

New Zealand  
**Organ News**



New Zealand  
**Organ**  
Association Inc

**Volume 55 No.4**  
**April 2020**  
**ISSN 2382-1329**



## St Paul's Cathedral, Dunedin

Clean and upgrade the safety of the  
1919-1973 Willis/SIOC organ  
*(see page 110)*

Top - Organ scaffolded for the first time

Bottom Left - new ladder cage & floor  
extension.

Bottom Right - Mike Young repairing a  
trombone pipe.

*(Photos : SIOC)*



# **New Zealand Organ News**

**(formerly Organ News / ORGANZ News)**

**Volume 55 ♦ Number 4 ♦ April 2020**

**ISSN 2382-1329**

Published by New Zealand Organ Association Inc.

Registered Charity No. CC30478

EDITOR: Colin Scarf, PO Box 9726, Wellington 6141, New Zealand

Ph: +64 (04) 475 8401 - Email: [editor@nzoa.org](mailto:editor@nzoa.org)

## **CONTENTS**

<b>Montre - The President's Page</b>	98
<b>Organ Festival 2020 - Cancellation</b>	99
<b>The Rimini Organ - Michael Grüber</b>	100
<b>Organ Builders Remembered in New Complex - Colin Scarf</b>	103
<b>Eric Winstone Memorial Organ Trust</b>	103
<b>DVD Review: The English Organ - Roy Tankersley</b>	104
<b>OHTA - Postponement of 2020 Conference</b>	106
<b>News From the Organ Builders - John Hargraves (SIOC)</b>	107
<b>New Music from OUP - Colin Scarf</b>	111
<b>MIXTURE - News Roundup</b>	112
<b>More than a Pipe Dream - Book Launch - Val Hargraves</b>	116
<b>Organ Builders Commemorated on a Stamp - Colin Scarf</b>	117
<b>Notes from the Editor</b>	119

## **CONTRIBUTIONS & ADVERTISING**

Organ-related material to be considered for inclusion in *NZ Organ News* should be submitted by email if possible. Images should be separate high-quality JPEGs and must be accompanied by clearly-related captions & attributions. Contact the Editor [editor@nzoa.org](mailto:editor@nzoa.org) or (04) 475 8401 for advice on presentation and/or advertising rates.

### **DISCLAIMER**

Statements in this publication reflect the views of the authors and not necessarily those of New Zealand Organ Association Incorporated.

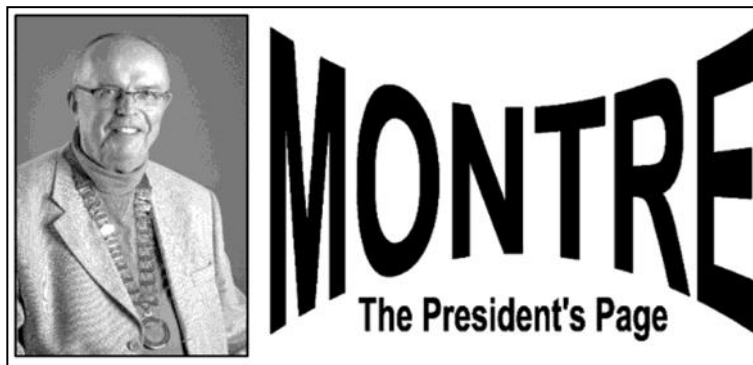
### **COPYRIGHT**

© New Zealand Organ Association Inc. 2020. All rights reserved; no part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise without the written permission of the copyright holder.

## **COVER ILLUSTRATION**

Original Durham Street Methodist Church Doors in new Aldersgate Centre - see page 100. (*SIOC*)





## **Regional organ playing competitions**

Considering the future of our Association, NZOA Council identified some key action points:

Build membership by identifying organists and organ students who are not members, especially in the provinces.

Encourage excellence in organ performance by organising master classes and competitions.

Provide encouragement and assistance for young people and other musicians (e.g. pianists) to take up the organ and persevere with it.

Promote organ music to the public by assisting regional associations to promote their concerts & events.

To support these aims NZOA Council agreed on 1 December 2019 to recommend to the regional associations that they consider initiating regional organ playing competitions organised by the regional associations (both formal and informal), with the assistance of NZOA Council.

In support of the proposal it was noted that:

The NZ Choral Federation's '*Big Sing*' has been very effective in promoting choral singing among young people and has significantly raised the profile of NZCF.

Regional competitions should: be inexpensive to run; easy to organise, even by just one person. (All that is

needed is a venue with a suitable organ, an adjudicator, a date and publicity to potential candidates, as well as for the event itself.) The format could be based on the criteria used for the national Organ Performance Awards.

Regional competitions would: involve young people; provide the impetus to find and liaise with organ teachers (and possibly non-member organists); help to raise organ playing standards; avoid significant travel & accommodation expenses for participants and promote the regional associations themselves.

Regional competitions would prepare more candidates to take part in the NZOA's national Organ Performance Awards, and even international ones.

NZOA Council suggests that, to provide national consistency, the regional competitions should be held in September (NZ Organ Music Month) each year starting in 2020. September is recommended because: it is well away from NZOA's Organ Music Festival in June; well before student end-of-year exams and students should have reached a higher level of proficiency by this time.

NZOA Council strongly encourages the adoption of this proposal to help strengthen and develop the Association for the future.

*Warner Haldane*  
PRESIDENT

# ***STOP PRESS!***

## **ORGAN FESTIVAL 2020!?**

### **COVID-19 FORCES CANCELLATION**

The Christchurch Organists' Association has been working hard to plan our annual event at Queen's Birthday weekend (29 May to 1 June). Details had been posted on *Facebook* and the NZOA website and programme details and registration forms were to be issued with this edition of *Organ News*. (Our President had reported that the on-line registration was easy.)

Unfortunately it has been necessary to postpone this event due to the Covid-19 situation.

Following on from the 2011 earthquake there has been much redevelopment in Christchurch. The Festival was to show much of this relating to organs: new buildings and restored organs.

A major item was to see and hear the Christchurch Town Hall organ which was enlarged and reopened in 2019. This has featured in previous issues. A significant effort was made by the Christchurch Association to include this in the programme as there were other pressures on the Town Hall during that weekend.

It had to be scheduled on Monday afternoon, just after we normally finished.

When Government restrictions banned events of more than 500, Vbase, who manage the Town Hall, closed it until at least the end of June. Further restrictions have been made since then and it seems likely that it might be some time before events like ours can resume.

At its April meeting the NZOA Council

considered the options for holding this event. These included delaying it until later in the year or just pushing our plans back a year. However, there still appeared to be a problem with access to the Christchurch Town Hall at Queen's Birthday in 2021.

It was decided for planning to continue for the Festival in Wellington in 2021. The Christchurch Association would revise their planning for a Festival in 2022.

Alternative arrangements for the 2020 Annual Meeting are being considered.

Martin Setchell had just managed to get agreement that the Festival recital would be the first of an annual "*Curator's Concert*", free to the public. This has been rescheduled to 18 October.

For those who would like to go to this, the Christchurch Association have indicated a willingness to organise some accompanying events to make it a more worthwhile visit. (It is expected that air fares and accommodation will be cheaper.)

All these plans still depend how we come out of the current situation. That includes how we feel about travelling and, therefore, what support the organising committee gets.

Further details will be published in the next issue or keep an eye on our website, [www.nzoa.org](http://www.nzoa.org) or the Christchurch Town Hall Organ website, [nzorgan.com](http://nzorgan.com).

# The Rimini Organ

*Michael.Grüber*

*(translated by Peter Kirk)*

2020 is the 75th anniversary of the ending of the Second World War and of the building of an unusual organ.

In June 1945 a note was pinned on a noticeboard on the main square of the Rimini prisoner-of-war camp with the following text:

*“Looking for fellow organ-builder interested in cultural exchange”*

*Eusebius Schäbung, Hole 28, Block 14 between 11th street to Rimini and 6th to San Marino*

Two organ-builders were brought together and through the initiative and under the direction of master organ-builder Werner Renkewitz (ex-Sergeant-Major I./274) a great and moving story evolved.

Old tin cans and biscuit tins become organ pipes. 50 old wooden boxes and grocery crates were fashioned into wind chests and the case, steel wire fashioned into abstract art, an old pair of leather shorts, old boot-legs and an old greatcoat into seals for pallets and windchests. Solder was melted out of canisters.

A camp chaplain supported the project and found materials from the outside the camp. Among the prisoners were numerous craftsmen, artists and architects, so that gradually a group of 12 workers was put together. At first the Anglo-American guards watched the activity in the camp carefully and with some suspicion - the German prisoners could be making weapons.

Three months and 3,600 working hours later, on Friday, 13 September 1945, at 8.15 pm the first notes of the organ were heard and two days later, on Sunday, 15 September, the organ was ceremoniously dedicated. The instrument stood in the open on the beach in its 4-metre high frame, artistically crafted from hand-sawn slats and planks - Principal 8' in the organ screen, two wing-doors right and left with a big imposing cross in the middle: an artwork from war's detritus.



The Rimini Organ erected on the beach

The dedication was performed by the Bishop of Rimini. It must have been a great and moving occasion for all. The prisoners, the sentries of the guards, officers and soldiers of all branches of the service - Germans, Americans, English, French, Poles and Italians; erstwhile enemies united in a service of dedication.

Working together they created something unique which would have been considered impossible. The organ played. An organist composed a special piece for the dedication. A huge 1000 man choir sang. And the chaplain delivered moving words: *"Let us take the organ as an example! The pipes, small and big, all play together, each gives of his best and small contributions together create a community."*

The Bishop gave his blessing and thousands sang *Großer Gott, wir loben dich. (Holy God we praise Thy name )* The organ was given the name *JUBILATE*.

From then on the organ was played every morning for the morning mass and in the evening at 10.30. A camp inmate relates:

*"The visual effect of the organ was incomparably beautiful, especially when the moonlight shone on the opened organ-*

*screen. Before a backcloth of the southern stars stood the huge silver cross dominating the centre of the organ."*

The sound of the organ altered people and life in the camp. The harmony rubbed off on the prisoners and their captors. A peaceful atmosphere evolved.

So that the organ did not have to stand all winter in the open, in Autumn 1945 a hall was specially created for it. The POWs refurbished an erstwhile airplane hanger, which they christened the *Deutschlandhalle*. It had seating for 4,000 and was the scene of a rich offering of concerts and stage-productions.

For the celebration of Christmas 1945, the organ was heard for the first time in its new location, augmented in the meantime with new registers.



The Organ Re-erected in the Hall

## Specification

### Manual:

Principal	8′
Bourdon	8′
Octave	4′
Flute	4′
Quint	3′
Super-octave	2′
Third	1 <sup>3</sup> / <sub>5</sub> ′
Mixture	3 ranks 1 <sup>1</sup> / <sub>3</sub> ′

### Pedal:

Sub-bass	16′
Bourdon	8′
Night horn	4′
Trombone	16′

502 pipes

Keyboard: 48 keys

Bellows: hydraulic

For the painting of the organ an English general organised a competition among the POWs. The wing-doors were superbly decorated by artist Peter Recker: two angel figures with lute and fiddle in a flower garden.

The large cross in the middle of the screen was replaced by the low C pipe in the Principal 8. In the period thereafter the organ became the focus for a whole series of concerts. A camp orchestra was founded, symphony concerts, first performances, camp services; reports say that the organ was being played morning, noon and night. This continued for two years, until 1947. Werner Renkewitz and his POW organ quickly became famous.

The English diplomat and ex-Minister for German Affairs and Konrad, Cardinal of Preysing, Bishop of Berlin are among the dignitaries who came to Rimini to hear the organ. The English were so impressed that they wanted to whisk both the organ and its builder off to England.

When the prison camp was closed, the organ was taken to a church in Rimini, where it was destroyed in a fire. Only a few blackened components are still in existence.

A newspaper report of 1945 said:

*"The showpiece of the whole camp town more than just a piece of Robinson Crusoe romance. Is this organ made of ration-cans and old shoe-leather not proof that even the horror and privation of so many years of war are not able to destroy the ancient yearning of mankind for what is beautiful and noble? And those who despair of the human race may find in this new hope to believe in the goodness in man".*

The inscription above the manual read:

*"Who'er in future days  
shall lay his hands upon these keys  
– we shall by then be far away-  
let him devoutly and with awe  
be mindful of a darker time  
and of the men who made them play"*

How could this be continued today, after over 70 years?

It is our dream to resurrect the Rimini organ as a remembrance, admonition and symbol of peace in Europe.

Can you help? All kinds of support and help for the project would be welcome.

For further details, go to [www.rimini-orgel.de](http://www.rimini-orgel.de)

The Initiative "Rimini Organ" Michael Grüber,

© 2019 ORGANpromotion - Impressum



# Organ Builders Remembered in New Complex

*Colin Scarf*

On Christmas Day 2019 services began in the new Aldersgate Centre in Christchurch. This was exactly 155 years since the first service was held in the Durham Street Methodist Church which was destroyed in the 2011 earthquake.

Opening events for the new Methodist church were held over the weekend of 29 February and 1 March.

On the Saturday a special ceremony was held to dedicate a plaque in the courtyard garden to remember Neil Stocker, Scott

Lucy and Paul Dunlop who were killed while removing the organ from the church when the earthquake occurred. Families of the three men and representatives of the South Island Organ Company were present.

Financial considerations did not allow for a pipe organ to be installed in the new chapel and a customised Johannus D470 digital organ has been installed by Ralph Cullen. (60 stop, three manuals)



**Plaque in the garden  
of the new Aldersgate Centre**

on the site of the  
Durham Street Methodist Church,  
Christchurch

*(photo: SIOC)*

## Eric Winstone Memorial Organ Trust (EWMOT)

The Eric Winstone Memorial Organ Trust makes grants for the instruction and tuition for the playing of the organ. We are in need of donations or funding to continue with our work. Your generous support will be greatly appreciated. For further enquiries, please contact the Secretary at [ewmot@auckorgan.nz](mailto:ewmot@auckorgan.nz) or PO Box 302 844, Auckland 0751.

The application form for support with Organ Tuition can be found at <https://auckorgan.nz/resources/ewmot>

# REVIEWS



## **The English Organ** a Will Fraser film

Daniel Moult Performer and Presenter

Recorded & Produced by Fugue State films 2019 <[fuguestatefilms.co.uk](http://fuguestatefilms.co.uk)>

RRP direct from Fugue State films: UK £68.00 (+ postage & handling)

*Reviewed by Roy Tankersley*

This is a triumph for Fugue State Films. The title is just three words – *The English Organ* but the history of the English Organ is complex and interwoven with fragments of evidence giving rise to assumptions. The history has been evolving for a number of years: from the

writings of William Sumner to Stephen Bicknell and beyond, the stories keep changing.

Will Fraser states: ‘*As a title, “The English Organ” is unassuming. As we discover, well-tailored restraint is one of the hallmarks of the English organ and its music. But there is nothing restrained about this set of films and recordings that sets out both to show and celebrate the arc of development of the English organ and to relate it the broader narrative of English history.*’

To set the scene, the documentary begins with an enigma - the beautiful organ case at Old Radnor in Wales with a late 19th century Walker organ within. I remember visiting Old Radnor in 1973 to admire the unique craftsmanship of the Old Radnor organ case.

Daniel Moult reminds us ‘*Tumults of English history, reformations, civil wars, revolutions, democratic and demographic change all left their mark of the pipe organ in UK... they all changed the meaning of the word ‘English’.*’

The attractive resource is made up of four DVDs, a lavish index book as an overall guide and three CDs of further musical examples.

### **The four DVDs:**

The first DVD presents three 70 minute documentaries – *The Long Beginning*, *The Victorian Boom*, and *Modernity and Nostalgia*. Top-ranking musicians, historians and organ experts are

interviewed putting the treasured organs into context. These include Dr William McVicker (the memorable overseas guest at the 2015 NZOA Congress), Dominic Gwynn and John Maidment from Melbourne to name a few.

The other three DVDs, amplify the three documentaries with masterful portraits of the tonal pallet of each organ, along with aptly chosen repertoire engagingly and immaculately played by Daniel Moulton. Daniel's passionate commentary is riveting, always maintaining one's interest.

There are also three CDs of additional music paralleling each documentary. Perhaps to whet your appetite for this amazing resource, here are a few 'carrots'.

### **Part One *The Long Beginning***

The remains of an old soundboard that was a dairy door in a 17th century house in Wetherinsett, formed the basis for enabling the number of stops, scaling and compass of a pre-reformation organ and it became the basic reference for Goetze & Gwynn to build a Tudor organ called the Wetherinsett organ. Daniel Moulton's playing of the early works is electrifying!

Historically we become aware of the hiccups along the path of development which meant there was lost momentum in the growth of any developing design phase. For instance; between 1550 and 1590 no organs were made due to Calvinistic influences.

We move from the 1704 Renatus Harris organ at St Botolph's Aldgate to chamber organs for domestic and church use (always working to a small budget). William Hill, Gray and Davison and others adopted French organ ideas and employed higher pressure reeds,.

### **Part Two *The Victorian Boom***

The organ began to be consumed by an eager public. There was the obstinate perseverance of Henry Willis with his factory orientated approach, contrasting with the hand-crafted approach of Schulze. The influence of evangelical preachers resulted in larger organs for accompanying the hymns which could be sung, legally, after 1820! The 1851 exhibition was a watershed with organs by continental builders alongside those from the homeland. This cross-over and the technological and scientific advances changed the organ in construction and tonal spectrum. Sydney City organist Robert Ampt's praise for the Sydney Town Hall organ is refreshingly colourful!

### **Part Three *Modernity and Nostalgia***

There are some hidden treasures along the way - The Grove organ at Tewkesbury Abbey by Mitchell and Tynne is a masterpiece and we view a range of organs that hark back to the past or, for instance, take on board the timbres of Hope Jones. We even note the musical parallel between the *wearing your heart on your sleeve* music of the Wurlitzer and Psalm accompaniment! The desire for authenticity, period instruments and aiming for clear contrapuntal line are just some of the avenues explored through the diversity of recent organs. \**'The organ has been an exponent of philosophy that is Christianity'...* We conclude that the English organ is really at home in the choral setting in an accompaniment role. Will the future be in town hall instruments? Will it become a secular instrument? Who knows!

The team filmed in over forty locations in three continents gradually whittling the 'take' down to thirty-three instruments

amplified by the time-lined narrative. Three New Zealand instruments are featured: The 1779 John Avery organ at Ponsonby Baptist Church, the 2017 Nicholson and Co organ at Holy Trinity Cathedral in Auckland and the 1919/1929 Hill Norman and Beard organ Dunedin Town Hall. I also found it fascinating to hear demonstrations of organs that I had played while studying or on sabbatical in the UK. OHTA are to be commended for

their generous sponsorship through a funding grant.

This production is an impeccable overview of the English organ. A resource that will still be fresh after repeated playings in years to come.

\*Paul Binski – Historian, Cambridge University

*(The RRP is shown but Fugue State Films often have discounts. A price of £62.50 applies at the time of publication.)*

## OHTA Conference

This issue was to include information on the 2020 Organ Historical Trust of Australia Conference based in Freemantle. This has been postponed.

*Dear members and friends of OHTA,*

*By now you would all be aware of the disruptions being caused across the world by the current Covid-19 pandemic.*

*As a result, we have found it unfortunately necessary to postpone the 43rd OHTA Annual Conference, planned to be held in Western Australia in September 2020, now planned to be held in September 2021.*

*We regret this decision but felt it to be in the best interest of our members.*

*The Organ Historical Trust of Australia website [www.ohita.org.au](http://www.ohita.org.au) and OHTA News will provide up to date information on the OHTA conference and the AGM as it becomes known.*

*At this time, our thoughts are with the entire cultural community, including organists, music directors, choirs, churches and other organisations, whose livelihoods will be severely threatened during this crisis.*

*Thankfully though, the wonderful realm of music is still around us to support us in times when we are tested. So we hope that you can all make time to pause, listen and fully engage with your favourite organ related music, perhaps via the internet or from your own collections of CD's and vinyl LPs.*

*We hope that you can all stay well and safe, and we look forward to when we can meet again in person.*

*Yours sincerely,*

*Steven Kaesler  
Chair, OHTA*



# News from the Organ Builders

## *South Island Organ Co Ltd*

### **St John's Anglican Church Gordon NSW**

Tonal finishing and construction of the new organ was completed in time for the services on 15 December, after which the St John's Music Assoc. organ committee held a celebration party. Neil Hooper, John Hargraves and Moritz Fassbender represented SIOC for the occasion, with John and Neil also singing in the choir. Director of Music, Dr Brett McKern played the organ which, following his performance of the Widor Toccata as the postlude, was acclaimed by the parishioners with obvious enthusiasm.

On Tuesday 17 December, the organ was used for an LCTL exam and reportedly impressed the examiners.

The organ has got through its first summer with minimal intervention (what a roller coaster that has been with drought, fire and flood) and was formally dedicated at a choral evensong on 15 March. Val, John and Campbell Hargraves prepared the organ and represented SIOC for the occasion. Trevor Brooker from Auckland who designed and made the embroidered icons for the organ case also attended with his partner Rae Nield.

### **St Andrew's Anglican Church Cambridge**

A contract has been signed to undertake a general cleaning and overhaul of the organ, including the installation of a

Peterson digital transmission and capture system and the addition of 12 Trombone 16' pipes with several other additions to the specification.

Three weeks work for our 4 person team began on site in mid-January, pausing for a pre-booked recital by Christopher Hainsworth on February 9. Two days later the organ console was disconnected and sent to our Timaru workshop for refitting and wiring to suit the new specification. The work was planned to be completed in time for a combined choir's performance of Stainer's *Crucifixion* on Palm Sunday.

### **Sacred Heart Catholic Basilica Timaru**

Cleaning and overhaul of the 2-manual 25 rank 1912 Hobday organ has reached completion at the factory and is awaiting reinstallation once the earthquake strengthening work at the west end of the church has reached practical completion.

The building project has been more complex than anticipated and damage sustained to the copper dome by a freak hailstorm in November will now delay the re-opening of the church until the end of this year.

The organ work has largely focused on renewing the fine leathers of the organ's tubular pneumatic action, many of which were still original.

# St Stephen's Presbyterian Church Ponsonby, Auckland



Top: The team removing the double-rise bellows



Bottom left: Mike releathering the double-rise reservoir and feeders

Bottom right: Lisa clearing access to the bellows





# St Andrews Anglican Church Cambridge



Top left: Gerald and Lisa releathering a single-rise reservoir



Top right: Christopher repairing the Gamba pipes

Bottom Left: Moritz rewiring the console

Bottom right: Gerald refitting the console drawstop jambs

*(photos: SIOC)*



## **St Stephen's Presbyterian Church Ponsonby, Auckland**

The 1909 2-manual George Croft organ which is a fine and rare example of his work in original condition is currently having its double-rise reservoir and feeder bellows restored in the workshop.

This will soon be reinstalled followed by overhaul of the Swell 16' Bourdon and Gedackt 8' and the Great Stopped Diapason 8'. The pneumatic tubing in the organ chamber was intended be repaired and re-run in time for the organ to be playable for Easter.

## **St Paul's Anglican Cathedral Dunedin**

Work that commenced in late-January to clean and upgrade the safety of the 4-manual 1919-1973 Willis/SIOC organ and clean and repair the heavy pressure reed stops has now been completed. The organ was scaffolded for the first time in its life.

*(Photos of this project are on the inside front cover.)*

## **Christ Church Cathedral Nelson**

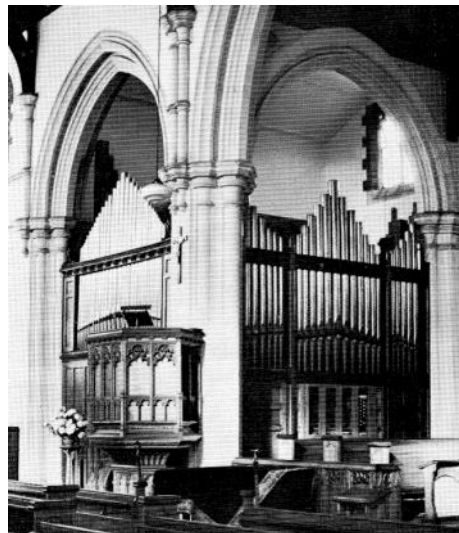
Refurbishment of the pedalboard that commenced in November last year with its removal and temporary replacement has now been completed.

## **All Saints Anglican Church Nelson**

The 1885 2-manual Lewis/Hobday organ which, in addition to being a fine instrument, has the distinction of having the only operational hydraulic blowing engine in New Zealand is to undergo further stages of restoration with repairs and a general cleaning and regulation of all the pipework taking place after Easter.

## **St Peter's Anglican Church Upper Riccarton, Christchurch**

The 2-manual 15 rank 2002 Rieger organ is undergoing earthquake repairs and reconstruction in our workshop to suit its new location in the bluestone church, which is at present being extensively restored and reconstructed and is expected to re-open by the end of the year.



## **S.I.T. Old St John's Church Invercargill**

The 3-manual organ which was SIOC's first major rebuilding project in 1969 is currently being partially removed for 12 months while the church is strengthened and refurbished as part of the new Creative Industries Complex for the Southern Institute of Technology. The organ is being cleaned and overhauled both in the workshop and on-site and will be reinstalled in the auditorium in one year's time.

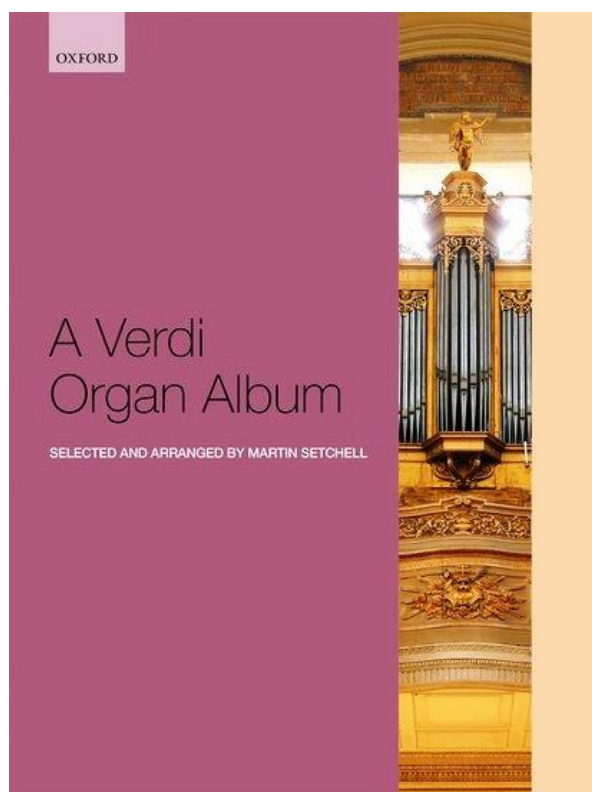
*(Val and John Hargraves returned from the opening of the St John's Gordon organ in Sydney to a period of enforced isolation. As a "non-essential" industry, the company is closed down at present.)*



# NEW MUSIC FROM OUP

Oxford University Press recently issued some new organ volumes.

These include *A Verdi Organ Album* selected and arranged by Martin Setchell and Book 2 of *The Oxford Book of Ceremonial Music for Organ* compiled by Robert Gower.



A new series is *The Oxford Organ Library* featuring single works. Some are well-known 20<sup>th</sup> Century recital works including Walton's *Crown Imperial* and *Orb and Sceptre* and Mathias' *Processional*. Others are less well known. It is an on-going series.

We hope to have reviews of some of these in the next issue.

OUP have some music on Trade Me (under Music: Books, not Sheet Music) as well complete listings on their own website. I assume some may be available in local music shops.

List of Music received for review

The Oxford Book of Ceremonial Music for Organ, Book 2 (compiled by Robert Gower)

A Verdi Organ Album (selected and arranged by Martin Setchell)

The Oxford Organ Library

David Bednall, *Evocation of Wells Cathedral, Rhapsody, Walton's Paean*

Bob Chilcott, *Sundance*

Kenneth Leighton, *Paean*

William Mathias, *Processional*

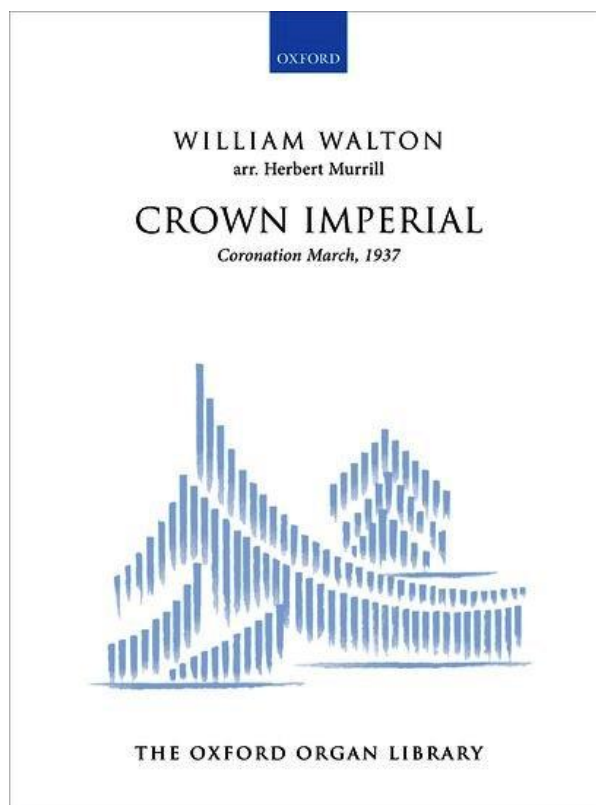
Georgi Mushel, *Toccata*

John Rutter, *Elegy and Festive Bells, Toccata in Seven*

William Walton (arr Herbert Murrill), *Crown Imperial*

William Walton (arr Robert Gower), *Orb and Sceptre*

James Whitbourn, *Apollo*



# Mixture

## News Roundup

### INTERNATIONAL

#### AUSTRALIA

Christopher Akehurst has just stepped down as editor of *Organ Australia* after nearly six years at the helm.

*Organ Australia* is published by the Society of Organists (Victoria) on behalf of all the Australian societies. The new editor is David Cundy.

#### JAPAN

The Musashino Cultural Foundation invited **Martin and Jenny Setchell** to reprise their popular presentation *Bach's Back* and *Pictures at an Exhibition* (with visuals by Christchurch artist Philip Trustum) in the Musashino Civic Cultural Hall on Saturday 21 March (Bach's birthday). It was first performed there 12 years ago in 2008.

As feared, Covid-19 halted this trip and the event has been rescheduled for Tuesday 22 September, a Japanese National Holiday.

Incidentally, the 3-manual 1984 Marcussen and Son organ is used for a biennial international organ competition, at which young New Zealand organist Thomas Gaynor won second place in the 2017 competition.

### CORONAVIRUS DISRUPTIONS

#### Cameron Carpenter

The NZSO engaged American Organist, Cameron Carpenter for its *Maverick Series*. Unfortunately, before the

complete lockdown, coronavirus travel restrictions caused his visit to be cancelled - an enforced isolation period was not possible.

Cameron Carpenter was to play on the Christchurch Town Hall Rieger organ on Friday 20 March. The programme was to include his own interpretation of Bach's *Toccatina and Fugue in D minor BWV565*, and the *Poulenc organ concerto* with the NZSO.

Martin Setchell was looking forward to hearing his impressions of our instrument!

The programme was to be repeated in the Dunedin Town Hall on 21 March.

Initially the NZSO were arranging for an alternative soloist but Government bans on events involving more than 500 then caused the concerts to be cancelled.

It was to be a busy weekend for Cameron. His schedule also included accompanying Buster Keaton's *The General* at Davies Symphony Hall in San Francisco on Sunday 22 March - admittedly it would have been assisted by the difference in time zones. This, along with other planned engagements has been cancelled.

#### AUCKLAND

2020 started off with "*Organ Capers*" by Chris Hainsworth at the Takapuna Methodist Church on 2 February.

Peter Gould, Emeritus Organist and Master of Music at Derby Cathedral in the UK gave a recital at St Mark's

Anglican Church, Remuera on Sunday 8 March,

Framed by Bach's *Prelude and Fugue in Eb*, the programme included music by Stanford, Gibbons, Leighton, Thalben-Ball and Fletcher.

Portsmouth born, Peter studied organ, piano and cello at the Royal Academy of Music where he gained prizes for choir training, organ accompaniment and harmony, a raft of diplomas and an honorary Associateship of the Academy. In 1983, Peter became Master of the Music at Derby Cathedral, a post he combined with part-time teaching at Derby's High and Grammar Schools. As Master he also recruited and trained the Cathedral's choirs forming both treble lines from scratch. Peter retired from his post in January 2015 having done 32 years there, with a total of 40 years ministry in English cathedrals.

On Sunday 15 March, Paul Chan, with trumpeter Jake Krishnamurti, presented an exciting programme at Takapuna Methodist Church.

The programme included the *Prelude and Fugue in E-flat major BWV 552* by Bach, *Sonata in D* by Purcell, and *Prayer of St Gregory* by Alan Hovhaness. Jake played famous trumpet tunes such as the *Te Deum* by Charpentier and *Rondeau* by Purcell.

Paul is currently the organist of St Matthew-in-the-City and King's College. Jake, a recent graduate in classical trumpet and computer science, has performed with APO and Auckland Youth Orchestra.

The Annual General Meeting was to be held on Sunday 22 March at St Columba Presbyterian Church, Botany. Because older members were being encouraged by the Government to "stay at home" this

was deferred and is being replanned when restrictions on gatherings are relaxed.

This was to include "The English Organ" showcase - some clips from the DVD Set "The English Organ", by Fugue State films. Russell Hill was to demonstrate St Columba's Rodgers 361 organ.

The free Auckland Town Hall organ concerts scheduled for 2020 are:

**Sunday 14 Jun - Yuri McCoy (organ) and Brady Spitz (percussion)**

**Sunday 9 Aug - Isabelle Demers**

**Sunday 15 Nov - Joseph Nolan**

**All concerts are at 2pm**

## MANAWATU ORGAN GROUP

Roy Tankersley reports the February Organ Power concert at Palmerston North Central Baptist Church has been and gone.

On Sunday 16 February the *Friends of the Lawton Organ*, at St John's Church, Feilding, mounted a concert titled *Ragtime to Gershwin and Beyond*. Roy Tankersley (organ) and 16 year old Jesko Kirschbaum (piano) presented the programme with works by Satie, J S Bach, Sowande, Gershwin and a six pieces of Ragtime. There were at least 80 patrons filling the church on a very hot Sunday afternoon.

An organ crawl took place on Saturday 29 February beginning with a visit to the historic Anglican Church in Turakina with its beautiful Alexandre reed organ. Then it was on to Whanganui to view two pipe organs at the home of Leonard Cave and the W F Jones organ at Jenny Burkett's residence. We also visited Christ Church and the Jane Winstone Chapel, which could not be fitted into the

Extravorganza schedule last year.

The Organ Power Plus concerts on Sundays at 2.30pm at St Peter's Church Ruahine Street began on Sunday 15 March. Featured were soprano Soo Young Park and Robert Matthews Scholar violinist Ray Su with others. This was a fund-raiser for the Robert Matthews Scholarship.

The Organpower Concerts at with Roy Tankersley tickling the ivories will be held on Wednesdays at 12.15 pm in the Palmerston North Central Baptist Church using the Rodgers Trillium Digital organ.

10 June 'A Winter stroll'  
12 August 'Soaring Vistas'  
14 October 'Spring with peaches and cream'  
9 December 'An upside down Christmas'

Future Organ Power Plus concerts on Sundays at 2.30 pm at St Peter's Church Ruahine Street Palmerston North are as follows: .

Sunday 13 September  
Featuring Cellist Sasha Routh

Sunday 8 November  
Featuring Clarinetist Ingrid Vlieg

After a very successful 2019 series, the Friends of the Christ Church organ in Whanganui have organised a 2020 series of lunchtime concerts on Wednesdays from 12.15 to 12.45

Admission is free – koha at the door.  
Schedule (now subject to modification)  
Wednesday 4 March Margaret Colway.  
Wednesday 1 April Roger Little.  
Wednesday May 6 Leonard Cave.  
Wednesday 3 June Roy Tankersley.  
Wednesday 1 July David Dobson.  
Wednesday 5 August Rosemary Godderidge.  
Wednesday 2 September Margaret Thompson.  
Wednesday 7 October Stephen Rowley.  
Wednesday 4 November Garth Stevenson.

## WELLINGTON

Wellington Cathedral have started 2020 with Michael Stewart's series of recitals to mark Charles Tournemire's 150th birthday. The 12 recitals from Tournemire's *L'Orgue Mystique* mark the seasons of the church year. The first three recitals caught up with the period



Members of the Manawatu organ group with the Alexandre reed organ in the historic Anglican church in Turakina while on their way to Whanganui.

Garth Stevenson, Clare Woodbury, Gwenda Olson, Roy Tankersley, Diana Monaghan, Howard Smith.



from Advent to Epiphany. Later recitals will cover the seasons as they occur.

The recitals happen on Fridays at 12.45 pm. For dates and other details go to <https://www.wellingtoncathedral.org.nz/recitals>

The Wellington Association's Annual Meeting planned for 27 March has been deferred.

On Sunday 19 April St Andrew's on the Terrace were to have a *Going Away Concert for the Organ*.

A contract has been signed with the South Island Organ Company (SIOC) for restoration of the 1962 Croft organ! In the week following the concert SIOC were to dismantle the organ and ship it to their factory in Timaru. It will take approximately 12 months to restore and re-install the organ.

St Andrews are still fundraising with around \$70,000 to go. Donations to this project are welcome. Go to <https://www.standrews.org.nz/sponsor-an-organ-pipe-today> for details.

Organ Building is a "non-essential" industry and SIOC will be rescheduling their work.

## CHRISTCHURCH

The Christchurch Organists' Association were working hard to plan our 2020 *Festival of Organ Music* but had to stop (see page 99).

They did manage to hold their Annual Meeting where Trevor Lord was re-elected as President and Rosemary Allison as Secretary. Former President, Paul Brown retired from the committee and was replaced by Barry Brinson.

Martin Setchell reports that the Friends of the Christchurch Town Hall Organ Trust were to hold their AGM on Monday

evening 30 March (the first since 2010 owing to the earthquakes). This has been further delayed.

## OTAGO & SOUTHLAND

The end of year lunch, on 1 December, at the Concord tavern went well. After the meal, we went down to St Peter's Anglican Church where David Hoskins, the organist was a very welcoming and entertaining host. Time on the Johannus (the oldest one in a Dunedin church) was appreciated by both players and listeners. A successful conclusion to the year.

President, Mark Hughes and Arcadia Wylie represented the Association at the book launch of *More Than a Pipe Dream* in Timaru on 7 February. A successful, enjoyable very special occasion.

Christopher Hainsworth performed at the Dunedin Town Hall on 23 February and celebrated Rossini's Birthday at First Church, Invercargill on 29 February. A visit to the NZ Historic Organs Museum in Herbert took place on 29 February. Dr Ron Newton updated the group on developments since a previous visit.

The AGM was held in the St Matthew's Anglican Church on 13 March. It was followed by playing time on the 3-manual Bevington instrument.

Mark Hughes was re-elected as President and Stephen Chalcroft was elected as Vice-President. Jean Kirk retired after more than 25 years as Secretary/Treasurer. Sue McLintock has replaced her.

On 15 March Sherry Shelton presented a concert at the Basilica in Invercargill.

We welcome back Stanley Fox of Invercargill – great that you have re-joined the Association.

# *More Than a Pipe Dream*

## Book Launch

*Val Hargraves*

*More Than a Pipe Dream*, written by Jill Worrall is a book about pipe organ building in New Zealand and the first 50 years of the South Island Organ Company (SIOC). It was officially launched at the South Canterbury Museum, Timaru on 7 February 2020.

It was a very appropriate venue – filled to the rafters with history and culture, and the photographic exhibition of Sacred Heart Basilica which was on at the time. SIOC has recently cleaned and re-leathered their organ and will return it to the earthquake strengthened Basilica later this year.

A crowd of about 50 was perfect for the venue and we are grateful to everyone who shared this special day with us, especially those who travelled from Christchurch and Dunedin. After some initial socialising, MC Tatiana Hewitson (SIOC's Office Manager) formally welcomed everyone and introduced the speakers - John Hargraves, Val Hargraves, director of South Canterbury Museum Philip Howe, and multi-award-winning author Jill Worrall who all made insightful, heartfelt, inspirational and witty speeches.

A lucky draw by Ngaire Elder, daughter of John and Val and a recent addition to SIOC's office staff, from an old organ pipe held by Christopher Templeton resulted in Colin Cookson of Timaru winning a signed copy of *More Than a Pipe Dream*. Guests were then invited to

more drinks and nibbles and given the opportunity to obtain their own autographed copies amongst the buzz of happy chatter.

Christopher Templeton had contributed to the book by helping sort through thousands of photos from SIOC's extensive archives,

Here are some comments:

\* "Thrilled to have the book arrive today. What a gorgeous production it is and how poignant the earthquake stories and images. Thank you and I will enjoy it in greater detail as the days go by". - Tim McWhannell

\* "The book has arrived....amidst the busy day, I just had to have a quick flip through. I am absolutely gobsmacked! What a magnificent publication - accolades all round! You have exceeded! I am wordless, and speechless! Bravo!" - Roy Tankersley

\* "The book arrived today! Excellent publication" - Alan Edwards

\* "My copy has arrived. It is superb!! Many thanks to Val and John, and to all those who had input into its publication" - Robert Cleaver

The book (\$99.99 + p&p) can be purchased online through the SIOC website [www.pipeorgans.co.nz](http://www.pipeorgans.co.nz), ordered by email to [office@sioc.co.nz](mailto:office@sioc.co.nz) or requested by phone 03 688 2536. (See inside back cover for photos from the launch)

# Organ Builders Commemorated on a Stamp

*Colin Scarf*



The French Postal Service have been issuing a series of postage stamps commemorating various crafts. In February, they issued one commemorating organ building. The stamp was designed by Frédérique Vernillet. The following description of the issue was published.

## **Crafts - Organ builder**

After the jeweler, the stone sculptor, the ironworker, the cabinet maker, the leather worker, the crystal tailor and the bookbinder, it is the know-how of the organ builder that is in the spotlight.

### **A little history...**

The origin of the organ, wind and pipe instrument, dates back to the dawn of time. Present in the Greek and Roman civilisations, we know that it was really at the beginning of the 14th century that the organ began to spread in our religious buildings.

The organ is always the reflection of a culture in a given place and at a given time. There is not an organ but organs; in this sense, the richness of our profession is considerable.

It all starts with the design: a musical idea that must be translated concretely into pipes, box springs, tanks, framework, mechanical connections between keyboards and valves, in sound harmony.

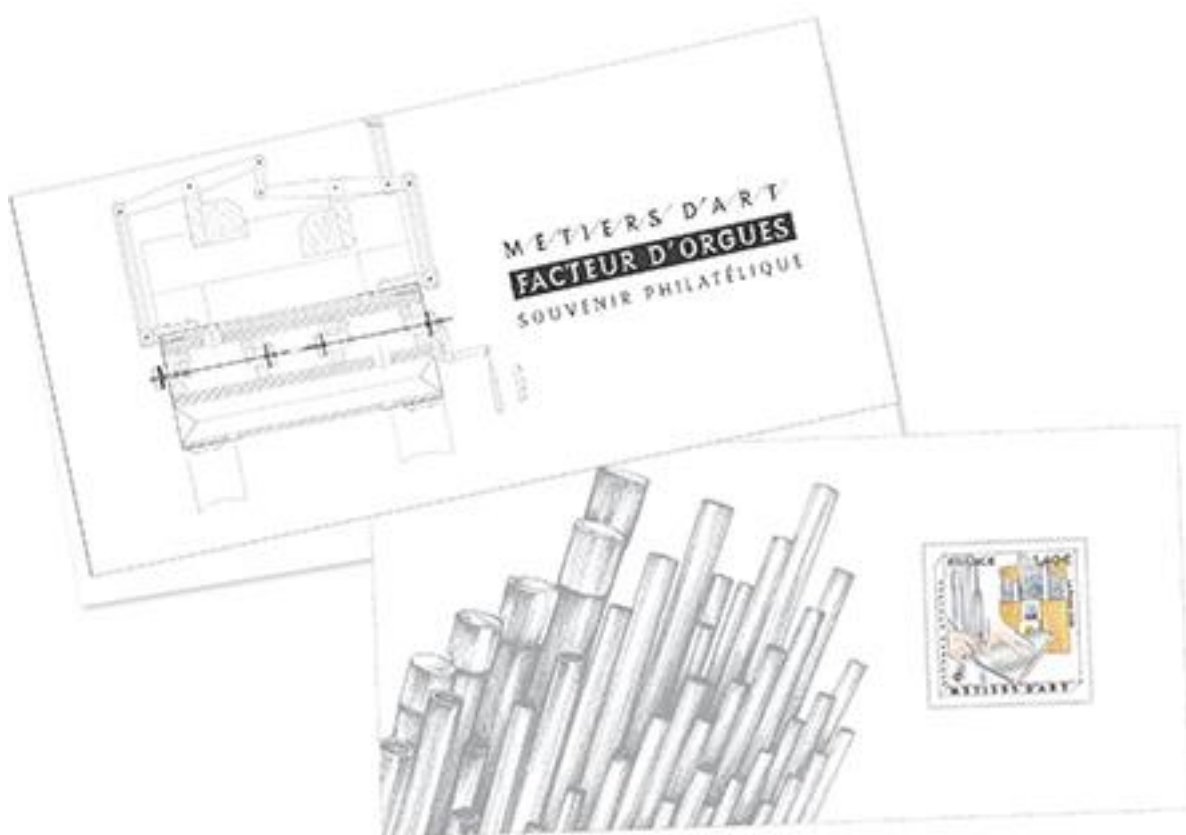
The drawing desk is the centre of the workshop; the plans and drawings are immediately taken in hand by the organ builders who are in turn carpenter, mechanic, fitter, trimmer, electrician, electronics technician sometimes. The raw material, mainly wood, metals and skins, is implemented by “professional gestures” which cross generations. The organ builder must pass on his knowledge, in this sense organ building is a profession of tradition.

The pipe-making workshop is a universe: here the cauldron and the pouring table, there the scraping of the sheets. Finally, flow, shaping and welding. What we call a rank is a series of pipes (56, 58 or 61 depending on the extent of the keyboard), the longest makes the lowest note, the shortest, the highest note. These immense pan flutes constitute veritable forests of pipes of all sizes and shapes.

The harmonization of the pipes takes place



Date stamp - graphic design by Marion Favreau



Souvenir consisting of a card with 1 sheet inserted (1 stamp)



in three stages. First at the table to open the mouth of the pipe, work the mouth with the foot, correctly position the bevel, the upper lip, adjust the light, cut length; then on the mannequin, a rudimentary organ used to make the pipes speak and work them; finally in the acoustics of the place where the organ will be mounted. Harmonization requires a good ear, great meticulousness in gestures, significant concentration; any operation carried out on the pipe transforms its stamp, its colour. The harmonist must constantly make the link between the gesture and the sound emitted by the pipe. We can transmit the technical gestures but we cannot teach the aesthetic sense, the musical idea which must permanently guide the harmonist.

Attending the masterpieces of our elders is an inexhaustible source of knowledge and learning in the noble sense of the term. It is an important part of our profession which contributes largely to the construction of our own aesthetic feeling.

In a world of impatience and speed, the organ building constitutes an island in which the values of patience and duration are fundamental. It takes ten years to learn the essentials, then ten years to understand and "feel", finally the following years will allow the expression of his own aesthetic feeling.

*Thank you to Mark Jameson for the information on this.*

---

## Notes from the Editor

Almost finished and ready to send for proof reading. That was the situation when emails arrived to say that our 2020 Festival would have to be postponed. That, of course, was our lead article as is usual for March.

I had already begun to re-edit one item to say what might have been rather than what had happened. Martin Setchell sent me a number of items relating to the Christchurch Town Hall Organ. Cameron Carpenter was to perform with the NZSO but the first restriction, 14 days isolation on entering the country, made this impractical. The NZSO were arranging an alternative artist but restricting the total attendance (orchestra plus audience) to 500 was more of a problem and the concerts were cancelled. For a venue seating in the 1000s it was understandably easier to manage things by closing the Town Hall - and then the limit was

lowered to 100. Our Festival attendance may be under 100 but we always hope to attract the public to some events to both promote what we are about and get some income to help pay expenses. Things then began to move rapidly and a week later we were in lockdown when nothing could happen.

It was happening elsewhere. A message came from London to say that The Organ Club had postponed its annual meeting. From Australia came the news that OHTA had decided to defer their 2020 conference by a year (another event we were to promote). Cameron Carpenter had not only had to pull out of his NZ engagements – he had a string of cancellations at home all due to COVID-19.

All of us are affected. Those who play the organ week by week, or were just part of the congregation, found churches shutting down. On the Friday after the decision to

postpone our Festival was made, I attended a funeral but wondered whether attendance might have to be restricted with the new limit of 100. (It just got to 95.) I went from there to Wellington Cathedral where Peter Gould was performing. No problem there for a Friday lunchtime event. (I think Peter was fortunate in his timing and able to do what he came to NZ for and get back to the UK.)

I learned that the Cathedral had stopped its services and the organists and choir had recorded items for use in on-line services. Michael Stewart and Richard Apperley were looking at the possibility of making the following week's performance from Tournemire's *L'Orgue Mystique* available on the internet. Some regular attendees, like myself, were in that older age group which the Government was encouraging to stay at home and no-one knew what further restrictions were coming.

That influenced Auckland to postpone its AGM scheduled before the lockdown. Wellington had the decision made for them. (Christchurch and Otago & Southland managed to hold their Annual Meetings.)

On Saturday, I was actually sorting out my music for Sunday when a message from the Methodist Church asked for services to cease immediately. (Friends I visited that evening received a call from their Uniting Congregation Minister to that effect.)

Lockdown meant that Stephen Hamilton was not allowed to go to his office to print this edition. Even if he could, NZ Post would not deliver it. (Initially it seemed that couriers and NZ Post were "essential" services but then it became clear they could only deliver on behalf of other essential services.)

Consequently we have made this issue available on the NZOA Website to keep

you in the know about what is (not) happening.

Thanks to our contributors.

Particular thanks to Jean Kirk from Dunedin, stepping down after 25 years as Secretary of the Otago and Southland Association. Her job has included internal and external publicity producing *Stop Press*, the O&S newsletter. She has been one of the reliable contributors to *Organ News*. In Jean's place we will be welcoming Sue McLintock who is not unknown to *Organ News*. She contributed an article on the dismantling of the Highgate (Maori Hill) Presbyterian Church organ last year.

Some possible topics are held for a future issue. Before coronavirus took over the news pages, many were actively concerned about RNZ's proposals to downgrade both the technical and programming standards of the Concert Programme. That went "back to the drawing board" when the Government offered FM frequencies for the Youth channel which was to take over the Concert FM frequencies.

That may have saved the technical downgrade but the proposals for programme changes may resurface. We are keeping a watching brief.

Commentaries from "insiders" who have experienced policy shifts in past years explain some of the difficulties in promoting organ music on the Concert Programme.

It also seems that installation of the WurliTzer organ from the Hollywood Theatre in the Glen Eden Playhouse Theatre is close. Covid-19 will have further interrupted work which also requires people to come from Melbourne.

Colin Scarf



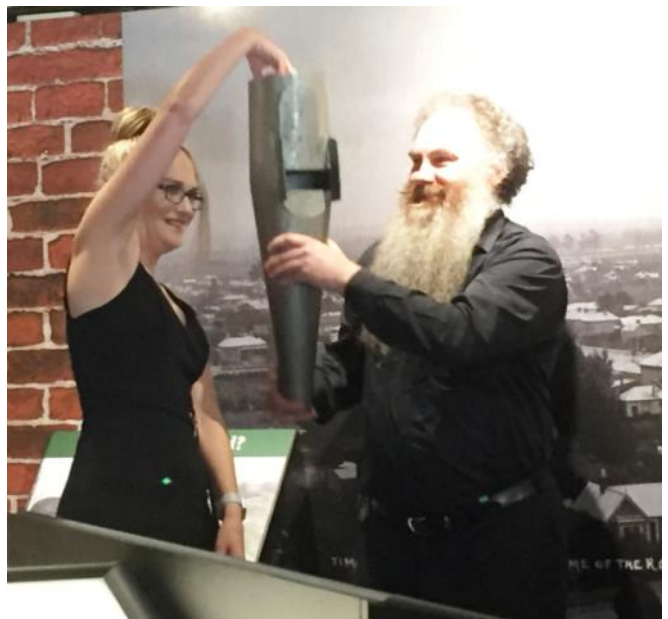
## Launch of *More Than A Pipe Dream*

Top: Author Jill Worrall and SIOC Director John Hargraves speaking to the gathering

Right: Ngaire Elder draws the lucky ticket from a pipe held by Christopher Templeton

Bottom: Drinks, nibbles and chatter  
President, Mark Hughes and Arcadia Wylie from the Otago and Southland Association on the left.

(photos: SIOC)

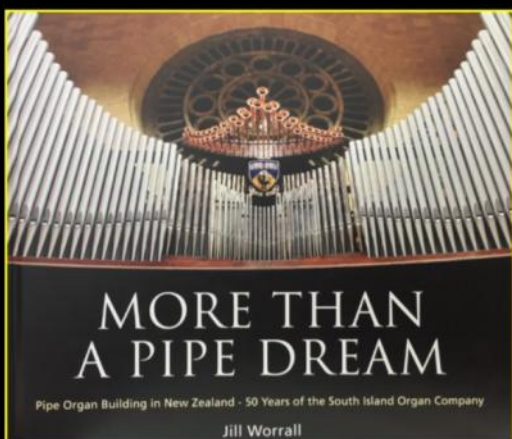






SOUTH ISLAND  
**ORGAN COMPANY**  
EST 1968

# MORE THAN A PIPE DREAM



More Than a Pipe Dream is an enjoyable read that pays homage to the highly skilled individuals in the South Island Organ Company who have dedicated much of their lives to designing, building and restoring pipe organs, highly complex musical instruments as they are. It unveils an impressive amount of detail about this unique company. The book is a 50 years long story, full of exhilarating highs and soul-wrenching lows, achievements and lessons, people and life-long relationships, as well as some secrets of the instruments construction and the art of restoration.

**BUY ONLINE NOW**

[www.pipeorgans.co.nz/shop](http://www.pipeorgans.co.nz/shop)

**\$99.99 + P&P**