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The Organ Society of Western Australia

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Patron

Annette Goerke

Mus.B (W.Aust), L.Mus.A, A.Mus.A

Committee 2020

President

Mr Graham Devenish

80b Bateman Road

Mount Pleasant WA 6153 0412 448 171

president@oswa.org.au

Past President

Mr Peter de San Miguel

Vice President

Mr Donald Cook

Perth WA 6000

vicepresident@oswa.org.au

Treasurer

Mr John van den Berg

39 Henry Bull Drive

Bull Creek WA 6149

treasurer@oswa.org.au

9332 8622

Secretary

Mr Peter de San Miguel

50 Ionic Street

Shelley WA 6148

secretary@oswa.org.au

9457 6636

Editor and Webmaster

Mr Bruce Duncan

PO Box 1155

Northam WA 6401

editor@oswa.org.au

9574 0410

Committee Members

Mrs Lynne Langford

Mrs Margaret de San Miguel

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Contributions are always welcome. Please forward these directly to the Editor by email. Please send large photo files in separate emails to assist with mailbox management.

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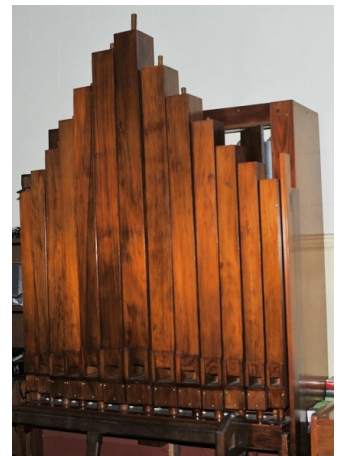
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Front cover

The 1963 Paul Hufner organ
at All Saints Anglican Church,
Collie.

Article on page 6



At Left

The King Jarrah Tree
(the one further away)
near Collie is said to be
almost 500 years old.
The diameter of the tree is
2.6 mt and its height is 45 mt.

Deadline for the next issue of
In The Pipeline:

Friday
23rd July 2021

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ALL SAINTS ANGLICAN CHURCH, COLLIE



of Wales Regiment who died in Cairo, 20th January 1908. Rest eternal grant him O Lord, and may light perpetual shine upon him'.

The Collie Mail reported the Dedication of the Memorial Tablet on 11 April 1924.

Although never coming to Australia or visiting the Church she funded, she remained a keen

Nora Noyes attended All Saints Anglican Church in Margaret Street London where in 1912 she heard the Bishop of Bunbury the Right Reverend Fredrick Goldsmith, ask for help for his struggling new Diocese. Over the course of the following years Mrs Noyes donated approximately £2000 for the church building, the bell tower and some furnishings.

In 1924 a memorial tablet of carved jarrah was dedicated by Bishop Wilson in the baptistery of the church. It commemorates Nora's husband Colonel Arthur Noyes who died from Typhoid Fever. Arthur Walter Noyes was a Colonel with the West Yorkshire Regiment joining the service in 1864. He served in New Zealand, Afghanistan and India but died while on his honeymoon in Cairo. The inscription reads:

'This church is built to the glory of God and all the Saints triumphant, and to the dear and radiant memory of Colonel Arthur Walter Noyes Prince

follower of its progress. So much so that on her death in 1947 her children sent to the Church a chalice and paten of gold plate on solid silver, decorated with precious stones and taken from her personal jewellery. This is still in use in the Church today.

The mural in the apse was commissioned by the works supervisor Eustace Eales and painted by Phillip Goatcher in 1922-23. Goatcher was born in London 1852 and was a leading scenic artist in New Zealand, New York and London during the 1860s and 1870s. He came to Australia in 1890 for work in Melbourne and Sydney that included stage work as well as the decoration of various private and public buildings (Boulder Town Hall, St John's Church Fremantle). He moved to Perth in 1906 due to ill health but continued to paint theatre decorations, stage curtains and murals in Western Australia. The design of the mural in All Saints Church, Collie was

influenced by Mrs Noyes who had donated the funds for the mural. Mrs Noyes requested the inclusion of figures of coalminers and Aboriginal people. The mural was painted on canvas in Goatcher's studio in Perth and then removed to Collie to be fixed to the wall of the Sanctuary. It was dedicated by the then Bishop of Bunbury, Dr C Wilson on 24 June 1923.

The theme of the mural is the 'Risen Christ in Heaven' portrayed by Jesus on his throne in heaven. This representation of Christ is similar to a fresco in St Paul's Cathedral, London. The characters are looking to Christ for direction and this is represented in the theme words "Come unto me all ye that labour". All the major characters in the mural are taken from photos or portraits existing at the

time. It cannot be determined who the main characters are in the mural as the Church records which were housed in the old wooden church next door were lost in a fire in 1932. But word of mouth has noted the following.

There are 30 figures in all in the mural. From the left there are firstly two Aboriginal people the traditional owners of the land looking into the future. Next is a Melanesian man holding a spear in one hand and a fuchsia in the other which is a symbol of hope for the people of the Pacific. He stands next to Bishop Patterson who was sent as a missionary to Melanesia. There are two judges on either side of the mural each holding a book of law and looking to Christ for guidance. Next to the judge on the left is Bishop Goldsmith the first Bishop of the Bunbury Diocese. St Augustine in red robes is kneeling while St Boniface is standing next to the Madonna and child. The depiction of the Madonna and Child is taken from a painting by Raphael. St Paul is on the right hand side of the Madonna and Child and kneeling next to him is St



Gregory. Women of the church are represented by the lady in blue and it is these women who work tirelessly behind the scenes. Bishop Selwyn is behind the woman in blue and he is known to have completed much missionary work in the Pacific Islands. The women in grey and the fellow with his hat in his hand (Sir John Forrest) represent the farming community. Finally, Miners are also represented.

The Dedication Service of the mural was recorded in the Collie Mail on the 29 June and in the Western Mail on the 26th July 1923.

In the early 1990's the Mural was falling into disrepair so the Parish Council began to raise funds for its restoration. In 1994 Mrs Barbara Cena was hired to clean, restore and renovate the oil-on-canvas Mural. The cost was approximately \$93 000 and many generous donations were received from the Collie people as well as from the Heritage Council of WA.

In the church is one of the few Paul Hufner pipe organs still in its original location and completely unaltered from its original configuration.

The organ is one of 30 or so that Paul Hufner built for churches in Western Australia. The organ was built in 1963 in Bayswater and is freestanding with a detached console facing

the congregation. The key and stop action is electro-magnetic and there is a mechanical swell box pedal.

The display pipes and console are of polished mahogany, and the organ consists of one rank of 92 wood and metal pipes. The unit chest allows for six stops from 16' to 1'. This organ and the similar organ built for the Carnamah Community Church, now at my home in Clackline, were made somewhere near the middle of Paul Hufner's organ building career. As a testament to the enduring work of Paul Hufner, the organ



faithfully remains available for every service in the church and plays every note. It requires little maintenance.

The stoplist is:

Bourdon	16'
Principal	8'
Octave	4'
Twelfth	2 2/3'
Fifteenth	2'
Octavin	1'

More detail is available on the Organ Society of Western Australia web site.

In 1928 Mrs Noyes who funded the building of All Saints Church donated a further £650 to complete the unfinished Campanile. It was built by a Perth builder, Mr Allwood to a height of 19.814 metres.

In the same year Mrs Dorcas Lillico (a miner's widow) donated a set of eight



tubular bells in honour of her husband Andrew Lillico.

The eight tubular bells are made of brass and are between 1.524 and 2.134 metres long. They were made by Harrington, Latham & Co of Coventry, England who shipped their bells all over the world. Harrington's of Coventry constructed most tubular bells between 1890s and the 1920s using their patented design. The quality and tone of the chimes earned them a gold medal at the 1885 Paris World Fair.

The bells are played from a chimestand

keyboard-like clavier. The clavier is located inside the campanile at an upper level, the bells themselves are hung higher still.

Nearby to the Collie church is Wellington Dam, a structure which also features a remarkable mural,

albeit much more modern in design and execution to the church mural.

Guido Van Helten painted a giant mural on the Dam, covering 8,000 square metres. The Wellington Dam wall on



which the mural is painted stands 34 mt high and 367 mt wide, making this the largest dam wall mural in the world. The mural is called “Reflections” and has been inspired by local stories in Collie.

Bruce Duncan

