

Organs

of the Ballarat Goldfields



Celebrating 10 years of the **ORGANS** OF THE BALLARAT GOLDFIELDS festival

1 Scherzo in G minor – M.E. Bossi (1861-1925) 7'08"

Rhys Boak on the 1890 Fincham and Hobday organ in the Ballarat Parish Mission Church, Lydiard St. Stb. Ballarat

2 Canzonetta – D. Buxtehude (1637-1707) 1'56"

Ryoko Mori on the 1860 Hamlin organ in St. Paul's Anglican Church, Clunes

3 Fugue in G minor BWV542

– J.S. Bach (1685-1750) 6'12"

Rhys Boak on the 1889 Fincham and Hobday organ in the Barkly Street Uniting Church

4 Toccata No. 3 – G. Muffat (1653-1704) 5'14"

John O'Donnell on the 1888 William Anderson organ in the Daylesford Uniting Church

5 Chant de Paix – J. Langlais (1907-1991) 3'36"

Rhys Boak on the 1903 Geo. Fincham and Sons organ in the Loreto Convent Chapel, Mary's Mount, Ballarat

6 Fugue in C minor

– F. Mendelssohn (1809-1847) 4'16"

Ryoko Mori on the 1864 Walker organ in St. Paul's Anglican Church, Bakery Hill, Ballarat

7 Andante from Sonata No. 6

– F. Mendelssohn 2'11"

Ryoko Mori on the 1912 Geo. Fincham and Sons organ in St. Alipius Catholic Church, Ballarat

8 Chorale Prelude "Aus Meine Herzens Grunde" – S.

Karg-Elert (1877-1933) 2'00"

Rhys Boak on the 1921 J. E. Dodd organ in Christ Church Anglican Cathedral, Ballarat

9 Chorale Prelude "Liebster Jesu"

– S. Karg-Elert 1'15"

Rhys Boak on the 1921 Geo. Fincham and Sons organ in the Pleasant St. Uniting Church

10 Toccata on "Puer Nobis" – R. Bonighton 2'11"

11 "Joshua fought the battle of Jericho"

– R. Bonighton 2'07"

Rosalie Bonighton on the 1891 Fincham and Hobday organ in St. John's Anglican Church Soldiers Hill, Ballarat

12 Intermezzo from Sonata No. 8

– J. Rheinberger (1839-1901) 4'02"

Ryoko Mori on the 1894 Fincham and Hobday organ in the Carngham Uniting Church (Snake Valley)

13 Intermezzo Op. 98 II – J. Rheinberger 4'50"

Ryoko Mori on the 1874 Geo. Fincham organ in the Neil St. Uniting Church

14 Andante from the Sonata in C minor

– G.B. Pescetti (ca. 1704 – 1766) 4'03"

Sergio de Pieri on the 1904 E. Cornwall-Cook organ in St. Andrew's Presbyterian Church, Daylesford

15 Canon No. 5 in G minor

– R. Schumann (1810-1856) 3'01"

16 Esquisse No. 1, Op. 58 in C major

– R. Schumann 2'38"

Laura Cantagalli on the 1929 Hill, Norman and Beard organ in St. Peters Anglican Church Ballarat

17 Chorale No. 2 in B minor

– Cesar Franck (1822-1890) 12'45"

Rhys Boak on the 1930 Geo. Fincham and Sons organ in St. Patrick's Cathedral, Ballarat

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About the Festival



Sergio de Pieri

Visiting Ballarat in late 1995, Italian organist, Sergio de Pieri, discovered that within the heritage churches of the goldfields were many beautiful pipe organs, several built by George Fincham, others imported from England or with origin unknown. Some were treasured and kept in good repair, their mechanical action and their beautifully stenciled façade pipes retained. Others were unused, sometimes in disused buildings and occupied by borers or a possum or two.

Sergio de Pieri immediately created a festival, the Organs of the Ballarat Goldfields, ten days of classical music throughout the goldfields each January, having as its central theme the bringing to life of the heritage instruments but also bringing many highly regarded singers, instrumentalists and chamber groups to the region in a wide-ranging classical music program.

Now in its tenth year, the festival has brought music to many people who flock to the festival each year, enjoying not only the music but the exploration of heritage buildings in the beautiful countryside, the shared picnics and pasta and the discovery of beautiful, heritage instruments.

About the organs



The organs of the Ballarat Goldfields, which you will hear on this recording are an interesting collection to say the least. None of these organs were ever intended for use as a modern concert organ. Many no longer even receive regular maintenance. Most of the organs were built by the Fincham company – most of which retain their original mechanical or tubular pneumatic actions. The instruments which don't retain their original actions – were usually fitted with a surprisingly fast and reliable electro-pneumatic action by the original company by the builder's own grandson – so even if the action is not original – the tone of the instrument usually remains true to itself.

The organs are not large, nor powerful. They are not re-manufactured to sound as if they are from another currently more fashionable musical era. They are exactly what they are: small period romantic instruments, ideally suited to the works of Mendelssohn, Brahms, Rheinberger and others. It is of course possible to play some early music on them too – and as you will hear, some modern music. Sadly, many of these instruments are in a state of disrepair, and no longer play in the way they once did. There is a great need for sensitive restoration of these historical instruments, lest they fall silent, or suffer a worse fate. Unfortunately therefore, some of the performances you will hear on this organ, have been made during less than perfect circumstances. Some of the stops or pipes are out of tune and there are many mechanical faults due to the poor condition now of some of these organs. But

only a little imagination is required to hear what they once were and could so easily be again.

George Fincham and Sons

George Fincham was born in London on 20 August 1828 and was apprenticed to the English organ building firm of Henry Bevington and sons. He arrived in Melbourne in 1852, and after an unsuccessful period mining for gold and working on the construction of the Spencer Street rail station – he found gold in another form – building organs for the incredible number of churches being built throughout the colony. It was not until 1864 that he built his first organ and set up his factory on the corner of Bridge Road and Stawell street in Richmond. In 1889 until 1897 he formed a business partnership with his former apprentice Arthur Hobday, and the firm became known as Fincham and Hobday. In September 1899, while in the process of building the organ for St. Mary's Star of the Sea church in West Melbourne, Fincham suffered a severe stroke. Although he made a full recovery, and was active as an organ builder until his death in 1910, he admitted his son Leslie as a partner in the firm in 1901. It was at this time that the firm became known as Geo. Fincham and Sons. The company, later run by grandson George and great grandson David Fincham, was producing organs until the 1980s, and maintaining many Melbourne organs until the late 1990s. The factory still stands in Stawell Street in Richmond.

Hill, Norman and Beard

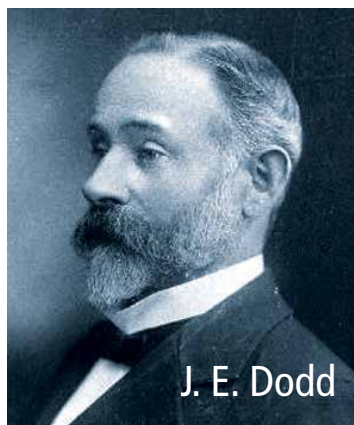
Hill, Norman and Beard, organ builders from London, England, established a factory in Melbourne in 1929 to assist in the construction of the Melbourne Town Hall organ, and several other large organs being installed around Australia in that year, including St. Peter's Ballarat. The company built several organs in Victoria – and was responsible for the rebuilding of many colonial organs – not always in a sympathetic manner. The company closed its Melbourne factory in 1972.

J.E. Dodd

The organ builder, Josiah Eustace Dodd, was born in the Melbourne suburb of Richmond in the year 1856. He died after a long career at the age of 95 in the year 1952. From the age of 13 he was apprenticed to the Fincham firm. Dodd excelled at learning his trade and soon became a fine craftsman – setting up the Fincham firm's Adelaide business in 1881. Dodd bought out the Fincham Adelaide business in 1894. He was responsible for the construction of many organs in South Australia, Western Australia and also Victoria. His organs are still known today for their excellence of tone.

Ballarat Parish Mission, (Uniting Church Lydiard St.) Ballarat

When entering this large red brick church



built in the nineteenth century Methodist traditional style, it is not at all obvious that the organ is of great historical significance. The organ pipes at sometime in the not too distant past have been painted a beige colour and the original pipe stencilling has been covered. This is a shame because the organ occupies prime position at the front and in the centre of the church. The organ is a large grandfather Fincham (and Hobday) organ built in 1890, it has 3 manuals and 34 speaking stops. In terms of the number of pipes in this organ, it is the largest playing organ in Ballarat. (The organ of St. Andrew's Uniting is bigger at 40 speaking stops, but is sadly no longer in use.) This organ was rebuilt in 1924, by Leslie Fincham, and in 1954 it was rebuilt again by George Fincham, (Converted to electro pneumatic action from tubular pneumatic action). When seated at this organ, the player is not immediately aware of the style of this organ, due to its 1950s console, but when the player looks at the specification, full of rich principal choruses and original tierce mixtures, and colourful solo stops, it becomes evident that the action of the organ has changed but certainly not its character and sound. From a tonal perspective – it remains, one of the largest examples of Fincham's work from this period.

Marco Enrico Bossi was a famous nineteenth and early twentieth century Italian organ virtuoso and composer. His wonderful and often played **1** *Scherzo* demands great skill from the player, and a fast action and clear speech from the organ,

as well as a large tonal palette. After 50 years of constant use since its last rebuild – the organ did not disappoint, performing faultlessly.

St. Paul's Anglican Church, Clunes

Inside this pleasing bluestone church, to the right of the altar, lies this surprisingly lively old organ. Built by the company Hamlin and son, in 1860 for a private home, this organ is small, and actually designed to be semi portable. In 1881 – this very organ was

installed in the former Methodist Church in Clunes. The organ arrived at this church in 1888. The organ is quite small, with a charming and clear sound. Due to its English heritage and relatively early construction, this organ is still quite classical in nature and not at all symphonic. So, this delightful **2** *Canzonetta in G minor* for manuals only, sounds very appropriate on this lovely old instrument. A feature to note of this organ is that the front pipes are actually made of wood, and are painted gold to look like they are made of metal.



St Paul's Clunes



Barkly Street Uniting Church, Ballarat

This church is on the site of what used to be known as “Cornish Town”. The Cornish miners brought their Methodist religion with them from England. This current church replaces a wooden church, and before that a church made from canvas. The organ is a fine two manual Fincham and Hobday of 1889 still with both its original action and pipe

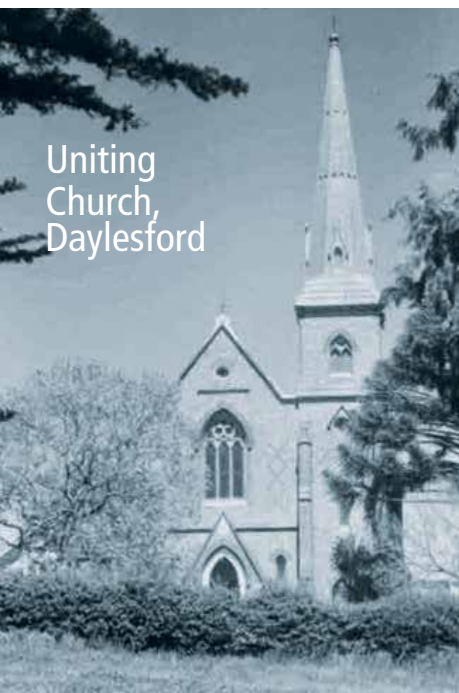


Barkly Street Uniting Church

decoration. The pleasant Principal Chorus and the responsive mechanical action allowed some Bach to be recorded, **3** the fugue from the famous *Fantasia and Fugue in G minor* BWV 542.

Uniting Church, Daylesford

This small two manual tracker action organ is placed in a central position at the front of this former Methodist Church. The organ retains its original pipe stencilling. The organ was built by William Anderson, a contemporary of George Fincham, who built a number of smaller organs around Victoria. His organs almost always used pipe work supplied by the Fincham company. This organ dates from 1888. An interesting feature of this organ is that it has a divided great keyboard, allowing the player to play both a melody and the accompaniment on the one keyboard. **4**



This *Toccata* was recorded during a lecture recital on the subject of Muffat by the renowned Melbourne musician/musicologist John O'Donnell.



Loreto Convent Chapel, Mary's Mount, Ballarat

This small 3 manual instrument is of an unusual and beautiful disposition. It is high up in a rear gallery of this beautiful convent church. The organ, featuring stencilled pipe work, is divided on either side by a large rose window. The console is detached and the organ still retains its original tubular pneumatic action. The organ was renovated in 1938 – the console being changed at this time from a drawstop console – to a stop key console. The organ was renovated again with no alteration in the late 1990s. The specification is limited, for example – no 2' stop on the great organ. But the voicing is so outstanding, and the scaling so suited to the building, that the organ's sound is one

of great beauty and colour. **5** The title of this piece *Chant de Paix* translates to "Song of Piece". It is a quiet and mysterious piece, using the beautiful Voix Celeste and Gamba stops with the melody being played with two 4' flute stops, one coupled to the pedal and the other played by the right hand on the choir organ.



Ryoko Mori at St Paul's, Bakery Hill

St. Paul's Anglican Church, Bakery Hill, Ballarat

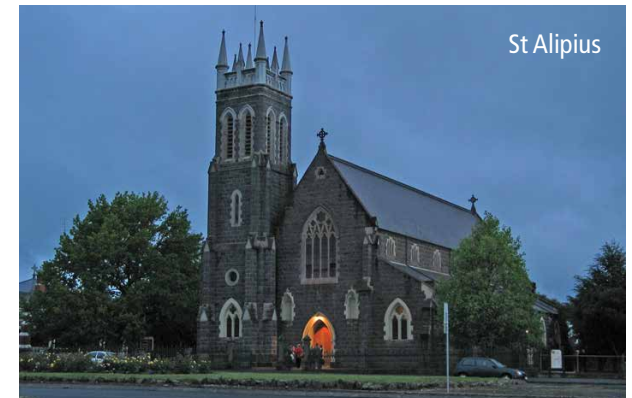
This organ is one of only two organs on this recording to have been made outside of Australia. The organ was built in 1864 by the London Company J.W. Walker. The organ you hear now still retains some of its original character. It was rebuilt in 1957 by George Fincham & Sons. The organ's original mechanical action was replaced with a new detached console and electro-pneumatic action. Unfortunately for those who play and hear this fine old instrument, the church floor is thickly carpeted, thus deadening the fine acoustic this church once possessed. **6** The *Fugue in C minor* that you hear is from Mendelssohn's Preludes and Fugues, for which this organ is ideally suited.

St. Alipius' Catholic Church, Ballarat

This attractive instrument, with divided white painted case work, is placed high up in a rear gallery of this bluestone church, on either side of a central stained glass window. It was built by the Fincham company in 1912, two years after the death of George Fincham. The organ shows many hallmarks of George's influence – although already a difference can be observed between the styles of father and son. This organ has a delicate clarinet on the great organ, and a bright swell mixture. The organ was rebuilt by the grandson of George, (also George), in 1957. Therefore the influence of three generations

can be seen in the one organ. This instrument has a similarity in sound and feel to the organ of St. Paul's Bakery Hill, which was also rebuilt in the same year.

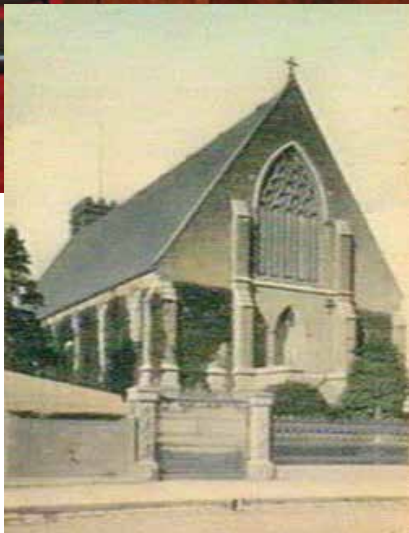
7 The *andante* from the 6th organ sonata comes at the end of a moving set of variations and fugue on the chorale, *Vater unser im Himmelreich* or "Our Father who art in heaven". The variations build to a spectacular climax, this is followed by a slow and solemn fugue – then comes the andante like a gentle closing prayer.



St Alipius



St Alipius





**Christ Church Anglican Cathedral,
Ballarat**

The present organ of Christ Church Cathedral is the third organ to be installed at this location. Interestingly enough, Christ Church also had a Gray and Davison of London organ, built in 1864, that predated a very similar instrument to the original organ of St. Patrick's Cathedral. In 1929, Christ Church replaced their Gray and Davison organ with a 3 manual instrument of 28 speaking stops, built by the Fincham company, with tubular pneumatic action. One year later, St. Patrick's again followed suit, and purchased an almost identical but slightly larger organ than Christ Church Cathedral. Unfortunately, the second organ was removed from Christ Church in 1980. The present organ was built by Fincham's former apprentice J.E. Dodd in 1921, and was originally built for the Wallaroo Mines Methodist Church. In 1925 the organ was moved to and installed in the Chalmers Presbyterian Church, Sydney. In 1990 this organ was rebuilt by the Sydney

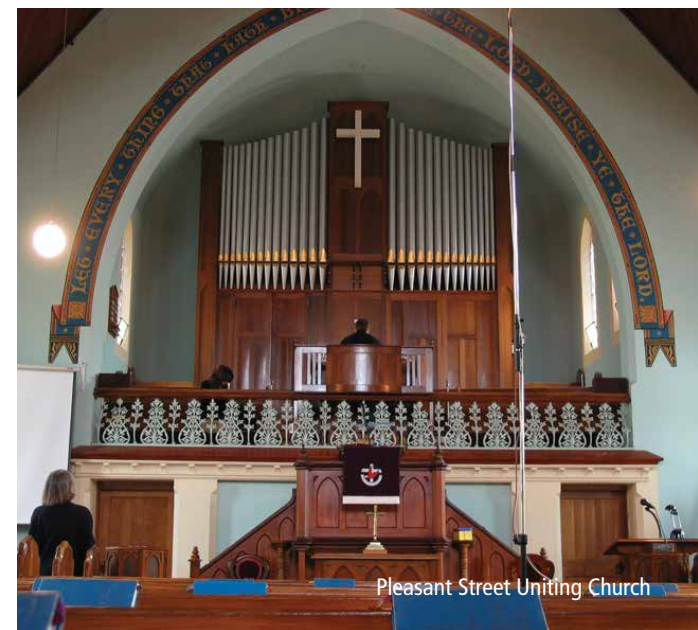
organ builder John W. Parker, at this time the original tubular pneumatic action was replaced with electro-pneumatic action. This organ was installed in Christ Church Cathedral between 2003 and 2004 by Goldfields Pipe Organs, and is located in a rear gallery of the cathedral, with a single case and detached console to one side.

8 Karg-Elert's *chorale prelude* "Aus Meine Herzens Grunde" is one of an attractive set of 20 *preludes and postludes*, and demonstrates some of the quieter sounds of this organ.

Pleasant Street Uniting Church, Ballarat

This is a charming 2 manual instrument built by the Fincham company in 1921. It retains its tubular pneumatic action with detached console and divided case work. The organ speaks from a choir gallery at the front of this church, above the central pulpit.

9 "Liebster Jesu" is another from the collection of 20 *preludes and postludes* by Karg-Elert. This instrument is ideal for the performance of this repertoire, it has a warm sound and a rich sonority without sounding heavy or oppressive. It is very interesting to compare this organ with the work of Fincham's student J.E. Dodd which can be found at Christ Church Cathedral – a similar sized organ built the same year playing similar music.



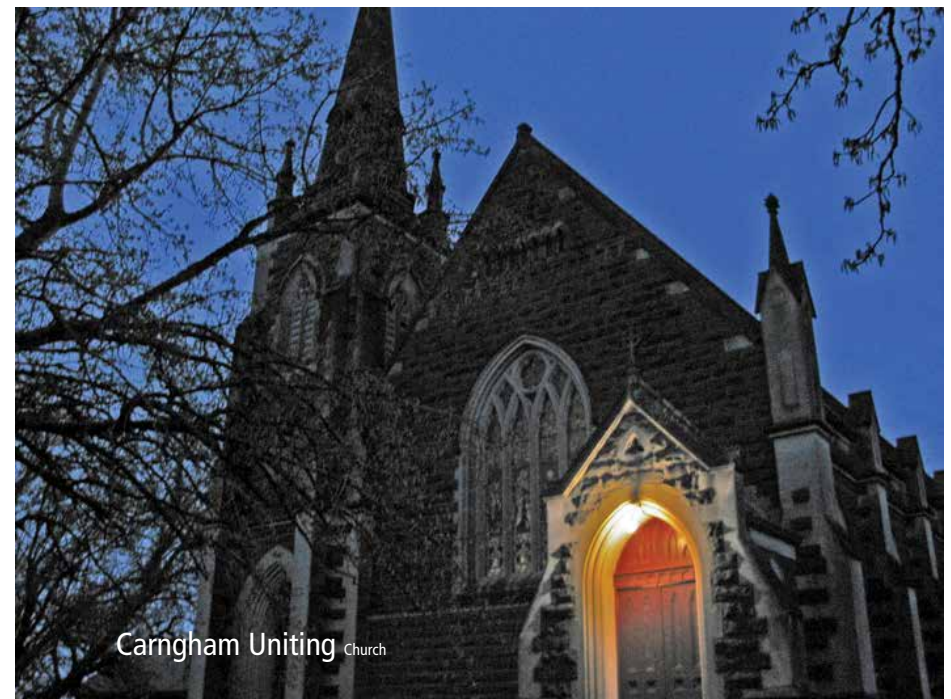
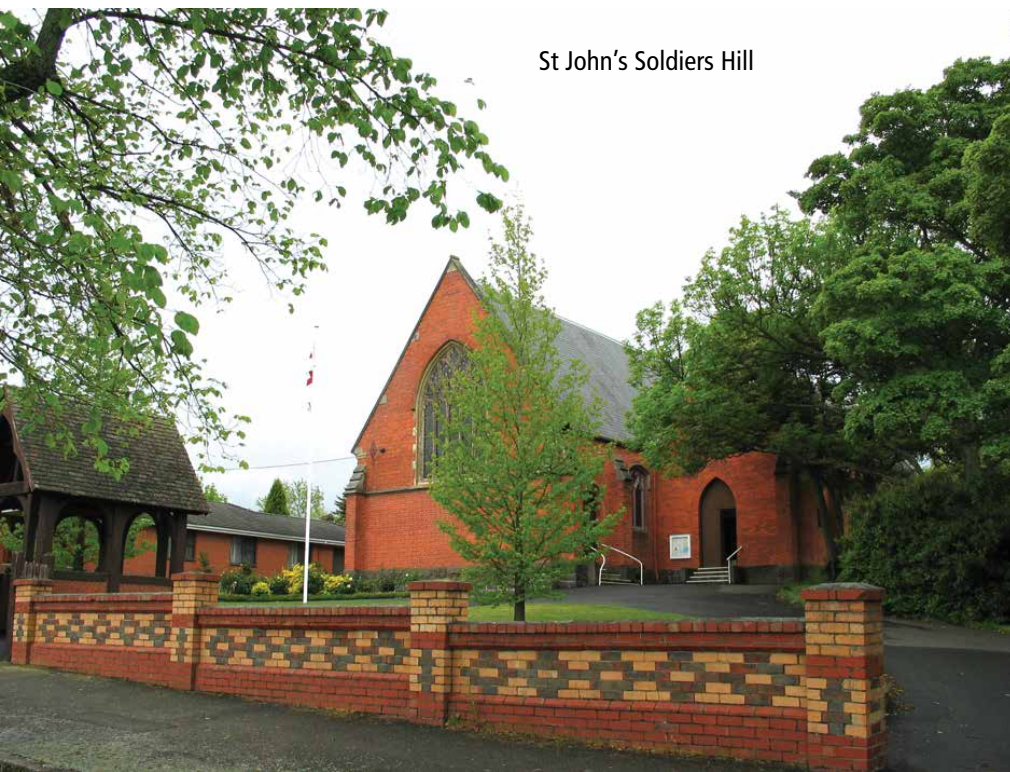
St. John's Anglican Church, Soldiers Hill, Ballarat

This Organ is in fairly original condition – except for the electrification of the stop action. It is a two manual Fincham and Hobday organ built in 1891. It was renovated by the local Ballarat Organ Builder – Leighton Turner, who, coincidentally is the father not only of Rosalie Bonighton, the composer and performer of these two pieces, but of Ken Turner the proprietor of Goldfields Pipe organs who maintain this organ and many others in Ballarat and the surrounding areas. The first piece is a toccata based on the Christmas Carol Melody **10** *Puer Nobis*, and the second is based on the popular spiritual, **11** *Joshua fought the battle of Jericho*.



Carngham Uniting Church (Snake Valley)

Carngham or Snake Valley is about a 20 minute drive from the centre of Ballarat. In Carngham you will find a charming blue stone church with a tall spire set in the rolling fields. It is the former Presbyterian Church donated by the honourable Phillip Russell with a grant of 1200 pounds. It was Mr. Russell's wish that the church resemble the Scots' Church Melbourne as near as possible. The organ, built in 1894 which is situated at the front of the church to the left of the main arch, is most unusual, the case work is probably the work of Fincham's business partner Arthur Hobday. Although, this organ uses an extremely rare form of tubular



pneumatic action, (known as the Kegellade system), the console is still attached to the organ. Another unusual feature is the use of a converted church pew as the organ bench.

12 The *Intermezzo* we hear played on this organ is from *Sonata No. 8* and is a prelude to a much larger and more complex Passacaglia that time prevents us from hearing on this recording.



Neil Street Uniting Church, Ballarat

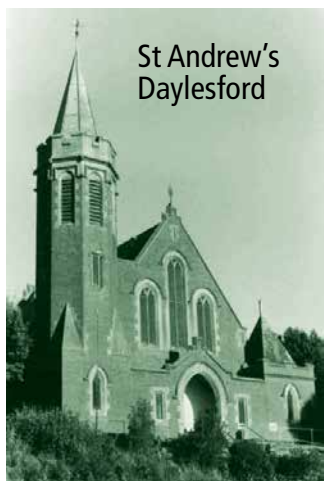
This well travelled organ was built by the Fincham company in 1874 for the Wesleyan Church, Lydiard Street, and was moved to Neil Street, in 1892, following a period in Ballarat's Alfred Hall. It has since been rebuilt and enlarged twice, both times by the Fincham company with the addition of a detached console. The case was designed by Ballarat architect J A Doane and carved by T Thompson. It is interesting to compare this "Grandfather Fincham" of 1874 to the Carngham organ of 1894 some twenty years later – also a Fincham and also playing an *Intermezzo* of Rheinberger **13**. It is also interesting to compare the sound to that of the 1889 Fincham organ in the Barkly Street

Uniting Church. As is common in former Methodist churches and many Presbyterian Churches – the organ is situated in the front of the church in the centre – which is an advantageous position acoustically.

St. Andrew's Presbyterian Church Daylesford

Sadly, this performance by the artistic director of the Organs of the Ballarat Goldfields Festival, Sergio de Pieri was at the conclusion of the final concert to be held in this church before it was sold to private buyers in 2002. The organ was built by E. Cornwall Cook – of whom not much is known. The organ was built in 1904 and rebuilt and completed only two years later by none other than an elderly George Fincham. The organ was then subsequently renovated by local Ballarat organ builder – Leighton

Turner in 1976. Despite any earlier mechanical flaws this instrument possesses some beautiful flute stops which we hear in this recording. In this case both performer and composer, G.B. Pescetti **14** are from Venice.



St. Peter's Anglican Church, Ballarat

This Instrument is dated 1929, and is one of the first organs to be built by the Australian branch of the famous English organ building company, Hill, Norman and Beard. This company established a branch here in 1929 because they had orders for



and was the first organ in Ballarat to have electro-pneumatic action. This performance was recorded during a recital given by the Italian organist, Laura Cantagalli. **15+16** These two small pieces of Schumann were often performed in recitals at the time this organ was built.

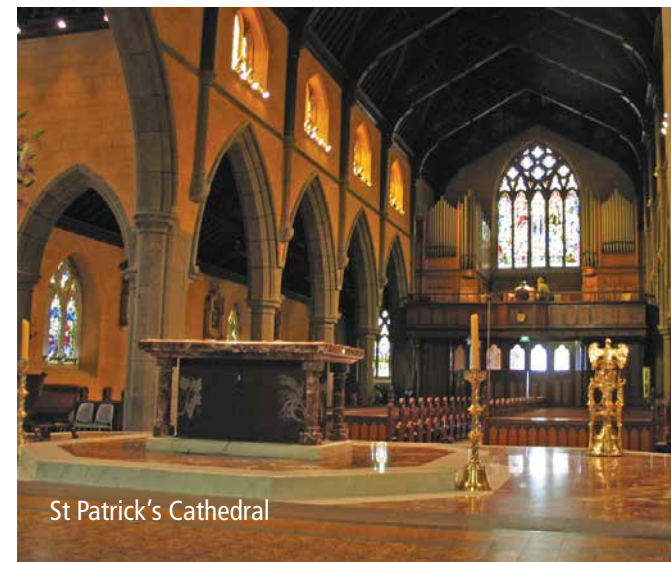
St. Patrick's Cathedral, Ballarat

The organ of St. Patrick's was built in 1930, by the Melbourne organ building firm Geo. Fincham and Sons. It was built by *Leslie* Fincham, exactly 20 years after the death of the founder of the firm *George* Fincham. This organ replaces an earlier instrument built by Gray and Davison of London in 1867. That organ was re-located to St. James Church of England, Dandenong. The present instrument is the largest example of the Fincham company's work from the inter-war period to remain intact. The organ has 3 manuals and 34 speaking stops, and the action is tubular pneumatic. The organ is located in a rear gallery of the church with a divided case, on either side of the rear stained glass window and a central detached horse

several large organs in Victoria, New South Wales and South Australia, the largest of which is the 4 manual organ in the Melbourne Town Hall. This organ has 3 manuals and 26 speaking stops

shoe shaped console. This organ is different from other large Fincham organs such as St. Mary's Star of the Sea Church in West Melbourne, or the former Methodist church in Lydiard Street, Ballarat. The tone of this instrument is much more in keeping with the Art Deco period than the Victorian Era. This organ was renovated back to a playable condition in the late 1990s by Ken Turner of Goldfield's Pipe Organs, although still more work is needed to restore this instrument back to its entire former glory.

The Belgian born and French trained Cesar Franck literally finished his 3 chorales for organ on his deathbed. The second of these *chorales* is heard here **17**. It takes the form of a passacaglia, with the opening theme, first heard in the pedals, being heard throughout the piece. The organ of St. Patrick's Cathedral, Ballarat has all of the many sounds required for a large work of this nature – from the mysterious *vox humana* specified by Franck – to the full chorus of many reeds and mixtures.



The organists



Laura Cantagalli

Laura Cantagalli was born in Florence and studied music at the Venice Conservatoire including organ studies with Sergio de Pieri. She completed further studies at the Geneva Conservatoire, organ with Lionel Rogg and vocal studies. Laura became organist at the Eglise St. Germain in Geneva and is now organist at the Eglise Reformée de Courtelarty, one of the rare churches that has two organs the same size. She has given recitals in main European countries, has broadcast on Radio Suisse Romande and German Radio, and has released a CD of music at St. Germain.



Rosalie Bonighton

Rosalie Bonighton was born in Ballarat. She studied composition with Keith Humble, Ian Bonighton, Theodore Dollarhide and Lawrence Whiffin. She gained a Bachelor of Music from the University of Melbourne and completed her Master of Arts at La Trobe University in composition. In 1967 Rosalie was awarded the Coutts Memorial prize for composition from the University of Melbourne. She has also won the national Song of Jubilee competition (1999) and in 1983 was co-winner of the national Competition for Liturgical Psalm-Setting. Rosalie has been commissioned by many individuals and organisations, including the National Liturgical Music Convention (1992, 1995) and the University of Ballarat. She is employed as a 'house composer' by music publishers Kevin Mayhew, Ltd (UK), and has an extensive list of publications with them. She is also the organist of St. John's Anglican Church, Soldiers Hill Ballarat.



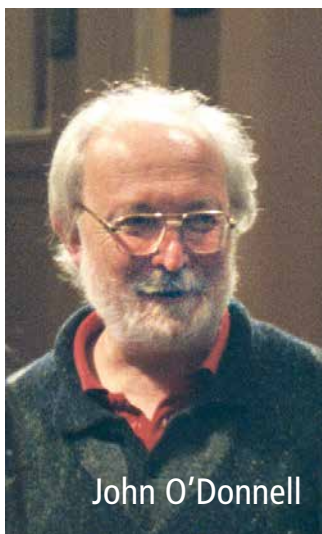
Ryoko Mori

Ryoko Mori was born in Tokyo, Japan. From an early age she studied piano and soon developed an interest in the organ. She studied organ at Ferris University, and the Tokyo University of Fine Arts. She also completed further studies at Baylor University, in Dallas, Texas. Since marrying her Australian husband, the organist Rhys Boak, she has been based in Melbourne and is the organist of the Wesley Uniting Church Box Hill, where she presides over the famous 1877 Henry Willis I organ.

Rhys Boak was born in Melbourne and studied organ at the University of Melbourne with John Mallinson and Douglas Lawrence OAM. He has performed in Switzerland, Italy, Denmark, Poland, Germany and Japan. He is currently the organist of Ormond College within the University of Melbourne, and organist and choir master of the Malvern Presbyterian Church. Rhys is one of Australia's most recorded keyboard artists, his playing can already be heard on more than a dozen separate CD recordings, both as a soloist and with many of Australia's finest choirs and ensembles.



Rhys Boak



John O'Donnell



Sergio de Pieri



Ken Turner

John O'Donnell, University organist, Monash University, enjoys an international career as keyboard artist, choral conductor and musicologist. He tours Europe regularly, performing mostly on historic organs and, in recent years, focussing on the newly restored instruments of the former German Democratic Republic. He is the first person to perform Bach's complete keyboard works in public. His recordings of the complete keyboard works of Johann Caspar Kerll (which he had previously edited for the Viennese publisher Doblinger) and organ works of Bach have met with international acclaim, and an album of the latter named 'recording of the year' (2000) in the International Record Review. He is keyboard player of Capella Corelli, musical director of the choir of the Canterbury Fellowship and founder/director of the celebrated Ensemble Gombert.

Sergio de Pieri was born in Treviso, Northern Italy, and graduated in Piano, Organ and Organ Composition from the Benedetto Marcello Conservatoire in Venice. In the 1960s he settled in Melbourne, Australia. He was responsible in Australia for reviving interest in the organ and its true repertoire. He was Organist at the Basilica of St. Patrick's Cathedral, Melbourne and Chief Study Organ Lecturer at the University of Melbourne. For the past twenty years he has held the Chair of Principal Teacher of Organ and Organ Composition at the Benedetto Marcello Conservatoire in Venice. He has many recordings to his credit and concertices

widely, especially in Europe, USA, Canada and Australia. For the past ten years, he has been artistic director of the Organs of the Ballarat Goldfields Festival.

Thanks to

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Sergio de Pieri

Ken Turner

Rosalie Bonighton

Ryoko Mori

Rhys Boak

Martin Wright

Vaughan McAlley

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