



move
digital

HISTORIC ORGANS OF THE BAROSSA VALLEY

volume 2

John Stiller

Christopher
Dearnley

The following booklet gives a history of the organs in the Barossa area, their builders, and the music

HISTORIC ORGANS OF THE BAROSSA VALLEY volume 2

performed by
**John Stiller and
Christopher Dearnley**

Tanunda, St John's Lutheran Church J E Dodd, 1921 (Christopher Dearnley)

- 1** Gospel Fanfare Christopher Dearnley (1930-) 1'07"
- 2** Mr Purcell's Procession June Nixon 2'44"
- 3** Misty Erroll Garner, arr. Christopher Dearnley 3'05"
- 4** Andante Cantabile, from fourth organ symphony Charles Marie Widor 4'57"

Gnadenfrei/Marananga, St Michael's Church, WG Rendall, 1880 (John Stiller)

- 5** Chorale and Partitas 1-4, 7 & 8 on "Was Gott tut, das ist wohlgetan" Johann Pachelbel 7'36"

Light Pass, Strait Gate Lutheran Church, J E Dodd, 1925 (Christopher Dearnley)

- 6** Elevazione, Cantabile affettuoso Padre Davide da Bergamo 4'24"
- 7** Air for the Organ Samuel Wesley 2'14"
- 8** Fantasy Samuel Wesley 2'20"
- 9** Magnificat (Fugato), BWV 733 JS Bach 4'50"

Eden Valley, St. Petri Lutheran Church, Laukhuff, c 1900 (John Stiller)

- 10** 'Andante Religioso' from Sonata No 4, op 65 Felix Mendelssohn 2'23"
- 11** 'Chorale' from Sonata No 6, op 65 Felix Mendelssohn 0'58"
- 12** 'Finale' from Sonata No 6, op 65 Felix Mendelssohn 2'39"



Nuriootpa, Holy Trinity Lutheran Church, Gebrüder Walter op 118 (John Stiller)

- 13** Chorale Prelude, 'Es ist ein Ros' entsprungen', op 122, no 8 Johannes Brahms 3'02"

Tanunda, St Paul's Lutheran Church, J E Dodd, 1928 (Christopher Dearnley)

- 14** Cantilène Théodore César Salomé 2'48"
- 15** Grand Chœur Théodore César Salomé 5'32"
- 16** Andante in A flat Johann Nepomuk Hummel 2'52"

Ebenezer, St John's Lutheran Church, D H Lemke, 1875 (John Stiller)

- 17** "Little" Prelude and Fugue D minor, BWV 554 JS Bach 3'25"
- 18** Canzoncina a Maria vergine, op 113, No 3 Marco Enrico Bossi 2'44"
- 19** Chorale improvisation on "Dearest Jesus at Thy Word" Paul Manz 2'00"
- 20** Noel "Joseph est bien Marie" Claude Balbastre 4'35"
- 21** Improvisation in A minor (March) 1'35"
- 22** Chaconne in G Minor Louis Couperin 2'14"

The Barossa Valley region in South Australia is well known throughout Australia as an area where some of Australia's best wines are produced. Less well known is the fact that numerous pipe organs may be found here, several of great historic value and musical enchantment. On this CD, and its companion Volume I, John Stiller and Dr Christopher Dearnley will demonstrate the tonal resources of many of these organs.

The Barossa was initially settled in the 1840s by Lutherans under the patronage of George Fife Angas, migrating from Germany in order to escape religious persecution in their homeland. Church life played a central role in the lives of the early pioneering Lutherans, and within the space of a few decades numerous small churches dotted the Barossa Valley. Among those who came to the Barossa Valley were two organbuilders, one with the rather auspicious name of Johann Carl August Krüger, and the other Daniel Heinrich Lemke. Both of these organbuilders manufactured several organs, and examples of their work may still be heard today. We are indeed fortunate that these old organs have been handed down to us in such a pure state of preservation. Their tonal qualities recall the 18th century organs of Germany, and both Krüger and Lemke would no doubt have been familiar with the

great organs of Gottfried Silbermann, a prominent organbuilder around the time of J S Bach. The Silbermann organs have always been highly valued and there have always been organbuilders in Germany who modelled their own



instruments on those of Silbermann. The Krüger and Lemke organs capture the same clarity and tonal sparkle which can be found in the Silbermann organs. It appears that both Krüger and Lemke copied the Silbermann style, transplanting it to their new land. Early in the 20th century a number of churches acquired larger instruments from the Adelaide organ builder J

E Dodd. These organs had many foundation tones designed to produce a romantic symphonic sound generally lacking upper work or mutations. Many of these instruments have been enlarged and their original integrity has consequently suffered. The performances on this recording endeavour to use stops as originally specified.

Other instruments featured include two imported from Germany, from Gebruder Walter and Aug. Laukhuff, and an organ built by W G Rendall of Adelaide. On Volume I there can be heard organs by Fincham, Hobday and Laurie.

Lemke

The best known Barossa Valley organbuilder is Daniel Heinrich Lemke. He was born in 1832, and migrated to Australia in 1853. He became a Lutheran Day School teacher at Moculta (Gruenberg) in 1860 and built pipe organs in his spare time. He later taught at several other schools before moving to Sandleton in 1882 to become a farmer. He died there in 1897 and his grave can be found in the disused cemetery at Sandleton.

Legend has it that he built 13 organs, but there is no documentary evidence to support this claim. Four of his organs exist today, and this number may in fact be closer to his total output.

All of his existing organs are built to the same design – a single four-octave keyboard, no pedal board, and foot treadles for blowing the wind. The four stops on each of these organs consist of two ranks of stopped wooden pipes at 8 foot pitch which have a subtle difference in tone, a metal rank of 4 foot pitch, and a metal rank of 2 foot pitch. Despite this very limited scheme, these organs display a remarkable tonal variety.

On the large wooden stopknobs, only the pitch designations are indicated, for example, a large figure 8 is shown on each of the two 8 foot stops.

Lemke made his own wooden pipes but obtained his metal pipes from other sources. These are in the English style of manufacture, but Lemke used various techniques to give them a strongly Germanic tonal flavour. His organs have a late Baroque sound and do not follow the normal patterns of 19th century Romantic organs. His organs therefore must have been considered old fashioned for their time. It seems as if he modelled his organs on an old organ (or organs) which he remembered from his native country. He clung to this tonal ideal obstinately with the result that we have Baroque style organs which were built in South Australia in the 1870s! His instruments are of incredibly solid construction and design.

Krüger

The first organ builder to settle in the Barossa Valley was Johann Carl August Krüger. He was born in 1814 and lived at Cottbus (near Berlin) before migrating to South Australia in 1848. Apparently he did not stay long in SA being naturalised in Victoria in 1857. It seems that he built two organs while he lived in SA but only one of these survives and is to be found in St Thomas Lutheran Church, Stockwell. Both metal and wooden pipes may be of his own manufacture, and the rather rough workmanship throughout the organ indicates that it was built under difficult conditions as would be present in a newly settled colony. His metal pipes are possibly the first metal pipes manufactured in the colony of SA.

J E Dodd

In 1882 George Fincham, the Melbourne organbuilder, was invited to set up a branch business in Adelaide. At this time the predominant organ builder was Johann Wilhelm Wolff who was now aged 68. Wolff had made approximately 23 organs for churches in Adelaide. Two other amateurs J J Broad and WG Rendall set up business. Fincham sent Arthur Hobday and J E Dodd to Adelaide to set up a branch where a total of eleven new organs were constructed. Dodd bought them out in 1894.

Tanunda, St John's Lutheran Church J.E. DODD, 1921

As a result of differences concerning some of Pastor Kavel's teaching, St John's was formed by a breakaway group of 54 members of the nearby Langmeil church in 1860. The organ was the first of a number to be supplied in the district by J E Dodd. It features the Dulcissima stop – unique in Australia – and used on only a handful of instruments made by this builder. No other such stops appear on organs in the Barossa Valley. Following the fashion of the 1960s this organ too has been altered, the Cornopean being removed and mixtures and mutations added.

Great organ

Open diapason8
Claribel8
Dulcissima8
Octave diapason4
MixtureII
(from Swell 1993)
Swell organ
Violin diapason8
Hohl flute8
Dulcet4
Nazard $2/3$ (1993)
Fifteenth2
(added 1982)
[Cornopean8
removed 1969]
[MixtureII added 1982,
relocated to Great 1993]

Pedal organ

Bourdon16
Echo Bass16

altered 1969,
Cornopean removed;
enlarged 1982, mixture
added; repaired and
enlarged George
Stephens 1993,
mixture to Great, 2
 $2/3$ on swell replacing
mixture location west
gallery action tracker
compass 58/30



1 Gospel Fanfare Christopher Dearnley (1930-)

This is one of a series of fanfares written for the Royal Trumpet stops on the Willis/Mander organ in St Paul's Cathedral, London.

2 Mr Purcell's Procession, June Nixon

Composed by the present organist of St Paul's Cathedral Melbourne, in 1993 for Alan Moffat and the Willis organ installed that year in Wangaratta Cathedral. The music is based on a well-known hymn tune adapted from an anthem by Henry Purcell.

3 Misty, Erroll Garner (1921-1977), arr. Christopher Dearnley (1930-)

Garner was a black American jazz pianist. He was mostly self-taught and developed a very individual style distinct from the main jazz piano tradition. 'Misty' is his best known song and is a good example of his evocative style. This is an arrangement

by Christopher Dearnley of the classic song - "Look at me, I'm as helpless as a kitten up a tree."

4 Andante Cantabile, from fourth Symphony, Charles Marie Widor (1844-1937)

Widor was organist at Saint Sulpice in Paris, and composed 10 symphonies for solo organ. In this slow movement from his fourth Symphony, a melody is stated simply and then repeated in two subsequent variations, interspersed with short interludes.

**Gnadenfrei / Marananga,
St Michael's Lutheran Church
W G RENDALL, 1880**

The district of Gnadenfrei was settled between 1845 and 1850. Originally aligned with the Langmeil congregation the German settlers formed their own church in 1853, the present building dating from 1873 with the tower added in 1913. The nomenclature act of 1917



changed many German names and the district has been known as Marananga since that date. This organ was built in 1880 by WG Rendall (Adelaide) for Mr GS Hale, a bootmaker by trade. At some later stage it was installed in St Petri Lutheran Church, Point Pass, and later, after reconditioning by Theo Geyer of Tanunda, into its present location in 1918. It has been the subject of numerous rebuilds, and only one rank of original pipework (the Flute 4') now remains in the organ. Despite this, it remains an organ of great charm.

WG Rendall was an amateur builder with grandiose schemes. Had he been a better financial manager he may have been more successful. His major work completed in South Australia is to be found in the Uniting - formerly Congregational - Church, in Brougham Place, North Adelaide.

Manual		Flute treble	4 open
Stopt diapason	8 tc	Flute bass	4 stopped
Stopt bass	8 tc to cc		
Principal	4	Octave Coupler	

5 Chorale and Partitas 1-4, 7 & 8 on "Was Gott tut, das ist wohlgetan", Johann Pachelbel (1653-1706)

Pachelbel was one of the leading German composers of his time and he contributed much to the development of Lutheran Church Music. He was appointed as organist to St Sebald,



Nuremberg (1695), where he remained for the rest of his life. He is chiefly remembered for his organ works, of which there are many - both liturgical and non liturgical in most of the forms common to the period. The work 'Was Gott tut, das ist wohlgetan' is one of several chorales and variations by Pachelbel. This chorale would have been frequently sung by the pioneering Lutherans in



the Barossa Valley. These inventive variations allow the demonstration of almost every conceivable combination of the three ranks on this charming little organ, the smallest church organ in the Barossa Valley.

**Light Pass,
Strait Gate Lutheran Church
J E DODD, 1925**

North of Nuriootpa the North Para River wends a meandering course across the flats. A German settlement of colonists from Klemzig sprang up at Light's Pass and Immanuel Lutheran Church was built. In 1860 seven families in the District called teacher Gustav Julius Rechner to be their pastor and one year later their church, barely 100 metres from Immanuel, was dedicated and named Zur Engen Pforte, the tower being built in 1887. The Church

expanded and, like St Petri Nuriootpa, a modern structure replaced the original building. The organ is said to be the last single manual organ made by J E Dodd and is one of only three extant. Correspondence suggests the congregation had been influenced by the Lemke at Immanuel nearby, as Dodd was asked as to the feasibility of constructing foot treadles to supply the wind, a notion that was rejected.

Manual (6 stops) all divided		Pedal Organ
Open Diapason	8	Bourdon 16
Lieblich gedact	8	ii coupler to pedals
Dulciana	8	
Principal	4	
Fifteenth	2	
Mixture	II	
i tremulant		



6 Elevazione, Cantabile affettuoso, Padre Davide da Bergamo (1791-1863)

Felice Moretti was born in Bergamo in the North of Italy, and at the age of 27 entered the convent there of S. Maria di Campagna assuming the name by which he is now known. This Elevazione is typical of the many organ pieces he composed for performance during the liturgy, reminiscent of the style of his contemporary, Rossini.

7 Air for the Organ, Samuel Wesley (1766-1837)

8 Fantasy, Samuel Wesley

Samuel Wesley was the son of the hymn writer Charles Wesley, nephew of John Wesley the founder of Methodism, and father of Samuel Sebastian Wesley. He was a gifted composer. The Air and Fantasy are two of a number of miniatures written for a house organ, a chamber instrument of one or two manuals.

9 Magnificat (Fugato), BWV 733, J.S. Bach (1685-1750)

Bach bases this fugue on a Gregorian melody, fragments of which appear throughout the richly varied texture of the four voices played on the manuals. Towards the end of the piece a fifth part in the pedals states the complete melody in slow-moving notes in the bass.

**Eden Valley,
St. Petri Lutheran
LAUKHUFF C.1900**

Eden Valley is an attractive area of rolling hills and valleys lined with huge gum trees approximately 14 kilometres south of Angaston.

Prominently located beside the curve of the road to the north of the township is the beautiful stone church of St Petri which bears testimony to the migration northward from Hahndorf of the early German settlers. The organ was purchased in Germany by Theo Geyer around the turn of the century. It was built by the famous German firm of August Laukhuff of Weikersheim, and was probably one of their factory room models. Apparently it remained in Theo Geyer's home for many years until he finally managed to sell it to St Petri, Eden Valley in 1938. It is an exceptionally fine example of turn-of-the-century German organ building.

Manual

Principal	8
Bourdon	8
Salicional	8
Oktav	4
Rohrflöte	4

Pedal

Sub bass	16
----------	----

Couplers

Bass Koppel zu Man.
Super Oktav Koppel Man.
Pedal Koppel
Super Oktav Koppel Ped.

Compass: 56/30 Action: tracker, 3 combination pedals

10 'Andante Religioso' from Sonata No 4, op.65, Felix Mendelssohn (1809-1847)

11 'Chorale' from Sonata No 6, op.65, Felix Mendelssohn

12 'Finale' from Sonata No 6, op.65, Felix Mendelssohn

Although Mendelssohn composed during a time of newly developing "Romantic" musical concepts, in much of his music he utilised more Classical forms and styles. This affinity with styles of the past is evident in much of his organ works where he reverted to a more contrapuntal style reminiscent of Bach. His organ preludes and fugues of 1837 (opus 37) and organ sonatas of 1844-5 (opus 65) represent his most noteworthy additions to the organ repertoire.

These slow movements from two of Mendelssohn's organ sonatas display the smooth and embracing tonal character of the Laukhuff organ. Nevertheless, a certain bold Germanic "pungency" is evident in the sounds of this instrument, particularly noticeable in the Chorale movement of Sonata 6.



Nuriootpa, Holy Trinity Lutheran GEBRÜDER WALTER OP I18

Before 1958 members of this congregation attended St Paul's Tanunda. Members of the Evangelical Lutheran Church of Australia Synod, their numbers grew enabling a new church and hall to be built in Nuriootpa and be dedicated on 17 July 1960.

The pipe organ was built at Guhrau, Silesia, by the Walter Brothers, and was procured for St Petri congregation in 1887 where it served for many years before being transferred to Holy Trinity in 1967. It is notable for its beautifully voiced ranks of tin flutes and its exquisite case.

Hauptwerk (4 stops)

Bordun 16 tc
Principal 8
Portunal 8
Octav 4

Oberwerk (2 stops)

Flaute 8
Flaut travers 4

Pedal

Subbass 16

Couplers

Pedal Koppel
Manual Koppel
Octav Koppel
(added later)

Compass 54/27 located rear of north side



13 Chorale Prelude, 'Es ist ein Ros entsprungen', op. 122, no. 8, Johannes Brahms (1833-1897)

As one of the greatest 19th century composers and arguably one of the most well-loved, Brahms contributed greatly to the overall development of Western Music. It is a little unfortunate, at least for organ-music listeners, that Brahms on only two occasions ventured into organ music. In 1856 he composed an organ fugue in A flat minor, two preludes and fugues, and a chorale

prelude and fugue. But undeniably his most popular contribution to organ music came in 1896 (the penultimate year of his life) when he wrote his set of 11 chorale preludes, opus 122. The eleven preludes are all based on old German chorales and were composed more in the old Protestant style as typified by Bach rather than in the late Romantic style of the time.

Es ist ein Ros entsprungen is the most popular of the 11 chorale preludes. A variety of flute sounds can be heard in alternation with each other. In particular, the Portunal stop - the only example of its kind in South Australia - can be heard at the beginning of this piece.

Tanunda, St Paul's Lutheran Church J E DODD, 1928

St Paul's congregation was formed in 1904 and comprised members of the Evangelical Lutheran Synod. A small wooden church rented from 1911 gave way to the present structure in 1928 and included a new pipe organ. Perhaps of interest in this specification is the Unda Maris showing well the romantic nature of Dodds tonal structure. A tracker and pneumatic action instrument of two manuals it saw borrowings and the addition of fifteenth, three rank mixture and Cornopean in 1972.

Great Organ

Open diapason	8
Claribel	8
Dulciana	8
Principal	4
Harmonic flute	4
Fifteenth	2 (1972)
Mixture	III (1972)
Cornopean	8 (1972)

Swell Organ

Lieblich bourdon	16
Violin diapason	8
Hohl flute	8
Viola	8
Unda Maris	8 tc
Octave	4
Oboe	8

Pedal Organ

Sub Bourdon	16
Echo Bourdon	16 (from Swell Lieblich Bourdon)
Diapason	8 (from Great Open diapason)
Diapason	4 (from Great Open diapason)

action tracker & pneumatic, Compass enlarged 1972
JE Dodd & Sons Gunstar Organ Works

14 Cantilène, Théodore César Salomé (1834-1896)**15 Grand Chœur, Théodore César Salomé**

Born in Paris, Salomé was highly respected in his day as an organist, teacher and composer, though now his music is rarely heard. These pieces are the last two in a set of ten published for “organ or pedal piano”.

16 Andante in A flat, Johann Nepomuk Hummel (1778-1837)

Hummel was a pupil of Mozart, Haydn and Clementi, and later taught Czerny. The Andante for organ is a rare composition by Hummel who is better known for his piano and chamber music.

**Ebenezer,
St John's Lutheran Church
DH LEMKE, 1875**

The organ in St Johns Lutheran Church, Ebenezer, was built by DH Lemke in 1875. This date, together with Lemke's signature is written on one of the wooden pipes inside the organ. This organ can still be foot-pumped, as it was for this recording. The amount of air in the bellows is indicated by two tassels situated on either side of the keyboard. While playing the organ the performer needs to give constant attention to the position of these tassels - it is very easy for the wind to “run out” quite suddenly and unexpectedly.

The superb tonal qualities of this organ remain undiminished and undisturbed by the passage of time. A slight unsteadiness of wind-supply adds a “breath of life” to this organ.

8' Stopped wood	49 pipes
8' Stopped wood	30 pipes
4' Principal metal	49 pipes
2' Octave metal	49 pipes

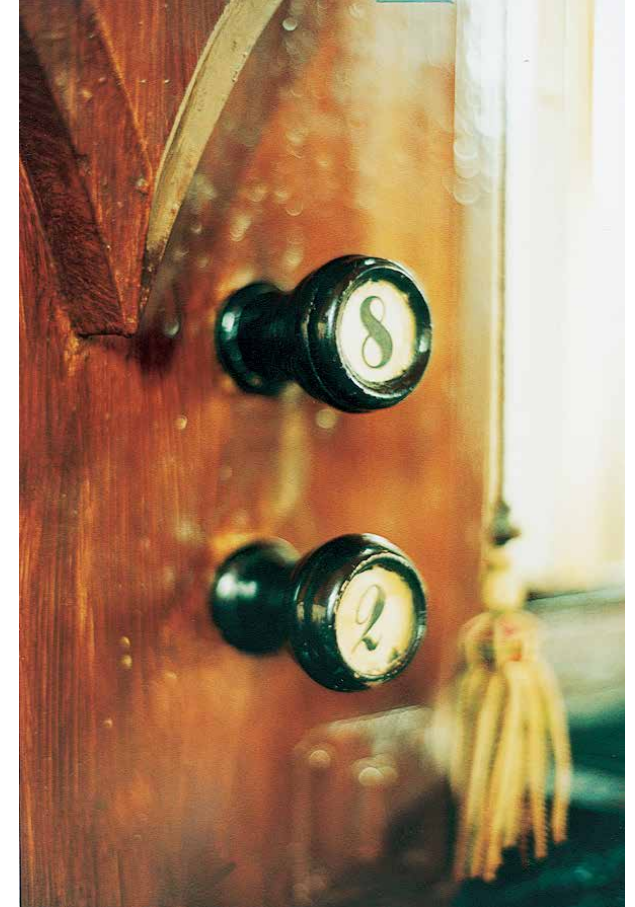
Compass 4 octaves.

Foot blown with treadles, blower added 1992.

Built by D.H. Lemke and dedicated on

2 May 1875 by Rev Niquet.

These pieces demonstrate the remarkable variety which can be obtained from this small organ of limited tonal design. The works by Paul Manz and J S Bach are actually



designed to be played on an organ with a pedal board but with a little “rearrangement” they can be adapted to suit the Ebenezer organ. Although the two French works (Couperin and Balbastre) were designed to be played on a large French Classical organ, the tonal sparkle and clarity of the Lemke organ suits these pieces well. In particular, note the subtle tonal difference of the two eight foot stops contrasted in the first two variations of Balbastre's work.

The Canzoncina allows the use of a

four foot stop played down an octave (without running out of notes!) and thus enables the demonstration of an extra tonal effect rarely heard on this organ. In order to avoid the noise of the recently installed electric blower, this organ was foot pumped for these recordings.

17 “Little” Prelude & Fugue D minor, BWV 554, J.S. Bach

This short work is contained within a set of eight similar ‘short’ or ‘little’ preludes and fugues in various keys. Some doubt surrounds their authorship, although this one is definitely by J S Bach as an original manuscript is extant. This short work is quite purposeful and forthright, words which well describe this organ.

18 Canzoncina a Maria vergine, op.113 No 3, Marco Enrico Bossi (1861-1925)

Bossi was an Italian composer, organist and pianist who was born into a family of organists. In his day he was acclaimed as a very fine organist. He composed not only organ pieces but a number of operas, choral, vocal, chamber and orchestral works. Today he is most remembered for his organ works and his organ concerto (op 100).

19 Chorale improvisation on “Dearest Jesus at Thy Word”, Paul Manz (b. 1919)

This improvisation is another fine example of one of Manz’s more soft and reverent improvisations.

The work is designed to be played on an organ with pedals (as is the J S Bach work preceeding) but with a little “rearrangement” can be adapted to suit the Ebenezer organ.

20 Noel “Joseph est bien Marie”, Claude Balbastre (1729-1799)

Balbastre was a French organist and composer who is best known for his keyboard works which are very varied and original. He also enjoyed an international reputation as a fine organist. It is reported that in 1726 the Archbishop forbade him to play his noels and variations at St Roch for Midnight Mass due to the size of the crowds he had attracted in the years prior!

The number and variety of the short variations enables many tonal colours to be demonstrated. In particular note the subtle difference of the two eight foot stops contrasted in the first two variations.

21 Improvisation in A minor (March)

22 Chaconne in G Minor, Louis Couperin (1626-1661)

Louis Couperin was an uncle to the more famous François Couperin. Louis Couperin was a French composer,

organist and harpsichordist. Nearly all of his organ works have only been discovered since 1955 and his total output is not known.

Most likely this chaconne was originally a harpsichord work (amongst his 12 to 14 chaconnes and passacailles) but it has become quite well known as an organ work. The tonal sparkle and clarity of Lemke’s organ suits this piece well.

The Organists

JOHN STILLER

John Stiller (photo this page) was born in the small mid-north South Australian town of Blyth in 1945, the son of a Lutheran Pastor. He began his musical life studying piano as a child and was quickly 'taken' by the organ after an instrument was installed at his fathers church at Loxton. After the family transferred to Murray Bridge he studied the organ under the late James Govenlock (the then director of music at St Francis Xavier Cathedral in Adelaide). On completion of a Bachelor of Science degree at the University of Adelaide he became a secondary school teacher serving briefly at Moonta

High School. He returned to study and completed an Honours Degree in Music, majoring in organ performance.

In 1975 he travelled to Hannover in Germany, spending two years studying

organ and church music with organist, Ulrich Bremsteller. Upon his return to Australia he was employed by the newly-formed Organ Historical Trust of Australia as Research Officer. From

1978 to 1985 John travelled throughout Australia and New Zealand documenting over 300 historic organs. In 1986 he was appointed as director of music at St Petri Lutheran Church Nuriootpa. He has given many recitals and performed for the Barossa Music Festival in 1990 and 1994.



DR CHRISTOPHER DEARNLEY

Christopher Dearnley (photo opposite page) has been the patron of the Organ Historical Trust of Australia since 1991. Born in England in 1930 his career commenced at Salisbury Cathedral where he was organist from 1957 to 1968. For the next 22 years he served at St Paul's Cathedral, London, presiding at the marriage of the Prince and Princess of Wales in 1981.

He has a special interest in English music of the 17th and 18th centuries, and has published two books on church music of this period. Through many recordings and solo performances he has established a world-wide reputation as an outstanding organist and leading church musician.

His service to church music was recognized in 1987 when the Lambeth degree of Doctor of Music was conferred on him by the Archbishop of Canterbury. In 1990 he was appointed by the Queen a Lieutenant of the Royal Victorian Order.

On retirement in 1990, Christopher and his wife Bridget moved to Sydney,



becoming Australian citizens in 1993. He maintains an extremely active musical life. He has served as acting director of music at a number of Australian churches and cathedrals and given recitals throughout the continent.

OHTA [ACN 005 443 342]

The Organ Historical Trust in Australia is a national body incorporated in Victoria in 1978, having Council members in all Australian States. Its prime aims are: to preserve historic pipe organs and organ building records; to stimulate public interest in pipe organs which are of national or local importance; and to encourage scholarly research into the history of the organ, its musical use and organ music. Membership is open to all who share a concern with the preservation of this area of our national heritage.

www.ohta.org.au

Stockwell, St Thomas Lutheran, JCA Krüger, c.1850. (John Stiller)

Prelude in A Major Johann Sebastian Bach

Ricercar in C Minor Johann Pachelbel

Toccata E Minor Johann Pachelbel

Improvisation in E minor

Kapunda, Christ Church Anglican,

J J Broad / Fincham & Hobday, 1887. (Christopher Dearnley)

Prelude & Fugue in E minor Dietrich Buxtehude

Bourrée in B flat George Frideric Handel

Möcht ich din begern, anon., from the Buxheim Organ Book, ca. 1470

Carillon-Sortie Henri Mulet

Gruenberg, Holy Cross Lutheran, DH Lemke, 1871. (John Stiller)

Improvisation in G minor

Five Chorale Preludes from “Der angehende Organist”:

Liebster Jesu, wir sind hier Johann Sebastian Bach

Herzlich tut mich verlangen Friedrich Kühmstedt

Herr Jesu Christ, dich zu uns wend Johann Christoph Bach

Nun ruhen alle Wälder, BWV 756 Johann Sebastian Bach

Jesu meine Freude Michael Gotthard Fischer

Improvisation in G minor

Voluntary in E minor John Stanley

Angaston, Uniting Church, JE Dodd, 1908. (Christopher Dearnley)

Eclogue Moneta Eagles

Toccata in D minor, op. 59, no. 5 Max Reger

Nuriootpa, St Petri Lutheran, Laurie Pipe Organs, 1968. (John Stiller)

Chorale improvisation on “O Little Town of Bethlehem” Paul Manz

Chorale improvisation on “Still Still Still” Paul Manz

Chorale improvisation on “Praise to the Lord (Lobe den Herren)” Manz

Improvisation on “Jesu Meine Freude”

Improvisation after Boëllmann

Bethany, Herberge Christi Lutheran, JE Dodd, 1929. (Christopher Dearnley)

Slow Air (from the Married Beau) and Rondeau (from Abdelazar)

Henry Purcell, arr. Christopher Dearnley

Toccata Georgi Mushel

HISTORIC ORGANS OF THE BAROSSA VALLEY volume 1



Comments on volume 1 of this series

“The delightful chime of the one-manual organ in St Thomas Lutheran Church, Stockwell is evident on Bach’s Prelude in A major, BWV536, and Stiller brings wonderful clarity and precision to the Toccata in E minor by Pachelbel. The Bourée from Handel’s first Organ Concerto (Set 3) bounces playfully on the organ in Christ Church Anglican, Kapunda; and Stiller is evocative with Moneta Eagle’s Eclogue, his unashamed sentimentality appropriately exposed.” **Jango Chapkhana, Soundscapes Magazine**

“The music chosen is most appropriate to the style of the instruments. The German instruments are demonstrated in works by Bach, Pachelbel and others, all sounding bright and articulate. The romantic instruments (by Broad/F&H and Dodd) are heard in works by Mulet, Reger, Mushel, together with Moneta Eagles’ exquisite Eclogue, which deserves to be published and made widely available.”

John Maidment, Organ Historical Trust of Australia News

Acknowledgements

OHTA gratefully acknowledges the support and co-operation of each of the churches of the Barossa Valley. Move Records thanks David Shield of OHTA for overseeing the entire project.

Digital recording:

3, 4, 5 October 1994

Recording producer:

Martin Wright

Digital editing:

Vaughan McAlley

Musical assistants: Steven Kaesler and Bridget Dearnley

Music notes: Scott Angove, John Stiller, Christopher Dearnley

Programme selection: John Stiller, Christopher Dearnley
Photography: David Shield, Michael Cant

Photograph of John Stiller: Leader Newspapers, Angaston

Cover: Adrian Adams (adapted from illustrations originally created for the 1994 Barossa Music Festival — thanks to John Russell)

Booklet design: Martin Wright

© 1996 MOVE RECORDS

move.com.au

