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MELBOURNE SOUNDS GRAND

THOMAS HEYWOOD
GRAND CONCERT ORGAN MELBOURNE TOWN HALL





The Grand Organ in the Melbourne Town Hall, 1929

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- 1 **Toccata di Concerto, Op. 59** [9'17"]
Edwin H. Lemare (1865-1934)
- 2 **Sonata in D, KV 144** [3'13"]
Wolfgang Amadeus Mozart (1756-1791)
(trans. L. Fullard)
- 3 **Romance in G** [3'42"]
William N. McKie (1901-1984)
- 4 **Fantasia and Fugue in G minor,
BWV 542** [12'46"]
Johann Sebastian Bach (1685-1750)
- 5 **Colonial Song** [8'19"]
Percy Grainger (1882-1961) (trans. O. Ross)
- 6 **Concert Fantasia on a Welsh March** [11'57"]
William Thomas Best (1826-1897)
- 7 **Tuba Tune** [4'15"]
Norman Cocker (1889-1953) (ed. H.G. Ley)
- 8 **A Song of Sunshine** [2'49"]
Roland Diggle (1885-1954)
- 9 **Elegy** [6'54"]
George Thalben-Ball (1896-1987)
- 10 **Coronation March:
“Orb and Sceptre”** [9'37"]
William Walton (1902-1983)
(trans. W.N. McKie)
- 11 **Home, Sweet Home** [3'54"]
(trans. & paraphrased Edwin H. Lemare)

Thomas Heywood

Thomas Heywood is Melbourne's youngest concert organist, whose performances have been praised by the critics. Born in 1974, he studied the piano with his mother at the age of five and gave his first public performance at six. During the next decade, Thomas rapidly became a regular concert performer in recitals and concertos. The Melbourne Age recognised his "impeccable command" and "fine technique". After wide experience as both pianist and organist, he realised that the organ was to be his career.

Thomas believes that, if the organ is to gain in popularity as a solo instrument, a distinction must be made between church and concert hall. His original and versatile programming – including music of the neglected concert organ repertoire – has delighted audiences of all tastes. After a recital at the Sydney Opera House, The Sydney Morning Herald acclaimed him as "an excellent organist" and noted his "daring and temperamental" playing. He "made the most of Bach's sometimes insufficiently acknowledged gift for beautiful melody." In August 1992 at the Melbourne Concert Hall, Thomas

gave the Melbourne premiere of Alexandre Guilmant's Organ Symphony No. 1 – some 100 years after its publication.

For five years from 1987, Thomas was School and Chapel Organist at Carey Grammar School. He was appointed Assistant Organist at Melbourne's historic Scots' Church in 1992, whilst commencing a Bachelor of Music degree at The University of Melbourne.

He is making the first comprehensive study of the complete organ works and transcriptions of William Thomas Best, the great English concert organist. This is in preparation for Thomas's "All the Best" performances in 1997 to mark the centenary of Best's death and to return these works to their rightful place in the repertoire.

Thomas's discovery of the concert organ tradition with Melbourne organist Bruce Steele was the turning point in his career, and led to him realising a long held ambition to record the Melbourne Town Hall Organ. Although several of his recitals have been broadcast, "Melbourne Sounds Grand" is his first commercial recording. It is the first major recording of the Organ.

The Music

This program is in the Grand Concert Organ tradition. It has music for all tastes, played with virtuosity and musical style on a grand symphonic organ. Until recently the symphonic organ, as it developed in the nineteenth and twentieth centuries, was neglected when influential, mostly academic, taste favoured the historical authenticity of a much earlier and more austere style. A wealth of glorious and exciting orchestral sound can be achieved on the Melbourne Town Hall Organ, despite its age and present condition. Many of the string, woodwind and brass colours of the symphony orchestra are vividly represented in the music on this recording.

Edwin H. Lemare was regarded as the leading concert organist of the early twentieth century. His brilliant **Toccata di Concerto**, composed in 1909, opens the programme and this is believed to be its first Australian performance. It shows to great advantage both Lemare's facility as a composer for the organ and the dazzling technique of the performer. Among Lemare's most famous works are his organ transcriptions from the operas of Richard Wagner. He mostly

arranged the “good half-minutes” and not the “bad half-hours” of Wagner’s music, as someone once rudely described it. While Wagner’s influence can be heard in the bold themes and harmonic structure of the **Toccata**, it is irrepressibly Lemare. English organist and music critic Harvey Grace described the piece as “a terribly difficult affair... virtuoso music” which has “more good stuff in it than such works are wont to have”. It is an exciting introduction to the power and variety of the Melbourne Grand Organ.

In sharp contrast, Mozart’s “Church” Sonatas are intimate works. They were mostly written for small string orchestra with an organ taking a supportive role. The delightful little **Sonata in D** was transcribed for organ solo by the well-known Melbourne musician Leonard Fullard in 1938. It shows some of the Organ’s delicate tones and features the silvery “string” and “diapason” stops. Thomas Heywood was fortunate to inherit Fullard’s library of organ music and in this performance he plays the **Sonata** from Fullard’s own copy.

The next three works have particular associations with the City of Melbourne.

The **Romance in G** by

Melbourne City Organist William McKie dates from 1931 and is his only surviving original organ work. It was probably composed with this organ in mind, as the registration he requires is exactly available here: “Clarinet” for the solo with accompanying “flute” and “string” tones of the “Swell Organ”. McKie said that this organ had “a wealth of exquisite soft stops, which are perhaps its special glory”. This piece clearly shows what he meant.

At both his inaugural and farewell recitals as Melbourne City Organist, McKie played Bach’s **Fantasia and Fugue in G minor**. Like his predecessor Dr. William George Price (City Organist 1906-1930) he had a special love of the organ works of Bach and included them in most recital programmes. The **Fantasia** shows the Organ at its grandest, while the **Fugue** gives the lie to the old saying (too often true!) that “a fugue is a piece in which the voices enter one by one and the audience leave one by one”. This fugue is tuneful and enormously rhythmic. The symphonic registration in this performance is exuberantly original and reflects the playful spirit of the piece.

Percy Grainger was born in Melbourne on 8 July 1882. He later became an American citizen and

died in White Plains, New York, on 2 March 1961. Although he lived abroad in Europe and America for most of his adult life, he had a lasting affection for home. His body was brought back to Australia for burial, and in Melbourne he is remembered by the Grainger Museum at The University of Melbourne.

He first composed **Colonial Song** in 1905 but arranged it in different forms over more than a decade. Of the work, Grainger wrote: “No traditional tunes of any kind are made use of in this piece, in which I have wished to express my personal feelings about my own country (Australia) and people, and also voice a certain kind of emotion...that patiently yearning, inactive sentimental wistfulness”. Grainger had hopes of this tune becoming Australia’s National Anthem but it seems much more to express his own nostalgia for home than the celebration of a nation. The organ transcription (1948) by Orvis Ross captures the colours of the orchestral version: the mournful “horn”, vibrant “strings” and rich “diapasons” on this organ bring it to truly symphonic life.

The Welsh patriotic song “Men of Harlech” tells of war and slaughter and the Britons’ defeat of the hated

Saxons. William Thomas Best's ***Concert Fantasia on a Welsh March*** is one of his most striking original compositions. It begins with a swagger on the pedals and there is quite a long introduction before the main tune enters in all its strutting splendour. Running flute swirls accompany the next verse which ends abruptly with violent chords for full organ and reflective passages for the "Vox Humana". The tune at last emerges in its fullest glory with a bravura conclusion.

The invention of the high-pressure "Tuba" on English organs inspired a number of "Tunes" for the stop. Norman Cocker's extravagant ***Tuba Tune*** was published in 1922. It shows off this organ's powerful battery of tuba stops. Cocker had a keen sense of humour and, while it is possible to take this piece solemnly, it surely has some self-parody in it too. After all, there is something elephantine about the big "Tuba Sonora" playing what is really a quite dainty tune.

In 1920, Roland Diggle wrote ***A Song of Sunshine*** and dedicated it "in friendship" (and perhaps with tongue in cheek) to his fellow organist Harvey Bartlett Gaul. Described as a graceful gavotte, it is a delightful if long forgotten recital piece typical of the

earlier Golden Age of the Concert Organ. This is its first Australian performance. It uses a range of delicate tone colours, including (in this performance) a brief appearance of the "Glockenspiel". The main tune returns at the end using softer solo reeds in counterpoint.

George Thalben-Ball's ***Elegy*** makes a total and serious contrast. Its noble and moving melody began as an improvised postlude to a broadcast church service in London. In published form since 1944, the ***Elegy*** has become widely known and very popular. Thalben-Ball specified a stop of cello quality for the first statement of the melody, an effect not always available to organists. This performance uses the rich-toned "Violoncello" on the Solo Organ.

The English composer William Turner Walton (1902-1983) was largely self-taught. He had written the march Crown Imperial for the coronation for King George VI in 1937. In 1953, at the instigation of William McKie, by then Organist of Westminster Abbey, Walton was commissioned by the British Council to write a new march in honour of the coronation of Queen Elizabeth II. The result was the ***Coronation March: "Orb and Sceptre"***. McKie, who left Melbourne in 1938, had

been appointed to Westminster Abbey in 1945 and was responsible for all of the coronation music. He also celebrated the occasion by transcribing Walton's march for organ solo. It is a sparkling transcription and shows the full symphonic range of the Melbourne Town Hall Organ. For this performance, McKie's version has been slightly revised from Walton's orchestral score to include some additional details. It is a fitting conclusion to this Grand Organ Concert ...

... And like the best concerts, there is an encore. We end where we began, with Edwin Lemare. The first arrangement in his collection of favourite encore pieces is of Sir Henry Bishop's beautiful "***Home, Sweet Home***". This perennial favourite was made forever popular in Australia by another Melburnian, Dame Nellie Melba, who took her stage name from the city. She was hardly ever allowed to leave the concert platform without singing it. Lemare's version includes the sound of distant chimes from the Organ's "Carillon".

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THE ORGANIST COMPOSERS

BEST, William Thomas (b. Carlisle, 13 Aug. 1826 – d. Liverpool, 10 May 1897) The greatest English concert organist. He held several church positions until, at the age of 29, he was appointed Organist of the prestigious St. George's Hall in Liverpool. His repertoire was enormous, and he gave weekly recitals for almost fifty years of his life. In addition to his civic duties he toured widely, and opened the Grand Concert Organ at the Sydney Town Hall in 1890. He skillfully transcribed thousands of orchestral, choral, piano and other works for the organ and also edited a great deal of organ and choral music. As a composer he wrote organ music, works for orchestra and choir, piano music and church music.

COCKER, Norman (b. Sowerby Bridge, 30 Nov. 1889 – d. Manchester, 15 Nov. 1953) Between 1909 and 1915 Cocker served as Organist at many colleges in England. In 1919, after fighting in World War I, he returned to England and went to Manchester as the Assistant Organist at the Cathedral; he was later appointed the Organist. Cocker was also a notable cinema

organist, holding positions at three major cinemas in the Manchester area.

DIGGLE, Roland (b. London, 1 Jan. 1887 – d. Los Angeles, 13 Jan. 1954) English (naturalised American) organist and composer. He studied at the Royal College of Music in London and in Oxford before moving to America in 1904. Diggle held several church positions, from 1914 being Organist at St. John's Church in Los Angeles until his death. As a concert performer, he gave frequent tours throughout America. His compositions include numerous works for organ, orchestra and chamber music.

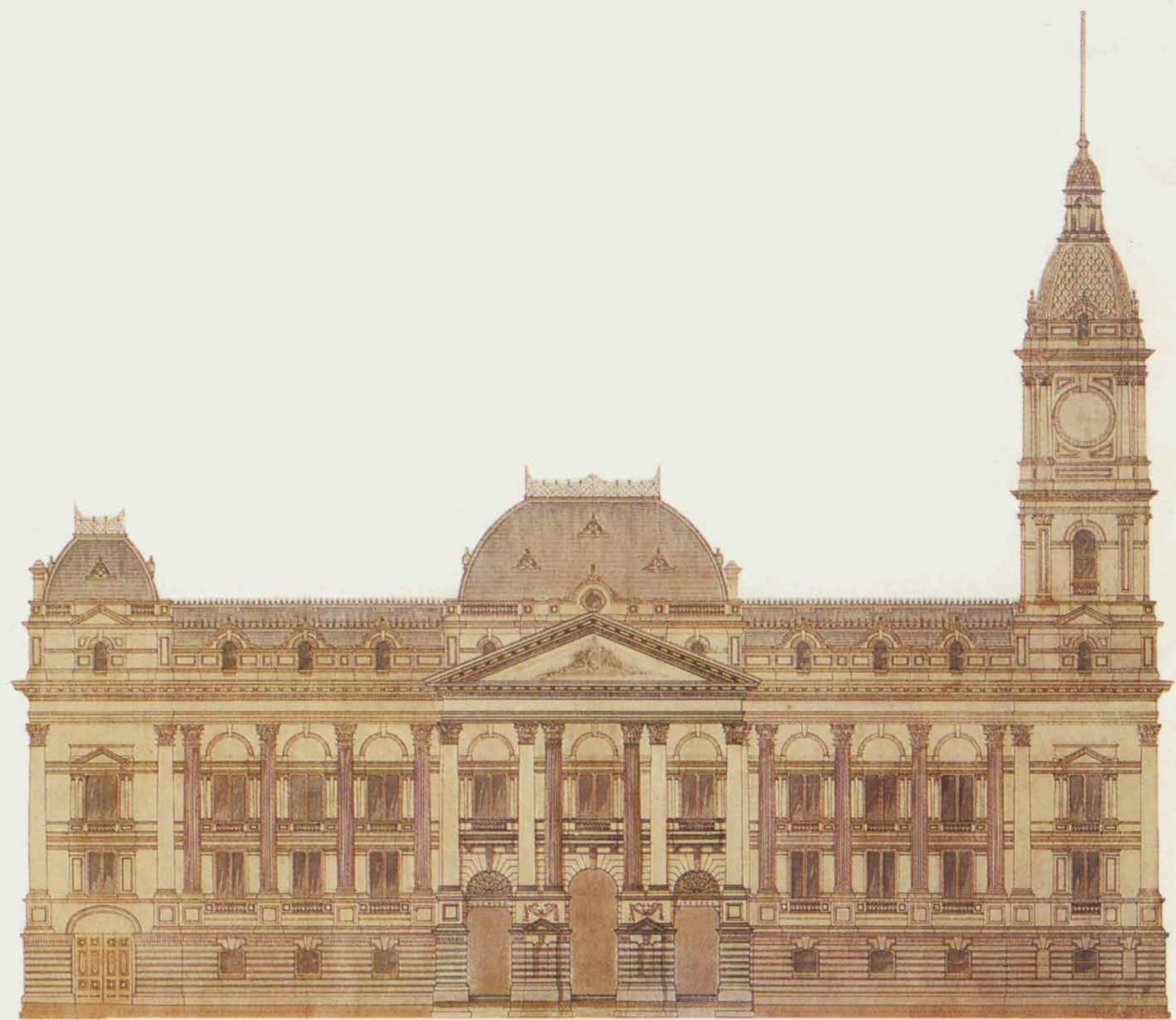
LEMARE, Edwin Henry (b. Isle of Wight, 9 Sept. 1865 – d. Los Angeles, 24 Sept. 1934) World famous concert organist and composer. He was well established as a brilliant performer in England, before moving to America in 1902 to further his concert career. He gave thousands of recitals, sometimes more than 100 in one year. He was constantly on tour, especially in Australia, America and England. During his lifetime, Lemare was known to be the world's greatest concert organist – his popularity and income were second to none. As a composer Lemare published

over 180 original organ works, and over 270 organ transcriptions of the finest orchestral works.

MCKIE, Sir William Neil (b. Collingwood, 22 May 1901 – d. Ottawa, 1 Dec. 1984) McKie studied organ in Melbourne, London and Oxford. Held various church and school positions. In 1930 he became Melbourne City Organist for 8 years. After war service he was Organist at Westminster Abbey from 1945 until 1963. He constantly travelled, and was much in demand for recitals especially in North America.

THALBEN-BALL, Sir George Thomas (b. Sydney, 18 June 1896 – London, 18 Jan. 1987) Famous English concert organist. His prestigious career included positions as Organist at the Royal Albert Hall in London, both City and University Organist at Birmingham in England, and an unparalleled 62 years as Organist of the Temple Church in London. He gave numerous international recital tours, playing the Grand Concert Organ in the Melbourne Town Hall in 1951.

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THE HALLS – THE ORGANS

The imposing bluestone Melbourne Town Hall stands on the corner of the City's two best known streets – Collins and Swanston. Its Foundation Stone was laid by the H.R.H. Prince Alfred, Duke of Edinburgh, in November 1867. When the Hall was opened in 1870, the occasion was marked musically by the commissioning and performance of a secular cantata "Euterpe" (the ancient Greek Muse of Lyric Poetry and Music) with words by the poet Henry Kendall and music by Charles Edward Horsley. At this time, the pipe organ ordered from London was not ready, so that organ music was provided from a locally built organ by George Fincham.

The Town Hall immediately became the main concert venue of the City. Its solid Victorian proportions, curved ceiling, slender galleries and wall panels lined with great portraits of Lord Mayors were all dominated after 1872 by the imposing facade of the new Grand Organ built by William Hill & Son of London. This organ was opened on 10 August 1872 by the Lord Mayor Cr. Fenwick who personally sponsored a grand Charity Concert.

For nearly twenty years, until the Grand Organ in the Sydney Town

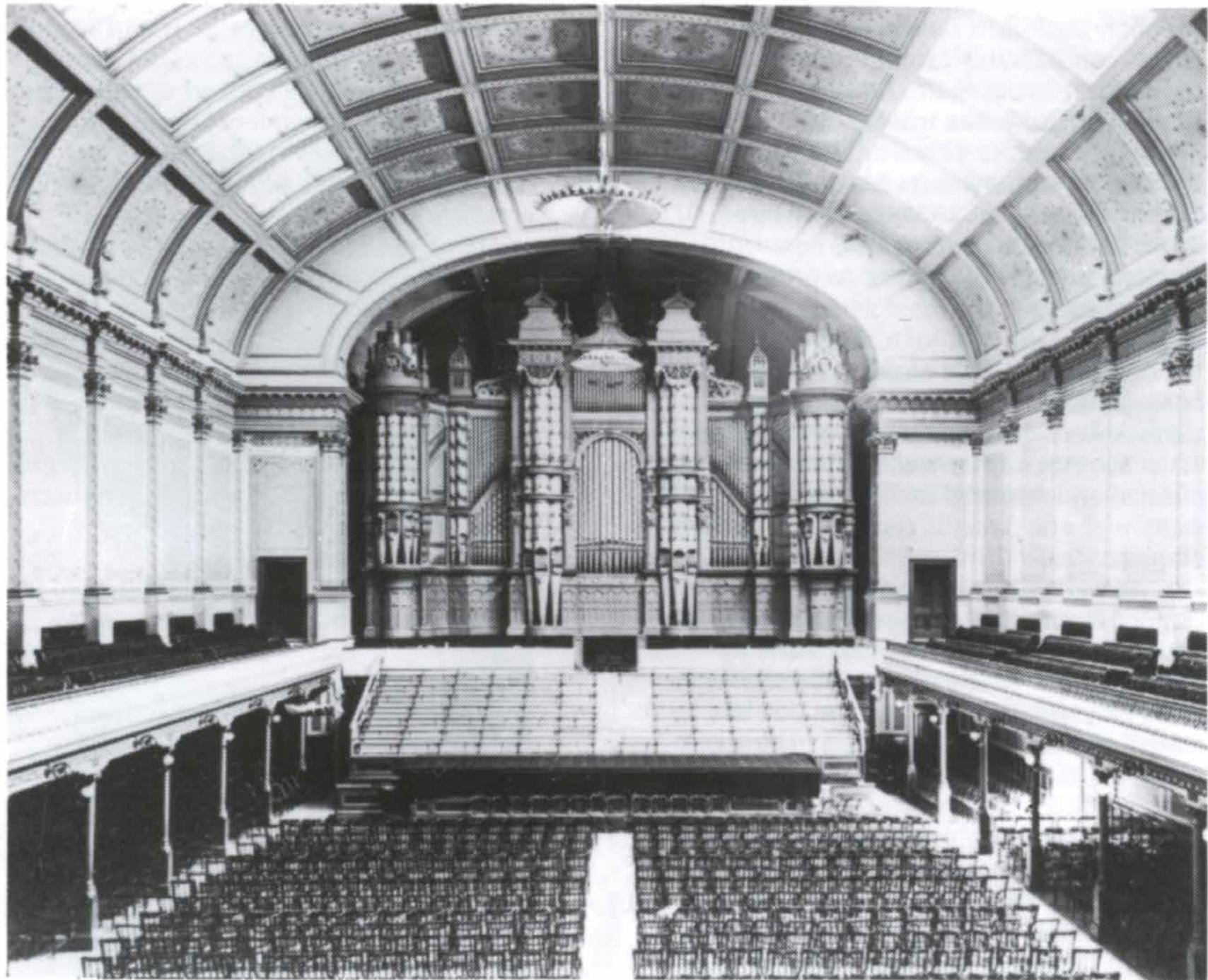
Hall (also by Hill) was inaugurated in 1890, Melbourne's civic organ was the largest in Australia and the first and only one with four manuals. Its sixty-six stops included six mixtures (18 ranks) and its choruses were classically conceived. In addition to the usual chorus reeds on Great and Swell divisions, there were two Clarionets (on Choir and Solo divisions), a Bassoon, an Orchestral Oboe, a Vox Humana and the Tuba Mirabilis at 8' and 4' pitches. The case facade of highly decorated pipes included the massive 32' metal pipes of the Pedal Double Open Diapason.

In common with civic organs everywhere, this one was used for solo concerts, for accompanying singers and instrumentalists, and, in the absence of a regular orchestra, for the accompaniment of large choirs like Melbourne's Royal Philharmonic. The opening concert, typical of its period, included items by three vocalists as well as organ solos – all but one were transcriptions – played by the first City Organist, David Lee. It ended with Lee playing National Anthems of the Nations as requested by the audience.

By 1902, when the virtuoso Edwin Lemare came to play recitals, the pedalboard was found to be

seriously worn down, the action was very heavy and the Organ was in need of a comprehensive overhaul. The City Council appointed Lemare as consultant for a rebuild to be carried out by the British firm of Ingram & Co. Their proposal was influenced by the tonal ideas of Robert Hope-Jones and Lemare's conception of a symphonic organ for the playing of orchestral transcriptions.

The result was that in 1906, when Lemare returned to give the re-opening recital series, the Organ had been drastically transformed: 21 ranks of mixtures and upperwork had been removed and replaced by heavier foundational stops and delicate soft tones. The emphasis had shifted towards orchestral imitation. An Echo division, to be sited in the rear gallery, was provided for but never built. The action was electrified and the new console, with five manuals and stop-keys in place of knobs, was placed in a central position on the stage. Lemare was complimentary about the rebuilding, yet Hill's original concept had been changed beyond recognition. Evidently the new City Organist, Dr. W.G. Price (appointed 1906) thought sufficiently well of its new features to specify similar stops on the next Town Hall Organ.



The first Melbourne Town Hall with its four manual organ (1872) – then the largest in Australia.
The Hall and Organ were destroyed by fire in 1925.

After only 53 years, the Organ and the Concert Hall were completely destroyed in a disastrous fire early in the morning of 1 February 1925. Almost at once, the decision was taken to rebuild the Hall. The present complex, with its large main hall and smaller lower hall, was opened in 1927. Soon after the fire, the Council had purchased an adjoining property in Collins Street, so that the new Hall is considerably larger than the one it replaced. It appears almost square, rather than rectangular like the old Hall, and actually measures 46 x 34 metres, and is 21 metres high. With its much greater seating capacity of 2500, it is the largest Town Hall in the country. The neo-classical lines, while giving an impression of lightness, seem almost severe in comparison with the Victorian elegance of the original Hall. The striking wall panels containing delicate murals on classical themes were designed by the Melbourne artist Mervyn Napier Waller. They were cleaned and restored in 1991, and a section of one panel is reproduced on the compact disc.

As well as rebuilding the Hall, the Council decided to commission a new and up-to-date Concert Organ. Early in 1926, tenders were called throughout Australia, New Zealand

and the U.K. The tender of William Hill & Son and Norman & Beard Ltd. was successful. The price was £31,483/19/7 (approx. \$62 968)! This enormous project attracted other work for the firm, so that Hill, Norman and Beard opened a factory in Melbourne at Clifton Hill, where some of the largest pipes in the Town Hall Organ were manufactured.

The Organ covers an area of 19 000 square feet and the height over all is 32 feet. The electrical equipment includes more than 300 miles of wire, over 3000 magnets, and 32 000 electric contacts. There were over 6400 pipes when the Organ was installed – now barely 5300 are playable. The largest pipe is a Pedal flute 32 feet long, with a girth of almost 10 feet, and is made of 300 square feet of Californian red pine 2 inches thick. The largest pipe of the Pedal Diaphone is also 32 feet long and is constructed of hard-rolled zinc. In 1929, this was the world's most powerful organ stop and its deep, full-throated notes can be heard through the full organ. In this recording, they are especially noticeable in the opening chords of Bach's Fantasia and Fugue in G minor.

The entire Organ, with the exception of the Pedal and Unenclosed Great, is placed in

large "swell" chambers the fronts of which are closed by thick wooden shutters controlled at the console by the organist. The Swell Organ is in a chamber 32 feet high and 16 feet square, the Solo and Orchestral divisions are placed in a similar chamber at the opposite side of the Organ, allowing exciting "stereo" effects in both the hall and on this recording – in William Thomas Best's Concert Fantasia on a Welsh March, for example.

The original design of the facade featured the pipes of the Tuba Sonora in fan formation. When the design was altered, the 73 Tuba pipes were placed at the top of the Organ immediately behind the central facade pipes. This stop, powerful and smooth, easily dominates the full organ – as can be heard in Norman Cocker's Tuba Tune. A special feature of the Organ is its Orchestral division, a "floating" organ, playable from any of the four manuals. Unfortunately another interesting feature, a 32 foot Contra Trombone stop in the Enclosed Section of the Great Organ has been removed to storage.

The tonal scheme of the Organ, which received careful consideration, is remarkable for both its powerful dignity and extensive variety of solo stops.

The Organ is the focal point of the Hall. Its huge facade, designed by Stephenson & Meldrum, towers over the stage area. It is richly carved and panelled in Queensland maple, the work of E. Newman & Son, of Kew. Its two curved wings contain massive grills of coin bronze, each weighing one and a half tons. They were manufactured in South Melbourne by the Alloy Casting Company.

The City Organist, Dr. W.G. Price gave the opening recital on 3 July 1929. After nearly a quarter-century in the position, however, he retired in 1930 and the Council appointed a young Melbourne musician William McKie, at the time teaching in England, as his successor. McKie praised the quality of the Organ highly, being especially taken with the wealth of beautiful soft stops. He resigned in 1938 and returned to England. Since then there has been no City Organist.

In 1939, the great French organist Marcel Dupré visited Melbourne and gave a number of recitals in the Town Hall. He was critical of the Organ and suggested changes to the console and the tonal structure. However, in the wake of some controversy, little was altered: the Echo Organ, one of the distinctive features of the Organ, was removed

from the South Gallery, placed for a while inside the main case, and finally dismantled altogether. Much of the Echo pipework is fortunately still intact, but some of the reed resonators have been squashed and the blower is missing. In the 1970s the manual combination keys were replaced by orthodox thumb pistons, a few tonal changes were made, some ranks were removed from the Great Organ, and its Grand Fourniture was reconstituted. At this time, the stage area of the hall was enlarged and the panelled choir stalls, an integral part of the organ facade, were removed and replaced by matching wall panels.

Like any other piece of complex machinery after more than 60 years of faithful service, the Organ is greatly in need of cleaning and overhauling. Some of its mechanism is outmoded and unreliable. This recording was possible only with considerable manual assistance and technical first aid. In 1990, the City Council established the Grand Organ Artistic and Technical Advisory Committee under the patronage of concert organist Carlo Curley. A comprehensive renovation programme has now been recommended.

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SPECIFICATION OF THE ORGAN

William Hill & Son and Norman & Beard Ltd.
London and Melbourne
1929

- = controlled by rocking tablet
- * = removed
- + = reconstituted
- W = Wood
- M = Metal

GREAT ORGAN – CC to C – 61 notes - Manual II 20 Stops, 26 Ranks, 1517 Pipes

Wind Pressures - Flue Work 6-10", Reeds 12"		Pipes	16'
<u>Unenclosed Division</u>			
Tibia Profunda (a)		61	W
16' Double Open Diapason		61	M
8' Diapason Phonon		61	W/M
8' Open Diapason I		61	M
8' Tibia Plena (a)		12	W
4' Octave Diapason		61	M
<u>Enclosed Division (shades removed)</u>			
8' Open Diapason II		61	M
8' Gamba Major		61	M
8' Hohl Flöte		61	W
4' Principal		61	M
4' Wald Flöte		61	W
3' Stopped Quint		61	M
2' Fifteenth		61	M
1 3/5' Tierce		61	M
VI-VII Grand Fourniture		395	M +
32' Contra Trombone		61	M *
16' Trombone		61	M
8' Tromba		61	M
8' Harmonic Trumpet		61	M
4' Clarion		73	M
Great Off •			

SWELL ORGAN (enclosed) –
CC to C – 73 notes - Manual III
17 Stops, 19 Ranks, 1382 Pipes

Wind Pressures - Flue Work and light Reeds 6",
Reeds 10"

16' Violone 73 M
 8' Diapason Phonon (W.P. 10") 73 W/M
 8' Geigen Principal 73 M

8' Cor de Nuit	73	W/M
8' Aeoline	73	M
8' Vox Angelica (FF)	68	M
4' Octave Gamba	73	M
4' Harmonic Flute	73	M
3' Harmonic Quint	73	M
2' Salicetina	73	M
III Mixture	219	M
8' Vox Humana	73	M
8' Oboe	73	M
16' Double Trumpet	73	M
8' Horn	73	M
8' Orchestral Trumpet	73	M
4' Clarion	73	M
Tremulant •		
Octave, Sub Octave, Unison Off		
Swell Off •		

CHOIR ORGAN (enclosed with Great) –

CC to C – 61 notes - Manual I

9 Stops, 11 Ranks, 671 Pipes

Wind Pressure - 5"

16' Contra Salicional	61	M
8' Horn Diapason	61	M
8' Lieblich Gedeckt	61	W/M
8' Corno Flute	61	M
4' Lieblich Flöte	61	M
4' Echo Viola	61	M
2' Harmonic Piccolo	61	M
III Dulciana Cornet	183	M +
8' Closed Horn	61	M
Tremulant •		
Octave, Sub Octave, Unison Off		
Choir Off •		

Solo Organ (enclosed) –

CC to C – 73 notes - Manual IV

13 Stops, 12 Ranks, 851 Pipes

Wind Pressures - Flue Work and light Reeds 7",

Tubas 20"

16' Quintaton	73	W/M
8' Violoncello	73	M
8' Salicional	73	M
8' Harmonic Claribel	73	W

4' Concert Flute Harmonic	73	M
2' Harmonic Piccolo	73	M
16' Schalmei	73	M
8' Clarinet	73	M
8' Orchestral Oboe	73	M
16' Tuba (b)	12	M
8' Tuba (b)	73	M
4' Tuba (b)	24	M
8' Tuba Sonora	73	M
2' Glockenspiel (TF)	32	Steel Bars
8' Carillon (TA)	20	Tubular Bells
Carillon Damper		
Tremulant •		
Octave, Sub Octave, Unison Off		
Solo Off •		

ORCHESTRAL STRING ORGAN

(enclosed with Solo) – CC to C – 73 notes

8 Stops, 10 Ranks, 706 Pipes

Wind Pressure - 6"

16' Contra Viola	73	M
8' Tibia Clausa	73	W
8' Viol d'Orchestre	122	M
8' String Céleste	146	M
4' Octave Viola	73	M
3 1/5' Tiercina	73	M
3' Quint Viola	73	M
2' Violette	73	M
Tremulant •		
Octave, Sub Octave, Unison Off		
Orchestral String on Great •		
Orchestral String on Swell •		
Orchestral String on Choir •		
Orchestral String on Solo •		

ECHO ORGAN * (enclosed) –

CC to C – 73 notes – Manual I

18 Stops, 16 Ranks, 1083 Pipes

Wind Pressure - 6"

Section I

16' Lieblich Gedeckt (c)	12	W
8' Geigen Principal	73	M
8' Lieblich Gedeckt (c)	61	M
4' Viola	73	M

4' Lieblich Flöte (c)	12	M
4' Tibia Mollis	73	W
8' Vox Mystica	73	M
8' Musette	73	M
Tremulant (acting on both sections)		
Octave, Sub Octave, Unison Off		

Section II

8' Viole Sourdine	73	M
8' Viole Célestes	61	M
8' Zauber Flöte	73	W/M
8' Unda Maris	61	M
IV Harmonia Aetheria	292	M
8' Post Horn	73	M
8' Harp (TC)	49 Bars	M
Octave, Sub Octave, Unison Off		

Echo Pedal Organ

16' Violone	32	M
16' Bourdon (20 from Echo - Sect. I)	12	W
8' Flute Bass (Echo - Section I)		W
Echo on Choir • *		

PEDAL ORGAN – CCC to G – 32 notes

23 Stops, 17 Ranks, 284 Pipes

Wind Pressures - Flue Work 4-6", Reeds 20"

32' Tibia Profunda (20 from Great)	12	W
32' Double Open Diapason (f)	12	W/M
16' Great Bass (g)	32	W
16' Tibia Profunda (Great)		W
16' Open Diapason (f)	32	M
16' Contra Bass (Great)		M
16' Violone (Swell)		M
16' String Bass (Orchestral String)		M
16' Bourdon (h)	32	W
16' Contra Salicional (Choir)		M
10 2/3' Quint (h)		W
8' Flute Major (g)	12	W
8' Principal (f)	12	M
8' Violoncello (Swell)		M
8' Stopped Flute (h)	12	W
4' Super Octave (f)	12	M
VI Grand Fourniture (20 from Great)	72	M
32' Diaphone (i)	32	M
16' Diaphone (i)	12	M
16' Tuba (Solo)		M

16'	Trombone (Great)	M
16'	Schalmei (Solo)	M
8'	Tuba (Solo)	M
	Bass Drum Tap •	
	Bass Drum Roll •	
	Side Drum Tap •	
	Side Drum Roll •	
	Pedal Stops Off	

COUPLERS

To Great at 16', 8', 4'
 Swell, Choir, Solo
 Octave Coupler to Unenclosed Great
 Solo to Swell at 16', 8', 4'
 To Choir at 16', 8', 4'
 Swell, Solo
 Great Reeds to Choir
 To Pedal at 8', 4' •
 Great, Swell, Choir, Solo, (Orch. String)

COMBINATION ACTION

General	1
Great	1-8 2 adj.
Swell	1-8 2 adj.
Choir	1-5 2 adj.
Solo	1-6 3 adj.
Orch. String	1-6 2 adj.
Echo	1-5 2 adj.
Pedal	1-6 2 adj.

Thumb
 Thumb and 6 Toe
 Thumb
 Thumb
 Thumb
 Thumb*
 Toe

REVERSIBLES

Great to Pedal	Thumb and Toe
Choir to Pedal	Thumb
Solo to Pedal	Thumb
Swell to Great	Thumb
Solo to Great	Thumb
Solo to Great & 8' Tuba	Thumb*
Swell to Choir	Thumb
Great Reeds to Choir	Thumb*
16' Diaphone	Thumb*

BALANCED PEDALS

Great and Choir expression
 Swell expression

Solo and Orchestral String expression
 Echo expression
 Crescendo (with indicator light)

ACTION

Electric-Pneumatic

BLOWERS

No. 1 (High): 17.5 h.p. (Motor 1)
 No. 2 (Medium): 17.5 h.p. (Motor 1)
 No. 3 (Low): 10.0 h.p. (Motor 2)
 No. 4 (Low): 10.0 h.p. (Motor 2)
 No. 5 (Echo): 6.0 h.p. *

PITCH

A = 435 at 20°C

Acknowledgements

Recording and editing: Martin Wright

Production supervisor: Bruce Steele

Concept: Thomas Heywood

Musical adviser: Bruce Steele

Musical assistants: Sally Dimsey,
 Bruce Fethers, John Mallinson,
 Philip Nunn

Organ maintenance and tuning:
 Rod Junor, Arch Miles

Program selection:

Thomas Heywood, Bruce Steele

Front and back page photograph:

Howard Birnstihl

Booklet design: Martin Wright

Hall co-ordination: Arch Miles,
 Leanne Reid, John Samulis

Thomas Heywood would like to
 thank his parents for their endless
 advice, encouragement and

enthusiasm throughout this project.
 They remain a firm support.

The producers wish to especially
 thank Arch Miles and Rod Junor
 whose help and innumerable
 running repairs contributed to the
 success of the recording sessions.

Thomas Heywood would particularly
 like to thank John Mallinson who
 spent many tiring hours behind the
 console adjusting pistons, and Philip
 Nunn who stepped in at the last
 minute as a musical assistant.

Thomas Heywood and the producers
 would like to thank the staff of the
 Melbourne Town Hall for their willing
 and cheerful co-operation in the
 practice sessions.

Publishers: Novello and Co., Ltd. – 1,
 4; H.A. Evans and Son – 2; Joseph
 Williams Ltd. – 3; Galaxy Music
 Corporation – 5; Stainer and Bell
 Ltd. – 6, 7; Oliver Ditson Company
 – 8; W. Paxton and Co., Ltd. – 9;
 Oxford University Press – 10; H.W.
 Gray Co. – 11.

Digital recording: 21, 22, 23 & 24
 June 1992. Digital editing using
 Sound Tools.

Sound recording:
 © 1992 MOVE RECORDS

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Mural in Melbourne
Town Hall (detail)

