

30 Anniversary

Virtual Organ Concert Series



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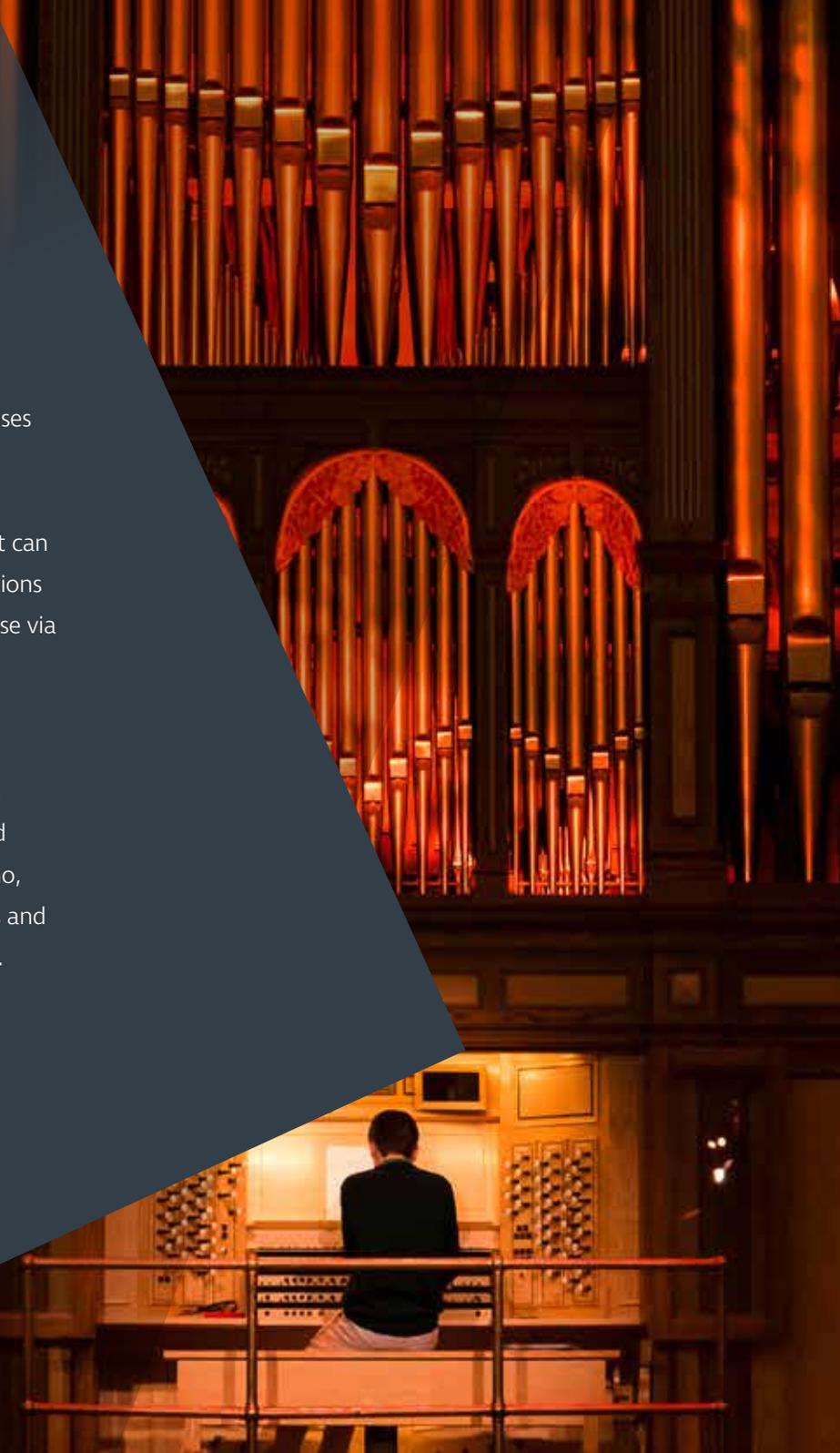
Welcome to the Adelaide Town Hall's 30th Anniversary Virtual Organ Concert Series

In this year, 2020, we celebrate the 30th Anniversary since our magnificent J.W. Walker Organ was installed in the grand Auditorium. J.W. Walker & Sons built the current Town Hall organ in Brandon (Suffolk, England). At the time of its construction, it was the largest mechanical-action instrument built in the United Kingdom for 100 years. It has 61 stops distributed over four keyboards and 4,500 handmade pipes.

The organ is ornately designed. It features contrasting shades of light (maple) and dark (American red oak) timber. The red silk-back pipe shades are hand carved and use Australian native flora as motifs. These include the wattle, native hibiscus and Sturt's Desert Pea. The organ's forte is the English and French repertoire of the nineteenth and early twentieth centuries. The clarity of its voicing is also well suited to the contrapuntal styles associated with Bach and his contemporaries.

The key action for the organ is mechanical. It uses an electrical system to couple the keyboards. It also uses micro-chip technology to program combinations of stops and effects. The organist can pre-select pistons and store stopping combinations in an electronic memory. They can operate these via a hand-held keypad.

We hope you enjoy our special program of virtual organ concerts that you can enjoy from the comfort of your own home. We are pleased to present seven South Australian organists who, prior to COVID-19, were performing in churches and venues across the City of Adelaide and beyond.



30th Anniversary Virtual Organ Concert Series

Tuesday 2nd June

Baroque Beauties
Organist: Gina Dutschke

Tuesday 16th June

Movie Medley
Organist: Claire Baker

Tuesday 30th June

Timeless Town Hall
Organist: Graham Bell
(featuring a piece from the first
Organ Concert held at Town Hall)

Tuesday 14th July

Storming of the Bastille
Organist: Josh van Konkelenberg

Tuesday 28th July

Fanfare & Festivity
Organist: Amir Karas

Tuesday 11th August

Enchanting Elgar
Organist: David Heah

Tuesday 25th August

Bach & Beyond
Organist: Peter Kelsall



Tuesday 2nd June

Baroque Beauties

Organist: Gina Dutschke

Program

- 1. Arrival of the Queen of Sheba**
G.F.Handel from Solomon,
Arranged by E.W.Maynard
- 2. Wachet auf, ruft uns die Stimme**
(Wake, Awake for Night is Flying) BWV 645, J.S.Bach
- 3. Capriccio sopra il Cucu**
Johann Caspar Kerll
- 4. Paraphrase See the Conqu'ring Hero Comes**
From Judas Maccabaeus by Handel 18 Pieces
Nouvelles, Livraison 6, No 2, Op 90,
Alexandre Guilmant

About the Program

The Baroque period (1600-1750) encompassed a style of art, architecture and music of great beauty and rich decoration. Music of this era featured contrasts between soloists and ensemble, layered melodies and the extensive use of trills and other musical ornamentation.

Georg Friedrich Handel and Johann Sebastian Bach were born in Germany during the same year (1685), in towns less than 200km apart. Handel went on to become a famed English composer, Bach a prolific composer of Lutheran church music.

Arrival of the Queen of Sheba was written by Handel as a sinfonia for two solo oboes with string accompaniment in 1749 as part of the oratorio Solomon. In this transcription for organ, the oboes are realised by the Cremona (Choir) and Hautboy (Swell).

Wachet auf, ruft uns die Stimme (Wake, Awake for Night is Flying) was composed by Bach in Leipzig (1731) as a cantata to be sung during the Lutheran worship service. Bach's transcription for organ was published with a set of six chorales in 1747. In three parts, the upper melodic line is written in alto clef (as per a viola score), the tenor solo is written using the tenor clef, and the basso continuo part is given to the pedals.

Johann Caspar Kerll (1627-93) was a south German composer and organist whose influence can be traced to Bach and Handel. Kerll's Capriccio Sopra 'il Cucu takes one on a journey to a European forest where cuckoos call to one another. The use of flute stops on the organ to replicate the sound of cuckoos was common in the Baroque period.

Handel wrote the oratorio Judas Macabaeus in 1746 as a compliment to Prince William Augustus, Duke of Cumberland on his victorious return from the Battle of Culloden. The tune of the chorus See, the Conqu'ring Hero Comes has been used as both an Easter and Advent hymn, and was paraphrased for organ by French Romantic composer Alexandre Guilmant.



About Gina

Gina Dutschke began taking piano lessons at St Josephs Convent Murray Bridge at the age of 7. She was accepted into private instrumental lessons at the Elder Conservatorium at age 12, studying piano with Dr Graham Williams and Ms Zelda Bock. At age 15 Gina completed her Associate Music Diploma on pianoforte and also began organ studies with John Stiller. After completing her Bachelor of Music in piano performance, Gina began studies with Christa Rumsey on organ, completing the Church Music Certificate (TAFE) and an Honours Degree in organ performance (University of Adelaide). Gina holds Diplomas in Education and Theology, and a certificate in German as a Foreign Language (Goethe- Institut, Germany). After working as Music Director of Cornerstone College Mt Barker for four years, Gina and husband Michael spent a year living in Eisenach, the birthplace of J.S. Bach, above which is perched the Wartburg Castle where Luther translated the New Testament into German. Gina was blessed to be a part of the Bach-choir in Eisenach during this time. Gina currently teaches over 20 piano and organ student, co-ordinates the instrumental tuition program at Our Saviour Lutheran School Aberfoyle Park, and is part of the music leadership at both Aberfoyle Park and Bridgewater Lutheran churches. Gina is thankful to have the opportunity to play for services on two Pogson organs from time to time: those at St Martins' Lutheran Church Mannum and at Westbourne Park Uniting Church.

Tuesday 16th June

Movie Medley

Organist: Claire Baker

Program

1. **20th Century FOX Intro Fanfare**
2. **Back to the Future Theme**
3. **James Bond Theme**
4. **Star Wars Medley (Star Wars, Darth Vader's Theme, Star Wars reprise)**
5. **Hooray for Hollywood**
6. **There's No Business Like Show Business**
7. **Bach Toccata intro to "He's a Pirate" from Pirates of the Caribbean**
8. **This Is It (Bugs Bunny Theme)**

About the Program

Claire's program of music for our virtual organ concert series is not your traditional line-up of organ music – it is a medley of music from some of the greatest movies of all time. The program has a Theatre Organ music flavour that is fun and powerful.

As an Organist who plays the Town Hall Organ for corporate functions and weddings Claire remarked, "It's slightly unfortunate that the sound of the pipe organ has been typecast and stereotyped with horror movies or creepy religious themes. The organ is actually a tremendously versatile and expressive instrument. The Walker organ in the Adelaide Town Hall is a particularly good example. It has delicious and sweet soft tones, as well as the power and authority we normally associate with a pipe organ. The Adelaide Town Hall Organ is also unusual in that it is entirely mechanical. When you push a key, it moves a rod, which pushes a length of wood, which turns a pivot, which nudges a lever, which lets wind into a pipe to make it sing. This happens for every key and pedal. It is truly a marvellous mechanical beast. It could even be played with no electricity at all – as long as you had a couple of strong people to pump the main wind supply! And it's really fast. It's speed and sonic character make it suitable for all types of music. It's incredibly versatile; sweet but strong, quiet but boisterous, delicate yet as powerful as a locomotive."



About Claire

Claire played organ in pop and rock and roll bands as a teenager, but family and career intervened, and she didn't touch a keyboard for nearly 30 years. As a professional Telecommunications Network Design Architect, she subsequently volunteered to maintain the electronics of the Wulitzer Theatre Organ in the Capri Cinema. After repairing it one day, someone heard her play while testing. Their request to play more, re-ignited her passion for playing the organ. Claire plays the Adelaide Town Hall Organ for Corporate Functions and Weddings and performs regularly at the Capri theatre to packed audiences of up to 700. A recent highlight was a joint concert with the Band of the SA Police. Claire is passionate about, and is an expert builder of Virtual Pipe Organs.

Tuesday 30th June

Timeless Town Hall

Organist: Graham Bell

Program

- 1. "Springtanz" (Spring Dance) from "Terpsichore"**
a collection of more than 300 instrumental dances arranged by the German composer Michael Praetorius (1571-1621) here re-arranged by contemporary English organist Alan Wilson.
- 2. The Angel Scene, including the Evening Prayer from the opera "Hansel & Gretel"** by Engelbert Humperdinck, 1854-1921, in a very free arrangement by Francis Walker.
- 3. Meditation from the opera "Thaïs"** by Jules Massenet (1842-1912) arranged by early 20th century organist Alfred Silver.
- 4. "War March of the Priests"** from the incidental music by Felix Mendelssohn (1809- 1847) for Jean Racine's play "Athalie". This piece was played in the opening concert for the first Adelaide Town Hall organ of 1877 by George Oughton, the first City Organist. There are many organ arrangements of this piece – the one here is by Charles Steggall.

About the Program

When originally asked to perform a "live" Town Hall recital, I developed a concept to coincide with History Month in Adelaide, including music composed and performed by Adelaide City Organists of past times.

Now we are under rather different circumstances, an abbreviated programme of works includes music which was once the very essence of civic organ concerts. Arrangements were frequently included of popular orchestral or operatic themes of the time, accessible to a wide variety of people with little musical expertise.

Some of these tunes and arrangements have justifiably remained widely known and loved, others have passed into oblivion. Newer arrangements, such as the first on the programme, have arisen to replace them.



About Graham

Graham Bell was born in Adelaide in 1959. Whilst his working life was as a professional botanist, music has always been "the other life". He has sung in choirs since childhood and was drawn to the pipe organ from his earliest recollection.

From 1979 until 2010, Graham was Organist and Choirmaster at North Adelaide Baptist Church, during which time he was involved in a wide variety of performances for many groups as organ soloist, conductor, singer or accompanist.

Tuesday 14th July

Storming of the Bastille

Organist: Josh Van Kon Kelenberg

Program

1. **JS Bach Fantasia and Fugue in G minor, bwv 542,**
2. **Cesar Franck Pièce Héroïque.**

About the Program

The storming of the Bastille on July 14th 1789 has become the symbol of the French Revolution. This great social upheaval was a violent mix of conflicting emotions, will, and reason and is significant because of the sweeping changes it brought to western civilisation; more than any religious movement, it was the French Revolution that showed us the equality of human-kind, and sought through bloody terror to establish it in government and society. Piece Héroïque brims with the spirit of the revolution—oscillating, even battling between the first heroic theme and the more lyrical 2nd theme, until it ends in their triumphant transformation. Although not referring directly to the revolution or its upheavals, Piece Heroïque is a quintessential piece of the French romantic repertoire, and one that is overtly revolutionary in character and content.

JS Bach's great Fantasia and Fugue in G minor, is similarly related not by its programmatic idea—Bach's death predates the revolution by 39 years—but rather by the emotional content and the breaking of bonds; in the Fantasia we are bombarded with sound, with pathos, and swing between the powerful rhetoric of the opening and the insistently reasoned 2nd theme—just as the whole of french society was to swing continually for decades. The Fugue theme itself is unlike anything ever heard (or played) before both in length and in its virtuosic requirements—Bach seems to be literally breaking apart the world as he knew it and reforming it, dominating it, just as Napoleon would go on to do in his own way, using the revolution as vehicle to decimate armies across Europe.



About Josh

Joshua van Konkelenberg studied piano at the University of Adelaide between 2001 and 2003 with Stefan Ammer and Lucinda Collins, and then at the Australian National Academy of Music with Ian Munro and Rita Reichman, having also studied privately with Graham Williams. In 2004, he was awarded First Class Honours in Composition, and held the positions of Organ Scholar and Assistant Organist at Saint Peter's Cathedral in Adelaide during his undergraduate studies, studying with David Swale.

After moving to Melbourne in 2006, he worked as a freelance pianist before being appointed College Organist and Music Tutor at Trinity College, Melbourne. He subsequently relocated to London to study organ and improvisation with David Graham and Sophie-Véronique Cauchefeur-Choplin at the Royal College of Music, where he received the degree of Master of Music with distinction in 2012, and completed the Ph.D. in Composition (at the University of Adelaide) in the same year.

Joshua was awarded the Walford. E. Davies Prize for Dux of the Organ Faculty at the Royal College of Music, and has been the recipient of grants from the Australia Council for the Arts and the Ian Potter Cultural Trust, an University of Adelaide Medal for Outstanding Academic Achievement, and an Australian Postgraduate Award.

He is currently the Artistic Director and General Manager for Co-Opera.

Tuesday 28th July Fanfare & Festivity

Organist: Amir Karas

Program

1. Festive Trumpet Tune

David German; (born 1954)

2. Recit de Tierce en Taille

Louis Marchand (1669-1732)

3. Joseph est bien Marie

Claude Balbastre (1724-1799)

4. Fanfare

Jacques Nicholas Lemmens (1823-1881)

5. Toccata in B minor

Eugene Gigout (1884-1925)

About the Program

The first piece of music 'Festive Trumpet Tune' is a piece of a music by David German (born 1954) composed for his wife on their wedding day.

Louis Marchand, the composer of the second piece, was a French Baroque organist and harpsichordist. Born into an organist's family, Marchand was a child prodigy and quickly established himself as one of the best-known French virtuosos of his time. The style of a 'Recit de tierce' is a reminder of an aria for a solo tenor singing in an emotional and expressive way.

Balbastre was among the generation of musicians who started their career serving the French nobility, but whose lives took a very dramatic turn with the French Revolution. Many of them had to change their compositions and style to suit the emerging taste of the new social and political order in France. *Joseph est bien Marie* is a set of variations on a French song for Christmas time about Joseph. The song itself describes the anxiety and stress that Joseph felt when he discovered his wife was pregnant and how the angel of the Lord comforted him.

Lemmens was born in Belgium. He was exposed early in his music career to the organ music of J S Bach and this transformed his way of writing for the organ completely. He is considered to be one of the predecessors of the French organ music that followed him in Franck, Widor, Vierne etc. As its name implies, this piece is a brilliant Fanfare.

Gigout is one of the members of the French organ school that followed Lemmens and Franck. He was organist of the church of St Augustin in Paris for 62 years. This toccata is a very well-known concert piece as well as a postlude for church services. It starts softly and builds up gradually using interesting harmonies to end in a thunderous explosion at the end.



About Amir

Born in Cairo, Egypt 1960, Amir's school education was mostly in French schools in Cairo. Amir was introduced to pipe organs and pipe organ music by the Franciscan Friars of the local church in Egypt and was supported by them to improve in music.

"The first pipe organ I ever touched was there, it still exists, but unplayable at the time. My university studies were not in music, but in medicine and I am still working in the medical field in Adelaide now as my main profession. I have been involved in the music ministry of the Adelaide Catholic Cathedral Parish for many years now. I resumed more studies in organ in Adelaide under Dr Josh Van Konkelenburg (for more than 5 years now).

I have obtained an LRSM (Licentiate of the Royal Schools of Music) degree of organ performance in 2018 and currently I am working on a FRSCM degree. I have always liked French organ music (in addition to Bach of course). I am still playing organ music in St Francis Xavier Cathedral in Adelaide."

Tuesday 11th August Enchanting Elgar

Organist: David Heah

Program

1. Imperial March, Op. 32

2. Nimrod, from the Enigma Variations

3. 11 Vesper Voluntaries, Op. 14: Introduction and VIII. Poco allegro. Coda – Adagio, come prima and respectively

Composer Edward Elgar (1857 – 1934)

About the Program

Sir Edward William Elgar (1857 – 1934) was an English composer, many of whose works have entered the British and international classical concert repertoire.

Although Elgar is often regarded as a typically English composer, most of his musical influences were not from England but from continental Europe. He felt himself to be an outsider, not only musically, but socially.

In musical circles dominated by academics, he was a self-taught composer; in Protestant Britain, his Roman Catholicism was regarded with suspicion in some quarters; and in the class-conscious society of Victorian and Edwardian Britain, he was acutely sensitive about his humble origins even after he achieved recognition. He nevertheless married the daughter of a senior British army officer. She inspired him both musically and socially, but he struggled to achieve success until his forties, when after a series of moderately successful works his Enigma Variations (1899) became immediately popular in Britain and overseas. (information sourced from Wikipedia)

'Enchanting Elgar' carefully selected by David Heah is a program of music that showcases a broad journey through colours of the organ, dynamics, and includes popular works (particularly the first two items). Nimrod is sufficient inspirational, whereas the Imperial March encapsulates the height of Elgar and 'Victoriana'.



About David

David Heah has a long association with the music program at St Peter's Cathedral. He sang as a treble chorister in the Cathedral Choir from 2000 to 2005 and, in doing so, developed a passionate interest in Anglican choral repertoire and organ music. After matriculating David sought further musical challenges and, under the tutelage of Dr David Swale AM (Organist Emeritus), returned to the Cathedral as an Organ Scholar in 2012. Since then he was appointed as Sub Organist (2016-2017) and subsequently became the Cathedral Organist in 2018. David has toured internationally with the Cathedral Choir in 2014 and 2019, as well as regularly accompanying concerts with various Adelaide choirs. In addition to his playing interests, David was on the project team that managed the full restoration and rebuild of the Cathedral Organ between 2017 and 2018. David studied a double engineering degree at the University of Adelaide and now works as a professional engineer in the petroleum industry.

Tuesday 25th August Bach & Beyond

Organist: Peter Kelsall

Program

1. Prelude and Fugue in B minor BWV 544

J.S. Bach 1685-1750

2. Finale (Rondo Allegro)

C.F. Ruppe 1753-1826

3. Prélude from 'Suite médiévale'

Jean Langlais 1907-1991

About the Program

Peter's program opens with J.S. Bach's wonderful Prelude and Fugue in B minor, one of his great masterpieces for the organ composed during his time in Leipzig. The florid and virtuosic Prelude contrasts with the more severe but nonetheless enthralling Fugue. The 'palette-cleanser' in the program is a delightful Rondo by the little known

German born Dutch composer Christian Friedrich Ruppe. Making use of the softer flute stops on the organ it is typical of the Classical style and may have had its origins as a piece for fortepiano. The program concludes with the spectacular Prélude from Jean Langlais' Suite médiévale of 1947. Designed for liturgical use, the piece makes use of plainchant and organum (movement in parallel 4ths and 5ths) to give its 20th century harmony a medieval flavour.



About Peter

Peter Kelsall completed his Bachelor of Music degree in 1989 at Adelaide University studying piano with Zelda Bock. He commenced organ studies with Christa Rumsey in 1987 and completed a Graduate Diploma in Performance on the instrument in 1993. In 1998 he completed his Masters Degree in Music Theory. He also holds a Certificate in Church Music from the Flinders Street School of Music TAFE and has undertaken studies in choral conducting with Carl Crossin.

As an organist Peter has given recitals in the Adelaide Town Hall, St. Peter's Cathedral, Pilgrim Church and at various locations for the Organ Music Society of Adelaide for which he was a committee member for a number of years. He has played with the Adelaide Symphony Orchestra on many occasions over the last 20 years, including performances of Saint Saens' 'Organ' Symphony, Holst's Planets, Handel's Messiah, Mahler's Symphony no. 2, the 2010 Adelaide Festival performances of Ligeti's opera Le Grande Macabre and Mahler's Symphony no. 8 and the 2020 Adelaide Festival performances of Mozart's Requiem.

In 1995 he was appointed Organist and Choir Director at Pilgrim Uniting Church in the city where he continues to build on this church's strong musical tradition. In the mid 2000s Pilgrim established a tradition of 'importing' some of the world's best organists to Adelaide to play for services and to give recitals on the church's organ (South Australia's largest).