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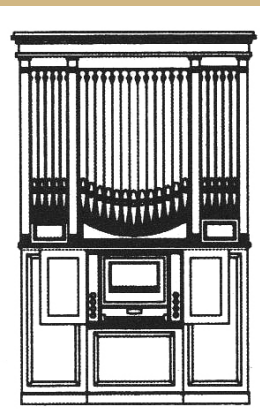
North of the Yarra

ORGANS OF MELBOURNE

Gordon Atkinson performs on seven organs from the smallest to the largest

The Organ Historical Trust of Australia

The Organ Historical Trust of Australia was founded in 1977 with the aims of preserving historic pipe organs and organ building records, promoting public interest in pipe organs which are of national or local importance and encouraging scholarly research into the history of the organ, its musical use, and organ music. Directed by a National Council represented in all states, the Trust is actively involved in



promoting the cause of organ preservation at a national and state level. It holds annual conferences and other events to stimulate an interest in the organ and its history, while

offering tax-deductible status for restoration projects involving notable instruments. Over the years it has encouraged governments to provide grants for restoration work and has also worked in co-operation with bodies such as the New South Wales Heritage Office and the National Trust of Australia (Victoria). More information about the Trust can be found at www.ohata.org.au

The Christopher Dearnley Award

The Trust instituted this award to serve as a fitting memorial to its Patron Dr Christopher Dearnley, LVO, who served in the position from 1990 until his death in December 2000. Dr Dearnley strongly supported the Trust's aims and objectives, was a frequent visitor to its annual conferences with his wife Bridget, and made a number of important recordings



during his time of retirement in Australia.

Born in England in 1930, Dr Dearnley studied with Dr Herbert Andrews and Edmund Rubbra while Organ Scholar at Worcester College, Oxford. His professional career commenced at Salisbury Cathedral as Assistant Organist in 1954 and continued as Organist and Master of the Choristers from 1957 to 1968.

For the next 22 years he served as Organist at St Paul's Cathedral, London from which he then retired to Australia in 1990. In 1993 he and his Bridget became Australian citizens. His service to church music was recognised in 1987 when the Lambeth degree of Doctor of Music was conferred on him by the Archbishop of Canterbury, Archbishop Robert Runcie, and in 1990 he was appointed by the Her Majesty The Queen, a Lieutenant of the Royal Victorian Order.

Gordon Atkinson 1928 -

Although born in Melbourne, Victoria and retiring there in 2005, Gordon Atkinson spent much of his life in England and North America.

Following study in Melbourne with A.E.H. Nickson, he attended the Royal College of Music in London from 1950 to 1953, where Harold Darke, Patrick Hadley and William Lloyd Webber were among his teachers.

He moved to Canada in 1958, and his various activities there included teaching at the University of Western Ontario and Brock University. He was elected National President of the Royal Canadian College of Organists (1976-78), and served as Director of Music at Cathedral of St Catherine, St Catharines, Ontario (1981-87). Dr Atkinson was consultant for the 3/35 Létourneau instrument

installed in the Cathedral in 1990.

Following completion of a Master's degree at the University of Michigan, where his organ teacher was Marilyn Mason, he held appointments in Florida and Virginia until his permanent return to Melbourne. To complete his doctorate he wrote *Psalms and Doxologies* for Soprano solo, SATB Choir and organ. It was first performed at Ascension and St Agnes Episcopal Church in Washington, DC.

Dr Atkinson has performed numerous recitals in Australia, Denmark, England and North



America. He has composed a number of organ works as well as vocal works ranging from anthems for various combinations of voices and instruments to a set of songs for soprano and oboe. In 2008 he was elected President of the *Society of Organists*, Melbourne, Victoria.

The River Yarra continues its major role in the development of Melbourne. The Wurundjeri people called it 'birrarung' - 'river of mists and shadows.' When asked the name of the small rapids in 1835 by members of an exploration party, the local aborigines replied "Yarro Yarro" meaning that 'it flows.' This mishearing led to the name by which it is now known.

The city developed quickly on the north side of the river: commerce and business flourished. Homes, stables, stores, arcades proliferated. Churches, theatres, the town hall, all indicated sudden and continuing growth.

Late in 2007, when driving through the north-western suburbs of Melbourne, I came upon the nave of what was planned to be a large church. It was never completed. On looking through a glass and steel structure filling the intended crossing arch, a small single-manual organ was seen. With further enquiries, I found that this instrument is considered to be the oldest surviving organ built in the early days of the city, c. 1855. Certainly the wood pipes were made in Melbourne, and it can be assumed that the metal pipes came from England. That this organ should be recorded came to mind, so the chance viewing of St Linus' Church, Merlynston, led to thoughts that some of the city's organs should be included, from the oldest to the newest.



Gerald Bales 1919-2002

Born in Toronto, Canada

Died in London, Ontario, Canada

Following study at the Royal Conservatory of Music in Toronto, Gerald Bales was organist at several churches in the city. After service during World War II he held major organ appointments which included the Cathedral Church of the Redeemer, Calgary, Alberta and the Cathedral Church of St Mark, Minneapolis, Minnesota. In 1957 at the first International Congress of Organists he played a recital at Westminster Cathedral, London. His

playing and conducting career was cut short following an attack by a burglar in St Mark's Cathedral. He moved to Ottawa, Ontario, where he taught at the University of Ottawa. His compositions include those for piano, organ, choir and orchestra as well as scores for films and radio. He was National President of the Royal Canadian College of Organists from 1980 to 1982.

Colour and vitality with the composer's complete understanding of the organ are the hallmarks of *Petite Suite*. From the opening of the Introduction one is drawn to rich harmonies and the rhythmic pulse

which is maintained throughout. The Intermezzo's gentle melody contrasts well with the arabesque-like 4 foot solo flute. The Finale with its almost constant, restless 16th note figuration and occasional bursts from the tuba build to a thrilling conclusion. Here, with intense musical language the solo reeds are used to fine effect.

Marcel Dupré 1886-1971

Born Rouen, France

Died Meudon, France

Of a musical family, Marcel Dupré was a child prodigy. His father Albert, was an organist and friend of Cavallé-Coll. Dupré entered the Paris Conservatoire in 1904, where among his teachers were Louis Diémer, Alexandre Guilmant, Louis Vierne, and Charles-Marie Widor. He won the Grand Prix de Rome in 1914 for his cantata, *Psyche*. He was appointed professor of organ performance and improvisation at the Paris Conservatoire in 1926, a position he held until 1954.

He played over 2000 recitals in Australia, United States, Canada and Europe. In 1934 he succeeded Widor as titular organist at St Sulpice, Paris, a post he held until his death. His large organ output contains works of great technical difficulty to ones of great beauty and simplicity. A prolific composer he wrote not only for other instruments and voices, but produced editions of many composers. Arguably he is best remembered for his improvisations where he would make complete symphonies

using numerous contrapuntal devices.

Founded on antiphons, Book I sets words from the Song of Solomon, Book II Ave Maris Stella, and Book III the Magnificat. From Book I, *I am black...* calls for a solo Harmonic Flute accompanied by Voix Celeste and Quintaton with an intermittent pedal line of 32 and 16 foot flues.

Matthew Camidge 1764-1844

Born York, UK

Died York, UK

At an early age Matthew Camidge became a chorister at the Chapel Royal. Later he assisted his father, John, at York Minster, succeeding him at the Minster (1799) and at St Michael-le-Belfrey (1801.) As an organist and director of choral performances he was highly regarded in York and the north of England. A *Musical Companion to the Psalms used in the Church of St Michael-le-Belfrey* was published in about 1800 and widely used in the area. He added a Sanctus, Responses and 12 double chants to the third edition (c1830.)

Camidge said of his 6 solo concertos that he had "endeavoured to imitate the particular style of music which has been so long admired, namely that of Handel and Corelli. This acknowledgement will, he hopes, secure him from the critics' censure."

Georg Friderick Handel 1685-1759

Born Halle, Germany

Died London, UK

Although his father intended him

for the law, Handel abandoned his legal studies to take up a post at the opera house in Hamburg, eventually making his way to Italy at the invitation of Gian Gastone de'Medici 1706. Handel achieved his earliest prominence as a composer of opera and church music in the fashionable Italianate style; his earliest opera was staged in Venice in 1709. In 1710 Handel became Kapellmeister to George, Elector of Hanover.

In 1712 he absconded from the Electoral household and settled in London, where he enjoyed the patronage of Queen Anne and Richard Boyle, 3rd Earl of Burlington. Two years later his former patron succeeded to the throne as George I of England. The *Water Music* was written for performance on a barge moored in the Thames in 1717 as reconciliation between the king and Handel. A similar suite – the *Music for the Royal Fireworks* (1749) – attracted a crowd of 12,000 people; such was the crush that three people died, including a trumpeter. Handel never married, and protected the privacy of his domestic life.

At the time of his death in 1759 he left an estate worth £20,000, a very considerable fortune for a musician.

In the English phase of his career, Handel was best known as an opera composer and producer; he enjoyed strong associations with the King's Theatre and the Royal Opera House at Covent Garden until giving up the opera business in 1740 after making serious financial losses. In 1742 his most famous work, *Messiah*, was performed

for the first time at the New Musick Hall in Fishamble Street, Dublin. Handel's output is extremely varied, including 42 operas, 29 oratorios, more than 120 chamber works for voice; a large amount of choral music; orchestral music, including concerti grossi and organ concertos, and chamber music.

Ten Tunes for Clay's Musical Clock were inspired by Charles Clay, a Yorkshire clockmaker who worked in London during the first half of the 18th century. His clocks, equipped with sets of bells and organ pipes, could play music of considerable difficulty.

Louis Vierne 1870-1937

Born Poitiers, France

Died Paris, France

A severe sight problem was Vierne's life-long companion, but this did not hinder his years of study, his compositional output, or his influence as a teacher. His separation and divorce from his wife, the deaths of his brother, Rene, and his son, Jacques in World War I affected him deeply. Following early schooling he entered the Paris Conservatoire in 1889 as a student of César Franck. He served as assistant to Charles-Marie Widor at Saint-Sulpice, and became organist at Notre-Dame de Paris in 1900, a post he held until his death at the console in 1937.

Many of his students became skilled players and composers: Marcel Dupré, Joseph Bonnet, Nadia Boulanger, Olivier Messiaen, Maurice Duruflé, Gaston Litaize, and Jean Langlais. Apart from his organ music, he wrote for piano, voice, chamber

ensembles, choir and orchestra, but it is for the former that he is best remembered. Six organ symphonies, 24 Pièces de fantaisie, 24 Pièces en Style Libre, Trois Improvisations (transcribed by Maurice Duruflé) are the major works, along with many delightful smaller pieces.

Communion employs very few stops to create a vital, gentle atmosphere, and Vierne's colourful harmonic language used so tellingly in his symphonies is well demonstrated in this early work.

Johann Valentin Rathgeber 1682-1750

Born Oberelsbach, Franconia

Died Banz, Germany

Rathgeber received his musical training in Würtzburg, and in 1707 entered the services of Abbot Kilian in the monastery of Banz as a valet and musician. In 1798 he entered the Benedictine order and was ordained to the priesthood in 1711. On leaving the cloister without permission from 1729 to 1738 he travelled extensively pursuing matters of art. He was readmitted to the order following a brief imprisonment and remained in the Banz monastery until his death.

The composer wrote of these Christmas pieces *Pastorellen für die Weihnachtszeit* that players "can make use of them privately, and during the church service as well...They may be played in such a manner as one wishes." The compositions are mainly in two parts to which embellishments and variations of the repetitions may be added.

Benjamin Carr 1768-1831

Born London, UK

Died Philadelphia, USA

In 1793 Benjamin Carr emigrated to the United States with his father and brother where they set up music shops in Baltimore, Philadelphia and New York. As a singer, actor, organist, pianist, arranger, composer and concert manager he influenced the musical life of the emerging republic.

The small set of *Sicilian* variations on the well known melody *O Sanctissima* has a strong affinity with compositions of an earlier time. Light colourful stops enhance the delicacy of style.

Robert Schumann 1810-1856

Born Zwickau, Germany

Died Bonn, Germany

Schumann started his earliest musical education on the piano, and at an early age began to experiment with composition. At 16 he entered the University of Leipzig to study law, but soon left to pursue music. He studied piano with Friedrich Wieck in Leipzig. Owing to a hand injury, the result of using wedges to extend the span of his hands, Schumann was encouraged to take up music criticism. In 1834 he founded *Neue Zeitschrift für Musik* (New Journal for Music) remaining its editor until 1843. He fell in love with Wieck's daughter, Clara, an extremely fine pianist, and they married in 1840. In that year he wrote over 130 songs, and his first symphonic projects, but it is in his piano and vocal music that he accomplished his greatest

work, particularly in the song *Widmung*, and *Dichterliebe* and *Frauenliebe und Leben*. In 1843 Schumann accepted a position in the Leipzig Konservatorium, of which Mendelssohn was the director. This appointment was short-lived owing to his deteriorating mental health. He attempted suicide by throwing himself into the Rhine in 1854. Schumann asked to be confined to a sanatorium where he was progressively isolated in the final two years of his life. He would not receive visitors, not even his wife, and died of mercury poisoning, a common treatment for syphilis at this time.

The Six B-A-C-H fugues were the result of Robert Schumann's study of Cherubini's *Cours de contrepoint et de rugue* (1835), following a tour to Russia in 1843 - for Clara it had been a major success, but not so for Robert. Upon returning to Leipzig in a ruinous state of health, Robert gave up the *Neue Zeitschrift für Musik*, and moved to Dresden. Schumann began to take an interest in the organ, and hired a pedal piano to help him master the technique; he referred to this period as his 'Fugenpassion'. Referring to the transition of his method, Schumann wrote in his diary: 'I used to compose almost all of my shorter pieces in the heat of inspiration ... Only from the year 1845 onwards, when I started to work out everything in my head, did a completely new manner of composing begin to develop.' The stylistic implications of this are that Schumann began to reassess what constitutes a musical idea, and how motifs work; none of the Fugues on B A C H has

a consistent counter-subject, instead there is a series of constantly evolving counter-motifs throughout each fugue.

Olivier Messiaen 1908-1992

Born Avignon, France

Died Paris, France

Olivier Messiaen was the elder of two sons born to Cécile Sauvage, a poet, and Pierre Messiaen, a school teacher who translated many of Shakespeare's plays into French. Olivier entered the Paris Conservatoire in 1919, and studied with Paul Dukas, Maurice Emmanuel, Charles-Marie Widor and Marcel Dupré. Messiaen's music bears the mark of his strong Catholicism; almost every work he ever wrote is prefaced by lines from the Bible or the Missal. Messiaen's compositions occupy a unique tonal world that is underpinned by plainsong, Indian rhythm and birdsong.

One of Olivier Messiaen's most important achievements in the earlier phase of his career was the completion of his first large-scale organ cycle, *La Nativite du Seigneur* (1935). Through this series of nine pieces, Messiaen explores narrative and mystical themes, ranging from the familiar scenes of the *Virgin and the Child* and *The Shepherds*, to the shimmering *Angels* and the spectral *Jesus Accepts Suffering* and *The Magi*. *Desseins Éternels* (Eternal Purposes) takes its inspiration from St Paul's Epistle to the Ephesians: "Having predestinated us unto the adoption of children by Jesus Christ to himself, according to the good pleasure of his will."

The centrality of the organ of La Trinité, where Messiaen was *titulaire* from 1931 until his death, to the conception of *Nativité* is of vital significance. With this instrument, Messiaen had a wide range of timbre at his disposal along with the means to make rapid changes of colour through registration aids; importantly, *Nativité* utilizes stops that Messiaen had added to the organ in 1934. *Desseins Éternels* is a striking example of the implications of this significant influence on Messiaen's compositional method. In the only example of borrowing in *Nativité*, Messiaen reworks the finale of his orchestral piece, *Les offrandes oubliées*, scored for high violins and violas. As John Milsom has observed, from *Les offrandes* "Messiaen retained the opening chord-sequence and generously expanded the melodic line. The radiant warmth, its shimmering string sonority, however, is abandoned. Instead Messiaen substituted a throbbing fog of low sound, dominated by 16' registrations that explore the lower half of the organ's voice. It is a dense, subdued and inscrutable sound, inconceivable in orchestral terms. This is Messiaen's new sonorous metaphor for the divine."

Gordon Atkinson 1928-

The variations *Adoro Te*, are not founded on the verses of the hymn and are intended to show the colours of a comprehensive instrument. From the softest strings, flutes, solo stops and comet to the grandeur of full choruses, they lead to the final toccata. *Adoro Te* was commissioned by Dr

Marijim Thoene, and premiered by her in Washington National Cathedral in 2000.

Sigfrid Karg-Elert 1877-1933
Born Oberndorf am Neckar, Germany
Died Leipzig, Germany

Karg-Elert studied at the Leipzig Conservatory, and, in 1919 was appointed to the staff where he taught piano, theory and composition. His output, as a composer, was enormous. He wrote over 100 songs, sonatas for violin, a symphony, string quartet, many piano pieces, flute, and music for the Kunst-Harmonium. He toured as a recitalist on this instrument. Among his many works for organ are *Three Symphonic Chorales* with obbligato for voice and violin, *Seven Pastels from the Lake of Constance*, Op 96 (dedicated to Dr AEH Nickson, Melbourne) *Introduction, Passacaglia and Fugue on BACH, Op 150, Three Impressions* and the well-known *Sixty-six Chorale Improvisations*. His monumental *Precepts on the Polarity of Sound and Tonality* was translated into English by Dr Harold Fabrikant and Staffan Thuringer, Melbourne. Reproducing the text and complicated diagrams was achieved by Terry Truman, Adelaide.

Of the composer's *Three Impressions, Harmonies du Soir* has become the best known. From his use of colourful solo stops to combinations of differing pitches, this highly dramatic music sweeps along to a gentle, wistful conclusion.

Fela Sowande 1905-1987

Born Abeokuta, Nigeria

Died Ravenna, Ohio, USA

The son of an Anglican Priest, after schooling in Nigeria, Sowande went to London in 1934, where, among his teachers were Edmund Rubbra, George Oldroyd, and GD Cunningham. For some time he worked for the BBC, played jazz professionally and recorded duets with Fats Waller. He was organist at the West London Mission of the Methodist Church, Kingsway Hall from 1945 to 1952. Returning to his native Nigeria for some years, he emigrated to the United States in 1968 and was appointed to the faculty of Howard University, Washington, DC. Several university appointments followed which included that at Pittsburgh, and finally Kent State University, Ohio. Best known for his choral music and orchestral work, many of which are published and recorded, he published several organ pieces.

Pastourelle evokes images of nature and rural lifestyle, though Sowande's 20th-century harmonic language is evident.

Barrie Cabena 1933-

Barrie Cabena studied music in Melbourne with Bernard Clarke and AEH Nickson before attending the Royal College of Music, London. A student of John Dykes Bower (organ), Herbert Howells (composition) and Eric Harrison (piano), he won the senior organ prize, the Haigh, and gained the FRCO, FTCL and ARCM diplomas.

In 1957 Cabena took a church post in

London, Ontario, Canada, taught at the University of Western Ontario and, later, became professor of church music and organ at Wilfrid Laurier University, from which position he retired in 1996.

A number of his compositions have been broadcast and recorded. There are fifty organ sonatas in his catalogue, much chamber music, a great deal of church music and two children's operas.

Cabena has been awarded various honours, including an honorary DD from Atlantic School of Theology, an honorary FRCCO, and the silver medal of the French Academie of Arts and Sciences. He was National President of the Royal Canadian College of Organists from 1967 to 1969.

This last movement of *Sonata da Chiesa* (the *Sonata* was dedicated to Dr Atkinson in 1965), with its opening flourish and arpeggiated chords, is a precursor of that which follows. The melody that starts in the pedals, bounds to the top line, accompanied by colourful figurations. On returning to the pedal line the excitement of movement and brilliancy is maintained to the spirited conclusion.

*Notes by Gordon Atkinson, Kieran Crichton,
Christopher Trikilis*



St Patrick's Cathedral Melbourne
 George Fincham & Sons 1964
 Enlarged 1996-97 Australian Pipe
 Organs
 4 manuals, 81 speaking stops,
 electro-pneumatic action

1 Bales: *Petite Suite* — I
 Introduction, II Intermezzo, III
 Finale

2 Dupré: *Fifteen Pieces for
 Organ, I am black, but comely, o ye
 Daughters of Jerusalem*



Merlynston
 St Linus'
 Anglican Church
 James Moyle,
 Prahran, ca.1855
 1 manual, 4
 speaking stops,
 mechanical
 action
 Restored
 1985 George
 Fincham & Sons,
 Melbourne
 The first organ
 built in Victoria
 to survive

Stopped Diapason	8 Wood
Keraulophon	8 Grooved bass, spotted metal
Dulciana	8 Grooved bass, black metal
Flute	4 Wood

3 Camidge: *Gavotte* (from a Concerto)

Handel: *Ten Tunes for Clay's Musical Clock*

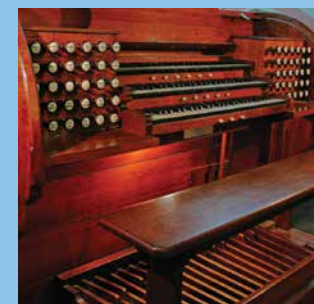
4 A Voluntary on a Flight of Angels

5 Sonata (Allegro), (Allegro moderato), Menuet



West Melbourne
St Mary Star-of-the-sea Catholic Church
 George Fincham, 1898-1900
 3 manuals, 38 speaking stops, tubular-
 pneumatic action
 Restored 1992-1993 South Island Organ
 Company, Timaru, New Zealand. This is the
 largest locally built organ to survive intact.

6 Vierne: *Communion, Op 8*





Brunswick
Christ Church Anglican Church
1971 Roger H Pogson, 2 manuals, 15 speaking stops, 3 couplers, mechanical action

7 Rathgeber: *Pastorellen für die Weihnachtszeit* – Numbers 1 and 7

8 Carr: *Variations to the Sicilian Hymn*



Scots' Church (Presbyterian)
Present organ, B 1998-1999 Rieger Orgelbau, Schwarzach, Austria.
4 manuals, 68 speaking stops, 9 couplers, tracker & electric action.

9 Schumann: Fugue No. 2

10 Messiaen: *La Nativité du Seigneur, Desseins Éternels* (Eternal Purposes)

11 Atkinson: *Adoro Te*



St Paul's Cathedral Melbourne
T.C. Lewis, Brixton, London, 1891
4 manuals, 53 speaking stops, electro-pneumatic action
(originally tubular-pneumatic)
Restored 1989-1990 Harrison & Harrison, Durham, England
Facade pipe decoration by Marc Nobel after a design by Lyon, Wells, Cottier & Company

12 Karg-Elert: *Trois Impressions, Op 72, No 1 Harmonies du Soir*

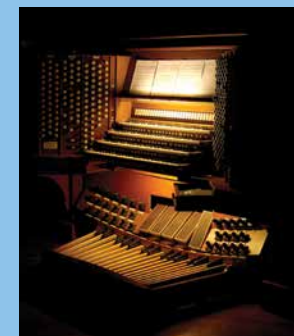


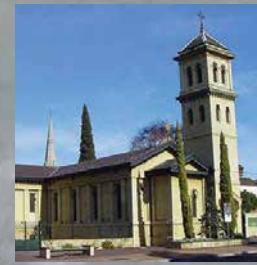
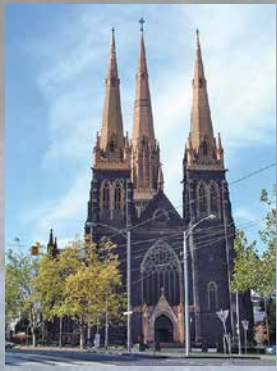
Melbourne Town Hall
Schantz Organ Company, Orrville, Ohio, USA 1999-2000 incorporating casework and pipework (except Echo Organ) from the previous organ by Hill, Norman & Beard 1927-1929
4 manuals, 194 speaking stops, electro-pneumatic action

13 Nodrog Nosnikta: *Fanfare*

14 Sowande: *Pastourelle*

15 Cabena: *Sonata da Chiesa, Paean on "Lasst uns erfreuen"*





Full organ specifications can be found on the website of the Organ Historical Trust of Australia – ohta.org.au
 The production of this CD has been assisted by funding from the Christopher Dearnley Award, provided through the Organ Historical Trust of Australia. Many thanks to the church, cathedral, and Melbourne Town Hall authorities who willingly gave permission for the instruments to be recorded.

Martin Wright *recording and mastering*
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