



Dulci Tomes

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FROM THE EDITOR



Welcome

to *Dulci Tomes* No.36.

Many changes have taken place and are recorded in this edition. We note the retirement of John McKerral as our Returning Officer. What a stellar job he has done over many years: always reliable; always following through on tasks undertaken. Very important attributes which have helped the society grow in credibility.

Following, came the retirement, of University Carillanist Dr. Jill Forrest (see front cover). Jill has held this position for eighteen years. Her service to the University has been exemplary. At the retirement ceremony, the presence of the Governor of New South Wales, Professor Marie Bashir, the former Chancellor Dame Leonie Kramer and the current Vice-Chancellor Dr. Michael Spence, is affirmation of the esteem in which she is held. Teaching, performing, administration, music arrangements, all handled with aplomb and attention to detail.

At the end of 2010, we mourned the passing of our esteemed life member, Past President and Past University Carillanist, Dr. Reg Walker. Reg attended the October meeting just 15 days before he died. He and Beth also attended our CSA dinner on that evening.

Unfailingly loyal to the society, he was a mentor and friend. He was wise, gentle, firm but fair - maintaining a close eye on us all. Taking a personal interest in carillanists was a talent of his. Encouragement in the projects of the society and interest in members always expressed. FAREWELL REG!

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Lyn Fuller
Editor

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Reg at his last meeting 16-10-2010

REGINALD LAVIS WALKER

13 December 1922–31 October 2010

Dr Reginald (“Reg”) Lavis Walker (second son of a Methodist minister) graduated MB BS from the University of Sydney in 1945. At Sydney Boys’ High School he had become an Associate of the London College of Music in piano in 1938. As an undergraduate he studied organ with University Organist Faunce Allman, sang in the Sydney University Musical Society, and gave live organ recitals which were broadcast by the ABC. In 1941 he commenced study of the carillon under John Douglas Gordon, the first University Carillonist, and in 1942 was appointed Honorary Assistant Carillonist, a position he held until 1946. He was awarded the Busby Musical Scholarship for performance in Carillon and Organ in 1943, while he was organist and choirmaster at the Hunter Baillie Memorial Presbyterian Church in Johnston Street, Annandale.

After graduation he gained postgraduate medical qualifications (FRCP Edin) and his busy family and professional lives, including a period at the Christian Medical College in Vellore, India, in 1974, left no time for the carillon until 1977, since when he played regularly at the University as an Honorary Carillonist, as well as giving carillon recitals in Canberra. When John Gordon died in 1991, Reg was appointed University Carillonist for 12 months, after which he continued as an Honorary Carillonist, giving recitals and examining. During this time he played the carillon for the graduation ceremonies of two of his grandsons, the first grandfather to do so, and made a CD on the carillon.

Reg was a Founding Member of the Carillon Society of Australia (CSA) in 1983, President for 10 years (1986-96), then Life Member. He gave carillon recitals in The Netherlands, Belgium, Denmark, United Kingdom, Ireland, Spain, the USA and Canada, and was Guest Recitalist at the International Carillon Festival in the President’s Palace, Barcelona in 1994. D H A Boyd quoted one of Reg’s favourite tales in the *British Medical Journal* (BMJ 2011;342:d1715): he was playing in Bruges and incorporated into his repertoire the tune of *Waltzing Matilda*, thereby attracting a surprised and delighted audience of Australian tourists.

He made significant contributions to educational institutions: he served The Wesley College Council at The University of Sydney continuously between 1954 and 2001 as Member, Trustee, Chairman (1992-99) and the college’s first Fellow in 2001. He also served on the Councils of Ravenswood

Methodist School for Girls (1959-75; chairman for 9 years), and All Saints College Bathurst (1960-70; chairman for 5 years), and the Christian Medical College in Vellore. His medical career as a physician and teacher was a distinguished one; he also made significant contributions to the Methodist/Uniting Church of Australia, for which he was a lay preacher, the World Council of Churches, and the Christian Conference of Asia.

Two weeks before he died Reg attended the Sydney CSA meeting on 16 October; and he and Beth enriched the dinner that evening with their presence. He was a devoted family man, greatly loved and respected by his 5 children and his 15 grandchildren, and also by all the carillon community. A crowded memorial service was held on 10 November 2010 in the Great Hall of the University of Sydney, which he had served all his life with grace, kindness and distinction.

Jill Forrest,
Emeritus University Carillanist
Photo courtesy of Dr Elizabeth Sakker

IS BATHURST A UNIQUE CITY OF BELLS?

On All Saints Day, Saturday 31 October 2009, All Saints Anglican Cathedral Bathurst celebrated the completion and dedication of the new Bell Tower, with the re-hanging of the historic Bathurst Bells.



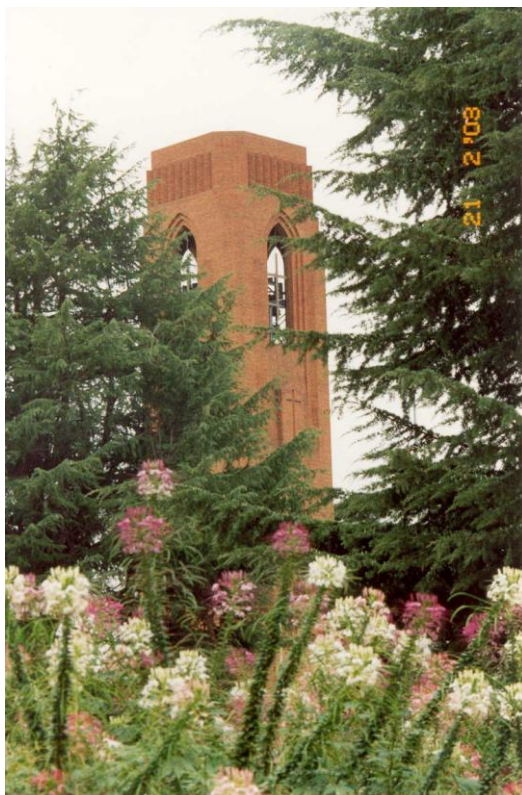
It is truly an historic, exciting event - no person living today has heard the Bathurst tower bells ring in true full circle style, the way they are meant to ring, since the 1890s - until 2009! That's 110 years.

On 8 December 1855, Bathurst was the first country town in Australia to have a ring of bells

- in fact the first ring of bells outside any Colonial Capital; and in 1933 Bathurst was the first and only country town in Australia to have a carillon, and still is the only country town.

As with the tower bells, no person has heard the Bathurst carillon bells ring in true dynamic manual style, the way a carillon is meant to be rung.

War played a part in both sets of Bathurst bells. The carillon bells are a war memorial for World War I and all subsequent wars. They were first rung in 1933 on Armistice Day, 11 November. The six Warner Cathedral tower bells were installed 78 years before the carillon was built, but sadly they have not rung full circle since the mid 1890's when the tower foundations started to become unstable. This was thought by some to be partly the result of an exuberant celebration for the victory by the Allied Forces over the Russians



at the battle of Sebastopol during the Crimean war. Excitable young lads got over enthusiastic, broke into the tower illegally and whacked the bells with iron bars, badly damaging them just 5 days after they had been hung for ringing. The cracked bell had to be sent back to the foundry in England to be recast; on return the bells were only rung full circle for a few years before the tower was declared unsafe (1890s). The bells were then only able to be chimed (still bell) until finally in 1970 the tower was demolished and the bells stored away.

In 2003 the project to restore the Bathurst bells into a tower for ringing full circle

established the tower bells as Community bells, not just Cathedral bells. Three more bells were purchased from Taylor's Bell Foundry, England making a ring of 8, with the 9th being the tolling bell. The whole district has participated in the project, especially with funding (still lacking). The Architect, Mr Henry Bialowas and the Builder, Mr Robert Barlow (Tablelands Builders), are both Bathurst locals. Bishop Richard Hurford of All Saints Cathedral found to his surprise that he is the great, great grandson of the first Tower Captain Hurford.

The tower stands at the entrance to the Cathedral and worshippers walk through it on ground level to enter the Cathedral. The tower faces the carillon tower, just 20 metres across the road in the centre of King's Parade and in front of the Court House, which is just across the next road. To me, it seems that the two towers now smile and chat to one another; the tower bells ring methods to the carillon bells, and the carillon bells sing tunes to the tower bells (although still only mechanical tunes, not manual play). Is there another country town with this unique combination?

After diligent research, the Architect took the opportunity to acknowledge the legacy of Surveyor Major Thomas Mitchell's 1883 town plan, and to enhance it by designing the new bell tower to be true to the original intent of that town plan. The Bathurst Courthouse, the War Memorial Carillon and the All Saints Cathedral are all aligned on the same longitudinal axis; and their heights are on the same plane, 100 feet above the ground. The new bell tower now sits within this illustrious group of civic, legal, memorial and spiritual buildings at the heart of the town. The Architect fulfilled his commission brilliantly.

The tower is built in the shape of the Celtic Cross, reflecting its Christian symbolism; part of the walls are glass panels so that the ringers and swinging bells can be seen clearly from the King's Parade. - a unique idea. The arms of the Celtic Cross act like buttresses and with the curved walls achieve an economy of strength to compensate for the glass panels. The octagonal shape reflects the 8 bells, the tolling bell being at the apex of the tower.

The weekend started on Friday evening with a formal dinner. I was fortunate to attend with several bell ringing friends, including CSA members Lucy Koe and Catherine MacKenzie. It was a very enjoyable evening. The Governor of NSW, Her Excellency Professor Marie Bashir, accompanied by her husband, Sir Nicolas Shehadie, was pleased to officiate. Having grown

up in Narrandera, she has great affinity with regional Australia and expressed her admiration for, and love of, the country, its people and their indomitable spirit. For her speeches, she delved into the history of Bathurst, the Cathedral and the bells.

It rained heavily on Friday evening causing worries that the ceremony on Saturday morning would have to be moved into the



Cathedral; but the day was brilliantly sunny with bright blue skies; exceedingly hot, lots of sunburn. King's Parade, colourful with masses of pansies, poppies, and roses in immaculately manicured gardens was spectacularly beautiful - Bathurst at its spring best. People with picnic chairs and rugs filled King's Parade in front of the Cathedral; the band played joyfully; the choir sang anthems of praise; Wiradjuri Elder, Dindima issued a welcome to the country; Her Excellency, the Governor addressed the assembled crowd, cut the ribbon and unveiled the plaque commemorating the occasion; the structure was blessed and the bells named by Bishop Richard Hurford; representatives of the Uniting and Roman Catholic Churches were present; bell ringers from towers across Australia attended, and, as is always traditional at any tower / bell dedication *Belfry Praise**, the Bell Ringers Hymn was sung by the choir (the bell ringers would have liked to join in with their usual gusto). The ceremony concluded with Dean Andrew Sempell's proclamation: 'Let these bells be rung to herald the Gospel of Salvation; to summon the Faithful; and to stir up the people of God.'

Now that the Cathedral bells are ringing in true full circle style again, we should strive to increase our support for Bathurst's carillon project so that the carillon too can all the sooner reach world standard, to ring as it was originally meant to ring, in true dynamic manual style.

Be sure to visit soon - then you will answer, 'yes, Bathurst is a unique city of bells'.

**The Bellringers' Hymn: Belfry Praise.
(Music: J H Matthews, Lyrics: H C Wilder)*

1.
Unchanging God, who livest,
Enthroned in realms on high,
To men the power Thou givest,
Thy name to magnify.
We raise the bells for ringing,
With ready mind and will,
And come before Thee bringing,
Our hearts, our strength, our skill.

2.

We call, from tower and steeple,
Upon the day of days,
All faithful Christian people,
To worship, prayer and praise,
We ring with joyous gladness,
When man and wife are blessed:
We peal in muffled sadness,
For loved ones laid to rest.

3.

By union free and willing,
The work of God is done;
Our Master's prayer fulfilling,
We would in Him be one;
One, as the Church our Mother,
Would have her children stand,
Befriending one another,
A strong and steadfast band.

4.

Our lives, like bells, while changing,
An ordered course pursue;
Through joys and sorrows ranging,
May all our lives ring true.
May we, through Christ forgiven,
Our faults and failures past,
Attain our place in heaven,
Called home to rest at last.

June Catchpoole
Assistant University Carillonneur

FAREWELL TO DR JILL FORREST, AM
Marking 18years as University Carillanist
June 29, 2010 in the Great Hall, University of Sydney
Speaker: Dr Reg Walker

It is a pleasure to be able to speak on this occasion on behalf of the carillonists.

I have four matters to refer to and I will do it in as brief a time as I can.

Firstly, it is my very great pleasure to welcome the Governor of New South Wales, Professor Marie Bashir, who is also our Chancellor, and I'd like to thank her for her presence here today and for the kind words she has spoken concerning Jill. This is a special occasion for many of us and it has been greatly enriched by your presence, Chancellor.

I would like to also note the presence of Dame Leonie Kramer, former Chancellor, and also Dr Michael Spence, Vice-Chancellor of the University, and Mrs Spence. Your presence is greatly appreciated.

The second matter is, of course, for me to endorse the words of the Chancellor concerning Jill who has given admirable service to the University over the past eighteen years as University Carillanist, and prior to that more than thirty years as one of the carillonists of the University. As performer, player, teacher and administrator she has given outstanding service to the University and has placed us forever in her debt. Recently I made a rough calculation and I am confident in being able to say that the carillon has been requested almost 200 times per year for one type of activity or another. This means that the carillon is used almost every second day. You do not need much imagination to realise the pressure of that upon the University Carillanist. For each occasion Jill must be there ready at the keyboard or must arrange for one of the other carillonists to be in that position. It has been an outstanding piece of service to our University, thank you Jill.

The third matter to which I wish to speak relates to Jill's husband, John. John McKerral, who is with us today, has been a wonderful support for Jill. He has given unswerving support over all these years to her and also for this part of the life of the University. Sometimes his work has been highly visible, such as when he has taken charge of conducted tours of the bell chamber after public recitals for people who wish to see the bells. Other times he has been in the background. I do not know everything that John has been doing but I know enough to know that his service has been of



tremendous support to Jill and to the University. If ever there was a husband and wife team, this is it. Our thanks to you also, John.

Fourthly, I wish to speak, instead of about the people who play, to say something about the bells.

It was in 1928 that our carillon was installed and inaugurated. If your maths is any good you will quickly realise that that was 82 years ago and, as our University is 160 years old this year, you will realise that the Carillon has been part of the life of this University for more than half of its existence. It has enriched our cultural inheritance and continues to do so in a wonderful way.

I feel I must say something about the Sunday recitals. I am not sure when the Sunday recitals became a normal part of the life of the University, but I am confident that it occurred fairly soon after John Gordon took over as University Carillonist. They were certainly a regular part of life here and were well-established when I began carillon studies in 1941. So the Sunday recitals have occurred since the mid-1930's to the present day without a break ; that is except when the bells were silent for a period when some of them had to go back to their makers at Loughborough in England for re-casting and re-tuning. During term time, vacation time, semester time, Christmas, Easter and throughout the years there has been a Sunday afternoon carillon recital. This cultural offering to the University and to the people of Sydney must surely be a unique record. A record for our city and possibly for our nation.

This concludes what I have to say. It is for me now to say to Jill, and to John, our best wishes to you, for many years of good health and happiness and again, our sincere thanks. To you, Jill, if the time comes, and I think it surely will, that you will feel like playing the bells again, I say to you please come.

Thank you.

With refreshments, you will have had the benefit of the excitement of the day, the ambience of our lovely quadrangle, and the bells in the background. I see you nodding again. What a treasured memory for you, and what a treasured memory for so many of us, to have had this experience.

**Recorded by Reg Walker
Transcribed by Bethwyn Joy**

RETIREMENT OF DR JILL FORREST AM



Jill and Reg at Farewell Luncheon

The end of June 2010 marked the official retirement of Dr Jill Forrest AM from her position as Sydney University Carillonist.

The festivities started with a lunch on Saturday 26 June for the Sydney carillonists and close supporters and was held at the home of Veronica Lambert in Bondi.

At the lunch, we were lucky to be joined by Lyn Fuller and her husband Rob who had journeyed to Sydney to join in the various retirement events. Graham Findlay gave a lovely speech in which he described Jill's many and great achievements over the time she has been associated with the carillon and the University.

Sunday 27 June was Jill's final recital as University Carillonist. It was attended by many members of Jill's family and friends including the Vice Chancellor of the University. The recital was entitled "Merrily Merrily" and Jill played, amongst other things, Fantasia by Peter Benoit, a Mozart Medley, and "I Did It My Way".

There was a delicious afternoon tea following the recital and it was a delightful afternoon enjoyed by all who attended.

On Tuesday 29 June a farewell function and lunch was held in the Great Hall of the University. David Ellis, Director of Museums, acted as MC and there were two very warm and heartfelt speeches presented by the Chancellor Prof Marie Bashir and Assistant University Carillonist June Catchpoole. June read the speech of the Carillon engineer Timothy Hurd who was unable to attend. She also presented, on his behalf, the Carillon Composition he wrote especially in honour of Jill's retirement and to keep her playing.

Jill was also presented with two engraved bells for herself and her husband, John. The Chancellor has known Jill since the days when they were medical students together so it was particularly wonderful that she was able to join us on this special day. Jill was also given a beautiful portrait of herself playing the carillon, painted by Simon Fieldhouse who is a renowned Sydney artist and who has done many portraits of the University's leaders and eminent persons. Dr Reg Walker gave a most beautiful speech describing the history of Jill's involvement with the carillon and also her contributions to teaching at the University within the Faculty of Medicine. He also thanked Jill's husband John McKerral for his great contribution in being part of the Jill "team". Reg finished by thanking Jill for the enormous gift to us all of her time over the years. She has delighted us with beautiful music, taught us and managed the business of the carillon with such charm and efficiency. At the conclusion of the formalities each carillonist present played a piece, some of which were arranged by Jill. The finale was a magnificent piece composed and played by Lyn Fuller called *Exit Stage Left* which she was commissioned to write to celebrate Jill's 18 years as the University Carillonist. It was a truly fitting conclusion to a wonderful series of celebrations.

We all join in wishing Jill and John the very best for a long, happy and very fulfilling retirement.

Veronica Lambert
Honorary University Carillonist.
Photo: courtesy Liz Cartwright

A CARILLON REVIEW

CANBERRA INTERNATIONAL MUSIC FESTIVAL

MAY 15, 2010

It was a perfect Canberra autumn day - clear blue skies, warm sun, and a picnic on Aspen Island - to listen to a carillon recital given as part of the Canberra International Music Festival.

As the programme notes stated: All the items have a connection with the National Carillon.

Joan Chia opened the programme with Flourish written in 1987 by Terry Vaughan. Its gentle opening gradually filled to a 'flourish' of bells. Deep notes reverberated behind the gentler small bells swirling in and out, exploring the whole instrument.

Hans Gunter Mommer's Reflections on the Lake, also written in 1987, is one of only several that this eminent musician wrote for the carillon. His Reflections is certainly reflective and sweetly repetitive. The repeated three-note motif evoked the calmness of an autumn afternoon in rather a hypnotic way. It was very effectively realised.

Two duos, played by Lyn Fuller and Susan Antliff, were arranged by Lyn. Mozart's Adagio from his piano sonata in D (K576) was beautifully played, with fine runs cascades of peels. I was left wondering if the background reverberations were perhaps a little overpowering for this piece, but it was most enjoyable nevertheless.

An interesting and unusual work to arrange for carillon was *Czardas* by Vittorio Monti, written in 1904, and usually played on the violin. With its gypsy rhythms, it showed great clarity of the bells, and worked well as a carillon duo. It was especially interesting to watch the two carillonists on the screen.

Joan returned to the console to play Terry Vaughan's *Summer Song* of 1989, a tone picture evocative of summer, being pastoral and reflective. Garth Mansfield's *Fantasy on Westminster Chimes* of 1982, revised by Joan in 2004 followed. This well-known piece was recognised and obviously enjoyed by the listeners. The Westminster Chimes are an integral part of the National Carillon, playing a section on the quarter hour until the hour is

reached, so it was fitting to hear improvisations on the chimes with which this instrument is endowed.

Evensong (Magnificat) by Timothy Hurd, beautifully played by Susan Antliff, was probably based on the Magnificat of Gibbons, or earlier plainsong, following the words. High bells played over the top of deeper reverberating bells, leading to quietness and simplicity. Then, with deep bells, the night chattering began, with tone, semi-tone sequence. A magpie scratching on the grass could not resist calling in reply!

The beautiful descending bells played around the ancient melodies until the final settling for the night.

This lovely recital concluded with Lyn playing two pieces. The first was *Eleven Abstractions on Paganini's 'La Campanella'* (1974) by Larry Sitsky. The abstractions were noted with the low resonating bells overlaid with shimmering small bells. This is an interesting piece, and required concentrated listening to really appreciate its exploratory nature - to say nothing of the virtuosity required of the carillonist, especially the high trills! Sitsky based his piece on the final movement of Paganini's Violin Concerto No.2, the last movement being nicknamed 'La Campanella'. Liszt and Busoni are among the composers who have been intrigued by this section, and Liszt's piano piece based on it is called 'La Clochette'. The long leaps and intricate work in the upper bells were very well realised.

The recital ended with the première of Elena Kats-Chernin's *Ragged Bells*. This began as a gentle, reflective piece, with three notes rising, and repeated lower, with three falling notes each time.

It was perfect for an autumn day on the island in the still lake, and the simple ideas were realised beautifully.

The second movement was more definite and full-sounding, ending with three high bells, and the last movement built up from the earlier simplicity, and with a certain winsomeness about it, ending on a final, lovely note.

Altogether this was a fine recital of varied music, and well deserving of the appreciation shown by the large audience.

Margaret Wright OAM
Canberra

NATIONAL CARILLON OPEN DAY, MONDAY 26TH APRIL 2010



After a weekend of rather dubious weather, Canberra woke to a glorious autumn day on the Anzac Day Holiday Monday. This day marked the 40th anniversary of the National Carillon and an Open Day was planned to celebrate the occasion. Seona Doherty, from the National Capital Authority, was the event organiser and she had drawn up a schedule and running order for the day with military-like precision.

By 8.30 am the balloon brigade, consisting of most of the carillonists and Phil Wales from the NCA, was in the tower well on the way to inflating and tying up the hundreds of balloons which were to adorn the sides of the John Gordon Walk leading onto Aspen Island. The ground, too, was a hive of activity as concessionaires started to arrive, setting up their food and drink stalls with the musical group, 'The Bridge Between', doing its sound check and adding to the ambience. An information table, backed by billboards advertising the sponsors of the National Carillon, was set up with photographs showing the various stages of construction of the tower.

Also on display was a superb scale model of the National Carillon made by Phil Irons. Carillonists and NCA volunteers were rostered throughout the day to man this table and answer any queries from the public.



At 11am, all was ready for the start of the event.

People began arriving, many with picnic baskets and folding chairs, to the sound of the first carillon recital played by Lyn Fuller. Her programme began with *Canberra Bells* by Dr. Emma Lou Diemer, a piece commissioned for Lyn to play on International Women's Day 2010 to celebrate the 40th anniversary of the National Carillon. She followed this with Larry Sitsky's *Eleven Abstractions on Paganini's "La Campanella"* and finally with *The Winter of Desolation* and *The Summer of Assurance* from *Four Seasons of the Soul 2001 Essays for Carillon* by Judith Clingan.



Immediately following Lyn's recital the first of the scheduled carillon tours was conducted by Lyn and Susan Antcliff, aided by NCA volunteers, while on the ground the Hall Village Brass Band, their bright red jackets lending a festive air, entertained the crowds with a repertoire of popular tunes. Children, too, were entertained by the Gecko Gang with craft activities, face painting or having a sword or flower constructed from balloons.

At midday, the second scheduled carillon recital was played by Susan Antcliff after which Susan and Lyn, again aided by NCA volunteers, conducted another carillon tour while the crowds below were entertained by the musical group 'The Bridge Between'. A musical interaction followed where the 'Gecko Gang' and children on the island joined in with Lyn and Kerryn Milligan's carillon duets of children's songs.



During the official part of the proceedings the Chairman of the National Capital Authority, Prof. Don Aitkin AO, introduced Jolyon Welsh, the Deputy British High

Commissioner (the carillon having been a gift from the British Government to the people of Australia to mark the 50th anniversary of the nation's capital) asking him to say a few words. The Hall Village Brass Band together with the carillon then launched into "Happy Birthday" while, surrounded by all the carillonists, the 2-piece birthday cake was cut by George Howe, Canberra's longest serving carillonist, and Prof. Aitkin. People were invited to have a piece of cake while the Director of the National Carillon, Timothy Hurd QSM played his composition *Skylines (New Departures, 2010)* which was commissioned by the National Capital Authority for the 40th Anniversary of the National Carillon. Timothy then followed this with a carillon recital in which he included Terry Vaughan's *Lake Music* This piece was written for the opening by Queen Elizabeth II of the National Carillon in 1970.

Another tour followed with Timothy and Kerryn while the Hall Village Brass Band entertained the people below. This was followed by another musical interaction of the Gecko Gang, the carillon duettists Lyn and Kerryn and the children on the island. The musical group 'The Bridge Between' then took over while the final carillon tours for the day were conducted by Kerryn and Joan Chia. Meanwhile, Astrid Bowler and Timothy Hurd untied the balloons on the John Gordon Walk and distributed them amongst the children. As Joan began the last recital for the day with her composition 'Birthday Fanfare', the Open Day began to come to an end as the last of the

4000 or so people, who had come to join in the celebrations, began to wend their way home after a perfect autumn day on Aspen Island.

Astrid Bowler
Canberra Carillonist

OFF TO EUROPE FOR THE CARILLON SYMPOSIUM MARCH 2010

In the interests of sharing good and interesting times, I am writing a brief account of our adventures, carillon and otherwise, during our brief trip to Europe in March.

Our main reason for going was the Carillon Conference at Mechelen, to celebrate the 500th birthday of the carillon as an instrument. Given that Australia has two carillons, Sydney University and Canberra, Mechelen, in Belgium, has three in the one city! The lectures were held in air-conditioned comfort (significant, the early Spring weather was fresh) in a converted brewery



- Brouwerij Lamot- also to make (un)stereotypical Aussies feel at home?

According to Thomas Hardy's Poem, *Sonnet on the Belgium Expatriation*, we were in *the Land of Chimes*.

The lectures were in Dutch, French and English. With a brief summary of the content before us, and the PowerPoint presentations, we were pleased with how well we could follow the subject matter. We understood no Dutch and have a moderate level of French, and it gave us a genuine insight into how ESL students cope. The lectures had grand titles and the topics covered a wide range:

The Tintinnabulis of Hieronymus Magius. (in Dutch). He was an Italian chap who perambulated around Europe in the 16th Century documenting carillons, catapults and medieval torture instruments.

Dunkirk 1470 - 2010. One of the Birthplaces of the Carillon in the Low Countries. (in French). I was totally fascinated as it followed the relationship between history, especially military, and the arts.

The old bell ringing art in Valais (in French).

The Propagation of the Carillon in the 17th Century by the absolutism of the Hemony - Carillon in Darmstadt (in English).

The Carillon in Bruges in the 18th Century: icon of romantic conceptualization (in Dutch). Seeing the pictures of war damage and the rebuilding brought home the depths and heights of human endeavour.

The English connection: Jef Denyn, Carillonneur in exile (in Dutch).

The Future for the British Carillon: the installation of a new instrument in York Minster (in English). This was a very interesting account of the origins of bell ringing as a rich students' sport in the 15th century, as well as church politics.

History and Development of the Carillon in Scandinavia (English). Fire and war, with the English, destroyed the first carillons there.

Restoration Techniques in 21st Century, Illusion or Reality (in Dutch) - talked about experts disagreeing!

Incidental musical items included a talented recorder player and a Japanese pianist, Akiko Nishihara. Interested in frivolity and food, Ted and I attended the celebratory dinner on Saturday night. The company and the many speeches were thoroughly Dutch but the happy spirit was unmistakable. Who needs translation?

The Conference was not under the patronage of St Rafferty, as it might be in Australia, but presumably under St Rumbold who was an Irish or Scottish gentleman who founded the monastery here in the 7th century. Before carillons! We really enjoyed the atmosphere of the Golden Anchor, where we stayed, and of the Old Town, which we explored, the Saturday market in the Town Square, which was amazing with its fresh produce and variety of crafts, clothes and food. *The Home Made Australian Ice Cream Shop*, with its green and gold sign in the middle of Old Town, looked very cheerful, if rather out of place and time. A young shop assistant in the *muziekcentrum* - music shop - asked me to check his English for a song, which he hoped to publish in Dutch and English. *My winter heart has become eternal spring as I gaze on my wife and child...* I have sent him a koala for his new baby son since I came home.

The Carillon recitals were in St Rumbold's Tower where the carillon, clockwork and bell rooms are situated at a mere 317 steps above the ground. The audience listened, enthralled, with the beneficial said fresh air, from an outside cobble-stoned square beside the Cultural Centre, incongruously seated in front of a gaudy red caravan with yellow and red painted diamond patterns.

The recitals encompassed many different styles of music, showing what a versatile instrument the carillon is: *Russian Music* (Elena Sadina), *Jazz* (Erik Vandervoort), *Baroque Music* (Koen Cosaert), *Romantic Music* (Eddy Mariën) and *Contemporary Music*, (Geert D'hollander). All were most entertaining.

We were made feel very welcome, indeed being Australian was our main bid for fame – *so far away – have you come especially for this?* Yes, we did, and it was worth it.



But Ted's happiest carillon moments were on the first day we arrived, at Wiesbaden (founded, incidentally, 6AD!) We were met at the Neo Gothic Marketkirche, (1862), the Lutheran Market Church, by Hans Hielscher.

His greetings and hospitality were so warm. We are delighted that he is coming to

Sydney next March. He escorted us up, up the outside tower, showing us the mechanism of the old clock on the way. The next joy was “crossing over”, at Cathedral roof level – yes, Hans, fresh air and wonderful view- to the even narrower stairs of the central tower with further up, up. I think carillonists must be the fittest people in Europe. We passed various bells and arrived at the player’s cabin just before the 12 o’clock bells and the *Angelus*. Not only was this loud, but literally moving – vibrating, anyway. The carillon is different from Sydney, with shorter keys, no C# D# in the bottom octave, the pedals depress further, and the Dutch tone is distinct from the English tone. So, Ted played Purcell, Handel, Bach, and Australian folk songs, ending with *Waltzing Matilda*,



to a captive audience of passers-by, shop folk, schoolchildren on excursion, shift workers, and parliamentarians. A happy Ted also played Mendelssohn on the church organ. Hans went off to a meeting, and we departed content. Thank you, Hans!

So, Ted as carillonist, and myself as carillon supporter, enjoyed these experiences. It was a privilege and joy to be there.

Ted’s eyes were bright looking at the organ(s) in the churches we were privileged to visit - Jesuit Cathedral, Mannheim (the three of us sat listening to an organ and trumpet rehearse, brilliant); in Mechelen, St Rumbold’s; in Paris, Notre Dame and Sacré Coeur; Strasbourg Cathedral; in Alsace, St Odile’s Convent and the Benedictine Saint-Maurice Abbey Church with its Silbermann organ. One church near Fegersheim, built in 1100AD, in the middle of fields, in front of a canal, at sunset, stood in perfect testimony to the glory of God. We were both in awe of the stunning architecture, the height of spires, the sculpted detail around doors, gargoyles, the stained glass windows, the mosaics, the antiquity, the rebuilding.

The rest of our European adventure- while everything we saw was unforgettable, I had never been there before - the highlight was catching up with good friends. The hospitality was warm and genuine everywhere. We

will never forget our time in Wiesbaden, Cologne, Mannheim, Heidelberg Castle, Schwetzingen Castle and Gardens, Paris-special wow- Mechelen, Strasbourg, Fegersheim, Obernai, and St Odille's mountain.

Home cooking, restaurant food, Golden Anchor breakfasts – we were in gastronomic heaven! The food was delicious and the company special and we would certainly go again.

Thanks to the joys of our Euro Rail Pass, we had a wild number of train trips, first class, on the ICE, Germany and THALYS in France, both fast, 300km an hour trains, as well as the Metro in Paris and local trains in France and Brussels. In Paris, leaving for Brussels – we arrived at our seat with 6 minutes to spare: and nothing happened. The announcements, in 4 languages, with English last, went, as follows, at 10 minute intervals:

This train will not be leaving as we have no driver so we cannot go.

There is a train coming which will have our driver on it, and then we can go.

The train came and our driver was not on it, so we cannot go.

The driver has arrived, and after a few tests, we can go.

So, significant timetable variations for strange reasons are not unique to Australia

The homeward journey was memorable for 4 reasons: crossing the Rhine at sunrise, a fleeting glimpse of Baden Baden (sister city to Wagga Wagga?), seeing Lake Eyre full of water, and the length of the trip. All up, two ways, we spent 42 hours in the air and 10 hours at Abu Dhabi airport.

It was great fun. We returned, feeling enriched and privileged. We also beat the Iceland Volcanic Ash!

Anne Grantham
Carillon Supporter

OUR RETURNING OFFICER RETIRES, JOHN McKERRAL, PSM

It is easy to take things for granted, especially when everything just seems to happen effortlessly.



In 1999, at the CSA Annual General Meeting, it was resolved that the call for nominations for office bearers, and the subsequent voting papers be sent to each member before the meeting, so that members could exercise their right to vote for their preferred candidate for each position. Previously, only those members who were able to attend the meeting voted. The secretary secretly nearly fainted at the thought of it.

It was also resolved that a new position be created, that of Returning Officer. The responsibilities of this new position included everything related to the annual election of Office Bearers of the CSA. Who would want this onerous responsibility for each AGM? A volunteer is always to be treasured, and we were very happy to appoint John McKerral - how the Secretary rejoiced!!

2009 celebrated the 10th year of John's appointment. We all congratulated John and thanked him for his consistent, reliable service as our Returning Officer.

John has always been a quiet, staunch behind-the-scenes worker since he joined the CSA in 1991; he has not missed a meeting; he has served for various periods as a member of the Executive since 1991; and has a thorough working knowledge of the procedure and proceedings of the CSA. John does not play the carillon playing trumpet is his forte and joy but being an engineer with a strong musical bent, he was fascinated by the workings of the instrument. Having acted as Voluntary Assistant Engineer to Timothy Hurd for the carillon at the University of Sydney for the past 15 years where his wife Jill is the University Carillonist, and being the Chief Tour Guide of the Bells after Sunday recitals, John probably knows everything there is to know. John's tour up to the bells is not to be missed; the history of the war memorial, the donors of the bells, the mechanism, construction, bell metal, how it works and more.

As the Returning Officer, John has been like clockwork, getting those nominations and voting papers out at the required time before the AGM without fail, and with no need for any reminders from the Secretary. In fact, the Secretary could rely on the arrival of her papers as a nudge to get on with things!

There are many areas of valuable input for which John has been responsible not just that of Returning Officer. Whenever something hard arose at meetings, John put his hand up, and followed the project through to the end thoroughly. John is very good at research, even seems to enjoy it; he has spent hours revising, researching, re-writing and compiling the CSA Constitution into a neat booklet, first in 1995 with Len Fischer, followed by a revision in 2008 with Graham Findlay.

Incorporation of the CSA in 2003/4 was another area requiring research into the requirements of 'The Office of Fair Trading and 'ASIC'. John did the ground work, smoothing the way for members to be informed about the process and more importantly, guiding the Secretary over many hurdles, rules, regulations, forms and puzzles.

The proposal to introduce proxy voting into the Constitution in 2008 seemed daunting to the Secretary, but the Returning Officer rose to the occasion, got the research done, and prepared discussion papers so members could mull over the proposal before the meeting.

One skill is especially valued by the less technologically advanced members of the Committee; John is a computer whiz. Stubborn computers, malfunctioning software and recalcitrant printers can all be tamed by contacting John.

In fact, our Returning Officer John has been one in a million, and over the years earned two extra titles: Chief Researcher and Valued Assistant Secretary of the CSA, all done quietly, quickly, with good grace, charm, and no fuss.

A THOUSAND THANKS JOHN.

June Catchpoole
Assistant University Carillanist

A TRIBUTE TO GRAHAM FINDLAY
Past Manager of the University of Sydney Carillon
Friend to all the Carillon Family

A day worth celebrating, Sunday the 18th October 2009, Graham's big birthday, 70 years.

To welcome Graham to the 'Swinging Seventies', the University Carillanist, Dr Jill Forrest invited Graham to choose some of his favourites for his Birthday Recital. Carillanists who knew Graham and who could be present were delighted to share in the recital, each playing the item that Graham nominated for them to play. The varied choice of music was delightful, meditative, worshipful, and joyful, including, of course, the Medieval Student Song played at each graduation, Jill's splendid arrangement of *Gaudeamus Igitur*.

The Birthday Luncheon before the recital created a relaxed and happy gathering - good tucker, including a rich chocolate birthday cake dripping with goodness, and lots of conviviality. Graham was just a little concerned that he was also being feted again by his friends with a birthday dinner in the evening, and did not want to disappoint the cook!



Lunch with Graham

From left: Isaac Wong, Veronica Lambert, Candy Fung, Liz Cartwright, Catherine MacKenzie, John McKerral, June Catchpoole, Graham Findlay, Jill Forrest, Lucy Koe (Photo courtesy of Dr Elizabeth Sakker)

Our respect and admiration of Graham for his support and interest in the Carillon and its place in University life is unlimited. His knowledge and expertise gained in his previous role as Executive Director in Planning and Resources (headed by Ken Eltis, Senior Deputy Vice Chancellor), was, and is, invaluable, and is greatly appreciated by all of us. Since retirement, Graham has continued to support the carillonists as a member of the CSA (Carillon Society of Australia). In particular, Graham's advice on procedural matters and his work with John McKerral to revise and update the Constitution was invaluable.

So 'many happy returns' from all of us, and thank you for a happy day together.

June Catchpoole
Assistant University Carillonist

OFFICE BEARERS 2010

President	Lyn Fuller
Vice President	Timothy Hurd
Secretary	Kerryn Milligan
Treasurer	Susan Antcliff
Returning Officer.....	Rob Fuller
Web Site	David Davey
Music Officer.....	Jill Forrest
Discography.....	Annick Anselin
Committee Members	Liz Cartwright
	Lucy Koe
	Isaac Wong

*Opinions expressed in Dulci Tomes do not necessarily represent those of the
Editor or those of the Carillon Society of Australia.*

My Sincerest thanks to Rob Fuller
Whose help & patience with computer skills
Remain undiminished.

Photo Front Cover: Dr Jill Forrest, photo courtesy of Liz
Cartwright

Photo Back Cover: programme “Tribute to Graham
Francis Findlay on his 70th birthday”



2pm Sunday 18 October 2009 in the Quadrangle



Jill Forrest & colleagues, Sydney Carillonists

Tribute to GFF on his 70th birthday

Leoni (The God of Abraham Praise) Ancient Hebrew melody
(arr JF)

Findlay's Frolic* John R Knox (1932-)
(performed by **June Catchpoole**)

Johann Pachelbel (1653-1706)
His famous Canon (arr JF)
Toccata in G minor (performed by **Lucy Koe**)

Excerpts from *Water Music* G F Handel (1685-1759)
(performed by **Edward Grantham**, arr EMG)

Magical Mozart (1756-91)
Reich mir die Hand, mein Leben (arr Leen 't Hart)
Eine Kleine Nachtmusik Duet with **Amy Johansen**
Ave Verum K 618 (arr Arie Abbenes)

Gaudeamus Igitur Mediaeval Student Song (arr JF)
Amazing Grace American folk hymn (arr John Knox)
Panis Angelicus César Franck (1822-90) (arr Leen 't Hart)
performed by **Stacey Xiao Yu Yang**

The Dam Busters' March Eric Coates (1886-1957)

Fantasia on *Greensleeves* R Vaughan Williams (1872-1958) (arr JF)

Prehude on *Joyful Joyful** Laura Hewitt Whipple (1920-2005)
(from Beethoven's *Symphony No. 9*) (performed by **Liz Cartwright**)

Advance Australia Fair

*Original carillon composition

Graham Francis Findlay is a special friend of the Sydney carillon and its players