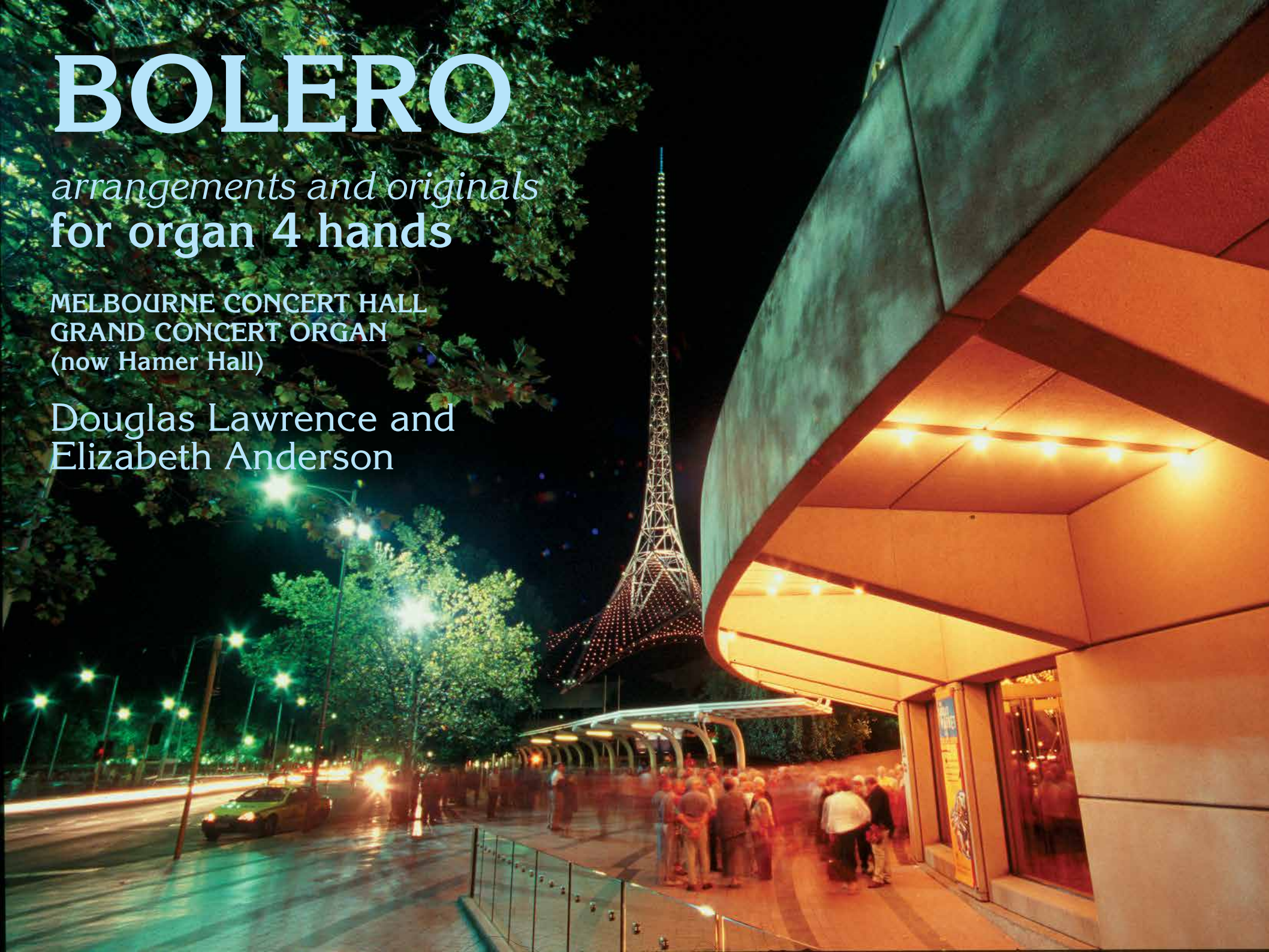


BOLERO

arrangements and originals
for organ 4 hands

MELBOURNE CONCERT HALL
GRAND CONCERT ORGAN
(now Hamer Hall)

Douglas Lawrence and
Elizabeth Anderson



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MELBOURNE CONCERT HALL ORGAN

- 1** Georg Friedrich Händel – *Zwey Fugen für zwey Personen auf einem Clavier* – Prelude–Largo 3'52"
- 2** Fuga–Allegro 4'53"
- 3** Thomas Tomkins – *A fancy* 2'23"
- 4** Nicholas Carlton – *A verse* 3'37"
- 5** Wolfgang Amadeus Mozart –
Serenade (Eine kleine Nachtmusik) K.525 4'30"
- 6** Franz Schubert – *Fugue in E minor* – op. posth. 152 /
DV 952 für Orgel zu vier Händen 3'08"
- 7** Samuel Wesley – *Duet for Organ* –
[Allegro] 6'11"
- 8** Andante 4'37"
- 9** Fuga–Alla Capella 7'36"
- 10** Benjamin Cooke – *Canon Two in One* 1'22"
- 11** Aria 2'40"
- 12** Wolfgang Amadeus Mozart –
Sonata in C major K.19d – Allegro 3'42"
- 13** Menuetto 3'11"
- 14** Rondo 4'10"
- 15** Johann Georg Albrechtsberger – *Praeludium und Fuge*
für Orgel zu vier Händen – Adagio and Fuga 5'43"
- 16** Maurice Ravel – *Bolero* – arranged from Ravel's
transcription for four hands on piano) 15'28"



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Recording engineer: Martin Wright
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Introductory notes adapted from essays:
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Music notes: Douglas Lawrence
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Officially opened on 6 November 1982, the Melbourne Concert Hall, with its spectacular interior reflecting Australia's colour and environment, is hailed as one of the world's greatest auditoriums. Its concrete walls, painted in the colours and patterns of Australia's mineral and gemstone deposits gives the impression that it has been carved out of a hillside.

With 2677 seats, and designed for the enjoyment of symphonic music of the highest standard, the Hall can be acoustically tuned to suit any sort of music by raising or lowering the 22 woollen banners hung on the sides of the auditorium, thus altering the reverberation characteristics of the sound. Thirty perspex shells above the stage can also be changed for different acoustic responses.

When the Hall was being built, the installation of an organ was almost inevitable. A committee was established to investigate whether to install an organ at all, what size and type this organ should be, and matters of cost and funding. Fortunately there was a general feeling at the time that "a concert hall without an organ is like a circus without an elephant", and the number of times the organ has been used in orchestral and other concerts since has confirmed the truth of that interesting saying.

The committee looked carefully at Melbourne's existing organs before deciding on a grand organ in the French style. The Melbourne Town Hall had a large romantic English organ, whereas at Robert Blackwood Hall at Monash University a baroque

German organ had just been installed (these instruments may be heard on the Move CDs Melbourne Sounds Grand and J.S. Bach Orgelbüchlein). The French organ at the Concert Hall was designed to complement Melbourne's other concert organs, rather than to compete with them. The Québécois organ firm Casavant Frères was commissioned to build the new organ because of its experience building organs in the French style, such as the organ at the Julliard School of Music in New York.

When the organ was being designed the size of the hall and its acoustics had to be considered. There was only room for the case to be two metres deep, so the organ is very flat, and all of its pipes are close to the front facade. The design was not based on any existing organ but has similarities to French cathedral organs of the period c. 1790-c. 1850. There are sufficient stops to play any French music from the 17th or 18th centuries, as well as some Romantic stops like the Voix céleste and the Viole de gambe on the Récit section of the organ, which protrudes from the case high above the console.

The action of the organ is totally mechanical, following the modern fashion for mechanical action, and allows greater expression and reliability than electric action. Unlike most modern organs it has a totally mechanical stop action as well, with only three mechanical combination pedals. While this can be inconvenient for the modern organist accustomed to arrays of pistons, John Maidment points out that the French romantic organists such as Widor and Vierne had no

combinations on their organs and conceived their stop changes in terms of coupling and using the swellbox. The organ has four manuals with 60 stops and 4189 pipes. Its case is made of solid oak, and the facade pipes of polished tin.

On the 1st of August 1982, the organ was inaugurated to critical acclaim in a concert featuring the French organist Daniel Roth and Melbourne's John O'Donnell, which not surprisingly featured a large amount of French music. Since then a large number of the world's most renowned organists have played there, both solo and with orchestras and other ensembles.

Music for organ, four, six and even eight hands has been known for centuries. Two organs has been the norm in large churches in Europe since the sixteenth century. Salamanca Cathedral once boasted eleven organs though almost certainly some of those would have been 'portative' organs, that is, little one octave instruments carried and played in procession.

Freiburg Cathedral has four large instruments and they are often played all together from a central console or by organists at each instrument.

Philip Nunn, Melbourne composer wrote a work *Grand Space* in 1992 for five organs, choir and electronics. This was performed that year – with five pipe organs – in the Melbourne International Festival of Organ and Harpsichord.

Pieces for two players at one keyboard

also date from rather early in the history of western music. On this CD the oldest pieces are those by Carlton and Tomkins and these pieces in fact are the earliest extant music for two players at one keyboard. The music on this CD traverses a range of emotion and dynamics

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The two little pieces by Benjamin Cooke are gentle and lyrical whilst the bigger works such as the Albrechtsberger Prelude and Fugue use all the resources of a large concert hall organ.

Two preludes and fugues by George Frederick Handel. These short, delightfully extroverted works were recently discovered. They are certainly original as the manuscript is in Handel's hand. Many eighteenth century English organs had more notes in the bass than modern instruments. In both these fugues the pedal is needed to supply occasional bass notes. The rather cute title *Zwey Fugen für zwey Personen auf einem Clavier* is original.

Benjamin Cooke, 1734-1793 was Master of the Choristers and then organist of Westminster Abbey, later also organist of St Martin-in-the-Fields. An eminent musician, he took particular delight in composing for the numerous glee clubs of the day. His compositions, admittedly many of them of

an ephemeral nature, run to 24 volumes. He was an assiduous collector of music and had a personal library thought to be one of the largest at that time. The two short pieces on

beautifully crafted contrapuntal pieces and, as written earlier are thought to be the earliest works for two players at one keyboard. The English virginalists represented a school of



this disc show a lively imagination and indeed a sense of humour.

The two works, *A Fancy* by Thomas Tomkins and *A Verse* by Nicholas Carlton are

great erudition and musicality. Other famous names from the period are Orlando Gibbons, Thomas Morely, Thomas Weelkes, Adrian Batten and the incomparable William Byrd.

Yet another transcription of Eine Kleine Nachtmusik you may well cry! Yet, it works so well on the organ. The elegance of Mozart's writing is carried well by a fine diapason chorus. Mozart wrote many organ pieces at a time when that instrument was not as fashionable as it had once been.

In the performance on this disc the pedal often takes the extreme bass as the organ's keyboard compass is less than that of a piano.

Franz Schubert's (1797-1828) chief use of the organ was as part of the accompaniment to his many masses and other sacred concerted works. There are of course many piano works and about sixty four hand pieces. Only this fugue is listed as for piano or organ. What a pity. It would be wonderful to have more of this calibre of chromatic writing for four hands on the organ.

Maurice Ravel 1875-1937, one of the greatest orchestrators would doubtless have delighted in his Bolero played four hands on the organ. Composed in 1925 Bolero was later transcribed by the composer for performance by two players at one piano. It is from that score that this performing edition was prepared. The organ allows the work to be played with a wider range of colour and a more greater range of volume than can be achieved at the piano. The piece, a sensuous and insinuating dance rises to a mighty climax in the closing bars.

Samuel Wesley (1766-1837) was the younger brother of the excellent organist and composer Charles Wesley and father of Samuel Sebastian Wesley. Whilst Charles never fulfilled his early promise, Samuel

was tireless in performance activities and composing. Despite his achievements he did not succeed in holding one really good appointment. He seems in fact to have spent much of his life in a state of near destitution; just managing to support his family.

His most important works are those composed for the mass and many are beautifully crafted imaginative pieces full of interest and vitality. Wesley wrote over one hundred organ works.

The Duet for Organ was composed to be played with Ivor Novello. It is in three movements: an easy going allegro, then a lyrical andante – some of Wesley's best keyboard writing and finally a long fugue which must be taken at a good pace on a fine diapason chorus to have its intended effect.

Johann Georg Albrechtsberger was born in Klosterneuburg in 1736 and died in Vienna in 1809. He learnt the organ first on the glorious instrument which still stands in the Kloster. From 1749 until 1754 he was a student and choirboy at Melk Abbey. He held several positions in Vienna but achieved real eminence when he was appointed Kapellmeister to St Stephen's Cathedral in 1791. He remained there until his death. Albrechtsberger composed nearly 300 church works, 278 keyboard works and numerous works for various ensembles. The Prelude and Fugue on this disc is a good vehicle for displaying the crescendo available on a large pipe organ.

Grand Concert Organ

Melbourne Concert Hall

Victorian Arts Centre

Specification

Built by Casavant Frères, St. Hyacinthe, Quebec. Mechanical action with 4 manuals, 60 speaking stops, 4 couplers and 4189 pipes.

Grand Orgue II			Feet	Pipes
1 Montre	(1 to 5 stopped)		16	56
2 Montre			8	56
3 Flûte à cheminée			8	56
4 Prestant			4	56
5 Grosse Tierce			3 1/5	56
6 Nasard			2 2/3	56
7 Doublette			2	56
8 Quarte de nasard			2	56
9 Tierce			1 3/5	56
10 Cornet MC	1.8.12.15.17		V	160
11 Fourniture	15.19.22.26.29.33		VI	336
12 Cymbale	22.26.29.33		IV	224
13 Bombarde			16	56
14 Trompette			8	56
15 Voix humaine			8	56
16 Clairon			4	56
Positif I			Feet	Pipes
17 Bourdon	(1 to 5 - 5 1/5')		16	56
18 Montre	(1 to 5 from 19)		8	51
19 Bourdon			8	56
20 Prestant			4	56
21 Flûte			4	56
22 Nasard			2 2/3	56
23 Doublette			2	56
24 Quarte de nasard			2	56
25 Tierce			1 3/5	56
26 Larigot			1 1/5	56
27 Fourniture	19.22.26.29.33		V	280
28 Trompette			8	56
29 Cromorne			8	56
30 Clairon			4	56

Tremblant

Récit III			Feet	Pipes
31 Bourdon			16	56
32 Montre	(unenclosed: in facade)		8	56
33 Bourdon			8	56
34 Viole de gambe			8	56
35 Voix céleste TC			8	
36 Octave			4	56
37 Flûte octaviante			4	56
38 Octavin			2	56
39 Plein jeu	15.19.22.26.29.33		VI	336
40 Basson			16	56
41 Trompette			8	56
42 Hautbois			8	56
43 Clairon			4	56

Tremblant

Echo IV			Feet	Pipes
44 Bourdon			8	56
45 Flûte			4	56
46 Nasard	TC		2 2/3	44
47 Quarte de nasard			2	56
48 Tierce	TC		1 3/5	44
49 Trompette	TC		8	44

Pédale

50 Montre	(1 to 5 acoustic)		32	30
51 Montre	(1 to 18 transmitted from No. 50)		16	12
52 Soubasse			16	30
53 Octavebasse	(1 to 18 transmitted from No. 51)		8	12
54 Flûte ouverte			8	30
55 Octave			4	30
56 Flûte			2	30
57 Fourniture	19.22.26.29.33.36		VI (2 2/3)	180
58 Bombarde			16	30
59 Trompette			8	30
60 Clairon			4	30

Couplers

Grand Orgue à la Pédale Récit à la Pédale
Positif au Grand Orgue Récit au Grand Orgue

Accessories

Four reversible coupler pedals.
Three mechanical combination pedals to add chorus reeds and mixtures to Grand Orgue, Récit and Pédale.
Three mechanical combination pedals to cancel the above.
Balanced mechanical swell pedal.

General

The organ is free-standing and encased in solid oak.
The facade pipes are made of polished tin.
The console is attached to the organ.
Key action is mechanical.
Stop action is mechanical.
Stops and couplers are controlled by drawknobs.
The pipes of the Echo division are placed within a sealed enclosure which may be opened partially through a lever located above the console.
Interchangeable pedal clavier (parallel/flat or radiating/concave).
Adjustable bench.
Wind pressure: 80-90mm.
Communication with the stage is by closed circuit television.