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**HISTORIC  
ORGANS  
OF THE  
BAROSSA  
VALLEY**  
*volume 1*

John Stiller

Christopher  
Dearnley





# HISTORIC ORGANS OF THE BAROSSA VALLEY volume 1

performed by  
John Stiller and  
Christopher Dearnley

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

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

- 1 Prelude in A Major Johann Sebastian Bach 1'47"
- 2 Ricercar in C Minor Johann Pachelbel 5'02"
- 3 Toccata E Minor Johann Pachelbel 1'38"
- 4 Improvisation in E minor 1'50"

## Kapunda, Christ Church Anglican,

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

- 5 Prelude & Fugue in E minor Dietrich Buxtehude 6'46"
- 6 Bourrée in B flat George Frideric Handel 3'24"
- 7 Möcht ich din begern, anon., from the Buxheim Organ Book, ca. 1470 1'24"
- 8 Carillon-Sortie Henri Mulet 5'12"

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

- 9 Improvisation in G minor 0'48"

Five Chorale Preludes from "Der angehende Organist":

- 10 Liebster Jesu, wir sind hier Johann Sebastian Bach 1'22"
- 11 Herzlich tut mich verlangen Friedrich Kühmstedt 1'26"
- 12 Herr Jesu Christ, dich zu uns wend Johann Christoph Bach 1'01"
- 13 Nun ruhen alle Wälder, BWV 756 Johann Sebastian Bach 1'18"
- 14 Jesu meine Freude Michael Gotthard Fischer 1'02"
- 15 Improvisation in G minor 2'44"
- 16 Voluntary in E minor John Stanley 3'10"

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

- 17 Eclogue Moneta Eagles 4'03"
- 18 Toccata in D minor, op. 59, no. 5 Max Reger 4'17"

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

- 19 Chorale improvisation on "O Little Town of Bethlehem" Paul Manz 2'27"
- 20 Chorale improvisation on "Still Still Still" Paul Manz 2'54"
- 21 Chorale improvisation on "Praise to the Lord (Lobe den Herren)" Paul Manz 1'58"
- 22 Improvisation on "Jesu Meine Freude" 1'33"
- 23 Improvisation after Boëllmann 1'16"

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

- 24 Slow Air (from the Married Beau) and Rondeau (from Abdelazar)  
Henry Purcell, arr. Christopher Dearnley 4'02"
- 25 Toccata Georgi Mushel 4'13"

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 on its companion Volume 2, 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 18<sup>th</sup> 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 and transplanted this style into a new land when they migrated to Australia.

Early in the 20<sup>th</sup> 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 will endeavour to use stops as originally specified.

A Fincham & Hobday organ is also featured. On Volume 2 there can also be heard two instruments imported from Germany, built by the firms of Gebruder Walter, and Aug. Laukhuff, and an organ by WG Rendall.

## 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 whatever 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. The metal pipes 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 19<sup>th</sup> 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 SA in 1848. Apparently he did not stay long in South Australia and was 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 South Australia.

## 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 JJ Broad and WG Rendall were attempting to set up. Fincham sent Arthur Hobday and JE Dodd to Adelaide to set up a branch where a total of 11 new organs were constructed. Dodd bought them out in 1894.



## Stockwell, St Thomas Lutheran Church

JCA KRÜGER

Krüger built this organ around 1850 and it was originally located in the west end gallery of Herberge Christi Lutheran Church, Bethany. While there it had a pedal board and a pedal stop of 8 foot pitch added to it as well as undergoing some repair work in 1880 and 1899. This organ was moved to St. Thomas Lutheran Church Stockwell in 1928/9 and various alterations were

made to it by the Adelaide organ builder J E Dodd at this time. These changes included the transposition of the pitch one semitone lower and changing the 8 foot pedal stop to 16 foot pitch. By 1980 deterioration had made this instrument virtually unplayable. It was restored by Roger Jones in 1982 and its tonal excellence

has been revived. The organ consists of a single manual of four octaves and a pedalboard of one stop. Despite its small size, it exhibits a remarkable range of tonal colours the clear bell-like tones are evident in each of these works. Of particular note is the delightfully 'breathy' Gedact stop which can be heard to good effect in the first section of Pachelbel's Ricercar.



### Manual

Prinzipal 8 gvd  
 Holzgedact 8  
 Salicional 8 tc  
 (provided R. Jones 1982 on spare/separate slide)  
 Octave 4  
 Spitzflöte 4  
 Superoktave 2  
 i pedal Coppel

### Pedal

Subbass 16  
 (added 1929 JE Dodd)  
 Built Krüger for Bethany, inst & enl 1929 by JE Dodd; restored R Jones 1982 compass 49/32 location west gallery

### **1** Prelude in A Major, BWV 536

**Johann Sebastian Bach (1685-1750)**

This delightful Prelude is linked to a charming fugue (not played here) but the Prelude is of such a high musical quality that it is able to stand in its own right.

### **2** Ricercar in C minor

**Johann Pachelbel**

The Ricercar is one of only three written by Pachelbel and well illustrates the mellow tones of the set of wooden pipes.

### **3** Toccata in E minor Johann

**Pachelbel**

Pachelbel wrote a total of 16 toccatas and they demonstrate a development of the form which was only very new at the time. The transparent sounds of the Stockwell organ are well suited to this work.

### **4** Improvisation in E minor

## **Kapunda, Christ Church Anglican**

**JJ BROAD / FINCHAM & HOBDA**

The township of Kapunda lies just north of the Barossa Valley proper and owes its existence to the first major discovery of copper in South Australia. Found by Francis Dutton in 1842, mining commenced two years later. By 1851 there was a prosperous mining



*Kapunda facade pipes*

town of more than 2000. Today it is a service centre for the surrounding agricultural area and still retains an interesting variety of heritage buildings. Christ Church, built in 1856, reflects the opulence of the mines. The first pipe organ was purchased from the estate of Wilhelm Mai of Tanunda in 1873. it is unclear whether this organ was discarded or incorporated into the new organ of 1880 built by JJ Broad. Broad was the eldest son of an early colonist who had been very successful as an ironmonger and timber merchant. It is conjectured that the financial security offered to the son allowed him to indulge his fantasies and woodwork skills in producing pipe organs. He worked in a brief and disastrous

partnership with WG Rendall. Robert Mackenzie, who erected the Adelaide Town Hall instrument, also worked for him. Five instruments can be credited to him including that at Kapunda which failed in a very short time and was subsequently enlarged by Fincham & Hobday. A feature of this instrument is the fine diapering of the pipes. It is just possible that this may be the work of Broad's brother, who was an artist of note in the colony.

1887

**Compass 56/30.**

**Tracker action.**

**Great organ**

Open diapason 8

Claribel 8

Dulciana 8 gvd

Principal 4

Flute 2 2/3

Fifteenth 2

i s/g

ii s/g sub

**Swell organ**

Open diapason 8

Stop diapason 8

Gamba 8 gvd

Gemshorn 4

Piccolo 2

one spare slide

iii s/p

iv g/p

**Pedal organ**

Bourdon 16

Flute 8

### **5** Prelude & Fugue in E minor, BuxWV 143 Dietrich Buxtehude (1637-1707)

Buxtehude was one of the most important composers of organ works before JS Bach. He spent most of his life as organist at the Marienkirche in Lübeck in North Germany. It is well known that Bach admired and was influenced by Buxtehude, as is attested by the journey to Lübeck in 1706 to hear him. Buxtehude's organ compositions

are comparable in substance to those by Bach. A prelude in free style leads into two related fugal sections, ending with an extended and dramatic final cadence.

### **6** Bourrée

**George Frideric Handel (1685-1759)**

Handel's Concertos for Organ and Orchestra were printed in four collections. This is an arrangement of the Bourrée from the first concerto in the third set, published in 1760.

### **7** Möcht ich din begern, anon, from the Buxheim Organ Book ca 1470

One of the earliest collections of keyboard music is the Buxheim Organ Book. In this short piece a simple, ornamented melody in the upper part is accompanied by two lower voices.

### **8** Carillon-Sortie Henri Mulet (1878-1967)

A Parisian organist and composer, Mulet studied organ under Guilment and Widor, but is now known only through a few organ pieces. This effective outgoing voluntary was written while he was organ professor at the Ecole Niedermeyer and organist at St Roch Church in Paris. Dedicated to fellow organist Joseph Bonnet, it complements pieces in similar vein by his teacher Widor, and Vierne.

## Holy Cross Lutheran Church Gruenberg/Moculta

DH LEMKE

The organ in Holy Cross Lutheran Church, Gruenberg was built by Lemke in 1871 and is the earliest of his existing organs.

According to a newspaper report, it was the third pipe organ built by him. A pencilled inscription on one of the wooden pipes gives its year of construction as 1871. This organ was formerly blown by foot treadles but an electric blower was added in 1966. Recent hot dry summers have rendered the footblowing apparatus largely inoperable although a small amount of wind can still be raised by this method. This superb organ is characterised by its bright Nordic sounds, and the music seems to spring from the heart of the instrument. Fortunately this organ is placed in a fine acoustic setting which greatly enhances its tonal qualities.

8' Stopped wood	49 pipes
8' Stopped wood	25 pipes
4' Principal metal	49 pipes
2' Octave metal	49 pipes

foot treadles,  
electric blower added;  
compass four octaves



### **9** Improvisation in G minor

### **10-14** Five Chorale Preludes from “Der angehende Organist”

“Der angehende Organist” roughly translates as the progressive (or budding) organist and was a series of three books edited by Rudolph Palme towards the close of last century. Originally intended as an organ tutor, it rapidly became popular with Lutheran organists and the pieces contained within these volumes became ‘standard fare’ for church organists. Many of these pieces would frequently have been played on the Lemke organ at Gruenberg when it was new. The pieces played here are all taken from book three – a collection of chorale preludes.

“Liebster Jesu, wir sind hier” BWV 706 Johann Sebastian Bach, 1685-1750. This is one of Bach’s most well-known chorale preludes, it is played here in a

manual only setting. In the repeat of the opening two lines of the chorale, the use of the two 8 foot stops together provides a peaceful contrast.



“Herzlich tut mich verlangen” Friedrich Kühmstedt, 1809-1858. Kühmstedt was appointed to the Gymnasium in Eisenach in 1836, where he contributed to music as a teacher, Kapellmeister and director of church music. His music reflects a baroque influence particularly noticeable in this prelude. One of the two beautifully voiced sets of wooden pipes captures the intricate details of this chorale prelude. Numerous chorale preludes by Kühmstedt appear in this collection.

“Herr Jesu Christ, dich zu uns wend” Johann Christoph Bach, 1642-1703. JC Bach was first cousin to JS Bach’s father. At the time of his death he was an organist at Eisenach, a position he had held for 38 years. His extant works are relatively few, yet he is still regarded highly as a composer of keyboard works, motets and concertos. This prelude has also been attributed to JS Bach.

“Nun ruhen alle Wälder” BWV 756 Johann Sebastian Bach. This chorale prelude is rarely heard and is seldom found in the various editions of Bach’s organ works. The other set of wooden pipes on this organ produces a ‘rounder’ sound (cf Kühmstedt) which suits the restful character of this chorale prelude.

“Jesu meine Freude” Michael Gotthard Fischer, 1773-1829. Fischer spent most of his life as a teacher; notably at the

Erfurt teacher’s seminary. His organ works have enjoyed long popularity as teaching pieces and pleasant short works of a fairly simple standard. The style of this prelude with its attractive ostinato theme, indicates that Fischer was ingrained in the Baroque tradition. The combination of 8 and 2 foot stops highlights the charm and clarity of this work.

**16 Voluntary in E minor  
John Stanley (1712-1786)**

This blind English organist and composer became one of the foremost figures of the 18<sup>th</sup> century English organ school. Stanley already was a church organist at the age of 12 and his voluntary playing became famous throughout London, attracting the likes of Handel. He is most renowned for his three sets of 10 organ voluntaries, of which this is one. A solemn prelude followed by a more vigorous fugal movement displays the tonal vitality and ‘crystalline transparency’ of the Gruenberg organ to perfection.

**Angaston, Uniting Church**

J E DODD

George Fife Angas provided monies for the building of a joint worship facility for dissenters in Angaston in 1844. One of several small chapels built around South Australia at this time it was shared by the Congregationalists, Baptists, and

Methodists, alike. Increasing numbers and division of opinion led to the erection of the present building in 1878, the congregation affiliating with the Uniting Church in 1976. Originally in Draper Memorial Methodist Church, Adelaide, the organ was built in 1908 and installed in its present location in 1943. Benefactions have led to the electrification of the action, modification of the console and casework, and addition of ranks.

<b>Great Organ</b>		<b>Swell organ</b>	
Open diapason	8	Geigen diapason	8
Claribel	8	Lieblich gedact	8
Dulciana	8	Viole d’orchestre	8
Principal	4	Voix Celeste	8 tc
Lieblich flute	4	(added 1963)	
Nazard	2 <sup>2</sup> / <sub>3</sub>	Flauto traverso	4
(added 1963)		Oboe	8
Piccolo	2		
		<b>Pedal organ</b>	
		Bourdon	16
		Echo bourdon	16
		(added 1963)	



### 17 Eclogue Moneta Eagles

Moneta Eagles, winner in 1948 of the Eugene Goossens composition scholarship, has written music for Film Australia documentaries, and for the ABC as well as for the organ. Eclogue was first performed in 1955 by Colin Sapsford, then organist of Christ Church St. Laurence in Sydney.

### 18 Toccata in D minor, op. 59 no. 5 Max Reger (1873-1916)

Reger was a prolific composer, whose organ music has enriched the romantic repertoire of the instrument. This Toccata is characteristic with its flamboyant style and chromatic harmonies.

## Nuriootpa, St. Petri Lutheran

LAURIE

The area around Nuriootpa was known as Angas Park well into the 1880s, although the township was laid out by William Coulthard in 1854. It is the central town of the valley and lies on the riverine flats of the North Para River. The first known service of St Petri congregation is said to have been beneath a large gum tree at Christmas in 1849. Their first church building was dedicated in 1867. As the congregation grew the church was enlarged and a tower was built in 1927. In 1961 it was decided to build a completely new church retaining the tower. This

work was dedicated on 5 May 1968. The first organ purchased in 1887 was sold to Holy Trinity and the present instrument installed by Mr Steve Laurie of Melbourne in 1968. Built as an electric extension organ, some of this work was removed in 1990 by George Stephens (Adelaide), and completed ranks added.

<b>Great</b>		Wald Flöte	2
Principal	8	Sesquialtera	11
Koppelflöte	8	Bass Trumpet	16
Octave	4	Trumpet	8
Koppel Flöte	4	Octave Trumpet	4
Super octav	2		
Quinte	1 $\frac{1}{3}$	<b>Pedal</b>	
Siffelöte	1	Subbass	16
Mixture	111	Pommer	16
Octave Trumpet	4	Principal	8
Super Trumpet	2	Bass Flöte	8
Swell to Great		Quinte	5 $\frac{1}{3}$
<b>Swell</b>		Octave	4
Pommer	16	Klein Octave	2
Principal	8	Bass Trumpet	16
Pommer	8	Trumpet	8
Principal	4	Octave Trumpet	4
Rohr Pommer	4	Great to Pedal	
		Swell to Pedal	

### 19–21 Chorale improvisations on “O Little Town of Bethlehem”, “Still Still Still” and “Praise to the Lord” Paul Manz

Paul Manz is an organist and composer currently living in the USA. He studied under Flor Peeters in Belgium and Helmut Walcha in Germany. Paul Manz is widely acclaimed for his skill and imagination in improvisation. His improvisations on hymn tunes were



subsequently transcribed and published, Manz has also recorded many of them. Throughout his improvisations Manz is able to move effortlessly from one style to another, from small Baroque fugues through to large 20<sup>th</sup> century extemporizations yet always containing an individual touch. Two of the improvisations here are quieter examples on well loved Christmas carols, which demonstrate some of the softer colours of this organ, while the improvisation on Praise to the Lord (the German chorale “Lobe den Herren”) is in a more festive mood.

### 22 Improvisation on “Jesu Meine Freude”

### 23 Improvisation after Boëllmann

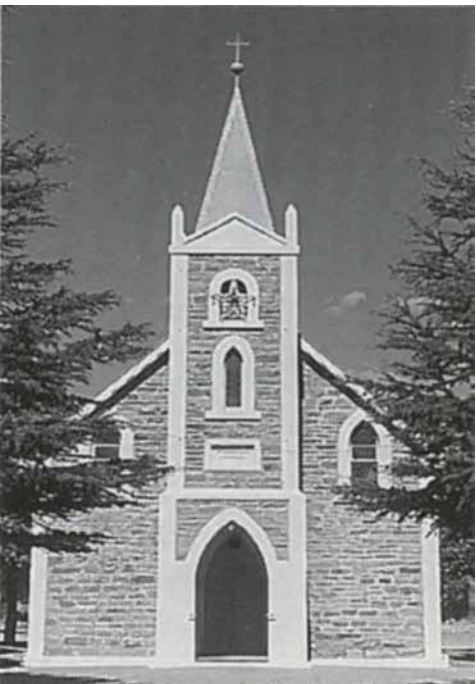


# Bethany, Herberge Christi Lutheran Church

J E DODD

The settlement at Bethany preceeded that of Langmeil nearby in Tanunda by only a few months. The first church was built in 1845 by a group of settlers under Pastor Gotthard Daniel Frietsche and was replaced by the present structure in 1882. Doctrinal differences with Pastor Kavel, who ministered to the Langmeil congregation, saw two 'mother' churches evolve, smaller groups aligning with either one. The first organ at Bethany is now to be found at St Thomas Lutheran Church, Stockwell, being replaced by the present instrument which was dedicated on 20

November 1929. It appears to have remained in original condition until 1989 when a Principal 4, Fifteenth and Two rank Mixture were added by George Stephens.



<b>Great organ</b>		Mixture	11
Open	8	(1989 Stephens)	
Stopped diapason	8	<b>Pedal organ</b>	
Dulciana	8	Bourdon	16
Principal	4		
(1989 Stephens)		tracker action located	
<b>Swell organ</b>		west gallery Couplers:	
Melody	16	Swell to Great,	
(F above middle C)		Swell octave coupler,	
Hohl flute	8	Swell to Pedal,	
Gamba	8	Great to Pedal.	
Dulcet	4		
Fifteenth	2		
(1989 Stephens)			

## 24 Slow Air (from the Married Beau) and Rondeau (from Abdelazar) Henry Purcell (1659-1695), arr. Christopher Dearnley (1930-)

Some of Purcell's finest instrumental pieces are the Overtures and Act Tunes for various theatrical productions, such as the Slow Air from "The Married Beau" of 1644, and the Rondeau from "Abdelazar" of 1695 (used by Benjamin Britten as the theme for his "Young Person's Guide to the Orchestra").

## 25 Toccata Georgi Mushel (1909- )

Mushel was born in 1909 in the former Soviet Republic of Uzbek. For many years he was Professor of Composition at the University of Tashkent, writing music for opera, ballet and orchestra. The Toccata is the last piece in a three movement suite for organ.





## The Organists

JOHN STILLER

John Stiller 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 organ 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 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 recognised 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](http://www.ohta.org.au)

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**Music notes:** Scott Angove, John Stiller, Christopher Dearnley

**Programme selection:** John Stiller, Christopher Dearnley

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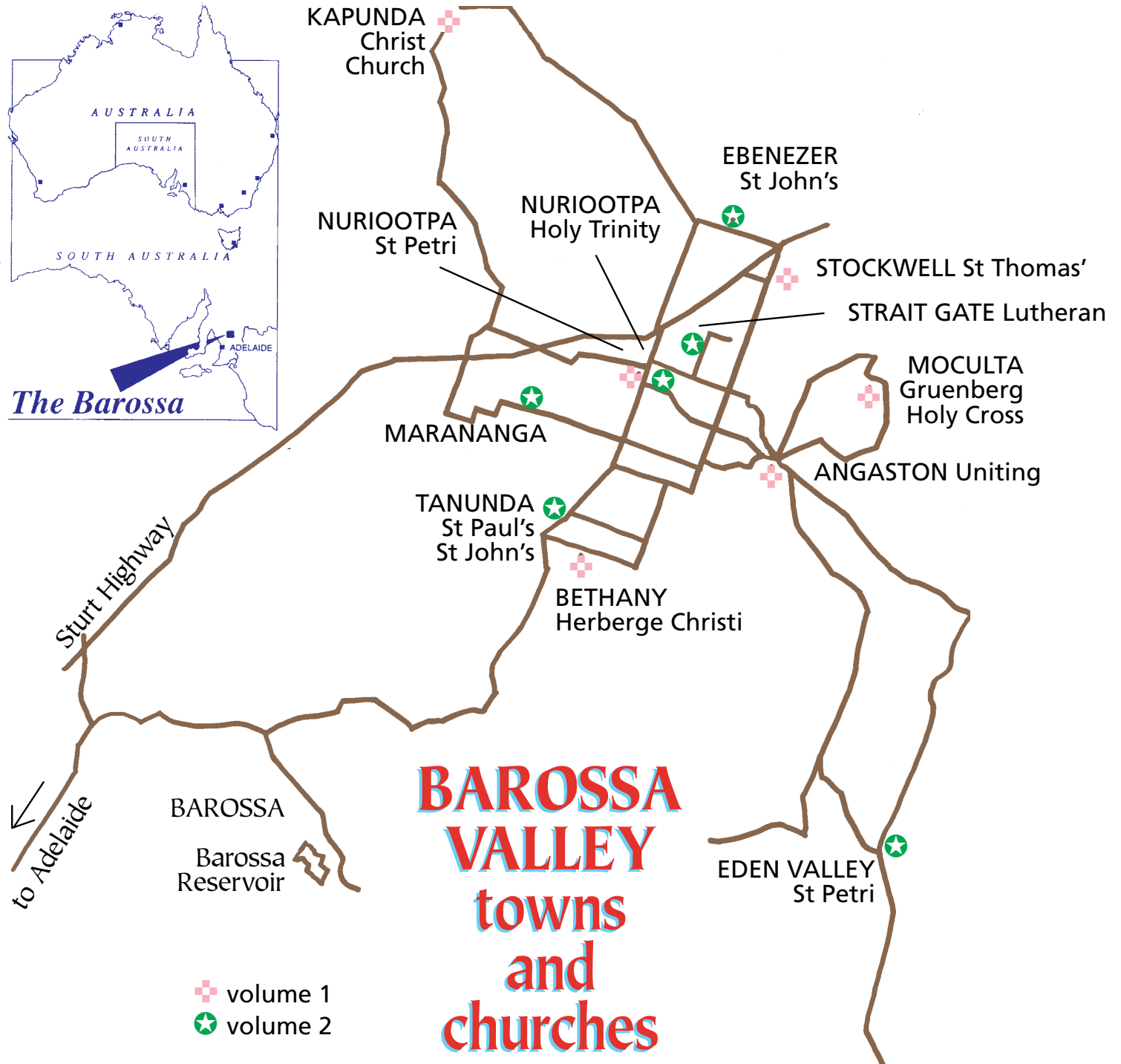
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# HISTORIC ORGANS OF THE BAROSSA VALLEY

## volume 2

**Tanunda, St. John's Lutheran, JE Dodd, 1921. (Christopher Dearnley)**

Gospel Fanfare Christopher Dearnley  
Andante Cantabile, from 4th Symphony Charles Marie Widor  
Mr Purcell's Procession June Nixon  
Misty Erroll Garner arr. Christopher Dearnley

**Marananga, WG Rendall, 1880. (John Stiller)**

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

**Strait Gate Lutheran, JE Dodd, 1925. (Christopher Dearnley)**

Elevazione & Cantabile affettuoso Padre Davide da Bergamo  
Air for the Organ Samuel Wesley  
Fantasy for the Organ Samuel Wesley  
Magnificat (Fugato), BWV 733 Johann Sebastian Bach

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

'Andante Religioso' from Sonata no. 4, op. 65 Felix Mendelssohn  
'Chorale' from Sonata no. 6, op. 65 Felix Mendelssohn  
'Finale' from Sonata no. 6, op. 65 Felix Mendelssohn

**Nuriootpa, Holy Trinity Lutheran, Gebrüder Walter, 1877. (John Stiller)**

Chorale Prelude, Es ist ein' Ros' entsprungen, op. 122, no. 8,  
Johannes Brahms

**Tanunda, St. Paul's Lutheran, JE Dodd, 1928. (Christopher Dearnley)**

Cantilène Théodore César Salomé  
Grand Choeur Théodore César Salomé  
Andante in A flat Johann Nepomuk Hummel

**Ebenezer, St John's Lutheran, DH Lemke, 1875. (John Stiller)**

"Little" Prelude & Fugue D minor, BWV 554 JS Bach  
Canzoncina a Maria vergine, op. 113, no. 3 Marco Enrico Bossi  
Chorale improvisation on "Dearest Jesus at Thy Word" Paul Manz  
Noel: "Joseph est bien Marie" Claude Balbastre  
Improvisation in A minor (March)  
Chaconne in G minor Louis Couperin

