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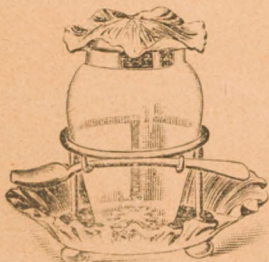
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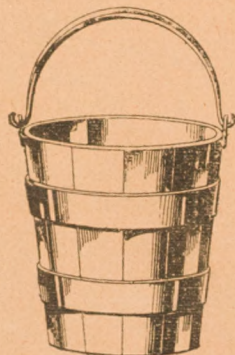
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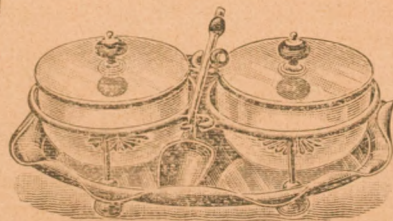
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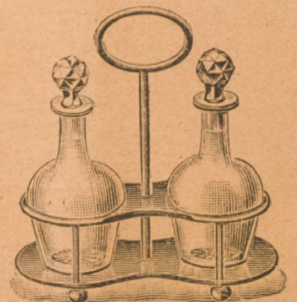
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
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

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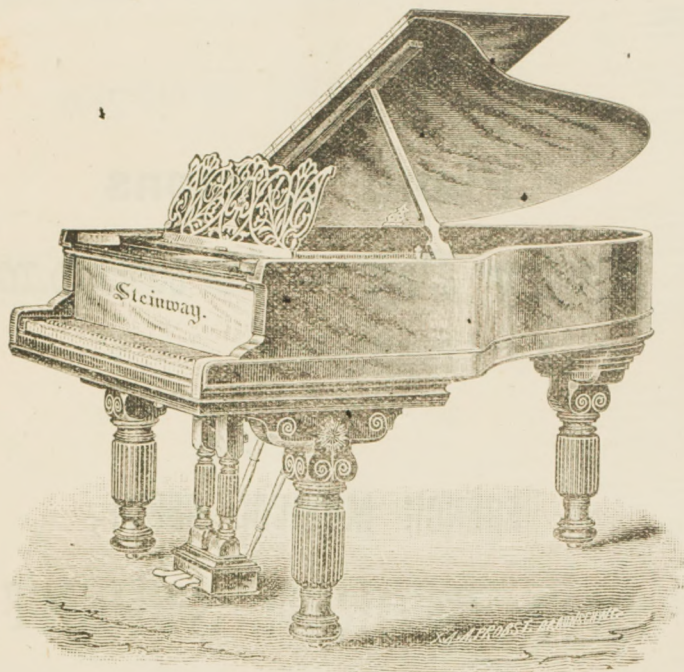
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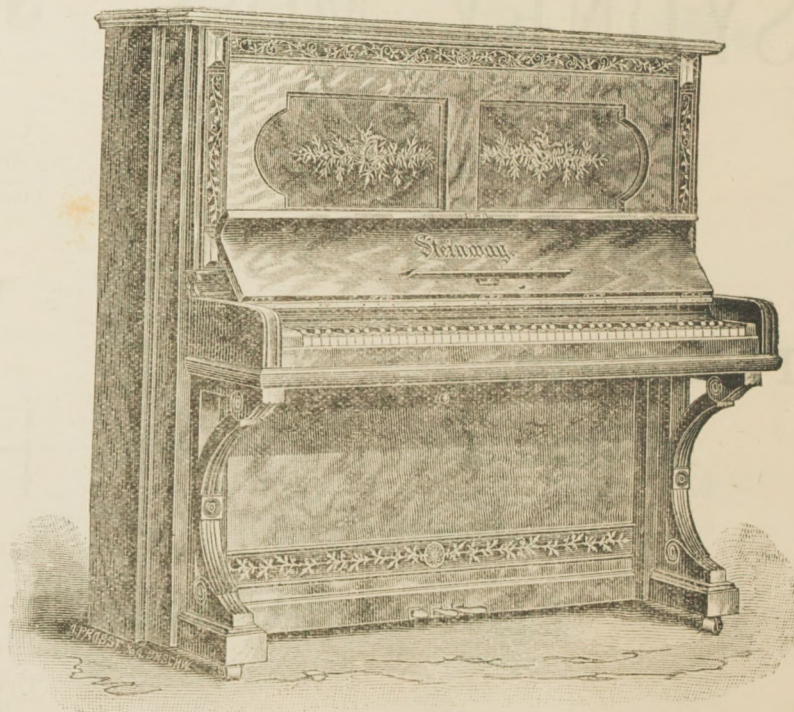
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Alderman W. P. Manning,
Mayor.



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W. P. Manning.

BIOGRAPHICALS.

W. P. MANNING,

MAYOR OF SYDNEY.

W. P. MANNING was born in Sydney in 1846. At the age of 16 years he entered the head office of the large engineering and importing firm of P. N. Russell and Co., where he received his business training, extending over a period of seven years. The connection thus begun has continued ever since, and Mr. Manning is now the sole representative of Mr. P. N. Russell, who, being resident in London, has entrusted to him the entire control of all his investments in the colonies. In 1868, at the age of 22, at the request of the directors of the Australian Paper Company, he assumed the management of that Company's affairs, with a view to its liquidation and reorganisation upon a surer basis. When thus engaged he made the acquaintance of Mr. W. W. Billyard, the well-known solicitor and investing agent for English capitalists. Such inducements were offered as led Mr. Manning to undertake the management of the latter branch of Mr. Billyard's business, with, at the same time, the right to pursue the practice of his profession as an accountant. For twenty years he has been identified with the investing branch of the business. He conducted affairs so much to the satisfaction of all concerned that in November, 1888, the entire control of the administration was, with the consent of all the principals, transferred to him, and Mr. Manning now conducts it on his own account. In 1887 Mr. Manning was induced to offer himself at the civic election for Bourke Ward. Though opposed by so powerful an antagonist as Mr. John Young, an ex-Mayor of Sydney, he was returned by a large majority and has since been elected three times to the mayoral chair.



W. P. MANNING.

MAIRE DE SYDNEY.

W. P. MANNING naquit à Sydney en 1846. A l'âge de seize ans, il entra au service de Messrs. P. N. Russell & Cie, les Constructeurs et Importateurs Bien connus, et pendant sept années, forma sous leurs auspices son éducation commerciale. Mr. Manning resta attaché à cette maison jusqu'à ce que Mr. Russell, forcé de fixer sa résidence à Londres, lui confia la direction de ses affaires en Australie.

En 1868, à la requête des principaux agents de la 'Australian Paper Cop.,' il présida à la liquidation de cette société, puis la réorganisa sur des bases plus sérieuses. Ces fonctions le mirent en relation avec Mr. W. W. Billyard, Avocat célèbre, et Agent général des capitalistes Anglais. De précieux avantages s'offraient ainsi à Mr. Manning, qui cumula le poste de Directeur de la susdite Compagnie, et celui de comptable qu'il a toujours professé. Pendant vingt ans, il géra les affaires de cette société qu'il avait réorganisée, et cela, à la grande satisfaction des intéressés qui, en Novembre 1888, lui offrirent le contrôle intégral de l'Administration, situation qu'il occupe encore aujourd'hui.

En 1887, Mr. Manning accepta la candidature qui lui était offerte comme Conseiller Municipal, par les électeurs de "Bourke Ward," l'un des quartiers les plus peuplés de Sydney, et fut élu à une grande majorité malgré l'avantage que semblait avoir son concurrent, Mr. John Young, comme ex-Maire de la localité. La Municipalité a depuis rendu justice aux hautes qualités administratives de Mr. Manning, en le réélisant, à trois reprises successives, Maire de la ville de Sydney.

AUGUSTE WIEGAND.

AUGUSTE WIEGAND is a native of Belgium, and was born at Liege, 16th October 1849. When he was but four years of age, he commenced to study solfaing and the pianoforte. His musical talent was so great, and his progress so rapid, that he had not reached the age of seven when he received the appointment of organist at St. Giles' Church of his native city. A year later we find him, in conjunction with his sister, appearing before the public at a concert, in which he shewed his skill on the piano as well as on the violin.

He now turned his steps towards the Conservatory of Liege, and after a competitive examination in the subjects of the piano and solfaing, he was admitted out of 18 competitors. This was in the year 1859, when, it will be remembered, Mr. Daussoigne Méhul was the Director of the Conservatory.

He now devoted himself more particularly to the organ, having for his tutor Mr. Jules Duguet. It is interesting to know that Mons. Wiegand's classmate was Mr. Rüfer, who was afterwards appointed Director of the Berlin Imperial Conservatory.

Having passed two years in the special study of the organ, Aug. Wiegand obtained 'primus accessit' for his skill at the organ, and at the age of fifteen his talent in this department was recognised in a more marked degree by the awarding of second prize.

AUGUSTE WIEGAND.

AUGUSTE WIEGAND est né à Liège (Belgique) le 16 Octobre, 1849. Il commença ses études de solfège et de piano à l'âge de 4 ans; sa vocation pour la musique était si grande, et il se perfectionna avec une telle rapidité, que deux ans plus tard, à 6 ans et demi, il fut nommé organiste titulaire de l'église St. Gilles à Liège. Deux concerts qu'il donna, alors qu'il n'avait que 8 ans avec, sa sœur, lui valut un grand succès; c'était ses débuts en public, et il joua successivement du piano et du violon.

Deux ans après, il fut admis élève du Conservatoire de Liège pour le piano et le solfège, sur 18 concurrents. L'établissement se trouvait alors sous la direction de Daussoigne-Méhul. Il entra à 12 ans dans la classe d'orgue dont le professeur était M. Jules Duguet; son condisciple M. Rüfer est devenu depuis Directeur du Conservatoire Imperial du Berlin.

Après deux ans d'études, Aug. Wiegand, remporta le 1^{er} accessit d'orgue, et l'année suivante le second prix d'orgue.

Depuis lors, et jusqu'à la fin de ses études musicales, nous n'avons plus à signaler que de brillants résultats. Qu'on en juge par l'énumération suivante:—

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Le 10 Aout, 1868, 1^{er} prix à l'unanimité pour le piano.

Le 11 Aout, 1868, médaille d'argent pour l'orgue au concours supérieur.

From that time to the end of his studies, his course was simply a triumphal progress, and his successes may be thus enumerated :—

First prize for the organ, ... Unanimously, ... 12th August, 1867.
 First prize for the piano, ... Unanimously, ... 10th August, 1868.
 Silver medal for the organ, ... 11th August, 1868.

Gold medal for the piano, { With the high-
 est distinction, } 4th August, 1869.
 Gold medal for the organ, { With the high-
 est distinction, } 5th August, 1869.
 by acclamation

First prize in Harmony, counterpoint and reading at sight of an orchestral score on the superior competitive examination, ... 19th Nov'ber, 1869.

After leaving the Conservatory, he spent his leisure time in creating a choral society at Fragnée, near Liège. This society, after a year's study under his direction, won the first prize at the International Festival at Cologne.

In 1870, he was appointed Professor at the Liege Conservatory, and followed his profession there until 1876, when he resigned in order to fill various engagements to play in different parts of Europe.

Not satisfied with his previous successes, he decided to take lessons from the famous organist Jacques Lemmens, who was the instructor of Guilman, Widor, Trillat, Mailly, Tilborgs, Callaerts, etc. Unfortunately, the death of this talented professor abruptly terminated these lessons. It was at this juncture that the Belgium Government came forward, and recognised Mons. Wiegand's genius. This recognition took the form of a bursary which was conferred as a mark of natural approval. This permitted M. Wiegand to continue his organ studies under Mr. Alphonse Mailly, Professor of the Royal Conservatory of Brussels, and Organist to His Majesty the King of the Belgians.

The Belgian Government followed up its patronage to M. Wiegand by conferring upon him the much coveted appointment of Member of the Jury of the organ competitions.

These flattering successes coming in quick succession did not blunt the energies of M. Wiegand, for we now find him giving a series of 500 organ recitals, covering a period of twelve years, in the principal cities of Europe. The 500th recital took place when M. Wiegand was called to preside at the opening of the Great Organ at Albert Hall, London.

During his stay at Ostende, Wiegand played several times before Their Majesties the King and Queen of Belgium. Having given a recital before the Queen at the special request of Her Majesty, Wiegand received during the acclamations of the public, the warmest congratulations of his August Spectator.

This series of uninterrupted successes was productive of others, and the great artist had not yet gathered the last of his laurels. The Municipality of Sydney, having the largest organ in the world, wished to have an artist worthy of the instrument. Therefore, they looked to the great centres of the musical world for an organist best fitted to fill this situation; and on the advice of the most competent musical authorities, unanimously selected M. Wiegand out of 105 competitors.

The career of M. Wiegand in Sydney proves the wisdom of the choice, and the public itself endorses it—if we may judge by the numerous attendance at the recitals, and the applause accorded the artist who produced such harmony, and has given us, in a year, so varied and remarkable a repertory.

As to the immense number of compositions interpreted by this eminent Organist (of which a complete list is given in extenso in another part of this volume), we owe it to Auguste Wiegand to state that he has bestowed his attention upon each of the foreign schools of music which possess organ composers, the very rare quality of perfect impartiality and eclectism. We can state, without fear of contradiction, that very few organists in the world can show such versatility, in this respect, as he has done. To understand, and to make others appreciate musical compositions so diverse in style and sentiment, by culling from so complex a list of musical productions as that which exists in symphony, dramatic music, choregraphy, *morceaux* written for all kinds of instruments; and to have performed the almost herculean task of transposing these different productions for the giant organ of the Sydney Town Hall, shows an intelligence and a vigorous industry which compels the admiration of every true artist.

It will be easily seen that the power and ability to do such a work as that referred to, combine to make up a nature of a peculiar kind—one inimical to petty differences, whether of School-of-Music, or of Nationality. This then is the man who so eminently deserves the honour of holding the position for which he has been chosen.

H. KOWALSKI.

Le 4 Aout, 1869, médaille d'or avec la plus grande distinction à l'unanimité pour le piano, concours supérieur.

Le 5 Aout, 1862, médaille d'or avec la plus grande distinction, par acclamation pour l'orgue.

Le 19 Novembre, 1869, 1er prix d'harmonie, contre point et lecture à vue d'une partition d'orchestre.

Sorti du Conservatoire, il occupa ses loisirs à fonder une société chorale à Fragnée près de Liège. Après un an de travail sous la direction de Wiegand, la jeune société remporta le 1er prix au concours international de Cologne.

En 1870 il fut nommé professeur au Conservatoire de Liège, il y resta jusqu'en 1876, époque à laquelle il dut renoncer à ses fonctions par suite de multiples tournées de concerts d'orgue organisées dans toute l'Europe.

Tous ces succès ne l'avaient pas encore satisfait, et il étudia alors avec l'éminent organiste Jacques Lemmens de Malines, le maître des Guilman, des Widor, des Trillat, des Mailly, des Tilborgs, des Callaerts, &c. Malheureusement la mort de ce grand artiste vint interrompre les leçons. C'est alors que le gouvernement belge prenant en considération les brillantes études du jeune artiste lui accorda une bourse afin de lui permettre de continuer ses études chez le célèbre organiste Alphonse Mailly, professeur au Conservatoire Royal de Bruxelles et Organiste de S. M. le Roi des Belges. Enfin, et ceci peut être considéré comme la fin de sa carrière en Belgique, le gouvernement nomma Wiegand membre du jury des concours d'orgue.

Pour apprécier la supériorité de l'artiste il suffit de parcourir la liste des récitals qu'il a donné en Europe, et d'ajouter que son 500^{ème} concert en 12 ans fut donné par lui en 1889 sur l'orgue de l'Albert Hall de Londres.

Pendant son séjour à Ostende M. Wiegand joua à différentes reprises devant Leurs Majestés le Roi et la Reine des Belges. Ayant, à la demande spéciale de S. M. la Reine, donné un recital extraordinaire, M. Wiegand reçut au milieu des acclamations du public les félicitations chaleureuses de l'auguste spectatrice.

Cette série ininterrompue de succès devait en amener d'autres, et le grand artiste n'avait pas encore recueilli ses derniers lauriers. La municipalité de Sydney, sachant qu'elle possédait le plus grand orgue du monde, voulut aussi avoir un artiste de premier ordre pour le tenir dignement; c'est ce qui engagea la corporation à chercher dans les grands centres, musicaux de l'étranger, l'organiste convenant le mieux à cette importante fonction. Après des recherches sérieuses, et un examen approfondi des titres des 105 concurrents. Wiegand fut nommé à l'unanimité, après l'avis des autorités musicales de la ville. Depuis son arrivée parmi nous Auguste Wiegand a montré combien ce choix avait été heureux, et le public a été lui aussi, unanime à ratifier le vote de la corporation; on peut en juger par le nombreux public qui assiste à tous les récitals, et ne ménage pas ses applaudissements, au maître qui a su faire réellement merveille en produisant en un an de temps un répertoire aussi varié et aussi remarquable que celui que nous avons eu le plaisir d'entendre.

Quant à l'immense programme des œuvres interprétées par l'éminent organiste, et dont la liste complète est reproduite in extenso dans une partie spéciale de cette publication, nous devons remarquer, qu'avec une impartialité et un éclectisme des plus rares Auguste Wiegand a donné une place à chacune des écoles étrangères qui possède des compositeurs pour l'orgue. Nous pouvons affirmer que bien peu d'organistes dans le monde peuvent montrer une telle souplesse de talent. Comprendre et faire apprécier des œuvres si différentes d'allure et de sentiment, parcourant la marge complexe qui existe entre la musique symphonique, dramatique, chorégraphique, morceaux écrits pour toutes sortes d'instruments, et avoir résolu le travail herculéen de transcrire les diverses productions pour l'orgue colosse du Town Hall de Sydney, constituent une intelligence et une force de travail qu'il est permis à tout artiste d'admirer.

Ces qualités font de Wiegand une nature particulière, ennemie du parti-pris d'école ou de nationalité, et c'était bien l'homme qui méritait avant tous les honneurs d'occuper le poste pour lequel il a été choisi.

H. KOWALSKI.



Mr. Auguste Wiegand,
City Organist of Sydney.



Monsieur Auguste Wiegand,
Organiste de la Cité de Sydney.

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Let my voice be heard in praise,
Hacker, Hacker-Bräu !
Of Hacker-Bräu that times these lays,
Buries care, and makes my days
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Drink to Hacker Bräu !

By HACKER BIBO, December 7th, 1892.—1.30 A.M.

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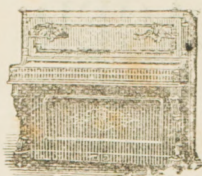
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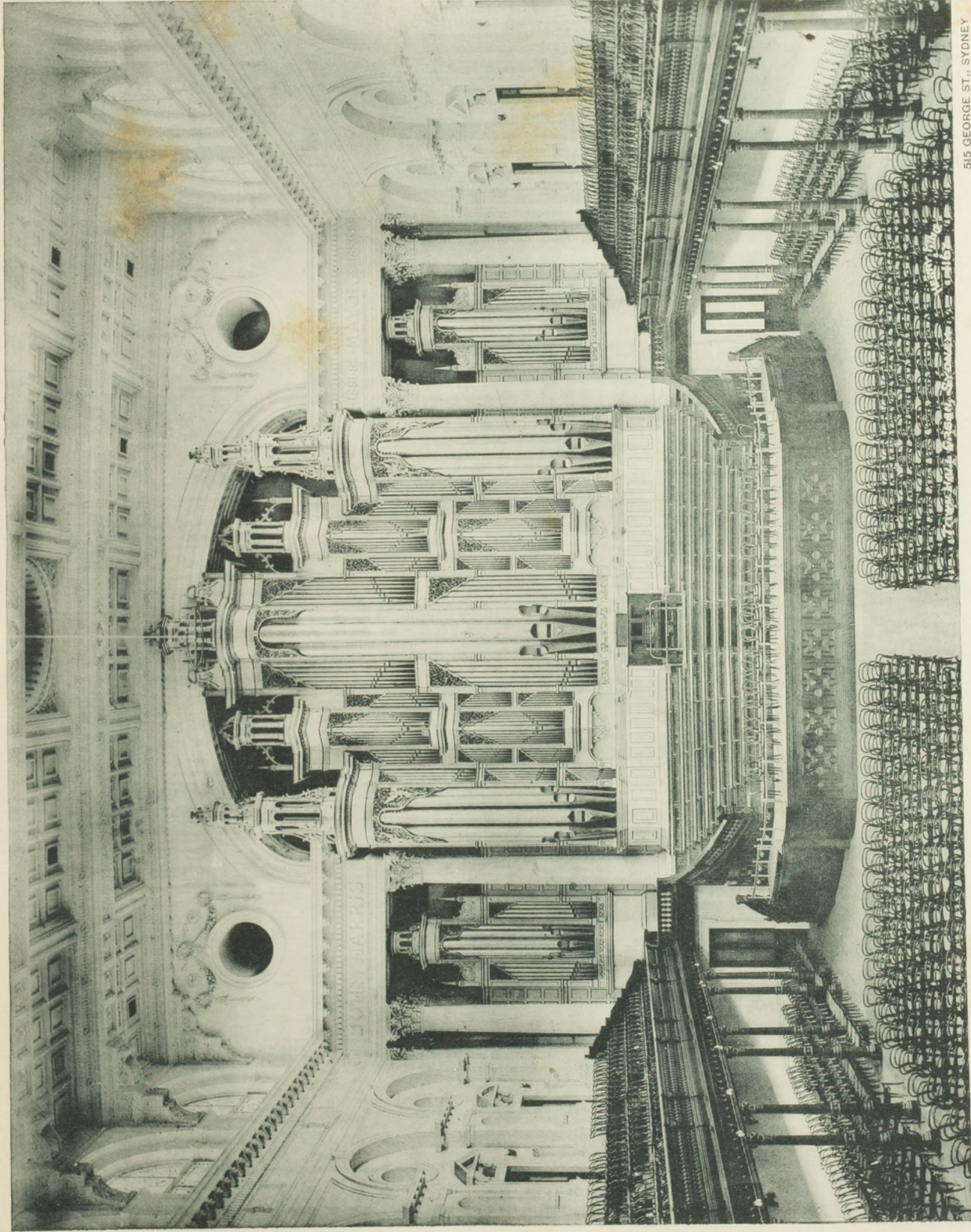
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L'Orgue Monumental
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The Grand Organ
At the Town Hall, Sydney.

DESCRIPTION OF THE ORGAN.

It is a known fact that the organ of the Sydney Town Hall is the largest, and perhaps the most beautiful, in the world. When erected, however, there was something lacking to make it thoroughly perfect, and M. Wiegand, with the authority of the Mayor and Council, undertook certain modifications in the instrument. This work has been completed, and it may now be stated, without fear of contradiction, that this magnificent instrument is almost perfect in every particular. It must be understood that the celebrated builders Messrs. Hill & Son, of London, were bound by the specification and instructions furnished to them by the Committee, and could not introduce any new feature on their own responsibility.

The alterations which have been carried out by Mr. Wood, acting for the Council, did not entail a large expenditure.

1. Of the five keyboards there should be three enclosed; the swell was the only one enclosed. The choir had only the reeds in the enclosed boxes, and unfortunately the foundation stops had not an enclosed box.

The fourth clavier or solo had not even one stop enclosed out of the seventy which it contains.

The importance of this defect will be much better realized when we examine the organs which have been in use for the last thirty years. The instrument at Albert Hall, London, built by Willis, contains 110 stops. The solo and swell have an enclosed box. It is the same thing for the one at the Town Hall, Melbourne, although it possesses no pneumatic appliances. In consequence of this, the claviers and pedal combinations work very stiffly and cause much difficulty. We are told that Mr. Best expressed the same opinion when he visited this city.

The pneumatic buttons, placed between the keyboards, also are not at all what could be desired in a large organ. At this point, the construction of the Sydney new organ was understood thoroughly well.

The great organ at Birmingham, constructed by Hill and Son, has two enclosed claviers, which are worked by two balanced pedals.

The organ of the Manchester Town Hall has two enclosed keyboards out of three; that of the Sheffield Albert Hall has three enclosed keyboards out of four. They were both built at the celebrated factory of Cavaille Coll, Paris.

The organs of St. Peter's Church, London, and Saint Mary's, Bradford, built in France, by Annessens and Sons, also possess two enclosed keyboards worked by balanced pedals.

All the organs built by Buins, of Leeds, have three or four keyboards, of which respectively two or three are enclosed.

Also those of Portsmouth and Leeds' Town Halls, the organ of the Crystal Palace, at London, were built by Gray and Davison, and each possess two enclosed keyboards and chimes.

The new organ at Brisbane, built by Mr. Willis, of London, likewise contains two enclosed keyboards.

The organ in the Adelaide Town Hall, from Hill and Son's factory, has two enclosed keyboards.

We might speak also of the instrument of Saint Paul's Cathedral, at London, and many others, but those referred to above are quite sufficient to prove that English manufacturers generally prefer two or three enclosed keyboards.

The French builders of the organs at the churches of Saint Sulpice, St. Eustache, Notre Dame, Saint Vincent de Paul, La Madeleine, must also have considered the presence of two or three enclosed keyboards as a matter of the utmost importance.

The organs at the Palace of Industry at Amsterdam, Antwerp's Cathedral, the Art Gallery of Brussels, and the Conservatoire Royal of Brussels, the Kursaal at Ostende, have two enclosed keyboards out of three.

The Americans go even further with their organs. Every keyboard is enclosed as instanced by the organs at Chicago (which have four enclosed claviers, working by four balanced pedals), Boston Cincinnati, etc.

This system of enclosing the keyboards possesses the great advantage of aiding the preservation of the instrument. The enclosed boxes will keep out the dust, and it will not be necessary every four or five years completely clean the instrument.

2. With but few exceptions all new organs are constructed with the balanced pedals for the purposes of expressions. In our opinion (1) the old swell pedal should not be used any longer.

The two effects which can be only produced, when one abandons the swell to play on the pedals, the pianissimo and fortissimo, are far from perfection, and the work of this pedal is very tiring.

(1) Pamphlet on the Organs, by A. Weigand, Sydney, 1892.

On sait que l'orgue du Town Hall de Sydney est le plus grand instrument du monde, en même temps qu'un des plus beaux. Certaines choses y manquaient encore pourtant. C'est pourquoi, grâce à l'autorisation du maire et des membres de la corporation, M. Wiegand a entrepris certaines modifications qui font que l'on peut ajouter une qualité à celles que l'orgue possédait déjà : à peu de chose près l'instrument est parfait.

Il doit être entendu que si les célèbres facteurs Hill and Son ne se sont pas occupés des perfectionnements que nous allons signaler, c'est qu'ils étaient tenus de livrer la commande exactement comme elle était faite par le comité désigné à cet effet.

Ces altérations qui ont augmenté la valeur de l'orgue ont été exécutées et à peu de frais, car l'on sait que la corporation a chargé M. Wood de l'entretien de l'orgue. C'est donc lui qui a fait la plus grande partie des travaux.

No. 1. Il fallait avoir 3 claviers expressifs sur les 5 claviers à main. Le récit seul était expressif; le positif n'avait que les jeux d'anches dans la boîte expressive; les jeux de fonds n'avaient malheureusement pas de boîte, alors que pour bien faire ils auraient dû en avoir. Le 4^{ème} clavier (solo) n'avait pas un seul jeu expressif sur les 20 qu'il contient.

On se rendra d'autant mieux compte de l'importance de cet oubli en examinant comment étaient conçues les orgues placées depuis plus de 30 ans.

Celui de l'Albert Hall (Londres) construit par Willis contient 110 jeux : le solo et le récit ont une boîte expressive. Il en est de même de celui du Town Hall de Melbourne, malheureusement cet instrument a été construit sans machine pneumatique ni *tubular pneumatic action*, il en résulte que les claviers, ainsi que les pédales de combinaison sont si dures que leurs manœuvres sont fort difficiles. On nous affirme que M. Best a exprimé la même opinion lors de son passage dans cette ville.

Les pistons pneumatiques placés entre les claviers manquent également, chose fort nécessaire pour les grandes orgues. A ce point de vue encore la construction de l'orgue de Sydney a été fort bien entendue.

Les grandes orgues de Birmingham, construites par Hill and Son, ont 2 claviers expressifs manœuvrés par des pédales à bascule.

L'orgue de l'Albert Hall de Sheffield a 3 claviers expressifs sur 4. Celui du Town Hall de Manchester a 2 claviers expressifs sur 3. Ces deux instruments sortent de la célèbre maison Cavillé Coll de Paris.

Ceux de St. Pierre à Londres et de St. Marie à Bradford sortant des ateliers d'Annessens et fils, France, ont aussi, 2 claviers expressifs manœuvrés par 2 pédales à bascule. Toutes les orgues construites par Binns de Leeds ont respectivement 2 et 3 claviers expressifs sur 3 et 4 claviers. Celles du Town Hall de Portsmouth, du Town Hall de Leeds, du Crystal Palace de Londres, construites par Gray Davison ont 2 claviers expressifs et des carillons cloches. Le nouvel orgue de Brisbane contient aussi 2 claviers expressifs, facteur Willis de Londres.

Celui du Town Hall d'Adelaide, de Hill and Son, a 2 claviers expressifs.

Nous pourrions encore citer les instruments de St. Paul à Londres et bien d'autres, mais ce qui précède suffit pour se rendre compte que les fabricants anglais choisissent généralement 2 et 3 claviers expressifs.

Il en est de même pour les facteurs français. Voyez les grandes orgues du Trocadéro, de St. Sulpice, de St. Eustache, de Notre Dame, de St. Vincent de Paul, de la Madeleine, de St. Augustin, de la Trinité, etc., de Paris.

Les instruments du Palais de L'Industrie à Amsterdam, celui de la Cathédrale d'Anvers, du Palais des Beaux-Arts, du Conservatoire Royal de Bruxelles, du Kursaal d'Ostende ont 2 claviers expressifs sur les 3.

Les Américains vont beaucoup plus loin : autant de claviers, autant de claviers expressifs, il en est ainsi dans l'orgue de Chicago (4 claviers expressifs manœuvrés par 4 pédales à bascule).

Ce système présente un autre avantage, au point de vue de la conservation de l'instrument : les boîtes empêchent la poussière d'y pénétrer et l'on n'aura pas de cette façon, à faire un nettoyage complet tous les 4 ou 5 ans.

No. 2. Sauf quelques rares exceptions toutes les nouvelles orgues sont munies de pédales à bascule produisant les crescendo.

Nous avons dit ailleurs notre opinion au sujet de l'ancienne pédale d'expression, que l'on doit condamner. (1.) Les 2 nuances

(1) Pamphlet on the Organs, by A. Weigand, Sydney, 1892.

Three balanced pedals have been added to the instrument. They are so close to one another, that it is allowed the organist to work two of them at once.

3. Two new stops have been introduced to produce the effect of Chimes and Thunder.

All large organs have these stops, the instrument at Chicago has even more, twenty-five chimes bell tubes, which is not necessary in conjunction with the chimes.

4. The "vox humana" was placed on the front of the choir; it should have been placed further away, and now stands in the swell, so as to make the tone appear as mysterious as possible.

Some builders place this stop in two different boxes, one acted upon by a swell pedal, and the other completely enclosed, as for instance, in that of Friburg "Switzerland," remarkable for its "vox humana."

The eight feet trumpet has been removed from the swell to the choir, the latter manual not having this stop.

5. Two four feet stops on the choir have been altered to eight feet the "voix célestes" and the violins. There are remaining, two four feet stops, several of three and two feet, which amply suffice for all purposes.

On the choir a four feet stop has been altered to one of eight feet, "the gemshorn;" there are remaining three four feet stops and several of two and three feet.

6. A tremulant has been applied to the swell.

7. A chime composed of thirty-eight steel bars has been added.

The description and specification of the organ and the improvements that have been made recently, are indicated by the plan. Let us add that the organ possesses five manual keyboards of sixty-one notes each (1), a pedal of thirty notes, 128 speaking stops, fourteen manual *accouplements*, two pedal, three balanced pedal ones, and 8,800 pipes and chimes.

The pedal keyboards are straight, concave, and arched. This system was adopted by the College of Organists in England, and by the congresses that were held at Paris, Brussels, Malines, and in America.

A unique stop in the Sydney instrument is the possession of a wooden contrabass of sixty-four feet, of which the principal pipe is sixty four feet in height.

On the whole, the effect produced is truly marvellous, and its expression is very distinct in spite of its volume and deepness, and gives a noble effect in the last eight bars in "a grand chorus or a March."

This organ is composed of five clavier. Three of which are completely enclosed, with the exception of the three solo stops at high-wind pressure, the eight feet tuba, the four feet clarion tuba, and the sixteen feet contra-tuba. The swell, choir, and solo are worked by three balanced pedals.

The blowing apparatus is worked by a gas engine of eight horse power. All the keyboards and pedals are constructed on the tubular pneumatic action.

Any other details referring to materials employed, the mechanism, etc., would not differ from the description that might be given of any other organ, as they all bear a strong family likeness in these respects.

It is unnecessary, and indeed it would be in many respects misleading, to copy the many descriptions given of organs and especially of our superb instrument, but we might mention, with approval, the work of Rev. Abbe Cauwenberg, who gives a good account of its construction.

Let us notice that the 32 feet metal open double diapason is set at the organ front.

The cost of this magnificent instrument is £16,000 (fr. 400,000). The Hall is lit with electrical light, and measures 85 feet in width, by 116 feet in depth, and 65 ft. in height. Six thousand people might attend the concerts that are held in it. The place occupied by the organ is 85 feet in length, by 26 feet in depth.

We can, however, congratulate ourselves on having the largest organ in the world, and what is more to the purpose, perhaps the most perfect one yet built, for so little expenditure.

(1) Notwithstanding the opinion of certain organists, one must not believe that a large organ is easier to manage than a small one. It is easier to make such an assertion, than to prove it. The talented artists, Lemmens, Guilmant, Gigout, Maily, Widor, Saint Saëns, etc., found it necessary to spend two days in rehearsing their recitals upon large organs of four keyboards of eighty stops, whilst they found one hour sufficient to familiarize themselves with instruments of three keyboards containing only thirty or forty stops. Such a study is chiefly necessary when it is required to use all the stops and to become thoroughly acquainted with the instrument.

que l'on peut seulement obtenir du moment que l'on quitte la pédale pour jouer sur le pédalier, le fortissimo et le pianissimo, sont mal faites, et l'emploi de cette pédale est fatigant.

Trois pédales à bascule ont été placées à l'instrument : la 1^{ère} au positif, la 2^{ème}. au récit, la 3^{ème}. au solo. Elles sont fort rapprochées l'une de l'autre, de manière à ce que l'organiste puisse faire fonctionner deux pédales à la fois.

No. 3. Deux nouveaux jeux ont été introduits : le carillon cloche, et le jeu d'effet d'orage ou le Tonnerre.

Toutes les grandes orgues ont ces jeux ; l'instrument de Chicago a en plus 25 *chimes bell tubes* ce qui n'est pas nécessaire si l'on a le carillon cloche.

No. 4. Les voix humaines étaient placées à la façade du positif ; elles n'y étaient pas à leur place, devant être situées à grand éloignement : elles sont actuellement au récit. On les met si loin pour les rendre aussi mystérieuses que possible.

Certains facteurs placent ce jeu dans 2 boîtes dont l'une est complètement expressive et l'autre enfermée. Comme exemple on peut citer les orgues de Fribourg (Suisse) remarquables par leurs *voix humaines*.

Le jeu de trompette de 8 pieds a été placé du récit au positif.

No. 5. Deux jeux de 4 pieds du positif ont été transformés en deux de 8 pieds : la voix céleste et le violino. Il y reste 2 jeux de 4 pieds, plusieurs de 3 et de 2 pieds qui suffisent amplement. Il en est de même pour ceux de 4 pieds (le gemshorn), du récit, qui ont été changés en jeux de 8 pieds. Il y reste 3 de 4 pieds, et plusieurs de 2 et 3 pieds.

No. 6. Un tremolo a été placé au clavier du récit.

No. 7. Un carillon cloche composé de 38 *stells bars* a été placé au solo.

La description et les spécifications de l'orgue de Sydney et les arrangements qui y ont été apportés récemment sont indiqués dans le plan détaillé.

Disons que l'orgue possède 5 claviers à mains de 61 notes chacun, (1) un pédalier de 30 notes, 128 jeux parlants, 14 accouplements par la main, 2 par la pédale, 3 pédales à bascule, et 8,800 tuyaux et cloches.

Le clavier de pédale est droit, cintré et concave ; ce système a été adopté par le Collège des Organistes de l'Angleterre, et par les différents Congrès tenus à Paris, Bruxelles, Malines et en Amérique.

Un jeu unique dans le monde entier est le contre trombone (en bois) de 64 pieds, dont le premier tuyau a 64 pieds de hauteur : dans l'ensemble ce jeu est réellement surprenant car il parle fort distinctement malgré sa puissance et sa profondeur, et a une majesté remarquable dans les 8 dernières mesures d'un grand chœur ou d'une marche.

Il y a trois claviers complètement expressifs sur les 5 (sauf les 3 jeux à forte pression du solo, le tuba 8, le clarion 4 et le contre tuba de 16 pieds.) Le récit, le positif et le solo sont manœuvrés par les 3 pédales à bascule.

La soufflerie est manœuvrée par une machine à gaz de la force de 8 chevaux.

Tous les claviers ainsi que le pédalier, sont construits par le *tubular pneumatic action*.

Les autres détails concernant les matériaux employés, le mécanisme, etc. se rencontrent toujours les mêmes pour ce genre d'instrument ; il serait donc oiseux de copier comme il a été fait, des renseignements se trouvant dans tous les livres, et particulièrement dans celui du Révérend abbé Cauwenberg qui indique tous les détails de la construction des orgues, et ajoute une fort belle description des orgues de Sydney.

Remarquons seulement que le double diapason ouvert en métal de 32 pieds est situé à la façade de l'orgue.

Ce splendide instrument a coûté £16,000 (400,000 francs). La salle, éclairée par la lumière électrique, mesure 196½ pieds de profondeur sur 85 pieds de largeur et 65 pieds de hauteur ; elle peut contenir 6000 personnes. La place occupée par l'orgue a 85 pieds de largeur sur 26 de profondeur.

Il est certain que l'orgue qui jusqu'ici n'était que le plus grand du monde est devenu certes l'un des meilleurs, sinon le meilleur, grâce à ces différents changements faits à si peu de frais.

(1) Malgré l'avis peu développé de certains organistes, il ne faut pas croire qu'il est plus facile de jouer d'un grand orgue que d'un petit. Il ne suffit pas d'avancer pareil fait, il faudrait encore le prouver. Nous pouvons d'autant mieux appuyer notre opinion que nous savons parfaitement que les maîtres Lemmens, Guilmant, Gigout, Maily, Widor, etc., ont toujours eu besoin d'au moins 2 jours d'étude pour répéter leurs récitals sur de grandes orgues de 4 claviers de 80 jeux, tandis qu'une heure leur suffisait pour jouer sur de petits instruments de 3 claviers de 30 à 40 jeux, et parfois même ils ne doivent pas étudier au préalable. Il est évident qu'une telle étude est surtout nécessaire quand on veut connaître l'orgue et se servir de tous les jeux.

BIOGRAPHS,

(CONTINUED.)

ALICE CHARBONNET KELLERMAN

ALICE CHARBONNET KELLERMAN was born at Cincinnati. Her father was Chief of Justice of New Caledonia; her grandfather, Mr. de Thorigny, had a seat in the Upper House, during the Empire,

Unanimously admitted the Paris Conservatoire, she studied under Le Couppé; she was remarkable by her ardent nature and profound passion of the musical art.

Having finished her studies at the Conservatoire, she came to Australia. Her great talent was much appreciated in several concerts she gave at Melbourne, where she made her first appearance. Melle Charbonnet afterwards definitely settled her residence at Sydney, where she initiated a movement towards establishing a conservatoire, similar to those established at Paris, for the piano, organ, violoncello, singing, solfaing and harmony, finishing up the year with an examination.

This institution, which now counts some 250 students, possesses a staff of eminent professors:—Piano, Madam Kellerman; orgue, Mr. Wiegand, city organist; violin, Mr. Horace Poussard; Violoncello, Mr. E. Strauss; singing, Mr. Deslouis; harmony, Mr. Kellerman.

Madam Charbonnet Kellerman is equally renowned as a composer, and all her pieces, chiefly those composed for the organ, have been a great success.

MISS COLBOURNE BABER.

MISS COLBOURNE BABER, was born at Hobart, Tasmania, and went as a child to New Zealand, being educated at the High School, Dunedin. She displayed considerable vocal abilities when quite a child, and sang frequently in New Zealand as a girl—especially Church music. Later on, Miss Baber trained with Madame Lucy Chambers, in Melbourne, and appeared in English opera as prima donna at Melbourne Opera House with great success. She then travelled with opera and concert companies throughout the colonies, and also India, China, and Japan; the latest tour being to New Zealand two years ago, as soprano with the Burton Concert Company, under the management of R. S. Smythe. Since then she has settled in Sydney as a singing teacher, and has had great success as a soprano vocalist.

MISS LOTTIE HYAM.

MISS LOTTIE HYAM was born at Sydney in 1864, and from her infancy showed great talent for music. Thanks to serious studies undertaken with the best professors of Sydney, she soon became a most successful and appreciated pianist; and for this reason was engaged by Messrs. Steinway, the American Piano Manufacturers, to play at the International Exhibition of 1879. During the past two years, she has frequently given violin and piano concerts in conjunction with Mr. Rivers Allpress. Miss Hyam always gains great favour with the Australian public.

MADAME CHARBONNET.

ALICE CHARBONNET KELLERMAN est née à Cincinnati. Son père fut procureur général en Nouvelle-Calédonie; son grand-père M. de Thorigny siégea au Sénat sous l'Empire.

Admise à l'unanimité au Conservatoire de Paris, elle entra dans la classe de Le Couppé, où elle se fit remarquer par sa nature enthousiaste, et profondément éprise de l'art musical. Elle entreprit une tournée de concerts en Australie, où elle débuta avec grands succès à Melbourne, et vint ensuite se fixer d'une manière définitive à Sydney. Elle y fonda un conservatoire, sur le modèle des établissements français; classes de piano, d'orgue, de violon, de violoncelle, de chant, de solfège, d'harmonie, avec concours de fin d'année.

Cette institution qui compte actuellement 230 élèves possède un corps enseignant remarquable. Les classes supérieures ont en effet pour titulaires:

Piano—Madame Kellerman.

Orgue—Mr. Wiegand, City Organist.

Violon—Mr. Horace Poussard.

Violoncelle—Mr. E. Strauss.

Chant—Mr. Deslouis.

Harmonie—M. Kellerman.

Madame Charbonnet Kellerman a également marqué sa place comme compositeur, et les morceaux de sa composition, notamment ceux exécutés récemment à l'orgue lui ont valu un très vif succès.

MISS COLBOURNE BABER.

MISS COLBOURNE BABER est née à Hobart (Tasmanie) mais tout enfant elle alla en Nouvelle Zélande, où elle fit ses études à l'Ecole supérieure de Dunedin, elle montra dès sa tendre jeunesse de grandes dispositions pour le chant, elle s'éprit surtout de la musique religieuse.

Elle prit plus tard des leçons avec Madame Lucy Chambers à Melbourne, où elle fit ses débuts comme *Prima Donna* à l'Opera Anglais. Après elle voyagea avec des Compagnies d'opéra et de concerts à travers la colonie, et visita successivement l'Inde, la Chine, le Japon. Il y a trois ans, elle voyagea comme soprano avec la compagnie Burton, sous la direction de R. S. Smythe.

Depuis la sympathique artiste s'établit comme professeur de chant, et eut un vif succès comme chanteuse soprano.

MISS LOTIE HYAM.

MISS LOTIE HYAM est née à Sydney en 1864, et dès son enfance montra de grandes dispositions pour la musique. Grâce à des études sérieuses entreprises avec des professeurs de Sydney, elle devint bientôt une pianiste recherchée pour les Concerts. C'est ainsi qu'elle fut engagée par Messieurs Steinway les fabricants de piano de New York pour jouer à l'Exposition Internationale, Sydney en 1879. Les deux dernières années furent consacrées à des Concerts de violon et de piano donnés en Compagnie de M. R. Allpress. Miss Hyam eut toujours un grand succès près du public Australien.

HENRY KOWALSKI was born at Paris in 1841. He studied at the Polish school from 1847 to 1853. Later, he was a pupil at the Conservatoire of Paris, studying the solfaign system under Alkan, harmony under Reber, and composition with Carafa from 1853 to 1859.

From 1853 to 1857 he was attached to the orchestra of the Opera. From 1856 to 1860 he travelled with a company of musicians, and, during 1862, 1863, 1864, he visited successively France, Spain, Jersey and Iceland. He played before His Majesty Napoleon III, and His Majesty Leopold I, King of Belgium (1864). He published his "Marche Hongroise," and several compositions for the piano, orchestra, etc. He again joined a travelling company, in France, in 1866, playing with Adelina Patti, Nilson, Faure, Sarasate, Norman, Ceruda, Vivier, Musin, Colmann, Nicolini, Caudin, Tamberleck. In 1867 and 1868 he played in concerts at London with Madame Mombelli, Jules Lefort, Gardoni; in America, 1869 and 1870; in Canada, 1871.

He played in concerts given in aid of the victims of the Franco-German war, and of the widows and orphans; and also for the benefit of the sufferers by the floods of Toulouse, Murcie, etc. For these services he received the gold cross of the Ambulance Corps, and the gold, silver and silver gilt medals awarded by the benevolent societies of Paris. In 1876 he played at concerts in America, with Offenbach. In 1877, at Paris, he produced the Opera, in 5 acts, "Gilles de Bretagne," and one hundred new pieces for the piano. On his first journey to Australia in 1880, he played in 100 concerts, and represented France at the Melbourne Exhibition in 1881, where he organised the successful promenade concerts.

From 1882 to 1885 he was a teacher of the piano at the School of Music, at Paris; and, in 1883, he gave the first representation at Brussels, of "Moustique," a comic opera in three acts.

In 1885 he left again for Australia. He was made Officier d'Académie in 1890.

In 1891 and 1892 he gave several concerts in New Zealand. Henry Kowalski has played many unpublished works in Australia, including "Vercingétorix," a musical drama in three acts; a cantata to celebrate the arrival of Lord Carrington, Governor of New South Wales; "La Vie future," an oratorio in three parts, and "Le Chevalier," a comic opera in two acts.

Since his arrival in Sydney, this great artist has made the public acquainted with the best French works, such as "Marie Magdeleine de Massenet," "The Tobie de Gounod," "The Damnation de Faust de Berlioz," "Sérénade Chinoise de Joncières," "Concerts en sol mineur de Saint-Saëns," including the instrumental works of Félicien David, Ravina, Benjamin Godard, Delibes, Pugno, Lack, Theodore Ritter, etc.

Amongst his pupils are some who are already recognised artists, for instance, Miss Emilia Wood, Miss Hester, Miss Beatrice Griffith, Dora, Ohlfsen, Baggé, E. Bryant, Isabel Beazley (pianist and harmonist), Miss Mayers, Amersleigh, Miss Lily Bethel, etc., who were all trained in accordance with the classical school of Marmontel, adopted at the Conservatoire of Paris.

HORACE POUSSARD.

HORACE POUSSARD was born at Château-Gontier, Mayenne province, France, in 1837. His father, who was a violinist, made him study music at an early age, and at ten years entrusted him to François Antoine Habeneck, pupil of Baillot, and founder of the Conservatoire Concert Society, in 1828.

After studying three years at the Conservatoire of Paris, Horace Poussard was awarded the first prize. He then travelled for five years through Germany, Hungary, Greece, Wallachia and Turkey. He resumed his travels through England, Ireland, Australia, New Zealand, Ceylon, Maritius, India and the Cape of Good Hope. In England, he had the honour to play before Her Majesty the Queen.

In 1869, he returned to Paris where his talent had the most brilliant success. All the journals spoke highly in his praise, and he had the good fortune to attract the attention of Empress Eugénie, before whom he had the honor to play a piece of his own composition, "The Indian Fantasia," and a duet with Signor Bottesini, Prince of counter-basses. This concert the last he gave at Paris before the breaking out of the Franco-German war, was so great a success that

Henri Kowalski, né à Paris en 1841. Fait ses études à l'Ecole Polonoise 1847-53—Eève du Conservatoire de Paris. Solfège avec Alkan, Harmonie, avec Reber, Composition avec Carafa 1853-59 (1853-57 Attaché aux Chœurs de l'Opera 1856-60), Tournées de Concerts 1862-63-64 il visite successivement la France, l'Espagne, Jersey, l'Islande. Il joue devant S.M. Napoleon III et S.M. Leopold I, Roi des Belges (1864). Publie sa Marche Hongroise et de nombreuses compositions pour piano, chant, orchestre, etc.. 2ème tournée de concerts en France, 1886. Joue en compagnie avec Adelina Patti, Nilson, Faure, Sarasate, Norman, Neruder, Vivier, Musin, Holmann, Nicolini, Naudin, Tamberleck 1867-68. Concerts à Londres avec Mme. Mombelli, Jules Lefort, Gardoni 1869. Concerts en Amérique, 1862-70, Canada, 1871. Concerts de Charité au bénéfice des victimes de la guerre, des Veuves et Orphelins, des Inondés de Toulouse, de Murcie, etc. Regois la Croix des Ambulances, et les Médailles d'or, d'argent, de vermeil par les sociétés de Paris. Concerts en Amérique avec Offenbach, 1876. Représentation à Paris de Gilles de Bretagne, Opera en 5 actes, 1877. 100 nouvelles publications pour piano. 1er voyage en Australie, 1880, 100 concerts; Membre du jury pour la France à l'exposition de Melbourne Créateur des grands concerts promenades de Melbourne, 1881.

Professeur de piano à l'Ecole de Musique de la ville de Paris, 1882-85; Première représentation de Moustique, Opera Comique en 3 actes, Bruxelles, 1883.

2ème Départ pour l'Australie, 1885. Officier d'Académie, 1890. Tournée de Concerts en Nouvelle Zélande, 1891-92. Oeuvres inédites données en Australie, Vercingétorix, drame musical en 3 actes. Cantate pour célébrer l'arrivée de Lord Carrington comme gouverneur de la Colonie. La Vie Future, Oratorio en 3 parties; Le Chevalier Opera Comique en 2 actes.

Depuis son arrivée à Sydney le grand artiste a fait connaître au public des œuvres françaises de grande valeur, Marie Magdeleine, de Massenet, le Tobie de Gounod, la Damnation de Faust de Berlioz, Sérénade chinoise, de Joncières, Concerto en sol mineur de Saint Saens, des œuvres instrumentales de Félicien David, Ravina, Benjamin Godard, Delibes, Pugno, Lack, Theodore Ritter, ect.

Comme professeur Henri Kowalski compte des élèves qui sont déjà des artistes. Citons Miss Emilia Wood, Miss Hester, Miss Beatrice Griffith, Dour, Ohlfsen Baggé, E. Bryant, Isabel Beazley (pianiste et harmoniste), Miss Mayers, Amersleigh, Miss Lily Bethel, etc., toutes ces jeunes virtuoses formées à l'école classique de Marmontel adoptée au Conservatoire de Paris.

HORACE POUSSARD.

HORACE POUSSARD est né à Château Gontier Département de Mayenne, France, en 1837. Son père, violoniste lui même, lui fit faire ses études musicales et il n'avait que 10 ans lorsqu'il fut confié à François Antoine Habeneck, élève de Baillot, et fondateur de la société des concerts du Conservatoire en 1828. Après trois ans d'études au Conservatoire de Paris, Horace Poussard obtint le grand prix. Il voyagea alors pendant cinq ans visitant l'Allemagne, la Hongrie, la Grèce, la Valachie et la Turquie. Il retourna alors à Paris, mais entreprit bientôt une nouvelle tournée de voyages en Angleterre, Irlande, Australie, Nouvelle-Zélande, Ceylan, à l'île Maurice, aux Indes, et au Cap. En Angleterre il eut l'honneur de jouer devant S. M. la Reine.

En 1869 il revint à Paris, où son talent fut apprécié et où il obtint de brillant succès. La presse entière le couvrit d'éloges; il fut assez heureux en 1870 d'attirer l'intérêt de l'Impératrice Eugénie devant qui il eut l'honneur de jouer une de ses propres compositions: la Fantaisie Indienne, et un duo avec le "Signor



SIGNOR ROBERTO HAZON,



Conductor of the Philharmonic Society,

Sydney.

the Punch of Paris published a cartoon in which Paganini rose from his tomb to congratulate his talented successor. This cartoon was reproduced by the *Sydney Bulletin* in 1883.

From 1876 to 1879, Poussard directed the Orchestra of Boulogne Casino, previously controlled by the celebrated organist Guilmant.

In 1886, Poussard came to Australia and settled permanently in Sydney, in which city he founded the first society for the performance of chamber music, namely, The Beethoven Quartetto, which was succeeded by the Orpheus Club. In 1891, he established the Quartetto Sydney.

The public of Sydney are thoroughly seized with the great talent and cosmopolitan range of this great artist, and each time that he has performed before it, he has reaped the greatest success and most hearty appreciation.

Horace Poussard has created here a brilliant galaxy of violinists, amongst which we might mention Miss Moses, Messrs. Goergs, Philippe, Laure, E. Moses.

SIGNOR HAZON.

SIGNOR ROBERTO HAZON was born at Borgotaro, in the province of Parma, 29th September, 1854. He is the younger of the two sons of Cavaliere Eugenio Hazon, who was at the head of the law department of the Government. Roberto Hazon was educated at the College of the Padre Barnabiti in Parma, and subsequently at the University of that city. Although the father intended Roberto for the law, he was at last persuaded by friends to allow the lad the full inclination of his disposition, with the result that he was placed under the tuition of Giovanni Rossi, Director of the Musical Scuola del Carmine. But the Cavaliere Hazon, having a protracted illness, could not long afford the expense of Roberto's tuition, seeing which the Mayor of Parma, who took a great interest in the young Hazon, used his influence amongst his friends to put together funds to have him placed in the Conservatoire of Milan, Giuseppe Verdi, the great composer, being one of the chief of those who so materially befriended him. In this institute he remained for four years, under Franco Faccio, gaining honours and three medals for distinguished proficiency in composition, fugue, and counterpoint, also the "diploma superiore." Having now finished his musical education, the Signor shortly commenced his career as a conductor by being elected to that appointment in the Dal Verme Theatre, Milan, which he held for three years, afterwards conducting many opera seasons in the principal towns of Italy. In July, 1886, Signor Hazon accepted the post of conductorship of the Opera Company being engaged for Australia by Mr. Martin Simonsen, and on October 16th of the same year sailed for Australia. Here the public and Press quickly recognised and appreciated the remarkable talent of the Signor. Signor Hazon then fixed his residence in Melbourne. It was there that, with the friendly aid of Mr. John Law and others, a series of purely orchestral concerts were given in May and June, 1888, under his conductorship; in which series, for the first time in Australia, the great symphonies, Raff's "Lenore," Berlioz's "Fantastique," and many other important works, were performed. About this time Mr. Rignold engaged Signor Hazon to conduct a series of Sunday concerts at Her Majesty's Theatre, and in May, 1889, he came to Sydney.

In July he was selected to be the conductor of the Philharmonic Society, and in April of the next year he was appointed to conduct the Metropolitan Liedertafel also.

This distinguished artist has undoubtedly rendered great service to Sydney in musical matters. He has performed many magnificent works which were previously unknown to the Sydney public.

We cannot but congratulate him on his brilliant career, and hope he will long continue with us to give us more of his ability and work.

Of his many excellent compositions we might mention the following as the most remarkable:—Triumphal March; 'Chant d'Adieu,' an orchestral prelude, dedicated to Lady Carrington; an orchestral overture; and the Incidental Music performed in the play of Julius Caesar, at Her Majesty's Theatre, etc.

Among the important works we have had the pleasure of hearing under the conductorship of Signor Hazon, we can make special mention of "Elijah," "Messiah," "Judas Maccabæus," "The Seasons," "Eli," "Lobgesang," "Stabat Mater," the "Golden Legend," and the "Creation."

Bottesini, le prince des contrebasses. C'était le dernier grand concert donné à Paris avant la déclaration de guerre, et il eut un tel retentissement que le *Charivari* publia une gravure représentant Poussard recevant la visite de Paganini, revenu sur la terre pour complimenter son brillant successeur, gravure reproduite par le *Bulletin* de Sydney en 1883. De 1876 à 1879 Poussard dirigea l'orchestre du Casino de Boulogne sur mer, poste occupé précédemment par le célèbre organiste Guilmant.

En 1886 M. Poussard vint se fixer d'une manière définitive à Sydney, et la même année fonda la première société de quatuor (Beethoven Quartette) qui fut suivie de l'Orpheus Club et l'année dernière du Sydney Quartette.

Le public de Sydney connaît les belles compositions de ce grand artiste qui, chaque fois qu'elles sont exécutées lui valent un nouveau succès.

Horace Poussard a formé ici une brillante pléiade de violonistes parmi lesquelles nous nous plaisons à citer Miss Moses, MM. Goergs, Philip, Laure, E. Moses.

SIGNOR HAZON.

ROBERT HAZON est né à Borgotaro, province de Parme, en Italie, le 29 Septembre, 1854. Il est le plus jeune des deux fils de Cavaliere Eugenio Hazon, qui était à la tête du département de la justice. Il fit ses études au Collège Padre Barnabiti à Rome, et ensuite à l'Université de cette ville. Son père le destinait au droit, mais ses amis parvinrent à le convaincre de laisser le jeune Robert suivre son inclination, et il le plaça sous la direction de Giovanni Rossi, directeur de la *Musical Scuola Carmine*. Le père ayant contracté une grave maladie, ne put plussuffire aux frais d'éducation de ses fils. Heureusement le maire de Parme l'intéressa à Robert Hazon et grâce à son influence, il entra au Conservatoire de Milan; le grand compositeur Verdi fut aussi de ceux qui le protégèrent.

Il y resta 4 ans, sous Franco Faccio, obtenant des prix et 3 médailles pour la composition, la fugue et le contrepoint, ainsi que son diplôme supérieure.

Il commença sa carrière comme chef d'orchestre au théâtre Dal Verme à Milan, où il resta 3 ans. En Juillet 1886, Signor Hazon vint en Australie comme chef d'orchestre d'Opera, engagé par M. Martin Simonsen. Le public et la presse apprécièrent rapidement le remarquable talent de Robert Hazon. Il se fixa définitivement à Melbourne où il donna une série de concerts symphoniques de Mai à Juin, 1888, grâce à l'appui de M. John Law. Enfin après avoir produit plusieurs œuvres de grande importance de Berlioz, de Raffs, etc., il fut engagé par Rignold comme chef d'orchestre du Majesty Theatre de Sydney en 1889.

En juillet il fut nommé chef de la société Philharmonique, et en avril de l'année suivante chef de la *Metropolitan Liedertafel*. Enfin l'année dernière il fonda la société *Amateur Orchestral*.

L'excellent artiste a certes rendu à Sydney de grands services musicaux: il a en effet exécuté des œuvres superbes qui jusqu'ici étaient inconnues au public de Sydney.

On ne peut que le féliciter de sa brillante carrière, et espérer qu'il continuera à produire de grandes œuvres. Parmi ses compositions les plus remarquables nous pouvons citer: Salve Regina, 4 parts; Triumphal March; Chant d'Adieu préluce orchestral dédié à Lady Carrington, Overture en la majeur pour orchestre, Incidental Music pour Julius Cesar (Majesty Theatre, Sydney), etc.

Parmi les morceaux d'importance que nous avons en le plaisir d'entendre à Sydney grâce à l'activité de M. Hazon nous pouvons citer: *Elijah, Messiah, Judas Maccabæus, The Seasons, Eli, Lobgesang, Stabat Mater, Golden Legend, The Creation, etc.*

Was born in London in 1852, but while he was still very young his family migrated to Sydney. He first studied music systematically with Ellis Taylor of Newcastle, and subsequently with the late W. J. Corder of Sydney. He commenced an active professional career at the age of sixteen, as Violinist in the Orchestra of the Victoria Theatre, Pitt Street, and for many years played in various theatrical orchestras, gradually acquiring, from those best of teachers, keen observation and experience, precision, ease and freedom in orchestration, while at the same time diligently studying other branches of music.

In 1871, he succeeded John Hill as organist of St. Mary's, pro-Cathedral, a position which he held for five years. He then removed to Melbourne, where he was for some considerable time Chorus Master and Pianist at the Opera House, under late William Lyster. At the termination of this engagement he passed several years in travelling as Conductor of Opera and other companies.

In 1882, he conducted the Triduum Services at the opening of St. Mary's Cathedral, for which occasion he composed the "Triduum March." He again left Sydney to fulfil engagements in other places, his last engagement in Melbourne being as Conductor of the Emilie Melville Opera Company at the Bijou Theatre.

In 1885, he succeeded Herr Max Vogrich as Conductor of the Sydney Liedertafel, a position which he still occupies. He wrote for the Sydney Liedertafel a Cantata—"Captain Cook," and for St. Mary's Cathedral, where he is still choir master and conductor, a Mass in "F." A new mass (in "A b") from his pen is to be performed at St. Mary's, on Christmas Day.

Mr. Delany, although English by birth, is thoroughly an Australian musician, his musicianship being derived from the best musicians who have visited or lived among us, and from a diligent study of the works of those musicians which remain masterpieces no matter in which part of the world they may be read.

MONTAGUE YOUNGER.

MONTAGUE YOUNGER, son of Mr. Charles Younger, of the firm of Messrs. Levick and Younger, was born at Sydney. He was educated at the Academy of the Rev. J. L. Dodds, Surry Hills. At thirteen years of age he was appointed organist to St. Thomas' Church, Willoughby, North Sydney, when it was under the charge of the Rev. W. B. Clark.

His first music teacher (with whom he studied for two years) was Mr. Stephen Hale Marsh. However, his father had marked out a commercial course for him, and he was obliged to take his leisure hours to perfect himself in his musical studies. This he did under the able direction of Mr. Charles S. Packer, a very excellent musician and teacher of the organ.

In 1865 Mr. Younger married the daughter of Mr. Richard Reilly, when he gave up mercantile matters and accepted the position of organist at St. Paul's Church, Ipswich, Queensland. He also held the position of Director of the Philharmonic Society in the same town. Besides these employments he gave music lessons; but, unfortunately, the climate of Queensland compelled him to relinquish these duties, and he returned to Sydney, where he settled down. Here he was appointed organist of St. Andrew's Cathedral, a position which he has held for twenty-four years. Mr. Younger was chosen as one of the commission appointed to examine and pass judgment upon the specifications for the great organ, Sydney, and in this connection was unanimously elected president by his colleagues.

At different times he sat as one of the jury in connection with our exhibitions, amongst which may be mentioned that of the Sydney International Exhibition, 1879-80.

His accompaniments often gained him flattering encomiums at the hands of European artists. In this connection we might mention the name of Madame Arabella Goddard.

In his rôle of instructor, Mr. Younger has turned out some excellent organists, who now hold positions at some of the most important churches in Sydney and suburbs.

The family of Mr. Younger is decidedly musical. His father, a patron of the Art, was instrumental in founding the Sydney Philharmonic Society. His sons have also displayed musical talent in company with other artists, one of them (the eldest) having, for a long time, occupied the position of organist in one of the Sydney churches. The devotion of Mr. Younger to charitable works has won him the friendship and esteem of every one.

J. A. DELANY né à Londres en 1852, émigra alors qu'il était tout enfant, pour s'établir avec sa famille à Sydney. Ses premières études musicales se firent sous la direction de Ellis Taylor de Newcastle et plus tard sous W. J. Corder; à 16 ans il commença sa carrière professionnelle de violoniste dans l'orchestre du Theatre Victoria, Pitt Street, et joua ainsi pendant plusieurs années dans différents orchestres, acquérant graduellement l'observation et l'expérience, la précision, la facilité et l'habileté d'orchestration, tout en s'appliquant studieusement aux autres branches de la musique.

En 1871 il succéda à John Hills comme organiste de la cathédrale Ste. Marie, position qu'il occupa cinq ans, et abandonna pour se fixer à Melbourne. Il y fut pendant assez longtemps, chef des chœurs et pianiste à l'Opera House, sous la direction de feu William Lyster. A la fin de son engagement il voyagea pendant plusieurs années comme chef d'orchestre de compagnies d'Opera. En 1882, il dirigea le *Triduum Services* à l'ouverture de la Cathédrale Ste. Marie, et composa à cette occasion la *Triduum March*. Il retourna à Melbourne comme chef d'Orchestre de la Compagnie Emilie Melville au Bijou Theatre.

En 1885, il succéda à M. Max Vogrich comme Directeur de la *Sydney Liedertafel*, position qu'il occupe encore aujourd'hui. Il a écrit pour cette Société une cantate *Captain Cook* et pour la Cathédrale où il est maître de chapelle une messe en fa. Une nouvelle messe en la bémol de sa composition sera exécuté à la Cathédrale le jour de Noël 1892.

M. Delany, Anglais de naissance, est donc un musicien Australien, ses études s'étant faites et perfectionnées parmi les meilleurs musiciens qui ont visité l'Australie ou qui y ont vécu, et ayant fait par lui même une étude de leurs œuvres qui restent de grandes œuvres dans n'importe quelle partie de monde elles peuvent être exécutées.

MONTAGUE YOUNGER.

MONTAGUE YOUNGER né à Sydney était le 3^{ème} fils de Charles Younger, de la firme Levick-Younger. Il fut élevé à l'académie du Rever. J. L. Dodds, Surry Hills, et à 12 ans il tint l'orgue de St. Thomas, Willoughby, actuellement Sydney Nord, sous le Révérend W. B. Clarke.

Son premier maître en musique durant 2 ans fut M. Stephen Hale Marsh. Mais son père le destinant aux affaires, il profita des heures de loisir que lui laissait son travail pour se perfectionner dans l'art musical sous l'habile direction de M. Charles S. Packer, excellent musicien et organiste. En 1865 M. Younger épousa la fille de M. Richard Reilly, et renonçant aux affaires, il accepta la position d'organiste à l'église St. Paul, à Ipswich, Queensland, et de directeur de la Société Philharmonique de cette ville. Il enseigna aussi la musique, malheureusement le climat le força à se démettre de ces différentes fonctions, et il revint se fixer à Sydney, où il fut nommé organiste de la Cathédrale St. André, position qu'il occupe depuis 24 ans. Nommé membre de la commission pour le choix des spécifications du grand orgue de Sydney, ses collègues l'éurent président.

A différentes reprises il fut membre du jury pour les expositions, entr'autres à l'Exposition Internationale de Sydney en 1879-80.

Il joua plusieurs fois les accompagnements qui lui valurent des éloges très flatteurs d'artistes européens. Citons celui de Madame Arabella Goddard.

Comme professeur, M. Younger a formé d'excellents organistes qui tiennent les orgues d'importantes églises de la ville et des environs.

M. Younger avait d'ailleurs appris à aimer la musique dans sa famille; son père, musicien amateur lui même, avec d'autres artistes fonda la Société Philharmonique de Sydney; ses fils ont aussi le don de la musique. C'est ainsi que l'aîné est depuis longtemps organiste titulaire d'une église. Son grand dévouement pour les œuvres charitables lui a valu l'amitié et l'estime de tous.

DESLOUIS.

CLAUDIUS DESLOUIS was born at Lyons in 1842. He began the study of decorative art, which continued until he was twenty years old. At the same time, he spent his leisure hours in teaching himself. So we find him soprano solo at Lyons' Cathedral at eleven years of age. Madame Bassaud of Paris gave him his first lessons. He entered at the Paris Conservatoire in 1863, and studied under Laget and Francois Delsartes. After a year's engagement in the provinces, he returned to Paris to resume his studies of the vocal art under Fournier. In 1866 he made his first appearance at the "Théâtre Italien (Director Bayier), after which he played successively at the Opera Houses of Toulouse, Besançon, Reims, St. Etienne.

After the Franco-German war he occupied himself in teaching. Meanwhile, he fulfilled occasional engagements at Lille, Rouen, the Mauritius, whence he sailed to Sydney.

He sang as a soloist at Saint Clotilde Church and many others, and was also heard at the Padeloup concerts.

Since his arrival amongst us he has been often applauded, and gives singing lessons which are much appreciated.

DESLOUIS.

CLAUDIUS DESLOUIS est né à Lyon en 1842. Destiné par son père à étudier l'art décoratif, il suivit cette carrière jusqu'à 20 ans, tout en s'éprenant de la musique. C'est ainsi que nous le trouvons à 11 ans soprano solo à la Cathédrale de Lyon. Madame Baussaud à Paris lui donna ses premières leçons, puis il entra au Conservatoire de Paris en 1863, dans la classe de Laget; étudia aussi avec François Delsartes. Après une année d'engagement en province, il revint à Paris étudier l'abaissement vocal avec Fournier. En 1866 il débuta au Théâtre Italien (Directeur Bayier); joua successivement à Toulouse, Besançon, Reims, St. Etienne, jusqu'à la guerre de 1870, après quoi il s'adonna au professorat, interrompu par des engagements à Lille, Rouen, et enfin à l'île Maurice, d'où il vint à Sydney. Il fut soliste à l'église St. Clotilde et d'autres à Paris, et chanta quelques soli aux concerts Padeloup. Depuis son arrivée à Sydney il se fit applaudir plusieurs fois dans les concerts. Donne des leçons de chant fort appréciées et recherchées.

SYDNEY MOSS.

SYDNEY MOSS was born at Sydney on the 9th of January, 1854. He went to Europe in 1865, where he was admitted at the Conservatoire of Leipzig (Germany), and at the University of the same city (1870). He studied under the Professors Louis, Plailly, E. Ventzel, E. Richter, F. David, Dr. Reinecke, Dr. O. Paul the piano, composition and orchestration. In 1874 he returned to Sydney, and was appointed Director of the Sydney Musical Union, a function which he fulfilled successfully for seven years. He introduced, for the first time, many choral compositions, as well as many works by the modern classical composers. He organised also some splendid Chamber Music Concerts, where the master works of Beethoven, Mendelssohn, Schuman, Chopin, etc., were heard.

SYDNEY MOSS.

SYDNEY MOSS est né à Sydney le 9 Janvier, 1854. Il visita l'Europe en 1865; il entra au Conservatoire et à l'Université de Leipzig (Allemagne) en 1870. Il étudia là sous les maîtres Dr. Reinecks, Louis Plailly, E. Ventzel, E. Richter, F. David, et O. Paul, le piano, la composition, et l'instrumentation. Après 4 ans d'étude il revint à Sydney où le comité de l'Union Musical de Sydney, le nomma directeur, fonction qu'il occupa avec grand succès pendant ans; il fit exécuter plusieurs chœurs nouveaux et les œuvres des compositeurs classiques modernes de Bach, Brahms, &c., en même temps qu'il organisait des remarquables concerts de musique de chambre où l'on entendit les œuvres des maîtres Beethoven, Mendelssohn, Schuman, Chopin, &c.

FREDERICK JOHN HALLEWELL.

FREDERICK JOHN HALLEWELL was born at Leeds, Yorkshire, in 1846, and commenced to sing as a chorister in 1854. His voice, on breaking, developed into a bass of exceptional quality. He took his first lessons in singing from Mr. Joe Wood (who, by the way, died about twelve months ago, at the age of 91), the tenor singer, who is best known as the husband of Mrs. Wood, né Miss Paton, the great English prima donna in the thirties.

Mr. Hallewell was appointed solo bass at the Leeds Parish Church in 1866, and later in the same year gained a similar position in York Minster Choir; and in 1869 was appointed principal bass in New College choir (Oxford), which position he held until 1880.

During the long vacation of this year, he was persuaded to come out to Australia for a trip, which was to last eight months, but has remained in New South Wales until now.

Mr. Hallewell excels in the oratorio school. He is, perhaps, the finest exponent of oratorio we have in the colonies at present; but, like all other musical artists who make these colonies their home, has been obliged to devote his talents and energies to teaching, there being no scope for any artist of great ability to earn anything but a mere pittance by the public exercise of his powers.

He has, however, for many years been doing excellent work as teacher, the results of which will be appreciated in the near future.

FREDERIC JEAN HALLEWELL.

FREDERIC JEAN HALLEWELL naquit à Leeds, Comté de York, en 1846, et commença à chanter comme Choriste en 1854. Sa voix, en se développant, révéla une qualité de basse tout-à-fait exceptionnelle. Mr. Joseph Wood lui donna ses premières leçons de chant. Mr. J. Wood, qui mourut vers la fin de l'année dernière, âgée de 91 ans est ce ténor plus connu comme époux de Mrs. Wood, née Miss Paton, la célèbre prima donna anglaise qui eut tant de succès dans son temps.

Mr. Hallewell fut nommé Solo Basse à l'église paroissiale de Leeds (1866) et dans le cours de la même année, obtint une position similaire dans le chœur de la Cathédrale de la ville d'York. Poursuivant le cours de ses succès, il est nommé en 1869 Premier chanteur, voix de basse, dans le chœur du nouveau Collège d'Oxford, position qu'il occupa jusqu'en 1880.

C'est alors qu'il conçut le projet de visiter l'Australie, simple voyage d'agrément dont la durée ne devait être que de huit mois, mais pendant lequel il se détermina à se fixer dans la Nouvelle Galles du Sud.

Mr. Hallewell semble avoir été formé à l'école des oratorios; de tous les artistes que nous avons dans cette colonie il est peut-être le plus à même d'interpréter la musique sacrée, mais comme tous les ici, musiciens qui viennent il s'est vu forcé de consacrer à l'enseignement tout son talent et toute sa vigueur, un artiste n'ayant d'autre perspective qu'un bien faible salaire s'il ne déploie qu'en public toute la puissance de son génie.

Mr. F. J. Hallewell n'a pas moins rendu d'éminents services comme professeur, et ceux à qui il a eu l'honneur d'enseigner ressentiront toujours l'influence des excellents principes qu'il leur a transmis.

RIVERS ALPRESS.

H. G. RIVERS ALPRESS, who is of English parentage, was born at Bendigo (Victoria), in 1864.

Being endowed with great musical ability, he commenced his study of the violin at the early age of seven years, and, one year later, made his first appearance in public.

In 1880 he made a tour in New Zealand, and, for three years, gave concerts there with great success.

After the conclusion of his engagements in New Zealand, he came to Sydney, and speedily acquired a great reputation, not only as a violinist, but also as a teacher of the instrument. He was one of the founders of the Sydney Orpheus Society, which was organized for the performance of chamber music. He was also at one time Musical Director of the Sydney Metropolitan Liedertafel.

This artist's performance is remarkable for its correctness, and the sympathetic and brilliant treatment of the subject. His large repertoire is selected from the works of the great masters. Mr. Alpress is deservedly esteemed in Sydney as one of our leading artists.

EDGAR J. STRAUSS.

EDGAR J. STRAUSS, the Sydney violoncellist, was born at San Francisco, U.S., on the 7th November, 1868.

When he was eight years of age he began the study of the violoncello, and soon became so skilful that, three years later, he made his first appearance in public, at a concert given at San Francisco by the Society of Decorative Arts.

He was only thirteen years old when he played in his first quartette. In 1885, he played at the Handel Festival, when he was very successful, owing to his remarkable skill. Nevertheless he carried on his studies. In 1888 he came to Sydney, where he appeared for the first time as soloist under the auspices of the Metropolitan Liedertafel.

Soon after this he gave a performance in connection with the Orpheus Society, when, as it will be remembered, he met with considerable success. From that time onward he appeared in public very often, particularly, it may be mentioned, in connection with the Sydney Liedertafel, the Orchestral Concerts, the Amateur Orchestral Society, and, quite recently, in solos under the auspices of Mons. Wiegand at the Town Hall, Sydney.

His brilliant playing, added to his good style and thorough knowledge of the violoncello, have combined to make Mr. Edgar Strauss, not only the best, but also the most popular, violoncellist in New South Wales.

RAIMOND PECOTCH.

RAIMOND PECOTCH was born at Vienna in June, 1864. He studied the violin under the direction of Professor Press, at the Conservatoire of Vienna, and also received lessons from the celebrated Remenyi, and others. Having a taste for travel, he (in response to an advertisement in a Vienna journal) applied for a position in an orchestra which was being formed for the purpose of performing at the Melbourne Exhibition in 1881, and was accepted as first violinist.

Pecotch was then 16 years of age. Six months after the orchestra was disbanded, and the members returned to their homes; but the friends of Pecotch persuaded him to remain in Australia, where he had reason to expect a brilliant future. He took their advice, and settled in Sydney, where he has been much appreciated as a teacher. He played with great success at a concert given by the Philharmonic Society, then conducted by Mr. Kowalski.

Since then he has visited Brisbane, where he played before His Excellency the Governor and Lady Musgrave. He formed one of Kowalski's company whilst travelling in the colonies, and played in forty-two concerts. Recently, this young and sympathetic artist undertook a tour with Signor Foli, in which he acquitted himself with great success.

GEORGE RIVERS ALLPRESS.

G. RIVERS ALLPRESS est né à Bendigo, Victoria, en 1864, de parents anglais.

Doté d'une grande vocation musicale il commença les études de violon à 7 ans et un an plus tard il fit des débuts en public.

En 1880 il entreprit une tournée en Nouvelle-Zélande, où il resta 3 ans pendant lesquels il eut un succès considérable.

Il revint se fixer à Sydney, et s'y créa une grande réputation tant comme violoniste que comme professeur. Il fut l'un des fondateurs de l'*Orpheus Society*, créée en vue d'exécuter de la musique de chambre, et fut directeur la *Metropolitan Liedertafel*.

Le jeu de l'artiste est remarquable par sa correction et son grand sentiment. Son exécution fort brillante, et un répertoire important, choisi parmi les œuvres des grands maîtres, font de lui un des violonistes justement aimé à Sydney.

EDGAR J. STRAUSS.

EDGAR J. STRAUSS, le violoncelliste de Sydney est né à San Francisco le 7 Novembre, 1868.

Il commença à 8 ans l'étude du violoncelle, et il fut bientôt si habile que trois ans plus tard il débuta en public dans un concert donné à San Francisco par la Société des Arts Décoratifs.

A 13 ans il joua son premier quatuor, et en 1885 il joua au Handel Festival, où il eut un fort grand succès, grâce à sa technique remarquable. Il continue ses études et vint se fixer à Sydney en 1888, où il débuta comme solo avec la *Metropolitan Liedertafel*.

Bientôt après il joua à l'*Orpheus Society* où, on s'en rappelle, son succès fut considérable. Il joua dès lors très souvent et particulièrement avec le *Sydney Liedertafel*, l'*Orchestral Concerts*, l'*Amateur Orchestral Society*, et plus récemment des solis avec M. Wiegand au Town Hall de Sydney.

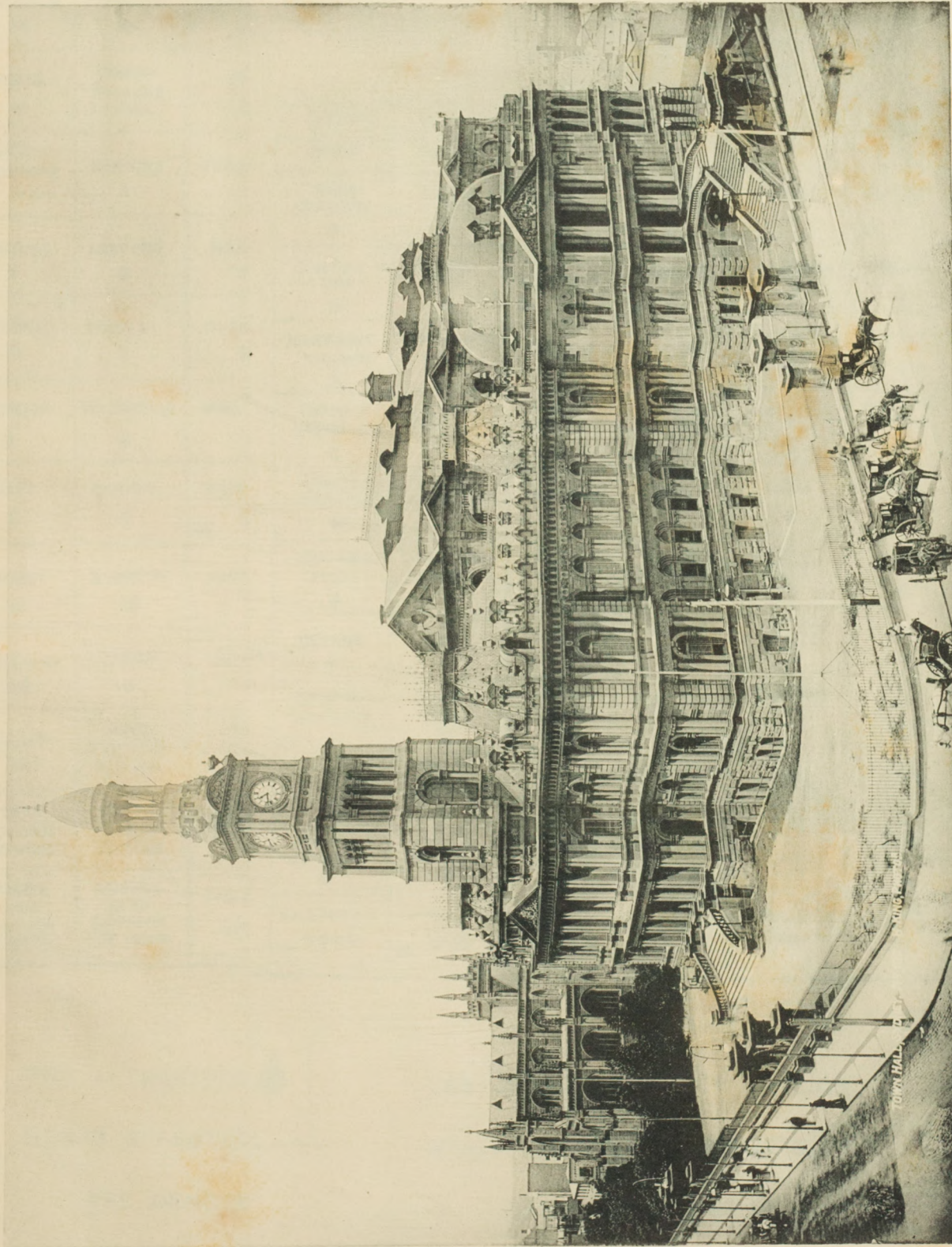
Son jeu brillant, son beau style, sa parfaite connaissance du violoncelle, ont rapidement fait de M. Edgar Strauss le meilleur et le plus populaire des violoncellistes la Nouvelle Galles du Sud.

RAIMOND PECOTSCH.

RAIMOND PECOTSCH est né à Vienne en Juin, 1864. Il étudia le violon sous la direction du Professeur Press du Conservatoire de Vienne, et eut aussi des leçons du célèbre Remenyi et d'autres. Ayant grande envie de voyager, il lut une annonce parue dans un journal viennois : on demandait des engagements pour un orchestre formé en vue de l'Exposition de Melbourne. Il fut agréé comme premier violon.

Pecotsch avait alors 16 ans, et 6 mois après l'orchestre s'étant dissous, les membres rentrèrent chez eux. Mais les amis de Pecotsch l'engagèrent vivement à se fixer à Sydney, où il pouvait espérer un bel avenir. Il suivit ces conseils, et venant habiter Sydney, il y donna des leçons fort appréciées. Il joua avec un fort grand succès au concert donné par la Philharmonique, alors sous la direction de Kowalski.

Depuis lors, il fit un voyage à Brisbane, où il joua devant Leurs Excellences Sir Anton et Lady Musgrave. Il fit partie de la tournée du Signor Foli, où il remporta un vif succès.



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W. E. Manning, Maire.



PEDAL	PEDAL	SW
PEDALE	PEDALE	RE
CLARION 4	TROMPETTE 8	CLAR 4
BASSOON 16	TROMBONE 16	CORNO 8
POSAUNE 16	CONTRA POSAUNE 32 METAL	HO 8
CONTRA TROMBONE 64 WOOD	MIXTURE 2	TROM 1
FURNITURE 4	MIXTURE 3	MIXT 4
PRESTANT 4	TWELFTH 6	FIFTE 2
BOURDON 8	VIOLONCELLE 8	ROHR 4
FLUTE 8	OCTAVE 8	GEMS * 8
QUINT 12	BOURDON 16	HOHL 8
DULCIANA 16	CAMBA 16	DULC'S 8
VIOLON 16	OPEN DIAPASON 16 METAL	VIO CAN 8
OPEN DIAPASON 16 WOOD	CONTRA BOURDON 32 WOOD	BOUR 1
DOUBLE OPEN DIAPASON 32 METAL	DOUBLE OPEN DIAPASON 32 WOOD	TREN SW

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SOLO	SOLO
SOLO	SOLO
TUBA CLARION 4	TUBA 8
CONTRA TUBA 16	OCTAVE OBOE 4
HARMONIC TRUMPET 8	ORCHESTRAL OBOE 8
CORNO DI BASSETTO 8	COR ANGLAIS 8
CONTRA FACOTTA 16	FLAUTO TRAVERSO 2
HARMONIC FLUTE 4	FLAUTO TRAVERSO 4
OCTAVE 4	VIOLA 8
STOPPED DIAPASON 8	DUPPEL FLUTE 8
FLAUTO TRAVERSO 8	VIOLIN DIAPASON 8
OPEN DIAPASON 8	BOURDON 16
TREMOLO * SOLO	CARILLONS * STEEL BARS

CHOIR	CHOIR
POSITIF	POSITIF
OCTAVE OBOE 4	OBOE 8
CLARINET 8	TRUMPET * 8
BASSOON 16	DULCIANA MIXTURE 3
DULCET 2	FIFTEENTH 2
TWELFTH 3	LIEBLICH GEDACKT 4
VOIX CELESTES * 8	VIOLINO * 8
OCTAVE 4	BOURDON 8
HOHL FLUTE 8	FLAUTO TRAVERSO 8
DULCIANA 8	GAMBA 8
OPEN DIAPASON 8	CONTRA DULCIANA 16
CLAVIER ECHO	CLAVIER ECHO
BASSET HORN 8	FLAGEOLET 2
CLOCKENSPIEL 4	ECHO DULCIANA CORNET 4
VIOL D'AMOUR 4	LIEBLICH GEDACKT 8
UNDA MARIS 2 RANGS	VOIL D'AMOUR 8

GREAT G. O.	GREAT G. O.
CLARION 4	TRUMPET 8
POSAUNE 8	CONTRA POSAUNE 18
FURNITURE 5	SHARP MIXTURE 4
CYMBALLE 4	MIXTURE 3
FIFTEENTH 2	TWELFTH 3
OCTAVE 4	GEMSHORN 4
PRINCIPAL 4	HARMONIC FLUTE 4
QUINT 6	ROHR FLUTE 8
HOHL FLUTE 8	GAMBA 8
SPITZ FLUTE 8	VIOLA 8
HARMONIC FLUTE 8	Nº4 OPEN DIAPASON 8
Nº3 OPEN DIAPASON 8	Nº2 OPEN DIAPASON 8
Nº1 OPEN DIAPASON 8	DOUBLE OPEN DIAPASON 16
BOURDON 16	CONTRA BOURDON 32

THE ALTERATION
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 ARE DENOTE



LES CHANGEMENTS ET AMELIOR-
 ATIONS FAITES AUX ORGUES SONT
 INDIQUES PAR UNE (*)

PEDAL	PEDAL	SWELL	SWELL
PEDALE	PEDALE	RECIT	RECIT
CLARION 4	TROMPETTE 8	CLARION 4	OBOE 8
BASSOON 16	TROMBONE 16	CORNOPEAN 8	VOX HUMANA 8 *
POSAUNE 16	CONTRA POSAUNE 32 METAL	HORN 8	BASSOON 16
CONTRA TROMBONE 64 WOOD	MIXTURE 2	TROMBONE 16	FURNITURE 5
FURNITURE 4	MIXTURE 3	MIXTURE 4	HARMONIC PICCOLO 1 *
PRESTANT 4	TWELFTH 6	FIFTEENTH 2	TWELFTH 3
BOURDON 8	VIOLONCELLE 8	ROHR FLUTE 4	HARMONIC FLUTE 4
FLUTE 8	OCTAVE 8	GEMSHORN 8 *	OCTAVE 4
QUINT 12	BOURDON 16	HOHL FLUTE 8	VOX ANGELICA 8
DULCIANA 16	CAMBA 16	DULCIANA 8	SALICIONA 8
VIOLON 16	OPEN DIAPASON 16 METAL	VIOLA DI GAMBA 8	OPEN DIAPASON 8
OPEN DIAPASON 16 WOOD	CONTRA BOURDON 32 WOOD	BOURDON 16	DOUBLE OPEN DIAPASON 16
DOUBLE OPEN DIAPASON 32 METAL	DOUBLE OPEN DIAPASON 32 WOOD	TREMOLO SWELL *	TONNERRE 64

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Plan and Specification of the Keyboards, Stops,
Pistons and Pedals

THE TOWN HALL ORGAN,
SYDNEY.

Plan et Disposition
des claviers, jeux, pistons et pedales, etc.

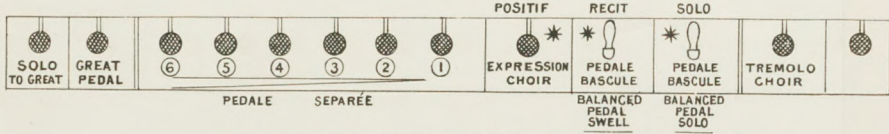
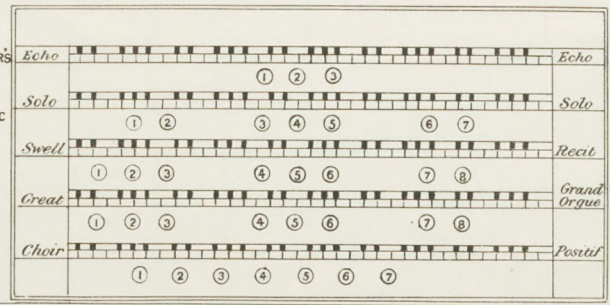
GRAND ORGUE

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1886 - 1889.

CHOIR	CHOIR	GREAT	GREAT
POSITIF	POSITIF	G. O.	G. O.
OCTAVE OBOE 4	OBOE 8		
CLARINET 8	TRUMPET 8 *	CLARION 4	TRUMPET 8
BASSOON 16	DULCIANA MIXTURE 3	POSAUNE 8	CONTRA POSAUNE 18
SOLO SOLO	DULCET 2	FIFTEENTH 2	FURNITURE 5
TUBA CLARION 4	TUBA 8	TWELFTH 3	LIEBLICH GEDACKT 4
CONTRA TUBA 16	OCTAVE OBOE 4	VOIX CELESTES 8 *	VIOLINO 8 *
HARMONIC TRUMPET 8 *	ORCHESTRAL OBOE 8	OCTAVE 4	BOURDON 8
CORNO DI BASSETTO 8	COR ANGLAIS 8	HOHL FLUTE 8	FLAUTO TRAVERSO 8
CONTRA FACOTTA 18	FLAUTO TRAVERSO 2	DULCIANA 8	CAMBA 8
HARMONIC FLUTE 4	FLAUTO TRAVERSO 4	OPEN DIAPASON 8	CONTRA DULCIANA 16
OCTAVE 4	VIOLA 8	CLAVIER ECHO	CLAVIER ECHO
STOPPED DIAPASON 8	DUPPEL FLUTE 8	BASSET HORN 8	FLAGEOLET 2
FLAUTO TRAVERSO 8	VIOLIN DIAPASON 8	CLOCKENSPIEL 4	ECHO DULCIANA CORNET 4
OPEN DIAPASON 8	BOURDON 16	VIOL D'AMOUR 4	LIEBLICH GEDACKT 8
TREMOLO SOLO *	CARILLONS STEEL BARS *	UNDA MARIS 2 RANGS	VOIL D'AMOUR 8
		BOURDON 16	CONTRA BOURDON 32

COUPLERS COUPLERS	
ACCOUPLLEMENTS	ACCOUPLLEMENTS
PEDAL TO GREAT PISTONS	ECHO TO SWELL
SWELL TO CHOIR	SOLO TO CHOIR
CHOIR TO GREAT	SOLO OCTAVE
SWELL OCTAVE	SWELL SUB OCTAVE
SOLO TO GREAT	SWELL TO GREAT
SOLO TO PEDAL	CHOIR TO PEDAL
SWELL TO PEDAL	GREAT TO PEDAL

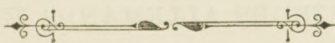


THE ALTERATIONS AND IMPROVEMENTS EFFECTED IN THE ORGAN ARE DENOTED THUS (*)

LES CHANGEMENTS ET AMELIORATIONS FAITES AUX ORGUES SONT INDIQUES PAR UNE (*)



A LIST OF THE Thirty - Five Largest Organs.



1	Sydney Town Hall,	5	keyboards and pedal,	128	stops	...	...	...	...	Hill and Son, London.
2	Riga Cathedral,	5	"	124	stops	...	...	...	...	" "
3	St. Sulpice, Paris	5	"	118	stops	...	...	...	...	Cavaillé Coll, Paris.
4	Albert Hall, London,	4	"	114	stops	...	...	...	...	Willis, London
5	Notre Dame, Paris	5	"	110	stops	...	...	...	...	Cavaillé Coll, Paris
6	Auditorium, Chicago	4	"	109	stops	...	...	...	...	Roosevelt, New York
7	St. George's, Liverpool	4	"	100	stops	...	...	...	...	Willis, London
8	Doncaster Parish Church	5	"	94	stops	...	...	...	...	" "
9	Town Hall, Leeds	4	"	93	stops	...	...	...	...	Gray Davison, London
10	Cathedral, Antwerp, Belgium	4	"	90	stops	...	...	...	...	Pierre Shyven, Brussels
11	Alexandra Palace, London	4	"	88	stops	...	...	...	...	Willis, London
12	Armley, near Leeds	4	"	70	stops	...	...	...	...	Schulze
13	Crystal Palace, London	4	"	68	stops	...	...	...	...	Gray Davison, London
14	Town Hall, Birmingham	4	"	68	stops	...	...	...	...	Hill and Son, London
15	Fribourg Suisse	4	"	68	stops	...	...	...	...	" "
16	Palais du Trocadero, Paris	4	"	66	stops	...	...	...	...	Cavaillé Coll, Paris
17	Brooklyn, America	4	"	66	stops	...	...	...	...	George Jardine and Son
18	Melbourne Town Hall	4	"	66	stops	...	...	...	...	Hill and Son, London
19	Albert Hall, Sheffield	4	"	64	stops	...	...	...	...	Cavaillé Coll, Paris
20	St. Mary's, Bradford	4	"	60	stops	...	...	...	...	Annessens et Fils, France
21	Portsmouth Town Hall	4	"	52	stops	...	...	...	...	Gray Davison, London
22	Boston (A.) Tremont Temple	4	"	52	stops	...	...	...	...	Hock and Hastings, America
23	St. Peter's Italian Church, London	4	"	52	stops	...	...	...	...	Annessens et Fils, France
24	New Cross, London, Great Hall	4	"	51	stops	...	...	...	...	Abbott and Smith, England
25	St. Joseph's Cathedral, Hartford, A	4	"	51	stops	...	...	...	...	Hock and Hastings, America
26	The Kinnaird Hall, Dundee	4	"	49	stops	...	...	...	...	" " "
27	Holy Trinity, Chelsea, England	4	"	49	stops	...	...	...	...	T. W. Walker & Son, London
28	Marylebone Church, London	4	"	48	stops	...	...	...	...	Gray Davison, London
29	Adelaide Town Hall	4	"	48	stops	...	...	...	...	Hill and Son, London
30	Palais de l' Industrie, Amsterdam	3	"	46	stops	...	...	...	...	Cavaillé Coll, Paris
31	St. Pancras' Church, London	4	"	46	stops	...	...	...	...	Gray Davison, London
32	Conservatoire Royal de Musique, Brussels... ..	3	"	45	stops	...	...	...	...	Cavaillé Coll, Paris
33	Brisbane Exhibition	4	"	45	stops	...	...	...	...	Willis, London
34	Town Hall, Manchester	3	"	43	stops	...	...	...	...	Cavaillé Coll, Paris
35	Bridlington Priory Church	3	"	41	stops	...	...	...	...	Annessens et Fils, France.

REPERTORY (Repertoire)

Of pieces performed by the City Organist from the 18th July, 1891, till the 25th December, 1892.

Des morceaux exécutés par le City Organist depuis le 18 Juillet, 1891, jusqu'au 25 Décembre, 1892.

Compositions of German and Austrian Authors

(COMPOSITIONS D'AUTEURS ALLEMANDS ET AUTRICHIENS).



		SÉBASTIEN BACH	
1. Toccata en fa, solo pedal, Vol. 3, No. 2	1685 — 1750		
2. Passacaglia ut mineur, Vol. 1	.. ..	
3. Grand Fuga, D major, Vol. 4, No. 3	.. ..	
4. Toccata and Fuga, D minor, Vol. 4, No. 4	.. ..	
5. Preludium and Fuga, C minor, Vol. 4, No. 5	.. ..	
6. Fuga in G minor, Vol. 4, No. 7	.. ..	
7. Preludium and Fuga, G major, Vol. 2, No. 2	.. ..	
8. Wasserflussen Babylon, No. 12, Vol. 6 (pedal doppio)	.. ..	
9. Preludium and Fuga in C, Vol. 4, No. 1	.. ..	
10. Preludium and Fuga in G, Vol. 4, No. 2	.. ..	
11. Adagio in A minor and Fuga in C major, Vol. 3, No. 8	.. ..	
12. Grand Fuga in G minor, Vol. 2, No. 4	.. ..	
13. Concerto for 2 Manuals, Vol. 8., No. 4	.. ..	
14. Preludium and Fuga in C, Vol. 8., No. 5	.. ..	
15. Toccata No. 3, Vol. 6 for 2 Manuals	.. ..	
16. Preludium and Fuga, A minor, Vol. 2, No. 8	.. ..	
17. Concerto No. 1 in G, Vol. 8	.. ..	
18. Concerto No. 2, Vol. 8 in A minor	.. ..	
19. Air Célèbre de la Pentecôte, transcrit par Eug. Gigout	.. ..	
20. Fuga in G minor, Vol. 3, No. 5	.. ..	
		MENDELSSOHN	
21. Sonate No. 1, en fa mineur	1809 — 1847		
22. Sonate No. 2, en ut mineur	.. ..	
23. Sonate No. 3, en la majeur	.. ..	
24. Sonate No. 4, en si bémol	.. ..	
25. Sonate No. 5, en ré	.. ..	
26. Sonate No. 6, en ré mineur	.. ..	
27. Le Printemps, Romance sans paroles, transcrit par Wiegand	.. ..	
28. Preludium and Fuga, ut mineur No. 1	.. ..	
29. Preludium ré mineur No. 3	.. ..	
30. Preludium en sol, No. 2	.. ..	
31. Duetto en la bémol, transcrit par Wiegand	.. ..	
32. Allegretto 2 ^e Symphonie, transcrit par Wiegand	.. ..	
33. Romance sans paroles No. 19, transcrit par Wiegand	.. ..	
34. Romance sans paroles No. 1, en mi, transcrit par Wiegand	.. ..	
35. Andante du Concerto de violon, transcrit par Steggall	.. ..	
36. Aria St. Paul Oratorio, transcrit par Wiegand	.. ..	
37. Marche des Prêtres Athalie	.. ..	
38. Wedding March (Marche Nuptiale)	.. ..	
39. Cornélius March, op. 108	.. ..	
40. Funeral March, en la mineur, op. 103	.. ..	
41. Funeral March, en mi mineur	.. ..	
42. Andante du Concerto de piano en sol mineur, transcrit par Perman	.. ..	
		VAN BEETHOVEN	
43. Sonate No. 12, en la bémol, transcrit par Wiegand	1770 — 1827		
44. Sonate No. 2 première partie, transcrit par Wiegand	.. ..	
45. Adagio 5 ^e Sonate, transcrit par Wiegand	.. ..	
46. Adagio Sonate pathétique, transcrit par Sulze	.. ..	
		VAN BEETHOVEN	
47. Andante Con moto 5 ^e Symphonie, transcrit par Best	.. ..	
48. L'Absence, Mélodie, transcrit par Wiegand	.. ..	
49. Larghetto en la 2 ^e Symphonie, transcrit par Wiegand	.. ..	
50. Romance en fa, transcrit par Best	.. ..	
51. Marche funébre 12 ^e Sonate, transcrit par Wiegand	.. ..	
52. Grand Chœur Alleluia, transcrit par Best	.. ..	
53. La Molinara (Nel cor piu non mi sento. Thème et Variations)	.. ..	
		AMÉDÉE MOZART	
54. Thème et Variations (Don Juan)	1756 — 1791		
La Cidarem Variations de Chopin, transcrit par Wiegand	.. ..	
55. Sérénade en ré (Don Juan), transcrit par Wiegand	.. ..	
56. Mon Cœur Soupire (Noces de Figaro), transcrit par Wiegand	.. ..	
57. Romance en la bémol, transcrit par le Docteur Martin	.. ..	
58. Ave Verum, en ré transcrit par Wiegand	.. ..	
59. Ouverture (Flûte Enchantée), transcrit par Wiegand	.. ..	
60. Duetto, (Crudel Perche Finora) (Noces de Figaro) transcrit par Wiegand	.. ..	
61. Grand Air de Basse (Flûte Enchantée), transcrit par Wiegand	.. ..	
62. Andante Cantabile, Sonate No. 1	.. ..	
63. Fugue en sol mineur transcrit par Oxley	.. ..	
		JOSEPH HAYDN	
64. Andante en la (Symphonie en ré) transcrit par Best	1732 — 1809		
65. Largo Cantabile Symphonie, No. 5, transcrit par Wiegand	.. ..	
66. Romance Symphonie La Reine, transcrit par Wiegand	.. ..	
67. Récit and Andante No. 8 (The Creation)	.. ..	
68. Grand Chœur en ut No. 1, transcrit par Best	.. ..	
69. Grand Chœur No. 2 (Création Oratorio)	.. ..	
70. Trio de l'Oratorio de la Création, transcrit par Wiegand	.. ..	
71. Thème et Variations sur l'hymne National Autrichien, arrangé par Wiegand	.. ..	
72. Symphonie No. 1 in D minor	.. ..	
73. Symphonie No. 2 in B flat	.. ..	
74. Symphonie No. 3 in G	.. ..	
75. Symphonie No. 4 in E flat	.. ..	
76. Symphonie No. 5 in D minor	.. ..	
77. Symphonie No. 6 in E flat	.. ..	
		MEYERBEER	
78. Fantaisie sur l'Opéra l'Africaine, par Wiegand	1790 — 1864		
79. Fantaisie sur l'Opéra Les Huguenots, par Wiegand	.. ..	
80. Fantaisie sur l'Opéra Robert le Diable, par Wiegand	.. ..	

MEYERBEER	
81. Schiller March en mi bémol, transcrit par Wiegand	" "
82. Marche du Sacre (Coronation March), transcrit par Best	" "
83. Marche aux flambeaux en ut mineur, transcrit par Wiegand	" "
84. Aria No. 3 Opéra (Dinorah) Pardon de Plöermel, transcrit par Wiegand... ..	" "
RICHARD WAGNER	
85. Marche du Tanhäuser, transcrit par Westbrook	1813 — 1883
86. Marche et Chœur des fiançailles (Lohengrin), transcrit par Westbrook	" "
87. Marche de l'Opéra les Maîtres Chanteurs de Nuremberg, transcrit par Westbrook	" "
88. Grande Marche de l'Opéra (Lohengrin), transcrit par Westbrook	" "
89. Chœur des Pèlerins en sol, transcrit par Westbrook	" "
90. Walther's Preislied Die Meistersinger von Nürnberg, transcrit par Westbrook	" "
HANDEL	
91. Dead March in Saul	1685 — 1759
92. The Harmonious Blacksmith, Thème et Variations, transcrit par Wiegand	" "
93. Celebrated Largo	" "
94. Angels ever bright and fair, transcrit par Wiegand	" "
95. The Grand Procession March	" "
96. Alleluia (Messie Oratorio)	" "
WEBER	
97. Fantaisie sur l'Opéra Obéron, par Wiegand... ..	1786 — 1826
98. Fantaisie sur l'Opéra Robin des Bois (Freischutz), par Wiegand	" "
FRANZ SCHUBERT	
99. Ave Maria en la bémol, transcrit par Wiegand	1798 — 1828
100. Sérénade, transcrit par Wiegand	" "
ROBERT SCHUMANN	
101. Schlummerlied, transcrit par Wiegand	1818 — 1856
102. Rêve d'enfant	" "
LACHNER	
103. Celebrated March, transcrit par Lux	" "
104. Marche de la 6e suite op 150 en ut	" "
Total ...	120

ALFRED JAELL	
105. Impromptu en ré bémol, transcrit par Wiegand	1832 — 1882
RICHARD EILENBERG	
106. March of the Mountain Gnomes	—
VON SUPPÉ	
107. Ouverture du Poëte et le Paysan	—
ADOLPH HESSE	
108. Toccata la bémol livre 8 Cécilia... ..	1809 — 1863
109. Fantaisie en mi majeur	" "
RINK	
110. Concerto de flûte pour Orgue	1770 — 1846
RIES	
111. Marche Triomphale en mi bémol, transcrit par Batiste	—
VON FLOTTOW	
112. Ouverture Alessandro Stradella... ..	1812 — 1883
KUMSTEDT	
113. Fantaisie Eroïke	—
FERDINAND HILLER	
114. Andante en ré, transcrit par Wiegand	1811 — 1885
<small>F. Hiller, directeur du Conservatoire de Cologne</small>	
FRÉDÉRIC LUX	
115. O Sanctissima Fantaisie de Concert (Sicilian Mariners Hymn)	1820
BLUMENTHAL	
116. Le Chemin du Paradis, transcrit par Westbrook	1829
117. Ouverture de l'opéra Jessonda, transcrit par Best	SPHOR 1784 — 1859
118. Thème et Variations, sur le Cantique de la Croix (populaire en Allemagne) arrangé par Wiegand	* * *
J. GOLTERMAN	
119. Marche Héroïque, transcrit par Westbrook	" "
120. Selections from Songs of Germany, arranged by Wiegand	* * *

Compositions of French Authors

(COMPOSITIONS D'AUTEURS FRANCAIS).

CHARLES GOUNOD	
1. Fantaisie sur l'Opéra Faust, par Wiegand	1818
1. Bis. Fantaisie sur l'Opéra Faust, duetto pour le grand orgue et piano, arranged par Wiegand	" "
2. Fantaisie sur l'Opéra le Tribut de Zamora, par Wiegand	" "
3. Fantaisie sur l'Opéra Roméo et Juliette, par Wiegand	" "
4. Ave Maria, transcrit par Wiegand	" "
5. Fragments de la Reine de Saba... ..	" "
6. Au Printemps Mélodie, transcrit par Wiegand	" "
7. Marguerite Mélodie, transcrit par Wiegand	" "
8. La Pervenche No. 1 Romance sans paroles, transcrit par Wiegand	" "

CHARLES GOUNOD	
9. Célèbre Sérénade, transcrit par Westbrook	" "
10. Nazareth, transcrit par Westbrook	" "
11. Le Ruisseau N. 2 Romance sans paroles transcrit par Wiegand	" "
12. Le Soir Mélodie, transcrit par Wiegand	" "
13. Noël Mélodie, transcrit par Wiegand	" "
14. Entracte (la Colombe), transcrit par l'auteur... ..	" "
15. Marche Romaine	" "
16. Marche religieuse en mi bémol	" "
17. Marche nuptiale en fa	" "
18. Medjé Melodie, transcrit par Wiegand	" "
19. Marche de la Reine de Saba	" "
20. L'Ange gardien, transcrit par Westbrook (mi bémol)	" "

AMB. THOMAS

21	Fantaisie sur l'Opera Mignon, par Wiegand ...	1811
	Amb. Thomas, Directeur du Conservatoire de Paris	
22	Fantaisie sur l'Opera Hamlet, par Wiegand ...	5,
23	Offertoire en ut, livre 18 (Cecilia) ...	"
24	Andantino (Prière) livre 17 (Cecilia) ...	"

ALEX. GUILMANT

25	Marche religieuse en fa ...	"
	Alex. Guilmant, Organiste du Grand Orgue de la Trinité, et du Trocadéro, Paris.	
26	Grand Chœur en ré ...	"
27	Marche funèbre et Chant Séraphique en ut mineur	"
28	Marche nuptiale en mi ...	"
29	Fugue en sol (13e livraison) ...	"
30	Andante Con Moto en mi ...	"
31	Canzone en la mineur, 10e livraison opus 40 ...	"
32	Sonate N. 2. en ré majeur ...	"
33	Tempo di Minuetto (12e livraison en ut, op. 45	"
34	Mélodie (Romance sans paroles en re, op. 45 ...	"
35	Fantaisie op 195e (en fa) livre ...	"
36	Sonate N. 3 en ut mineur ...	"
37	Sonate N. 4 en ré mineur ...	"
38	Allegro (fa dièse mineur) livraison 4 ...	"
39	Grand Chœur en mi bémol ...	"
40	Pastorale en la le sonate ...	"
41	Sonate en ré mineur le partie, No. 1 ...	"
42	Morceau de concert en sol ...	"
43	Nuptial Poslude ...	"
44	Allegretto si mineur ...	"
45	Offertoire sur 2 Noël's si bémol ...	"
46	Cantilène pastorale si mineur ...	"
47	Élévation en la bémol, 8e livraison ...	"
48	Prière en fa, No. 1 ...	"
49	Première Méditation en la ...	"
50	Prière et Berceuse en la ...	"
51	Fugue en ré ...	"
52	Mélodie en la bémol, op. 17 ...	"
53	Invocation si bémol, livraison No. 10 ...	"
54	Communion en la mineur, 12e livraison ...	"
55	Canzonetta en fa ...	"
56	Marche Triomphale ...	"
57	Marche aux flambeaux ...	"
58	Marche de la Cantate Ariane ...	"
59	Fantaisie sur deux mélodies anglaises ...	"

CHARLES MARIE WIDOR

60	Allegro in F, Symphonie... ..	1845
	Charles Marie Widor, Professeur d'Orgue au Conservatoire et organiste du Grand Orgue de St. Sulpice.	
61	Intermezzo sol mineur ...	"
62	Aubade No. 3 en mi ...	"
63	Andante en si bémol ...	"
64	Scherzo en mi ...	"
65	Pastorale en sol ...	"
66	Marche Américaine en la mineur ...	"
67	Marche nuptiale en fa ...	"
68	Menuetto en si mineur ...	"
69	Symphonie en sol mineur, No. 6 ...	"

THEOD. DUBOIS

70	Toccata en sol ...	1837
	Théodore Dubois, organiste du Grand Orgue de la Madeleine et Professeur de Composition au Conservatoire de Paris.	
71	Offertoire en mi bémol ...	"
72	Hosannah Chorus Magnus ...	"
73	Cantilène nuptiale en la bémol ...	"
74	Bénédiction nuptiale ...	"
75	Fantaisie Triomphale, pour orgue et orchestre	"
76	Marche des Rois Mages ...	"
77	Grand Chœur en la ...	"
78	Grand Chœur Laus Deo ...	"
79	Grand Chœur No. 12, en si bémol ...	"
80	Méditation en mi bémol ...	"

EUG. GIGOUT

81	Toccata en si mineur ...	---
	Eugène Gigout, organiste du Grand Orgue des Augustins, Directeur et Fondateur de la célèbre Ecole d'Orgue rue Jouffroy 63bis Paris	
82	Menuetto en si mineur ...	---
83	Scherzo No. 8, en mi ...	---
84	Prélude Choral et Allegro ...	---
85	Andante religiosa en ut ...	---

EDOUARD BATISTE

86	Communion Célèbre en sol ...	1820 — 1876
	Edouard Batiste, Professeur au Conservatoire de Paris et Organiste du Grand Orgue de St. Eustache.	
87	Pièce No. 6, en la bémol, opus 23 ...	" "
88	Pièce No. 3, en la mineur ...	" "
89	Pièce No. 2, en ut mineur ...	" "
90	Pièce No. 1, en la ...	" "
91	Pièce No. 4, mi mineur opus 4 ...	" "
92	Pastorale en sol, opus 27 ...	" "
93	Andante appassionata en ré mineur ...	" "
94	Élévation Célèbre en fa ...	" "
95	Offertoire Fantaisie ré mineur ...	" "
96	Offertoire Marche en fa, opus 29 ...	" "
97	Offertoire Capriccio en mi majeur ...	" "
98	Pièce No. 1, opus 27, en mi mineur ...	" "
99	Grand Chœur Offertoire, en fa mineur ...	" "
100	The Bell Offertoire ...	" "
101	Grand Chœur Offertoire la bémol, opus 28 ...	" "
102	Offertoire la mineur ...	" "
103	Grand Chœur Offertoire en ré ...	" "
104	Grand Chœur Offertoire ut mineur ...	" "
105	Grand Chœur Offertoire en sol, No 22 ...	" "
106	Grand Chœur Offertoire en fa ...	" "
107	O Filii Thème et Variations en la mineur ...	" "
108	Melodie No. 1, en mi bémol ...	" "
109	Berceuse en mi ...	" "
110	Fantaisie Orage ...	" "

JULES GRISON

111	Marche Triomphale en fa... ..	1842
	Jules Grison, organiste de la Métropole de Reims, Directeur d'une célèbre école d'orgue.	
112	Cantilène en la mineur ...	"
113	Cantabile en sol ...	"
114	Grand Chœur en fa ...	"
115	Communion Célèbre en fa ...	"
116	Toccata fa mineur... ..	"
117	Marche des Festivités en ré ...	"
118	Romance sans paroles, dédié à M. Wiegand ..	"
119	Variations sur l'Hymne Portugais ...	"
120	Grand Chœur pour un Festival, Vol. 6... ..	"
121	Offertoire ut mineur, Vol. 2, No. 6 ...	"
122	Offertoire en fa, Vol. 2, No. 2 ...	"

THEODORE SALOMÉ

123	Grand Chœur en mi, No. 10 ...	1834
	Théodore Salomé, Organiste de l'orgue du Chœur a la Trinité, Paris.	
124	Cantilène, No. 9, en la mineur ...	"
125	Pièce No. 1 en mi bémol ...	"
126	Pièce No. 6 en ut ...	"
127	Pièce No. 5 en fa ...	"
128	Grand Chœur en la ...	"
129	Grand Chœur, No. 2 en soi ...	"
130	Pastorale en sol, No. 1, Vol. 2 ...	"
131	Marche en mi bémol, No. 10, Vol. 2 ...	"
132	Pastorale en sol, No. 7, Vol. 2 ...	"

LÉFEBURE WELY

	Lefebure Wély, Organiste du Grand Orgue de St. Sulpice, Paris.	
133	Offertoire Grand Chœur en sol ...	1817 — 1869
134	Sérénade Espagnole ...	" "
135	Prélude No. 7 en ré ...	" "
136	Romance sans paroles en fa, No. 1 ...	" "
137	Romance sans paroles en fa, No. 2 ...	" "
138	Prière en fa... ..	" "
139	Pièce No. 1 (Élévation en si bémol) ...	" "

MASSENET

	Massenet, Célèbre Compositeur a Paris.	
140	Dernier Sommeil de la Vierge ...	1842
141	Entracte Nocturne ...	" "
142	Prélude, Hérodiade ...	" "
143	La Troyenne regrettant sa patrie perdue ...	" "
144	Marche de l'Opéra, Hérodiade ...	" "

RENAUD DE VILBAC

145	Bénédiction Nuptiale en ré bémol ...	1829 — 1884
	Renaud de Vilbac, Organiste de St. Eugène de Paris.	
146	Caprice en sol ...	" "
147	Marche du Roi d'Espagne ...	" "

148	Prière en sol bémol	ED. LEMAIGRE	..
	Ed. Lemaigre, Organiste de la Cathédrale, Clermont, Ferrand.	"	"
149	Capriccio en fa	"	"
CHOPIN			
150	Marche funèbre en ut mineur transcrit par Best	1809 — 1849	
	Chopin, célèbre compositeur et pianiste.		
151	Nocturne en sol mineur, transcrit par Wiegand	"	"
152	Nocturne en mi bémol, transcrit par Wiegand	"	"
GEORGE BIZET			
153	Fantaisie sur l'Opéra Carmen, pour orgue par Wiegand	1838 — 1875	
LEO. DELIBES			
154	Fanfare, en mi bémol	1836 — 1890	
155	Pitzicato, en mi bémol	"	"
B. FAURE			
156	Sancta Maria, Mélodie transcrit par Wiegand	"	
	B. Faure, Célèbre Baryton.		
157	La Charité, Mélodie transcrit par Wiegand	"	
158	Les Rameaux, Mélodie transcrit par Wiegand	"	
HENRI KOWALSKI			
159	Marche des Elus dédié à M. A. Wiegand	"	
160	Caprice Menuet en mi bémol	"	
161	Caprice Gavotte en si mineur	"	
162	Le Niagara, Souvenir	"	
163	La Vierge, Méditation	"	
164	Gavotte (Il était une fois)	"	
165	Kermesse Bretonne	"	
166	Dolor, Elégie	"	
167	Marche Hongroise... ..	"	
168	Souvenir de Calcutta, Réverie	"	
DURAND			
169	Comme à vingt ans, Mélodie, transcrit pour orgue par Wiegand	"	
THEOD. LACK			
170	La Harpe de ste Cécile, transcrit par Wiegand	"	
C. DESLOUIS			
171	Les Saules, Mélodie, transcrit pour orgue par Wiegand	"	
172	Benedictus, transcrit pour orgue par Wiegand	"	
HENRI HERZ			
173	Duetto pour le grand Orgue et piano de l'Andante en mi du 5ème concerto de	"	
SAINT-SAËNS			
174	Danse macabre, transcrit par Wiegand	B. 1835	
HENRI RAVINA			
175	Dernier Souvenir, transcrit par Wiegand	1818	
176	Melodie Adorémus, transcrit par Westbrook...	"	
177	Sicilienne, transcrit par Wiegand	"	
ALICE CHARBONNET KELLERMAN			
178	Etude de concert No. 2 en sol	"	
179	Mélodie en sol	"	
180	Murmure d'amour Pensée Musicale	"	
181	Marche de Minerve dédié à M. Wiegand	"	
182	Some day Mélodie, transcrit pour le grand orgue et piano par Alice Charbonnet Kellerman	"	
MARIE GABRIEL			
183	La Cinquantaine, transcrit par Wiegand	"	
LOUIS LACOMBE			
184	Etude de Concert, transcrit par Wiegand	1818 — 1884	
FLÉGIER			
185	Stances Mélodie, transcrit par Wiegand	"	
DE MOL			
186	Gavotte, transcrit par Wiegand	"	

187	Gavotte, transcrit par Wiegand...	ROI LOUIS XIII	1601 — 1643
ADAM			
188	Noël, transcrit pour orgue par Wiegand	1803 — 1856	
189	Grand Air du Châlet Opéra, transcrit par Wiegand	"	"
A. CHAUVET			
190	Grand Chœur en ut	"	"
191	Marche religieuse en la	"	"
192	Offertoire en la majeur	"	"
193	Offertoire in B flat... ..	"	"
OMER GUIRAND			
194	Marche Triomphale en mi bémol... ..	"	"
195	Fantaisie en la bémol	"	"
GABRIEL PIERNÉ			
196	Marche de l'Exposition Universelle de Paris, 1889, Couronné au Concours...	"	"
MASSENET			
197	Le Cid, air de l'Infante, Andantino	1842	
198	Marche du Cid	"	
199	Entracte Berceuse	"	
200	Menuet de Manon	"	
201	1 ^e Etude en mi bémol	"	
202	Marche des Sarazins de l'Opéra le Tribut de Zamora	CHARLES GOUNOD	
MAILART			
203	Fantaisie sur l'Opéra Les Dragons de Villars, par Wiegand	1817 — 1871	
ALEX. ED. GORIA			
204	Les Adieux de Marie Stuart	1823 — 1860	
LEBEAU			
205	L'allée mystérieuse	"	
HALEVY			
206	Fantaisie sur l'Opéra La Reine de Chypre, par Wiegand ..	1799 — 1862	
207	Cavatina de la Juive	"	
VICTOR MASSÉ			
208	Romance de l'aiguille N. 1 de l'Opéra les Noces de Jeannette, transcrit par Wiegand	1822 — 1844	
209	Romance N. 2 des Noces de Jeannette, transcrit par Wiegand	"	
210	Grande Fantaisie sur des Opéras Populaires Français arrangé par Wiegand	* * *	
ALARD			
211	Andante Sostenuto..	"	
KETTERER			
212	Marche Solennelle en mi bémol	1831 — 1870	
ASCHER			
213	Marche de la Reine... ..	"	
HEROLD			
214	Fantaisie sur l'Opéra Zampa, par Aug. Wiegand	"	
MÉHUL			
215	Grand Air de l'Opéra Joseph en Egypte, transcrit par Wiegand	1763 — 1817	
AUBER			
216	Fantaisie sur l'Opéra La Muette de Portici transcrit par Wiegand	1784 — 1871	
BOIELDIEU			
217	Fantaisie sur l'Opéra la Dame Blanche...	"	
THEOD. RITTER			
218	La Zamaguega Souvenir de Valparaiso	"	
219	Les Courriers, caprice transcrit pour orgue par Wiegand...	"	
220	Le Chant du Braconnier transcrit pour orgue par Wiegand	"	

Authors of Different Nations

(AUTEURS DE DIFFÉRENTES NATIONS).

	A. RUBINSTEIN				BRAGA
1	Mélodie en fa, transcrit par Wiegand	1829	10	Sérénade (célèbre)	1829
	Anton Rubinstein, Directeur du Conservatoire de Moscou, célèbre pianiste et compositeur.				E. SILAS
	NIEDERMEYER		11	Fantaisie en re mineur, op. 117	1827
2	Pater Noster, transcrit par Wiegand	1802 — 1861			CH. NEUSLEDT
	BENDEL		12	Spring Song... ..	1838
3	Dornröschen, transcrit par Wiegand	"			OSCAR SCHMIDT
	JOACHIM RAFF		13	Gavotte Pastorale	"
4	Cavatina en ré	1822 — 1882			EDWARD GRIEG
5	Trennung March from Lenore Symphony	" "	14	Berceuse en sol No. 1	"
6	Introduction et fugue en mi mineur book 2	" "			J. PADEREWSKI
7	Romance sans paroles en la bémol	" "	15	Sarabande	"
8	Festival March	" "			Total
	MOSKOWSKI				15
9	Sérénade en ré transcrit par Wiegand	1854			

Composition of Belgian Authors

(COMPOSITION D'AUTEURS BELGES).

	JACQUES LEMMENS				ALPHONSE MAILLY
1	Marche Pontificale en ré	1823 — 1881	21	Marche Solennelle en ut	"
	Jacques Lemmens, organiste du roi des Belges et Professeur d'Orgue au Conservatoire royal de Bruxelles.		22	Badinage en si bémol	"
2	Fanfare en ré	" "			AUGUSTE DUPONT
3	Marche Triomphale en ré	" "		Aug. Dupont célèbre pianiste, Professeur au Conservatoire royal de Bruxelles.	
4	Grand Chœur Hosannah	" "	23	Chanson d'une jeune fille, transcrit par Wiegand	1828 — 1891
5	Cantabile en si mineur	" "	24	Gavotte en sol mineur	" "
6	Laudasion, Fugue	" "			ETIENNE SOUBRE
7	Fugue en ré	" "	25	Grand Chœur des Soldats	"
8	Sonate Pontificale en ré mineur	" "		Etienne Soubre, Directeur du Conservatoire royal de Liège	
	ALPHONSE MAILLY				JOSEPH CALLEARTS
	Alphonse Mailly, organiste du Roi des Belges et Professeur d'Orgue au Conservatoire royal de Bruxelles.		26	Cantilène en mi bémol	"
9	Sonate No. 1, en ré mineur	" "		Mr. Joseph Callearts, professeur d'Orgue au Conservatoire d'Anvers, et Organiste de la Cathédrale	
10	Andante en si bémol	" "			PHILLIP RÜFER
11	Pastorale en ré	" "	27	Sonate sol mineur	"
12	Étude de Concert, dédié à M. Wiegand... ..	" "		P. Rüfer, Directeur du Conservatoire de Berlin.	
13	No. 3 Christmas Musette en sol	" "	28	Adagio en mi bémol... ..	"
14	No. 2 Andante con moto en ré mineur	" "			GRÉTRY
15	Invocation, dédié à M. Wiegand	" "	29	Ouverture, La Caravane	1741 — 1812
16	Pâques flenries en sol	" "		Grétry, célèbre Compositeur né à Liege.	
17	Méditation en si	" "			
18	Cantilène en la bémol (solo pedal)	" "			
19	Causerie en ré	" "			
20	Prélude funèbre ut mineur	" "			

		GRETRY
30	Variations sur une fièvre brûlante, transcrit par Beethoven	"
		VIEUXTEMPS
31	Romance sans paroles en fa Vieuxtemps, célèbre Violoniste et Compositeur né dans la Province de Liège.	"
		AUG. WIEGAND
32	Marche Egyptienne, pour Orgue et Orchestre, et transcrit pour Piano à 4 mains	"
33	New South Wales March. Dedicated to His Excellency the Right Honourable the Earl of Jersey, Governor of New South Wales	"
34	Mélodie Le Pays ou fleurit l'Oranger. Respectfully dedicated to the Countess of Jersey...	"
35	Military March. Dedicated to the Right Worshipful the Mayor of Sydney (Alderman W. P. Manning)	"
36	Berceuse. Dedicated to Mrs. W. P. Manning	"
37	Australian March. Dedicated to M. H. Daniel, Town Clerk of Sydney	"
38	Sérénade Egyptienne	"
39	Sérénade Italienne. Dedicated to Sir William King, Mayor of Portsmouth...	"
40	No. 1 Romance sans paroles en ré bémol, dédié à mon professeur M. Alph. Maily	"
41	No. 2 Romance sans paroles en la bémol. Dédié à M. Eugène Boivin	"
42	No. 3 Romance sans paroles en la. Dédié à Monseigneur de Ragneau de Moreuil, France	"
43	No. 4 Romance sans paroles, Barcarolle. Dedicated to M. Warren Row, of Sydney	"
44	No. 5 Romance sans paroles en sol. Dedicated to Mrs. Fischer	"

		AUG. WIEGAND
45	Pastorale en si bémol mineur. Dédié à M. Cavaillé—Col de Paris	"
46	Idylle No. 1. Dédié à Monsieur le Révérend Père Le Rennetel, Supérieur à St. Patrick, Sydney	"
		Calm of Nature.—The Songs of Birds.—Pastoral.—Swiss Shepherds playing Flute and Oboe.—The Village Fête.—The Fête interrupted by a storm.—The Villagers' pray for the cessation of the storm (Hymned, Sacré Cœur).—Te Deum in Thanksgiving.
47	Idylle, No. 2, dedicated to M. Alfred Le Forestier	"
48	Fantasia on National Airs of Belgium, France, Holland, Italy, Austria, Ireland, Antwerp, Liege, Russia, and England. Arranged by Aug. Wiegand	"

Supplement. Auteur Français.

		HORACE POUSSARD.
1	Une Plainte romance sans paroles en ré...	"
2	Berceuse en sol	"
3	Andante Entracte en mi bémol	"
4	Le Printemps Méditation en la	"
5	Retraite aux flambeaux en si bémol	"
6	Andante en si mineur	"
		Auteurs Allemands et Autrichiens ... 120
		Auteurs Français ... 226
		Auteurs Anglais ... 60
		Auteurs Italiens ... 36
		Auteurs Belges ... 49
		Auteurs de différentes nations ... 15
Total		506

Ces 506 Morceaux ont été exécutés par le City Organist du 18 Juillet, 1891, au 25 Decembre, 1892.

(This Collection of 506 pieces has been performed by the "City Organist," from the 18th July, 1891, till the 25th December, 1892.)

LIST OF ORGAN RECITALS

GIVEN BY

MONS. AUGUSTE WIEGAND,

FROM THE YEAR 1878 TO THE YEAR 1892.



1878	Paris	... ..	"International Exhibition" (Great Organs by "Cavaillé-Coll" and "Stoltz.")	4	1884	Antwerp	.. ..	"Catholic Society's" Concert (Piano and Mustel Harmonium.)	1
	Charleville, France	...	...	2	1885	Yeneppe	.. ..	Parish Church	1
1879	Falisolles, Belgium	...	Parish Church	1		Courtrai	.. ..	St. Joseph's Church...	1
	Leuze-Longchamps	...	Parish Church	1		Liège	.. ..	St. Walburge's Church	1
1880	Aix-la-Chapelle, Germany	...	"Kurhaus" Concert (Great Organ by "Stathout.")	1	1885	Antwerp	.. ..	"International Exhibition" (Daily Recitals from May to November, Great Organ by "Anneessens.")	184
	Brussels, Belgium	...	"Catholic Society's Concert." (Harmonium by "Mustel.")		1886	Gand	.. ..	Church of Our Saviour	1
	Louvain, "	...	Convent St. Barbe	1		Havelange	.. ..	Parish Church	1
	Maestricht, Holland	...	St. Martin's Church...	1		Avesnes, France	...	Parish Church	1
	Brussels, Belgium	...	"National Exhibition" (Great Organ by "Schyven.")	34		Thildonck, Belgium	...	Ursuline Convent Church	1
	Amsterdam, Holland	...	"Palace of Industry" (Great Organ by "Cavaillé-Coll.")	3		Haarlem, Holland	...	Protestant Cathedral	1
1881	Verviers, Belgium	...	St. Hubert's Church	2	1887	Ostende, Belgium...	...	Priory Church	3
	Haltinne, "	...	Parish Church	1		Bececq	.. ..	Parish Church	1
	Amsterdam, Holland	...	"Palace of Industry" (2nd time)	1		Barrowford, England	...	Congregational Church	2
	Huy, Belgium	...	"Amateur Society's" Concert (Piano and Mustel Harmonium.)	2		Eerneghem, Belgium	...	Parish Church	2
	Dinant	...	Priory College Church	2		Barrowford, England	...	Congregational Church (2nd time)	2
	Rosendael, Holland	...	Redemptorist Church	1		Brussels, Belgium	...	"Universal Exhibition" (Great Organ by "Schyven.")	14
	Lodelinsart, Belgium	...	Parish Church	1		Mailen	.. ..	Parish Church	1
	Namur	...	Notre Dame	2	1888	Ostende	.. ..	The "Kursal" (from July to October)	38
	Renaix	...	Parish Church	1		Glasgow, Scotland	...	Macleod Church	2
1882	London, England...	...	Crystal Palace	1		Sprundel, Holland	...	Parish Church	1
	Maestricht, Holland	...	St. Servais Church	2		Coquelaer, Belgium	...	Parish Church	1
	Lantremange, Belgium	...	Parish Church	1		Roulers	.. ..	St. Michael's Church	1
	Bergilez	...	Parish Church	1		Liège	.. ..	Jesuit Church	1
	Amiens, France	...	St. Martin's Church	2		Mons	.. ..	St. Stanislaus Church	1
1883	Breda, Holland	...	The Cathedral	3		Bradford, England	...	St. Mary's Church	4
	Brussels, Belgium	...	"Palace of Fine Arts" (Great Organ by "Schyven.")	2		Ostende, Belgium	...	Notre Dame Church...	2
	Mondidier, France	...	Church of the Holy Sepulchre	2	1889	Ostende	.. ..	The "Kursal" (from July to October)	49
	Antwerp, Belgium	...	"Artistic Society's Concert (Piano and Mustel Harmonium.)	1		Antwerp	.. ..	Notre Dame College	1
	Antwerp	..	St. Joseph's Church...	1		Bradford, England	...	St. Mary's Church (2nd time)	4
	Antwerp	.. 25 Décembre	St. Joseph's Church... (New Mass by A. Wiegand, performed with full Orchestra.)	1		Bridlington	.. ..	Priory Church	5
1884	London, England...	...	St. Peter's Italian Church	14		Bradford	.. ..	St. Joseph's Church	3
	London	..	Crystal Palace	1		Bradford	.. ..	St. Mary's Church (3rd time)	2
	Nymègue, Holland	...	St. Ignatius's Church	1		Manchester	.. ..	Salford Cathedral	1
	Louvain, Belgium	...	Dominican Church	2		Prestwich	.. ..	Parish Church	1
	Antwerp	..	St. James' Church	3		Middlesbrough, England	...	The Cathedral	4
	Waremmè	..	Parish Church	1		London	.. ..	Jesuit Church (Farm Street)	1
	Louvain	..	Jesuit Church	1		Condé, France	...	Parish Church	1
	Gertruidenberg, Holland	...	Parish Church	2	1889	Sheffield, England	...	"Albert Hall" (Grand Organ by "Cavaillé-Coll")	3
	Bastogne, Belgium	...	Seminary Church	1		Bradford	.. ..	St. Joseph's Church (2nd time)	2
	Grammont	..	Josephite Church	1		Middlesbrough, England	...	The Cathedral	2
	Namur	..	St. Loup's Church	1		London	.. ..	St. Mary's Church	1
					1890	Middlesbrough	...	Cathedral, 22nd January	1
						Sheffield	...	Albert Hall, 8th February	1
						Middlesbrough	...	Cathedral, 19th February	1
						Sheffield	...	Albert Hall, 10th March	1

1890	London	Peter's Italian Church, Hatton Garden, 27th, 28th, 20th and 30th May	4
"	Birmingham	St. Paul, Lozells Road, 12th and 13th June	2
"	Glossop	St. Mary's Church, 15th June	1
"	Middlesbrough	Cathedral, 18th June	1
"	Belgium, Bruges	Jesuit Church, 24th June	1
"	Belgium, Grammont	Priory Church, 25th June	1
"	Belgium, Grammont	Josephite Church, 26th June	1
"	Colwyn Bay	St. John's Wesleyan Church, 4th July	1
"	London	St. Barnabas, Pimlico, 22nd July	1
"	Leamington	Parish Church (Two Recitals, afternoon and evening), 23rd, July	2
"	London	Crystal Palace, 24th July	1
"	Redcar	St. Peter's Church, 27th July	1
"	Halifax	Illingworth Church, 29th July	1
"	France, Lille	Avelin Parish Church, 12th August	1
"	Bridlington	Priory Church (Six Recitals, afternoon and evening), 25th, 26th and 27th Aug.	6
"	Hastings	St. Mary's Church (Two Recitals), 28th and 29th Aug.	2
"	Hastings	St. Mary's Church (Three Recitals), 11th, 12th and 13th September	2
"	Middlesbrough	Cathedral, 29th September	3
"	London	St. Peter's Italian Church, 6th October	1
"	Linslade, Leighton Buzard	St. Barnabas Church, 9th October	1
"	Bradford	St. Mary's, East Parade, 13th October	1
"	Middlesbrough	St. John's, Parish Church, 22nd October	1
"	Birmingham	Baptist Church, Stafford Road (Two Recitals), 28th and 29th October	2
"	Portsmouth	Town Hall, 31st October (Great Organ by Davison)	1
"	London	St. Peter's Italian Church, 3rd November	1
"	London	Royal Albert Hall (Great Organ by Willis) (500th Organ Recital, 8th Nov., 1890.)	1
"	Bradford	St. Mary's, 10th November	1
"	Sheffield	Albert Hall, 15th November	1
"	Birmingham	Town Hall, 26th November (Great Organ by Hill & Son)	1
"	Bradford	St. George's Hall, 25th Nov.	1

1890	Lancaster	St. Peter's Church (Two Recitals), 27th and 28th Nov.	2
"	London	St. Peter's Italian Church, 9th December	1
"	Parkstone, Dorset	St. Peter's Church (Two Recitals), 10th and 11th Dec.	2
"	Bradford	St. Mary's Church, 15th Dec.	1
1890	Middlesbrough	Cathedral, 17th December	1
"	Newcastle	Town Hall, 20th December	1
"	Enfield	Christ Church, 23rd Decem.	1
"	Alloa, Scotland	Town Hall	1
1891	St. Peter's Italian Church, London	5th Jan.	1
"	St. Mary's, Bradford	12th & 13th	2
"	St. Peter's, London	2nd Feb.	1
"	St. Mary's, Bradford	16th	1
"	St. Peter's, London	2nd Mar.	1
"	St. Jude's, Whitechapel	5th	1
"	St. Mary's, Bradford	9th	1
"	Portsmouth Town Hall	10th & 11th	2
"	Parkstone, Dorset, St. Peters	13th & 14th	2
"	Whitehaven, Cumberland, Parish Ch.	18th & 19th	2
"	Portsmouth Town Hall	2nd Apr.	1
"	St. Peter's London	6th	1
"	Paington, Devon, Christ Church	9th	2
"	Blackheath, London, Congregational Church	10th	1
"	Armley, near Leeds	13th & 14th	2
"	Bradford, St. Mary's	15th	2
"	Bournemouth, St. Paul's Church	17th	2
"	Portsmouth Town Hall	18th	1
"	Whitehaven, Parish Church	20th	2
"	Bradford, St. Mary's	21st	2
"	Leamington, Parish Church	22nd	2
"	Barrowford	25th & 26th	3
"	St. Peter's Italian Church, London	27th & 21th	2

Recitals given in Europe ... 553

1891-92	Sydney Town Hall	156
1891	Melbourne Town Hall	3
1892	Newcastle Presbyterian Church	7th June 1
"	Annandale Presbyterian Church	2
"	Goulburn Cathedral	1
"	Adelaide Town Hall, 22nd, 23rd, 27th, 28th, 29th July	5
"	St. Patrick's Church, Sydney	4th Aug. 1
"	Newcastle (2nd time)	22nd Sept. 1
"	University, Sydney	30th Sept. 1
"	St. Benedict's Church, Sydney	Sept. 2
"	Bathurst Wesleyan Church	22nd & 23rd Oct. 2
"	Annandale Presbyterian Church (2nd time)	31st Oct., 3rd Nov. 2
"	Y.M.C.A. Hall, Sydney	2nd Nov. 1
"	Brisbane Exhibition (New Organ by Willis, London)	February, 1893 5

Total ... **736**

EXTRACTS

Taken from Official Sources in connection with Concerts and Organ Inaugurations by

AUGUSTE WIEGAND.



(EXTRAITS DES COMTE-RENDUS DES JOURNAUX A PROPOS DES CONCERTS ET INAUGURATIONS D'ORGUES. DE A. WIEGAND.)



ORGAN CONCERT HELD AT CHAMP DE MARS, PARIS EXHIBITION.

A. Wiegand has given us—here in Paris—specimens of his brilliant playing, and he has charmed his audiences, as indeed he does everywhere when he displays his rare skill.

He is like one who scatters about him seeds bursting forth into beautiful flowers. But the full harvest is not always reaped by his hearers. He has now gathered up the palms of victory which an audience, roused to a pitch of the utmost enthusiasm, has lavished upon him. He is indeed a charmer whom Belgium has lent us for a time.

Le Figaro, 2nd October, 1878.

CONCERT HELD AT AIX-LA-CHAPELLE.—40TH ANNIVERSARY OF THE "CONCORDIA."

The Hall of the Kurhaus was crowded last night. Many foreign dilettanti attended this festival. We recognise in Mons. Wiegand an eminent master, whose execution is without parallel. This perfect virtuoso possesses a taste of great delicacy in his employment of the registers.

Aachener Anzeiger, 23rd November, 1879.

NATIONAL EXHIBITION, BRUSSELS.

Amongst the popular organists, we must observe Mons. Wiegand, who terms himself a pupil of Mr. Mailly, but who is already a consummate master of his art. In our opinion, Mons. Wiegand has a supple talent, which serves him equally as well in the difficulties of the fugue as in the improvisation.

La Meuse, 7th August, 1880.

CONCERT HELD AT THE PALACE OF INDUSTRY, AMSTERDAM.

Mons. Wiegand, whose renown deserves to be spread to all parts, has shown himself in this case an artist without equal, not only in the sentiment introduced in the interpretation of his brilliant repertoire, but also in the marvellous dexterity of manipulation of which he possesses the secret.

Amsterdamsche Courant, 11th September, 1880.

LONDON CRYSTAL PALACE.

Mons. Wiegand, a distinguished pupil of Mr. Mailly, has just given a recital on the Crystal Palace Organ, at London. The artist performed with a remarkable facility a varied programme, including a brilliant march of his own composition.

Musical Standard, 16th September, 1882.

CONCERT D'ORGUE DU CHAMP DE MARS À L'EXPOSITION DE PARIS.

M. Wiegand a semé ici les fleurs, comme partout où il déploie la richesse de son jeu, et il a en revanche recueilli les palmes que lui prodiguait un auditoire soulevé par l'enthousiasme; c'est un charmeur que la Belgique nous a prêté. Son nom est déjà bien connu. Son jeu est surprenant, ce qui par dessus tout empoigne l'âme dans les diverses exécutions de ce grand virtuose. c'est l'expression, c'est le sentiment profond qu'il communique à tous ceux qui ont la bonne fortune de l'entendre.

Le Figaro, 2 Octobre, 1878.

CONCERT DONNÉ À AIX-LA-CHAPELLE, 40ÈME ANNIVERSAIRE DE LA CONCORDIA.

La salle du Kurhaus était bondée hier soir. Un grand nombre de dilettanti étrangers assistaient à cette fête. Nous avons fait en M. Wiegand la connaissance d'un maître éminent. A une technique sans exemple, le parfait virtuose joint un goût délicat dans l'emploi des registres.

Aachener Anzeiger, 23 Novembre, 1879.

EXPOSITION NATIONALE À BRUXELLES.

Parmi les organistes qui tiennent l'orgue tous les jours, nous avons remarqué M. Wiegand, qui se dit élève de M. Mailly, mais qui est déjà un maître consommé! D'après nous M. Wiegand a le grand mérite d'avoir un talent souple qui se joue aussi bien des difficultés de la fugue, que des imprévus d'une improvisation.

La Meuse, 7 Aout, 1880.

PALAIS DE L'INDUSTRIE A AMSTERDAM.

M. Wiegand dont le renom tend à juste titre à s'accroître partout, s'est montré en cette circonstance un artiste hors ligne, non seulement par le sentiment qu'il a su mettre dans l'interprétation de son brilliant répertoire, mais encore par le mécanisme merveilleusement subtil dont il possède le secret.

Amsterdamsche Courant, 11 Septembre, 1880.

CRYSTAL PALACE À LONDRES.

M. Wiegand, un élève distingué de M. Mailly vient de donner une séance sur les orgues du Crystal Palace de Londres. L'artiste a joué avec une habileté remarquable un programme varié renfermant une belle marche de sa composition.

Musical Standard, 16 Septembre, 1882.

INAUGURATION OF THE ORGAN OF BREDA CATHEDRAL.

The programme furnished Mons. Wiegand, an artist of rare talent, the opportunity of exhibiting the powerfulness of his manipulation. The eminent organist, in his execution of the great works of the old masters, showed his great superiority even to the most critical.

Hienwe Bredasche Oosterhoutsche Courant, 4th October, 1883.

INAUGURATION OF THE ORGAN AT SAINT-SULPICE CHURCH, MONTDIDER.

We confess that we are absolutely incapable of adequately appreciating Mons. Wiegand as we ought to do. His playing varies infinitely; he multiplies the different shades of expression, with an exquisite refinement; he seizes the auditor, he charms, he magnetises, he entrances, he seduces him.

Le Propagateur Picard, 16th December, 1883.

PALAIS DES BEAUX ARTS, BRUSSELS.

Mons. Wiegand is an artist of great merit, whose style and virtuosity cannot be too much praised. He is permeated with the best traditions of the great Masters. His style, which is sober and correct or sentimental, according to his subject, produced a great impression on the audience, who recalled him after each number.

Etoile Belge, 28 Janvier, 1884.

OPENING OF THE ORGAN OF THE ST. PETER'S ITALIAN CHURCH, HALTON GARDEN.

The new organ has been inaugurated before a numerous attendance, mostly composed of reputed artists, by Mons. Wiegand, the well-known organist. Even the most expert acknowledge that this is a new title to the glory of the eminent artist.

The Daily Chronicle, 18th April, 1884.

We think it right to say it is delightful to hear a virtuoso like Mons. Wiegand, who is really master of his instrument.

Holborn Guardian, 25th April, 1884.

ANTWERP UNIVERSAL EXHIBITION.

The public were surprised and delighted with the playing of the eminent and sympathetic organist. We wish Mons. Wiegand every success at his next recitals; he fully deserves it, having an extraordinary repertoire of two hundred selections.

L'Opinion, August, 1885.

OPENING OF THE ORGAN OF ST. BARBE COLLEGE CHURCH, AT GHENT, BELGIUM.

Mons. Wiegand, a clever artist, in opening the organ of the St. Barbe College Church, executed a splendid programme in a magnificent style.

Bien Public, 26th September, 1886.

INAUGURATION OF BARROWFORD ORGAN, ENGLAND.

Mons. Wiegand has the reputation of being a Master of the of the King of Instruments, and he is certainly the best organist of the country.

The Burley Gazette, 12th November, 1887.

In connection with the same concert, *The Colne and Nelson Times*, of 12th of November, 1887, states that the eminent Belgian artist, who opened the Organ on Tuesday, second to none here, many critics declaring they have never heard his equal. He was much applauded after each piece, and received a well merited encore for his improvisation.

OPENING OF THE ORGAN AT ST. MARY'S CHURCH, BRADFORD, ENGLAND.

Mons. Wiegand, who played the Organ on Monday night, had a numerous audience of artists, who were profoundly impressed with the consummate art of the organist. With such an instrument and a musician so accomplished, the public must feel themselves very fortunate.

The Bradford Observer, 26th June, 1888.

INAUGURATION DE L'ORGUE DE LA CATHE-DRALE DE BRÉDA.

Le programme a fourni à M. Wiegand, virtuose d'un rare talent, l'occasion de faire apprécier la richesse de la registration. L'éminent organiste dans l'exécution des chefs d'œuvre des anciens maîtres a montré son bâton de maréchal aux classiques les plus intransigeants.

Nieuwe Bredasche Oosterhoutsche Courant 4 October, 1883.

INAUGURATION DE L'ORGUE DU CHŒUR ET DU GRAND ORGUE DE LA TRIBUNE A SAINT SEPULCRE, MONTDIDIER.

Nous nous déclarons absolument incapable d'apprécier M. Wiegand, comme il conviendrait. Variant son jeu à l'infini, multipliant les nuances avec un tact exquis, il saisit l'auditeur, le charme, le magnétise, l'entraîne, le séduit.

Propagateur Picard, 16 Decembre 1883.

PALAIS DES BEAUX-ARTS À BRUXELLES.

M. Wiegand est un artiste de grand mérite dont on ne saurait assez louer le style et la virtuosité. Il s'est pénétré des bonnes traditions des maîtres. Son jeu sobre ou correct, puissant ou sentimental a produit une grande impression sur les auditeurs qui l'ont applaudi après chaque morceau.

Etoile Belge, 28 Janvier, 1884.

INAUGURATION DE L'ORGUE DE L'ÉGLISE ITALIENNE A LONDRES, ST. PIERRE, HALTON GARDEN.

Le nouvel orgue a été inauguré, devant un public d'artistes distingués, par l'organiste bien connu M. Wiegand. L'artiste a eu un fort grand succès, de l'avis de tous les critiques.

The Daily Chronicle, 16 Avril, 1884.

Nous devons dire qu'il est vraiment délicieux d'entendre un artiste comme M. Wiegand, et qui est réellement maître de son instrument.—*Holborn Guardian*, 25th Avril, 1884.

EXPOSITION UNIVERSELLE D'ANVERS.

Le public s'est montré surpris et émerveillé du jeu de l'éminent et sympathique organiste. Nous souhaitons aux prochains concerts de M. Wiegand, tout le succès dû à cet artiste appelé à une réputation universelle, ayant un répertoire incroyable de 200 morceaux!

L'Opinion, Aout, 1885.

INAUGURATION DES ORGUES DE L'ÉGLISE DU COLLEGE ST. BARBE A GAND.

M. Wiegand, un artiste habile a exécuté un superbe programme en virtuose consommé.

Bien Public, 26 Septembre, 1886.

INAUGURATION DE L'ORGUE DE BARROWFORD, ANGLETERRE.

M. Wiegand a la réputation d'être un maître du Roi des Instruments, et il est certainement le meilleur organiste du pays.

The Burley Gazette, 12 Novembre, 1887.

A PROPOS DU MÊME CONCERT.

L'éminent artiste belge qui inaugurerait l'orgue mardi, ne peut être comparé à aucun autre organiste ici. Plusieurs critiques déclarèrent n'avoir jamais entendu son égal. Aussi fut-il très applaudi après chaque morceau, et regu un *encore* bien mérité après son improvisation.

Colonet Nelson Times, 12 Novembre. 1887.

INAUGURATION DE L'ORGUE À L'ÉGLISE ST. MARIE, BRADFORD, ANGLETERRE.

M. Wiegand qui tenait l'orgue lundi soir, avait un public nombreux d'artistes qui ont été profondément impressionnés de l'art consommé de l'organiste. Avec un pareil instrument et un musicien aussi accompli, le public avait tout sujet d'être heureux.

The Bradford Observer, 26 Juin, 1888.

At a Concert given at St. Mary's Church, Mons. Wiegand, the celebrated Belgian Organist, played last night a very fine programme selected from the works of composers of sacred music. It is useless to tell those who had the great pleasure of hearing him that he succeeded admirably.

The Bradford Observer, 6th November, 1881.

INAUGURATION OF THE ORGAN OF THE PRIORY OF BRIDLINGTON CHURCH.

The recital was given by the celebrated Belgian Organist, Mons. A. Wiegand. He is undoubtedly an absolute master of his instrument. One does not know what to admire the most in Mr. Wiegand's playing, his easy execution or his fine expression with which he produces surprising effects. Never had we heard before such music.

Bridlington and Quay Gazette, 6th April, 1889

UNIVERSAL EXHIBITION, ANTWERP, 1885.

ANTWERP, 11th January, 1886.

The Executive Committee of the Antwerp Universal Exhibition certify that Monsieur Auguste Wiegand, of Antwerp, an Organist of first rank, has given, during the whole duration of the Exhibition, magnificent organ recitals in the large Festival Hall. These recitals have brought together, without intermission, crowds who have applauded both the artist and the talented Composer.

The Executive Council is glad to give evidence to their sentiments of admiration to M. Auguste Wiegand.

For the Executive Committee,

VICTOR LYNEN, PRESIDENT,
LEPOLD DE WAEL, BURGOMASTER.

M. Alphonse Mailly, the first organist of the Belgians and lecturer at the Brussels Royal Conservatoire, certifies that M. Auguste Wiegand has had, under his own direction, an excellent education. He considers M. Wiegand as a virtuoso of the very first rank.

ALPHONSE MAILLY.

Brussels, 21st January, 1886.

RECITAL IN TOWN HALL SYDNEY.

At half-past seven on Saturday evening there was not a seat obtainable in the Centennial Hall, and not only were the orchestra seats and the steps of the galleries occupied, but many persons were content to stand during the whole of the performance. There must have been at least 6000 persons in the Hall, and some thousands were unable to get inside the building. During the interval, the Mayor (Mr. W. P. Manning) announced that, owing to the great numbers who had been unable to obtain admission, it had been arranged that the city organist should repeat the same programme this evening, and also that a recital would take place on Wednesday afternoon, and that another popular programme would be presented on Saturday evening next.

The Daily Telegraph, 17th August, 1891.

RECITAL IN TOWN HALL, SYDNEY.

In the middle of the year the post of City Organist was most satisfactorily filled by the appointment of Mr. Auguste Wiegand, the famous Belgian Organist. Mr. Wiegand landed in Australia on the 22nd June, was entertained at supper by the Mayor of Sydney (Alderman W. P. Manning) on the 7th July, when a party of about one hundred of the leading men of the city were invited to meet him, and gave his first public recital on the 18th July. Mr. Wiegand then showed himself an artist of extraordinary executive ability, and by the brilliancy of an essentially concert style, and by the thorough mastery of the instrument he displayed, he gained at once the public confidence. This confidence has never been shaken; several hundred people are present at every Wednesday afternoon recital, and the attendance on Saturday evenings averages upwards of three thousands persons.

The Sydney Morning Herald, 31-12-1891
(Summary for Europe).



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CONCERT DONNE À L'ÉGLISE ST MARIE, BRADFORD.

M. Wiegand, le célèbre organiste belge jouait hier soir un fort beau programme choisi parmi les compositeurs de musique sacrée. Il est inutile, de dire à ceux qui ont eu le grand plaisir de l'entendre qu'il réussit admirablement.

The Bradford Observer, 6 Novembre, 1888.

INAUGURATION DE L'ORGUE DU PRIORY CHURCH, BRIDLINGTON.

Le récital était donné par le célèbre organiste belge M. Aug. Wiegand; on peut dire qu'il est absolument maître de son instrument. On ne sait ce qu'on doit admirer le plus dans le jeu de M. Wiegand; l'exécution facile, la grande expression qu'il y met, ou la facilité avec laquelle, il produit des effets étonnants. Jamais auparavant on n'avait entendu de pareille musique.

Bridlington and Quay Gazette, 6 Avril, 1889.

EXPOSITION UNIVERSELLE D'ANVERS, 1885.

ANVERS, 11 Janvier, 1886.

Le Comité exécutif de l'Exposition Universelle d'Anvers certifie que M. Auguste Wiegand, d'Anvers, un organiste de premier ordre, a donné, pendant toute la durée de l'exposition de magnifiques recitals d'orgues dans le grand Hall. Ces récitals ont eu, sans interruption, un nombreux public qui a applaudi, tant l'artiste que le compositeur de talent.

Le Comité exécutif est heureux de pouvoir témoigner ses sentiments d'admiration à M. Auguste Wiegand.

Pour le Comité Exécutif,

VICTOR LYNEN, PRESIDENT,
LEOPOLD DE WAEL, BOURGMESTRE.

M. Alphonse Mailly, premier organiste du roi des Belges et professeur au Conservatoire Royal de Bruxelles, certifie que M. Auguste Wiegand, a eu sous sa propre direction une excellente éducation. Il considère M. Wiegand comme un virtuose de tout premier ordre.

ALPHONSE MAILLY.

Bruxelles, 21 Janvier, 1886.

RÉCITAL DONNÉ A SYDNEY.

A 7 heures $\frac{1}{2}$ samedi, il n'y avait plus moyen d'obtenir une chaise dans le Centennial Hall; non seulement dans les galeries, mais même dans l'orchestre, beaucoup de personnes durent rester debout pendant toute la durée du concert. Il y avait environ 6000 personnes dans la salle, et plusieurs milliers durent renoncer à entrer. Dans l'intervalle le Maire (Mr. P. W. Manning) annonça que vu le grand nombre de personnes qui n'avaient pu obtenir de place, il était décidé que le *City Organist* répéterait le même Concert le lendemain, qu'il y aurait un récital mercredi après midi, et qu'un programme populaire formerait le concert de Samedi Suivant.

The Daily Telegraph, 17 Aug., 1891.

RÉCITALS DONNÉS À SYDNEY.

Dans le milieu de l'année le poste de *City Organist* fut très heureusement rempli par la nomination de M. Auguste Wiegand, le célèbre organiste belge. M. Wiegand arriva en Australie, le 22 Juin, et fut reçu par le maire (alderman) M. W. P. Manning, qui lui offrit un souper auquel assistaient environ 100 gens marquants de Sydney. Il donna son premier récital public le 18. juillet. M. Wiegand se montra alors un artiste d'un habileté d'exécution extraordinaire et remarquable par son brillant style essentiellement de concert, et par sa parfaite connaissance de l'orgue. Il gagna immédiatement la confiance du public, qui ne s'est jamais démentie; plusieurs centaines de personnes sont présentes le mercredi après midi, et le public des samedis peut être évalué à 3000 personnes.

The Sydney Morning Herald, 31-12-1891
(Summary for Europe).

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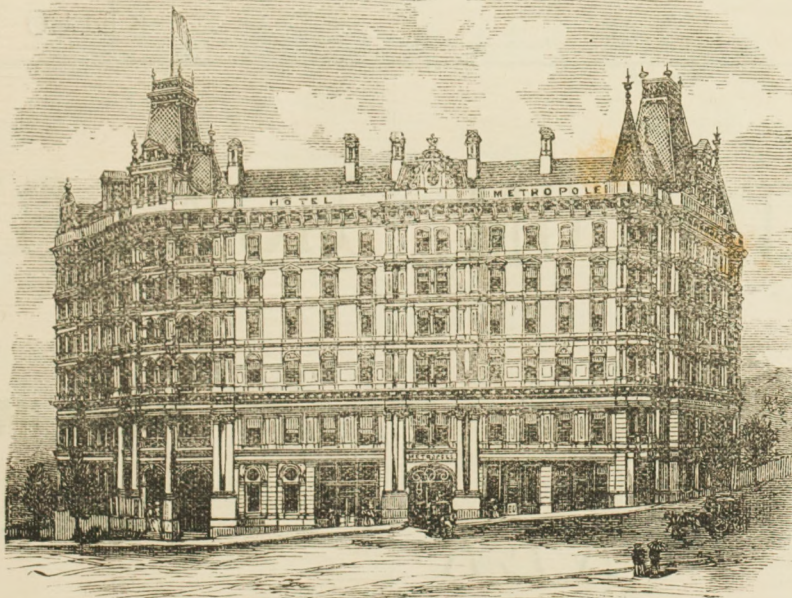
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