

Carillon Book Club

CARILLON SOCIETY
OF AUSTRALIA

October 2024



Welcome to the second CSA Carillon Book Club – ‘Celebration’!

Thanks to all the participants who contributed to this Book Club and introduced these pieces.

They all certainly capture the theme of ‘Celebration’, and any of them would be a great addition to your next recital. It’s great that we also have completely different composers and arrangers compared to the first Book Club, showing the breadth of carillon repertoire.

Recommended compositions:

Géo Clément	Campanella
John Courter	Suite in Popular Style
Leen ‘t Hart	Dancing Bells
Leen ‘t Hart	Festival of all the Bells
Hamilton Harty	A Little Prelude and Fugue
Serge Joris	Ode Pour le Carillon

Recommended arrangements:

Patty Hill, Mildred J. Hill (arr. Jürgen Buchner)	Einleitung, Variationen und Hymne über “Happy Birthday”
Gilbert & Sullivan (arr. Dr Jill Forrest)	Take a Pair of Sparkling Eyes
Dmitri Shostakovich (arr. Frank Steijns)	The Second Waltz
Modest Mussorgsky (arr. Daniel Guo)	The Great Gate of Kiev

Recommendations

Compositions



Géo Clément – Campanella

My number one go-to piece to play for celebrations is Campanella by Géo Clément. It is such a happy music that you can joyfully sing along; and you can dance to it. The vivacious dance has a simple triple metre, with the hands playing busy quavers while the feet playing a bass note at the downbeat of every bar. Because the bass notes hop cross a large range of the pedal-board, you can really feel like you are dancing when you leap and swing from side to side. I love playing it because it is not technically challenging, so I can always rely on it whenever I need something to cheer up the mood.

Isaac Wong

Buy from BCN at <https://beiaardcentrum.com/en/originele-beiaardmuziek/613-clement-geobr-compositions-pour-carillon.html>

John Courter – Suite in Popular Style

My entry for the celebration theme is John Courter's Suite in Popular Style. It's a bit of fun, the 4 movements each using elements of ragtime, blues, ballade and a march. They are not technically difficult, but the first movement has really forced me to get my pedal work quicker! The second movement has plenty of room for a blues improvisation if that's your thing.

I discovered it searching through our music collection trying to find an alternative to my usual slow and sad style of music, and am finding it perfect to play for a lighthearted celebration.

Jennifer Roberts

Buy from GCNA at <https://www.gcna.org/music-store#!/PDF-Suite-in-Popular-Style/p/274408491>

Leen 't Hart – Dancing Bells from Five Short Pieces

Leen was a Dutch carillonist and organist. I have always enjoyed playing his compositions and arrangements, particularly at the beginning stages of my carillon playing. Amy gave me this piece early on in my tuition and I always loved it. It's a great piece to play, as it is simple yet joyful. The chromatic notes are sometimes not repeated exactly, so I do have to pay attention!

Jane Stewart

Buy from GCNA at <https://www.gcna.org/music-store#!/PDF-Five-Short-Pieces-t-Hart/p/274967384>

Leen 't Hart – Festival of all the Bells from Berkeley Suite

The Berkeley Suite was written in 1980 to celebrate the enlargement of the UC Berkeley chime to a carillon – 36 new Paccard bells were added to the existing 12 Taylor bells. 'Festival of all the Bells' is the final movement and demonstrates both sets of bells together in a celebratory way. It is composed idiomatically, juxtaposing the majestic Taylor bass bells with arpeggiated runs through the whole range of the carillon. The movement also incorporates the Berkeley Anthem 'O God, Our Help in Ages Past' (St. Anne).

Daniel Guo

Buy from BCN at <https://beiaardcentrum.com/en/geestelijke-muziek/1449--pdf-hart-leen-tbr-berkeley-suite.html>



SATHER TOWER, BERKELEY

Hamilton Harty – A Little Prelude and Fugue

This piece was a part of a box of music given to Bathurst in our early days. Hamilton Harty was an Irish composer, conductor and pianist who visited Australia in 1934, and wrote this piece on the boat journey back home for the Sydney University War Memorial Carillon.

It was a great piece to learn as it incorporates my favourite things - a pedal point in the bass and lovely arpeggios on the manual. The fugue section is a bit challenging for me - I was never great at fugues, but when you get it, it's a lovely Section B to this ternary form piece. Lots of trills, tremolos, and sparkling lines. Majestic chords in the cadenza-like coda. It is a great piece to play as a celebration of the instrument.

Wendy Murphy

Free access at <https://archives-search.sydney.edu.au/nodes/view/142772>

[Note from Daniel: USYD has a few copies of a newer BCS version, typeset by John Knox]

Serge Joris – Ode Pour le Carillon

We were given this piece as part of our carillon training by Lyn Fuller OAM. It is fun to play with only 2 notes in the pedal, and a variety of melodic lines in C minor - arpeggios, broken thirds etc. and lovely dynamic contrasts to explore, but particularly the nuances of powerful playing.

I remember hearing it for the first time when Lyn played it in Bathurst and the sheer volume she was able to get from our instrument gave me a start - I visibly jumped. But I also appreciated then, that there is just as much technique in creating a powerful sound as there is in the more delicate pieces.

It is easy to learn and fun to play. As a set of pieces to conclude a recital, I often pair it with Ode to Joy, subject of my contribution for the last Book Club, and my favourite way to conclude a recital.

Wendy Murphy

Buy from BCN at <https://beiaardcentrum.com/en/originele-beiaardmuziek/624-oeuvres-de-compositeurs-wallons-et-bruxellois.html>

Arrangements

Patty Hill, Mildred J. Hill (arr. Jürgen Buchner) – Einleitung, Variationen und Hymne über “Happy Birthday”

Translation: Introduction, Variations and Hymn on “Happy Birthday”

Composed by Patty Hill (1868-1946) & Mildred J. Hill (1859-1916). Arranged by Jürgen Buchner (1960°)

What better way to celebrate a birthday than with the Happy Birthday song itself. This arrangement includes a dramatic cadenza like introduction, presents the main theme we all know and love, and progresses to six variations where the arranger cleverly quotes some recognisable tunes and writes in the style of well-known composers. The names of the sections are: Brandenburg greets Mechelen, Eine kleine (Carillon) Nachtmusik, a previously unknown sketch by Beethoven, on the beautiful blue Dijke, Tango Michelin and Birthday march. The piece concludes with a maestoso hymn-like variation of the theme. I first heard this song in Mechelen when a friend played it for another student's birthday as a surprise. He only played a few of his favourite sections which works well because the piece remains in the same key throughout and the piece is quite long if you play from start to end. The arrangement is quite challenging because of its length but it is not too technically demanding. I recommend choosing your favourite variations to start and work towards putting it all together. It will take some practice to get the cadenza and some of the faster sections up to scratch, but overall I think this is quite an approachable score, a good challenge and a piece the audience will enjoy too. The piece is written for a four octave instrument from C to C and there is only one low Eb that Bathurst will have to substitute out.

Peter Bray

Was a free download from the
Mechelen Jubilee book (2022).
Contact Peter for a copy.

Gilbert & Sullivan (arr. Dr Jill Forrest) – Take a Pair of Sparkling Eyes from The Gondoliers

This is a fairly straightforward arrangement, with few embellishments and basic pedalling. Some bars are played an octave higher, perhaps to evoke the 'sparkle' feeling. I often play this at graduation ceremonies, as most graduands would have been familiar with G&S operettas, a staple in our Oz high schools.

Lucy Koe

Dmitri Shostakovich (arr. Frank Steijns) – The Second Waltz

My friend Frank Steijns' arrangement of Shostakovich Second Waltz is another piece I often play for celebrations. Frank is a lead violinist with the Andre Rieu Orchestra, which the Waltz has been a staple repertoire for many years. Frank's carillon arrangement effectively captures the rich orchestration, with many virtuosic flares that can be challenging in some passages. He played it while visiting Sydney carillon back in 2011, which I recorded and have posted on YouTube <https://www.youtube.com/watch?v=7iJUds0zgR8>

Isaac Wong

Modest Mussorgsky – The Great Gate of Kiev from Pictures at an Exhibition

The Great Gate of Kiev is one of the most triumphant pieces of music I can think of, evoking a sense of majesty and grandeur, and sounds of bell-ringing and Orthodox chant. I play from my own arrangement (basically a transcription) since I can transpose it and utilize the entire range of the USYD carillon.

Although not too advanced technically, it is a lengthy rondo and perhaps the difficulty lies in the interpretation of the piece as a whole, just like playing the original piano version. There needs to be enough contrast in the repetitions of the theme, and the tension and dynamic level have to be carefully controlled so that the climax does not happen too early, or there is nowhere to crescendo to.

Daniel Guo



Thank you for reading!

We hope to hear from you for our next issue!

Let us know if you do end up learning and playing one of these pieces, and if you have any suggestions for the next Book Club!