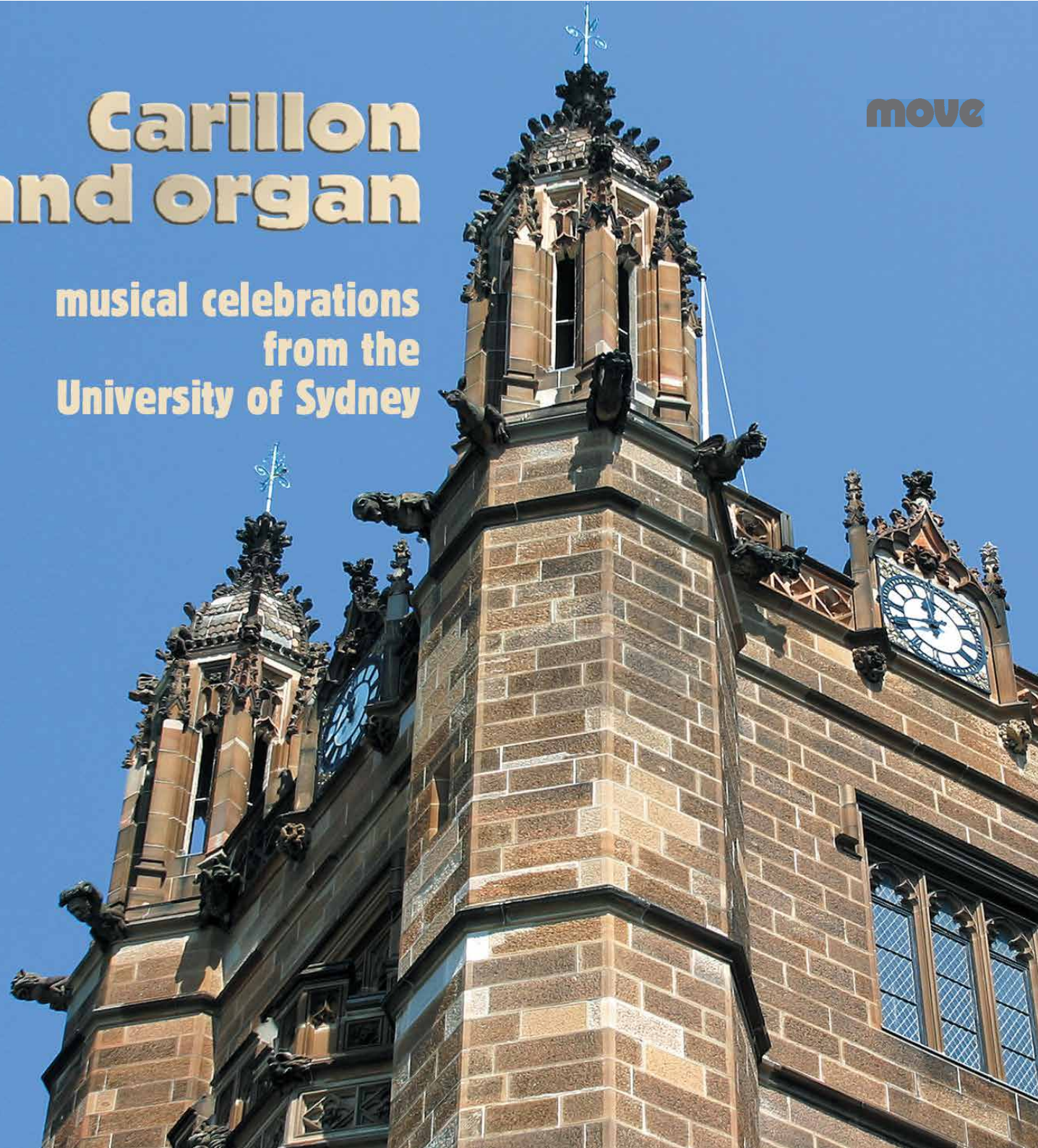


Carillon and organ

musical celebrations
from the
University of Sydney

move



The spectacular combination of carillon and organ

Jill Forrest, War Memorial carillon

Amy Johansen, Great Hall organ

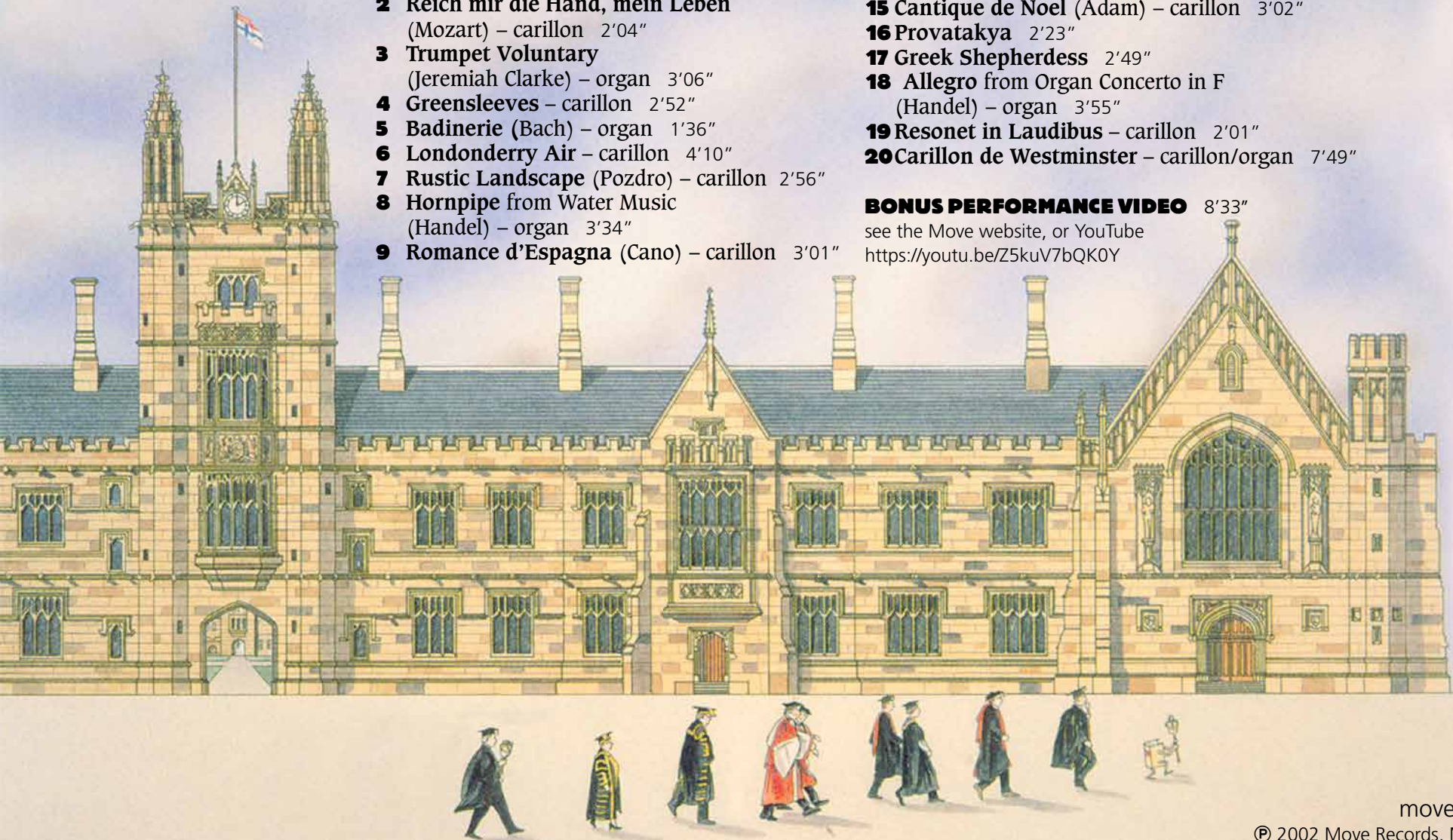
The University of Sydney

- 1** Gaudeamus Igitur – carillon/organ 6'52"
- 2** Reich mir die Hand, mein Leben
(Mozart) – carillon 2'04"
- 3** Trumpet Voluntary
(Jeremiah Clarke) – organ 3'06"
- 4** Greensleeves – carillon 2'52"
- 5** Badinerie (Bach) – organ 1'36"
- 6** Londonderry Air – carillon 4'10"
- 7** Rustic Landscape (Pozdro) – carillon 2'56"
- 8** Hornpipe from Water Music
(Handel) – organ 3'34"
- 9** Romance d'Espagne (Cano) – carillon 3'01"

- 10** 'Gigue' Fugue (Bach) – organ 3'12"
- 11** Variations on a French Noel – carillon 2'44"
- 12** Was I not a Flower in the Meadows? –
carillon 1'54"
- 13** Jesu, Joy of Man's Desiring (Bach) – carillon 2'54"
- 14** Sinfonia from Cantata 29 (Bach) – organ 4'23"
- 15** Cantique de Noel (Adam) – carillon 3'02"
- 16** Provatakya 2'23"
- 17** Greek Shepherdess 2'49"
- 18** Allegro from Organ Concerto in F
(Handel) – organ 3'55"
- 19** Resonet in Laudibus – carillon 2'01"
- 20** Carillon de Westminster – carillon/organ 7'49"

BONUS PERFORMANCE VIDEO 8'33"

see the Move website, or YouTube
<https://youtu.be/Z5kuV7bQK0Y>



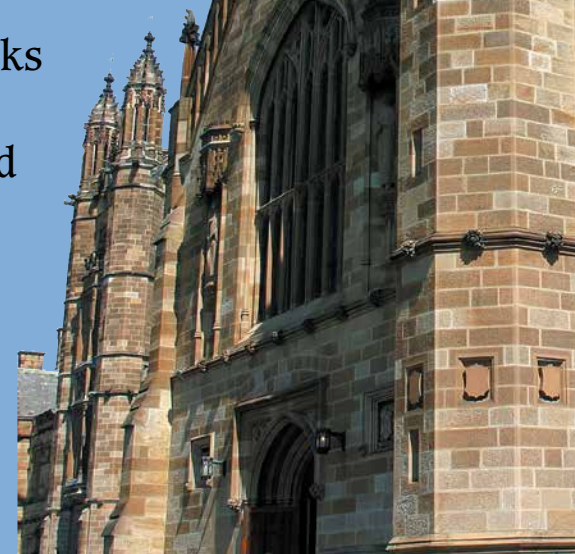
CELEBRATING GREAT OCCASIONS

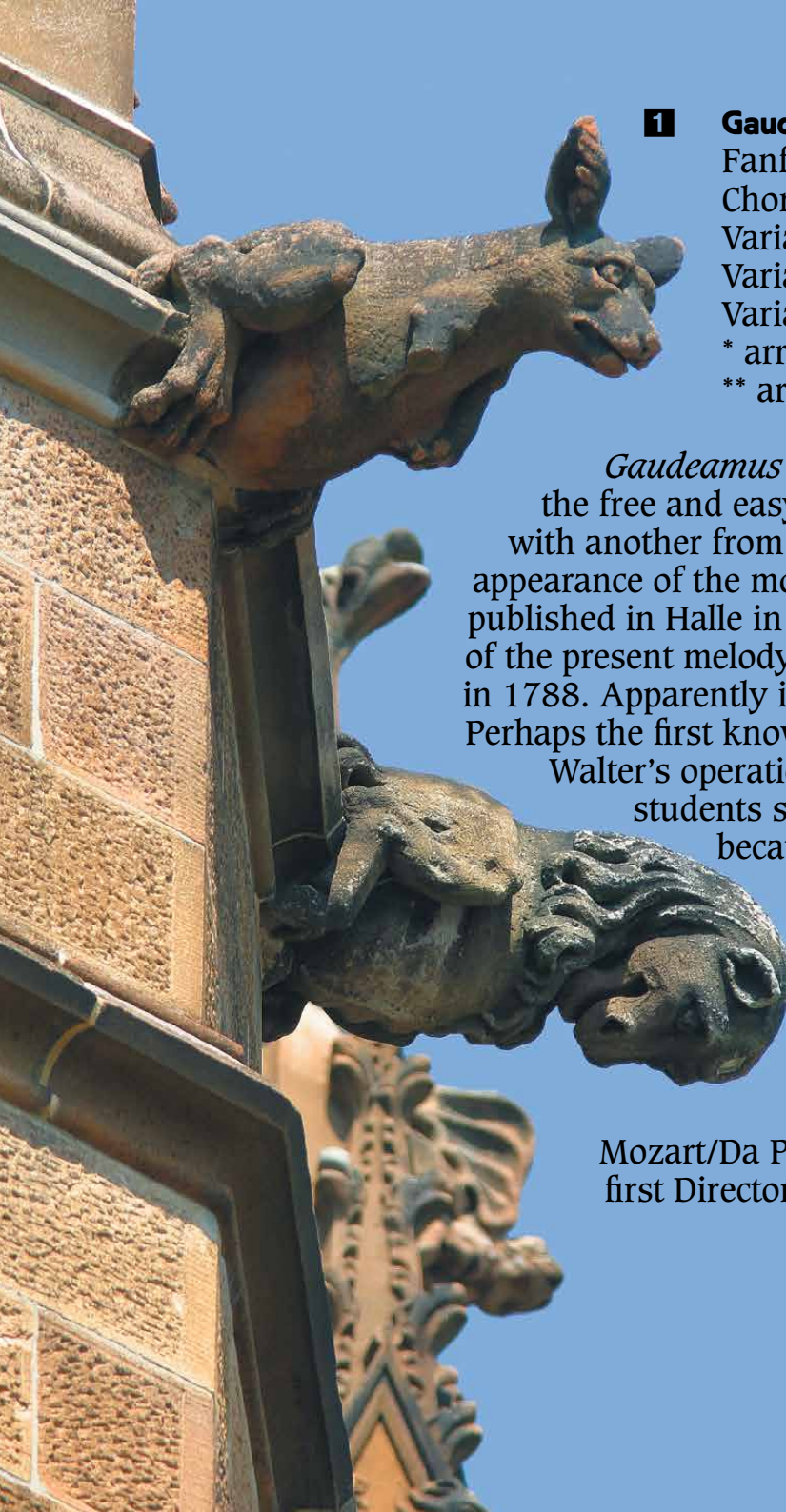
The **War Memorial carillon** and the **Great Hall organ** are vital elements of the more than 50 graduations held annually as part of Sydney University's ceremonial life. As graduands and their guests arrive at the University on these important occasions, they are greeted by the wonderful, age-old sound of the carillon. Upon entering the Great Hall they are treated to the lighter and more transparent tones of the organ, these in turn giving way to the thrilling splendour of the full organ as the Academic Procession enters, and later retires from the hall. Following the ceremony, activities focus on the famous quadrangle where all are invited to enjoy refreshments while the sounds of the bells cascade down, with *Gaudeamus Igitur* the first piece always heard. This recording gathers together some of the music performed on these great occasions.





It also offers an additional surprising feature, with the opening and closing works (arranged specifically for this recording) combining of instruments. This was possible only with technological help, the two instruments having been recorded separately and then combined later in the studio. The organ part was recorded first and then played back to the carillonist while she played and recorded her parts.



- 
- 1 Gaudeamus igitur – *carillon/organ***
Fanfare and Chorale I (*carillon*)*
Chorale II (*organ*)**
Variations I and II (*carillon*)*
Variation III (*organ*)**
Variations IV and V (*carillon/ organ*)**
* arranged by Jill Forrest
** arranged by Robert Ampt

Gaudeamus Igitur is regarded as the oldest student song and as the embodiment of the free and easy student life. Although a version of the text exists from the 13th century, with another from a student songbook from between 1723 and 1750, the first known appearance of the modern version of the Latin words is in “Studentenlieder” by CW Kindleben, published in Halle in 1781, where a German translation is also given. The first known printing of the present melody is in “Lieder für Freunde der Geselligen Freude”, published in Leipzig in 1788. Apparently it was already well-known and associated with the 1781 German text. Perhaps the first known appearance of the Latin words and the melody together was in Ignaz Walter’s operatic setting of “Doktor Faust”, performed in 1797 in Bremen, where the students sang the song in Auerbach’s Kellar. Today the melody is well known also because of its inclusion in Brahms “Academic Festival Overture” for orchestra published in 1881.

- 2 Don Giovanni: La ci darem la mano
(Reich mir die Hand, mein Leben) – *carillon***
Wolfgang Amadeus Mozart (1756-91), arr. Leen ’t Hart

This is the well-known duet between Zerlina and Don Giovanni from the Mozart/Da Ponte opera of 1787. Leen ’t Hart, a Dutch carillonneur (1920-92), was the first Director of the Netherlands Carillon School.

3 Trumpet Voluntary – organ
Jeremiah Clarke (1670-1707)
arr. Robert Ampt

Also known as the *Prince of Denmark's March*, this piece was at one time mistakenly attributed to Purcell. Today it is one of the most-requested wedding marches, rather ironically, considering Jeremiah Clarke's own suicide over unrequited love. The present arrangement is a reworking by the arranger of an earlier version for organ and brass ensemble.

4 Greensleeves – carillon
English traditional, arr. Jill Forrest (1978)

The ubiquitous English folktune is often attributed to King Henry VIII who, it is said, wrote it for Anne Boleyn while courting her (around 1530). The theory has never been proved.

5 Badinerie from Overture in b minor, BWV 1067 – organ
Johann Sebastian Bach (1685-1750)
arr. Thomas Murray

This sprightly flute solo, in a clever and unusual arrangement, features double pedals for the accompaniment, hence the occasional clicking noises (even more noticeable in the video performance) while the left hand plays the bass below and the right hand the solo part above.

6 Londonderry Air – carillon
Irish traditional, arr. Sally Slade Warner

Sally Slade Warner (b. 1932) is carillonneur at the Cohasset carillon, Massachusetts, USA, and is well-known for her exquisite carillon arrangements of popular favourites and hymns.

7 Rustic Landscape – carillon
John Pozdro (b. 1923)

Although not a carillon player himself, John Pozdro is one of a handful of North American composers whose music has become part of the carillon repertoire because it is so well suited to the instrument. This piece (1981) illustrates his use of the octatonic scale in an impressionistic mode, as well as his use of the full range of a large carillon. His works have a haunting atmospheric quality.

8 Hornpipe from Water Music Suite in D major – organ
G.F. Handel (1685-1759,
arr. O. H. Peasgood

This famous piece has become synonymous with the *Water Music*, although it is only one movement of a work consisting of three different suites. It is said that the suites were originally performed by instrumental ensembles positioned on barges floating down the River Thames.

9 Romance d'Espagne – carillon

Antonio Cano (1811-97)

arr. Hans Hielscher

Hans Uwe Hielscher is carillonneur and Director of Music (organist) at the Marktkirche, Wiesbaden, Germany.

10 'Gigue' Fugue BWV 577 – organ

Johann Sebastian Bach

Though perhaps mistakenly attributed to Bach, the Gigue Fugue is nonetheless a lively and enjoyable dance in 12/8 which sets toes tapping.

11 Variations on a French Noel – carillon

French traditional, arr. Todd Fair (1970)

Todd Fair is University carillonneur at the Lamont School of Music, University of Denver, Colorado. He was previously Deputy Director of the Netherlands Carillon School, and the first non-Dutch player to win appointment as a resident carillonneur in The Netherlands, at the Old Church in Amsterdam and at Alkmaar.

12 Was I not a Flower in the Meadows?

– carillon

Ukrainian traditional, arr. R. Keldermans

Arranged by Raymond Keldermans (1911-84) who preceded his son Karel as carillonneur at the Rees Memorial Carillon in Springfield, Illinois. Despite his Flemish background and training, he wrote for the carillon in a contemporary idiom. His sensitive and haunting compositions and arrangements deserve to be more widely known.

13 Jesu, Joy of Man's Desiring from Cantata 147 – carillon

Johann Sebastian Bach, arr. Percival Price

This much-loved cantata movement was originally scored for trumpet, oboes, strings and SATB choir. It was transcribed for carillon in 1950 by Canadian Percival Price (1901-85). He was the first North American carillonneur, composing much music for the instrument and teaching many of today's players. His most notable appointment was at the University of Michigan (1939-71)



14 Sinfonia from Cantata 29 – organ

Johann Sebastian Bach, arr. W. Gehring

This festive overture precedes Bach's "Ratswahlkantate" (Election Cantata). Here Bach reworked the first movement of his Violin Partita in E, using strings and three trumpets. It is from this second version that the organ arrangement has been made.

15 Cantique de Noel – carillon

Adolphe Adam (1803-56),
arr. Albert Gerken

Albert Gerken (b. 1937) is one of North America's premier composers and arrangers of music for the carillon. Until his recent retirement in 2000, Mr Gerken was University carillonneur at the University of Kansas in Lawrence, where he had been a member of the faculty since 1963. This arrangement, with the melody in the resonant bass bells, is particularly lovely.

Two Greek Shepherd Songs

16 Provatakya arr. Jill Forrest (1979)

17 Greek Shepherdess arr. John Gordon (1979)

Greek Shepherdess is the song of a young boy in love with a shepherdess who, unfortunately, loves another. John Gordon (1915-91) was Jill Forrest's predecessor as Sydney University Carillonneur, a position he held for 47 years.

18 Allegro from Organ Concerto in F 'The Cuckoo and the Nightingale' (HWV 295) – organ

George Frederic Handel (1685-1759)

Handel wrote his organ concertos for performance during the intervals of oratorios, playing and embellishing the solo parts himself. Typically light-hearted and tuneful, these works are the most popular of the organ concerto repertoire. This Allegro is the second movement of the concerto and, because of its deliberate use of birdcalls, gives the work its nickname.

19 Resonet in Laudibus – carillon

14th c German, arr. Roy Hamlin Johnson

From "A Carillon Book for the Liturgical Year – Part two: Christmas" by Roy Hamlin Johnson (b. 1929). He was Professor of Piano at the University of Maryland in College Park from 1965 until 1992. In 1956, while on the faculty at the University of Kansas in Lawrence, he became interested in composing for the carillon. His distinctive style exploits the unique features of the carillon, and has stimulated acceptance of the carillon as a concert instrument.

20 Carillon de Westminster
– *carillon/organ*
Louis Vierne
(1870-1937),
arr. Amy Johansen

This is the most famous organ composition of French organist and composer Louis Vierne, based on the familiar chime of London's Houses of Parliament. The work

begins quietly, preceded on this recording by the theme played on the carillon, and develops into a grand toccata. At the end, organ and carillon combine, revelling in the joyous cacophony imitating the sound of great bells celebrating simultaneously. Vierne dedicated the work to his friend Henry Willis, the great English organ builder.

Thanks

Special thanks to all those who assisted in various ways to make this recording possible: The University of Sydney and Yeoman Bedell Staff, Stuart Garside, John McKerral, Robert Ampt, Lorna Buining, Jane Bolinowsky, Hanna Oblikov, and Christina McGuinness.

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Jill Forrest

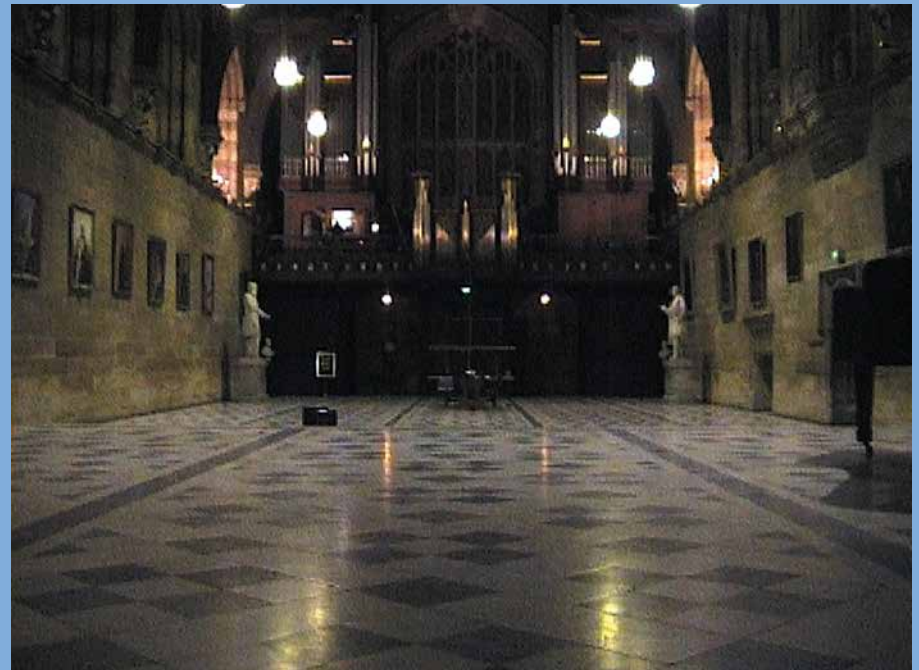
Jill Forrest began carillon studies in 1978 with the late John D Gordon, her predecessor as University Carillonneur at the University of Sydney, and undertook further study in Wellington, New Zealand, with Timothy Hurd. She was appointed University Carillonneur in 1982, and has played in North America, The Netherlands, Denmark and New Zealand. At the University she teaches carillon students and supervises a roster of Honorary Carillonneurs who play the War Memorial Carillon for formal recitals, graduation ceremonies and a range of other events. She is also an organist and church musician, and is currently President of the Carillon Society of Australia.





Amy Johansen

Amy Johansen has served as Sydney University organist since 1997, and is also an Honorary Carillonist at the University. Her musical studies were undertaken in the United States, England and France. Although her repertoire encompasses all periods of music, it was her first CD, *The Embrace of Fire*, devoted to the organ music of her teacher Naji Hakim (organist at La Trinité, Paris), which initially brought her international acclaim. She has performed often as soloist and accompanist with various Australian and foreign ensembles, and her performances have been broadcast on American Public Radio's *Pipedreams*, the ABC, and the BBC. Amy and her husband, Sydney City Organist Robert Ampt, have developed a specialization in organ duets and children's "Introduction to the organ" programmes. Her recordings are available on the Move and Pro organo labels.



THE GREAT HALL ORGAN

Rudolf von Beckerath, 1972

GREAT	POSITIV	SWELL	PEDAL
Principal 16	Principal 8	Rohrflote 16	Principal 16
Principal 8	Gedackt 8	Holzflote 8	Subbass 16
Rohrflote 8	Quintadena 8	Gemshorn 8	Octave 8
Octave 4	Octave 4	Unda Maris 8	Rohrgedackt 8
Nachthorn 4	Rohrflote 4	Principal 4	Metallflote 4
Nasat 2-2/3	Nasat 2-2/3	Blockflote 4	Nachthorn 2
Octave 2	Octave 2	Nasat 2-2/3	Rauschpfeife III
Mixture IV	Tierce 1-3/5	Flachflote 2	Mixture V
Scharf VI	Larigot 1-1/3	Tierce 1-3/5	Dulcian 16
Cornet IV-V	Sifflote 1	Septime 1-1/7	Posaune 16
Trumpet 16	Scharf IV-VI	Mixture V-VII	Trumpet 8
Trumpet 8	Rankett 16	Fagott 16	Trumpet 4
Trumpet 4	Cromorne 8	Trumpet 8	
		Tremolo	Oboe 8
			Schalmei 4
			Tremolo

ACTION

Key action: Mechanical
Coupler and Stop action: Electric

COUPLERS

Swell to Great
Positiv to Great
Swell to Pedal All duplicated by toe pistons
Great to Pedal
Positiv to Pedal
1 Swell pedal

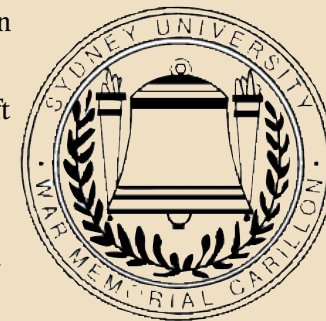
COMBINATION PISTONS

6 general pistons (1-4 duplicated by toe pistons)
2 divisional pistons on each manual and pedal
SSL Memory: 128 Levels
Sequencer: Next and Previous

The Great Hall organ was designed and voiced by Rudolf von Beckerath of Hamburg, Germany. Ronald Sharp of Sydney, Australia, constructed the windchests and wind supply, all of the wooden pipes of the Swell and Pedal (Queensland maple) and organised the making of the case by the University carpenters and assembly of the whole organ.

THE WAR MEMORIAL CARILLON

The Sydney University carillon commemorates the 197 undergraduates, graduates and staff who died in World War I. It was paid for by private subscription, both inside and outside the University, and was dedicated on Anzac Day, 25th April 1928. The bells were cast by John Taylor of Loughborough, Leicestershire, England, and have a chromatic range of 4.1/2 octaves with 54 bells. The instrument is played mechanically from a keyboard of manual and pedal levers situated in the Clavier Room, one floor below the bells. Although the lowest note is written on the bottom line of the bass stave (G), the lowest bell (the Bourdon) sounds A-flat, this particular carillon transposing by one semitone. The bells are cast from an alloy of copper (80%) and tin (20%) while the clappers consist of soft iron. When the inside of the bell is struck by the clapper, a fundamental note issues, with the diameter of the bell determining the frequency and hence the pitch of the note. A series of overtones colours the sound, including a strong minor third, and it is this particular overtone which gives the bells their characteristic and mournful sound.



BONUS VIDEO DESCRIPTION

The video begins with the opening of Vierne's *Carillon de Westminster* with visuals of the bell tower outside and inside. Jill Forrest is seen performing the complete *French Noel* (track 11 on this CD). We then move across to the Great Hall to watch Amy Johansen playing an extract from her 2003 solo organ CD of Petr Eben's *Moto Ostinato*, and the complete Bach *Badinerie* (also heard on track 5 of this CD). When we are this close to both performers, the mechanical noises of the keyboards are much more apparent compared to the usual audience perspective. Then we see and hear the closing bars of *Gaudeamus Igitur* as performed on the organ before the carillon bells were added. Amy's husband, fellow organist, and arranger of this piece, Robert Ampt can be seen beating time. Immediately we hear the final mixed version of the same bars with the carillon pealing out, as we fade to black.

The video can be seen on the page for this CD on the Move website (or on YouTube)

move.com.au

