English Carillons

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Source: *The Musical Times*, Vol. 56, No. 868 (Jun. 1, 1915), pp. 330-335

Published by: [Musical Times Publications Ltd.](#)

Stable URL: <http://www.jstor.org/stable/910723>

Accessed: 14-03-2016 20:54 UTC

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post because it interfered with his creative work, to which from that time forward he devoted himself entirely. He spent a good deal of time abroad, in Switzerland and Brussels, only appearing in public now and again as the exponent of his own compositions.

His artistic development was comparatively slow, for he was not one of those temperaments that pour forth their best inspirations in early years and soon begin to draw over and over again upon the same sources. Scriabin rarely repeated himself, and never looked back. Each new work of importance was the logical outcome of its predecessor; what might seem merely sketchy or vaguely suggestive in one composition, is generally made clearer, deeper, and more convincing in its successor. Hence that remarkable unity of thought and feeling observable in his whole output, which may be compared to one great continuous poem, of which the individual works are merely episodes.

From Op. 50 we begin to realise that he had found the solution of those problems of form which at first obviously hampered the expression of his very individual moods and emotions. The two pieces Op. 52, the five Sonatas and the 'Poème de l'Extase,' show how he contrived a basis of form wholly adequate for the new and somewhat elusive thoughts he desired to translate into musical terms; and this he accomplished not so much by destroying the convention—for his works are never formless—but by emphasizing the spirit of form. A Russian writer, Boris Schletser, has characterized Scriabin's music in a few pithy formulas: 'Perpetual movement. Continuous process. Unceasing transition. Flight. Aspiration.'

Although Scriabin was not a national composer in the narrow significance of the word, which would limit musical expression to the 'national idiom' and the geographical boundaries of a composer's country, yet he was clearly representative of one most attractive aspect of the Russian soul—I mean its mysticism; being more occupied with the spiritual than the natural world, and wholly opposed to the material view of things from which we have revolted in the later works of Richard Strauss. His loss at the time of this Armageddon seems to our finite visions cruel and incalculable; for, with his sense of supernatural joy, his strangely beautiful language of ecstasy, and his aspiration to pierce the frontiers of this world, he was perhaps the best fitted among contemporary composers to celebrate the millennium which lies beyond the present strife.

Alexander Nicholaevich Scriabin was born at Moscow, January 10, 1872 (December 29, 1871 O.S.). He died on April 30 (?).

His principal works are as follows:

Symphony in E major, Op. 26 (with Choral finale);

Symphony in C minor, Op. 29;

Réverie, Op. 24;

Pianoforte Concerto in F sharp minor, Op. 20;

Three Sonatas for pianoforte, Opp. 6, 19, 23; Allegro appassionato, Op. 4; Concerto allegro, Op. 18; Fantasia, Op. 28; Studies, Op. 8; Impromptus, Opp. 7, 10, 12, 14; Mazurkas, Opp. 3, 25; Preludes, Opp. 11, 13, 15, 16, 17, 22, 27; besides Nocturnes, a Valse, and other small pieces.

ENGLISH CARILLONS.

By W. W. STARMER.

About half the counties of England possess published records of their church bells from which an approximate estimate can be made of the number in existence. From these records it would seem that there are in this country at least 70,000 bells, mostly hung for change-ringing. Such a number represents a large weight of metal of great value, as the composition of the alloy may be assumed to be copper and tin in the proportion of 13 to 4—a metal of greater value than the bronze used for our coinage. But although we have so many bells there are at present only four carillons with clavier in the United Kingdom. This is accounted for by the fact that change-ringing requires the notes of the major scale only, which never exceed twelve in number. A fifth is in course of construction by Messrs. Taylor, of Loughborough, for Queenstown Cathedral, Ireland. Seventeen bells have already been cast—the largest weighing 3 tons 8 cwt. (note A), the total weight being 16½ tons—so that the addition of the smaller bells necessary to complete the full compass will not involve serious monetary considerations. These 17 bells form the nucleus of a very fine carillon. May it soon be completed!

It is of course the large weight of metal required for the bells of the lowest octave that is the most important item in the cost of a carillon. Carillons with clavier have been erected at Cattistock (Dorset), Aberdeen, Bournville, and Loughborough.

THE CATTISTOCK CARILLON.

In 1863 the Rev. H. Keith Barnes became rector of Cattistock, and being a great lover of bell music he determined that he would have a suitable tower built to his church which should contain a carillon with clavier. The old tower was too small, and could not in any way be made to suit the requirements, so Mr. Gilbert Scott, Junr., was employed to design a campanile. The tower was completed in 1876, and is 100 feet high, the bells being about 75 feet up. The design is excellent, but if it could have been made another 50 feet higher it would have been a great advantage to the carillon. For carillon use bells ought never to be less than 100 feet from the ground. The cost of the tower was £3,000, defrayed by Mr. Barnes. There are 35 bells, of which 33 were cast in 1882 and 2 in 1899—the former by Severin van Aerschodt and the latter by Felix van Aerschodt. The largest bell weighs 19 cwt., and the total weight of the carillon is 4 tons 17½ cwt.

Mr. Barnes completed his scheme by leaving a sum of money for the special purpose of providing for the upkeep of the carillon.

Taking the bells as a whole they are good representative work of the period when they were cast, but do not fulfil the modern requirements as to tune. Bells at the present time can be tuned to the accuracy of a single vibration, and in England

THE BELL-TOWER AT CATTISTOCK. [p. 330.

THE BELL-TOWER AT LOUGHBOROUGH. [p. 333.

THE BELL-TOWER AT BOURNVILLE. [p. 332.

THE BELL-TOWER AT EATON HALL. [p. 335.

now better than in any other country. The present rector, the Rev. R. P. Stickland, has nobly carried on the project initiated by Mr. Barnes, and once a year on the last Thursday of July M. Josef Denyn gives a recital and also arranges the tunes for, and directs the work of setting them on, the chime-barrel.

The chime-barrel contains no less than 7,200 holes, into which the studs are fixed according to the requirements of the music.

There are 72 chime-hammers, 60 of which are in active use. The multiplication of hammers is to facilitate quick repetitions.

Eight bells are used as a ringing peal.

SCALE.

Ex. 1.

* Bells of ringing peal.

THE ABERDEEN CARILLON.

These thirty-seven bells are in the tower of St. Nicholas Church, and were cast by Severin van Aerschodt in 1887. The cost, with expenses of erection, was £3,000. The height of the tower and spire of St. Nicholas is 195 feet, but the bells are about 80 feet up, and are too low in the tower to be effective. The structure is not well suited for a carillon. The inauguration took place on June 18, 1887, in connection with the local celebrations of the Jubilee of Queen Victoria,

when the player was Klein, the carillonneur of Middelburg. A recital has also been given by M. Denyn.

The largest bell weighs 2 tons 18 cwts., and the total weight of the bells is 13 tons 13 cwts. The chime mechanism is by Michiels, of Malines. The clavier, with its connections, has been allowed to get into a state of disrepair, and at the present time only the larger bells are used for the chime-playing. The bells are not very satisfactory as to tune, particularly the smaller ones.

SCALE.

Ex. 2.

THE BOURNVILLE CARILLON.

This carillon consists of 22 bells, by Messrs. Taylor, of Loughborough, and was put up in 1906. The bells are placed in a tower 70 feet high—part of the beautiful school buildings given to Bournville by Mr. George Cadbury—and are excellent both as to tone and tune. It is to be hoped that the 13 bells required to complete the compass of three octaves will soon be added.

The largest bell weighs 17½ cwts., and the total weight of the carillon is 4 tons 7½ cwts. The chime

mechanism is by Smith, of Derby, and is the most modern English machine yet devised. The quarter chimes (Guildford) are worthy of notice. They were composed by George Wilkins, organist of St. Nicholas's Church, Guildford, and originally set up in Holy Trinity Church in that town, in 1843. They were first copied at Chard, but have since been put up at Irthlingborough, Macclesfield, Northleach, Helmsley, and other places. For an eight-bell quarter-chime they are perhaps the best yet written :

SCALE.

Ex. 3.

(Relative pitch.)

Ex. 4.

THE LOUGHBOROUGH CARILLON.

This is a carillon of small bells designed to show the perfection of tune now possible with improved machinery and an exact method of tuning. Small bells have always presented great difficulties to bell founders, but this beautiful set of forty—the largest weighing only 10 cwts.—is a veritable triumph of the founder's art. They were cast in

1906 and 1912 by Messrs. Taylor, and placed in a specially erected tower close to the tuning room in their works. It is one of the most accurately tuned series of small bells in existence. Recitals have been given on them from time to time with great success by MM. Josef Denyn and J. van Beers.

The total weight of the bells is $3\frac{1}{2}$ tons.

SCALE.

Ex. 5.

It seems strange that in a bell-loving country such as England there should not be a good representative carillon. We know much about change-ringing, but very little of the real musical art in carillon playing and in that particular use of bells.

There is not much to say with reference to bell sounds produced by a mathematical formula in which musical considerations have hitherto played only a small part, although in recent years much attention has been given by the composers of peals to the elimination—as far as possible—of changes containing unmusical cadences. It is not possible, however, to get rid of the unsatisfactory musical effect of the finals of some changes.

Far be it that change-ringing should in any way be discouraged, but as stated in the previous article music played from the clavier raises the bell to a much higher plane, and makes the musical expression almost as great in its possibilities as in pianoforte playing. When listening to the fine performances of such an artist as Josef Denyn, it is difficult to realise how such effects can be obtained by means of a mechanism that is of comparatively rude construction. There is much room for improvement in the action-work connecting the clavier with the bells, but there is not the slightest difficulty in accomplishing this.

It is probable that in the near future the action-work will be pneumatic, electric, or both—ensuring such control of expression, that the player can use a keyboard identical with that of the pianoforte, thus avoiding the great physical exertion which is now often necessary. With such an action the finger will do what is now done by the hand, and the playing of the pedal will be no more laborious than is the case with the modern organ.

Mr. J. J. Walker, of organ-building fame, has invented a pneumatic system and successfully carried it out for the playing of bells with expression absolutely under the control of the player. The

mechanism can also be operated automatically, reproducing the exact performance of the player. It was exhibited and used for the purpose of illustration in a course of lectures on 'Bells, Carillons and Chimes,' given a short time ago at the Royal Institution by the writer of this article. If Mr. Walker can so construct his action that both small and large bells can be played equally well and with the same control, it will indeed be a most valuable invention.

PROPOSED WESTMINSTER CARILLON.

Of all the towers we possess there is none better suited for a carillon than the clock tower of the Houses of Parliament (height 316 feet), which is about the same height as the Malines tower. There is plenty of room at the top of the tower for the necessary bells to form a magnificent carillon. The bells would be at a satisfactory height, and no doubt would be heard well over an extensive area—proximity to the Thames being an advantage in this respect. We should then be rid of cracked Big Ben and his cacophonous voice, and get a bell slightly lower in pitch which would be of correct proportions, a true and sound casting and perfectly tuned. Such a bell sounding the note E flat would weigh 10 tons instead of the present 13½ tons. The notes of the quarter chimes which are now known all over the world as 'Westminster Quarters' (although they were copied from St. Mary's, Cambridge, where they were put up in 1794) must ever be the same. The carillon with a compass of four octaves, containing forty-seven bells, would weigh 55 tons. The cost—including the necessary connections for the quarter chimes and the clavier, and allowing for the metal of the present bells—would be approximately £14,000. Such an instrument would be worthy of the nation and a fit possession for the greatest city in the world.

SCALE.

Ex. 6.

Although we have only four carillons with clavier we have many which are played automatically and familiarly known as 'chimes.' With us, melody only is played, and rightly too, for as a rule our bells are much heavier than those on the Continent, which are used for two-, three-, or four-part harmony. Heavy bells, especially when the notes are near together, would be unbearable in combination, because their harmonic tones would greatly interfere with each other. This interference would be greatly accentuated in any extended compass, because until recent years all sets of bells in this country—whether diatonic or chromatic—have been on the ringing scale, which means that they are thicker and heavier than they should be for carillon use. Perhaps this has been unavoidable, as in several instances a specified number of bells in the scale have been hung for change-ringing. It is well to state that it is most undesirable to make bells on the ringing scale for carillon use, and it is equally undesirable to use bells made on the carillon scale for ringing purposes. The demands in both instances differ widely, and the bells cannot be made to serve two purposes satisfactorily or equally well. Until recently this has not been properly understood in England. The late Lord

Grimthorpe is responsible for much of the trouble relating to thick bells. He insisted on having all bells over which he had any jurisdiction made on an abnormally thick scale. Experience has shown that on this point he was wrong, although his crusade may have prevented many bells from being made too thin!

As automatic carillons of special interest those of Manchester Town Hall, Abberley Hall, Worcester Cathedral, and Eaton Hall will be dealt with.

MANCHESTER TOWN HALL CARILLON.

This carillon of twenty-one bells is most probably the heaviest set of its kind in the world. The largest bell weighs 8 tons 2 cwts., and was cast in 1882, replacing the original bell of 1877. All the other bells were cast in 1877. The tower in which they are hung is a fine one, and the height of the bells is over 100 feet. Ten are hung for change-ringing. The total weight is 35 tons—considerably heavier than any carillon in Belgium, Holland, or France.

All the bells are by Messrs. Taylor, of Loughborough, and the carillon machine, playing thirty-five tunes, by Gillett, of Croydon.

SCALE.

Ex. 7.

ABBERLEY HALL CARILLON.

Here there are twenty bells, by Messrs. Taylor, all cast in 1884. The largest weighs 3 tons 18½ cwts., and the total weight is 20¾ tons. The

chime mechanism is by Messrs. Gillett, and plays forty-two tunes. The bells are hung in a tower which is well situated in the park, and which was specially built for the purpose, being 161 feet high.

SCALE.

Ex. 3.

WORCESTER CATHEDRAL CARILLON.

There are sixteen bells, by Messrs. Taylor; the largest, weighing 4½ tons, was cast in 1868. Twelve were added in 1869 and two in 1875.

The total weight is 17 tons. Twelve are hung for change-ringing—key, D flat. The chime mechanism is by Messrs. Gillett, and plays twenty-eight tunes.

SCALE.

EATON HALL CARILLON.

Here there is a fine tower 178 feet high, and specially designed for its carillon by the eminent architect Waterhouse. The general features of the structure are suggestive of the tower of Manchester Town Hall, which was built about the same time from the designs of the same architect. There are twenty-eight bells—the largest weighing 2 tons—the total weight being $9\frac{1}{4}$ tons (estimated). They were cast by Severin van Aerschoot in 1879. The clock, quarter-chimes (Westminster) and carillon machine are by Messrs. Gillett. The bells are defective as to tune, and at

the present time the carillon machine is out of order. It seems a pity that there is no clavier, because the compass is considerable, and such a set of bells ought surely to be made the most of.

The position of the bells in the tower is by no means the best available. From the louvered openings it will be seen that the bells are below the clock dial (see illustration). There is ample room above the clock dial, and this is a much better position than where they are now hung. They would gain much in effectiveness and be heard to much greater advantage if placed there.

SCALE.

EX. 10.

THE BASIS OF INDIAN MUSIC.

BY KATHLEEN SCHLESINGER.

F. Inst. Archaeol. Univ. Liv.

The Music of Hindostan. By A. H. Fox-Strangways. [Oxford, Clar. Press, 1914. 21s.]

Indian Music. By Shahinda (Begum Fyzee-Rahamin). [William Marchant & Co., Goupil Gallery, 1914. 2s. 6d.]

Thirty Indian Songs from the Panjab and Kashmir. Recorded by Ratan Devi, with Introduction and Translations by Ananda K. Coomaraswamy, and a Foreword by Rabindranath Tagore. [Novello & Co., Ltd. 10s. 6d.]

The Music and Musical Instruments of Southern India and the Deccan. By C. R. Day, Capt. Oxfordshire Light Infantry. [Novello, Ewer & Co., and Adam & Charles Black, London, 1891. 73s. 6d.]

Introduction to the Study of Indian Music. By E. Clements, of the Indian Civil Service. [Bombay Press, 1913. 6s.]

Some Indian Conceptions of Music. By Maud Mann. [Theosophical Publishing Society. 6d.]

The Music of India, a classic Art. The Nineteenth Century and after. By Mrs. E. A. R. Haigh. [November, 1914.]

It is when Music has become an *experience*, a revelation of the life in the innermost nature of things, that it assumes some of the characteristics of individuals and nations. Music in remote antiquity was one, but the attempts to reflect, translate and make it objective have been many. The Individualist turned it into an Art; the Philosopher correlated it to the laws of the Universe and of Being; the Theorist invented or discovered a system on which to base his attempt to explain the spontaneous outpourings of musicians and people.

The music of India, handed down, it is averred, from high antiquity by tradition, has proved baffling to most Western musicians like the music of ancient Greece; perhaps because the method of approach was a wrong one, and perhaps also because

the common basis of all music in antiquity has been unsuspected until now.

The books and articles mentioned above form an important contribution to the literature of our subject: 'The Music of Hindostan,' 'Introduction to the study of Indian music,' 'The Music of Southern India,' will all appeal to the serious student as well as to the general reader. Captain Day's great work has long been known and appreciated as a classic on the music of the South, but it cannot well be allowed to pass unnoticed when the music of India is under discussion; he supplies information concerning the stringed instruments which is unfortunately not obtainable in the other books. It is a matter for regret, however, that the importance of the part played by wind instruments in the development of music and of musical systems is not more generally recognised.

Mr. Clements's book deals exclusively with Hindostan, and contains much important and valuable matter, but suffers somewhat from want of clarity in expression, which may be the result of undue compression. The method of arriving at intonation by means of the vibration numbers is the only one capable of giving definite and unequivocal results, and it is to be hoped that it will be more generally adopted. It is a thousand pities, seeing how inaccessible are the old Sanskrit authorities, that Mr. Clements should have given such scanty selections from them.

Shahinda's 'Indian Music' will be read for pure enjoyment; it gives an impressionistic view of the subtlety and delicacy of the music of India, expressed with a naïve elusiveness which