

28
NED. KLOKKENSPEL VERENIGING

~~Red. Mededelingenblad~~

~~de Hingel de Grootstraat 12~~

~~AMSTERDAM-WEST~~

Beiaardkunst



Handelingen van
het Tweede Congres
's-Hertogenbosch



1925

ADJ 2604
NEDERLANDSE
KLOKKENSPEL-VERENIGING
BIBLIOTHEEK

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Voordracht van den heer William Gorham Rice (Albany, N. Y., U. S. A.) (De heer Rice gaf lichtbeelden):

Carillon music and singing towers of the old world and the new.

I appreciate most deeply, Mr. President and fellow delegates, the opportunity of addressing this distinguished Congress and I am much touched by the welcome accorded me.

At the beginning of my remarks on behalf of America, I desire to pay a tribute of regard to the great carillonneur of the world, Josef Denyn. Students from America and visitors to Mechlin hold in warmest remembrance the spirit of his unbounded kindness and the generosity of his instruction.

To many others also I would express thanks for their thoughtfulness of those who come from across the ocean to this carillon land. Time indeed would fail me were I to mention all these others by name!

The phenomenal development of the carillon movement in America is one of the most astonishing and gratifying results of the dissemination of the history of this most majestic Old World instrument. For the sake of the historical record and to meet many inquiries, it may not be out of the way to say at the beginning that the recent active interest in carillon art as a whole and the installation of so many fine examples, in America, of the perfectly tuned modern instrument, seem to be due, in large part, to the wide-spread reading of „Carillons of Belgium and Holland.” That book, which chanced to be first in any language to reveal the basic characteristics and civic importance of Singing Tower music, was an accurate preliminary study and exploration of the field to be covered more in detail by „Carillon Music and Singing Towers of the Old World and the New” to be published in December next.

The first modern carillon on the American continent was that in the Metropolitan Church, Toronto, Canada. It was made by Gillett and Johnston, of Croydon, England, for Chester D. Massey in memory of his wife and was dedicated April 2, 1922, F. Percival Price, the present carillonneur, playing at the opening. It has 23 bells and the heaviest bell weighs 8.960 pounds, while the total weight of the carillon is 44.800 pounds. This instrument is one of the best American carillons;

the addition of a third octave of lighter bells would however seem to be necessary in order to place it in the very first class.

Continuing here with other Canadian carillons I would announce that the Dominion of Canada has procured for the Victory Tower of the Parliament Houses at Ottawa (architect J. A. Pearson of Toronto, assistant architect J. O. Marchand of Montreal), a carillon to be inaugurated 1927, made by Gillett and Johnston, a duplicate of the New York carillon, later to be mentioned. The beauty of the whole group of parliamentary buildings, their commanding situation above the river, the ample surrounding spaces, the dignity of the belfry, and the superb carillon of 53 bells set 300 feet high, will all combine to make the Ottawa Singing Tower one of the finest anywhere existing.

In Juni, 1925, a small carillon, by Gillett and Johnston, was established in Simcoe, Canada. This instrument, which forms part of the Norfolk War Memorial, was lent by the War Memorial Committee, in 1924, for the tower of the Electrical Building at the Wembley Palace of Engineering, London. There are 23 bells, the heaviest being 1.568 pounds in weight.

St. George's Church at Guelph, Canada, is also to set up in October, 1925, a carillon of 23 bells, obtained of Gillett and Johnston. The bass bell at Guelph is to weigh 1.562 pounds.

Three months after the inauguration of the Toronto carillon, the first modern carillon to be erected in the United States, first played July 1922, by G. B. Stevens, was dedicated at the Church of Our Lady of Good Hope, Gloucester, Massachusetts. The 31 bells of this carillon were given by various individuals and groups and were made by John Taylor and Company of Loughborough, England. The heaviest bell weighs 2.826 pounds and the total weight is 28.000 pounds. This carillon was admitted to the country free of duty by special act of Congress. Cardinal O'Connell was present at the inauguration and played one of his own compositions. Kamiel Lefèvere of Mechlin has played the Gloucester carillon each Wednesday evening during June-September in the last two years.

In March 1923, a carillon of 23 bells, heaviest 2.296 pounds, total weight 11.998 pounds, was established at Grace Church, Plainfield, New Jersey. The gift of a parishioner in honour of the completion of twenty years as Priest of the Parish by the Rev. E. Vicars Stevenson, it was built by Gillett and Johnston and was first played by E. P. Price of Toronto. In 1924 Kamiel Lefèvere played it for a week. Although a small carillon the Plainfield instrument has much beauty of tone.

In the beautiful Memorial Tower, built by Guy Lowell, at Andover, Massachu-

setts, is a carillon by John Taylor and Company, played first on December 1, 1923, by the carillonneur, Carl F. Pfatteicher. This carillon of 30 bells, the heaviest bell of which weighs 2.347 pounds, and practise keyboard, were the gift of Samuel Fuller, of New-York. It is an excellent example of the medium-sized carillon.

At Birmingham, Alabama, a fine small carillon of 25 bells, heaviest 1.709 pounds, was placed in the First Presbyterian Church by James Franklin Rushton in memory of his father, William Rushton. The carillon was made by John Taylor and Company and was played first February 17, 1924, by Frederick Rocke of Morristown, New Jersey. Anton Brees, of Antwerp, visited Birmingham later and gave recitals for more than a week.

The noble tower of S. Peter's Church, Morristown, New Jersey, architects Mc. Kim, Mead and White, was destined from the beginning to house some large bells, but a carillon had not been thought of until, during his campaign for the bells, the rector, finding that the memorial bells, given by individuals and by groups numbered well over two octaves, boldly decided in favor of a carillon. Dr. Brookman's decision resulted in the installation of the most important carillon in the United States up to that time. The carillon, built by John Taylor and Company, has 37 bells, the heaviest weighing 4.600 pounds. It was first played on Palm Sunday, April 13, 1924, by Frederick Rocke, the organist and choirmaster, and since that date the carillonneur, of the church. It was subsequently played by Anton Brees of Antwerp, whose pupil Mr. Rocke became, thus being the first carillonneur in the United States to acquire the technique of the instrument from a Belgian master.

Recitals have been given regularly at Morristown on Wednesday evenings at 8.30 during the summer. Kamiel Lefèvere has also played at Morristown. The Morristown carillon is so complete and the installation so perfect that it is well, perhaps, to show something of the feeling with which the instrument was brought into being and finally dedicated. The address of the rector at the dedication service was a truly noble utterance. In part, he said:

„It is with the utmost gratitude that we see now brought to completion the installation of a carillon of bells, worthy of our tower, and at present the largest in the United States. For fifteen years the tower has been standing in silent dignity. Now it has been given a voice. . . . Patriotic songs, the best of folk songs, and favourite melodies, marches and symphonies, may all be played on proper occasions. The bells should ring out joyously on the nation's holiday, or when bride and groom are to be married, or on any other occasion of a like happy

sort. We ought to be a more merry-hearted people than we are, and to drop more often than we do the burden of the daily lot. Perhaps the bell music may encourage us towards this...."

Two very beautiful collects used at the service in the church which preceded the carillon opening were:

„Grant, o Lord, that Thy blessing may be on all those by whose gifts and sacrifices these bells have been brought to this place; on the young children, the brides and grooms, the singers in the choirs, the workers in our guilds, the rich who have given of their wealth and the poor who have given of their poverty, and the bereaved who have given in memory of their beloved dead."

The church of S. Stephen, Cohasset, Massachusetts, one of the early works of the architects Cram, Goodhue and Ferguson, is set high on a rocky eminence at one end of the town common; its noble beauty is compelling. It has acquired national fame, however, by reason of the carillon which was installed in its tower by Mrs. Hugh Bancroft in memory of her mother, Mrs. C. W. Barron. In June, 1924, the instrument, which then possessed but 23 bells, by Gillett and Johnston, was first played by Kamiel Lefèvere of Mechlin. Before twelve months had elapsed, however, Mrs. Bancroft had increased the number of bells to 43, thus making the Cohasset carillon the largest in number of bells erected in the United States up to that time. The carillon weighs 26.752 pounds, the heaviest bell being 4.704 pounds.

Mrs. Bancroft's generosity went much further. Kamiel Lefèvere of Mechlin was engaged as carillonneur for four months, from June to September 1925, to play twice weekly at Cohasset and once weekly at Gloucester, the latter arrangement with the Chamber of Commerce of that town. These recitals have attracted thousands of visitors and their success has been enhanced by the charming welcome given to all comers. As one enters the town there are boy scouts distributing programmes and directing one to the tower. About the church the quiet groups pay that tribute to fine music which should be the commonest homage, but which is, alas, all too rare. At Cohasset, as at Morristown, the dedication service was of the most impressive character. Bishop Lawrence, of Massachusetts, together with the clergy of the diocese proceeded to the church, where the service was replete with every beauty of music and colour.

The most notable carillon achievement of the year 1925 will be the installation of the world's largest carillon in the Park Avenue Baptist Church of New York. This great carillon, made by Gillett and Johnston of Croydon, was

the gift of John D. Rockefeller, Jr., in memory of his mother, Laura Spelman Rockefeller. It will be first played in September, 1925, by Anton Brees of Antwerp, whose attainment in the art of the carillonneur have been justly recognised by his appointment to the Park Avenue Church. His expected recitals on Thursday evenings and on each Sunday noon and evening, and the successful transmission of these by radio, will undoubtedly attract wide attention and will reveal the charm of Singing Tower music to appreciative and constantly increasing audiences.

In many of its features the New York carillon is incomparable. The beauty of its bells, which have been already heard in England, cannot adequately be described. They must be heard to realise their majesty, their mellowness, their brilliancy.

The eight great bells of the carillon, the largest bell over eight feet in diameter, hang in a specially constructed room built on the roof of the church and having wide Gothic windows. Between this room and the tower in which the remaining 45 bells will hang, is the carillonneur's cabin. Seated there at his keyboard, he will be surrounded by bells and yet, by sliding a shutter here and there he will hear as little or as much of their sound as he desires.

The New York keyboard as already built is quite as easy to play upon as is that at Mechlin, and in some respects the mechanism is in advance of its renowned Belgian prototype. The touch throughout the entire New York keyboard is hardly heavier than that of a pianoforte. Indeed so perfectly counterbalanced are the extremely heavy clappers of the New York bass bells, the heaviest clapper weighs about 500 pounds, that, though as a matter of fact these are always connected with the pedal board, the carillonneur could play them even with a single finger. The old troubles of the carillonneur, the abuse of the hand and the fatigue of playing, have disappeared.

The pedal board is concave, affording the utmost facility to the player, and the provision of many pedals, they extend through two and a half octaves, makes duet playing quite conceivable. A turn of the fingers adjusts the tension of the wires leading to the bells, no pliers or other tools are required. Placed in the basement of the church is to be an excellent practise keyboard, a duplicate in every essential of the actual carillon keyboard in the tower above. Provided with resonator bars, this practise instrument will be so complete that if placed upon a platform it could be acceptably used in a music recital.

An extraordinary amount of forethought and inventive skill have been exercised

in all the elements contributing to the perfection of the New-York carillon. The makers have turned out a remarkable piece of work. Credit for much that has been accomplished is undoubtedly due to Frederick C. Mayer, organist and choirmaster at the U. S. Military Academy, West Point, New York.

Thus far the Cohasset, Morristown, and New York carillons are the most complete in the United States. Such splendid installations were made possible by the great generosity of Mrs. Bancroft, in Cohasset; of many individuals and groups in Morristown; and of John D. Rockefeller, Jr., in New York, animated only by the desire that the installation in each case should be thoroughly representative of the art at its best. Richard C. Cabot has written as follows regarding the enlarged Cohasset carillon and carillon music in general:

„Every lover of good music must have been glad to hear that S. Stephen's Church at Cohasset has a carillon of forty-three bells and that a trained Belgian carillonneur, Kamiel Lefèvere, has already shown us what music these bells can produce.

„My chief interest in this splendid gift arises from its possibilities for musical education”

And Philip Hale has said of this same carillon and carillonneur:

„The bells are conspicuous for beauty and richness of tone, far different from many chimes in the towers of American churches, „jangled, out of tune and harsh”. Mr. Lefèvere, an accomplished virtuoso, played as a pianist, master of the keyboard, master of expression.

„In hearing his performance, the listener forgot the mechanical agility and dexterity required for artistic manipulation and thought only of the pure musical enjoyment. The airs were richly ornamented, but the florid and bravura embellishments were not merely clangorous; they served in the differentiation of expression.”

At Cranbrook, Michigan, Christ Church has a carillon of 30 bells, probably soon to be increased, made by John Taylor and Company, and at Detroit, Michigan, the Jefferson Avenue Presbyterian Church has a light carillon of 23 bells, made by Gillett and Johnston. For the Holder Tower, Princeton, New-Jersey, architects Day and Klauder, a carillon of 35 bells, with the heaviest bell weighing about 4.900 pounnds, has been announced recently, as a gift of the class of 1892. For Chicago, Washington, Albany, N. Y., Denver, Colo and several other important cities of the United States, carillons are in active contemplation.

So much for the modern carillons of the first order in America, recorded in the chronological order of their installation.

In England and elsewhere the progress of the modern carillon is exceedingly interesting. As is well known, England has been famous for centuries for the excellence of her bell-making; and practically every belfry, every tower in which a bell could be hung, is provided in England with a worthy example of the art. It may well be that, because of the great number of single large bells, small sets of four to eight bells and larger sets slightly over a diatonic octave, the carillon, until very recently, was comparatively neglected, the only existing instruments being those at Aberdeen with 36 bells by van Aerschodt, 1890; Cattistock with 35 bells by van Aerschodt, 1882-1889, and Eaton Hall, the famous seat of the Duke of Westminster, 28 bells by van Aerschodt.

It was to be expected, however, when the attention of English bell founders had been directed, by Jef Denyn's performances at Mechlin, to the possibilities of the greater instrument, the technique of bell making developed over so many centuries would prove to be an asset of the utmost value in the production of carillons. The facts at hand confirm this analysis and it is undoubtedly true that the finest carillons made to-day come from England.

The history of the modern carillon is very largely a recital of the carillon production of two English foundries: John Taylor and Company of Loughborough, and the firm of Gillett and Johnston of Croydon. A brief consideration of the remarkable instruments, besides those for the United States and Canada, produced by these founders for England and Ireland, as well as for the Netherlands, brings the history of the modern carillon up to date.

The evidence as to the development of the modern carillon is complete. Who can say what significant advance in the carillon art will not take place as the modern instrument reaches the hands of the musicians of new countries? Will not these musicians, endowed as they are with native abilities, while reverencing the great art of the Low Countries, by the freshness of different backgrounds and different musical traditions, bring carillon music to an unconceived altitude of achievements?

Volgens de agenda van het Congres zou thans de heer William Wooding Starmer zijne voordracht houden over: „Bells — Bells Music and Carillons of the British Isles.”

Op verzoek van den voorzitter M. A. Brandts Buys werd deze voordracht gehouden op den laatsten congresdag bij den aanvang der middagvergadering. (Zie pagina 148.)

*Voordracht van den heer Cyril F. Johnston te Croydon (Engeland):
(met lichtbeelden)*

The Art of Tuning Carillon Bells.

Tuning is the most important of the steps in the manufacture of a bell. The bellfounder of Holland and Belgium of three centuries ago endeavoured to control, with varying success, the harmonics that are in every bell. A representative example of a beautiful old Dutch bell being the low "F" No. 3-bell of the new carillon at the Cathedral of 's-Hertogenbosch.

This bell, cast by Hemony in 1663, was sent to Croydon this year, not to be tuned, but to give the pitch of the new bells in the carillon.

The founder evidently attached great importance to the appearance of the bell as well as its qualities of tone. You can even see cherubs playing the clavier in the ornamental bands at the top of the bell.

There is no evidence that this higher art of tuning was ever aimed at in England until the past 25 years, although there are bells in churches in the Eastern Counties that appear to show the influence of the early Flemish founders.

An example of a modern correctly tuned chime of bells (13) can be heard at the Royal Exchange, London.

It is, however frequently possible to improve old bells by tuning the harmonics, as is instanced by the carillon which was inaugurated yesterday at the Cathedral in this town, where three of the old bells were tuned, and 39 new bells added.

The tone and tune of the carillon were tested and approved in Croydon by the Committee of experts.

A similar example in England is shown here of four bells cast in 1490 and 1620 for the Church of St. Maurice, Winchester, which were brought so near to perfection that only the ear of an expert could detect the difference between these and the modern additions to the peal.

The old English method of tuning was by chipping away the metal round the soundbow — a slow, tedious and inaccurate process.

The modern method utilizes heavy boring machinery which enables the tuner to attain extreme perfection in the tones of the bells.

The chord of five tones that a correctly tuned bell gives is probably well-known to all; there are also four or five other tones that can be heard by the

expert tuner, and, as the size of the bell increases, these tones are detected more easily.

It is not always realised how greatly the composition of the tones of a bell differ from those of almost all other musical instruments. The human voice, the string, the French horn, all develop correct harmonics of the fundamental in true mathematical progression, viz., the octave above, the fifth above that, and so on, ascending the scale.

Owing to its complicated design, this does not apply to the bell. The most striking divergence from the ordinary rule is, of course, the minor third, which—the musician will tell us—has no right to be in the position or octave in which it is. The minor third, however, if it is correct, does not appear to spoil in any way the resultant tone of a good bell; and the interference that would occur of the minor third of a big bell with an individual bell which is a major third is avoided, because good carillon music is effected by playing all the harmony and chords in the upper register, and using the big bells singly and only as a bass accompaniment.

Mijnheer Brandts Buijs, however, is going to deepen this mystery. He has promised to show me some bells in Holland with good major thirds.

Many good carillons were cast in Holland before the scale of equal temperament was introduced, the founders apparently arriving at some compromise of their own, but to enable the carillonneur to play in any key, it is essential that the whole carillon should be tuned to the tempered scale, entailing great care, patience, and time on the part of the tuner.

Although a few of the older carillons are the work of one firm, most of them were cast by founders of widely different periods. For example, at Malines there are bells by eight different founders, cast at times extending over four centuries. Modern carillons, on the other hand have the advantage of being the work of one bellfounder, and of being cast and tuned at the same time and under the same conditions; so that, whatever might be the perfection of the individual bells of the old founders, the modern carillon can justly claim superiority over the old carillon as a complete musical instrument.

The reference to Malines leads me to mention how much the carillon art and the musical public owe to the modern community of carillonneurs of Holland and Belgium, and to the School at Malines with M. Denyn at its head, who has done so much to increase the popularity of the carillon these last 30 years.

M. Denyn is here seen at the clavier of the carillon of 53 bells which has just been completed for New York.

M. Lefèvere, Assistant Carillonneur of Malines, also came over to Croydon to play these bells when the King and Queen came to hear them; he is here seen talking to their Majesties; M. Verrees of Turnhout gave his assistance, too; and Holland was represented by M. Wagenaar of Utrecht, and M. Brom.

The bellfounder is greatly encouraged to make as perfect an instrument as possible when he knows that it is going to be played well by skilled beiaardiers.

In England, as you know, the use of bells is for the most part different from that to which you are accustomed. There are about 40,000 bellringers in England, practising the art of change ringing which was begun 300 years ago, and has been developing ever since.

This ring of ten bells at Rochester Cathedral is a typical example of an English ringing peal. The metal in these re-cast bells was in the original bells, erected 1,000 years ago by Bishop Gundulph, who was a soldier and a priest.

We believe that ringing bells should be in tune with themselves just as carillon bells, and many of our English peals have been re-cast in recent years for that purpose—sometimes in the face of strong opposition at the outset by conservative members of committees. But the result is always appreciated by everyone who has the slightest appreciation of music.

These carillons are well-known to all of you:—

Dom Tower, Utrecht; Delft; Bruges; Antwerp.

Of late, however, carillons are being erected in all parts of the world, and some of the most recent are:—

Tilburg—35 bells.

Simcoe, Canada—23 bells.

Cohasset, Mass., U.S.A.—43 bells.

Park Avenue Church, New York, U.S.A.—53 bells, which are now in course of erection.

In conclusion, may I say that the study of this subject and the increasing interest in the carillon art and perfection of bells represent a movement that may well be highly approved by the League of Nations. It is providing an interest that is shared at present by many countries represented in Bois-le-Duc at this important Congress.