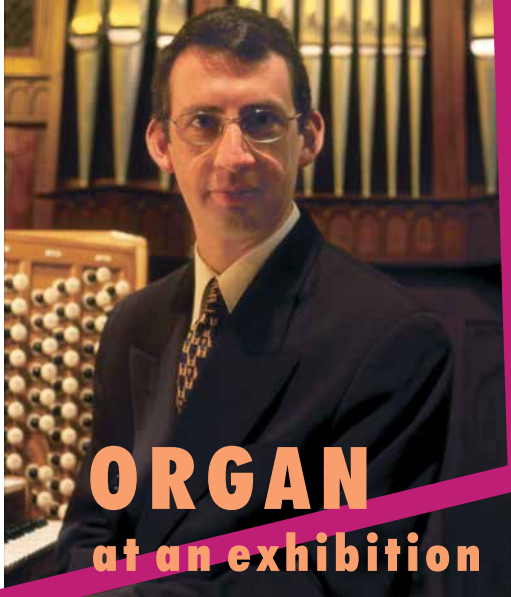


ORGAN
at an exhibition

Dominic Perissinotto



ORGAN
at an exhibition

Dominic Perissinotto

Alexandre Guilmant 1837-1911

Sonata No 1 in D Minor,

Op 42

- 1** Introduction and Allegro 9'27"
- 2** Pastorale 5'12"
- 3** Final 7'20"

Robert Schumann 1810-1856

4 Fugue No 4 on BACH,

Op 60 6'50"

Modest Mussorgsky 1839-1881

Pictures at an Exhibition

- 5** Promenade 1'22"
- 6** Gnomus 3'04"
- 7** Promenade 0'49"
- 8** The Old Castle 4'24"
- 9** Promenade 0'30"
- 10** Tuileries (dispute between children at play) 1'01"
- 11** The Oxen (Bydlo) 2'30"
- 12** Promenade 0'48"
- 13** Ballet of the Unhatched Chicks 1'34"
- 14** Samuel Goldenberg and Schmuyle 2'29"
- 15** Promenade 1'24"
- 16** Limoges – The Market 1'45"
- 17** Catacombae – A Roman Sepulchre 2'27"
- 18** Promenade, con Mortuis in Lingua Mortua 2'13"
- 19** Baba Yaga, the Hut on Fowl's Legs 4'41"
- 20** The Great Gate of Kiev 6'27"

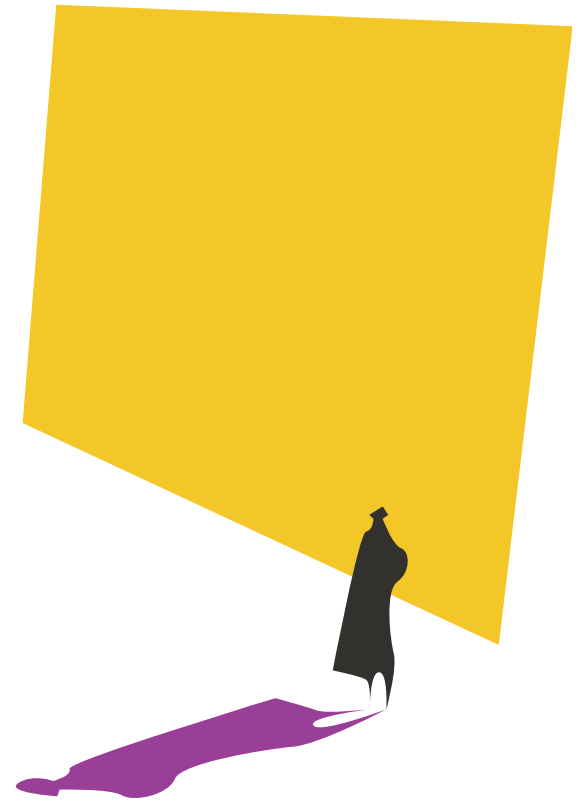
transcribed for organ by Keith John b.1953

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The organs of THE BASILICA OF ST PATRICK Fremantle

The Church of St Patrick in Fremantle, built in 1900 complete with flying buttresses and raised to the status of a Basilica in 1994, is a majestic example of 14th century Gothic style architecture.

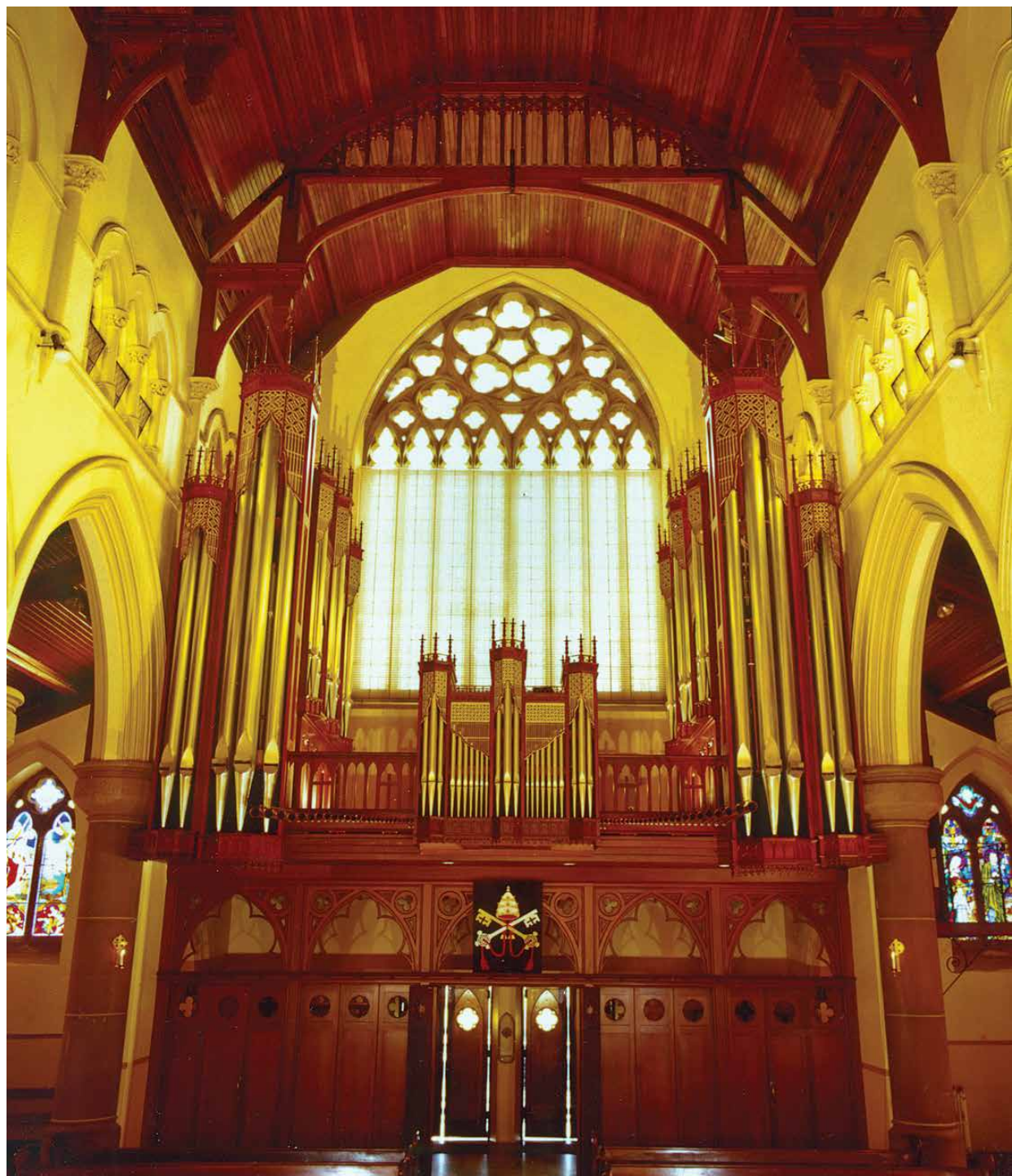
A 2-manual mechanical action organ, having a compass of C-f^{'''} for the Great division and c-f^{'''} for the Swell, was built in 1898 by J. C. Bishop & Son of London. This organ, sited on the north wall of the gallery, was first rebuilt by Dodd Organ Works of Adelaide in 1960 with electric action and a divided facade of simple design.

It was rebuilt again in 1988-90 by Bellsham Pipe Organs of Perth to an ambitious 4-manual specification, including a highly decorated Gothic case made of Philippine Cedar, and a second interconnected 2-manual organ in the south transept. This organ was given as a thanksgiving in memory of the many priests of the Congregation of Oblates of Mary Immaculate who have served the parish since their arrival from Ireland in 1894.

The present rebuild undertaken by the South Island Organ Company of Timaru, New Zealand, is the result of a generous gift by the Hughes family in memory of Alice Hughes (dec.).

The work was extensive, involving a complete reorganisation and expansion of the internal layout, with several new divisions, additional pipework and complete revoicing, new winding system, new serial-drive MIDI electrical system and low-profile transept console.

The rebuilt organ, completed for Easter 1998, is a triumph of eclectic organ design and is amongst the largest Church organ installations in Australia.





DOMINIC PERISSINOTTO

Dominic Perissinotto's passion for the pipe organ, not solely as a church instrument but also as a concert and ensemble instrument, has seen him work extensively throughout Australia and Europe.

Having graduated from the University of Melbourne, Victoria, Dominic was granted a Fellowship by the Winston Churchill Memorial Trust to travel to London in order to undertake further studies at the Royal College of Music in 1991. Soon after arriving he was appointed to the post of Organ Scholar at Westminster Roman Catholic Cathedral. Whilst there Dominic gave regular recitals at St Paul's and Westminster Cathedrals, Westminster Abbey, Oxford Town Hall, and toured Belgium and Italy.

In April 1998 Dominic was appointed to the position of Organist and Director of Music at the Basilica of St Patrick, Fremantle, Western Australia. The pipe organ of the Basilica is one of largest and most impressive in Australia, and forms the centrepiece for many services and concerts. Dominic is active as a freelance organist, and frequently performs in association with many prominent musicians and ensembles. Recently, Dominic completed his Master of Music through the University of Melbourne.

Dominic often works in association with trumpet player Anthony Pope, and they released their first compact disc, *Perspectives*, in December 2000, followed by *Transcriptions Baroque* (Move 2003). *Organ at an Exhibition* is Dominic's first solo recording.



SPECIFICATIONS FOR THE TWO ORGANS

GRAND ORGAN - GREAT, II

33. Bourdon	16'
34. Principal	8'
35. Gamba	8'
36. Harmonic Flute	8'
37. Bourdon	8'
38. Octave	4'
39. Stopped Flute	4'
40. Twelfth	2 2/3'
41. Fifteenth	2'
42. Fourniture	V - VI
43. Cymbel	III
44. Cornet M.C.	V (Bmb)
45. Trumpet	8'
46. Posaune	16' (Bmb)
47. Trompette en Chamade	8' (Bmb)

GRAND ORGAN - SWELL, III

48. Lieblich Bourdon	16' (Ch)
49. Open Diapason	8'
50. Rohrflute	8'
51. Gamba	8'
52. Voix Celeste T.C.	8'
53. Principal	4'
54. Koppelflute	4'
55. Nasard	2 2/3'
56. Fifteenth	2'
57. Harmonic Piccolo	2'
58. Tierce	1 3/5'
59. Larigot	1 1/3'
60. Octave Piccolo	1'
61. Mixture	IV
62. Fagotto	16'
63. Trumpet	8'
64. Oboe	8'
65. Vox Humana	8'
66. Clarion	4'
	Tremulant
	Tremulant fast
	Octave
	Sub octave
	Unison off

GRAND ORGAN - CHOIR, IV

67. Lieblich Bourdon	16'
68. Contra Viola	16'
69. Harmonic Flute	8'
70. Bourdon	8'
71. Viola	8'
72. Salicional	8'
73. Unda Maris T.C	8'
74. Harmonic Flute	4'
75. Octave Strings Salicional	4'
76. Piccolo Bourdon	2'
77. Siff flute Bourdon	1'
78. Corno di Bassetto	8'
79. Posaune	8' (Bmb)
	Tremulant
	Octave
	Sub-octave
	Unison off

GRAND ORGAN - BOMBARDE, IV

80. Tuba Mirabilis	8'
81. Trompette en Chamade	8'
82. Posaune	16'
83. Posaune	8'
84. Posaune	4'
85. Cornet T.G.	V
86. Nachthorn	8'
87. Nachthorn	4'
	Octave
	Sub-octave
	Unison off

GRAND ORGAN - TRANSEPT

88. Open Diapason (Gt)	8'
89. Gedackt (Gt)	8'
90. Spitzgamba (Gt)	8'
91. Principal (Gt)	4'
92. Flageolet (Gt)	2'
93. Mixture (Gt)	III
94. Rohr Flute (Sw)	8'
95. Echo Viole (Sw)	8'
96. Voix Celeste T.C. (Sw)	8'
97. Principal (Sw)	4'
98. Lieblich Flute (Sw)	4'
99. Octave (Sw)	2'
100. Basson (Sw)	16'
101. Hautbois (Sw)	8'
102. Oboe Dolce (Sw)	8'
	Tremulant
103. Bourdon (Ped)	16'
104. Bourdon (Ped)	8'
105. Basson (Ped)	16' (Sw)

GRAND ORGAN COUPLERS

Positive to Pedal	Great to Pedal
Swell to Pedal	Positive 4' to Pedal
Great 4' to Pedal	Swell 4' to Pedal
Choir to Pedal	Bombarde to Pedal
Choir 4' to Pedal	Bombarde 4' to Pedal

Transept to Pedal

Swell to Pedal	Swell 16' to Great
Swell to Great	Swell to Positive
Positive to Great	Positive to Swell
Bombarde to Great	Bombarde to Positive
Bombarde to Swell	Choir to Great
Bombarde OFF IV	Choir to Swell
Choir ON Positive	Transept to Great
Transept to IV	Transept to Positive
Transept to Swell	Choir OFF IV
Swell OFF III	Gt. (& cpd. mans.) to IV

GRAND ORGAN CONSOLE

Muldersoft capture system with 1 open & 3 secure user areas, including crescendo facility, metronome, transposer, sequencer
Per user area:
16 general thumb pistons.
8 divisional thumb pistons to Positive, Great, Swell, & Choir.

4 divisional thumb pistons to Bombarde.
6 divisional thumb pistons to duplicate Transept Organ stop-tabs.
8 divisional toe pistons to Pedal and 8 duplicating Swell.

Reversible thumb pistons for:

Bmb to Pos	Sw to Pos	Pos to Ped
Bmb to Gt	Pos to Gt	Sw to Gt
Gt to Ped	Sw to Ped	Bmb to Ped
Ch to Ped	Gt to IV	

Reversible toe pistons:

Sw to Ped	Sw to Gt	Gt to Ped
Bmb to Gt		

Thumb pistons:

General Cancel	T.O. Cancel
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MIDI Sequencer:

MIDI IN/OUT/THRU port.

3 Illuminated switches for:

Choir Expression to Swell.
"NEXT" on Divisional Pistons.
Invert Manuals II & I.

3 Switches for:

Generals (9-16) on Pedal Toe Pistons.
Generals (1-8) on Swell Toe Pistons.
Great & Pedal Pistons Coupled.

4 position rotary switch for control of 2 swell pedals:

T.O. Closed / Open / to Swell / to Choir.

Drawstop for Choir Combinations to Positive Pistons.

Drawstop for Pedal Divide coupler.

Choir & Swell expression pedals.

TRANSEPT ORGAN - GREAT, I

106. Open Diapason	8'
107. Gedackt	8'
108. Spitzgamba	8'
109. Principal	4'
110. Flageolet	2'
111. Mixture	III
112. Hautbois	8' (Sw)

TRANSEPT ORGAN - SWELL, II

113. Rohr Flute	8'
114. Echo Viole	8'
115. Voix Celeste T.C.	8'
116. Principal	4'
117. Lieblich Flute	4'
118. Octave	2'
119. Basson	16'
120. Hautbois	8'
121. Oboe Dolce	8'
	Tremulant
	Octave
	Sub-octave
	Unison off

TRANSEPT ORGAN - PEDAL

122. Bourdon	16'
123. Bourdon	8'
124. Basson	16' (Sw)

TRANSEPT ORGAN.-DIRECT G.O. STOP-TABS

125. Tuba	8'
126. Posaune	8'
127. Trompette en Chamade	8'

TRANSEPT ORGAN-COUPERS

Swell to Pedal	Great to Pedal
Swell 4' to Pedal	Swell to Great

TRANSEPT ORGAN DIALOGUE COUPLERS

Auto Pedal Coupling
T.O. On Upper/G.O. On Lower
Great to Swell/G.O. Off Upper

TRANSEPT ORGAN CONSOLE

Muldersoft capture system with 1 open & 3 secure user areas, including crescendo facility, metronome, transposer, sequencer

Per user area:

8 general and 4 divisional levels.
6 general thumb pistons.
6 divisional thumb pistons to each manual. (Great perm. coupled to Pedal)
16 general thumb pistons operating G.O.

6 divisional toe pistons duplicating Gt. & Ped. Coupled.
6 divisional toe pistons duplicating Swell.

Reversible thumb pistons:

Sw to Gt Gt to Ped Sw to Ped

Reversible toe pistons:

Sw to Ped Sw to Gt Gt to Ped

Blind reversible toe pistons with LEDs:

G.O. Contra Posaune 32'
G.O. Sub Bourdon 32i

Thumb pistons:

T.O. General Cancel
G.O. Gen. Can. (with LED)

MIDI Sequencer:

MIDI IN/OUT/THRU port.

3 switches for:

G.O. Generals (1-8) on Swell Toe Pistons.
G.O. Generals (9-16) on Gt & Pd Toe Pistons.
T.O. Generals on Gt & Ped Toe Pistons.
G.O. & T.O. expression pedals.

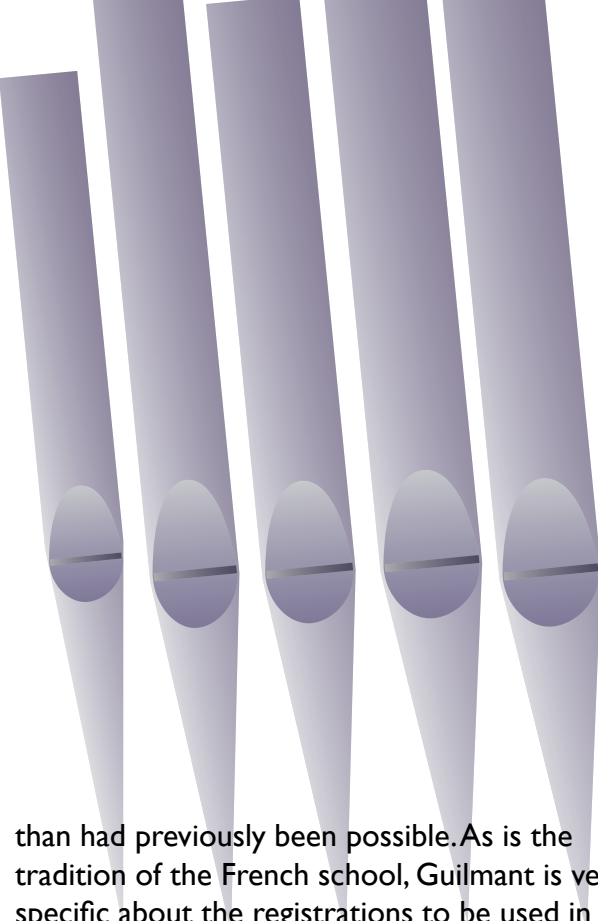
2 x 3 position rotary switches for control of G.O. expression pedals:

G.O. Swell - closed / open / on T.O. 2nd pedal.
G.O. Choir - closed / open / on T.O. 2nd pedal.

PROGRAM

Organ at an Exhibition presents three magnificent Romantic works on one of Australia's finest pipe organs, the Grand Organ in the Basilica of St Patrick, Fremantle. The works of Guilmant, Schumann and Mussorgsky demand an instrument capable of projecting the wide dynamic and tonal contrasts. With 6 divisions (Great, Swell, Positive, Choir, Bombarde and Pedal) spread over four manuals and pedal, and used in combination with the smaller Transept Organ, there is virtually no end to the possible combination of tonal colours.

Alexandre Guilmant, regarded by many as the 'father' of the modern French organ school, was one of France's most highly respected organist/composers. Dividing his time between liturgical duties at Trinité, Paris from 1871 to 1901, concert tours, composing and teaching (most notably taking over Charles-Marie Widor's class at the Conservatoire from 1896) his influence on musicians, both amateur and professional, was far reaching. While much of his organ music is aimed at the amateur organist, quite a number of works showcase the virtuoso technique of the concert organist. The understanding of the French organ building school of his time, as represented by Cavallé-Coll, is intrinsic to appreciating his music. These instruments took the symphonic organ to new heights, providing the organist with a broader palette of orchestral colours



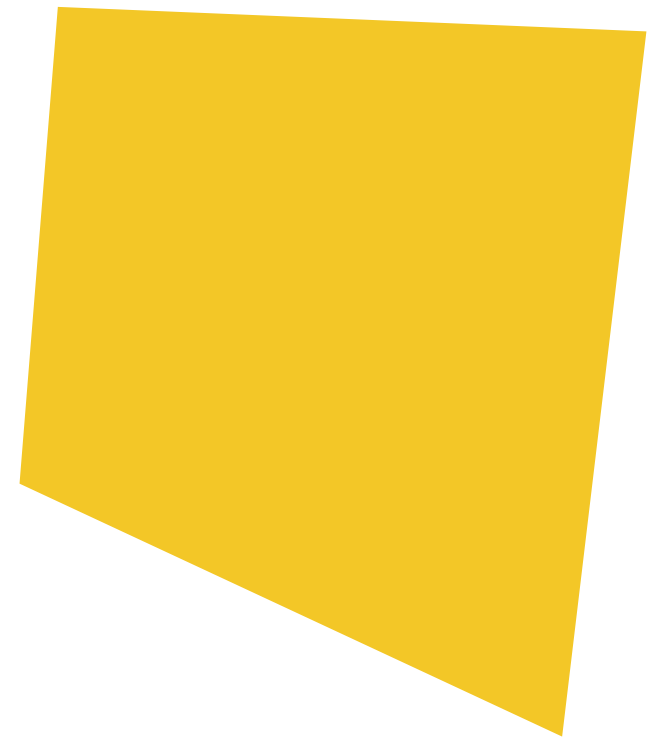
than had previously been possible. As is the tradition of the French school, Guilmant is very specific about the registrations to be used in his **Sonata No. 1 in d minor**. Many passages contrast different combinations of full organ, flutes, oboes, vox humana and strings.

Robert Schumann is probably best known as a composer of songs, piano works, choral, chamber and orchestral music. In his vast output he wrote Six Studies in the form of canons Op.56, Four Sketches Op.58 and Six Fugues on BACH, Op.60. These are playable either on the organ or pedal piano (a piano with the addition of a pedal board as found on pipe organs). Schumann's approach to fugal writing is very imaginative. Conceived as a homage to the great Johann Sebastian Bach, whose works Schumann held in high esteem,

the subject of each of the six fugues begins with the four-note motif, B – A – C – B flat, which in German musical nomenclature spells out the letters BACH.

Fugue No 4 moves slowly through a four-part texture, gradually building to a prolonged finale that emphasises the tonal centre of B flat major. Unlike Guilmant, Schumann does not specify registration, most probably because he intended the works to be performed mainly on pedal piano.

Pictures at an Exhibition is Modest Mussorgsky's reflection on a memorial exhibition of a number of paintings, architectural plans, set designs and other craft work by the artist and architect Viktor Alexandrovich Hartmann, who died in 1873. Originally a piano work, numerous transcriptions have been inspired by this music, most notably an orchestration by Maurice Ravel. The version on this recording is by English organist Keith John. His transcription takes the piano version as the starting point and arranges the work to exploit the different nature of the organ. Registrations are chosen to highlight a particular texture, such as the use of the heavy pedal reeds for *Gnomus*, or the contrast of the Trompet en Chamade with the more delicate Krummhorn in *Samuel Goldenberg and Schmuyle*. The combination of all the mutation stops in *Limoges – The Market* adds to the sense of many people going about their shopping.



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