

Bain, Wilfred C.

Indiana University School of Music, the Bain regime, 1941-1973.

Degree Sought	Upper Class		Junior Division		Total
	Men	Women	Men	Women	
Indiana University School of Music					
Bachelor of Music Education	13	14	18	8	53
Instrumental					
Vocal	2		5	15	47
1946-47					
Combined Courses:					
Bachelor of Music					
Piano with supervisor's license	1	6	0	0	7
Composition with supervisor's license	2	0	0	0	2
Violin with supervisor's license	0	1	0	0	1
Cello with supervisor's license	1	0	0	0	1
Trumpet with supervisor's license	0	0	1	0	1
12					
Bachelor of Music:					
Piano	5	12	3	12	32
Organ	2	3	1	0	6
Voice	3	5	6	9	23
Orchestral Instrum.	2	2	0	2	12
Composition	5	2	4	0	11
84					
Bachelor of Science:					
Music with Business	2	3	3	1	11
Music with Journalism	1	1	5	2	9
Music with Speech-Radio-Drama	2	0	4	4	10
30					
Master of Music:					
Piano	3	4			7
Voice	3	0			3
Flute	0	1			1
Composition	2	1			3
Music Education	5	1			6
20					
Totals	54	81	58	53	246

in three movements primarily for percussion. In all cases, four different student conductors were used, one for each of the four compositions.

Up to this point in the narrative no mention has been made of the University's acquiring as a gift a carillon together with sufficient money to build a tower and do the necessary landscaping in the tower setting. Along with the 61-bell carillon, the administration of the School of Music was able to acquire as part of the carillon contract, a smaller carillon of 43 bells which was finally placed in the open air on top of the Music Annex. Fortunately, there was a space in the mechanical rooms on the top floor of the Music Annex which could be sealed off and made into a suitable studio directly underneath the position where the carillon, its frame and bells, could be mounted. The wires controlling the mechanism of the carillon to the keyboard penetrated the roof to a direct connection with the keyboard.

In addition to the large carillon constructed on the highest point of the campus, almost on the site of the water tower on fraternity row, the School of Music had the means of offering instruction and practice in carillon study and performance. The contract for the carillons also included two small keyboard practice carillons on which the sound produced came from small steel plates instead of bells.

Thus, the School of Music had two carillons, one to be used as a teaching facility and the other primarily for concert purposes.

The carillon was a gift from the Arthur Metz Foundation. Arthur Metz was a physician and surgeon from Chicago and a graduate of Indiana University who had proved himself again and again to be a generous friend to the University.

The administration of the School of Music in developing the plans for the acquiring of the carillon and, in conjunction with an appointed committee, made extensive research into carillons, carillon builders, foundries, the modes of tuning of the bells, and other pertinent information. The Dean of the School of Music and the Associate Dean, Charles Webb, made a trip to Europe to see at first hand the foundries in England and particularly in Holland.

A daylight flight was taken, leaving New York at 10:00 a.m. and arriving in London at approximately 9:00 p.m. The London weather was cool, and a sleety rain was falling. On awakening the next morning in the London Hilton Hotel, there could be seen at least eight inches of snow covering everything in London and environs. All transportation systems had been slowed or cancelled until the snow had been either removed or had melted.

The purpose of the London visit was to travel to the site of the Taylor Bell Foundry. Since it was impossible to leave London, the officials of the Taylor Foundry were invited by telephone to come to London for conversations. No attempt was made by the Taylor Foundry to reach London

Flower (text by Dylan Thomas) for bass-baritone soloist accompanied by alto saxophone and four horns; and Sextet

Therefore, after another night in the city, this writer and Dean Webb traveled to Holland to visit the two bell foundries.

After visiting half a dozen bell towers in different cities and hearing the various carillons by different manufacturers, the Eijsbouts Company of Asten, Holland, was awarded the contract for the fabrication of the principal carillon, the smaller 43-bell carillon, the automatic playing devices, and the practice keyboards.

During that visit, this writer had occasion to meet and hear a young carillonneur who was associated with the Eijsbouts Company and who held a total of three positions as carillonneur in three different cities. His name was Arie Abbenes and, needing a carillonneur for the dual purposes of playing recitals and offering instruction, this writer offered Mr. Abbenes an opportunity to join the faculty of Indiana University as a visiting carillonneur for the year 1971-72.

The Two Hundred First program occurred on November 13 and took place at the Metz Memorial Carillon. The program included Prelude No. 5 by Matthias van den Gheyn, For Whom (1971) of Glenn Smith, L'Angloise from the repertory of Joannes de Gruyters, Antwerp, 1746) of Joseph-Hector Fiocco, Epilogue (1971) of Kalvert Nelson, and closed with Two Rhythmical Etudes (1963) of Wim Franken.

A note at the bottom of the program indicates that Glenn Smith and Kalvert Nelson are students of the Indiana University School of Music, and their compositions were written especially for Mr. Abbenes to be played on the Metz Memorial Carillon.

The Two Hundred Forty-Third program, performed on December 4 in the Musical Arts Center, was interesting because it was entitled "Student Low Brass Recital" and involved performances on the trombone, tuba, and bass trombone with piano. The 42 programs in between were all student recitals and represented the glut of programs usually performed at the end of each semester or summer session, in December, May, and August. These were required recitals; and students, in general, attempted to delay the public performance of their programs as long as possible to ensure adequate time for preparation.

Following the Student Low Brass Recital there appeared a mixed student voice recital (the Two Hundred Seventh), a student woodwind quintet (Two Hundred Fourth), and a wind octet recital (Two Hundred Fifteenth).

The Two Hundred Sixty-Second program was devoted to the Indiana University Studio Opera and offered two short operas. The first was Dido and Aeneas by Henry Purcell with student Dennis Shrock, music director; stage director, student David Huntley; and designer, Joseph Pohman. The cast was doubled and 18 students sang the principal roles.