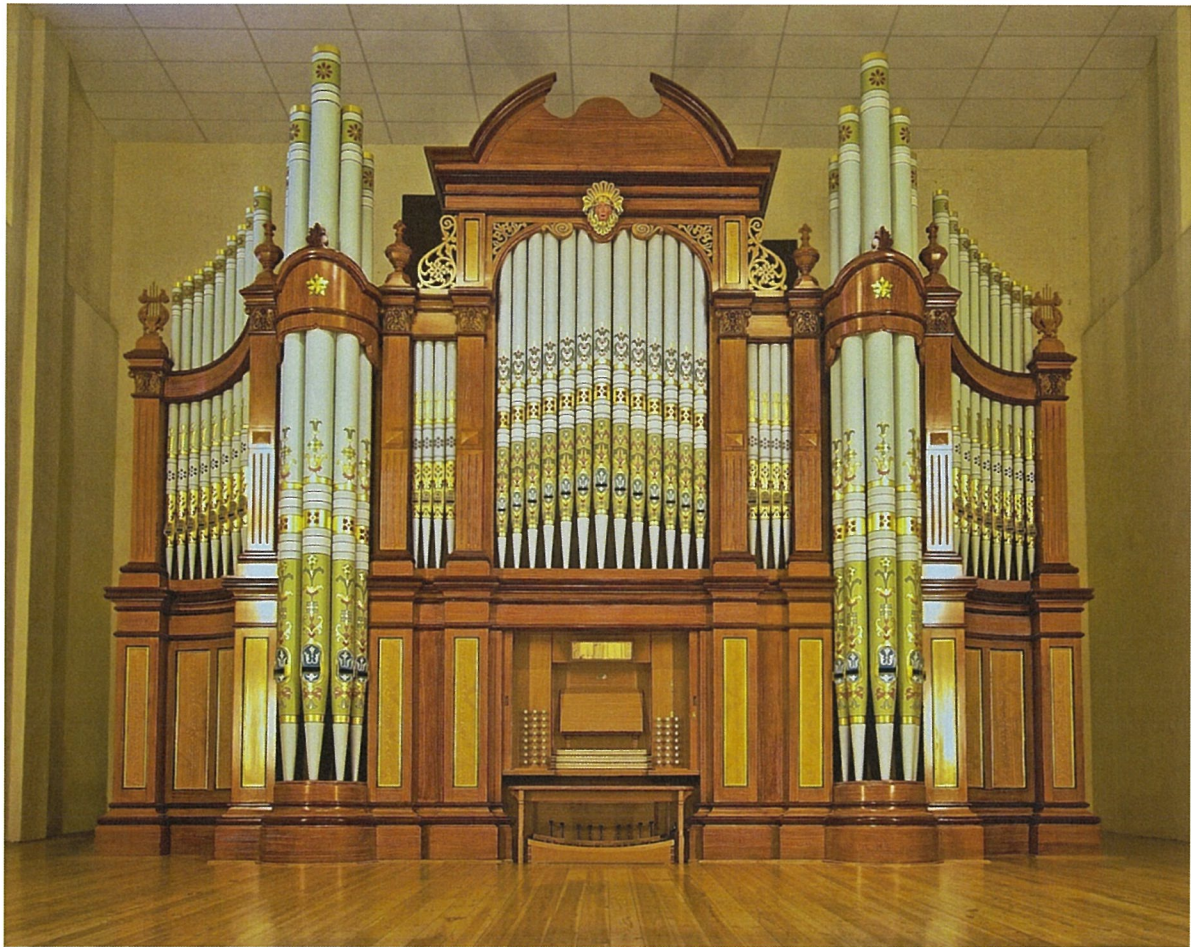


# Town Hall Grand Concert

celebrating the completed restoration of the historic

## 1877 Hill & Son Grand Organ

by the Organ Historical Trust of Australia



Tanunda Soldiers Memorial Hall, Barossa Regional Gallery

Sunday 31 August 2014

2.30pm

Dominic Perissinotto – Organ

## The 1877 Hill & Son Grand Organ Restoration

The organ was built by the distinguished firm of Hill & Son, London, for Adelaide Town Hall and was opened there in 1877. This firm also exported organs for the town halls in Melbourne (1872) and Sydney (1890). It was enlarged in 1885 and much rebuilt and altered in 1970. Replaced by a new organ in 1989, it was removed from Adelaide Town Hall and placed in storage. With no buyers its components were in danger of being sold, the residue being dumped. The Organ Historical Trust of Australia expressed an interest and were given the organ on condition it be restored and located in South Australia. A home was negotiated with the Tanunda Council, later to become The Barossa Council, in the Tanunda Soldiers Memorial Hall.



John, Graham and George Stephens, 2004

Assistance was gained from numerous other professionals including Marc Nobel (re-decoration of middle section façade pipes and carved figurehead), Lyell Rosenzweig (re-decoration of the remaining outer sections of pipes, including the 16ft towers and *faux* graining of casework), Tim Gilley (metal pipe repairs and reconstruction), South Island Organ Company (restoration of reed pipe ranks), Wakeley Pipe Organs (restoration of wind chests) and David Nitschke (reconstruction of the urns and lyres that crown the organ).

Volunteers also undertook much work. In 2001 the *Friends of the Hill & Son Grand Organ* was founded to support the project by raising public awareness of the organ in the community and raising funds.



Friends of the Hill & Son volunteers removing white paint, 2002

From the outset, lifelong professional master organbuilder George Stephens was involved with the project. He served his apprenticeship with the UK organ building firm Rushworth & Dreaper in Liverpool before coming to Melbourne and eventually Adelaide in 1979. He was joined by his brother John and son Graham. The very extensive restoration work took more than 15 years to complete, which included the reconstruction of the entire mechanical key and stop actions, the wind system, console and restoration of the windchests, pipework and redecoration of the casework and pipes.



Lyell Rosenzweig, David Nitschke, Irwin Beitz & George Stephens, 2013

Out of this group, a band of volunteers was established to perform many labour-intensive tasks associated with the organ and the stage space around it. Irwin Beitz of Tanunda proved essential to the reconstruction of countless complex steel levers and fixings removed in 1970.

This project represents the most extensive and accurate restoration of a late-19th century English concert organ yet carried out. The work cost around \$500,000 to complete and was assisted by many generous donations from charitable trusts, business organizations and individuals. Much parallel in-kind specialist and volunteer work adds an additional value of more than \$600,000 to the restoration project.

## The Organist

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Dominic Perissinotto (Nik Babic Photography)

**Dominic Perissinotto** is one of Australia's most active pipe organ recitalists and widely sought after as a soloist and accompanist. His passion for promoting the pipe organ, not only as a church instrument, but also as a concert and ensemble instrument, has seen him work with a number of musicians and groups in Australia and Europe.

A Master of Music graduate in 2004 of the University of Melbourne, Dominic was awarded a Fellowship by the Winston Churchill Memorial Trust to assist with further studies at the Royal College of Music in London, commencing in 1991. During his time in London he was appointed to the post of Organ Scholar at Westminster Catholic Cathedral and gave recitals at St Paul's and Westminster Cathedrals, Westminster Abbey and Oxford Town Hall. Dominic also toured Belgium, Italy and England, often returning to Italy, Austria and England to perform in festivals.

Dominic moved to Perth in April 1998 and is now Organist and Director of Music at St Patrick's Basilica, Fremantle. He works as a freelance organist with many Perth based groups. Dominic established the *PIPE ORGAN PLUS* concert series, now in its 14th season, to showcase the impressive pipe organs of the Basilica, whilst also bringing a wider audience to the organ through association with other musicians-

In addition Dominic teaches organ students ranging in age and experience at Trinity College, Hale School, and privately. He is Assistant Chorus Master for the University of Western Australia Choral Society, a Councillor of the Organ Historical Trust of Australia, President of the Organ Society of Western Australia and enjoys travelling both for performances and recreation.

## Programme

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**Johann Sebastian Bach** (1685 – 1750) after **Antonio Vivaldi** (1678 – 1741)

Concerto in D Minor, BWV 596

- [Without Tempo Indication]
- Grave
- Fugue
- Largo E Spiccato
- [Without Tempo Indication]

**Felix Mendelssohn** (1809 – 1847)

Prelude & Fugue in G Major, Op 37/2

**John Stanley** (1712 – 1786)

Voluntary in D Major, Op 6 No 6

- Adagio
- Andante
- Adagio
- Allegro moderato



Swell division stop labels, upper work and reed ranks (Nathaniel Mason)

**Sir Edward Elgar** (1857 – 1934)

Imperial March

**Camille Saint-Saëns** (1835 – 1921)

“The Swan” from *Carnival of the Animals*

**Natalie Williams** (b 1977)

Imprimatur: Toccata for Organ

*Composed for the dedication of the Hill & Son organ in the Tanunda Soldiers Memorial Hall, Barossa Regional Gallery, Tanunda, South Australia, August 2014.*

**INTERVAL**

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**Louis Lefébure-Wély** (1817 – 1869)

Sortie in E flat

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

“Jesu, Joy of Man’s Desiring” from Cantata No 147, *Herz und Mund und Tat und Leben*, BWV 147

**George Fredrich Handel** (1685 – 1759)

Organ Concerto in B Flat, HWV 294 Op 4 No 6

- Andante Allegro
- Larghetto
- Allegro moderato

**Guy Bovet** (b 1942)

“Salamanca” from *Trois Préludes Hambourgeois*

**Wolfgang Amadeus Mozart** (1756 – 1791)

“Larghetto” from Clarinet Quintet in A major, K 581

**Marco Enrico Bossi** (1861 – 1925)

Etude Symphonique, Op 78



The reconstructed 3 manual draw stop console (Nathaniel Mason)

## Imprimatur, Toccata for Organ – Natalie Williams

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**Imprimatur** is a Toccata for Grand Organ, composed by Natalie Williams especially for the Gala Opening Concert of the Hill & Son Grand Organ. Written to showcase the capabilities of a large organ, it encompasses the wide range and scope of colours available. Using the *Toccata* genre, the work maintains a steady rhythmic pulse and melodic activity, while exploring the extremes of range, dynamics, timbre and texture as the piece develops.

This work is also homage to Graeme Koehne, Natalie's composition teacher in Adelaide and a great musical influence in her early development as a composer. In style and structure the work is modeled on Koehne's *Toccata Aurora* of 1983. The idea for the work came to life as Natalie followed the organ's restoration evolve in her home town.

To use Natalie's own words:

"The Tanunda Soldiers Memorial Hall is a venue very close to my heart. My childhood home was on the same street, and my first musical performances with the Barossa Junior Singers took place there in 1983. Now as an established composer, I am thrilled to contribute this new work to the opening recitals that welcome the organ back into active use within the South Australian community.

An *Imprimatur* (Latin - Let it be printed) is a license authorizing a publication. The term is interpreted here as a musical "endorsement" of the organ, as it begins a second life as an instrument of importance in South Australian cultural life."

*Natalie Williams, July 2014*



**Natalie Williams** was born and raised in Tanunda. Currently based in the United States of America she maintains her connection with the region through family and friends.

Following her undergraduate degrees at the University of Adelaide and graduate study at the University of Melbourne, Natalie sought further graduate training (international) in composition. She was accepted into the doctoral degree at the Jacobs School of Music, Indiana University in 2006 and has lived between the USA and Australia since then. Natalie is currently working as a visiting Assistant Professor in Music Composition and Theory on the faculty of the Hugh Hodgson School of Music, at the University of Georgia, USA.

Natalie has been privileged to work with the Omaha Symphony Orchestra and the Atlanta Opera and is currently serving as the National Student Chapters coordinator for the Society of Composers, Inc., overseeing the activities of student composers across the country.

Natalie teaches graduate and undergraduate music theory classes, counterpoint, harmony, composition and also assistant-directs the new music ensemble at the University of Georgia.

Natalie's output includes 14 orchestral commissions from ensembles including the Melbourne, Adelaide, and West Australian Symphony Orchestras, and the Adelaide and Sydney Youth Orchestras.

Commissioned by the State Government of South Australia, her first symphony, a multimedia orchestral tribute honouring the life and achievements of Sir Donald Bradman AC ("Our Don"), was premiered on 14 August 2014 by the Adelaide Symphony Orchestra.

# Organ Specification

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## GREAT 58 notes

Double Open Diapason	16 ft	bass in façade
Open Diapason	8 ft	bass in façade
Open Diapason no 2	8 ft	bass in façade with new trebles
Stopped Diapason	8 ft	wood
Principal	4 ft	
Harmonic Flute	4 ft	
Twelfth	3 ft	pipes reconstructed
Fifteenth	2 ft	
Full Mixture	3 ranks	original composition restored
Sharp Mixture	2 ranks	original composition restored
Posaune	8 ft	
Clarion	4 ft	
Swell to Great Sub Octave		
Swell to Great		
Swell to Great Octave		

## SWELL 58 notes

Lieblich Bourdon	16 ft	wood
Open Diapason	8 ft	
Hohl Flute	8 ft	wood
Pierced Gamba	8 ft	grooved bass – pipes remade
Principal	4 ft	
Rohr Flute	4 ft	wood & metal
Fifteenth	2 ft	
Mixture	3 ranks	original composition restored
Double Trumpet	16 ft	CC-BB half-length
Cornopean	8 ft	
Oboe	8 ft	
Clarion	4 ft	

## CHOIR 58 notes

Cone Gamba	8 ft	pipes remade, with new trebles
Lieblich Gedact	8 ft	wood
Dulciana	8 ft	grooved bass – pipes reconstructed
Voix Celeste	8 ft	TC – pipes reconstructed
Gemshorn	4 ft	pipes remade, with new trebles
Lieblich Flute	4 ft	wood & metal
Flageolet	2 ft	pipes reconstructed – wood & metal
Clarionet	8 ft	Fincham 1885
Swell to Choir		

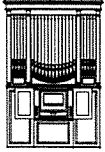
## PEDAL 30 notes

Double Open Diapason	32 ft	wood
Open Diapason	16 ft	wood
Bourdon	16 ft	wood
Violoncello	8 ft	wood, secondhand Hill rank of 1891
Trombone	16 ft	wood
Great to Pedal		
Swell to Pedal		
Choir to Pedal		

- 9 mechanical composition pedals – 4 to Great, 3 to Swell, 2 to Pedal
- Lever swell pedal
- Mechanical key and stop action, with Barker lever assistance to Great and couplers
- Optional hand or electrical blowing with wind indicator at console
- Drawstop labelled 'Wind' with bell to alert hand blowing to start
- Wind pressures: all pipework on 3 inch water pressure; Barker lever on 6 inch water pressure

# The Organ Historical Trust of Australia

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**ORGAN  
HISTORICAL  
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AUSTRALIA**  
ACN 005 443 372

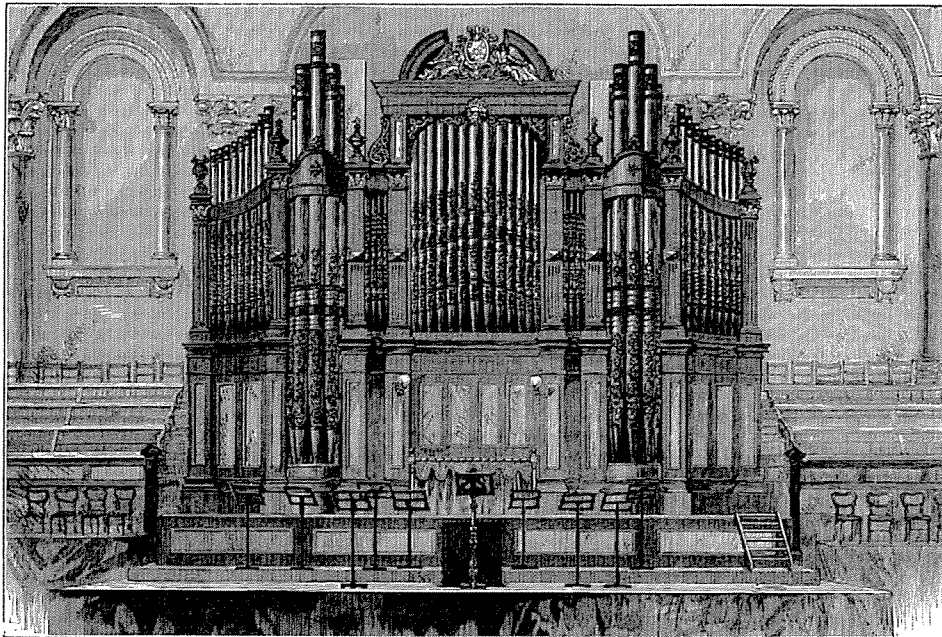
Founded in 1977, the Organ Historical Trust of Australia (OHTA) has more than 250 members throughout Australia and overseas. The membership includes professional musicians and organbuilders as well as those who have an interest in the organ and its history and preservation.

The OHTA has the following aims and objectives:

- To preserve historic pipe organs and organbuilding records;
- To stimulate public interest in pipe organs which are of national or local importance;
- To encourage scholarly research into the history of the organ, its musical use, and organ music.

The authentic restoration and reconstruction of the Adelaide Town Hall Hill & Son instrument in Tanunda is one of the OHTA's most significant achievements to date. The project was coordinated by OHTA Councillors Steve Kaesler and David Shield with John Maidment OAM as consultant.

Information on the OHTA and how you can become a member can be gained at [www.ohta.org.au](http://www.ohta.org.au)



The Hill & Son organ at the time of its opening in Adelaide Town Hall in 1877 (*The Australasian Sketcher*)

## Acknowledgements

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The Organ Historical Trust of Australia acknowledges the generous financial support of the following Major Sponsors:

- |   |                             |
|---|-----------------------------|
| ▪ Anonymous                             | ▪ Lehmann, P.L. & M.E.      |
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| ▪ Friends of the Hill & Son Grand Organ | ▪ The Ian Potter Foundation |
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| ▪ Howard, A. & N.                       | ▪ Stiller, J. & L.          |
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- |                       |                                    |
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| ▪ Ahrens Group        | ▪ John Geber; Chateau Tanunda      |
| ▪ The Barossa Council | ▪ George Lucey; Carminow, Mt Lofty |
| ▪ Irwin Beitz         |                                    |

Hundreds of other donations received from the wider community underpinned the project. Too numerous to list they also are sincerely acknowledged.

Front cover photograph of restored organ case - Simon Slattery (Valley Imagery)