

ALFRED UNIVERSITY BULLETIN

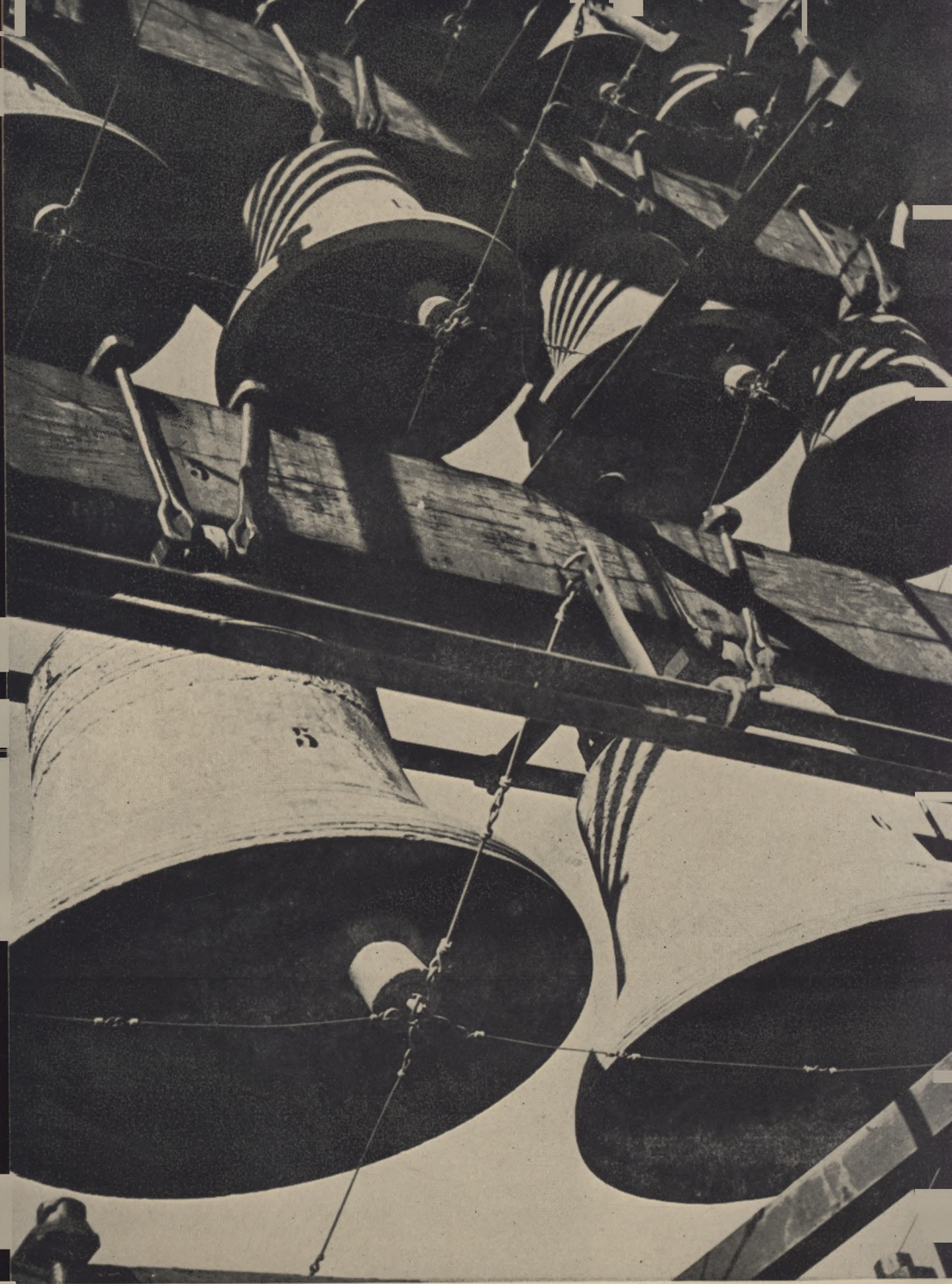
THE STORY OF THE DAVIS MEMORIAL CARILLON



Bulletin No. 3, Historical Series No. 1, Alfred, New York

January, 1940

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Davis Memorial Carillon

Photograph by Dr. M. Ellis Drake

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DAVIS MEMORIAL CARILLON



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The Carillon

(For President Emeritus and Mrs. Boothe C. Davis)

Lightly, out of a slowly graying sky,
The first note falls, and students passing by
At once are silent, listening. Then as though
From some far height, unseen by those below,
Another note drifts earthward and is lost:
A golden bubble, fragile, tempest-tossed.

These but the prelude. Now the heavens sing
With growing volume, praising Christ the King
In every burst of melody; and men
With downcast, troubled eyes look up again
To find new hope, new faith borne down upon
The prayerful tones of Alfred's carillon.

Now ancient craftsmen reach across the years
To celebrate in music of the spheres
Two fellow craftsmen, joined to them by bonds
No stretch of time can break. In lifeless bronze,
In living youth—the motive was the same:
To build as best they knew, in Jesus' name.

Now dusk creeps on. The pealing of the bells
Reluctantly retreats from joyous swells
To pensive echoes in the tranquil night,
As flowing shadows softly veil from sight
The campanile, and the concert ends.
Now silence, mutely eloquent, descends.

—Edward F. Creagh, '38

Acknowledgments

Like the bells of the carillon themselves, the contents of this bulletin have been garnered from sources many and diverse. In this quite inadequate manner, but very earnestly, I desire to acknowledge the University's sense of obligation to all who have in any way assisted in obtaining for our campus this beautiful instrument which now speaks to us so delightfully week by week. Many, many friends, known and unknown, have had a part in it. Our thanks go out to all.

Especially do we wish to recognize some among them without whose enthusiasm, faith, persistence, labor and gifts the carillon could never have become a reality. Lloyd R. Watson, Olive Sherman Watson, Norman J. Whitney, Mildred Whitney, Mrs. Charlotte Greene, Justin B. Bradley, and Mrs. Edna B. Saunders worked tirelessly as leaders in all or crucial stages of the enterprise. John P. Herrick and Mrs. William L. Ames gave timely aid. In the work of installation, Henry S. Wesson, Philip E. Comstock, Huber Watson, Sherman Watson, and Richard Bradley were indispensable; while in publicizing and celebrating the event, Kamiel Lefévere, Wendell M. Burditt, Rev. John G. Spencer, Miss Elsie Binns, and the Cuba Poetry Society lent valuable assistance.

Our thanks go also to Mrs. Marion Bonsall Davis for important bibliographical assistance; to Wallace Havelock Robb for special permission to use his poem "Alfred Bells"; and to William Gorham Rice for permission to use quotations and paraphrasings from the revised and enlarged edition of his well-known *Carillon Music and Singing Towers of the Old World and the New*, published by Dodd, Mead and Company, 1930.

J. Nelson Norwood

Alfred, New York
January 10, 1940

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Story of the Carillon

I. HOW THE DREAM AROSE

December twilight was settling on the hills and valleys of eastern Allegany County. In Alfred the students and townspeople were drifting toward their dormitories, fraternity and sorority houses, and homes. The village clock struck the hour, then suddenly from the slope on the eastern hill there poured forth a perfect torrent of mellow music. "Day is Dying in the West," or "Faith of Our Fathers," sang those awakened bells of the new Davis Memorial Carillon. That is it. High in the tower-cabin the carillonneur was playing his regular Friday evening concert. What is this newcomer like and how did it get here?

The idea of a set of chimes or a carillon for Alfred University's campus is not new. Several lovers of bells had played with the idea and had discussed it with friends. President and Mrs. Davis many times had thought of its high desirability and had on one or two occasions hoped that the idea was near realization. Mrs. Loisanna T. Stanton, many years associate librarian, had intended to bequeath funds toward that purpose, but was unable to materialize her intentions; L. Sherman Greene, '13, had actually contributed a sum of money for the purpose; about 1929 Dr. Lloyd R. Watson, '05, had discussed his dreams about bells with relatives at a summer cottage on Keuka Lake, and with university officials.

Bells came decidedly nearer to ringing on the Alfred campus, however, when Norman J. Whitney, '17, and his sister, Mildred, '17, chanced to make a Christmas visit at the Davis' winter home in Florida (1935). Professor Whitney vividly describes this bit of evolution in *The Alumni News*, Winter, 1937 in an article entitled "How the Carillon Idea Started and Grew."

... Prexy was delighting us with some of the inimitable stories of his experiences in building 'our Alfred' and was reminded of an occasion when 'I almost realized our ambition to have a chime of bells on the campus.'

'That's something I've always wanted so much,' said Mrs. Davis. 'Just think how a set of bells in a tower on the campus would flood this whole valley with music, and what an influence for good and beauty this would be in the lives of the students!'

'One of the bits of unfinished business,' said the President. 'Some one will do it, some time.'

* * * * *

... On the way home, somewhere along the straight stretches of Georgia highway, the idea was born!

'Wouldn't it be a grand idea,' said Sis Whit, 'if we could build a bell tower at Alfred for the Davises while they are here to enjoy it?'

'It would,' said Bro Whit cautiously, 'but we couldn't do it.'

'I'm not so sure,' said she. And the conversation continued across the Carolinas and over the hills of West Virginia, far, far into Pennsylvania and New York.

And so we began to talk among our friends. And our friends talked, and ...

And when we realized the enthusiasm with which the idea was likely to meet, we went to see Dr. Norwood. 'Lloyd Watson is your man,' he said. 'It has been his dream for years to build a bell tower here.'

And so we found Lloyd and Olive Watson and their vision.

Thus was added to the dream of bells, the beautiful plan to make them a memorial to the beloved Davis and his equally beloved wife, the builders and inspirers of the New Alfred.

An informal but enthusiastic committee was formed consisting principally of the Watsons, the Whitneys, and Mrs. Edna B. Saunders, '14, which began a canvass of the alumni for funds. The response was generous for the plan made a strong appeal. Following are a few of the comments, also from the above mentioned article:

'I think this a very beautiful tribute and I am heartily in sympathy with the project.' . . . 'To me this seems a very beautiful and fitting tribute, and I sincerely hope that you will go over the top!' . . . 'Best wishes for the success of a very beautiful idea!' . . . 'The chime project appeals to me immensely, and I am glad to add my bit to help.' . . . 'I shall be very glad to contribute. I love President and Mrs. Davis very dearly.'

Meantime the Board of Trustees of the University was itself conducting a centennial financial campaign to raise funds desperately needed by the University, and much apprehension existed among the leaders of this program lest enthusiasm about bells and the starting of a parallel canvass for funds should spoil their plans. Many felt that in depression times especially the University needed many other things more than it needed chimes. A compromise was reached, however, and announcement made at the Centennial Commencement that a Belgian carillon of twenty-eight bells had been purchased. No further canvass for funds was to be made by the carillon committee until after the close of the trustees' campaign in December. Thus the curtain fell on the first phase of the story of the carillon.

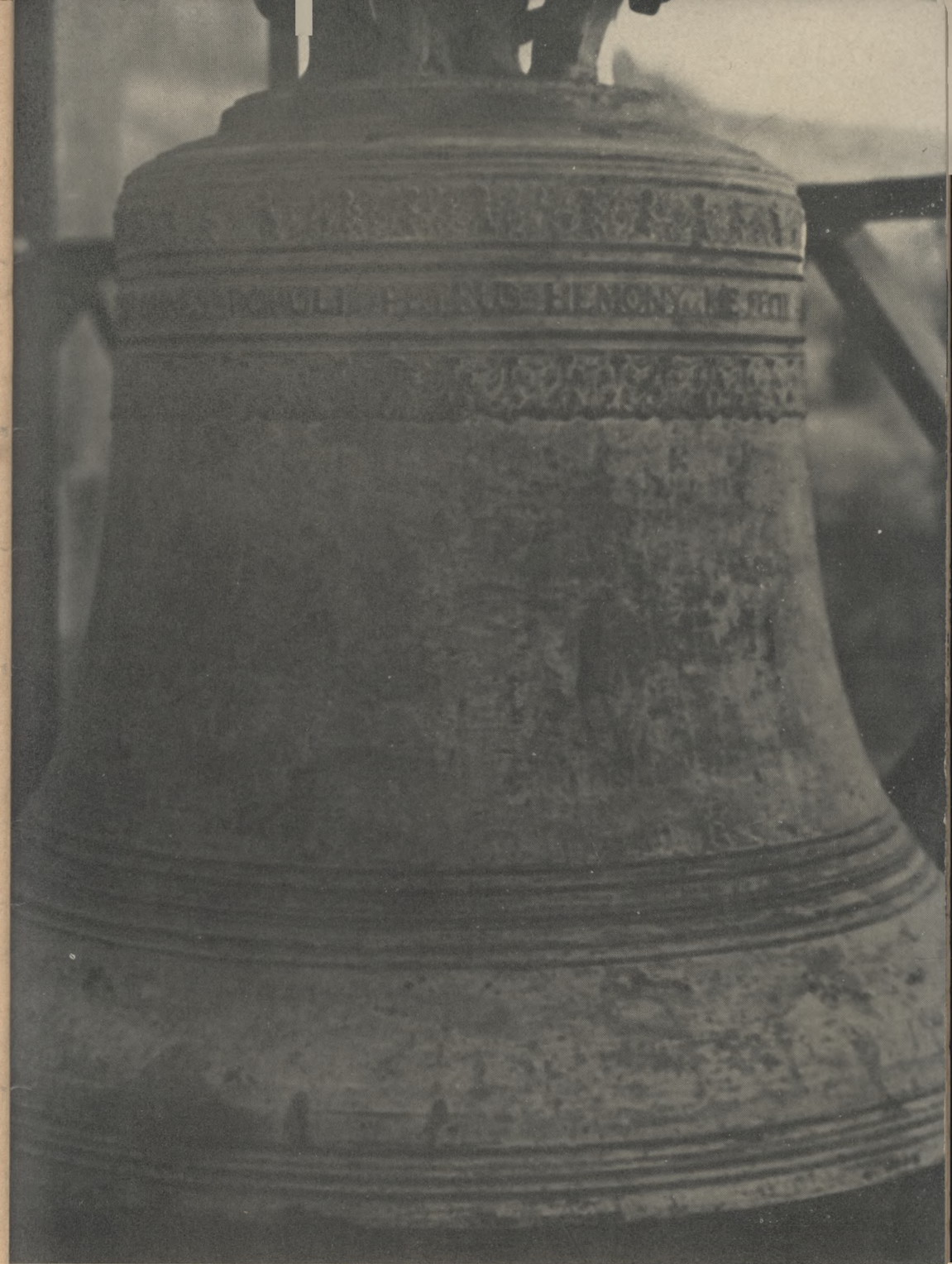
II. LEARNING ABOUT BELLS

Parallel with the activities just recounted the committee members and those most closely associated with them had been giving themselves a liberal education about bells. At the start bells, chimes, carillons all meant much the same thing to them. It was soon learned ". . . that there are bells and bells. There are bells that are chimes; there are bells that form a carillon; and then there are other kinds. There are bells that are not bells at all, but tubes. There are bells that swing, and bells that are stationary; bells that are played by hand and bells that are electrically operated. There are English bells, Belgian bells, American bells."¹

According to William Gorham Rice, well-known American authority on carillons, the earliest dependable information on bells in modern history dates from the latter years of the fourteenth century. He found mention of bells with a clock as early as 1382. Sets of small bells were operated mechanically by clocks in the fifteenth century. The next century saw the evolution of a real tune with variations. By 1550 the number of bells in a set, peal or chime, had increased to sixteen or eighteen, and tunes were played on a keyboard. By the end of that century a pedal keyboard had been added so that ". . . upon the basis of a few bells giving simple songs in connection with the striking of great tower clocks, was developed in the 16th century, a noble musical instrument, well fitted for its lofty place in municipal towers, enduring through hundreds of years and giving delight to thousands."²

¹ Whitney, Norman J., "How the Carillon Idea Started and Grew," *The Alumni News* Winter, 1937, p. 17.

² Rice, William Gorham, *Carillon Music and Singing Towers in the Old World and the New*, 1930, p. 63-64.

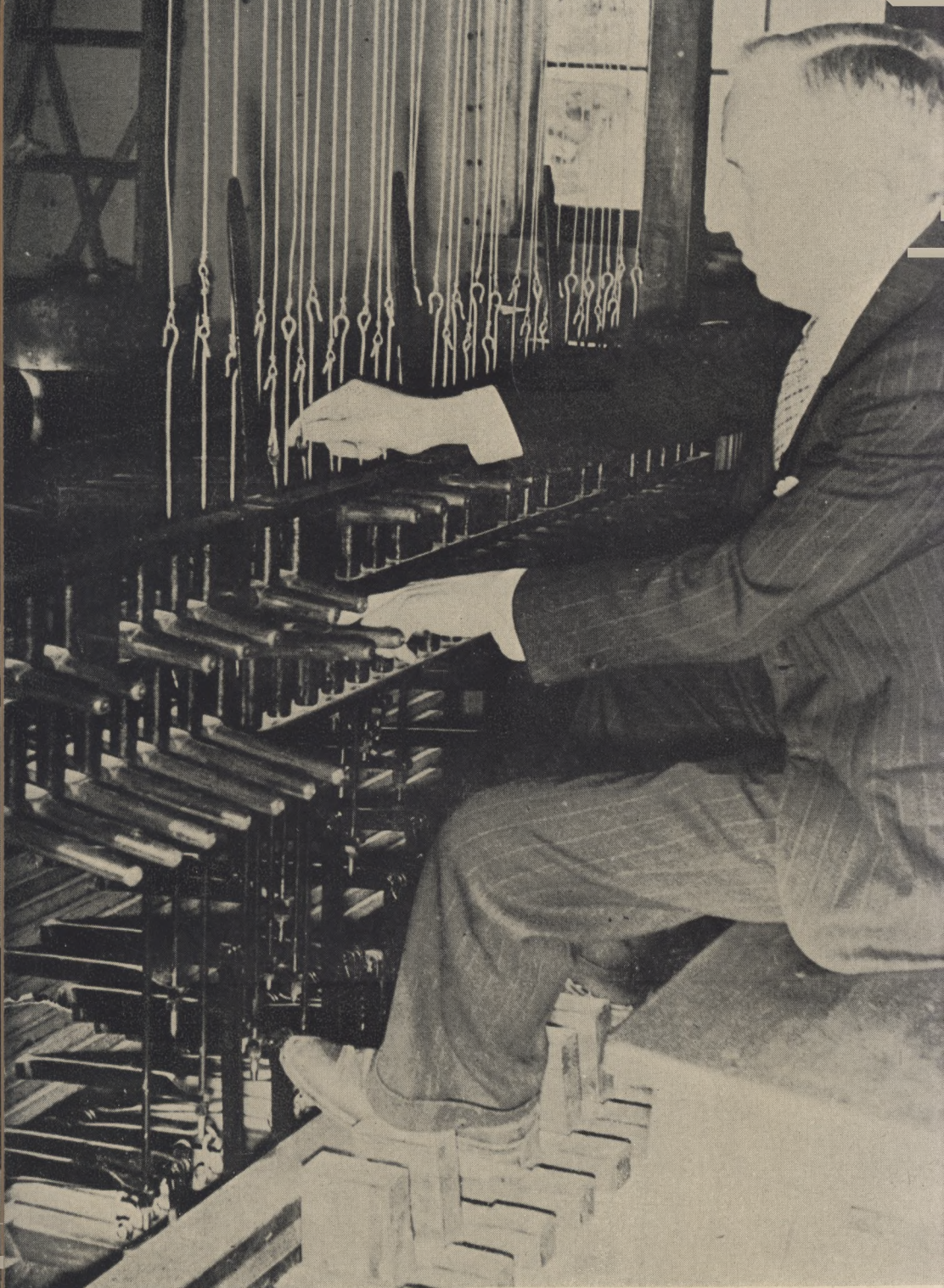


Largest Bell of the Carillon

Photograph by W. M. Burditt

Praise the Lord all ye nations. Praise Him all ye peoples.

—Translation of inscription



Photograph by W. M. Burditt

Clavier of the Carillon

Ray W. Wingate, Carillonneur

The musical instrument called the carillon (a) has as its basis several octaves of perfectly attuned bells (the ancient carillon had from two to four octaves while the modern carillon has from three to six octaves); (b) the bells tuned to the intervals of the chromatic scale (that is, progressing by half-tones); (c) each bell in the bass weighing often several tons, and the bells diminishing in size until in the upper octave each is fifteen pounds or less; (d) the bells hung in tiers, 'fixed' (that is, so as not to swing), in a frame (anciently of wood, now of steel); (e) the instrument placed high in a tower with ample openings for the unobstructed flow of sound; (f) the instrument played by a trained musician, (called a carillonneur) seated at a keyboard (clavier, console) and using hands (fingers) and feet; (g) the manual having small, slender levers (keys, spindles) of oak; (h) and for the heavier bells also oak pedals like those of an organ; (i) each key and pedal connected with its bell by rods and wires so that its spring-balanced clapper strikes the sound-bow of the bell inside . . .³

* * * * *

The carillon is essentially chromatic in its intervals, while the chime is essentially diatonic. The chromatic character of the carillon (combined with its extended compass and keyboard) enables a master of its technique not only to play a great variety of musical compositions but also to interpret their sentiment and to produce effects which belong to this majestic instrument alone. Transcription into the carillon idiom, however, is almost always necessary, and usually transposition as well.⁴

There are two ways of playing a carillon: by means of a clockwork mechanism, and as mentioned above, by means of a clavier (keyboard) operated by a carillonneur. The clockwork mechanism plays the carillon by operating hammers which strike the outside of the bells; the carillonneur plays the carillon by operating the clappers of the bells. A bell must be in tune with itself and with the other bells in the group. According to Van Aerschodt⁵ each bell gives forth at least five tones which can be tuned. The pitch may be heightened to the extent of eight vibrations by cutting off the rim of the bell, and it may be lowered to the extent of twelve vibrations by machining away the interior of the bell. A bell is said to be in tune with itself when it gives out in addition to its fundamental or strike note: (a) the octave below or hum note; (b) the octave above or nominal note; (c) the minor third above, and (d) the perfect fifth above. Bells once tuned stay in tune indefinitely unless cracked or otherwise damaged.

Bell metal of the finest timbre is composed of copper and tin, the latter being twenty-one to twenty-five per cent of the combination. In pre-war days bells of two hundred pounds weight or more, tuned and finished by the John Taylor Company, England, cost about thirty cents per pound. Smaller bells cost a little more per pound.

There are some forty-eight carillons in the New World, all modern ones. The first carillon came to North America in 1912 to the Toronto Metropolitan Church. The largest carillon in this country is that of the Riverside Church in New York City. It is composed of seventy-two bells, the largest weighing eighteen and a quarter tons, and the smallest ten pounds.

³ Ibid., p. 6

⁴ Ibid., p. 7

⁵ Present representative of a famous family of bell founders, the Van den Gheyns

III. LONG NEGOTIATIONS AND THEIR RESULTS

The twenty-eight bells, the purchase of which by the alumni committee was announced at the Centennial Commencement, represented the result of extensive negotiations with American and Belgian bell founders. Fourteen of the twenty-eight were ancient bells; the others were new bells to be cast by the Belgian firm and tuned with the old timers. There had been growing up, however, in the minds of the committee members, as they learned more and more about bells, the desire for a carillon composed entirely of the product of the famous old Low Country masters. Indeed, they had asked their Belgian firm for such, and perhaps in their interest in the twenty-eight, had lost sight of the fact that the head of that firm might still be searching the North Sea lands and Channel lands for ancient bells. Professor Whitney tells of these happenings:

Light begins to break here and there. Does the Dean of the College of Fine Arts at Syracuse University know anything about bells? No, but he knows a man who does. An expert, right here in Syracuse. Will he come to see us? He will. Mr. H. S. Wesson, first American graduate of the renowned School of Carillon at Malines, Belgium. Highest honors. American representative of the Brussels bell founders, Michaux and Michiels. Supervised the installation and played the carillon at the Belgian Village at the World's Fair in Chicago.

But Belgium is very far away. We know nothing about carillons. What about chimes? Aren't there American bells? Yes. An old, established firm of fine repute at Troy, New York. Mr. Meneely visits Alfred. He makes proposals; estimates. We are not sure, yet.

Summer school is in session. A woman from Boston is in attendance. She has travelled in Belgium. Interested in bells? She has visited practically every bell tower in the Low Countries, has played in many of them. She is going to England this summer. Anything she can do? Would we like her to run over to Brussels and consult the leading bell founders of Belgium personally? Would we? We most certainly would! The great carillonneur, Jef Denyn, recognized as the world's master of the art, is a personal friend. She visits him.

Back in America she will spend the summer in Vermont. We find that we must visit Vermont and make a dash for it Over cups of hot coffee, before the open fire (for mountain mornings are chill), around the lunch table, there was talk of bells and towers, of ways and means, of hopes and perplexities.⁶

Then Alfred, again and again, with festive Sabbath dinners either at the Watson's hospitable board or in the genial warmth of Edna Saunders' home, and long, eager conferences in the afternoon. And all the while letters to Belgium, to Texas, between Alfred and Syracuse. And a constant small stream of contributions and messages of enthusiastic encouragement. At last, on November 1, the letter from M. Michaux:

⁶ Whitney, Norman J., "How the Carillon Idea Started and Grew," *The Alumni News*, Winter, 1937, p. 17-18.

'You will understand it is particularly difficult to find old bells and to approve these; since the war these objects represent a precious value.

'I have had the good fortune to find a series of Hemony bells of heavier weight which permits with the Dumery and Van den Gheyn bells, the assembling of a carillon of 35 bells, resembling the carillon at the Chicago Exposition.

'I have obtained, for only one month, an option to buy this carillon, and that is why you must make a decision immediately upon receipt of my letter, without which I risk the loss of the opportunity to have these Hemony bells, and the affair will be lost.

'It is a most exceptional bargain. I have seen the Master, Jef Denyn, and it is he who will oversee this ensemble of 35 bells. You have then all the guarantees and will be assured that the carillon I propose to you will be perfectly satisfactory The ancient Hemony bells alone are worth the price of the complete carillon The client who possesses the Hemony bells demands that the conditions which he proposes must be respected, i.e., to accept or to reject them'

Believe me, there was anxious excitement in those days. Should we, dare we accept the terms; place the order; make the first payment? Money was in hand for that, but suppose we could not get the remainder? Wouldn't all be lost? But suppose we do not take the offer; it cannot possibly be repeated; won't all be lost that way, too? Bells by Hemony, Van den Gheyn and Dumery are not assembled every day into a carillon under the personal supervision of Master Denyn and sold only on his certificate of approval. Indeed, M. Denyn had been most reluctant to have his beloved bells leave their native Belgium. 'I want the world to come to Belgium for bell music,' he said. But there is terrible fear of war, and the precious metal of the bells makes them early victims. Perhaps some of them could be preserved in America.

You know the rest of the story to date. How a few large gifts— one of truly magnificent proportions—added to our accumulation of smaller sums made up the necessary amount. In a spirit of 'do and dare' we cabled our terms—they were accepted—the bells were ours
—if—7

The late winter and spring of 1937 proved to be a very trying time for the carillon committee. It had been earnestly hoped that the carillon would be here and the formal dedication become a part of the Commencement program. Disagreement between the committee and the firm of Michaux and Michiels delayed shipment. The contract provided that the money should be paid, one third with the order, one third before shipment, and one third after the carillon was accepted as satisfactory. But the bell firm was obliged to borrow money for the work of tuning and to offer the bells as collateral. The bank loaning the money refused to allow the bells to leave Belgium before all the money was paid. The committee offered to place the balance on deposit in a New York bank, to be paid upon safe delivery and acceptance of the bells. A modification of the offer was finally adopted and the carillon with its accessories was shipped from Antwerp July 3, 1937 on the *S. S. Gerolstein*. Of course, all hope of dedicating the new instrument at Commencement had long before faded.

7 Ibid., p. 17-18.

IV. THE CARILLON IN ALFRED

The Arrival

July 15, 1937, the carillon arrived in New York City. A transfer company had charge of moving the heavy shipment safely from ship to car. Being works of art and over one hundred years old, under Uncle Sam's customs rules, the carillon came in duty free. July 29 the precious freight arrived at Alfred Station. A joyous band of volunteers escorted it in trucks from the freight car to the campus. Still and moving pictures were taken as the loads turned up University Place through the campus gates. The bell in the church steeple and that under the big quill-pen weather vane on Alumni Hall, the two oldest bells in the village, voiced the new arrivals a friendly welcome in their own language.

Description

The Davis Memorial Carillon consists at present of thirty-five bells varying in weight from about eighteen pounds to approximately one thousand pounds. Their total weight is 5,153 pounds. They were all cast in the seventeenth and eighteenth centuries as follows: Eighteen by Peter Hemony, 1674; one by Andrew Van den Gheyn, 1784; sixteen by George Dumery, five of which were cast in 1737. Frans (1609-1667) and Peter (1619-1680) Hemony were natives of Lorraine. They were excellent craftsmen, producing bells of peculiar beauty of form and decoration, and they possessed a marvelous faculty for tuning bells. George Dumery (born 1699) did his best work in the great carillon which is in the belfry at Bruges. "The Hemony's, the Van den Gheyn's, and the Dumery's were the great founders of former times. Hemony's bells, generally speaking, are the best; being bright, clear, true—epic in character. Van den Gheyn's are similar. Dumery's are spoken of as velvety soft and true—elegiac in character."⁸ The author of the quotation also speaks of the bells of these three men as bearing the same relation to bells that Stradivarius bore to violins.

The oak beams on which the bells hang and the hand-wrought iron clamps which hold them also are antiques. The only new parts in the Davis Memorial Carillon are the clappers, the playing mechanism, and the clavier. There are two claviers, one in the playing cabin of the carillon tower, and the other in the carillonneur's studio where he can practice. The practice clavier is like the one in the tower except that it sounds its notes on small metal plates.

For unknown reasons and for an unknown number of years one of these bells lay buried at the foot of a tower in Luxemburg. It is interesting that Monsieur Michaux scoured all northern France, parts of Holland, all Luxemburg and Belgium collecting the Davis bells. Chateaux and churches were his chief sources. Thirty-one of the bells had Latin inscriptions cast on them. From a few, for some reason these inscriptions have been removed. Dr. G. Stewart Nease of the Department of Classical Languages of Alfred University has translated the inscriptions as given here in full:

⁸ Rice, William Gorham, *Carillon Music and Singing Towers in the Old World and the New*, 1930, p. 85-86.



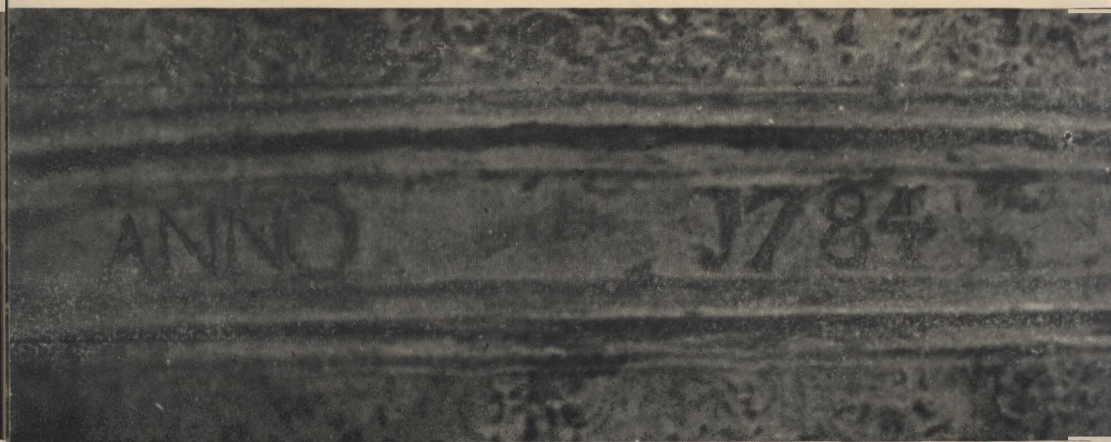
Petrus Hemony Me Fecit
Peter Hemony Made Me



Amstelodami. A° 1674
Amsterdam. In the Year 1674



Vanden Gheyn



In the Year 1784

1. *Petrus Hemony me fecit Amstelodami. A° 1674 * Laudate dominum omnes gentes. Laudate eum omnes populi.*
Peter Hemony made me at Amsterdam in the year 1674. Praise the Lord all ye nations. Praise Him all ye peoples.
2. *P. Hemony me fec: Amstelodami. A° 1674. * *Jubilate deo omnis terra. Servite domino in LAETITIA.*
P. Hemony made me at Amsterdam in the year 1674. Make a joyful noise unto the Lord all the earth. Serve the Lord with gladness.
3. *P: Hemony Amstelod. *Cantate domino canticum novum: Laus eius in AECCLESIA San'torum.*
P. Hemony at Amsterdam. Sing unto the Lord a new song: Praise be his in the congregation of saints.
4. *Andreas Vanden Gheyn me fudit Lovanii Anno 1784 **
Andreas Vanden Gheyn cast me at Louvain in the year 1784.
5. **Petrus Hemony me fecit^o: Amstelodami. A° 1674**
Made by Peter Hemony, Amsterdam, 1674.
6. **Petrus Hemony me fec: Amstelodami. A° 1674 **
Made by Peter Hemony, Amsterdam, 1674.
7. **P. Hemony me f: Amstelodami. A° 1674 **
Made by P. Hemony, Amsterdam, 1674.
8. **Petrus: Hemony me F: Amstelodami. A° 1674 **
Made by Peter Hemony, Amsterdam, 1674.
9. **Petrus Hemony me F: Amstelodami. A° 1674 **
Made by Peter Hemony, Amsterdam, 1674.
10. **P. Hemony me fec: Amstelodami. A° 1674 **
Made by P. Hemony, Amsterdam, 1674.
11. **P: Hemony me fec: Amstelodami. A° 1674 **
Made by P. Hemony, Amsterdam, 1674.
12. **Petrus Hemony me fecit. Amstelodami. Anno domini 1674.*
Made by Peter Hemony at Amsterdam in the year of our Lord 1674.

* The stars indicate location on the bells of a small design in the form of a Maltese cross.

⁹ From here on Doctor Nease has translated the Latin personified expression which is literally "Peter Hemony made me" by our less picturesque but far more common "Made by Peter Hemony."

13. **Petrus Hemony me fecit Amstelodami. Anno domini 1674.*
Made by Peter Hemony at Amsterdam in the year of our Lord 1674.
14. **Petrus Hemony me fecit Amstelodami. Anno domini 1674.*
Made by Peter Hemony at Amsterdam in the year of our Lord, 1674.
15. *Petrus Hemony me fecit Amstelodami. Anno domini 1674.*
Made by Peter Hemony at Amsterdam in the year of our Lord 1674.
16. **Petrus Hemony me fecit Amstelodami. Anno domini 1674.*
Made by Peter Hemony at Amsterdam in the year of our Lord 1674.
17. **Petrus Hemony me fec: Amstelodami. Anno domini 1674 **
Made by Peter Hemony, Amsterdam, in the year of our Lord 1674.
18. *Petrus Hemony me fecit. A° 1674.*
Made by Peter Hemony, 1674.
19. *Petrus Hemony me fecit. A° 1674.*
Made by Peter Hemony, 1674.
20. **G. Dumery me fecit Antverpiae A° 1737 **
Made by G. Dumery, Antwerp, 1737.
21. (The inscription apparently has been skillfully removed.)
22. **G. Dumery me fecit Antverpiae A° 1737 **
Made by G. Dumery, Antwerp, 1737.
23. **G. Dumery me fecit Antverpiae A° 1737 **
Made by G. Dumery, Antwerp, 1737.
24. (Inscription skillfully removed.)
25. **G. Dumery me fecit A° 1737 **
Made by G. Dumery, 1737.
26. (Inscription removed.)
27. (Inscription removed.)
28. **G. Dumery me fecit A° 1737 **
Made by G. Dumery, 1737.
29. (Inscription crudely defaced.)
30. (Inscription skillfully removed.)
31. (Inscription crudely defaced.)
32. No inscription
33. No inscription
34. No inscription
35. No inscription

* The stars indicate location on the bells of a small design in the form of a Maltese cross.

When bells from different periods and different carillons are collected as these were they must be carefully retuned, each to itself and to the others. This task was done for the Alfred carillon by Jef Denyn, now a man well along in years, but considered the world's greatest carillonneur and judge of tuning. The work is called "expertizing." The following extracts are from a letter of Monsieur Omer Michaux commenting on the quality of our bells and related matters.

* * * * *

In the meantime, the carillon has been expertized by the Master, Jef Denyn, Director of the Carillon School of Malines, and I am sending you herewith the certificate of approval.

At present, the carillon has reached Malines, and we are busy setting it up completely, so that when it reaches you, it can be easily installed. The teachers and pupils of the Carillon School will give concerts on the carillon.

Taken as a whole, the carillon is well tuned. The high bells are rather small, but at the time this carillon was made, that was the custom. In the modern carillon the small bells weigh from nine to ten kilograms. We have tried, according to our promise, to make up a carillon of old bells. Doubtless this has taken more time than you had expected, but the essential thing is that the carillon be entirely satisfactory.

* * * * *

You cannot realize how difficult it has been for us to obtain a carillon of thirty-five old bells. It is a unique opportunity, which will never recur, and Alfred University should consider itself particularly fortunate to have found a carillon which is so perfectly successful. Even so, I am keeping watch among my various connections to find one or two old bells which would form a carillon of thirty-seven old bells. I shall keep you informed as to my movements.

* * * * *

Jef Denyn's certificate mentioned above is presented here.

Beiaardschool te Mechelen
Vereeniging Zonder Winstebjag
Jef Denyn, Bestuurder van de Beiaardschool
Mechelen
Minderbroedersgang, 3

Certification

The ancient carillon destined for Alfred University in New York, United States of America, has been examined by the undersigned at the plant of M. Omer Michaux of Brussels.

* * * * *

This heterogeneous ensemble, the work of several founders and of different periods, does not at all offer the homogeneity of timber of a carillon made by one founder. But it is distinguished (the Hemony bells especially) by its mellowness (velvety quality) of tone. The tuning of the different units has been effected as best possible. I am fully convinced that after it is completely set up, this carillon—just as the one of Malines—will give satisfaction to those interested.

Dated:

Malines, 22, May, 1937

(Signed) Jef Denyn, Director

The number, note, and weight of each bell are recorded below:

<i>Number</i>	<i>Note</i>	<i>Approximate Weight in Kilograms</i> ¹⁰
1	la-sharp	495
2	do	307
3	re	212
4	re-sharp	174
5	mi	158
6	fa	136
7	fa-sharp	125
8	sol	94
9	sol-sharp	85
10	la	76
11	la-sharp	64
12	ti	58
13	do	42
14	do-sharp	38
15	re	36
16	re-sharp	32
17	mi	28
18	fa	26
19	fa-sharp	22
20	sol	20
21	sol-sharp	18
22	la	16
23	la-sharp	13
24	ti	12
25	do	11½
26	do-sharp	11
27	re	10½
28	re-sharp	10
29	mi	9½
30	fa	9
31	fa-sharp	9
32	sol	9
33	sol-sharp	9
34	la	8½
35	la-sharp	8½

¹⁰ One kilogram equals approximately 2.2 pounds.

Blessing the Bells

August 13, 1937, came the first public event connected with the carillon. This was the observance of the ancient and traditional custom, the ceremony of blessing the bells. This is always carried out in the countries whence these bells came, while the bells are still on the ground. There is a certain arrangement of the bells with relation to each other considered proper for the ceremony. So on this quiet Friday evening, President Emeritus Davis and Mrs. Davis occupying seats of honor, the larger bells still in their crates on the site of the old White House, in a solemn service arranged by Rev. John Gilber Spencer, D.D., and Miss Elsie Binns, the blessing of the bells took place.

Doctor Spencer said:

Dearly beloved in the Lord, we are gathered here together to set apart in solemn manner this carillon, the gift of alumni and friends of Alfred University to the greater glory of God and in honor of Boothe Colwell and Estelle Hoffman Davis.

Acting under the warrant of the Holy Scriptures, after the example of God's faithful servants in all ages and agreeable to divine command, let us humbly ask God's blessing upon what we are about to do.

Minister: Our help is in the name of the Lord.

Response: Who hath made heaven and earth.

Minister: The Lord be with you.

Response: And with thy spirit.

Minister: Let us pray.

Minister and Congregation: The Lord's Prayer.

Minister: Direct us, O Lord, in these and all our doings, with Thy most gracious favor, and grant that in all our doings begun, continued and ended in Thy Name, that we may glorify Thy Most Holy Name and finally attain to everlasting life, through Jesus Christ, our Lord. Amen.

Lesson: Ecclesiasticus 38:28-34.

So every craftsman and workmaster that laboureth night and day, he who maketh graven seals, and by his continual diligence varieth the figure: he shall give his mind to the resemblance of the picture, and by his watching shall finish the work.

So doth the smith sitting by the anvil considering the iron work. The vapour of the fire wasteth his flesh, and he fighteth with the heat of the furnace.

The noise of the hammer is always in his ears, and his eye is upon the pattern of the vessel he maketh.

He setteth his mind to finish his work, and his watching to polish them to perfection.

ADDRESS

(Excerpts)

J. Nelson Norwood, President of Alfred University

It is a privilege to be present and to take part in this beautiful ceremony. It is a red letter day in the history of Alfred University. It is a glad day especially for those who have worked so hard to purchase this carillon and bring it to us. I shall mention no names in these brief remarks, but those names will be recorded and will be forever remembered in connection with this fine enterprise. I have known something of the fears others have entertained in regard to this project and its urging at this critical time. I have known much, very much, about the tribulations of this loyal group of alumni as its members have labored for two years and more to make this occasion possible. They have done wonders.

* * * * *

Our bells are unique in this country. There are some forty carillons in all in the new world, most of which have been installed since 1920. One of these forty is a modern Belgian product. The Alfred carillon is the only ancient carillon in the United States. Many experts believe that the old bells are superior to any products of the modern foundries.

These bells, my friends, have been brought to Alfred University as a "living memorial to the living Davises," President Emeritus Boothe Colwell Davis and Mrs. Estelle Hoffman Davis.

What this carillon means to us now and what it will mean in the decades to come is hard to express. The bells are four thousand miles from their place of origin and long-time use. A new country claims them with its strange peoples, new surroundings, different ideas, manners and customs. But in spite of this unusual environment, they will soon represent us. They are, as I have said, a memorial, and they are more. They will soon become the musical voice of the traditions and cultural heritage of Alfred University, a heritage which has gradually accumulated around that name for a century plus one year. Nay more, they will become the symbol for the culture not only of the University but for that of the local community, and indeed of all this area of southern and southwestern New York. Moreover, their uniqueness makes them a fine link between the cultures of the old world and the new, a pledge also of international understanding and good will.

Such an observance as that in which we are participating this evening is highly appropriate and in complete harmony with the traditions of the peoples whose culture flowered in this instrument. Lives of reverence, prayer, and praise to God alone made it possible; prayer and praise to God fittingly accompany its transplanting here.

Doctor Spencer said:

Almighty God, who didst sanctify material things to the honor and glory of thy Holy Name; we entreat Thee to bless and hallow this carillon set apart to thy glory. May their voices be a joyful sound to all who hear them, bidding to prayer and to praise, and a rightful keeping of holy days through Jesus Christ our Lord. Amen.

Blessed be thy name, O Lord our God, that it has pleased Thee to put it into the hearts of thy faithful servants to present this carillon for thy work and service. Bless, we humbly beseech thee, all those by whose care this work is being done; remember them concerning this kindness that they have shown for the worship of their God and for the advancement of sound learning among men. Grant that all who shall enjoy the blessing of this gift may use it thankfully to the glory of thy Name; through Jesus Christ our Lord. Amen.

We praise Thee, O Lord, for the lives and example of thy servants, Boothe Colwell and Estelle Hoffman Davis, in whose honor the gift of this carillon is made. Let thy blessing be upon them, their family and their substance. Accept, we beseech Thee, their pious and charitable work. Give them abundantly of thy grace in this present life, and in the world to come, life everlasting; through Jesus Christ our Lord. Amen.

Almighty God, the Father of our Lord Jesus Christ; we, thy servants, implore thy blessing upon this University. Give the spirit of wisdom to all those to whom thou hast given the authority of government. Let the students grow in grace day by day; enlighten their minds, purify their hearts and sanctify their wills. Bless all who have contributed to this Institution, and raise up to the University, we humbly pray thee, a never failing succession of benefactors, whose names may be perpetuated through all generations, as of blessed memory, and their good deeds be accepted through the sole merits of our Lord and Saviour Jesus Christ. Amen.

BENEDICITE: (Read antiphonally.)

O All ye Works of the Lord:
O ye Angels of the Lord, bless ye the Lord:

Res. Praise him, and magnify him for ever.

O ye Heavens,
O ye Waters that be above the firmament.
O all ye Powers of the Lord, bless ye the Lord:

Res. Praise him, and magnify him for ever.

O ye Sun and Moon,
O ye Stars of heaven,
O ye Showers and Dew, bless ye the Lord:

Res. Praise him, and magnify him for ever.

O ye Winds of God,
O ye Fire and Heat,
O ye Winter and Summer, bless ye the Lord:

Res. Praise him, and magnify him for ever.

O ye Dews and Frosts,
O ye Frost and Cold,
O ye Ice and Snow, bless ye the Lord:

Res. Praise him, and magnify him for ever.

O ye Nights and Days,
O ye Light and Darkness,
O ye Lightnings and Clouds, bless ye the Lord:

Res. Praise him, and magnify him for ever.

O let the Earth bless the Lord:
O ye Mountains and Hills,
O all ye Green Things upon the earth,
O ye Wells,

O ye Seas and Floods, bless ye the Lord:

Res. Praise him, and magnify him for ever.

O ye Whales, and all that move in the waters,
O all ye Beasts and Cattle,
O ye Children of Men, bless ye the Lord:

Res. Praise him, and magnify him for ever.

O let Israel bless the Lord:
O ye Priests of the Lord,
O ye Servants of the Lord,
O ye Spirits and Souls of the Righteous,
O ye holy and humble Men of heart, bless ye the Lord:

Res. Praise him, and magnify him for ever.

BENEDICTION

Announcing the Installation of the Davis Memorial Carillon
At Alfred University

*An alumni gift in appreciation of the life and services of
President Emeritus and Mrs. Boothe Colwell Davis*

This beautiful instrument of thirty-five bells cast between 1674 and 1786 by the three great bell founders, Hemony, Dumery, and Vandenberghe, is now installed in a tower on the campus at the foot of Pine Hill. The opening recital, September eleventh, was played by Mr. Henry S. Wesson, who installed the bells for the Belgian firm which assembled them.

Until further notice short programs will be played by Director Ray W. Wingate of the Department of Music of the University on special occasions, and regularly:

Fridays—5:30 to 5:00 P. M.

Sundays—3:00 to 3:30 P. M.

September 30, 1937

First Recital

Saturday Afternoon, September 11, 1937

Five-thirty to six-fifteen o'clock

Henry Schumacher Wesson, Carillonneur

HYMN— <i>Faith of Our Fathers</i>	Hemy-Walton
<i>Prelude</i>	Devries
<i>Minuet and Rondo from Sonata for Carillon</i>	Timmermans
HYMN— <i>O God Our Help In Ages Past</i>	William Croft
<i>Pizzicati</i>	Verrees
<i>Londonderry Air</i>	Traditional
FLEMISH FOLK SONGS	
<i>Het Liedje van den Smid</i>	Andelhof
<i>De Zwarte Leeuw</i>	Delaet
<i>Verborgene Liefde</i>	Brandts Buys
<i>Klein Moederke</i>	Jef Rheinhard
<i>Ave Maria</i>	Denyn
<i>Star Spangled Banner</i>	Smith
Brabançonne (Belgian National Anthem)	
<i>The Flemish Lion</i>	Miry
<i>Song of the Bell</i>	Randolph
<i>Alma Mater</i> (Alfred University)	Randolph

Broadcast over WHAM 6:00 to 6:15 P. M.

Dedication

Three o'clock, Sunday afternoon, June 12, 1938

PROGRAM

- I. GREETINGS—Village Bells
- II. INVOCATION
The Reverend John G. Spencer, D.D.
Rector, Christ Episcopal Church, Hornell, New York
- III. A POEM
The Carillon (For President Emeritus and Mrs. Boothe C. Davis)
By Edward F. Creagh, '38
- IV. UNIVERSITY MALE GLEE CLUB—*Song of the Bell* Randolph
- V. PRESENTATION OF THE CARILLON TOWER KEYS
to the University by the Alumni through President Emeritus Davis to
the President of the Board of Trustees, Dr. Orra S. Rogers
- VI. MESSAGE OF THE CARILLON (verse)
I Am the Voice of Alfred's Carillon
By Elsie Binns
- VII. TRUMPET—Herald! Awake the Bells

Dedicatory Recital

Sunday afternoon, June 12, 1938

KAMIEL LEFÉVERE, CARILLONNEUR
Riverside Church, New York City

PROGRAM

- | | |
|---|----------------------|
| <i>America</i> | Henry Carey |
| <i>Cavatina, from the Barber of Seville</i> | Rossini |
| <i>The Lost Boat</i> | Old Welsh Folksong |
| <i>Drink to Me Only with Thine Eyes</i> | Traditional Folksong |
| Hymn— <i>Faith of Our Fathers, Living Still</i> (St. Catherine) | Watson, 1874 |
| <i>Rondo, from the First Sonata</i> | Nicolai |
| <i>Song of the Volga Boatman</i> | Russian Folksong |
| <i>Song Without Words, (Consolation)</i> | Mendelssohn |
| Hymn— <i>Our God, Our Help in Ages Past</i> (St. Anne) | William Croft, 1708 |
| <i>Melody in F</i> | Rubinstein |
| Two Old Flemish Folksongs: | About 1500 |
| a) <i>Ghequetst ben ic van binnen</i> | |
| b) <i>Daer zat een sneeuw wit vogeltje</i> | |
| <i>Alma Mater</i> (Alfred University) | Randolph |
| <i>The Star-Spangled Banner</i> | Smith |

Installation

The actual installation of the carillon began August 23, 1937 with the hoisting of the antique timbers of the bell frame to the top of the tower. These with the so-called umbrella, or roof, bring the total height of the tower to about eighty feet. But these remarks again presuppose a long story about the site and the tower.

Mr. Henry Schaumacher Wesson, a graduate of Jef Denyn's school for carillon-neurs and agent for the Belgian bell firm, had been in Alfred some months earlier, and after careful testing of acoustical probabilities selected the site of the White House, one-time home of the revered President Jonathan Allen and his wife, as the most likely spot. Sentiment as well as utility approved the choice. Some thought had been given to a permanent tower or campanile. Native stone was thought most appropriate and a large lot of it had been donated for the purpose by a friend of Alfred living on a nearby farm. Some conferences with officials of the Works Progress Administration promised extensive help from that source, but the balance beyond that help which would still remain an obligation of the committee was more than it dared to assume. Magnificent plans and architect's drawings of towers suited to the purpose were produced as a class project by the senior class in architecture at Syracuse University. None of these lines of investigation, however, brought any scheme immediately available to the committee. But the bells were here. Something must be done.

At this point Justin B. Bradley, ex-'15, a trustee of the University, and a resident of Hornell, became the key character in the story. He had all along shown deep interest in the carillon project and had been a most valued adviser to the committee. Without him at this junction, it is hard to see how there would have been anything in which to hang and play the bells. Mr. Bradley brought a gang of his own skilled men from his oil and gas fields and had them build a strong, temporary, derrick-like tower with a carillonneur's cabin just under the bell-frame. Occasionally it is spoken of, not without a touch of affection, as the "oil derrick." He gave unstintingly of his time, money, and material. The task of building the tower and hanging the bells suffered much unavoidable delay.

Finally the bells and clavier were hoisted into the tower, the power being supplied by Dr. Lloyd R. Watson's automobile. Doctor Watson, on the installation, as on other phases of the task, worked untiringly. His two sons, and Philip E. Comstock, '35, gave valuable aid.

Public interest was whetted as the installation neared completion by occasional notes from the bells. Says the *Alfred Sun*: "Indications that the bells were in place and being adjusted were heard yesterday afternoon when on the clear air an occasional note was to be heard much to the joy of the listeners. The tones were mellow and sweet even though the notes heard were not in the form of a musical selection, but were from the tapping of a bell to note its tone. All are looking forward to the time when the first concert will fill the air, which now seems but a short time off.

"Almost a continual stream of visitors from Alfred and the surrounding territory are paying visits to the tower where the carillon is being placed. Last Saturday a carload of tourists came from Ottawa, Canada, to see the bells, which were still on the ground. The wonders of these bells will soon be known by the public, not only for their historic value, but their musical notes will bring joy to all listeners."

The *Cuba Patriot*, Cuba, New York, September 18, 1937, contained the following interesting item:

. . . . It is welcome news to hear of the bells brought to Alfred University from the Old World. They are green with the patina of two centuries and they have survived more wars than there is room to number. Some had been taken down hastily and buried, hidden from the enemy lest they should be recast into cannon or shells. Always in danger from invaders they have survived many perils, counting the last and worst, the four years when Belgium was a war-captive. Now the villages and towns to which they have belonged have sold them, partly to save them in the event of another war, and at last they hang among our hills where no soldiers ever fought. In the market places of Lowland cities the burghers will not hear again their gay, sweet voices, aged in beauty like violins, but they will think of them as safe.

And in the belfry among the hills and pine trees, as before over the plains and poplars the bells will play the Brabançonne, as well as the songs of their new country, a land of peace. A land, also, where universities like Alfred enjoy the freedom that Goettingen and Heidelberg after so many centuries have lost, and where toleration still is taught.

The Cuba Poetry Society also took an early and enthusiastic interest in the new carillon and devoted a poetry contest to the theme of the bells. The prize-winning poem by Edward F. Creagh is printed earlier in this bulletin. Another of the several poems inspired by the bells and the contest was the "Ballad of the Bells" by Mildred H. Sisson of Cuba:

"Peter Hemony made me" from
His copper, tin and prayer
To be the voice of earth and heaven
Within a market square.

To be the voice of heaven and earth
To peasants in the field,
To priests and painters, bruised and
blind,—
To be the light revealed.

I roused the sleeping from their beds
To dare another day.
I said the last and solemn words
Above the empty clay.

My voice beat back the thunder clouds
And scattered lightning's glow.
I called my countrymen to arms
Against advancing foe.

I led their songs of victory.
O bitter their defeat!
They took me down! they took me down
To alarms and marching feet.

They took me down and buried me,
And I, bereft of speech,
Lay like the dead beneath a tower
Beyond the victor's reach.

They dug me out—O blessed day!
They scraped and scoured and then
A master's hand was laid on me;
I was alive again.

I was alive and not alone;
Bell-voices answered me.
The master's hand was on them, too;
He made them all agree.

The songs of Belgium woke in us,
We dreamed of burghers singing,
But presently we heard instead
A silver ocean's ringing.

Day after day there rang for us
That music fresh from God.
Day after day we grew in grace
Till we touched western sod.

There, meadows lit with clover bloom,
And meadowlark's sweet thrill,
And happy voices greeting us,
And blessing on a hill.

They bade us bear the word of truth
To Alfred, old and young.
They bade us tell eternal things
In our eternal tongue.

Through alien air they lifted us
Above their spruce and pine,
And north, upon the lowest tier,
The voice that speaks is mine.

The First Recital

Saturday, September 11, 1937, from five-thirty to six-fifteen o'clock was the time selected for the first recital for which public expectation was keyed to a high pitch. The weather was not propitious. It was chilly, windy, and a drizzling autumn rain fell during the recital. There were, it is estimated, over five hundred automobiles on the campus with some twenty-five hundred listeners. More would have come had the weather been better. The last fifteen-minute period of the program was broadcast over station WHAM, Rochester. Because of the wind and rain many people in their cars on the campus enjoyed the broadcast through car radios better than by listening to the bells directly.

The guests of honor, of course, were President Emeritus and Mrs. Davis. Mrs. Davis chose the first hymn played, "Faith of Our Fathers," while Doctor Davis chose the hymn which for many years has been known at Alfred University as the hymn of the founders, "O God Our Help In Ages Past." Flemish folk songs appropriately constituted part of the program.

V. THE DEDICATION

The Carillon in Regular Use

When the carillon came to Alfred, Professor Ray W. Wingate, Director of Music, who was on vacation at the family cottage on the Rhode Island shore, was invited to come to Alfred and prepare to assume the duties of University Carillonneur. He enthusiastically responded to the invitation. The carillon was put into immediate service. The only request the carillon committee made in contemplation of the ultimate turning of the instrument over to the University was that the carillon be played in the late afternoon every Friday. This was to commemorate the Seventh Day Baptist tradition of the founders and many supporters of the University through the century of its life, whose Sabbath begins at sunset on Friday. Hence it was determined that the recitals should be Friday and Sunday afternoons. The carillon participates delightfully also in special occasions like college opening, Founders' Day, Thanksgiving, Christmas, New Year's, Easter, Memorial Day, and Commencement. It is played occasionally also when the University is entertaining groups of guests.

Since a carillon is a very special instrument belonging in a specially sacred, even holy, tradition, as well as needing music specially and laboriously arranged for it by carillonneurs, the lighter forms of music are not appropriate to it. For classical, semi-classical music, hymns, spirituals, and folk music it is an excellent medium. A visit to the Alfred campus at carillon time will bring the visitor majestic music that feeds the soul. While the Alfred bells are notably sweet and mellow, they are light, hence great effort has been put forth by some members of the carillon committee to obtain a few heavier bells which would extend the lower registers and greatly widen the range of the instrument. Such bells, and by the same ancient bell founders, too, are available, nine of them, in fact. Being larger they are more expensive. At this writing hope has not been abandoned that some benefactor may yet secure them for Alfred before they are otherwise disposed of.

In August, 1939, Doctor Watson visiting New England on other business, was a guest at the home of Mrs. Charlotte Greene. Discussion naturally turned toward the carillon and those nine bells. Unexpectedly, dramatically, it was decided that Doctor Watson should make an immediate trip to Europe to ascertain beyond doubt from Mr. Michaux, Mr. Michiels, Jef Denyn, and others the authenticity of the nine as Hemony bells, their location, and the chances of their being reunited with their brothers in the Alfred carillon. Doctor Watson was able to satisfy himself completely on all the points at issue, although the present location of the bells is such that their removal is entirely dependent on the return of peace in Europe. He came back quite convinced that in due time they will be secured. His discoveries about the bells and his experiences in Belgium and Britain as the present war broke out have stirred many audiences both in the home circles and in churches and public halls in western New York.

Dedication Program

Since the hope of dedicating the carillon at the Commencement in 1937 could not be realized, plans were early under way for an outstanding dedicatory ceremony and recital in June, 1938. A committee on program representing all interests was appointed in the winter.

It was soon felt that the first program suggested would be too long, and that it brought in too many elements around the central feature which should be the recital on the carillon. Modifications followed from time to time until the program crystallized as actually followed.

Meantime correspondence carried on with Kamiel Lefévere, famous carillonneur of the Riverside Church in New York City, resulted in his promising to play the dedicatory recital. He came in the spring, with his friend and assistant, Mr. Melvin C. Corbett, and was the guest of Director and Mrs. Wingate. He played the carillon, aided Professor Wingate with welcome suggestions, and made plans for the event in June (1938).

Sunday afternoon at Commencement was the time selected for the exercises. Invitations to carillonneurs, to church congregations, to music lovers of all kinds were sent out. Alumni Hall was packed for the parts of the program planned for indoors. The campus was crowded with the cars of visitors who came in spite of the disappointing downpour of rain which marred the day. Programs on the back of which was printed a brief history and description of the bells were distributed.

The exercises opened with a greeting to the new bells by the other bells in the village. An invocation was pronounced by the Reverend John Gilbert Spencer, D.D., Rector of Christ Episcopal Church, Hornell, New York, an honorary alumnus, and one who, it will be remembered, had assisted in arranging and conducting the program at the Blessing of the Bells; and a poem, "The Carillon," by Edward F. Creagh, '38; was read. The University Male Glee Club sang the "Song of the Bell," a favorite Alfred song long before the coming of the carillon. In presenting the keys of the carillon tower to President Emeritus Davis for the carillon committee, Professor Norman J. Whitney made touching remarks extensive excerpts from which are here recorded.

The Board of Trustees and Alumni

of

Alfred University

invite you to be present at the

ceremonies on the campus

Sunday afternoon, June twelfth

nineteen hundred thirty-eight

at three o'clock

dedicating the

Davis Memorial Carillon

a gift of

alumni and friends

in appreciation of the life and service

of

President Emeritus and Mrs. Boothe C. Davis



Petrus Hemony and A. Van den Gheyn, makers of the bells, have inscribed their names in characters of bronze that defy the centuries. But Boothe and Estelle Davis have graven their names in the living scriptures of human personalities that are eternal.

* * *

Boothe Colwell and Estelle Hoffman Davis, we love you; we honor the institution which you have builded with your lives; we revere the quality of living which you have demonstrated as a possibility for our own; we acknowledge our infinite indebtedness to you both. With this love and in this spirit of reverence, I place in your hands the keys of the Davis Memorial Carillon. 'May its clear ringing music ne'er fail.'

—From the address of Norman J. Whitney, '17, presenting the keys of the carillon tower at the dedicatory ceremonies.

PRESENTATION ADDRESS

Norman J. Whitney, '17, of the Alumni Carillon Committee

The wisest of Americans once remarked that an institution is but the lengthened shadow of one man. There is a sense in which this is profoundly true; but when the years begin to turn into centuries, as they do here, the shadows of many individuals—individuals like Kenyon and Binns—begin to blend themselves with the whole, and the life of the institution is both lengthened and strengthened by their multiple gift.

The two we honor here today would be the first to insist upon the recognition of this truth. But while we treasure among our older alumni a few who remember the early days of Allen and of Main, and though we welcome gladly to our fellowship the more recent graduates of the Titsworth-Norwood era now so happily begun, for the vast majority of living alumni Alfred University is, in the truest and deepest sense, the lengthened shadow of one man and one woman.

* * * * *

We have one wish to express. Her alumni and friends have wished to bring this gift to Alfred University without burdensome obligations or hampering conditions. We make but one request: that the music of these ancient bells shall be ever used to usher in the ancient Sabbath that is the type of the traditional faith of this community and this college. Thus they will recall the ideals of the founders and perpetuate a custom remembered by students of my own generation. To this end we ask that the bells be rung at a time as near as possible with the shifting seasons to the hours of sunset on Friday evenings.

We look forward to a time when a perhaps augmented carillon will be housed in a manner more nearly worthy of its intrinsic value and its spiritual significance. It is possible in that time that the association of gifts may more fully represent the association of lives that have labored together here in building our Alfred.

These are, however, but passing observations. We have not come here to memorialize but to present a living tribute to a living ideal. There is one thing which it is needful for me to say, and that is a word about the meaning and significance of the gift we bring and the lives we honor.

From widely scattered parts of the Old World these separate bells have been brought together to form a perfect harmony in the New. So from diverse and widely separated backgrounds, we have been brought and fashioned by our college experience into a new harmony fit for a new world. From across centuries of time and an ocean of space we bring these emblems of an ancient art through which men sought to sing the praises of their God, to voice our noblest aspirations toward the highest and the best we know.

Petrus Hemony and A. Van den Gheyn, makers of the bells, have inscribed their names in characters of bronze that defy the centuries. But Boothe and Estelle Davis have graven their names in the living scriptures of human personalities that are eternal.

At the beginning of its second century, Alfred proudly lifts her voice in challenge to the future: 'See what we have done; hear what you can do!' On a very old bell in the beautiful Garden of Bells in Riverside, California, are these words: 'I am the voice of life. I call you. Come.' This is the message of Alfred as it has been and as it yet shall be: 'I am the voice of life. I call you. Come.' Let these bells,

to generations yet unborn, be the voice of that inner soul which lurking behind the outward and visible forms of sense is yet, in spirit and in truth 'Alfred the mother of men.' With these words I dedicate this carillon to the purpose for which it was designed.

Boothe Colwell and Estelle Hoffman Davis, we love you; we honor the institution which you have builded with our lives; we revere the quality of living which you have demonstrated as a possibility for our own; we acknowledge our infinite indebtedness to you both. With this love and in this spirit of reverence, I place in your hands the keys of the Davis Memorial Carillon.

'May its clear ringing music ne'er fail.'

TRANSFER OF THE KEYS

Boothe C. Davis, President Emeritus of Alfred University

President Emeritus Davis said:

Professor Whitney, of the Carillon Committee: The affection and loving regard shown for Mrs. Davis and me by Alfred's alumni and friends in the gift of this unique memorial carillon is a tribute beyond the power of words for gratitude.

The sweet music of these ancient bells will tell to future generations the love of Alfred's sons and daughters for Mrs. Davis and Alfred's one-time President. They will also tell the story of their achievements, and of their colleagues, as shown on Alfred's campus and among her alumni, in her progress for the second half century of her history.

These keys to the carillon tower which I now receive from your hand are symbolic of that love and generous giving which have made possible this memorial. I now pass on these symbols to you, Doctor Rogers, as President of the Board of Trustees, and thereby endow Alfred University, for all future time with the possession of this rare instrument of inspiration and culture, and also with the safekeeping of the memory which this gift enshrines.

This I do with the hope and prayer that the song of the bells may, through centuries to come as in centuries past, turn men's thoughts upward to God and inward to religion. May the 'song' draw to this campus multitudes of young people, eager for culture; and may it prove an inspiration to those who study and to those who teach. May it also point benefactors to this University as a desirable channel for benevolence, where lofty ideals, sound traditions, and precious memories, shall forever enrich mankind.

ACCEPTANCE OF THE KEYS

Orra S. Rogers, President of the Board of Trustees

Doctor Rogers said:

Mr. President, Professor Whitney, President Emeritus and Mrs. Davis: On behalf of the Board of Trustees of Alfred University, I accept these keys to the carillon, which is such a beautiful tribute to the life and work of our President Emeritus and Mrs. Boothe Colwell Davis. I trust that it will be singing their praises for many, many years to come. I pledge you that the trustees will endeavor to see that your wishes, as representing the donors, are carried out.

With memorable verse, written by Miss Elsie Binns, and entitled: "I Am the Voice of Alfred's Carillon," the indoor program ended. The poem was read offstage by Professor Harold O. Burdick, who at its close exclaimed: "Herald! Awake the Bells!"

I AM THE VOICE OF ALFRED'S CARILLON!

I am the voice of Alfred's carillon!
Before this college in the hills was born
We in a far-off land had learned to speak.
Our metal rings with echoes of the past,
But music is not measured by the years,
And we can sing new songs as well as old!
Here where the young men's voices used to sound
Ringing across the valley, shall we sing,
Calling to love and duty, faith and prayer!

Out of the earth we came long years ago
Our metals purged and purified by fire,
Tempered and tuned by masters of their craft,
Men who were famous founders in their day;
Their names have lived
Where bells are known and loved—
Hemony, Dumery, and Van den Gheyn!
Each craftsman wrought in all sincerity
And graved upon his bells the call to praise.

But sometimes, to our sorrow be it said,
The greed of man has robbed the world of joy
The noise of guns has drowned the sound of bells,
The lovely ringing metal has been lost,
Taken as tribute by the gods of war!
One prayer we make, that we may never be
Turned into tools of terror, but instead
Our tongues shall ever speak of friendliness,
Of understanding and of tolerance.
So may we play our parts through years to come
Like those whose names we honor here today,
The two who in this place courageously
Have made themselves God's instruments of peace.

Between the heavens and the earth we stand
To lift men's hearts and bring them near to God!
Earth-born we were, but now we ride the wind,
Shout to the thunder, whisper to the stars,
Call to the hills: "Be joyful in the Lord!"

ALFRED BELLS

By Wallace Havelock Robb

(To be set to music for the carillon)

I

The trumpets of God are sounding high on the hill!
High on the hill!
High on the hill!
High on the hill!

The heart of the hind is pounding high on the hill!
High on the hill!
High on the hill!
High on the hill!

The heart of the hind is pounding high on the hill,
The horn and the hoof are bounding high on the hill,
The trumpets of God resounding high on the hill,
High on the hill,
High on the hill,
High on the hill,

Over the mound
And over the mountain,

High on the hill!

II

(a)

The bugles of beauty are calling buried bells!
High on the hill,
Over the mound
And high on the hill!

The bugles in beauty are falling, sounding of bells!
The bugles of beauty recalling sounding of bells!
Buried bells!
Buried bells!
High on the hill!

(b)

Clarion silver election—silvery psalm!
Copper and calm in reflection—copper and calm!
Chiming of golden perfection—golden in tone!
Golden in tone!
Copper and calm!
Silvery psalm!

High on the hill!
Over the mound,
And high on the hill!

Chiming of golden perfection,
Copper and calm in reflection,
Musing on resurrection—high on the hill!
Buried bells!
Buried bells!
Buried bells!

Musing on resurrection—sounding the bells!
Chiming of golden perfection—sounding the bells!
Living bells!
Chiming bells!
High on the hill!

Chime!

Chime!
Sounding the bells!
Sounding the bells!
Sounding the bells!

Chime!

III

(a)

The trumpets of God are sounding high on the hill!
The heart of the hind is pounding high on the hill!
The horn and the hoof are bounding high on the hill!
The trumpets of God resounding high on the hill!

High on the hill!
High on the hill!
High on the hill!

The trumpets of God are sounding high on the hill,
High on the hill,
And over the hill,
And far on the hill

Up on the cliff,
And over the mountain,
High on the hill!

(b)

The trumpets of God have sounded far—
And are still!
And a beauty of holy silence
Hangs on the hill!

Lies on the mountain,
Over the mound,
And high on the hill!

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