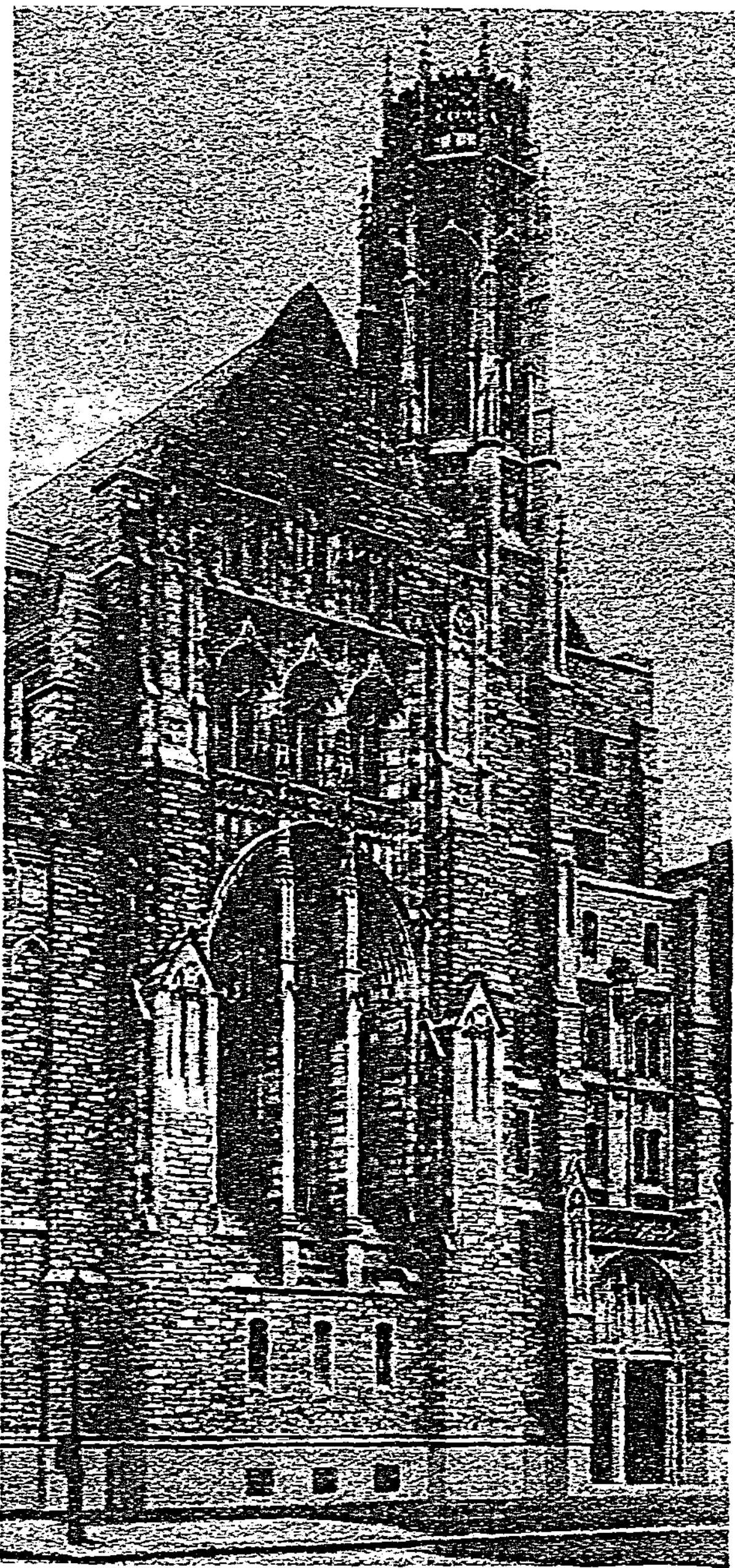


OLD WORLD CARILLON FINDS FAVOR IN AMERICA

Bells in Singing Towers Are Multiplying Rapidly and Their Music Attracts and Charms Many Listeners



The Carillon Tower of the Fifth Avenue Baptist Church.

perfect responsiveness. Not only have the superb recitals upon this carillon by Anton Brees of Antwerp been heard by multitudes of listeners in the neighboring streets, but it has given delight by means of the radio transmission to thousands throughout the land. Eagerly awaited is the resumption of evening recitals on this superb instrument in the approaching Spring. A young Cana-

tower of the great church on Riverside Drive at 122d Street, which is to succeed the Park Avenue structure. The carillon chamber in the new edifice will be 300 feet from the ground. With ample unobstructed space about it, the setting of this splendid singing tower will allow thousands to listen to the melodies which float down from its height.

The carillon is also definitely in contemplation for two other structures in New York City. A carillon is planned for Washington, D. C., as part of the William Jennings Bryan memorial, and others form part of the design of two other buildings projected there.

In the Netherlands Amsterdam has six carillons and Rotterdam three. There is no interference in their music. The Dutch have a saying that good schools and good bells are two signs of a well-managed city. New York, Washington and other large American cities could well enjoy several carillons.

Other cities of the United States have singing towers in view. In a number of these, while the carillon has been assured, the time has not yet arrived for actual announcement. There is every indication that in two years time this country will have twice as many carillons of large compass and perfect tune as are to be found in either Belgium or the Netherlands.

Even before the New York carillon is moved to its new home uptown, Ottawa, Canada, will have equally noble bells in a tower already constructed, at a height no less. The fifty-three bells of this memorial crowning the Victory Tower of the

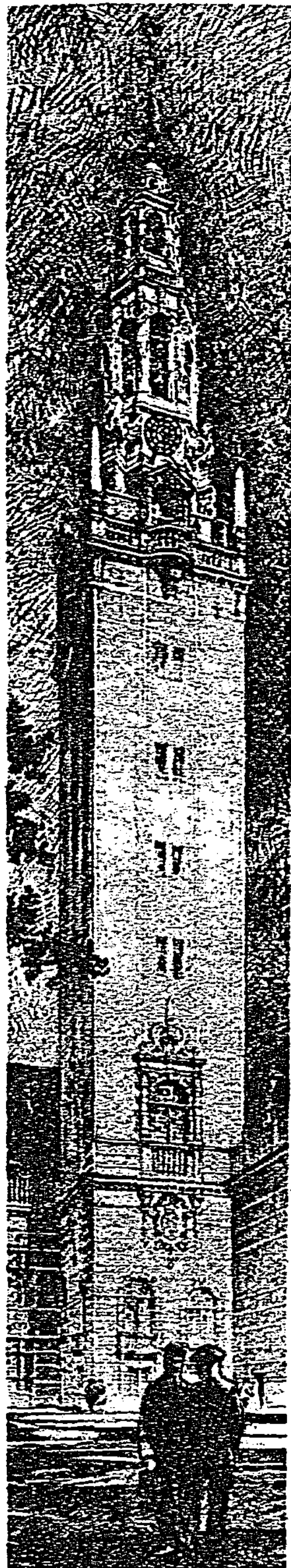
new Houses of Parliament will be slightly heavier than those in the Park Avenue, New York, carillon. The commanding situation of this Canadian Tower, set on a picturesque bluff above the Ottawa River, together with the surrounding open space, the dignity of the belfry itself, and the beauty of the whole group of buildings of which it is a part, combine to place it in the very front rank of the singing towers of the world.

Carillons Spread Over World

Nor is it in America alone that the carillon is receiving such increased public consideration. Sydney, Australia; Cape Town, South Africa; Queenstown and Armagh in Ireland; Loughborough and Parkgate in England, and in the Netherlands Almelo, Appingedam, Bennebroeck, Tilburg, the City Hall in Rotterdam and Zutphen, where one was restored after the burning of the tower, have all lately become possessors of modern carillons. And Arnhem, Bois-le-Duc, Eindhoven, Flushing, Nykerk in the Netherlands and a number of Belgian towns by their improvements and renewals are showing continued devotion to their long-existing community music.

Added to the list of new or improved carillons already mentioned should be the dozen or more now in process of restoration in Belgium and French Flanders. Finally in such an enumeration comes the singing tower which it is proposed shall dominate the library of Louvain; for the American architects intend that it shall be crowned by one of the best carillons in the low countries.

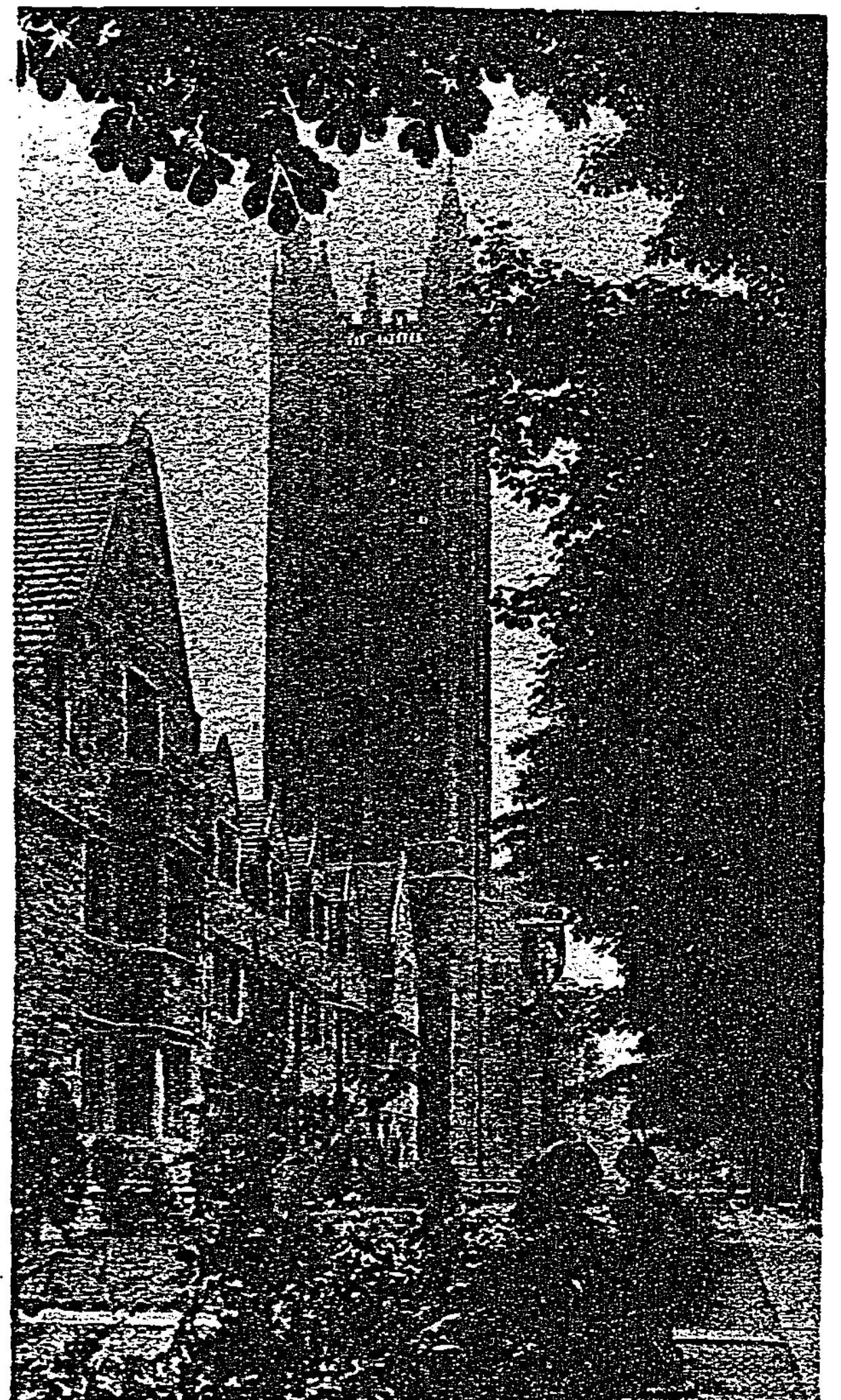
(Continued on Page 21)



The New Library of Louvain Will Have a Singing Tower. Whitney Warren and Charles D. Wetmore, Architects.

dian, T. Percival Price of Toronto, at the present time a pupil of Josef Denyn at Malines, is then to become the player in New York. Denyn is the Paderewski of the carillon and the director of the free school of carillon instruction, sustained in part by the generous gifts of music-loving Americans.

This Park Avenue carillon, the gift of John D. Rockefeller Jr., in memory of his mother, will be transferred eventually to the commanding



A Carillon Graces Princeton University, in Holden Tower. Photo by O. J. Turner.

By WILLIAM GORHAM RICE

AMERICA'S interest in the carillon today is properly characterized as "intense." Nor is it strange that so keen an interest should exist. The carillon, new to our people, yet, nevertheless, a fully developed majestic musical instrument, has revealed unexpected domains of sound and awakened thousands to the power and beauty of attuned bell music. The number of singing towers increases steadily.

The carillon, it must be borne in mind, is not a chime. Much less is it a ring or peal. The carillon surpasses the chime, ring or peal, much as the cathedral organ surpasses the child's one-finger toy piano. It is a complete musical instrument, having three, four or more chromatic octaves of notes of perfect pitch. The keyboards of a carillon employ both hands and feet of a player, as with an organ. He is thus able to strike as many as eight notes at a time, and can produce with expression and without mutilation substantially any musical composition. The chime, with its approximately one diatonic octave and sounding one note at a time, is a limited and primitive affair and must be relegated more and more to a kindergarten stage of bell music.

The carillon already has earned its place in literature. Its range, beauty and appeal have been noted abroad for many years. Robert Louis Stevenson in his "Oise in Flood," heard the sweet sounds in Belgium and exclaimed, "We thought we had never heard bells speak so intelligently." Arnold Bennett calls the music "magic from the skies," and our own Longfellow eighty

years ago wrote in his "Belfry of Bruges" of this unique music.

Already there exist in America many carillons of the finest type. These are in the United States, at New York, 53 bells; Morristown, N. J., 35 bells; Cohasset, Mass., 43 bells; Andover, Mass., Phillip's Academy, 37 bells; Gloucester, Mass., which had the first singing tower in the United States, 31 bells; Birmingham, Ala., 25 bells; Detroit, Mich., 28 bells; Cranbrook, Mich., 30 bells, soon to be increased in number; Plainfield, N. J., 23 bells; and at St. Chrysostom's Church, Chicago, to be dedicated next Christmas, 43 bells. In 1927 the Mercersburg, Pa., Academy, will have 43 bells and Germantown, Pa., will have 35 bells.

Other Bell Towers

Canada has at Ottawa, soon to be inaugurated, 53 bells; Toronto, 23 bells; Simcoe, 23 bells; and at Guelph, 23 bells.

A public fund is approaching completion at Albany, N. Y., to provide a carillon of 42 bells for the City Hall Tower. Contributions to this fund have ranged from \$1 to \$5,000, and considerably more than 5,000 persons have subscribed. This will be the first municipal singing tower in the United States, and the first carillon in the United States obtained by a wide public subscription.

New York City already possesses in the Park Avenue Baptist Church Tower at Sixty-fourth Street perhaps the most majestic of all carillons. Its fifty-three bells are unsurpassed in their accuracy of pitch and its keyboards are of the most

(Continued from Page 6)

The carillon had its origin in the sixteenth century and through the next three hundred years gradually reached a high degree of excellence—an excellence which the present century has brought to perfection. Joost van der Vondel of Amsterdam, listening to the playing of Solomon Verbeek, carillonneur there, three hundred years ago saw "Heaven's choirs looking out," and Marie Roddaert, a modern Dutch poet, wrote as she heard the children joining in the Spring songs that rippled down from Middelburg's singing tower, it was "May greeting May with a song."

Perfect tuning of bells is now possible. But alas, it has until recently been but rarely exemplified in the United States. No untuned bell, however, be it single or one of a peal, ring, chime or carillon, should be allowed to offend the ear of a civilized community. Any traveler in the low countries of Europe, even though not able to be present at a recital by the carillonneur, can listen for the brief automatically played tunes which float down just before the striking of the hour and at the quarter and half hours, and thus at least get some faint conception of the beauty of carillon music.

In the low countries the carillon has come to be part of the city's life and each one of its principal bells has its own name and is known by it throughout the community. Cardinal Mercier during the war came to be called the Savior of Carillons because he prevented so many from being carried away, and when he was buried in St. Rombould's Cathedral a few weeks ago the first words of the cablegram from Malines concerning his funeral were: "The carillon in the cathedral tower was played." And a letter written me by a friend who was present says:

"As the procession bearing the coffin moved across from the Episcopal Palace to the Cathedral, Salvator, Carolus and Rombaldus were sounding together. It was most impressive."

This letter might merely have said "the three largest bells of our Cathedral were rung together." But by calling them by their enduring names, how personified their tones become and how they seem individually to give forth living notes in the city's grief!

"My Name Is Roland"

In the same way this personality exists in the great bell at Ghent.

"My name is Roland. When I toll, there is a fire, and when I ring there is victory in the land," is the old inscription.

At Middelburg "Lange Jan" (Long John) is the affectionate name for the tower. And at Amersfoort the singing tower has come to be in popular speech "The Mother and Child Tower," for a graceful little spire springing from its side is carried by the tower as if in arms.

At Bruges in 1746 when the new automatic drum—nearly six feet in diameter—was to be installed for the carillon, the people themselves drew it through the streets to the belfry, and the second day of February, when it first played the carillon hour tunes, was proclaimed a general holiday. And in 1925 when the garlanded great bass bell of the restored carillon occupied the centre of the market place at Zutphen, the Queen of the Netherlands came from The Hague and, accompanied by the Burgomaster, took part in the dedication ceremony of the new carillon.

Singing tower recitals are already a feature in several localities in this country. Last Summer and Fall such recitals occurred at Morristown, Cohasset, Gloucester, Andover and New York. Two carillonneurs came from Belgium for this purpose and American carillonneurs played from time to time at Morristown and Andover. Thousands thus heard for the first time the beautiful tower music.

At the picturesque sea-coast village of Gloucester, Mass., the loss at sea of a score of fishermen was most impressively marked last August by devoting the usual Wednesday eve-

ning carillon recital hour to the playing by Kamiel Lefevere of Chopin's Funeral March and other appropriate music. Listeners were deeply affected by the unique memorial service.

Indicative in a material way of how great has been the awakening, recent expenditures made for this remarkable civic music—the figures being based on careful information from all countries—show that there has been spent on new carillons in the last ten years, or arranged for in the immediate future, approximately \$1,052,000. Of this, \$902,000 represents the expenditures of the English speaking countries: the United States, Canada, England, Ireland, South Africa and Australia. Expended in the rest of the world—by the Netherlands (new carillons), Belgium (restoration), and French Flanders (restoration), \$150,000. For the United States and Canada alone the total is \$707,000. In addition a very considerable amount has been spent for the new towers which are crowned by carillons, as at Andover, Loughborough, Zutphen, Ottawa. Still larger sums are to go for yet other memorial singing towers.

All of the best carillons in whatever country existing are the product of the craftsmanship and skill of two firms of bell-makers. These firms are John Taylor & Co. of Loughborough and Gillett & Johnston of Croyden. Unfortunately, American bell-founders have not yet entered the field.

Referring to the tariff tax of 40 per cent. which is imposed on carillons here, the Rev. Dr. Milo Hudson Gates of New York says in a recent issue of the Churchman:

"No one in the United States can make a carillon. No one in the

United States has ever made a carillon. There is not even the remotest sign of the beginning of an industry here. For some unknown reason, I suppose because we must protect an infant industry, an enormous tariff is levied upon any carillon. However, such is the beauty of the instrument and so inspiring is this new art, that I do not believe even the high protective tariff wall around an industry which does not exist will keep out the instrument."

As to what a carillon costs, local conditions necessarily affect this to some extent. Nevertheless it can be said that in several instances in America those making purchases have found that the carillon even with the tariff tax of 40 per cent. is no more expensive than a group of unattuned bells having a similar total weight of metal.

Price naturally is not to be ignored, but the high artistic quality of a memorial, its appropriateness and its stimulating community usefulness are among the elements which properly control decisions. The fact that so many carillons have been recently obtained in the United States and Canada by committees and individuals of wide business experience is evidence that the cost of the carillon is not considered unreasonable where a really fine public purpose is to be fulfilled.