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THE DEVELOPMENT OF THE ART OF THE CARILLON IN NORTH AMERICA

A paper delivered at Mechelen, Belgium, on July 30, 1972, by

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Mr. Chairman, distinguished officials and graduates of the Mechelen Carillon School, and friends:

IT is my distinct pleasure to be given the opportunity to speak to you at the time of the celebration honoring the Fiftieth Anniversary of the Royal Carillon School "Jef Denyn." While I am not a graduate of this world-famous institution, I was privileged to spend six weeks in study here during the summer of 1955 under the careful tutelage of your former Director, the late Staf Nees. His hospitality and intense instruction, plus the many opportunities for hearing and playing the historic carillon in St. Rombout's Cathedral, were invaluable experiences for me as a student carillonneur. Now, I hope that I can offer something of value to this group in return.

My subject for this afternoon is: "The Development of the Art of the Carillon in North America." Now, you might well ask, "What is the purpose of inviting a foreigner, who is not even a graduate of this school, to speak on such a subject at the time of its fiftieth anniversary?" First, let me say that the carillon school here has been a dominant influence in the development of the carillon art throughout the world and particularly in North America. Second, the history of the carillon in America runs concurrently with that of your school, for 1922 – the year of your foundation – was also the year in which the first successfully

tuned carillons were installed in America: one of 23 bells by Gillett and Johnston for the Metropolitan Church in Toronto, Ontario; the other, having the same number of bells, by Taylor for the Church of Our Lady of Good Voyage in Gloucester, Massachusetts. Third, America's most illustrious carillonneur, Percival Price, began his extraordinary campanological career at the carillon of The Metropolitan Church in Toronto on Easter Sunday in 1922. This distinguished performer, composer and scholar graduated from your school in 1927 and then returned to America to hold important positions at the Park Avenue Baptist Church in New York City, the Peace Tower in Ottawa and at the University of Michigan in Ann Arbor. His book, *The Carillon*,[1] written in 1933 and long since out of print, remains the standard work in the English language on the subject.[2] He was among the first composers to write for the carillon in a truly idiomatic way. As a professor since 1939 in one of America's best schools for music, Price has taught both students and adults a greater appreciation of the carillon and has accomplished a vast amount of research in many areas of campanology.

Another reason for coming before you today is to bring special greetings from all of my colleagues in The Guild of Carillonneurs in North America. We in the Guild realize that nearly all of the carillonneurs in America have received training at this school, either directly or from those who were once trained here. We are grateful for the existance of this important institution during the past fifty years and wish it much continued success in the future. As president of the Guild, I wish to add my personal warm congratulations on a job well done and look forward to a long friendship with this institution and its supporters.

How has the carillon developed in America? Consider, first, its development in your own country. Most people living in Belgium, The Netherlands or northern France have heard carillons daily throughout their lives. The unusual art has flourished in this area for more than

three hundred years. From the beginning, tall, ornate towers that boasted a "voice" were proud status symbols for their cities and usually faced onto large squares that could accommodate not only friendly cafés and restaurants, but weekly markets, seasonal fairs and other celebrations. Ingeniously designed "voorslagen" marked the time of day with music from the carillon at least every fifteen minutes, and each city of importance had its official carillonneur to play for special events.

Certain outstanding carillonneurs have been cited by their contemporaries as being outstanding virtuosi, *e.g.* Joannes de Gruytters and Matthias van den Gheyn. But it was Jef Denyn who in 1892 was probably the first to organize formal evening carillon recitals that could be attended by serious listeners, without the distractions of noisy markets or competing processions. Under his leadership the Free Carillon School trained students in recital repertoire as well as for the needs of market days and holidays. Courses were available in composition for carillon, as well as in the technical areas of carillon design and construction. Leading composers were encouraged to write for the instrument and, later, prizes were awarded for new works that passed the scrutiny of a jury of distinguished experts.

Only in recent years has the carillon art in Europe begun to suffer seriously from such annoyances as traffic noises from passing trains, airplanes and other vehicles; from the transformation of beautiful squares into degrading parking lots and from air pollution, whose strong chemicals often accelerate the deterioration of the bells and mechanisms.

In North America the carillon art has developed quite differently. The countries of Canada and the United States began as land masses that were enormous in proportion to the size of their populations, and so the distance between cities is frequently immense. Since carillons were usually placed in the larger cities, distances between instruments are likewise very great. Hence, communication between carillonneurs has been much more difficult than in Europe. However, before discuss-

ing this factor, let us consider the instruments and some of the major personalities.

Prior to 1922 there were but four carillons installed in North America:

1856 Notre Dame University (Indiana)
Bollée (Le Mans, France) 23 bells
1870 St. Joseph's Cathedral (Buffalo, New York)
Bollée 43 bells
1882 Holy Trinity Church (Philadelphia, Pennsylvania)
Van Aerschodt (Louvain, Belgium) 25 bells
1900 St. Vincent's Seminary (Philadelphia, Pennsylvania)
Paccard (Annecy, France) 26 bells

Since the lost art of tuning had not yet been re-discovered by Canon Simpson [3] and his friends at the Taylor Foundry in England, these carillons had a rather poor sound. The bells were beautifully ornamented, Bollée even invented exotic keyboards to entice prospective buyers, but it is doubtful that they were ever much used for musical purposes. They were more likely prized by their owners as exotic oddities !

Why, then, did carillons begin to appear in North America after 1922? Probably the person who deserves the most credit for initially stimulating interest was William Gorham Rice from Albany, New York.[4] His introduction to the great carillons of Belgium and Holland during the years preceding World War I made such a profound impression on him that by 1914 he had written his first book on the subject,[5] which was also the first of its kind to be written in the English language.[6] This book enjoyed such a success that he was encouraged to write a second.[7] Soon after followed major articles for such prominent periodicals as the *National Geographic*, the *Musical Quarterly* and *Art and Archeology*.[8] His readership on this subject was so wide that in 1930 a third book [9] was written to document the 41 carillons that had been installed in America since 1922. It further revealed that no

less than 47 carillons had been installed in Europe and elsewhere in the world during that same period. In this book, dedicated to the "Public spirited men and women of Albany who made possible the first municipal carillon in the New World," Rice argued that the carillons in European history had been rallying points of great civic interest and pride. This may have convinced many in America that carillons would serve as suitable memorials to warriors lost in the Great War of 1914-1918 or as individual memorials to members of wealthy families.

In his third book [10] Rice gives an account of the revival of the art of bell tuning: It seems that for some time prior to 1896, John W. Taylor, Sr., and his two sons, John and Denison, had researched the problem of producing the pure toned, true harmonic bell. During the same period, one Canon A. B. Simpson [11] (who was for many years greatly disturbed by the discordant sound produced by most church bells he know) was carrying on his own experiments on this subject. In 1896 he sought the assistance of the Taylor men, and together they evolved the first accurately tuned bell that had been produced in about 200 years. Among the very early peals to incorporate the new method was a 10-bell chime made by the Taylor Foundry in 1899 for Iowa State College at Ames. This was America's first link with the modern age of bell tuning.[12]

The sudden interest in the carillon by North Americans in the 1920's was influenced by these three factors: 1) the general popularity of Rice's books and articles about the ancient and romantic carillon art of the Old World, 2) the re-discovery of the art of bell tuning in England in 1896 which led to that country's successful marketing of new carillons and 3) the unprecedented prosperity in America that coincided with a desire by many for a different kind of memorial for loved ones recently mourned.

A fourth factor might also be said to have contributed significantly to the success of this movement. This was the role that Jef Denyn

played in popularizing the instrument and teaching students from America to play it. So many tourists were attracted to his Monday evening recitals at Mechelen by the 1920's that special trains from Brussels and Antwerp were needed to accommodate them. Denyn was made Director of Mechelen's new Free Carillon School and was engaged as consultant for many carillon installations throughout the world.

No carillon can be obtained without spending a substantial sum of money. The economic conditions in America in the early 1920's, which produced a decade of unprecedented prosperity and optimism, not only made carillons desirable but possible. That there was no tax on personal income permitted some business men to become extremely wealthy. Of these a few saw fit to purchase carillons as private gifts or memorials.

John D. Rockefeller, Jr., was such a person, no doubt attracted to the carillon by his fellow New Yorker, Mr. Rice. In 1925 he purchased for the Park Avenue Baptist Church the largest instrument ever built. Made by Gillett & Johnston of Croyden, England, it had a range of 53 notes and was based on a bourdon of 20,720 pounds that gave the note E. In 1930 the church moved to a new location on Riverside Drive and was re-named Riverside Church; the carillon was augmented by the same founder to an instrument of 72 notes. It had a bourdon of 40,926 pounds (note: C) and was now, by far, the largest carillon in the world, both in weight and number of bells. While the Riverside tower and carillon were of grandiose design, the instrument was never very successful from a musical point of view. The tower was so tall and the carillon so high above the street that it was difficult for people below to hear the instrument properly. Rice tells of plans to double and even triple the bells of the upper octaves so that they might be heard better [18]. Fortunately, money was not wasted on such futile efforts. The bass bells, on the other hand, were so huge that an electro-

mechanical assistance mechanism was needed to control the clappers. Furthermore, the lowest bells, because of their great size, could not be tuned to anything but rather indefinite pitches; some harmonics being fully as strong as the fundamentals. As recently as 1956, all but sixteen of the largest bells were removed and sent to the Van Bergen Foundry [14] for recasting, in an effort to improve the tuning and carrying power of the instrument. They were returned with two additional bells (an obsession to have the biggest!) but, alas, many people think that the result is not as good as was the original. Furthermore, increased traffic noises render the instrument all but inaudible from the street below.

Rockefeller gave a second Gillett & Johnston carillon of 72 bells to the University of Chicago in 1932. Pitched a semitone higher than its counterpart in New York, it enjoys a more favorable site in the center of a spacious campus. Ever increasing traffic from cars, trucks and airplanes produces much menacing noise, but the instrument is located considerably lower to the ground than that at Riverside and is thus easier to hear. Both Rockefeller instruments have the five largest bells made to swing, which makes a most thrilling sound!

Peace Tower at the Houses of Parliament in Ottawa received its carillon in 1927 as a memorial to those Canadians who perished during World War I. This instrument was a duplicate of the Park Avenue Baptist carillon in range but slightly heavier in weight (bourdon: 22,400 lbs. - E). Situated at an ideal height of 200 feet, the music of this fine instrument can be heard from the river on one side and from the great ceremonial grounds before the tower on the other side. Only first-rate carillonneurs (Percival Price and Robert Donnell) have held positions here, which fact has insured its excellent reputation.

Another American millionaire, Edward W. Bok, managed to place his large carillon in what might be the most ideal of all settings. After coming to the United States from The Netherlands at the age of seven where he proceeded to make a fortune in the field of journalism, Bok

endeavored in 1922 to create a private sanctuary which would be open for visitation by the American people and that would, in his words, "...preach the gospel and influence of beauty, reaching out to visitors through tree, shrub, flowers, birds, superb architecture, the music of bells and the sylvan setting." [15] It was located near his winter home at Mountain Lake in the middle of semi-tropical Florida, far from the rush and noise of cities. Together with his British friend, Maj. H. M. Nornabell, whom he had first met on the Western Front in Belgium during World War I, he planned a place that would bring peace and beauty to the people of his adopted country. The idea for a carillon didn't occur to Bok until two years after work on the gardens had begun, when he sensed the need for something more. Said Maj. Nornabell, "He was looking for some dominant note in the Sanctuary, some vast major chord... It was then the Singing Tower was born." [16]

The rest of the story is well known. The Taylor Foundry received the order to provide an instrument, slightly larger than the one in Ottawa, based on a bourdon "E^{b}" that weighed 23,520 pounds. It was originally designed to have 48 tones, but five more were added prior to installation, making the total 53. The highest 18 notes had double bells.

A curious story might explain this unorthodox procedure: To insure that everything in his tower and carillon was done as well as possible, Mr. Bok invited the Taylor Company to advise on the design of the bell chamber. While most elements of the design were beyond reproach, Rice relates in his last book, "It has for some time been a theory advocated by E. Denison Taylor that the best result in a Singing Tower would be obtained by having no roof over some or all of the tiers of bells. This plan has been carried out with complete success at Mountain Lake... Mr. Taylor feels that, except in very snowy climates, a roofless tower gives little or no more trouble than if the sides only of the tower are open, and that with such a tower, the sound of the bells carries farther, and the blending of the tones is more perfect." [17]

It is my sad duty to report that during the following forty years rain poured into that roofless structure in enormous quantities, so much so that many interior steel structural elements had to be replaced because of damage by rust. This corrosion was in no way due to neglect, since the same dedicated technician, Talmidge W. McMillan, had maintained the tower and carillon during those forty years. Nor did the opening at the top improve the sound. Quite the contrary: most of the sound of the small bells went straight up from the tower and, unlike the rain, never returned to the ground. Originally, twin trebles were installed to add more volume, but one set was soon disconnected because the pairs were not identically tuned nor could they be kept in adjustment. Only when an acoustically designed roof was placed on the tower in 1969 did we realize that its presence not only kept the rain out, but caused the volume of the trebles to increase at ground level! Had this been known in 1966, bells for the 24 highest notes would probably not have been returned to the Taylor Foundry to be recast heavier.[18]

In any case, the Sanctuary and its carillon were dedicated on February 1, 1929, by the President of the United States, Calvin Coolidge, and the following winter a careful count indicated that each recital averaged between 4,000 and 5,000 listeners! Anton Brees, formerly of Antwerp and New York, was the much-praised carillonneur for nearly 40 years. It should be stressed here that Edward W. Bok was a man of rare vision in that he amply endowed his gift to the American people, both in provisions for maintenance and playing. Being wisely conceived, this endowment allows for enrichment programs, such as the establishment of the Anton Brees Carillon Library in 1968 and experimental research in carillon consoles and mechanisms.

In 1932, Anton Brees was invited to inaugurate the 50-bell Taylor instrument at Duke University in Durham, North Carolina. He continued to play summer recitals at that famous school until 1957, when Mountain Lake Sanctuary added a summer series of its own.

Brees dedicated a second large carillon in 1932: the War Memorial in Richmond, Virginia. Also by Taylor, it had 53 notes, 18 of which had double bells. These were replaced with heavier single bells in 1970, thereby greatly improving the sound of the instrument. Unfortunately, some of its beautiful bass bells are muffled by being installed with their lips well below the sills of the tower's tone openings.[19]

Two important large carillons, again from the Taylor Foundry, were inaugurated in 1937. One, an instrument of 47 notes, was for a tower at the entrance to the famous Luray Caverns in Virginia. The extraordinary caves at this site attract thousands of visitors each year. Carillonneur Charles Chapman, a student of Anton Brees, offers recital series from mid-March to mid-November that are highlighted in the summer months by vesper services at sunset. The second carillon was sent to the University of Michigan and is almost a twin to the one in Florida. It did not make use of double treble bells, however, since these were already declared to be unsuccessful by Anton Brees. Two years following the dedication, officials were able to attract Percival Price to that post as University Carillonneur and Professor of Composition. Some years later he was named Professor of Campanology and was responsible for making this University a stimulating center of carillon activity. Now, even in retirement, he continues to be very active.

The advent of World War II forced European bell foundries to convert to munitions, as they had been made to do countless times throughout history. 1939, therefore, is a logical termination date for the first period of carillon growth in North America. During the years 1865-1939 there were 60 carillons installed in 33 states and the province of Ontario. All but five of these (3 in California, 1 in Nebraska and 1 in Iowa) were located east of the Mississippi River, *i. e.* in the eastern half of the continent. Summarizing differently, we find that 27 carillons were installed in churches, 19 in schools or

universities, 5 in parks, 4 in municipal buildings and 5 in other types of locations. Considering relative size: 33 had 2-3 octaves, 9 had 3-4 octaves, 16 had 4-5 octaves and 2 had 6 octaves.

The second period of growth began after the end of World War II in 1947, but for convenience I have arbitrarily dated this period from 1940. Four carillons installed between 1940-43 are included in this period's totals, even though they were cast in the 1930's. From 1940 to 1971, there were 104 carillons installed in 29 differents states and 3 provinces of Canada. This makes a grand total of 164 carillons placed in 34 states and 3 provinces between 1856 and 1971. While the greatest concentration of instruments remained in the northeastern sector of the United States and Canada, an increasing number of significant carillons appeared throughout the continent. The resulting great distances between installations often has made communication between carillonneurs difficult and has rendered impossible the establishment of one central carillon school, or even two. To compare further: during the second period 56 carillons were installed in churches, 32 in schools or universities, 7 in parks and 3 in other locations. 39 had 2-3 octaves of notes, 27 had 3-4 octaves, 30 had 4-5 octaves, 7 had 5-6 octaves and 1 had over six octaves. Furthermore, 3 older carillons were extended to a range of 3-4 octaves, 10 to 4-5 octaves and 3 to 5-6 octaves. Even Riverside Church increased its number from 72 to 74. 26 carillons are known to be played by electrical means only. The work of different founders is represented this way:

Fritsen	43	Eysbouts	8	Hemony	1
Gillett & Johnston	28	Meneely	6	Schilling	1
Taylor	24	Michiels	4	Whitechapel	1
Van Bergen	19	Bollée	2	Unknown	1
Paccard	10	Van Aerschodt	2		

The Meneely Foundry of Watervliet, New York, was the only one in America to make carillons successfully. It installed several small

instruments between 1923 and 1936, the best located at Valley Forge, Pennsylvania. The Van Bergen Foundry established a branch in Greenwood, South Carolina, after World War II, but I consider this to be essentially a European foundry.

The name, Arthur Bigelow, should also be mentioned in connection with those casting bells in America. A well known personality to many Belgian carillonneurs because of his decade of activity in their country, first as a student and later as carillonneur at the Louvain University Library; he moved in 1940 to New Jersey to become Bellmaster at Princeton University. There he taught engineering graphics but remained intensely interested in the manufacture of bells, pursuing a theory that would make the carillon an "acoustically-balanced" instrument.[20] In this pursuit he cast many bells himself and worked closely with the foundry of *Paccard et Fils* in Annecy, France. While some of his colleagues question the desirability of such an instrument, he was quite successful in achieving his stated goals and somewhat of a wizard at successfully combining bells from different foundries.[21]

Large carillons usually prove to be the more important, historically. Because there have been so many of them installed since World War II, space limitations compel me to give details only on those that seem so be the most important:

1951	Lawrence Kansas	University of Kansas Memorile Campanile	53 bells, Taylor, bourdon: F♯ (attached to G). A superb instrument whose sound has attracted many musicians, including composers and students.
1955	Montreal Quebec	St. Joseph's Shrine	56 bells, Paccard, bourdon: d♯ (attached to C). Well tuned and famous because of its fine carillonneur, Emilien Allard, who plays three times daily for millions of pilgrims and tourists.

1958	Sewanee Tenn.	University of the South	57 bells, Paccard's heaviest carillon, bourdon: A♯. Very well tuned, uses weighted trebles as proposed by Arthur Bigelow. Lovely setting.
1960	Bloomfield Hills Michigan	Kirk-in-the-Hills	77 bells, Fritsen's largest carillon, bourdon: G. Well tuned; top bells so heavy that their timbre differs from the rest of the instrument. Five large bells also swing. Beautiful park-like setting.
1961	Springfield Illinois	Rees Memorial, Washington Park	66 bells, Fritsen, bourdon: F♯ (attached to A♯). Well tuned. Trebles like above. Basses somewhat difficult to control. (Cabin is air-conditioned and heated.) Park authority sponsors an annual International Carillon Festival each June.
1963	Washington D. C.	Cathedral of SS. Peter and Paul	53 bells, Taylor, bourdon: D♯ (attached to G). Sister carillon to Ann Arbor and Lake Wales. Has the most responsive action of any carillon I have played. Excellent tuning. Good listening sites in the Bishop's Garden.
	Valley Forge Pa.	Washington Memorial Chapel	58 bells: 28 by Meneely, 30 by Paccard, bourdon: A♯. Meneely bells cast in 1926 and 1931. Large park with many tourists each year.
1966	New Haven Conn.	Yale University	54 bells, Taylor, bourdon: F♯ (attached to G). Excellent quality and located at a very important university. Quadrangles provide good listening sites. Regularly played only by students.
	Riverside Calif.	University of California	48 bells, Paccard, bourdon: c. Excellent tuning. Attracts much interest from students and faculty.
1967 & 1971	Victoria B. C.	Centennial Tower	62 bells, Fritsen, bourdon: d (attached to c). Rather light weight but well tuned. The first carillon in western Canada.

1967	Ames Iowa	Iowa State University	50 bells, Taylor, bourdon: A♯. Last of the extensions of the original chime of 1899 (others were in 1929 and 1956). This carillon was superbly played by Ira Schroeder from 1931 to 1969. Tuning is very good. Excellent site.
1968	Birmingham Alabama	Samford University	49 bells, Eysbouts, bourdon: g (attached to c). First version of American standard console. Well tuned, although light weight. Beautiful setting.
	Spokane Washington	Cathedral of St. John the Evangelist	49 bells, Taylor, bourdon: c. Only carillon in the state of Washington. Excellent tuning, but playing cabin is difficult to reach.
1969	Santa Barbara California	University of California	61 bells, Fritsen, bourdon: c. Excellent tuning but bells are crowded in chamber due to last-minute change of plans for tower. Beautiful setting near ocean. Has American standard console version no. 2.
1971	Bloomington Indiana	Indiana University	Two carillons by Eysbouts in different locations: 61 bells, bourdon: A♯. For concerts. 42 bells, bourdon: c^1. For practice. This institution has the largest music school in the country (1700 music majors in 1971). It could become an influential center for carillon.
	Morgan City Louisiana	Brownell Memorial Park	61 bells, Fritsen, bourdon: c. Emilien Allard reports that these bells are the finest yet by this founder. He dedicated the carillon in November 1971, but the park will not be officially opened until 1973.

We have examined many instruments in some detail. Now, what have been the influences on carillon music in North America? Certainly, the association with the marketplace is not a tradition here.

I cannot think of one single instance where a carillon in America has been used for this purpose. The majority of installations since World War II have been in churches, but most of these have been small carillons, both in range and weight, and all too often have been made playable only from electric keyboards. Most churches are unwilling to provide enough money for proper maintenance, and few pay the carillonneur any salary, let alone a living wage. Hence, most church carillons are played infrequently and, even then, not always very well! Electric keyboards, of course, rule out any possibility of expressive playing.

The destiny of the carillon in America has really been shaped at universities and major tourist attractions. In these locations we find that in most instances towers were specifically designed to accommodate their carillons and careful thought was given to providing ample space and strategically located seating around the structures. Administrators of these institutions usually realize the wisdom of engaging the most talented artists to play their instruments. All of these elements contribute to the success of their carillon programs and encourage auditors to listen intently rather than casually. Once they begin to listen more carefully, they seem to discover that a carillon sounds at its best when the recitalist plays music specifically created for it. Of course, most people enjoy hearing selections that are familiar to them, but they are increasingly dissatisfied with music "arranged" for carillon; since most pieces don't transfer very successfully and original versions are readily available to them by away of radio, phonograph records or tape casettes.

A traditional European viewpoint has been that essentially the carillon must be a "folk" instrument, which I understand to mean: that music played on it must be geared down to the "common" or "unsophisticated" person. Selections must be familiar and their presentation should usually be along simple lines. Many Americans agree with this point of view. Others, myself included, believe that the key to the

successful future of the carillon rests in our ability to create for it a unique literature of its own, just as Bach has done for the organ and Chopin for the piano. Until the carillon has great musical literature of its own, apart from arrangements of familiar folksongs or transcriptions of works for other instruments, it will never be taken very seriously by either musicians or enlightened listeners. The common person need not be ignored nor overlooked to achieve this goal.

Johan Franco is an important contributor to carillon literature. Born in The Netherlands, but now living in Virginia, he has not only composed dozens of solo works for the instrument, but has written scores that feature the carillon in dramatic productions, television and motion pictures. His music demands a well-tuned modern instrument and often he prefers sonorities that are possible only with very large bells. I consider him to be one of the carillon's most valued friends.

The late Daniel Robins, when he was carillonneur of the University of Chicago, tried to do for the carillon what Segovia has done for the guitar.[22] He succeeded in part by commissioning gifted composers to write for the instrument (unfortunately, they didn't always understand it too well!) and by programming very serious and provocative music which captured the imagination of many in his urban university audiences.

Robins' mentor from the beginning of his career was Ronald Barnes, presently carillonneur at Washington Cathedral. Barnes, like Percival Price, is completely devoted to the carillon. After only a summer of formal study with Robert Donnell at Ottawa when he was less than twenty, he returned to his carillon in isolated Lincoln, Nebraska, and began to read every book he could find on the subject. Moreover, he questioned the musical value of every piece he played and, since he had no teacher present, had to make his own decisions. Barnes has always attracted many students and has insisted that they be as critical of his playing as he was of theirs. His chief concern has been to play

carillon music of integrity, and he has worked long and hard to win for the carillon the respect and admiration of the best musicians. In so doing he gained new insights into the sound capabilities of bells. Some of the most significant contemporary music for carillon of this century comes from the pen of his pianist colleague while at the University of Kansas, Roy Hamlin Johnson. In the spirit of Jef Denyn, Barnes has also challenged instrument makers to improve carillon mechanisms. His long-time associate, James F. Akright, has successfully refined several carillon mechanisms and is presently developing a new, radial console for trial use in Florida. Barnes' interest in early music led him to locate and edit many neglected Flemish carillon manuscripts from the 17th and 18th centuries. He has, moreover, evolved a sound technique and exciting manner of playing the carillon that is unsurpassed anywhere in the world.

The point I am trying to make is this: While America has never had an official school at which one could learn the essentials for mastering the art of the carillon, it has by its very diversity been able to make valuable contributions to the art as a whole. Because great distances often preclude frequent meetings with former teachers or respected colleagues, carillonneurs have been forced to solve their own problems with ingenuity and imagination. Conversely, with more and more carillons being installed in universities, there is the possibility that a dozen carillon schools could emerge, scattered throughout the continent. Such decentralization is stimulating to the art, just as the creation of new places of instruction in Holland, Denmark and France could be healthy for the carillon art in Europe. The city of Mechelen will always have the distinction of having the first and oldest school of carillon. Whether or not the institution will maintain its superior standard of excellence in the field will depend upon the expertise and dynamic leadership of its faculty, loyal alumni and enlightened civic supporters.

In North America, where no official carillon school ever existed, there has been The Guild of Carillonneurs in North America that has served to bring us together to exchange ideas and work toward the general advancement of the art. Established in 1936 as a rather informal gathering, its work has gained in significance over the years. Adoption of minimum standards for tuning, standardization of console dimensions, the publication of high quality carillon compositions and arrangements: these have been some of its goals and achievements. Soon music will be available in braille scores. Members contribute articles of general interest for its periodical, *The Bulletin.* An increasing number of women are playing important roles in the Guild; indeed, three serve on its nine-member board of directors! To further stimulate interest, annual meetings (called Congresses) of the membership are held at different carillon sites each year. Small regional meetings are likewise encouraged. I will close by mentioning one of the latter that I attended many years ago where every participant played a brief recital that was recorded and later re-played for all of the others to critique. Students became teachers and vice-versa. The best players (Price, Schroeder, Barnes) eagerly submitted themselves to the test, and the result could not have been more stimulating to all concerned. Everyone learned something and profited therefrom. If more gatherings the world over could be held in this spirit, the art of the carillon would be certain to flourish!

Bok Tower, Lake Wales, in 1929.

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12. *Bulletin of the G.C.N.A.,* Vol. XIX, No. 1, April, 1968.
13. *Bulletin of the G.C.N.A.,* Vol. XXI, No. 1, November, 1970.
14. *The Chicago Guide,* May, 1971 (approximate date).

Booklet

15. Carillon Recital Program Booklet, 1972, Peace Tower, Ottawa.

NOTES

1. See Bibliography (6).
2. A facsimile edition can be obtained from University Microfilms Inc., Ann Arbor, Michigan.
3. Canon A. B. Simpson, Rector of Fittleworth in Sussex, England. (8) page 380.
4. Mr. Rice was a United States Civil Service Commissioner by profession.
5. (8) Voorslag, page vii. - *Carillons of Belgium and Holland.*
6. Ibid.
7. Ibid. - *The Carillon in Literature.*
8. Ibid.
9. (8).
10. Ibid.
11. See Footnote No. 3.
12. Taylor's first carillon was a three-octave instrument made in 1904 for its own foundry tower. - (8) page 380.
13. (8) page 268.
14. Van Bergen Bellfoundries, Inc., Heiligerlee, The Netherlands.
15. (3) - This was originally printed as an article in *Scribner's Magazine* for February, 1929.
16. (5) page 176.
17. (8) page 421.
18. After this paper was delivered in Mechelen, Paul Taylor explained to me that his uncle's theories were based on his experiments in obtaining the most desirable sonorities from swinging bells.
19. This was another theory for swinging bells that was misapplied to carillons.
20. (2).
21. For more details on this subject, see T. RUSTERHOLZ, *The recent renovation and completion of the Noyes Memorial Carillon at the House of Hope Presbyterian Church, Saint Paul, Minnesota,* (11) pages 27-31.
22. PELLEGRINI, Norman, *In memoriam: Daniel Robins.* (14) pages are not numbered.