Rochester, Middle Park and Bairnsdale; he was also associated with Walter Burley Griffin in the building of Newman College, Parkville. The initial design included a massive campanile, later pruned from the plan; Sacré-Coeur in Paris may have been an influence. The style was stated to be Lombardic Romanesque. The building is diagonally placed across its elevated site and the prominent dome, clad in copper and crowned by a gilt statue of Our Lady of Victories, is a local landmark. Internally, the space under the crossing is notable with the focus on the massive reredos and its entablature placed within an elegant enclosing apse. The stained glass is entirely the work of John Hardman & Sons, Birmingham. The overall dimensions of the building are: 170ft long, width across transepts 110ft; dome 135ft high.

Brighton

St Andrew's Anglican Church

The Organ: 1964 Davis & Laurey (IV/64)
The Organist: Edwin Kwong



The church has had five pipe organs in its history. The first was built by a local mechanic Peter Hurlstone and was replaced in the late 1850s by the second organ, built by Jesse Biggs, a Melbourne organbuilder trained with Gray & Davison, London. The third was a chamber organ built in 1858 by Hill & Son, London which survives largely unaltered in country Victoria. The fourth organ was built by Roberts Ltd. of Adelaide, and was a substantial three-manual instrument – it was destroyed in the 1961 fire.

The present organ, a war memorial, was built in 1962-1964 by Davis & Laurie Pty Ltd, of Moorabbin, Melbourne. The majority of the instrument is placed in the rear gallery but an ancillary division (the first section of the instrument to be completed – this was initially placed in the rear gallery) is placed high up in the south transept. Additions and alterations were made by S.J. Laurie Pty Ltd in 1973 and 1988-1989, when a full-length 32ft wooden reed stop was added. At the latter time, major revoicing of the organ took place in association with the organist of St Andrew's, Lindsay O'Neill, to 'Frenchify' the reeds and to offer improved tonal projection: the originally resonant acoustic had been considerably dampened down in 1974 through the insertion of baffles in the ceiling but this has recently been restored. The provision of twin four-manual consoles and the horizontal Festal Trumpet stop are distinctive features.

Stop List:

GREAT ORGAN	SWELL ORGAN	CHOIR ORGAN
Contra Salicional 16 A bass in façade	Bourdon 16	(a) enclosed
Open Diapason I 8 B	Open Diapason 8	Wald Flute 8
Open Diapason II 8	Gedeckt 8 originally Hohl Flute	Viola da Gamba 8
Stopt Diapason 8	Salicional 8	Dulciana 8
Principal 4	Vox Angelica 8 TC	Salicet 4
Harmonic Flute 4	Principal 4	Larigot Flute 4
Fifteenth 2	Chimney Flute 4	Stopt Twelfth 2 2/3
Quartane 12.15 II	Fifteenth 2	Piccolo 2
Tierce 1 3/5	Mixture 22.26.29 III	Flute Tierce 1 3/5
Mixture 19.22.26.29 IV	Hautboy 8	Flageolet 1
Trumpet 8 C 1973	Tremulant	Clarinet 8
Clarion 4 C 1973	Double Trumpet 16 D	Tremulant
Swell to Great	Trumpet 8 D originally Cornopean	
Choir to Great	Octave Trumpet 4 D	(b) unenclosed
Transept to Great	Super Octave	Festal Trumpet 8 E horizontal from CC
		Trumpet 8 C
		Clarion 4 E
		Swell to Choir
		Transept to Choir

TRANSEPT ORGAN (manual IV)	PEDAL ORGAN	TRANSEPT PEDAL
Open Diapason 8 F	Sub Bourdon 32 I bottom octave polyphonic	Bourdon 16 G
Stopt Flute 8 G	Open Wood 16	Flute 8 G
Gemshorn 8 H	Open Metal 16 B bass in façade	Flute 4 G
Octave 4 F	Contra Salicional 16 A	
Stopt Flute 4 G	Bourdon 16 I	
Gemshorn 4 H	Principal 8 J 1973	
Super Octave 2 F	Flute 8 I	
Mixture 29.33.36 III	Fifteenth 4 J	Great & Pedal Pistons Coupled
Sharp Mixture 19.22 II H	Quartane 12.15 II J	Transept to Great Pistons
	Contra Bombarde 32 C 1-12 wood 1989	
	Bombarde 16 C	Compass: 61/32
	Double Trumpet 16 D	Electro-pneumatic action
	Festal Trumpet 8 E	Solid state piston and coupling action
	Clarion 4 E	
	Great to Pedal	
	Swell to Pedal	
	Choir to Pedal	
	Transept to Pedal	

About the church:

The history of the Anglican church on this site dates back more than 160 years. The first two buildings, from the 1840s and 1850s, have been demolished. The third church was begun in 1855 and completed in 1857 to the design of Webb & Taylor. Part of the original nave survives as the pioneer chapel of the present church. It is constructed of bluestone with a prominent bellcote surmounting the gable. It has been designed in a simplified gothic style without elaboration. In August 1886, new Oamaru stone transepts, chancel, apse and the first section of a new nave in elaborate decorated gothic style were opened, this costing £7,000. The architect was Lloyd Tayler. His grand design remained incomplete until the church was largely destroyed by fire on 19 February 1961.

The present building was designed by Louis R. Williams and was opened on 15 December 1962. The total cost was £185,000. The building has a steel frame with brown brick used for the exterior and cream brick for the interior which has a ceiling of anodised aluminium tiles. It is of cruciform shape with shallow transepts. The dimensions are most spacious: the building is almost 200 ft long; the copper flèche over the crossing is 115ft high and the height of the nave is 47ft. This is the largest post-war church in the Anglican Diocese of Melbourne and Williams's last major work. The resonant acoustic of the church was restored in 2016 through the removal of cladding placed beneath the roof tiles in 1974.

Toorak

St John's Anglican Church

The Organ:
1914 William Hill & Son (III/48)

The Organist:
Christopher Cook

The present organ was built in 1913 by Hill & Son, London (job number 2432) and was the last of 39 organs built by this firm to arrive in Australia before the start of World War 1. It was the successor of three earlier organs, one of which had been built in Brussels by the famous firm of Merklin-Schütze. The Hill organ was built with pressure tubular-pneumatic action and an attached drawstop console. The oak case was designed by Arthur George Hill and appears to have been modelled upon organs in Zaragosa, Spain. The instrument was of extraordinarily generous construction with multiple double-rise reservoirs, slider chests and massive swell boxes and internal framing. The organ chamber was specially constructed for its reception, with a floor much lower than that of the adjacent chancel.

The organ was drastically altered in 1961 by Hill, Norman & Beard (Australia) with new electro-pneumatic action, detached console and far-reaching tonal changes including an exposed Positiv section facing down the north aisle. The casework also received many modifications, with plywood cladding covering the original oak panelling. In a very dry acoustic, the tonal changes failed to deliver satisfactory results.

A far-reaching restoration was carried out in 1994-95 by Sydney-based organbuilder Peter D.G. Jewkes Pty Ltd. A new attached console in the style of Hill & Son was constructed, incorporating the firm's signature scrolled key-cheeks and the new drawstops were turned from a surviving specimen from 1913. The original tonal scheme was reinstated – only two original ranks had been entirely removed, and a new swell box for the Choir Organ constructed. The reservoirs were re-leathered and the slider windchests fully restored. The original tonal balances were reinstated. The façade pipes, previous covered in silver paint, were intricately decorated by Marc Nobel and Christine Holmes while the casework was reconstructed to the original design.

Stop List:

GREAT ORGAN

Double Open Diapason	16	A
Open Diapason I	8	
Open Diapason II	8	
Hohl Flute	8	
Principal	4	
Harmonic Flute	4	reconstructed
Fifteenth	2	
Mixture 17.19.22	III	
Trumpet	8	
Swell to Great		
Choir to Great		

SWELL ORGAN

Lieblich Bourdon	16	
Open Diapason	8	
Rohr Flute	8	
Echo Gamba	8	
Voix Celestes	8	A#
Principal	4	
Fifteenth	2	
Mixture 17.19.22	III	
Oboe	8	
Vox Humana	8	
Tremulant		
Horn	8	
Clarion	4	
Sub Octave		
Unison Off		
Octave		

CHOIR ORGAN (enclosed)

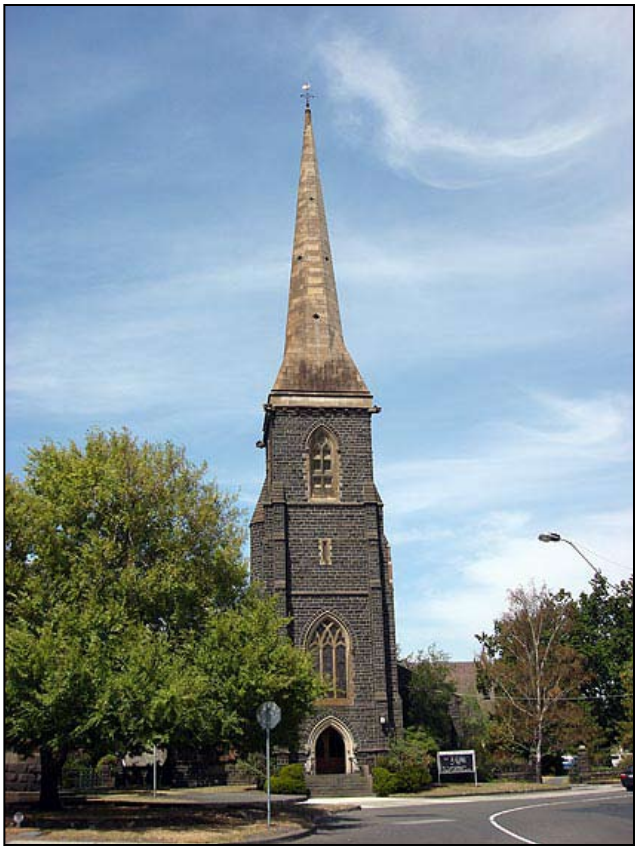
Dulciana	8	
Salicional	8	
Lieblich Gedeckt	8	
Suabe Flute	4	
Piccolo	2	
Orchestral Oboe	8	
Clarinet	8	
Tremulant		
Tuba	8	prepared-for at console
Sub Octave		
Unison Off		
Octave		
Swell to Choir		
Great Heavy Wind on Choir		

PEDAL ORGAN

Acoustic Bass	32	B
Open Diapason	16	B
Violone	16	A
Bourdon	16	C
Octave	8	A
Violoncello	8	prepared-for at console
Bass Flute	8	C
Trombone	16	
Great to Pedal		
Swell to Pedal		
Choir to Pedal		

The church:

St John's Church, Toorak is the only Anglican church design by the noted Catholic architect William Wilkinson Wardell (1823-1899). It was built in various stages from 1860 until the 1930s. Prominently sited at the peak of a lofty hill, its elegant broach spire may be seen from as far as the city. The church is designed in the decorated Gothic style and built of blue-stone and sandstone. The interior incorporates many imposing memorials, particularly the stained glass windows by local and overseas makers and a wealth of wood carving, together with opus sectile mosaic wall panels.



Richmond

St Stephen's Anglican Church

The Organ: 1865 J.W. Walker (III/31)
The Organist: Christopher Trikilis

The organ was built in 1865 by the noted London organbuilder Joseph William Walker for 'Rose Hill', the Toorak home of William Philpott. The firm's job number 776, it cost £670. In 1869 it was acquired by St Stephen's Church and in 1876 moved to its present position in the south aisle of the church. Minor restoration work was carried out in 1963 by Arthur Jones, the Australian representative of the Walker firm, but it has never received a complete and thorough restoration. Joseph Walker (1803-1870) was one of the leading organbuilders in 19th century Britain, founding his firm in 1828. It was the most prominent exporter of organs to Australia from the 1850s to the 1880s. The St Stephen's organ, and that in Hobart Town Hall opened in 1870 (which was an almost identical copy of the St Stephen's organ) were the two largest examples.

The instrument is of international significance on account of its size and originality, with very few changes having taken place in its 152-year history. Very few comparable Walker organs exist in Britain or elsewhere. The instrument is notable for its use of first-class materials, including spotted metal for the whole of the metal pipework. It retains its mechanical key and stop actions together with the original wind system and all of the original pipework, with the exception of one rank. The tonal design is in the English-classical style with three Mixture stops and 14 ranks of upperwork. A full restoration of the instrument is being planned.

Stop List:

GREAT ORGAN	SWELL ORGAN	CHOIR ORGAN (enclosed)	PEDAL ORGAN
Bourdon 16ft tone	Bourdon 16ft tone	Keraulophon 8ft	Open Diapason 16ft
Open Diapason 8ft	Open Diapason 8ft	Flute Harmonique 8ft tone	Bourdon 16ft tone
Gamba 8ft	Stop'd Diapason 8ft tone	Stop'd Diapason 8ft tone	Great to Pedals
Stop'd Diapason 8ft tone	Principal 4ft	Dulciana 8ft Fincham 1890	Swell to Pedals
Principal 4ft	Piccolo 2ft	Vox Angelica 8ft Fincham 1908	Choir to Pedals
Wald Flute 4ft tone	Twelfth & Fifteenth 2 2/3 & 2ft	Concert Flute 4ft tone	
Twelfth 2 2/3ft	Mixture 15.19.22.26.29 V	Harmonic Piccolo 2ft Walker 1963	
Fifteenth 2ft	Cornopean 8ft	Clarionet 8ft Fincham 1890	
Sesquialtra 15.19.22 III	Oboe 8ft	Tremulant	
Trumpet 8ft	Tremulant		
Swell to Great			
Octave to Great			

Compass: 56/30
Mechanical action to keys and stops
Balanced mechanical swell pedals (later alteration)
6 composition pedals

About the church:

St Stephen's Parish, which dates from 1849, was the first to be established in the eastern suburban area of Melbourne. An acre of land was offered in this year by the Revd Joseph Docker, a local landowner, after whom Docker's Hill was named, and by the end of the year Arthur Newson and James Blackburn had been engaged to design a church building. The foundation stone was laid in June 1850 and the unfinished church opened in November 1851. Further work, mainly on the interior, was carried out in 1854 under the supervision of architect Charles Webb. In 1863 the north aisle was erected to the design of Nathaniel Billing, and the west wall of the church rebuilt. In 1876 the south aisle and chancel were erected under the supervision of architect D. Goldie while in 1923 the choir vestry was erected by Clements Langford, thus completing the fabric of the building as it stands today.

Fitzroy

St Mark's Anglican Church

The Organ: 1938 Harrison & Harrison (II/14)
The Organist: Geoffrey Cox

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

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

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

Stop List:

GREAT ORGAN	SWELL ORGAN	PEDAL ORGAN
Large Open Diap 8	Violin Diapason 8	Sub Bass 16 A
Small Open Diap 8	Lieblich Gedeckt 8	Dulciana 16
Claribel Flute 8	Echo Gamba 8	Flute 8 A
Octave 4	Gemshorn 4	Great to Pedal
Super Octave 2	Contra Oboe 16	Swell to Pedal
Swell to Great	Cornopean 8 harmonic trebles	
	Octave	

Compass: 58/30

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

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

About the church:

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

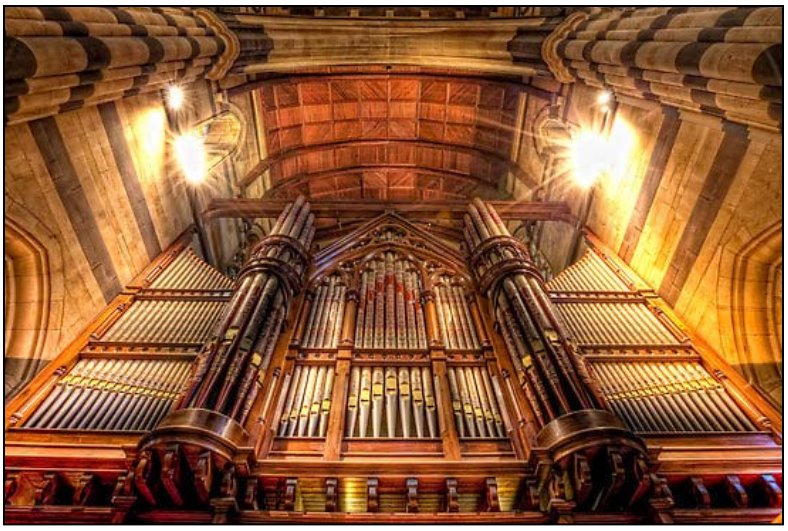
Melbourne

St Paul's Anglican Cathedral

The Organ: 1891 Lewis (IV/53)
The Organist: Mark Slavec

The organ was built by Thomas Christopher Lewis at his Brixton, London factory and was the firm's job number 500. It was unveiled at a factory recital by Alfred Hollins and W. de M. Sergison on 5 June 1890. It was donated by former Melbourne resident Thomas Dyer Edwardes. The instrument was erected in the Cathedral by Fincham & Hobday, but was not complete at the time of the Cathedral's opening. The action was partially electrified in 1916 by Meadway & Slatterie and a complete rebuilding took place in 1929 by Hill, Norman & Beard, although no alterations took place to the original tonal scheme. A floating 'Orchestral Organ' of three extended units was placed on top of the swell box but this was removed in 1990.

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



Stop List:

GREAT ORGAN	SWELL ORGAN	CHOIR ORGAN (unenclosed)	SOLO ORGAN	PEDAL ORGAN
Bourdon 16	Bourdon 16	Lieblich Gedact 16	enclosed	Open Diapason 32 zinc
Open Diapason no 1 8	Geigen Principal 8	Salicional 8	Flûte Harmonique 8	Great Bass 16 wood
Open Diapason no 2 8	Rohr Flöte 8	Lieblich Gedact 8	Flûte Harmonique 4	Sub Bass 16 wood
Flûte Harmonique 8	Viole de Gambe 8	Dulciana 8	Orchestral Oboe 8	Violone 16 zinc & sm
Stopped Diapason 8	Voix Céleste 8 TC	Flauto Traverso 4	Clarionet 8	Quint 10 2/3 wood
Gamba 8	Vox Angelica 8	Lieblich Flöte 4	Vox Humana 8	Violoncello 8
Octave 4	Octave 4	Piccolo Harmonique 2	tremulant	Flute Bass 8 wood & sm
Gemshorn 4	Rohr Flöte 4	Corno di Bassetto 8	Tuba Mirabilis 8	Contra Posaune 32 zinc & sm (1990)
Octave Quint 2 2/3	Flautina 2	Swell to Choir	unenclosed	Posaune 16 sm
Super Octave 2	Mixture 15.19.22 III	Solo to Choir	Tuba Magna 8 (1990)	Great to Pedal
Mixture 19.22.26.29 IV	Tremulant		Trompette Harmonique 8 (1990)	Swell to Pedal
Trumpet 16	Contra Fagotto 16		Bombarde Reeds on Choir	Choir to Pedal
Trumpet 8	Horn 8		Sub Octave	Solo to Pedal
Clarion 4	Oboe 8		Unison Off	
Swell to Great	Clarion 4		Octave	
Choir to Great	Sub Octave		Great to Solo	
Solo to Great	Octave			
Great Reeds on Choir	Solo to Swell			

Compass: 61/30
Balanced mechanical swell pedals to Swell and Solo
Detached drawstop console
Electro-pneumatic action

About the cathedral:

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

Williamstown

Holy Trinity Anglican Church

The Organ: 1896 William Anderson (II/14)
The Organist: Edwin Kwong

The earlier prefabricated iron church, exported from Bristol, had a small organ of four stops, placed in a gallery. This was replaced by another organ built in 1857 by Jesse Biggs. This was replaced in 1896 by the present organ, built by the Melbourne organbuilder William Anderson, which remains one of his largest unaltered instruments. Details of the instrument are comparable with an Anderson instrument now at the Old Museum Building, Brisbane. George Fincham supplied metal pipework to Anderson on 22 March 1895 that appears to have been used in this instrument. It remains unaltered apart from the overpainting of the façade pipes with gold paint and the insertion of an 1898 Fincham large-scale Clarionet on the Great Organ which was made for St Patrick's Cathedral, Ballarat.

Stop List:

GREAT ORGAN	SWELL ORGAN	PEDAL ORGAN
Open Diapason 8	Open Diapason 8 gvd.bass	Bourdon 16
Stop Diapason 8 CC-BB	Stop'd Diapason 8	Pedals to Great
Clarabella 8 TC	Gemshorn 4	Swell to Pedals
Dulciana 8 TC	Piccolo 2	
Principal 4	Hautboy 8	
Flute 4		
Twelfth 2 2/3		
Fifteenth 2		
Clarionet 8		
Swell to Great		

Compass: 56/30
3 composition pedals to Great
Internal metal pipework of spotted metal, cone tuned
Trigger swell lever
Mechanical key and stop action

About the church:

Holy Trinity Church was designed by noted architect Leonard Terry (1825-1884) and built 1871-74. Terry also designed many Anglican churches and banks as well as the Melbourne Club in Collins Street. Holy Trinity is constructed in bluestone with freestone dressings in the Decorated Gothic style and comprises a tall clerestoried nave with aisles of five bays, a raised chancel and organ chamber to the right. A prominent tower and spire that were intended were never built. The interior contains cedar fittings and stained glass by local makers.

Sydney

St Andrews Cathedral

The Organ: 1886 Hill and Son - 1899 Davidson, Sydney - 1952 Norman & Beard - 1998 Létourneau (IV/53)
The Organist: Ross Cobb

The first organ to be built for Australia by Hill and Son was for St. Andrew's Anglican Cathedral, Sydney. Built in 1866 with 37 stops and three manuals and pedals, it was then the biggest organ in the State. Sir Edmund Blacket, the Cathedral's architect, drew a design for the organ's case upon which Hill and Son based the organ's final appearance. In 1899 William Davidson "modernized" the organ, converting the action from mechanical to tubular-pneumatic and adding four stops plus tremulants. Registration aids were added as were hydraulic blowing engines powered by high pressure water.

By the mid 1920's, the Hill organ's action was becoming unreliable and the organ was claimed to be too small for the building. A new organ was sought and installed in 1930: an organ of 46 stops with three manuals and pedals by the English builder J.W. Whiteley. A new organ loft was constructed opposite the Hill organ which extended out to the central columns. Whiteley's organs were known more for their tonal quality than for the quality and reliability of their actions. As the Whiteley organ became more unreliable and unplayable, the neglected Hill organ began to be used again.

By 1948, only part of the Whiteley organ was playable so the church received a quote from Hill, Norman and Beard Ltd for rebuilding and combining the Hill and Whiteley organs. The two organs were connected with electro-pneumatic action to a new four manual console located some distance away behind the choir. The Whiteley organ loft was removed and the pipework placed back in the north transept to balance the Hill organ in the south transept. Some of the pipework was discarded, some was transplanted between the two organs and some new pipework was added. At this time the pitch of the Hill was altered to match the Whiteley. This has changed the original Hill voicing. The Organ had four manuals, 77 speaking stops, 22 couplers, 83 ranks and almost 4,700 pipes. In 1984, Pitchford and Garside installed a digital capture system with six independent levels of lockable memory along with changes to pipework. It has a Gothic case with a crenellated top and gilt, dummy display pipes arranged in towers and flats.

During the 1980's the Hill, Norman & Beard organ began to fail: at times only the Hill section could be used due to ciphering from the Whiteley. In 1990 a Heritage Grant was received and the Whiteley pipework was taken out and cleaned with some revoicing. In 1994 the console stop action was refurbished as an increasing number of stops could only be changed manually. The Whiteley actions were rewired in an attempt to overcome the ciphering and a new Solid State Logic capture system was installed at the console. On the night before the visit of Her Majesty Queen Elizabeth II and the Duke of Edinburgh in 1992, the organ completely failed and many frantic hours were spent getting the organ to play again in time for the nationally televised service. The then Dean, Bishop Ken Short, set up an organ committee to report on the state and future of the Hill organ. After many considerations for location, the only viable option was to leave the whole instrument in the south transept, but brought forward about one

metre to aid projection into the building. The organ committee then had to decide on how the instrument should be enlarged in order to cope musically and authentically with the enormous amount of repertoire (mostly from the Romantic period from which the Hill organ belonged) required in a cathedral situation.

Three areas were found to be severely lacking in the original Hill specification, those areas having previously been made up by the addition of the Whiteley organ. These areas were (i) a large chorus with the ability to accompany and lead large congregations on special occasions and for use in large-scale organ works (to replace the Whiteley Great); (ii) a stronger pedal division (the acoustic report showed that bass frequencies responded far better in the cathedral than higher frequencies) to match the new chorus, this would replace the Whiteley pedal stops; and (iii) a Solo division, so necessary in the accompaniment of choral repertoire, and the performance of solo repertoire of the nineteenth and twentieth centuries. The committee chose Orgues Letourneau Ltee from Quebec and the Hill organ was dismantled and shipped to Canada in October 1996 and it was returned for dedication in June 1998. Modifications were made to enable the Whiteley to be used for services while the Hill was away.

Stop List:

GREAT ORGAN

Bourdon	16
Open Diapason No.1	8
Open Diapason No.2	8
Spitz Flute	8
Stopped Diapason	8
Octave	4
Harmonic Flute	4
Twelfth	3
Fifteenth	2
Mixture V	1-1/3
Trumpet	8
Clarion	4
Solo to Great	
Bombarde to Great	
Swell to Great	
Choir to Great	

SWELL ORGAN (expressive)

Bourdon	16
Open Diapason	8
Stopped Diapason	8
Cone Gamba	8
Voix Celeste	8 TC
Octave	4
Suabe Flute	4
Fifteenth	2
Sesquialtera III	2-2/3
Mixture IV	2
Double Trumpet	16
Horn	8
Oboe	8
Vox Humana	8
Clarion	4
Tremulant	
Octave	
Sub Octave	
Solo to Swell	
Bombarde to Swell	

CHOIR ORGAN

Lieblich Gedackt	8
Pierced Gamba	8
Dulciana (Unda Maris)	8
Gemshorn	4
Lieblich Flute	4
Flautina	2
Clarionet	8
Tremulant	
Solo to Choir	
Bombarde to Choir	
Swell to Choir	
Great to Choir	

BOMBARDE ORGAN

Violon	16
Open Diapason	8
Principal	4
Mixture IV	2-2/3
Grand Cornet V	8 TC
Bombarde	16
Bombarde	8

SOLO ORGAN

[prepared for]

Harmonic Flute	8
Violoncello	8
Viole d'orchestre	8
Viole Celeste	8 TC
Flute	4
Piccolo	2
Trompette	8
Corno di Bassetto	8
Cor Anglais	8
Tuba	8
Tremulant	
Octave	
Sub Octave	
Unison Off	
Bombarde Off	
Electric Action*	

Great to Pedal
Solo to Great
Bombarde to Great
Swell to Great
Choir to Great
Tutti 1

PEDAL ORGAN

Double Open Wood	32 A
Open Bass	16 A
Violon	16 B
Sub Bass	16
Principal	8
Violoncello	8
Bass Flute	8
Fifteenth	4
Mixture III	1-3/5
Contra Trombone	32 C
Trombone	16 C
Trumpet	8 C
Solo to Pedal	
Bombarde to Pedal	
Swell to Pedal	
Great to Pedal	
Choir to Pedal	

ACCESSORIES

Thumb Pistons
6 to Solo
6 to Bombarde
8 to Swell
8 to Great
6 to Choir
8 Generals
Setter
General Cancel
Tutti 1, 2, 3 (1 - fixed, 2 & 3 programmable)
2 Sequencer Up pistons on Swell, Great and Choir
1 Sequencer Down piston on Great

Reversible Thumb Pistons
Solo to Pedal
Bombarde to Pedal
Swell to Pedal
Great to Pedal
Choir to Pedal
Solo to Swell Solo to Great
Solo to Choir
Bombarde to Swell
Bombarde to Great
Bombarde to Choir
Swell to Great
Swell to Choir
Choir to Great
Great to Choir
Pedal to Great Pistons
Pedal to Swell Pistons
Pedal to Bombarde Pistons

Toe Pistons
8 to Pedal
8 Generals duplicating thumb pistons
1 Sequencer Up piston
1 Sequencer Down piston

Action
Great, Swell and Choir:
Mechanical (Electric when "Electric action" drawn)

Bombarde (Solo) and Pedal:
Electric

Mechanical coupling to Great
Electric coupling to Swell and Choir

All coupling electric when "Electric action" drawn

Reversible Toe Pistons
32' Double Open Wood
32' Contra Trombone
Pedal to Great Pistons
Pedal to Swell Pistons
Pedal to Bombarde Pistons
Bombarde to Pedal
Swell to Pedal

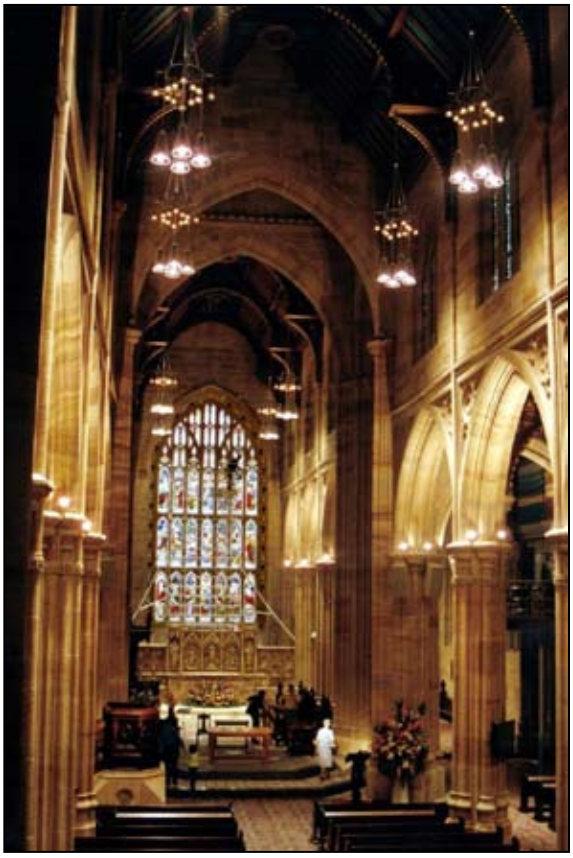
Statistics*
Compass 58/30
Manuals 4
Divisions 5 (6)
Stops 53 (63)
Couplers etc 25 (30)
Ranks 68 (78)
Pipes 3,570 (4,138)

* figures in brackets indicate totals with the proposed Solo division added

About the cathedral:

Located in central Sydney, the cathedral is one of the city's finest examples of Gothic Revival architecture. Designed by Edmund Blacket, it was ready for services and consecrated in 1868, making it the oldest cathedral in Australia. Joan Kerr described St Andrew's as "a perfect example of the colonial desire to reproduce England in Australia in the mid-nineteenth century."

With the repetition of forms and the strongly vertical lines characteristic of Perpendicular Gothic, architect Edmund Thomas Blacket succeeded in creating a building which, despite its small size, is nevertheless imposing and of harmonious proportions. The western front with its layered decoration is a majestic composition, based loosely on that of York Minster. The strongly projecting rectangular buttresses, which transform by stages into lofty octagonally-sectioned pinnacles, and the complex molding around the portals cast varied shadows in the bright Australian sunlight. Kinsela describes it as "a grand façade with superb towers…Covered with a profusion of ornanament, blind traceries and tiny attached pinnacles, in a light-hearted yet elegant manner."



The interior is a harmonious composition in Perpendicular Gothic. Although the building is small, it is given a sense of grandeur by the proportions of the arcade and clerestory, the richness of the moldings, the loftiness of the hammerbeam roof with its blue and vermillion decoration, and the decorative details, which include carved stone ribbons around the nave piers, bearing the names of notables in the early Sydney church. The stone used throughout is Sydney sandstone. The chancel has a newly restored floor in ornate pattern set with marble and intaglio tiles in the Cosmati style by Fields of London, created under the direction of Gilbert Scott. The rest of the building is paved with encaustic tiles of red and black with small intaglio designs by Mintons of Stoke-on-Trent.

The reredos was commissioned by the third Bishop of Sydney, Bishop Barry, and carved of translucent cream English alabaster by the sculptor Thomas Earp, under the supervision of the well-known Gothic Revival architect J. L. Pearson in 1886. The subject matter of the three pictorial panels, as originally created, were: at the centre, the Crucifixion; to the left, the Resurrection; to the right, the Ascension. To either side were the figures of Moses and Elijah. In 1887 there was objection at synod to the representational nature of the reredos and in particular to the central Crucifixion on the grounds that it might be seen as idolatorous. The Crucifixion was replaced, at the expense of the objectors, by the present scene of the Transfiguration. Both depictions of Moses, like the famous sculpture by Michelangelo in San Pietro in Vincoli, Rome, show him with horns, a symbolic attribute due to a mistranslation in the Vulgate Bible.

The cathedral holds services every day, including choral services on Sundays and several times a week during school term, Christmas and Easter. There is also a healing service, Bible studies and prayer meetings. St Andrew's has a cathedral choir of men and boys, as well as a company of bell ringers.

St Andrew's has a National Trust of Australia heritage listing as being a building of national significance.

Sydney

Sydney Town Hall

The Organ: 1890 Hill (V/127)
The Organist: Robert Ampt

When it was installed in 1890, Sydney Town Hall's Grand Organ was the largest in the world and described as the 'finest organ ever built by an English organ builder'. It remains the world's largest organ without any electric action components and is of international significance. It contains one of only two full-length 64' organ stops in the world (the Contra-Trombone in the pedal). The other 64' stop is the Diaphone-Dulzian in the Right Stage chamber (Pedal Right division) of the Boardwalk Hall Auditorium Organ at Boardwalk Hall in Atlantic City, New Jersey, United States.

In 1879 discussions were underway about the organ which would be Centennial Hall's centrepiece. The first specification, an instrument of 59 speaking stops at a cost of £5,000, was thought to have been too modest for the size of the hall so an Organ Committee of local organists and organ builders was established to prepare a specification for a suitable instrument. Its recommendations suggested an organ with five manuals and pedals and almost 150 stops and couplers which exceeded anything built to date, and the names of two English firms capable of undertaking the commission.

Messrs William Hill and Sons successfully won the open tender to build the organ, ship it out to Australia, erect it in situ in Centennial Hall and maintain it for 12 months. Although not the lowest quote, William Hill and Son offered the inclusion of a full-length 64 foot pedal stop -which was a world-first at the time and certain to make Sydney's organ the envy of the world. Work on the construction of the organ commenced in London in 1886 and was completed in June 1889.

Dr Arthur Hill, a leading authority on historic organs at the time, designed the decorative casing for the organ, basing it on a mid-17th century Baroque style organ case in St Bavo, Haarlem.

To transfer the organ to Sydney, the entire instrument was dismantled and packed into 94 crates, stowed aboard the Gulf of Venice, arriving in Sydney just days before the opening of Centennial Hall in November 1889. It took seven months to erect it, during which time local organ builders were called in to assist Hill's staff. The organ components, including nearly 9,000 pipes, were installed in a large alcove at the back of the stage with the gas combustion engine for pumping the bellows placed in a lean-to immediately behind the building. In 1906 the gas engine and bellows were replaced by electrically powered fan compressors.

To launch the Grand Organ, a festival of musical celebration was planned and Council invited Liverpool's City Organist, W T Best, to perform the opening recital on 9 August 1890, which was attended by 4,000 invited guests.

Stop List:

GREAT		SWELL		CHOIR (enclosed)		SOLO (small reeds enclosed)		ECHO (enclosed and non-expressive)	
Contra Bourdon	32	Double Open Diapason	16	Contra Dulciana	16	Bourdon	16	Lieblich Gedackt	8
Double Open Diapason	16	Bourdon	16	Open Diapason	8	Open Diapason	8	Viol d'Amour	8
Bourdon	16	Open Diapason	8	Hohl Flöte	8	Violin Diapason	8	Unda Maris II	8
Open Diapason I	8	Hohl Flöte	8	Lieblich Gedackt	8	Doppel Flöte	8	Viol d'Amour	4
Open Diapason II	8	Viola da Gamba	8	Flauto Traverso	8	Flauto Traverso	8	Flageolet	2
Open Diapason III	8	Salicional	8	Gamba	8	Stopped Diapason	8	Glockenspiel	4 Rks
Open Diapason IV	8	Dulciana	8	Dulciana	8	Viola	8	Echo Dul. Cornet	4 Rks
Harmonic Flute	8	Vox Angelica	8	Octave	4	Octave	4	Basset Horn	8
Viola	8	Octave	4	Violino	4	Harmonic Flute	4		
Spitz Flöte	8	Rohr Flöte	4	Celestina	4	Flauto Traverso	4	**PEDAL**	
Gamba	8	Harmonic Flute	4	Lieblich Flöte	4	Harmonic Piccolo	2	Double Open Diapason Metal	32
Hohl Flöte	8	Gemshorn	4	Twelfth	3	Contra Fagotto	16	Double Open Diapason Wood	32
Rohr Flöte	8	Twelfth	3	Fifteenth	2	Harmonic Trumpet	8	Contra Bourdon	32
Quint	6	Fifteenth	2	Dulcet	2	Corno di Bassetto	8	Open Diapason Metal	16
Principal	4	Piccolo	1	Dulciana Mixture	3 Rks	Orchestral Oboe	8	Open Diapason Wood	16
Octave	4	Mixture	4 Rks	Bassoon	16	Cor Anglais	8	Bourdon	16
Gemshorn	4	Furniture	5 Rks	Oboe	8	Octave Oboe	4	Violone	16
Harmonic Flute	4	Trombone	16	Clarinet	8	Contra Tuba	16	Gamba	16
Twelfth	3	Bassoon	16	Vox Humana	8	Tuba	8	Dulciana	16
Fifteenth	2	Trumpet	8	Octave Oboe	4	Tuba Clarion	4	Quint	12
Mixture	3 Rks	Cornopean	8			Carillon Bells	2	Octave	8
Cymbel	4 Rks	Horn	8					Prestant	8
Sharp Mixture	4 Rks	Oboe	8					Bass Flute	8
Furniture	5 Rks	Clarion	4					Violoncello	8
Contra Posaune	16							Twelfth	6
Posaune	8							Fifteenth	4
Trumpet	8							Mixture	4 Rks
Clarion	4							Mixture	3 Rks
								Mixture	2 Rks
								Contra Trombone	64
								Contra Posaune	32
								Posaune	16
								Trombone	16
								Bassoon	16
								Trumpet	8
								Clarion	4

COUPLERS

Great to Pedal
Swell to Pedal
Choir to Pedal
Solo to Pedal
Swell to Great #
Swell Super Octave [to Great] #
Swell Sub Octave [to Great] #
Solo to Great #
Solo Octave
Choir to Great #
Swell to Choir
Solo to Choir
Echo to Swell
Pedal to Great Pistons
Tremulant to Swell (toe lever)
Tremulant to Choir and Solo (toe lever)

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

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

Compass 61/30

Pistons (internally adjustable):

3 to Echo

7 to Solo

8 to Swell

8 to Great

7 to Choir

6 to Pedal (toe levers)

Balanced swell pedals for Choir, Solo

orchestral reeds and Swell

No. of pipes = 8,756

Pitch a1 = 440Hz

About the Town Hall:

The Sydney Town Hall is a late 19th-century building housing the chambers of the Lord Mayor of Sydney, council offices, and venues for meetings and functions. Sited above the Town Hall station and between the city shopping and entertainment precincts, the steps of the Town Hall are a popular meeting place.

The Town Hall is listed on the Register of the National Estate and the NSW State Heritage Register and is part of the heritage-listed Town Hall precinct which includes the Queen Victoria Building, St Andrews Cathedral, the Gresham Hotel and the former Bank of New South Wales.

The Town Hall was built in the 1880s – on the site of the former Old Sydney Burial Ground. The cemetery was Sydney's first permanent cemetery and it is estimated that at least 2000 burials were made in the Old Sydney Burial Ground between 1782 and 1820.

The Town Hall was built from local Sydney sandstone in the grand Victorian Second Empire style, inspired by the French Second Empire Hotel de Ville in Paris. It has been described as having "lavishly ornamented composition with focal tower and fanciful roofs". The building consists of the original Town Hall, mayoral suites and town clerk's offices. These were designed by J. H. Wilson, who in 1866, having won a civic competition to design a town hall for the rapidly-growing city. Construction of his initial designs was completed under the architectural direction of Albert Bond in 1869. Wilson also designed the interior of the original Town Hall meeting room. The clock tower was completed in 1873 to the design of E. and T. Bradbridge and whose clock was installed in 1884. The Centennial Hall and associated offices and entrances were designed by Thomas H. Sapsford in 1883, but after his death were completed by architects David McBeath, John Hennessy and George McRae in 1889.

The building houses the Sydney City Council Chamber, reception rooms, the Centennial Hall and offices for the Lord Mayor and elected councillors.

The Centennial Hall contains the Grand Organ, the world's largest pipe organ with tubular pneumatic action, built from 1886 to 1889 and installed in 1890 by the English firm of William Hill & Son. Before the opening of the Sydney Opera House and its Concert Hall, the Town Hall was Sydney's premier concert hall, and many notable performances took place here.

In the later years, it has been discovered that Town Hall lies on top of part of a cemetery complex. Renovations were undertaken in 2008-9 primarily to upgrade the mechanical, hydraulic, electrical and communication services within the building. The renovations, completed by Sydney builder Kell & Rigby, included removing 6,000 cubic metres (210,000 cu ft) of sandstone from underneath the building.

The Sydney Town Hall still serves as an important presence and meeting place for the city of Sydney to this very day. The building itself regularly undergoes cleaning and restoration to preserve it for future generations. Additionally, it has been rendered with sustainability by improving energy efficiency, including smart light sensors, energy efficient lighting, new roofing insulation to moderate building temperature, solar panels, and new hydraulics and storm water infrastructure.

Sydney

Christ Church St Laurence

The Organ: 1892 Hill (III/26)
The Organist: Peter Jewkes

The first organ was destroyed by fire in 1905 before the current organ was purchased from the residence of R A Andrews of Leichhardt for £1,000. It had spent the first 15 years of its life in the concert room of Mr Andrew's Leichhardt residence "Frog Hollow". For seven years it stood at floor level in the position now occupied by the St Laurence Chapel (where its predecessor had also stood, prior to the disastrous fire which destroyed the interior of the church's East end). In 1912 it was raised to its present rather unusual location on a high platform at the right hand side of the chancel by Charles Richardson, who also added a concave and radiating pedalboard. Slight modifications were made to timberwork in the façade, to accommodate the casework under the chancel ceiling. A new Swell bellows was also installed, to permit the addition of a Tremulant for this division. The organ was overhauled in 1966 by ST Noad and Son when tuning slides were fitted, the Swell Celeste replaced by a Piccolo and the pedalboard re-faced. In 1979-80 Orgues Létourneau Ltée of Québec carried out a renovation and enlargement, adding a second hand Trombone 16 ft and Fifteenth 4ft to the Pedal using electric action.

In 1994 the 2 Pedal windchests were restored by Peter D G Jewkes Pty Ltd, with the external power motors returned to their original traditional design. At this time the firm also installed a new Pedal Trombone, with new windchests, the pipes themselves being donated by Orgues Létourneau. A new windchest for the Pedal Fifteenth was also made by the Jewkes firm, and this stop was relocated to its present position, level with the manual pipework. In 2005, work was done on the organ gallery to provide better access and more room around the console and in 2006 the Jewkes firm took the organ apart for a thorough cleaning. The Choir Clarionet was also fitted with new reed tongues revoiced to restore the original Hill tonal qualities.

Stop List:

GREAT	SWELL	CHOIR	PEDAL
Open Diapason 8	Bourdon 16	Gamba 8	Open Bass 16
Violon Diapason 8	Open Diapason 8	Lieblich Gedact 8	Bourdon 16
Hohl Flute 8	Rohr Flute 8	Dulciana 8	Violoncello 8
Principal 4	Salicional 8	Wald Flute 4	Fifteenth * 4
Harmonic Flute 4	Principal 4	Clarionet 8	Trombone # 16
Mixture III	Piccolo + 2	Swell to Choir	
Trumpet 8	Mixture III		Swell to Pedal
Swell to Great	Horn 8		Great to Pedal
	Oboe 8		Choir to Pedal
	Tremulant *		

Compasses: 56/30
Action: manuals mechanical; pedals and stops tubular pneumatic
Accessories: 3 thumb pistons to Swell and Great; Great to Pedal reverser by thumb and toe piston

\+ Replaced original Voix Celeste c.1965
* Added 1980, electric action
\# Added 1994, electro-pneumatic action

About the church:

The church is named after Saint Laurence of Rome.

The interior of Christ Church has developed and changed over the years. The church was only completed sufficiently for occupation in 1845. The interior remains a work in progress. Numerous architects have contributed to this process, most notably colonial architect Edmund Blacket in the period 1844-1880 and John Burcham Clamp (1900–1922).

The ceiling was added and the columns clad in 1864. The stained glass was added gradually in the period 1845-1912. The marble steps were added to the sanctuary in 1885 and extended in 1929. The church was extensively renovated following the fire in 1905. The chancel was added in 1885 and renewed and expanded in 2004.

The church building was consecrated in 1845. William Horatio Walsh was appointed the first rector in April 1839 after a number of clergy served short terms as the "Minister of the Parish of St Lawrence". Two notable and long-serving rectors were John Hope (1926–1964) and Austin Day (1964–1996). The current rector is Daniel Dries.

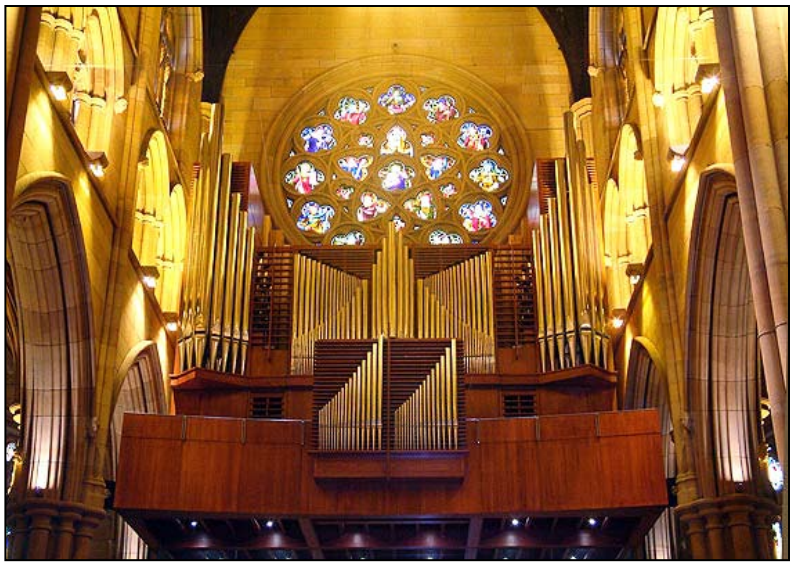
In contrast to the Evangelical character of most of the Anglican Diocese of Sydney, Christ Church has long been a church within the Anglo-Catholic tradition of Anglicanism, with a focus on social justice issues and liturgical worship, together with an emphasis on the sacraments. The tower contains a peal of ten bells hung for change ringing. They are reputed to be "the oldest ringing peal in Australia" and are regularly rung by members of The Australian and New Zealand Association of Bellringers. The church is especially noted for its choir. Along with the rectory, school and hall, the church is listed on the Register of the National Estate as well as having a New South Wales state heritage listing.

Sydney

St Mary's Cathedral

The Organs:
2000 Létourneau (IV/46)
1942 Whitehous Bros. (II/27)
1960 Ronald Sharp (II/26)
1986 Bellsham Organ (II/9)

The Organist: Thomas Wilson



Létourneau organ (Western Transept Gallery)

Mobile console at floor level

St Mary's Cathedral is very fortunate to have three working instruments in the body of the cathedral, two linked for major liturgies, the other for small services in the Lady Chapel. A fourth meets various demands in the Crypt.

The first pipe organ installed in the original cathedral was built by Henry Bevington of London and installed in June 1841. Of two manuals and 23 stops, it was the largest organ in Australia until its destruction by fire in 1865.

In 1942 a pipe organ built by Joseph Howell Whitehouse of Brisbane, (1874–1954), was installed in the southern gallery at the end of the nave, above the main door.

Between 1959 and 1971 Ronald Sharp (b. 1929) installed an electric-action pipe organ in the triforium gallery of the sanctuary, but this was never completed. This is only used for the weekly Novena Mass in the Lady Chapel.

In 1997 a new pipe organ was built by Orgues Létourneau of Saint Hyacinthe, Quebec, and installed on a new gallery built around the rose window in the western transept. It was completed in 1999 and dedicated by Cardinal Clancy. The Létourneau organ is of three manuals and 46 stops. In addition to being played from the gallery, it may be played with the Whitehouse organ, from a four-manual mobile electronic console located at floor level.

There is a Rodgers digital organ in the choir, which accompanies the daily choral liturgies.
There is an organ in the crypt, made by Bellsham Pipe Organs (1985), which is used for liturgies within the crypt.

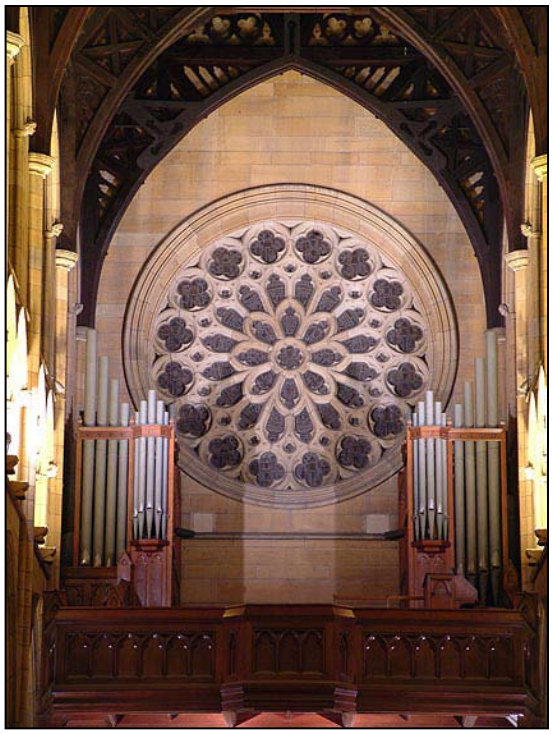
The southern gallery organ, built by Whitehouse Bros., of Red Hill in Brisbane, was installed in 1942 and is the only example of a substantial instrument built in Australia during World War II, it being of further significance as one of the few organs of more than 20 stops from the 1930-50 period to survive basically unaltered anywhere in the country today.

Likewise the triforium organ, commenced in 1960 by Ronald Sharp, is of great significance as the builder's first organ and one of the earliest Orgelbewegung instruments in the country, albeit one with electric action.

The crypt organ was originally built by Bellsham Pipe Organs of Perth for the residence of Steve and Louise Blatchford in Pymble, but was sold to St Mary's in 1993.

The Létourneau instrument, designed to a specification devised by the consultant and cathedral organist, Mr Peter Kneeshaw, is the Canadian builder's largest Australian instrument and has finally provided the cathedral with a comprehensive choir organ which is also suitable for small-audience organ recitals and teaching.

It is regrettable that the soaring Neo-Gothic case designed for the Létourneau was never executed. Instead, Eric Wisden from the New South Wales Department of Public Works was responsible for the current design. Until the arrival of the Létourneau organ, the Whitehouse and Sharp organs were played simultaneously by two organists using headphones and a two-way microphone system. Needless to say, this was merely a stop-gap measure and highly inadequate for the liturgy. The new nave console (a classical Cavaillé-Coll 'console en amphithéâtre'), controls two organs. The stops on the right are for the Létourneau - in effect a large choir organ voiced in an English style - in the Western Gallery, whilst those on the left currently act upon the Whitehouse organ in the Southern Gallery. A very large, French style four manual instrument has been envisaged eventually to replace the Whitehouse.



Whitehouse organ (Southen Galley)

Sharp organ (Chancel Triforium)

Bellsham organ (Crypt)

Stop List for Létourneau organ (Westerm Transept Gallery):

GREAT		SWELL		CHOIR (enclosed)		PEDAL	
Bourdon	16	Bourdon	16	Salicional	8	Contra Bourdon	32
Open Diapason	8	Open Diapason	8	Stopped Diapason	8	Open Diapason	16
Harmonic Flute	8	Stopped Diapason	8	Principal	4	Bourdon	16
Chimney Flute	8	Viole de Gambe	8	Koppelflute	4	Principal	8
Violoncello	8	Voix Céleste	8	Nasard	2-2/3	Bass Flute	8
Principal	4	Principal	4	Blockflute	2	Choral Bass	4
Waldflute	4	Nachthorn	4	Tierce	1-3/5	Mixture	III
Twelfth	2-2/3	Fifteenth	2	Larigot	1-1/3	Trombone	16
Fifteenth	2	Mixture	V	Mixture	IV	Trumpet	8
Mixture	IV	Double Trumpet	16	Clarinet	8	Clarion	4
Sharp Mixture	III	Cornopean	8	Tuba	8		
Trumpet	8	Oboe	8	Tremulant			
Tremulant		Clarion	4				
		Tremulant					

COUPLERS (GALLERY CONSOLE)
Swell to Great
Choir to Great
Swell to Choir
Choir to Pedal
Swell to Pedal

PISTON COUPLERS
Pedal + Swell
Pedal + Great
Manual Coupler Assist

Prepared for couplers (MOBILE CONSOLE)

Chamades to Pos-Ch
Chamades to GO – Gt
Chamades to Bombarde
Bombarde to Récit
Récit to GO
Bombarde to GO
Récit to Positif
Bombarde to Positif
Pédale & Bombarde (Pistons Coupled)
Bombarde Sub-octave
Bombarde Octave
Chamades Sub-octave
Chamades Octave
Bombarde Octave to Ped

manual coupler assist on gallery console

MIDI on mobile console

Mechanical action attached console in the gallery

Electric-magnetic action for mobile console in the nave

Compass 61/32

Stop List for Whitehouse organ (Southern Galley):

GREAT		SWELL		PEDAL	
Double Diapason	16	Bourdon	16	Open Diapason	16
Open Diapason No. 1	8	Violin Diapason	8	Violone	16
Open Diapason No. 2	8	Lieblich Gedact	8	Bourdon	16
Stopped Diapason	8	Salicional	8	Echo Bourdon	16
Dulciana	8	Vox Angelica	8	Octave	8
Octave	4	Geigen Principal	4	Bass Flute	8
Flute	4	Piccolo	2	Trombone	16
Twelfth	2-2/3	Mixture	III		
Fifteenth	2	Cornopean	8		
Trumpet	8	Oboe	8		
		Tremulant			

COUPLERS

Great to Pedal

Swell to Pedal

Great Octave

Swell Sub Octave to Great

Swell Super Octave to Great

Swell Sub Octave

Swell Super Octave

Electro-pneumatic action

Compass 61/30

4 adjustable pistons each to the
Great and Swell

2 adjustable pistons to the Pedal

crescendo pedal

Sw/Gt reversible

Gt/Ped reversible

Sforzando piston

balanced swell pedal

Stop List for Sharp organ (Chancel Triforium):

GREAT (West)		PEDAL (West)		POSITIV (East)	
Rohrflöte	8	Sub-Bass	16	Gedact	8
Prinzipal	4	Prinzipal	8	Rohrpfeife	4
Spitzflöte	4	Octav	4	Prinzipal	2
Nasat	2-2/3	Nachthorn	2	Blockflöte	2
Hohlflöte	2	Mixtur	IV	Quint	1-1/3
Rauschpfeife	II	Posaune	16	Octav	1
Mixtur	III - VI	Trompete	8	Sesquialtera	II
Trompete	8	Kornett	2	Cymbel	II
				Krummhorn	8
				Tremulant	
				Cimbelstern	

COUPLERS
Positiv to Great
Great to Pedal
Positiv to Pedal

Electro-pneumatic action
No playing aids
Compass 54/30
+ = prepared for

Stop List for Bellsham organ (Crypt):

MANUAL I & II (stops duplexed by way of three-way levers)		PEDAL	
Quintade	8	Sordun	16
Gedackt	8		
Spitzflöte	4		
Principal	2		
Larigot	1-1/3		
Spare slide for 8′ reed			

COUPLERS
(hitch-down)
II/I
I /P
II/P

Mechanical action

Compass 56/30

About the cathedral:

The Cathedral Church and Minor Basilica of the Immaculate Mother of God, Help of Christians (colloquially, St Mary's Cathedral) is the cathedral church of the Roman Catholic Archdiocese of Sydney and the seat of the Archbishop of Sydney, currently Anthony Fisher OP. It is dedicated to the "Immaculate Mother of God, Help of Christians", Patroness of Australia and holds the title and dignity of a minor basilica, bestowed upon it by Pope Pius XI on 4 August 1932.

St Mary's has the greatest length of any church in Australia (although it is neither the tallest nor largest overall). It is located on College Street in the heart of the City of Sydney where, despite the high-rise development of the Sydney central business district, its imposing structure and twin spires make it a landmark from every direction. In 2008, St Mary's Cathedral became the focus of World Youth Day 2008 and was visited by Pope Benedict XVI who consecrated the new forward altar.

St Mary's is unusual among large cathedrals in that, because of its size, the plan of the city around it and the fall of the land, it is oriented in a north-south direction rather than the usual east-west. The liturgical East End is at the north and the West Front is to the south.

The plan of the cathedral is a conventional English cathedral plan, cruciform in shape, with a tower over the crossing of the nave and transepts and twin towers at the West Front (in this case, the south). The chancel is square-ended, like the chancels of Lincoln, York and several other English cathedrals. There are three processional doors in the south with additional entrances conveniently placed in the transept facades so that they lead from Hyde Park and from the presbytery buildings and school adjacent the cathedral.

The architecture is typical of the Gothic Revival of the 19th century, inspired by the journals of the Cambridge Camden Society, the writings of John Ruskin and the architecture of Augustus Welby Pugin. The style of the cathedral is Geometric Decorated Gothic, the archaeological antecedent being the ecclesiastical architecture of late 13th century England. It is based fairly closely on the style of Lincoln Cathedral, the tracery of the huge chancel window being almost a replica of that at Lincoln.

The lateral view of the building from Hyde Park is marked by the regular progression of Gothic windows with pointed arches and simple tracery. The upper roofline is finished with a pierced parapet, broken by decorative gables above the clerestorey windows, above which rises a steeply pitched slate roof with many small dormers in the French manner. The roofline of the aisles is decorated with carved bosses between the sturdy buttresses which support flying buttresss to the clerestorey.

Facing Hyde Park, the transept provides the usual mode of public entrance, as is common in many French cathedrals, and has richly decorated doors which, unlike those of the main front, have had their carved details completed and demonstrate the skills of local craftsmen in both designing and carving in the Gothic style. Included in the foliate bosses are Australian native plants such as the waratah, floral emblem of New South Wales.

St Mary's Cathedral is generally approached on foot from the city through Hyde Park, where the transept front and central tower rise up behind the Archibald Fountain. During the 20th century the gardeners of Hyde Park have further enhanced the vista by laying out a garden on the cathedral side of the park in which the plantings have often taken the form of a cross.

Despite the many English features of the architecture including its interior and chancel termination, the entrance façade is not English at all. It is a design loosely based on the most famous of all Gothic west fronts, that of Notre Dame de Paris with its balance of vertical and horizontal features, its three huge portals and its central rose window. There are two more large rose windows, one in each of the transepts. The French façade was, however, intended to have twin stone spires like those of Lichfield Cathedral, but they were not to be put in place until 132 years after the building was commenced.

The crossing tower, which holds the bells, is quite stocky but its silhouette is made elegant by the provision of tall crocketted pinnacles. The completed spires of the main front enhance the view of the cathedral along College Street and particularly the ceremonial approach from the flight of stairs in front of the cathedral. Standing at 74.6 metres (245 ft), they make St Mary's the fourth tallest church in Australia, after the triple-spired St Patrick's Cathedral, Melbourne, St Paul's Cathedral, Melbourne and Sacred Heart Cathedral, Bendigo.

In cross-section the cathedral is typical of most large churches in having a high central nave and an aisle on either side, which serve to buttress the nave and provide passage around the interior. The interior of the nave thus rises in three stages, the arcade, the gallery and the clerestory which has windows to light the nave. The building is of golden-coloured sandstone which has weathered externally to golden-brown. The roof is of red cedar, that of the nave being of an open arch-braced construction enlivened by decorative pierced carvings. The chancel is vaulted with timber, which was probably intended to be richly decorated in red, blue and gold after the manner of the wooden roof at Peterborough, but this did not eventuate, and the warm colour of the timber contrasts well with the stonework.

The side aisles are vaulted in stone, with a large round boss at the centre of each ribbed vault. Children who, over the years, have crawled into the arched space beneath the pulpit have discovered another such beautiful carved boss, in miniature and usually unseen. On all the terminals of arches within the buildings are carved heads of saints. Those that are near the confessionals are at eye-level and may be examined for their details.

The screen behind the high altar is delicately carved in Oamaru limestone from New Zealand. It contains niches filled with statues like the similar niches in the altar of Our Lady located directly behind it. There are two large chapels and two smaller ones, the larger being the Chapel of the Sacred Heart and the Chapel of the Irish Saints. On either side of the Lady Chapel are the Chapels of Ss Joseph and Peter all with ornately carved altars and a small statue in each niche. The embellished mosaics in the Kelly Chapel floor were laid by Melocco Co in 1937 approximately the same time as the mosaic floor in the Lady Chapel of St John's College also designed by Wardell.

Sydney

St Philip's Anglican Church

The Organ: 1873 Walker (II/27)
The Organist: Ross Cobb

This organ (the second pipe organ in the present building) was built in 1873 and played for the first time on 26 February 1874. It was fully restored in 1987 by Pitchford & Garside Pty Ltd and a Pedal Trombone stop added. It was made in London by one of the most illustrious of English organ builders, J.W. Walker & Sons. Over 40 Walker organs came out to New South Wales in the 19th century and this is regarded as one of the finest. It was installed in 1873 after a voyage in the sailing ship Ann Duthie. In keeping with this maritime background St Philip's longest serving organist, Mr W. H. Monk (54 years' service), used to row his own dinghy across the harbour to perform his duties.

For a two manual organ, the instrument is extremely well equipped possessing no less than six reed stops. It has many individual ranks of great beauty and its choruses have a satisfying tonal blend, with all the warmth and brilliance of the best English tradition. Further, its voicing makes for remarkable contrapuntal clarity over its entire compass.

Stop List:

GREAT		SWELL		PEDAL	
Double Diapason	16	Bourdon	16	Open Diapason	16
Open Diapason	8	Open Diapason	8	Bourdon	16
Gamba	8	Stopped Diapason	8	Violoncello	8
Wald Flute	8	Salicional	8	Trombone	16
Dulciana	8	Voix Celeste	8		
Principal	4	Principal	4		
Flute Harmonic	4	Fifteenth	2		
Twelfth	2-2/3	Mixture	III		
Fifteenth	2	Oboe	8		
Mixture	IV/V	Cornopean	8		
Trumpet	8	Clarion	4		
Clarionet	8	Tremulant			
Tremulant					

Couplers

Swell to Great

Swell to Pedal

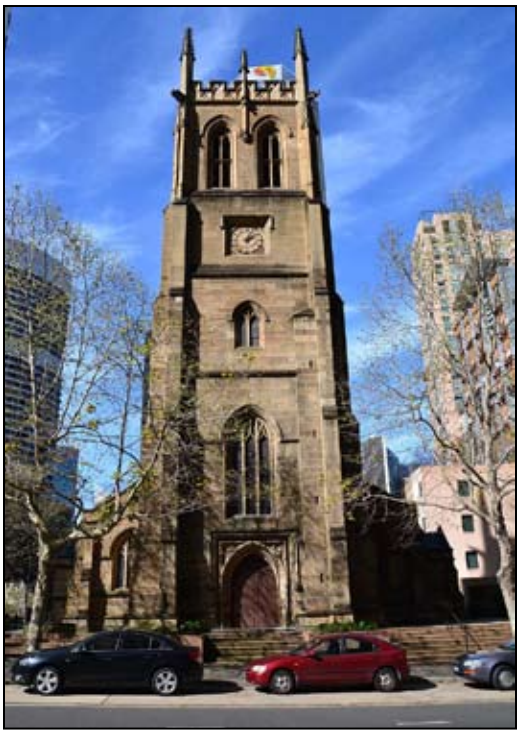
Great to Pedal

Mechanical action
Tubular pneumatic action to pedals

Hitch-down swell pedal

Compass 56/30

About the Church:



St Philip's is the oldest parish in Australia, together with the Parish of Parramatta.

In January 1788 eleven ships carrying around 1400 people, including 786 convicts, arrived from England on the east coast of Australia to establish a penal colony.

The original church was built by orders of the colony's first chaplain, the Reverend Richard Johnson, using convict labour in June 1793. The wattle and daub construction church was later burnt down by convicts in 1798. A second stone church operated on the current site of Lang Park from 1810 to 1856. It was made from poor materials and gained a reputation as "the ugliest church in Christendom". This second church had a 150-feet high, round clock tower.

The current building on York Street is the second church building on Church Hill (the wattle and daub church was built on the corner of Bligh and Hunter Streets), and was designed by Edmund Blacket. It was built 1848-56. The church tower was styled after Magdalen Tower at Oxford, United Kingdom, and was opened in 1856.

The bells were cast by Thomas Mears in the Whitechapel Bell Foundry.

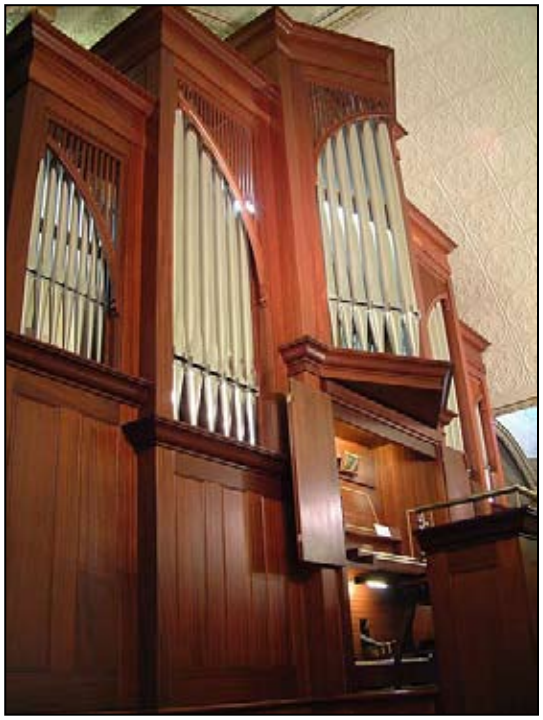
On November 1, 2013, The Parish of St Philip's and Holy Trinity Church merged for the purpose of a united mission to the City of Sydney in the 21st Century. It is now the Parish of Church Hill, or Church Hill Anglican for short.

Sydney

St Patrick's Catholic Church

The Organ: 2007 Ruffatti (II/22)
The Organist: Godelieve Gevahlas

This newer pipe organ was commissioned and built to coincide with the church restoration in the late 1990s. It replaces the original Gray and Davidson organ (from London, 1849), and a later Charles Anneessens instrument (from Belgium, 1895). The new organ was built in 2002 in the workshops of Fratelli Ruffati of Padua, for installation in the church in 2003.



Stop List:

GREAT		SWELL		PEDAL	
Open Diapason	8	Stopped Diapason	8	Open Wood	16
Open Flute	8	Viola da Gamba	8	Bourdon	16
Octave	4	Voix Celeste	8	Principal	8
Fifteenth	2	Principal	4	Octave	4
Mixture	IV	Venetian Flute	4	Trombone	16
Cornet	V	Nazard	2-2/3		
Trumpet	8	Piccolo	2		
		Plein Jeu	III		
		Oboe	8		
		Trompette	8		
		Tremulant			

Great to Pedal
Swell to Pedal
Swell to Great

About the Church:

Built in the early 1840s, St Patrick's stands in Sydney's historic Rocks area, with a history reaching back to the very beginnings of Catholic life in Australia. Inseparably linked with St Patrick's history is the name of William Davis, an Irishman transported for his part in anti-British uprisings in Ireland in 1798. Davis obtained land in The Rocks in 1809, and in the early years of the colony, when there was no resident priest in Sydney, his home became a centre of Catholic prayer.

In 1840 William Davis donated the land on which St Patrick's is built, gifting that section of his 1809 grant bounded by Gloucester and Grosvenor Streets. The foundation stone was blessed on 25 August 1840, and the now elderly Davis astonished everyone when he came forward and placed a cheque for £1000 on the stone, an incredible sum in those days. Davis had prospered over the years through his business ventures, which included interests in grazing and licensed premises. Davis' donation was matched by an equal grant from the colonial government.

The plans for St Patrick's may have been loosely modelled on St Anthony's Church (1833) in Liverpool UK, and were drawn by William Fernyhough, a Sydney draughtsman. Unfortunately the design did not fit the site, so the architect John Frederick Hilly was employed to re-design the church and supervise its construction. Even then, the church porch extended beyond the street building line, and a special Act had to be passed through the NSW Legislative Council in 1840 to legitimise the encroachment.

Built by Andrew Ross & Co., the church was officially opened on 18 March, 1844, a date chosen in preference to March 17, the feast of St Patrick; organisers were persuaded to avoid St Patrick's day itself, lest the opening be marred by inebriated revellers and religious bigotry. Davis did not live to see the building completed, having died the previous August.

St Patrick's continues to be the busiest Catholic church in Australia, with 6 Masses on weekdays, 12 Masses on Sundays, and almost 50 hours of rostered priest time in the church each week for confessions. It is extremely popular for weddings and baptisms. A Marist religious community of six priests currently serves the church.

In 1999 St Patrick's closed its doors for six months for major restoration work. The result is stunning. The interior has been sympathetically and painstakingly restored, using the best of modern craftsmanship, to highlight the superb features of the church interior, and to make the church more suitable for modern liturgy.

St Patrick's is indeed a church with a rich and proud history: the interior calls one back to a different era and to another age; its calm, prayerful atmosphere is an extraordinary contrast to the busy city all round. But for all its historical associations, St Patrick's is very much a church of the present and the future; in its 165th year, St Patrick's continues to thrive in the centre of Australia's largest city.

Darlinghurst

Former First Church of Christ Scientist

(Now the private residence of Mark Carnegie)

The Organ: 1927 Dodd (III/40)
The Organist: Robert Fox

The large orchestral-style organ in this building must be considered one of the most important historic organs from the post World War I period in New South Wales. It is a late example of the work of J.E. Dodd of Adelaide. Whilst it is acknowledged that Dodd's best work stems from the period before World War I, his total output has been much misunderstood and poorly treated. There is considerable evidence to suggest that Dodd was a great master and that his work was greatly admired by organists of his time.

This organ was built late in J.E. Dodd's career, the contract being signed in 1925. A number of difficulties plagued the action and soundboards. Hill, Norman & Beard made some repairs in 1928-29, at which time the Chimes were added.

It became necessary for the organ to be rebuilt in 1937 by Whitehouse Bros of Brisbane, with electro-pneumatic action, a new detached stopkey console and new soundboards. Dodd's drawstop console found its way to the organ of St Paul's Anglican Cathedral, Rockhampton, which Whitehouse Bros rebuilt in 1938. A Lieblich Bourdon 16ft was added to the Pedal department in 1961.

The Whitehouse firm was noted for the durability of their mechanical work and this, coupled with the excellent tonal qualities of the Dodd pipework (much of it from Alfred Palmer & Sons), produced an organ of some distinction. Pitchford & Garside carried out a general overhaul of the organ in 1979, which included the fitting of a solid-state combination action and the completion of the compass of the Pedal Mixture. The firm made no changes to the specification.

Stop List:

GREAT		SWELL		CHOIR (enclosed)		PEDAL	
Double Open Diapason	16	Contra Viol	16	Lieblich Gedackt	8	Acoustic Bass	32
Open Diapason, No. 1	8	Open Diapason	8	Viol da Gamba	8	Major Bass	16
Open Diapason, No. 2	8	Rohr Flute	8	Dulciana	8	Open Diapason	16
Stopped Diapason	8	Salicional	8	Viola	4	Bourdon	16
Claribel Flute	8	Voix Celeste	8	Flute	4	Lieblich Bourdon	16
Octave	4	Octave	4	Corno di Bassetto	8	Violone	16
Harmonic Flute	4	Harmonic Piccolo	2	Orchestral Oboe	8	Octave	8
Fifteenth	2	Mixture	V	Vox Humana	8	Flute	8
Tuba	8	Contra Fagotta	16	Tuba	8	Mixture	III
		Cornopean	8	Chimes		Trombone	16
		Oboe	8	Tremulant			
		Tremulant		Tuba Tremulant			

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

Great and Pedal combinations coupled
Swell to Pedal reversible thumb and toe piston
Great to Pedal reversible thumb and toe piston
Swell to Great reversible thumb and toe piston
Full Organ toe piston
5 pistons and 1 cancel piston to each manual
5 toe pistons and 1 cancel toe piston to Pedal

Electro-pneumatic action
Balanced swell pedals to Swell and Choir
Compass: 61/30.9

About the building:

The First Church of Christ Scientist, Darlinghurst, was opened on 31 July 1927, superseding an earlier church in Riley Street, Darlinghurst. Built in the Interwar Beaux Arts style, the building is a major work by the noted Australian architect Samuel George Thorp, one of the founding partners of the well-known architectural firm, Peddle, Thorp and Walker. The design included an organ chamber behind a pierced screen, as well as a room for the organist and soloist. The building was dedicated, free of debt, in 1929. The church building was sold in 2010 into private ownership (bought by merchant banker Mark Howard Carnegie), at which time the congregation departed. The former auditorium space has been adapted for residential use, but the organ remains in situ.

Waverley

Mary Immaculate Catholic Church

The Organ: 1979 Fincham/Smenge I/23)
The Organist: Kurt Ison

The church's first organ was by an unknown builder but thought to be the W.G. Rendell organ bought from Pitt St Congregational Church (sold after the church replaced it with the Hill & Son organ in 1910). It was installed by Charles Richardson and later enlarged by S.T. Noad in 1930. With tubular-pneumatic action, it had two manuals, 18 speaking stops and 6 couplers. It was removed in 1979 when the George Fincham & Sons organ was installed.

This organ was one of the first to be built by Knud Smenge who first worked for George Fincham when he came to Australia before setting up his own company. It is very much in the neo-classical style but speaks into a very generous acoustic.

Stop List:

I		II (enclosed)		PEDAL	
Principal	8	Gedeckt	8	Sub Bass	16
Rohrflöte	8	Spitzgambe	8	Principal	8
Octav	4	Principal	4	Gedeckt	8
Traversflöte	4	Rohrflöte	4	Italian Principal	4
Flachflöte	2	Nasat	1-1/3	Rauschquint	IV
Cornet	III	Octav	2	Bassuin	16
Mixtur	V-VI	Scharf	III-IV	Trompette	8
Trompette	8	Schalmey	8		
		Tremulant			

Couplers
II/I
II/Ped
I/Ped

Compass 56/30

About the church:

Mary Immaculate Church at Waverley in NSW is the mother-church in Australia of the Franciscan Order of Friars Minor. It also fulfills the function of parish church in the Catholic parish of Saint Charles Borromeo in the archdiocese of Sydney.

It is the fourth physical building to serve as the Catholic pastoral centre of Waverley. The first of these, a small wooden chapel-cum-schoolroom dating from 1854 in Carrington Road, was served as a chapel of ease by the Benedictine priests from Sacred Heart Church in Darlinghurst. The population growth in what formerly had been a sparsely settled area was such that in 1865 Waverley was constituted a parish with Saint Charles Borromeo as patron and the Cistercian Fr Norbert Woolfrey as first parish priest.

In 1866 the wooden building was replaced within the same site by a much larger stone church in an elegant gothic style. Fr Norbert had been succeeded as parish priest in 1871 by Fr Joseph M. Garavel who had gone to New Zealand from France as a young deacon in 1850. In the mid-1860s Fr Garavel came to Sydney for a holiday and eventually by an arrangement between Archbishop Polding in Sydney and Bishop Pompallier in Auckland he remained permanently in Australia. Fr Garavel remained as Waverley's pastor until June 1879. In 1879 by a covenant with Sydney Archbishop Roger Bede Vaughan osb, the Franciscans of the Ireland Saint Patrick Province established a canonical foundation at Waverley and assumed the pastoral care of all that territory from Watsons Bay at the Harbour entrance down south to Botany Bay and west as far as Paddington. In effect this territory covered the entire present Eastern Suburbs of Sydney. Although previous to this a number of Franciscan friars, including Fr Bonaventure Patrick Geoghegan the founder of the Catholic Church in the State of Victoria, had ministered as individual missionaries in Australia, this was the first canonically established community of friars within this country. This covenant carried with it the traditional right to build a Friary church. On Sunday,7 June 1879, in the persons of Frs Peter (James) Hanrahan and Augustine (Martin) Holohan the Franciscan friars were formally inducted into the pastoral care of Waverley by Archbishop Vaughan. The need for an ever larger church kept growing.

In January 1903 the existing gothic structure and the newly built more commodious red brick school built beside it and opened in the previous August switched purposes. The school became Saint Charles church-hall and the church, with structural adaptions, became the parish school. But the inexorable population march continued. On 31 August 1913 Archbishop Michael Kelly dedicated the present, and fourth, Catholic church in Waverley. Since there was now insufficient building room on the original church site in Carrington Road, the opportunity was taken to build the Friary church which had been part of the Franciscan vision since the friars' arrival in 1879. It rose, a stone's throw away, alongside the Friary in Victoria Street one of the three intersecting roads which gives Charing Cross its name. As the Friary church, its patron is Mary Immaculate patroness of the Franciscan Order, but that of the parish would appear still to be Saint Charles. At least there is no available evidence that there was ever any approved change made regarding the parochial patron.

In style Mary Immaculate Church is a Romanesque Renaissance single-naved basilica with east and west transepts. Very early in the history of the Franciscan Order this became in Europe a traditional architecture for its churches because of its direct sight lines to both altar and pulpit. At Mary Immaculate's 1913 opening it was still without its designed facade of twin towers, narthex and pillared portico, all of which were added in 1929-1930.

Internally the church's most striking feature is the seven great paintings depicting the Franciscan Crown (or Rosary) of the Seven Joys of Our Lady Mary. These, the work of Italian artist and art Professor Cesare Vagarini, fill the three arched bays of the nave and the blind rear wall of the sanctuary.

Watsons Bay

St Peter's Anglican Church

The Organ: 1796 Gray, London (I/7)
The Organist: Kurt Ison

The organ in the west gallery is probably the oldest pipe organ in Sydney. The instrument was documented by John Stiller, OHTA Research Officer, in October 1980, and the following observations were made about the history of the organ:

1796: Organ built by Robert and William Gray of London, for the Hon Spencer Perceval who later became Chancellor of the Exchequer.

1829: The organ was in the possession of the Congregational Church, Wiveliscombe, Somerset U.K. It remained there until 1915, It was bought by Dr. C.A. Edwards of Sydney (who was born at Wiveliscombe) in 1901. But the then organist was so distressed at the passing of an instrument upon which he had played so long, that the Doctor agreed to forego his purchase. During World War I Dr .,Edwards had another opportunity of visiting his native town. He was then able to renew his offer for the purchase of the organ, which was accepted

1915: The organ was installed in the Small Hall of the N.S.W. State Conservatorium of Music, Sydney.

1920: Organ installed at Watsons Bay.

1965: Some renovation work undertaken by Roger Pogson, including the installation of Mixture pipework.

Alterations which have been made to the organ include:

1. Addition of a pedalboard and Bourdon pipes.
2. Original short octave GG compass reduced to standard C-f3 compass;
3. Removal of the original Cornet/Sesquialtera register, its replacement by a Gamba 8' and its subsequent replacement by the Mixture III.

It is interesting to note that most of the remaining pipework is original, although tuning slides have been added and the pitch altered through the transposition of pipes. The organ's interest is further enhanced by an attractive mahogany case, a console which retains many original features and the retention of the original key and stop actions.

Stop List:

MANUAL		PEDAL	
Open Diapn	8	Bourdon	16
Stop Diapn Bass	8		
Stop Diapn Treble	8		
Principal Bass	4	Manual to Pedal Coupler	
Principal Treble	4	Compass 54/28	
Flute	4	Mechanical Action throughout [2]	
Fifteenth	2		
Mixture Bass			
Mixture Treble			

About the church:

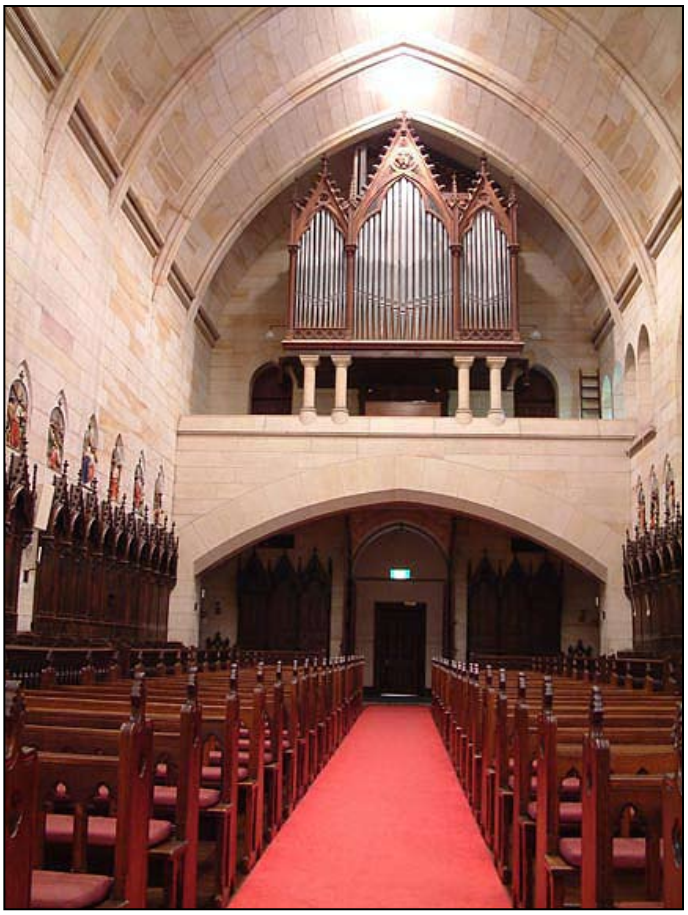
It is doubtful whether there is a more picturesquely sited church in Sydney than that of St Peter's Watsons Bay. Situated on the western side of high cliffs which form South Head, the church has magnificent views of most of Sydney Harbour.

St Peter's Anglican Church is one of the earliest surviving churches in the Eastern Suburbs of Sydney, dating from 1864. It was designed by a notable colonial architect, Edmund Blacket and is recognised as one of his smaller important churches. The building survives in its original condition and forms a notable landmark in the Watson's Bay area. It is a building and part of a precinct of rich historical associations and is a significant part of Christian religious activities relating to the Anglican faith in the Eastern Suburbs.

"It is a neat and commodious structure, in the Early English style, built of stone, and named after St. Peter the Apostle. From the ledge on which it stands there is a magnificent prospect of the waters of Port Jackson, and a fine view of Sydney in the distance, perhaps one of the most beautiful in the vicinity. It is close to the road, and of easy access both to the residents of the upper portion of the village and those whose houses are nearer to the shores of the bay…"
— Sydney Morning Herald, 28th December 1864

Rose Bay

Chapel of Kincoppal-Rose Bay School of the Sacred Heart



The Organ: 1890 Puget (II/13)
The Organist: Pastor de Lasala

This instrument was made in the French-romantic tradition by the firm of Théodore Puget Père et Fils of Toulouse and was the one which Reverend Mother Digby – familiar from afar with every aspect of the chapel at Rose Bay – designated to grace the beautiful new building and its superb acoustics. It arrived in 1904 but, due to the Depression, remained in its crates until November 1905.

Finally the organ was installed, although the surrounding woodwork was not fully finished until 1911, and it was first played, surely by one of the nuns, at evening Benediction on 25 February 1906.

Initially, the bellows were pumped by hand and then by a hydraulic system from the USA: 'Ross Water Engine, Troy, N.Y.' An entry of July 1909 records: "The hydraulic engine for blowing the bellows of the organ" was struggling due to low water pressure from the Convent's tank, but dramatic improvement was effected by connecting 11/2 inch pipes to the Vaucluse mains.

In April 1931 corrosion in the organ's pipes and borers in its pedals were both eradicated and in 1937 it was repaired and cleaned by Mr Edwards. Despite such ministrations and the empathy of its organists, memorably Mother McGee, rapid aging through the next two decades finally warranted an appeal, for the School's 75th Anniversary, which culminated in major renovations carried out by S.T. Noad and Son in 1960. This work converted the action from mechanical to electro-pneumatic (by the Pitman system), a modernising trend of the time, and provided new soundboards and console with an increase of stops and couplers. The console faced the altar, as did the original, and the pipes retain much of their French symphonic quality and tone. Since then, inherent problems gradually emerged and increasing deterioration outpaced repairs, prompting anxious specialists to urge for its expert restoration before damage to its integrity became irreparable.

The entire organ was dismantled in January, 2005, and all its original casework and pipes sent to France. Restoration was done by two separate organ builders. Yves Cabourdin of Carcès restored the façade and casework and all the original 1890 pipes, re-made the 39 new façade pipes and new bellows. Charles Henry of Entrechaux, Provence re-constructed new windchests and a wind system, a mechanical action, and a replica Puget console. The restoration of the organ was completed by M.G. Pesce - frères et fils, of Pau, Southern France, in 2011.

Stop List:

GRAND-ORGUE	RÉCIT EXPRESSIF	PÉDALE	ACCESSORIES
Bourdon 16	Bourdon Harmonique 8	Soubasse 16	Réunion Claviers
Montre 8	Viole de Gambe 8		Tirasse Grand-Orgue
Salicional 8	Voix Céleste 8		Tirasse Récit
Prestant 4	Flûte Octaviante 4		Trémolo
Trompette 8	Voix Humaine 8		Appel Anches Grand-Orgue
Clairon 4	Hautbois-Basson 8		Appel Anches Récit
			Expression Anches Grand-Orgue
			Expression Récit
			Orage

About the school:

Kincoppal-Rose Bay is a member of the international group of Sacred Heart Schools conducted by the Society of the Sacred Heart, a Catholic teaching order established by Saint Madeleine Sophie Barat in France in 1800.

The Convent of the Sacred Heart, Rose Bay, was founded in 1882. Kincoppal was established at Elizabeth Bay in 1909. The two schools were amalgamated in 1971 to become Kincoppal-Rose Bay School of the Sacred Heart.

The original building was a private home called Claremont, which was built in 1851. It was first leased in 1882 and later purchased by the Society of the Sacred Heart.

The school's first permanent building was completed in 1888. The Chapel, designed by architect John Horbury Hunt, was completed in 1900. Since that time, more buildings have been added to meet the needs of a growing school community.

The primary school was located in the main school building until 1951, when an adjoining property (an Italian villa) was purchased. This was demolished in 1966 and replaced with the present junior school.

The Senior School was a full boarding school until the 1960s when day students were admitted.

In 1982, the school celebrated its centenary and the anniversary of the first religious Sacred Heart in Australia. To commemorate the occasion Sister Leila Barlow wrote and published 'Living Stones', a book reviewing the spirit, tradition and events of the School's first hundred years.

In 2012, Kincoppal-Rose Bay celebrated 130 years of educating hearts and minds with gala events that brought together a diverse and supportive community.

Annandale

Hunter Baillie Memorial Presbyterian

The Organ: 1890 Hill (III/25)
The Organist: Ralph Lane

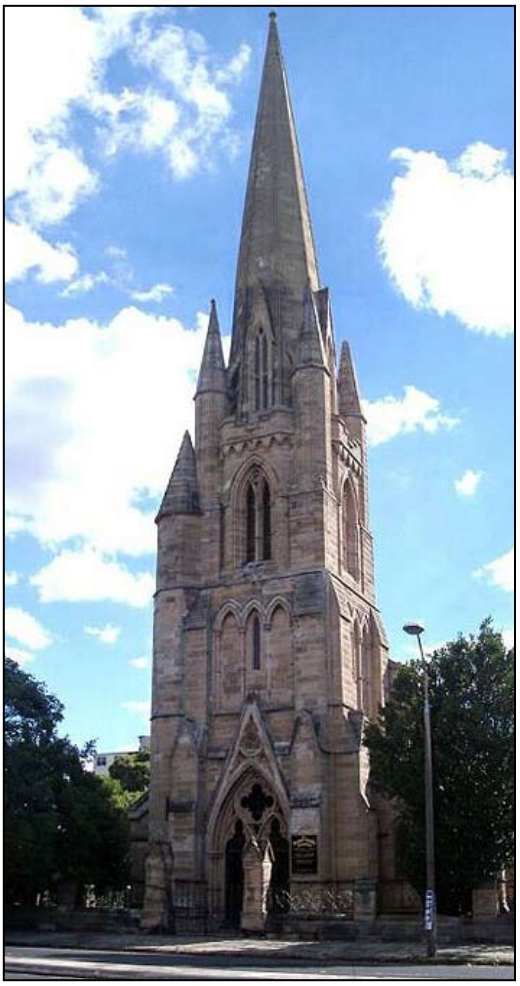
The famous Hill & Son organ, standing on a raised platform at the rear of the church, is one of the best-preserved and most visually appealing instruments built by the firm in the last decade of the 19th century. Its case, designed by Dr A.G. Hill, is reminiscent of the firms' design for Chichester Cathedral, from 1888 and incorporates burnished tin façade pipes. Built in 1890 as job number 2078 at a cost of £850, the organ was opened on 29 May 1892 by Sydney City Organist, Auguste Wiegand, who immediately advised on a range of modifications. These included the transfer of the Swell Cornopean to the Great at 16-foot pitch, the provision of a Vox Humana 8' to the Swell, the enclosure of the Choir division and the provision of American-style balanced "swell shoes". Later alterations included the swapping and/or transposition of ranks among the Swell and Choir divisions and, in 1967, the replacement of Wiegand's Vox Humana with a Mixture III.

In 1981 Roger H. Pogson returned most transposed ranks to their original positions and subsequent restoration work has been funded by several grants from the NSW Heritage Office and fund raising by the church. This work has been supervised by the church organist, Mr Ralph Lane in conjunction with Graeme Rushworth, and carried out in stages by Peter D.G. Jewkes Pty Ltd (in 1997, 2001 and 2003) and more recently by Pipe Organ Reconstructions Pty Ltd. This has included the provision of a new blower, restoration of the Choir, Great and Pedal soundboards, together with their pipework and actions, and restoration of the pedalboard.

Stop List:

GREAT		SWELL		CHOIR		PEDAL	
Lieblich Bourdon	16 Ft.	Open Diapason	8 Ft.	Gedeckt	8 Ft.	Open Diapason	16 Ft.
Open Diapason	8 Ft.	Stopped Diapason	8 Ft.	Dulciana	8 Ft.	Bourdon	16 Ft.
Stopped Diapason	8 Ft.	Salicional	8 Ft.	Gemshorn	4 Ft.		
Cone Gamba	8 Ft.	Principal	4 Ft.	Suabe Flute	4 Ft.		
Principal	4 Ft.	Lieblich Flute	4 Ft.	Clarionet	8 Ft.		
Wald Flute	4 Ft.	Oboe	8 Ft.				
Twelfth	3 Ft.	Cornopean	8 Ft.				
Fifteenth	2 Ft.	Tremulant					
Mixture	3 Rks						
Trumpet	8 Ft.						

About the church:



The Hunter Baillie Memorial Church was officially opened on 23 February, 1889, after three years' construction. The Church and its furnishings, together with a Manse (which stood on the adjoining corner of the intersection), a hall and the land on which they were all erected were financed at her own expense, at a cost of more than £35,000, by Mrs Helen Hunter Baillie (née Mackie) as a memorial to her husband. John Hunter Baillie who died in 1854 at age thirty-five while still Secretary and Inspector of the Bank of New South Wales.

The church's architect was Arthur Blacket, son of the famous colonial architect Edmund Blacket. Morton Herman, in his book 'Architecture of Victorian Sydney', describes the church thus: . . . with a pure and delightful silhouette when seen from any angle . . . Edmund Blacket . . . built many beautiful towers and spires in his time . . . none of them quite equals the dramatic delicacy of Hunter Baillie Church.

The building is constructed in early English Gothic style, albeit with a Scottish character. The magnificent spire (the tallest in Sydney) reaches a height of sixty metres above street level. The interior is finely proportioned with massive pillars of Scottish granite and Melbourne bluestone; stained glass and an open timbered roof add to the beauty and dignity of the building. Much of the timber is Australian red cedar whilst the pulpit is superbly carved Oamaru stone from New Zealand, with green marble columns and base. Being of great historical and architectural significance the building is the subject of a Permanent Conservation Order by the Heritage Council of N.S.W. It is also on the National Estate register.

The church has been the object of an on-going program of restoration. The Heritage Council, recognising the significance of the Hunter Baillie Church funded major restoration work in the 1980s to an amount of $90,000. This permitted reconstruction of the southern transept and restoration of the stained glass in both transepts. The congregation was responsible for the restoration of the unique brass coronets (the original gas lights!) and sanctuary lamps as well as the iron fence and vestibule gates. The stained glass windows in the aisles were restored to mark the church's centenary year. On-going restoration is being performed by voluntary labour with the help of donations to the Restoration Fund.

Burwood

St Paul's Anglican Church

The Davidson Organ: 1891 Davidson (III/38)
The Organist: Kurt Ison

In 1878 the church placed an order with William Davidson, of Sydney, for a two manual organ to cost £300 and to be provided with 15 speaking stops, with five of those prepared-for and installed in the years to 1887. Following the advice of eminent organist, Montague Younger, organist of St Andrew's Cathedral, Sydney, the church resolved to enlarge the organ to three manuals, with the provision of additional ranks for all divisions. As it was not practical to do this using all the existing material, Davidson re-used most of the pipework and possibly some other parts in what was otherwise a new organ. A new case, with an unusual curvilinear flat of pipes in the chancel, was almost certainly the design of Arthur Blacket: this hid what was a substantial instrument in a space that was restricted in both size and acoustical egress.

In 1905 Charles Richardson moved the case, console and Great soundboard forward by about a foot and a Clarion 4' was added to the Swell. A concave and radiating pedalboard was provided in 1915 and in 1930 S.T. Noad fitted an electric blower. It would appear that the large double-rise bellows was replaced by two smaller single-rise units, possibly also at this time.

The Noad firm overhauled the organ in 1960, when tuning slides were added to open metal fluework, the choir division enclosed and balanced swell pedals provided at the console. A tenor c Flauto Traverso 8' was added on a spare slide on the Choir division at this time, or possibly earlier: of weak tonal output, it was removed in 2005 and replaced by a full-compass Flautina 2', based in scale and design on the Swell Flautina at Bathurst Uniting Church, the organ there being a Davidson of 1874.

The instrument received very heavy use through the 20th century – not only for services, but also for a large number of funerals, weddings, civic services, teaching and concerts: the instrument was thus in use almost on a daily basis. By the 1980s the instrument was so heavily worn that there were proposals to introduce electric action. As a result of this, the organ was placed under the protection of a Permanent Conservation Order imposed by the Heritage Council of NSW in 1987, after hearings and inspections in April, May and June of that year, at which representatives of OHTA and other parties made a number of submissions in support of the conservation of the organ. Although other pipe organs in New South Wales have been covered by both interim and permanent conservation orders, the Burwood instrument was the first and only instrument whose protection was brought before a public hearing and whose importance to the environmental heritage of the state was clearly confirmed.

With the rebuilding of the larger Davidson organs at St Thomas' North Sydney and St James' King Street (and organs by George Fincham and J.E. Dodd), the Burwood instrument is now of national significance as the largest example of an Australian-built 19th century mechanical action organ surviving largely unaltered today. Although it fell into a period of disuse after 1987, the arrival of The Revd John Kohler and Luke Green (organist 1997-99), saw the instrument return to service, with plans subsequently developed for its restoration.

The restoration of the instrument by Peter D.G. Jewkes, has been undertaken in two stages (2000-01 and 2004-05) – the first involving the pedal division, the provision of a new concrete chamber floor, the restoration of the Trumpet stop and the reconstruction of a double-rise bellows – the second covering the entire remainder of the organ.

The cost of the work has been met by fund raising, the utilisation of part of a generous bequest, and two grants totalling $80,000, provided by the NSW Heritage Office. The consultant has been Kelvin Hastie, who represented OHTA submissions to the 1987 hearing, mentioned above. The façade has been carefully repainted by Marc Nobel, of Melbourne, who has painstakingly recaptured the original patterns and colour schemes, damaged beyond repair by corrosion, fading and overall decay. After some debate, the unoriginal choir enclosure was removed, thereby allowing better access for maintenance and better tonal egress for the Swell. Because the original drawstop domes had been drilled to allow the fitting of brass screws (probably in 1960) and because they were heavily worn, a decision was made to provide a new set, copying the old English script of the originals. Cork stoppers in the Choir and Great metal stopped flute ranks were replaced by felted canisters to facilitate greater tuning stability and the long-term protection of the pipework. The keys were also recovered in ivory resin.

Stop List for Davidson organ:

GREAT		SWELL		CHOIR		PEDAL	
Double Diapason	16 ft..	Bourdon	16 ft..	Lieblich Gedackt	8 ft..	Open Diapason	16 ft..
Open Diapason	8 ft..	Open Diapason	8 ft..	Viola	8 ft..	Bourdon	16 ft..
Hohl Flute	8 ft..	Lieblich Gedackt	8 ft..	Dulciana	8 ft..	Cello	8 ft.
Principal	4 ft..	Gamba	8 ft..	Flute	4 ft.	Flute	8 ft.
Harmonic Flute	4 ft..	Vox Celeste	8 ft..	Flautina	2 ft..		
Fifteenth	2 ft..	Principal	4 ft..	Clarionet	8 ft..		
Mixture	3 Ranks	Mixture	2 Ranks				
Trumpet	8 ft..	Horn	8 ft..				
		Oboe	8 ft..				
		Clarion	4 ft..				
		Tremulant					

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

Mechanical action to manuals, couplers and manual stops

Tubular-pneumatic action to pedals and pedal stops

Compass 56/30

Horseshoe reversible for Great to Pedal coupler

2 composition pedals to Swell

3 composition pedals to Great

Balanced swell pedal

No. of pipes = 1,542

Pitch a1 = 435 Hz at 160 C

Wind pressure (2005) = 80mm (3 1⁄8)

The Walcker Organ

The instrument was built in 1887 by E.F. Walcker & Cie, Ludwigsburg, Germany for the Presbyterian Church in Sydney (1 manual, 2 speaking stops, 1 coupler, pedal pulldowns, tracker & tubular pneumatic Man: 8.8.).

In was purchased in 1968 and moved to a private residence, and moved again 2000, with some expansion (1 manual, 4 speaking stops, 1 coupler, tracker & electric Man: 8.8. Pedal: 16.8).

It was relocated to the transept of St Paul's, Burwood in 2015, with additions by Mark Fisher. It was presented to the church in 2015 by the late Peter McMillan, with further expansion. (2 manuals, 12 speaking stops, 3 couplers, electric action).

Stop List for Walcker organ:

MANUAL I		CC – a 58 notes
Open Diapason*	8	CC - GG: wood, rest spotted metal. GG#9 to B12 new pipes. rest 1851 Walker
Stopped Diapason	8	CC - B: wood 1900 Rendall, C –a wood. 1851 Walker
Dulciana	8	C – B: wood. rest plain metal and spotted metal, 1851 Walker
Principal	4	CC – a: spotted metal, 1851 Walker
MANUAL II		CC – a 58 notes
Salicional	8	CC – a: metal. Original Walcker pipes
Lieblich Gedeckt	8	CC – B: Zinc, C – a spotted metal Palmer pipework origin unknown
Rohr Flute	4	CC – B: Palmer spotted metal, rest 1851 Walker
Nazard	2-2/3	CC-a: spotted metal, reclaimed and remade from various
Piccolo	2	CC – a: spotted metal, 1851 Walker
PEDAL		CCC to C 25 notes
Subbass	16	1-12: new wood, then C13 – C25 original Walcker Bourdon pipes
Viola da Gamba	8	New pipes heavy spotted metal
Gedeckt	4	Original Walcker pipes (from the original manual Bourdon)

About the church:

The Parish of St Paul's, Burwood was originally part of the Parish of St Thomas', Enfield. St Thomas' was consecrated in 1849 and had been the place of worship for Burwood Anglicans since that time. By 1871, however, parishioners of St Thomas' had decided to form a building committee in order to construct a church specifically for the Burwood area. The Rector of St Thomas', the Reverend Richard Young, together with a committee of Burwood laymen, commissioned the renowned church architect Edmund Blacket to design and build the church that was to be dedicated and known as St Paul's Church, Burwood.

The Foundation Stone of St Paul's was laid on 29 July 1871. The first section of the church to be completed was the Nave, which was opened for worship in April 1872. Ten years passed before the chancel and transepts were brought to completion and opened on 1 July 1882. In 1883, a small choir vestry was added, which was later enlarged in 1904.

The structure of St Paul's was completed in 1924 with the addition of the bell tower, designed by Ernest Lindsay Thompson, the tower base having been in place since the 1880s. The tower remains the home of a peal of eight bells that were dedicated on 3 April 1960. Thompson also designed the stone fence along Burwood Road, constructed one year after the tower in 1925. The columbarium wall was built after World War II.

The fabric of St Paul's is Sydney sandstone, rendered into a decorated Gothic style building. The church is cruciform in shape, aligned east west, and stands on the highest point in Burwood. Its windows sport a variety of tracery and provide the framing for a spectacular array of beautiful stained glass. The tower stands out as a landmark of the Burwood district, and the building as a whole is very much part of Burwood's heritage.

Sydney

University of Sydney Great Hall

The Organ: 1972 Beckerath (III/55)
The Organist: Amy Johansen

The University of Sydney Great Hall organ was originally built with 53 stops. It was dedicated in 1972 by Swiss organist Lional Rogg. In 2012, an 8′ horizontal trumpet stop (The Chancellor's Trumpet) was added by the Beckerath firm. It is playable, via electric action, from both the Great and the Rückpositiv keyboards. The organ now has 54 stops.

The organ was designed by Rudolf von Beckerath of Hamburg and built in conjunction with Ronald Sharp of Sydney, with the assistance of Mr. T.E. O'Mahony, architect, and the Deputy Principal's office.

Rudolf von Beckerath's philosophy is best expressed in his own words: *"The classic organ or the baroque organ is no longer possible except through an imitative return to the past. Our time is neither classic nor baroque. The vitality of a modern instrument demands instead the translation of the spirit of past greatness into a contemporary form."*

Except for the couplers, the action of this organ is the same as those used by Bach and Handel during the golden age of organ-building, namely "mechanical" or "tracker". Enlightened builders and organists have been returning to the employment of this action because of its reliability, promptness of attack and subtleties in touch control. Classic voicing, unnicked pipes, slider-chests, and low wind-pressures combine with the latest advances in modern technology (for example, the "capture system" which permits any pre-selection of stop) to make this instrument at once classic yet entirely suited to our times.

Looking towards the organ gallery, you see on the left the three manual console and above it the Great division with the "principal" pipes fronting it. Behind it is located the Swell division – the expressive section of the instrument because it is enclosed in a vast wooden box with front shutters operable by the Swell pedal from the console.

In the centre of the gallery, jutting out into the hall is the Ruckpositiv division, and on the right hand side, the Pedal division. The beautiful cedar case, which blends so harmoniously with the architecture of the Great Hall, was built in the University's Joinery Shop.

Note: upper photo does not include the horizontal trumpets which were installed in 2012, and which are present in the lower photo.

Stop List:

GREAT		POSITIVE		SWELL (enclosed)		PEDAL	
Principal	16	Principal	8	Rohrflöte	16	Principal	16
Principal	8	Gedackt	8	Holzflöte	8	Subbass	16
Rohrflöte	8	Quintadena	8	Gemshorn	8	Octave	8
Octave	4	Octave	4	Unda maris	8	Rohrgedackt	8
Nachthorn	4	Rohrflöte	4	Principal	4	Metallflöte	4
Nasat	2 2/3	Quintflöte	2 2/3	Blockflöte	4	Nachthorn	2
Octave	2	Octave	2	Nasat	2 2/3	Rauschpfeife	III
Mixture	IV	Tierce	1 3/5	Flachflöte	2	Mixture	V
Scharf	IV	Larigot	1 1/3	Tierce	1 3/5	Dulcian	16
Cornet	IV-V	Sifflöte	1	Septime	1 1/7	Posaune	16
Trumpet	16	Scharf	IV-VI	Mixture	V-VII	Trumpet	8
Trumpet	8	Rankett	16	Fagott	16	Trumpet	4
Trumpet	4	Cromorne	8	Trumpet	8		
The Chancellor's Trumpet*	8	Tremolo		Oboe	8		
		The Chancellor's Trumpet*	8	Schalmei	4		
				Tremolo			

ACTION
Key action: Mechanical
Coupler and Stop action: Electric

COUPLERS
Swell to Great
Positiv to Great
Swell to Pedal
Great to Pedal
Positiv to Pedal

All duplicated by toe pistons

COMBINATION PISTONS
6 general pistons (1-4 duplicated by toe pistons)
2 divisional pistons on each manual and pedal
SSL Memory: 128 Levels
Sequencer: Next and Previous

About the Great Hall:

The Great Hall was officially opened to the public on the 18 July 1859. It was designed by Edmund Thomas Blacket in 1854. Blacket was originally the Colonial Architect, but when he accepted the Senate's commission to design the University buildings, he resigned his government post and set up in private practice. Blacket proposed that the University be built in the style of what he called Tudor Perpendicular Gothic - on the scale of the London Guildhall, the Banqueting House at Hampton Court Palace and Westminster Hall. Construction on the buildings began in 1854.

During 1855 the walls of the Great Hall were completed to a height of 21 feet (Report of Senate, 1855, p. 158). By the end of 1856, work had commenced on the whole of the eastern front – the Great Hall was 135 feet, by 45 feet, by 71 feet high.

Externally the Great Hall is crenellated with a corner turret to the north east. The eastern gable has a central stained glass window with carved tracery, as does the western facade. The stained glass symbolises Oxford and Cambridge. The central finial of the eastern gable was originally surmounted by a carved Angel of Knowledge which was removed in 1874.

Inside, the hammerbeam roof resembles the roof of Westminster Hall, London. The hammerbeams are decorated with twelve carved wooden figures of angels. James Johnstone Barnet (1827-1904), Clerk of Works to the University in 1859, and later Colonial Architect of New South Wales, is credited with the design and painting of the roof decorations.

The figures to the left and right above the dais bear scrolls inscribed *Scientia inflat, Charitas aedificat* (Knowledge puffeth up, but charity edifieth), and *Timor Domini, Principium Sapientiae* (The fear of the Lord is the beginning of wisdom).

The other ten angels carry books inscribed with symbols referring to the Arts and Sciences over which they preside. Grammar has a papyrus roll, Dialectic has Aristotle's diagram of the three syllogistic figures, Poetry has a harp, Ethics has a St. Mary's lily, Metaphysics has a symbol of the Deity, Arithmetic has an abacus, Geometry has the forty-seventh proposition of the first book of Euclid, Astronomy has a star, Music has a lyre, and Physics has an ancient air pump.

Over the past 150 years the Great Hall has been used for a wide variety of events including, conferring of degrees, musical and dramatic productions, banquets, public lectures, book launches, balls, exams, commemoration, memorial services, antique fair, Chancellor's Committee annual book sale and so much more.

Sydney

University of Sydney Carillon

Carillon: 1928 Taylor/Whitechapel
The Carillonist: Amy Johansen

The University of Sydney War Memorial Carillon, located in the clock tower of the Quadrangle on the Camperdown Campus, was dedicated on Anzac Day, 25 April 1928. It commemorates the 197 undergraduates, graduates and staff who died in World War I. The Carillon and the Great Hall Organ are the Ceremonial Voices of the University.

Originally, the Carillon consisted of 62 bells giving 49 notes, the top octave bells being in duplicate. The instrument was played at a keyboard of manual and pedal levers. For a short time, a pneumatic keyboard was also used.

In 1973, the top bells were returned to the original founders for recasting and, at the same time, five additional small bells were cast. The rebuilt carillon now has 54 bells and a range of four and a half octaves. The lowest note (called the bourdon) is G on the bottom line of the bass stave (A flat in terms of pitch). This bell weighs approximately four and a half tonnes. The 23 lower bells were cast by the Taylor bellfoundry, of Loughborough, England. The upper 33 treble bells were cast by the Whitechapel bellfoundry of London.

The National Carillon in Canberra, dedicated in 1970, is a sister carillon to the University of Sydney War Memorial Carillon.

Stanmore

Newington College Chapel

The Organ: 1984 Smenge (II/17)
The Organist: Kurt Ison

This organ was ordered when a new chapel was built and opened in 1984. This splendid example of modern Australian architecture was designed by Hedley, Carr Allen and Watts who received an award for their work. The organ is in ideal acoustical circumstances because the school authorities had the wisdom to invite the organbuilder (Knud Smenge) and organ consultant (Robert Ampt) to participate in discussions with the architect.

The organ was completed in 1985 by Knud Smenge, and was debuted in April of that year. It may be considered one of the most successful modern organs ever built in this country.

Stop List:

HAUPTWERK		POSITIV (BRUSTWERK)		PEDAL	
Principal	8	Holzgedackt	8	Subbass	16
Rohrflöte	8	Koppelflöte	4	Gedackt	8
Octave	4	Principal	2	Italian Principal	4
Traversflöte	4	Nasat	1-1/3	Fagott	16
Flachflöte	2	Cymbel	II		
Sesquialtera	II	Krummhorn	8		
Mixture	IV-V	Tremulant			
Tremulant					
Couplers I to Pedal II to Pedal II to I		Compass 58/30 Mechanical action throughout Balanced pedal for Swell doors			

About the college:

Newington College is an independent, Uniting Church, day and boarding school for boys located in Stanmore, an inner-western suburb of Sydney, Australia. Established in 1863 at Newington House, Silverwater, it celebrated its Sesquicentenary in 2013. The college is open to boys of all faiths and denominations. Since 1922, Newington has been governed by an Act of Parliament.

Newington has two preparatory schools, Wyvern House, in Cambridge Street, Stanmore, and a school at Lindfield, on Sydney's Upper North Shore. Newington currently caters for approximately 1,800 students from Kindergarten to Year 12. Edmund Webb House, the school's Year 7 to 12 boarding facility, is in Cambridge Street, Stanmore. The Robert Glasson Memorial Boat Shed is on the Parramatta River at Abbbotsford and contains a boarding facility for thirty boys.

Among the distinctive features of the Chapel are the beautiful stained-glass window panels preserved from the original Chapel and a contemporary pipe organ which provides spectacular music for all occasions. A distinctive aspect of the interior is the brass frieze that lines the Chapel walls. The unique frieze displays the names of a representative number of 'great' men and women of history—people of different nationalities, faith traditions, backgrounds and fields of human endeavour that have used their talents to serve God and humankind. The spacious interior of the Chapel, with its uplifting vertical lines and distinctive lighting create a contemplative sanctuary for worshipers.

Wahroonga

Knox Grammar School Chapel

The Organ: 1965 Sharp (III/31)
The Organist: Peter Kneeshaw

The fine Ronald Sharp organ in the War Memorial Chapel is well known throughout Australia and the world through recordings (Peter Hurford) and broadcasts. Although preceded by a number of small Walcker organs, this instrument has the distinction of being the first major modern mechanical action organ in the country. Although unorthodox in some tonal and mechanical aspects, this instrument is one of great musical beauty. The organ was built in the early 1960s, Ronald Sharp later completed the organ with the addition of all the prepared-for reed stops.

Stop List:

HAUPTWERK		BRUSTWERK		RECIT		PEDAL	
Prinzipal	8	Gedackt	8	Cornet	V	Subbass	16
Rohrflöte	8	Rohrpfeife	4			Prestant	8
Prestant	4	Prinzipal	2			Oktav	4
Spitzflöte	4	Blockflöte	2			Nachthorn	2
Nasat	2-2/3	Quint	1-1/3			Mixtur	IV
Oktav	2	Sifflöte	1			Posaune	16
Mixtur	IV	Sesquiltera	II			Trompete	8
Cymbel	III	Scharff	III			Schalmey	4
Dulzian	16	Rankett	16			Kornett	2
Trompete	8	Regale	8				
Trompete	4						

Brustwerk - Pedal coupler
Mechanical action
Tremulant to the whole organ
Cymbelstern
Compass 56/30
Wind pressures 60mm
Folding doors to Brustwerk

About the school:

Knox Grammar School is an independent, Uniting Church, day and boarding school for boys, located in Wahroonga, New South Wales, an upper North Shore suburb of Sydney, Australia. It was founded in 1924 by the Presbyterian Church of Australia as an all-boys school, and named after John Knox. The school has since grown, branching out into a large Senior School of approximately 1550 students and a Preparatory School of 550. The school also caters for approximately 160 boarding students from Years 7 to 12.

Knox has a strong commitment to music and achieves a very high standard in this area.

The William McIlrath War Memorial Chapel, which houses the organ, is a beautiful 1962 chapel with stained glass windows.

Wahroonga

Abbotsleigh Girls' School

The Organ: 1992 West & Pemmer (II/28)
The Organist: Rosemary Blake

Mr David Rumsey, Head of Church Music at the Sydney Conservatorium, was appointed as the organ consultant, and world-renowned organ builders Rowan West and Josef Diethard Pemmer were commissioned to design and build the organ.

Constructed in Germany and installed in 1992, the organ has 28 stops and 2,500 pipes, and is built of larch wood and oak. Its design is carefully oriented towards the music of Bach, with the tone being very full – and completely unique to Australia. The pipes are specially designed and handmade, voiced and tuned using a blend of modern and centuries' old techniques.

Great research was undertaken to ensure that the organ was built closely to Silbermann practices. The specification was designed taking into account the stop-list which Bach drew up for the church in Bad Berka in 1742/43. Beyond this, reference was made to other instruments known to have been associated with Bach and his music - Mühlhausen and Weimer Castle Church among others.

Stop List:

GREAT		POSITIV		PEDAL	
Quintadena	16	Gedackt	8	Subbass	16
Principal	8	Quintadena	8	Octave	8
Viola da Gamba	8	Principal	4	Gedacktbass	8
Rohrflöte	8	Rohrflöte	4	Octave	4
Octave	4	Nazard	2-2/3	Rauschpfeife	II
Gedackt	4	Octave	2	Posaune	16
Quinte	2-2/3	Terz	1-3/5	Trompete	8
Octave	2	Scharff	III		
Mixtur	III	Dulzian	8		
Scharff	II				
Fagott	16				
Trompete	8				

Couplers
Great to Pedal
Positiv to Pedal
Positiv to Great

Tremulant

Stop for steady wind
Electric as well as hand-operated wind supply

Pitch A = 440Hz

Tempering: Barnes

Compass 56/30

Flat, parallel pedalboard

About the school:

Abbotsleigh is an independent Anglican school for girls in Sydney that encourages each girl to develop her potential by fostering her pursuit of personal and academic excellence. The School provides a quality, well balanced education, underpinned by the Christian faith. Each girl is empowered to be a courageous, constructive and compassionate world citizen, who embraces diversity and has a will to serve others.

Sydney

Sydney Church of England Grammar School - Shore Chapel

The Organ: 1923 Holroyd & Edwards, with additions (II/30)
The Organist: Robert Fox

The organ at Shore was built in 1923 by Holroyd and Edwards with tubular pneumatic action. The chapel, with panoramic views over the harbour to the city, has a generous acoustic. With the use of the Super Octave coupler, the organ sounded like it had much more than just 8′ and 4′ stops. It was rebuilt by Pitchford & Garside in 1980 when the action was electrified. Tonally, the organ remained untouched from 1923 until the organ was enlarged by Pitchford & Garside with Australian Pipe Organs in 2003 - 6. A Fifteenth and Mixture (19.22.26) were added to the Great. A Grand Trumpet high-pressure reed was added to the northern alcove over the Vestry, directly opposite the main organ, available as an 8′ on the Great and extended to form a 16′ and 8′ on the Pedal. This can be soloed from the Swell keyboard, enabling accompaniment from both manual divisions if required. The Swell organ received a Mixture (15.19.22) and the Oboe was placed on a new chest and extended to 16′ pitch. The Great Dulciana was relocated to the northern alcove along with the new Grand Trumpet. Solid state switching and SSL combination system/sequencer were installed. No tonal alterations were effected to any of the existing Holroyd and Edwards pipework. The work was completed in June 2006.

Stop List:

GREAT		SWELL		PEDAL	
Bourdon	16	Violin Diapason	8	Harmonic Bass	32
Open Diapason No.1	8	Salicional	8	Open Diapason	16
Open Diapason No.2	8	Voix Celeste	8	Bourdon	16
Hohl Flute	8	Rohr Flute	8	Lieblich Bourdon	16
Lieblich Flute	8	Gemshorn	4	Bass Flute	8
Dulciana	8	Piccolo	2	Trombone	16
Principal	4	Mixture 15.19.22	III	Bassoon	16
Harmonic Flute	4	Contra Fagotto	16	Tromba	8
Fifiteenth	2	Cornopean	8		
Mixture 19.22.26	III	Oboe	8		
Trumpet	8	Tremulant			
Grand Trumpet	8				

Couplers
Swell Octave
Swell Sub Octave
Swell to Great Octave
Swell to Great
Swell to Great Sub Octave
Swell to Pedal
Great to Pedal
Grand Trumpet to Swell Solo 8′ ^
Grand Trumpet to Swell Solo 16′ ^
Grand Trumpet to Swell Solo 4′ ^

* added 2003 - 2006
^ added 2012
~ added 2016
Compass 61/30

Wind Pressures
Great: 3 7/8″
Swell: 4″
Grand Trumpet/Trombone/Tromba: 6″

About the school and chapel:

The Sydney Church of England Grammar School (better known as "Shore") was established in 1889 with the purchase of a large mansion on the heights of North Sydney built by Bernard Holtermann with the proceeds of the world's largest gold nugget which he claimed on the goldfields of Hill End in Victoria.

Holtermann pioneered the development of panoramic photography, producing in 1875 a continuous panorama of Sydney Harbour from the large tower of the Holtermann Mansion, which still exists today, although bricked over between the wars. This was exhibited at the Philadelphia Centennial Exhibition where it won a bronze medal. The city skyline has since then been regularly photographed from the tower, forming a valuable history of Sydney's development.

Prominent Old Boys of Shore include Wimbledon champion John Newcombe, and Hollywood legend Errol Flynn.

Built in 1914 in recognition of the School's twenty-fifth anniversary, the Shore Chapel was opened on 4th May, 1915, only a few days after the Gallipoli landings. Casualty lists brought the sad news that Shore boys were among the fallen. For another three and a half years the war continued and the School Chapel became a memorial to the Old Boys who lost their lives.

A number of internationally-known organists have performed at Shore, including Paul Jacobs and Felix Hell from the US, and Stephen Cleobury, Gordon Stewart and Daniel Moult from the UK.

Sydney

Sydney Opera House

The Organ: 1979 Sharp (IV/132)
The Organist: Amy Johansen

The organ was designed and built, during the period 1969 to 1979, by the Sydney organ-builder Ronald Sharp, assisted by Mark Fisher, Myk Fairhurst and Raymond Bridge, his personal staff. During the final 17 months of construction, four members of the Austrian organ-building firm of Gregor Hradetzky, were on site, also working under Sharp's supervision and specification, to assist with the work.

Many people doubted that such a huge pipe organ, as proposed by Sharp, particularly one using mechanical key action, could be built by him - or anybody. Controversy raged throughout the construction years, until finally Sharp's magnum opus was completed at a cost of 1.2 million dollars, under the supervision of the NSW Department of Public Works, which was also responsible for supervising the construction of the Sydney Opera House. The Department handed over the completed instrument to the Opera House Trust on 30 May 1979 and the opening recital was on 7 June 1979.

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

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

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

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

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

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

An electronic upgrade, held over from 2002, was completed in October 2008 by Adrian Wadey of Solid State Organ Systems (UK).

Stop List:

HAUPTWERK		RÜCK-POSITIV		OBERWERK		BRUSTWERK		PEDAL		KRO-NWERK	
C1 - c61		**C1 - c61**		**C1 - c61**		**C1 - c61**		**C1 - g32**		**C1 - c61**	
Prinzipal	16	Prinzipal	8	Holzprinzipal	16	Gemshorn	8	Prinzipal	32	Kornett	VIII-XII
Gedackt	16	Fiffaro	8	Quintatön	16	Unda Maris	8	Holzprinzipal	16	Trompete	16
Oktav	8	Gedackt	8	Prinzipal	8	Offenflöte	8	Oktav	16	Feldtrompete	8
Gamba	8	Quintadena	8	Salizional	8	Gedackt	8	Violonbass	16	Vox Humana	8
Querflöte	8	Oktav	4	Schwebung	8	Prinzipal	4	Subbass	16	Helltrompete	4
Holzflöte	8	Nachthorn	4	Spillflöte	8	Quintadena	4	Rohrquint	10-2/3	Ophicleide	16
Rohrflöte	8	Rohrflöte	4	Oktav	4	Nasat	2-2/3	Oktav	8	Ophicleide	8
Quint	5-1/3	Nasat	2-2/3	Salizional	4	Flachflöte	2	Violon	8	Glocken	2
Grossnasat	5-1/3	Oktav	2	Waldflöte	4	Terz	1-3/5	Gedackt	8	Tremulant	
Oktav	4	Spitzflöte	2	Querflöte	2	Quint	1-1/3	Grossterz	6-2/5		
Gamba	4	Terz	1-3/5	Rauschpfeife	II	Septime	1-1/7	Quint	5-1/3		
Spitzflöte	4	Quint	1-1/3	Terzian	II	Schwiegel	1	Oktav	4		
Grossterz	3-1/5	Sifflöte	1-1/3	Mixtur	V-VII	None	8/9	Blockflöte	4		
Quint	2-2/3	Oktav	1	Scharff	IV	Glöckleinton	II	Terz	3-1/5		
Nasat	2-2/3	Quint	2/3	Terz Zimbel	III	Scharff	II	Quint	2-2/3		
Oktav	2	Oktav	1/2	Septimen Kornett	V	Zimbel	I	Septime	2-2/7		
Hohlflöte	2	Quint	1/3	Kopftrompete	16	Musette	16	Nachthorn	2		
Terz	1-3/5	Oktav	1/4	Trompete	8	Krummhorn	8	Bauernflöte	1		
Piffaro	IV-VI	Quint	1/6	Oboe	8	Regal	8	Rauschpfeife	III		
Terzian	II	Oktav	1/8	Vox Humana	8	Trompetenregal	4	Mixtur	V		
Kornett Mixtur	VI	Sesquialtera	II	Schalmei	4	Glocken	2/3	Scharff	VII		
Mixtur	VI	Ophicleide	16	Tremulant		Glockenspiel		Posaune	32		
Scharff	V	Rankett	16			Glockenspiel Reiterate		Posaune	16		
Zimbel	IV	Ophicleide	8			Kuckuckflöte		Fagott	16		
Kornett	VI	Trompete	8			Tremulant		Trompete	8		
Trompete	16	Dulzian	8					Dulzian	8		
Trompete	8	Glocken	1					Trompete	4		
Trompete	4	Tremulant						Singend Kornett	2		
Glocken	2							Glocken	4+2		
Tremulant								Tremulant			

ANCILLARIES

Kuckuck

Nachtigäll

Zymbelstern

Tympanon

Glocken-Zymbelstern

Bronze hand bells

Tympanon

Soft bass drum roll

COUPLERS

Drawstops

Oberwerk to Rückpositiv

Rückpositiv to Hauptwerk

Oberwerk to Hauptwerk

Brustwerk to Hauptwerk

Kronwerk to Hauptwerk

Kronwerk to Rückpositiv

Brustwerk to Oberwerk

Rückpositiv to Pedal

Hauptwerk to Pedal

Oberwerk to Pedal

Brustwerk to Pedal

Kronwerk to Pedal 4

Kronwerk to Pedal

COUPLERS

Rocking tablets

Rückpositiv to Rückpositiv 16

Rückpositiv to Rückpositiv 4

Oberwerk to Oberwerk 16

Oberwerk to Oberwerk 4

Brustwerk to Brustwerk 16

Brustwerk to Brustwerk 4

Kronwerk to Kronwerk 16

Kronwerk to Kronwerk 4

Rückpositiv to Hauptwerk 16

Rückpositiv to Hauptwerk 4

Oberwerk to Hauptwerk 16

Oberwerk to Hauptwerk 4

Kronwerk to Hauptwerk 16

Kronwerk to Hauptwerk 4

Hauptwerk and Pedal Pistons

ADJUSTABLE PISTONS

General Pistons

Generals duplicated by toe studs

Departmental Pistons

Rückpositiv

Hauptwerk

Oberwerk

Brustwerk

Kronwerk

Pedal duplicated by toe studs

Reversible Pistons
(duplicated by toe studs)

Oberwerk to Rückpositiv

Rückpositiv to Hauptwerk

Oberwerk to Hauptwerk

Brustwerk to Hauptwerk

Kronwerk to Hauptwerk

Kronwerk to Rückpositiv

Brustwerk to Oberwerk

Rückpositiv to Pedal

Hauptwerk to Pedal

Oberwerk to Pedal

Brustwerk to Pedal

Kronwerk to Pedal 4

Kronwerk to Pedal

ACCESSORIES

100 levels of memory available for each piston

A piston sequencer is fitted to the capture system

Programmable crescendo pedal

4 (3 adjustable) crescendos for each memory

1 tutti piston programmable for each memory level

2 channels of MIDI per department

The scope of any department, general or reversible pistons is alterable

Tremulant speed and depth controls

Glocken-Zymbelstern speed and key controls

ACTION

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

SUMMARY OF PIPES AND STOPS

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

RECORDING AND PLAYBACK

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

CONSOLE

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

About the opera house:

The Sydney Opera House is a multi-venue performing arts centre. It is one of the 20th century's most famous and distinctive buildings.

Designed by Danish architect Jørn Utzon, the building was formally opened on 20 October 1973 after a gestation beginning with Utzon's 1957 selection as winner of an international design competition. The government of New South Wales, led by the premier, Joseph Cahill, authorised work to begin in 1958 with Utzon directing construction. The government's decision to build Utzon's design is often overshadowed by circumstances that followed, including cost and scheduling overruns as well as the architect's ultimate resignation.

The building and its surrounds occupy the whole of Bennelong Point on Sydney Harbour, between Sydney Cove and Farm Cove, adjacent to the Sydney central business district and the Royal Botanic Gardens, and close by the Sydney Harbour Bridge.

Though its name suggests a single venue, the building comprises multiple performance venues which together host well over 1,500 performances annually, attended by more than 1.2 million people. Performances are presented by numerous performing artists, including three resident companies: Opera Australia, the Sydney Theatre Company and the Sydney Symphony Orchestra. As one of the most popular visitor attractions in Australia, more than eight million people visit the site annually, and approximately 350,000 visitors take a guided tour of the building each year. The building is managed by the Sydney Opera House Trust, an agency of the New South Wales State Government.

On 28 June 2007, the Sydney Opera House became a UNESCO World Heritage Site; having been listed on the Register of the National Estate since 1980, the National Trust of Australia register since 1983, the City of Sydney Heritage Inventory since 2000, the New South Wales State Heritage Register since 2003, and the Australian National Heritage List since 2005.

Parramatta

St Patrick's Cathedral

The Organ: 1889 Norman & Beard (III/39)
The Organist: Bernard Kirkpatrick

In 1996 Sydney organbuilder, Peter Jewkes, became aware of a redundant tubular-pneumatic Norman & Beard organ of 1898, located in St Saviour's Anglican Church, Walton Place, London, and advertised on the internet by noted English organ scholar and designer, Stephen Bicknell. Fr Peter Williams quickly acted on this advice and the organ was dismantled by Manders and shipped to Australia for storage in a disused schoolroom on the St Patrick's site in 1997. Following the untimely death of Dr Christopher Dearnley in late 2000, Kelvin Hastie was appointed as the project's consultant with a brief to draw up a tender document in conjunction with MGT, and to advise Fr Williams and the Diocese.

In 2002 Peter D.G. Jewkes was engaged to restore the soundboards, reservoirs and pipework with minimal alteration, to redispose the various divisions on most of the existing frames, to rebuild the action as electro-pneumatic, to rebuild the console retaining the original keys and stopknobs, and to place the instrument behind a new case and façade. (Retention of the Knightsbridge case was not viable, as the instrument had been located in a chamber). The façade issue was the source of considerable discussion, as the architects initially preferred a werktreu approach, with grilles and pipe shelves, through which the interior of the instrument could be viewed. Fortunately, Stephen Bicknell expressed an interest in designing a façade and following his appointment in 2002 it was resolved to adopt his design, produced in collaboration with Romaldo Giurgola – a "wall" of tin pipes, in a sequenced pipe rack. The massiveness of the 16-foot front suggests the mechanical and tonal bulk of the nineteenth-century instrument behind it, while its curves reflect the geographic west end of the building.

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

Stop List:

GREAT		SWELL		CHOIR		PEDAL	
Double Diapason	16	Bourdon	16	Open Diapason	8	Open Wood [digital 2014]	32
Open Diap. (large)	8	Open Diapason	8	Rohr Flöte	8	Major Bass [digital 2014]	16
Open Diap. (small)	8	Stopped Diapason	8	Viol di Gamba	8	Open Diapason Metal	16
Claribel Flute	8	Echo Gamba	8	Dulciana	8	Open Diapason [Wood]	16
Corno Dolce	8	Voix Celeste	8	Suabe Flute	4	Bourdon	16
Principal	4	Gemshorn	4	Flageolet	2	Violoncello	8
Harmonic Flute	4	Piccolo	2	Clarinet	8	Contra Ophicleide [digital 2014]	32
Fifteenth	2	Mixture	3 Rks	Tremulant		Trombone	16
Mixture	3 Rks	Oboe	8	Tromba	8		
Tromba	8	Vox Humana	8				
		Double Trumpet	16				
		Horn	8				
		Clarion	4				
		Tremulant					

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

Electro-pneumatic action (2005)

Compass 61/30

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

No. of pipes = 2,212

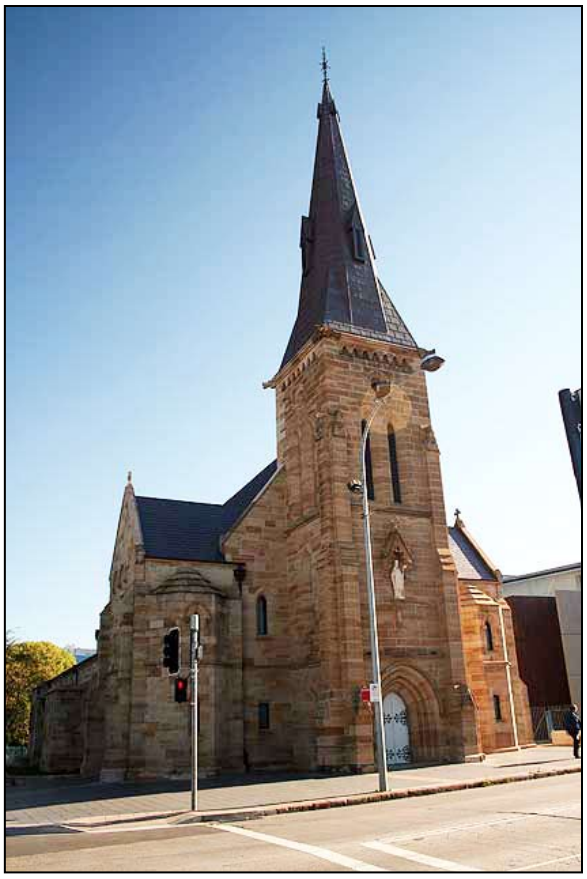
Pitch a1 = 446 Hz at 200 C

Wind pressures:

Tromba, Trombone, Violoncello, Swell chorus reeds and action = 165 mm (6 ½ ″)

Remainder of organ = 82 mm (3 ¼″)

About the cathedral:



The Foundation Stone for the first St Patrick's was laid more than 180 years ago, on St Patrick's Day 1836.

By 1854, the existing church was too small so Fr Coffey OFM Conv commissioned a larger church and the Foundation Stone was laid on 13 August 1854.

A new church was built on the site in 1936 to meet the needs of a growing congregation. It incorporated the existing tower and spire. The Foundation Stone was laid on 26 May 1935 and the church opened on 31 May 1936.

In 1986, the Catholic Diocese of Parramatta was established and St Patrick's Church was designated a Cathedral. The present Cathedral was the fourth on the site.

On 19 February 1996, it was destroyed by fire. The destruction of the Cathedral evoked extraordinary feeling in the community.

The Bishop of Parramatta at the time, Most Rev Bede Heather, promised parishioners "A new St Patrick's will rise from these ashes." The work towards this goal continued, with an announcement by the second Bishop of Parramatta, Most Rev Kevin Manning, that St Patrick's Cathedral would be restored to regain its place as a building of historical significance in the local landscape. The new St Patrick's Cathedral was dedicated on 29 November 2003.

Windsor

St Matthew's Anglican Church

The Organ: 1840 Johnson & Kinloch (II/10)
The Organist: Graeme Hunt

The 1840 Johnson & Kinloch organ which now stands in its original gallery position has the distinction of being the first "finger" organ built in Australia. A full description of the circumstances surrounding the construction of this historic organ is contained in Graeme Rushworth's book, *Historic Organs of New South Wales* (Hale & Iremonger 1988).

Until the most recent work was undertaken, the principal changes made to the organ were:

a. In 1873 the Great Twelfth 2-2/3 was removed in favour of a Flute 4 and a Pedal Bourdon was added, played from a 25-note pedalboard. At this time a Gamba 8 was added on the slider originally left vacant for a Trumpet 8. At this time, or perhaps later, the Great compass was reduced from 66 to C and the front pipes were changed from a gilt finish to a richly-stencilled finish.
b. In 1896 the organ was moved from the gallery to a position on the floor in the south -east comer of the chancel.
c. Electric blowing was installed in 1952, and a renovation undertaken in 1972 by Ian D. Brown involved the extension of the Swell compass down to C using pipes operated by electric action. New stop-knobs were also fitted at this time.
d. Over the years the pipework has suffered considerably - numerous pipes had been stolen or replaced and tuning slides were fitted throughout. Many pipes had been transposed or shifted around.

David Kinsela was appointed consultant to the church in 1982 and recommended that the contract for a complete reconstruction of the organ be awarded to Knud Smenge. This work was completed late in 1986. Smenge's work may be summarlsed as follows:

a. Complete overhaul of the soundboards making modifications as considered appropriate.
b. Restoration of the double-rise operation of the bellows.
c. Restoration of the console, extending the Great compass to GG and the installation of new drawstop domes with new engraving undertaken by Roger Jones of South Australia. These were copied from another organ by Johnson, c. 1845.
d. The replacement of original worn trackers with a completely new set. Other repairs and modifications were made to the action;
e. Repair of case with stencilled patterns being replaced with gold size and gold leaf;
f. Replacement of many original open metal pipes with new ones as old pipes were considered beyond repair. The two Open Diapasons and Great Principal 4 were completed using original pipes and cone tuning was restored with extra lengths being soldered for this purpose to a small number of pipes. A new Twelfth 2-2/3 to replace that which had been removed over a century ago was made by cutting down the added Swell string. New pipes were made for the Fifteenth 2, the Swell Principal 4 and the Trumpet 8. The wooden pipes were restored.

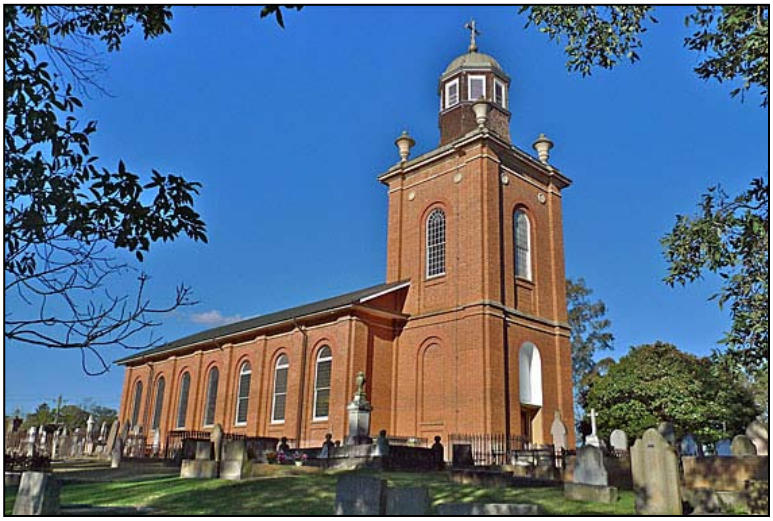
The organ was returned to the gallery after the restoration and reconstruction. Although the work undertaken did not constitute an authentic restoration aimed at maximum retention of original parts, the work has successfully re-created an early 19th century character to the organ and made it a viable and pleasing Georgian styled musical instrument. A very substantial grant from the Heritage Council of New South Wales assisted in the project.

Stop List:

GREAT		SWELL		PEDAL	
Open Diapason	8	Open Diapason	8	Bourdon	16
Stop Diapason	8	Stop Diapason	8		
Principal	4	Principal	4		
Twelfth	2-2/3	Trumpet	8		
Fifteenth	2				

2 Couplers (Sw-Gt; Gt-Ped)
Great compass: 59 notes
Swell compass: 39 notes
Pedal compass: 25 notes
Mechanical action throughout [4]

About the church:



St Matthew's Anglican Church at Windsor is the oldest Anglican Church in Australia and the second oldest of any denomination, after the small Uniting Church nearby at Ebenezer. Governor Macquarie who ordered the building to be erected believed that religion was an important element for all classes of people and for the betterment of the nation.

The structure of the building, with the exception of the south porch, which was on the original plans but not added until 1857, has remained virtually untouched since its construction. The church was architecturally far superior to any of the essentially utilitarian buildings already constructed in the colony which were haphazard, uncontrolled and "cobbled up by amateurs".

St Matthew's is an important Georgian church, designed by the colonial architect Francis Greenway (formerly a convict who had been transported for forgery) and built in the years 1817-20 by convicts using sandstock bricks and sandstone on the site of an earlier church. Some indication of the importance attached to the church may be drawn from the gifts of a Bible and clock for the tower, presented by King George IV.

Thought the style of the church is Georgian, Morton Herman classes it as "pure Greenway". The building is simple, clean and uncomplicated because society at the time of the construction was uncompromising and undergoing a vehement evangelical revival in which there was no place for elaboration.

The windows and doors are round-topped resembling Norman arches. A pepper-pot clock tower adds variety to the well-proportioned, simple, box-like body of the church. The tower which is "a slightly attenuated double cube" was typical of the English parish church. Atop the tower is an octagonal cupola which was capped with a cross and ball in 1840 and since that time has been used as a government trigonometrical survey mark for the district.

Windsor

St Matthew's Roman Catholic Parish

The Organ: 1879 Hunter (II/6)
The Organist: Michael Taylor

The organ for this church was built by Alfred Hunter in England in 1879 for Henry McQuade's residence Fairfield in Windsor. It arrived in 1880. However, McQuade decided to give it to St Matthew's Catholic Church and so on 1 January, 1882 it was first used there. The instrument is situated in a gallery with thirteen decorated pipes of the Open Diapason displayed. The builder's plate gives Hunter's address as "379, Kennington Rd, London".

The pedal board is flat and parallel with a compass of twenty-nine notes. The action is mechanical. Until the restoration by the South Island Organ Company in 1998 the blower was pumped either manually by an assistant or by a foot lever to the right of the Swell pedal operated by the organist.

Stop List:

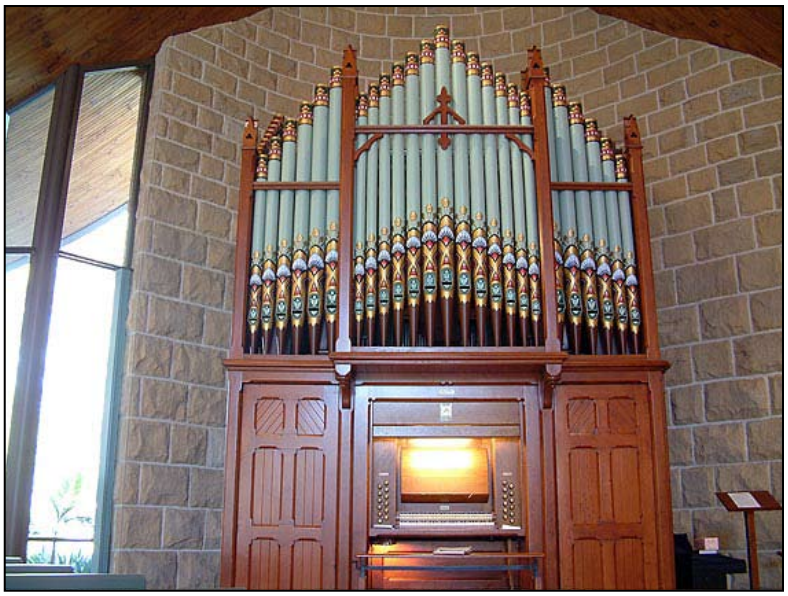
GREAT		SWELL		PEDAL		Couplers
Open Diapason	8	Keraulophon	8	Bourdon	16	Swell to Great
Flute	4	Stopped Diapason	8			Great to Pedal
		Principal	4			Swell to Pedal
						Mechanical action
						Hand blown

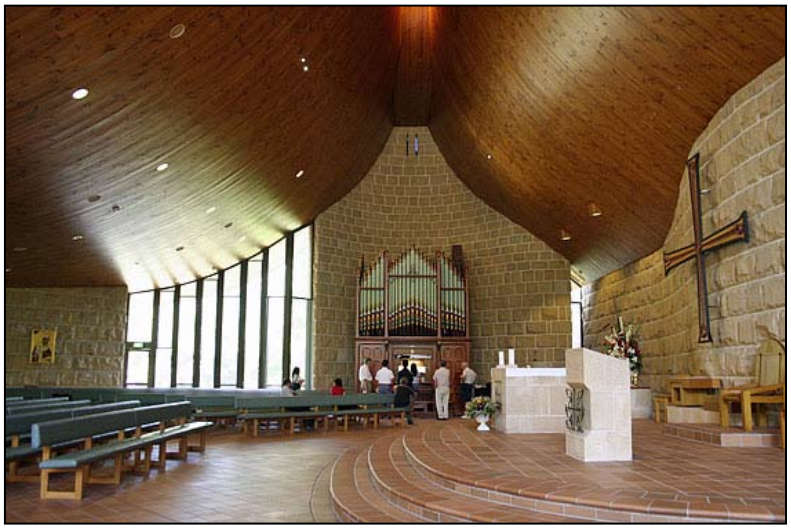
About the church:

The Roman Catholic St Matthew's Parish is one of the very first Catholic churches on the mainland. A grant of land was appropriated in 1836 for a Roman Catholic Church and Cemetery. The church was the plan of Fr J.J. Therry and completed under the supervision of architect, Thomas Bird and Bishop Dr Polding. A bequest from parishioner James Doyle added to the local public subscription. It was officially opened on October 21, 1840 by Dr Polding & the Rev. W. Ullathorne.

Glenbrook

St Finbar's Parish





The Organ: 1881 Hele (II/22)
The Organist: Michael Taylor

This pipe organ was made in 1881 to the order of St Peter's Anglican Parish, East Sydney. It was installed in St Peter's Church in February, 1882. It was bought by St. Finbar's on 8 February, 1993, when St Peter's Parish was amalgamated with the parish of Darlinghurst and St Peter's Church was declared redundant.

The organ was installed in this new church during July, August and September, 1995 by Pitchford & Garside Pty. Ltd. On 15 October 1995, it was inaugurated by Mr Norman Johnston who had been the last organist in St Peter's Church and who had used it as a teaching instrument for many years.

The instrument is fully mechanical in its action. It was completely restored in all its parts prior to installation and a new electrically-power blower was installed under it. The organ is now in its original condition. It was classified by the national Trust of Australia on 29 May 1996.

The designs on the front pipes represent the floral national emblems of England, Ireland, Scotland and Wales namely the rose, shamrock, thistle and look. Wales is represented also by the Prince of Wales' feathers. The pipes also carry crowns which feature the fleur-de-lis, "flower of the lily". In Christian art the lily is a symbol of chastity and purity attributed to the Virgin Mary. In Christian art the rose has symbolic meanings. The rose depicted on the organ has five petals which represent the five senses;' taste, sight, hearing, smell, and touch through which the spirit of the human being makes contact with the material world.

Donations were given to the appeal for the restoration of the Hele pipe organ and its installation in the new St Finbar's Church. The fifty front pipes have been restored to their original colours and patterns with which they were decorated when they left the factory in Plymouth, England. They were subsequently painted over in gold paint when fashions changed. The restorer, Peter Clarke, of Merrylands, had to sand back by hand the successive coats of gold paint in order to get to the original patterns. He then began to repaint the designs in their original colours. The average cost was $200 each and parishioners were invited to sponsor a pipe. 1150 pipes in all have been tuned.

Stop List:

GREAT		SWELL		PEDAL	
Open Diapason	8	Bourdon	16	Open Diapason	16
Stopd Diapason	8	Open Diapason	8	Bourdon	16
Dulciana	8	Stopd Diapason	8	Principal	8
Gamba	8	Salicional	8		
Principal	4	Principal	4		
Wald Flote	4	Piccolo	2		
Twelfth	2 2/3	Mixture	II		
Fifteenth	2	Cornopean	8		
Mixture	II	Oboe	8		

Couplers
Swell to Great
Swell to Pedal
Great to Pedal

Compass 56/30

Mechanical action
Lever Swell pedal
3 combination pedals to Great
3 combination pedals to Swell

About the church:

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

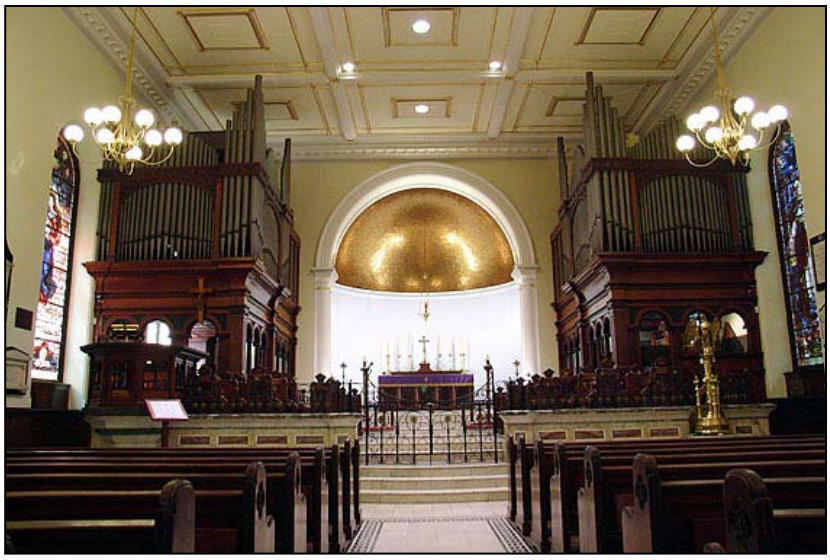
The church was built by Father Thomas Barlow, Parish Priest of Penrith, who was probably responsible for the naming of the church. The church was blessed and opened in August 1912 for dual purpose as a school and it was named St. Finbar. The Sisters of St. Joseph taught school during the week and resided in a cottage lent by a parishioner. The present church was consecrated on 7 May, 1995 and the organ was opened in September 1995.

Sunday morning worship opportunities:

For information on the organ at Christ Church Saint Laurence, see page 79

For information on the organ at St Mary's Cathedral, see page 81

St James, King Street



The Organ: John Gray 1827, William Davidson 1901, Hill, Norman and Beard 1971

The organ built by John Gray of London was originally installed in the west gallery and was played for the first time on 7 October, 1827. Probably the first organ in the colony, it was a two manual instrument of eleven stops.

After a number of moves around the church's galleries, the instrument was placed in what had been intended as the south porch in 1867.

From 1872 the organ was in the care of William Davidson who added to and rebuilt the old organ until, by about 1900, there were eleven stops on the Great, ten on the Swell & two Pedal stops. The impressive tall organ case, of English design, was re-used by William Davidson when he modernised and enlarged the organ. The side towers of the original casework were surmounted by mitres and the central tower by a crown. A stylised replica case above and behind it accommodated Davidson's enlargements.

Further extensive alterations & additions were made under the then organist, Arthur Mason (who was also City Organist) and the instrument was placed in its current position on either side of the Choir in 1901. George Fincham & Son later renovated the instrument adding three stops, and later again C.W. Leggo added the Pedal 16'Violone.

It had long been apparent that major work was necessary and in 1967 the Parish Council set up a committee to call tenders and make recommendations. Early in 1970, the Parish Council decided to place a contract with Hill, Norman & Beard (Aust.) Pty Ltd for the reconstruction of the organ for $35,000. After further consideration the final specification was drawn up at a cost of around $50,000. The work was completed in 1971 & made possible by a substantial bequest by Wilmet Helena Peele, received by the Church at that time. The console is in memory of the Reverend J.H.Chaseling and the Trompette Militaire stop in memory of George Faunce Allman.

Almost all of the Davidson, Fincham & Leggo stops were retained. The Great Gamba was moved to the pedal as the basis of the 16' Salicional. The Swell Bourdon was replaced by the Contra Fagotto.

Stop List:

GREAT ORGAN		SWELL ORGAN		CHOIR ORGAN		POSITIVE ORGAN		PEDAL ORGAN	
Quintaton	16	Open Diapason	8	Bourdon	16	Gedeckt	8	Resultant Bass	32
Open Diapason I	8	Gedeckt	8	Stopped Diapason	8	Chimney Flute	4	Open Bass	16
Open Diapason II	8	Viole da Gamba	8	Dulciana	8	Nazard	2-2/3	Bourdon	16
Hohl Flute	8	Voix Celeste	8	Gemshorn	4	Principal	2	Violone	16
Stopped Diapason	8	Geigen Principal	4	Nason Flute	4	Piccolo	2	Salicional	16
Principal	4	Lieblich Flute	4	Flute Nazard	2-2/3	Tierce	1-3/5	Quint	10-2/3
Harmonic Flute	4	Doublette	2	Gemshorn	2	Larigot	1-1/3	Principal	8
Spitz Flute	4	Sesquialtera	II	Octavin	1	Cymbale	II	Flute	8
Twelfth	2-2/3	Plein Jeu	IV	Quartane	II	Krummhorn	8	Fifteenth	4
Fifteenth	2	Contra Fagotto	16	Clarinet	8	Positive to Great		Octave Flute	4
Mixture	III	Horn	8	Tremulant		Positive to Choir		Nachthorn	2
Plein Jeu	IV	Oboe	8	Trumpet	8	Positive to Pedal		Mixture	IV
Trumpet	8	Clarion	4	Clarion	4			Contra Posaune	16
Clarion	4	Tremulant		Trompette Militaire	8			Posaune	16
								Krummhorn	8
								Clarion	4
								Krummhorn	4

Couplers
Swell Octave
Swell Unison Off
Swell Sub-Octave
Swell to Great Octave
Swell to Great
Swell to Great Sub-Octave
Choir to Great
Swell to Choir Octave
Swell to Choir
Swell to Choir Sub-Octave
Swell to Pedal
Great to Pedal
Choir to Pedal

Piston Couplers
Swell to Pedal Pistons
Great and Pedal Pistons

Capture Action:
7 pistons to Great Organ
7 pistons to Swell Organ
7 pistons to Choir Organ
7 toe pistons to Swell Organ
7 toe pistons to Pedal Organ
15 general pistons (above Swell)
Swell to Pedal reversible piston
Swell to Great reversible piston
Choir to Great reversible piston
Great to Pedal reversible piston
Swell to Choir reversible piston
Choir to Pedal reversible piston
Great to Pedal reversible toe piston
General Cancel piston
Setter piston
Sequencer 'Next' piston (under Swell)
Sequencer 'Next' piston (under Great)
Sequencer 'Next' piston (under Choir)
Sequencer 'Back' piston (under Great)
Bombarde 32' reversible piston (prep. for)
Sub-Bourdon 32' reversible piston (prep. for)
Cymbalstern reversible piston (prep. for)
256 levels of general memory
8 levels of departmental memory
general piston sequencer

Balanced Swell Pedal to Choir Organ
Balanced Swell Pedal to Swell Organ

Compass 61/32

Music during Sunday church service:

- Setting: Palestrina - Missa Aeterna Christi munera
- Motet: Lewis - The Souls of the Righteous

Hotel List

Pre-tour Hotel:
October 30 LOS ANGELES
Hampton Inn & Suites/ El Segundo
888 N. Sepulveda Blvd.
El Segundo, CA 90245
Tel: 310-322-2900
http://hamptoninn3.hilton.com/en/hotels/california/hampton-inn-and-suites-lax-el-segundo-LAXELHX/index.html
Hairdryer in room
*Wifi available**

November 2-4 MELBOURNE
Novotel Melbourne on Collins
270 Collins Street
Melbourne, VIC Australia 3000
Tel: +61 396675800
http://www.novotelmelbourne.com.au
Hairdryer in room
*Wifi available**

November 6-12 SYDNEY
Amora Hotel Jamison Sydney
11 Jamison Street
Sydney, NSW 2000, Australia
Tel: +61 2 9696 2500
http://www.sydney.amorahotels.com
Hairdryer in room
*Wifi available**


Australia
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