



Dulci Tomes

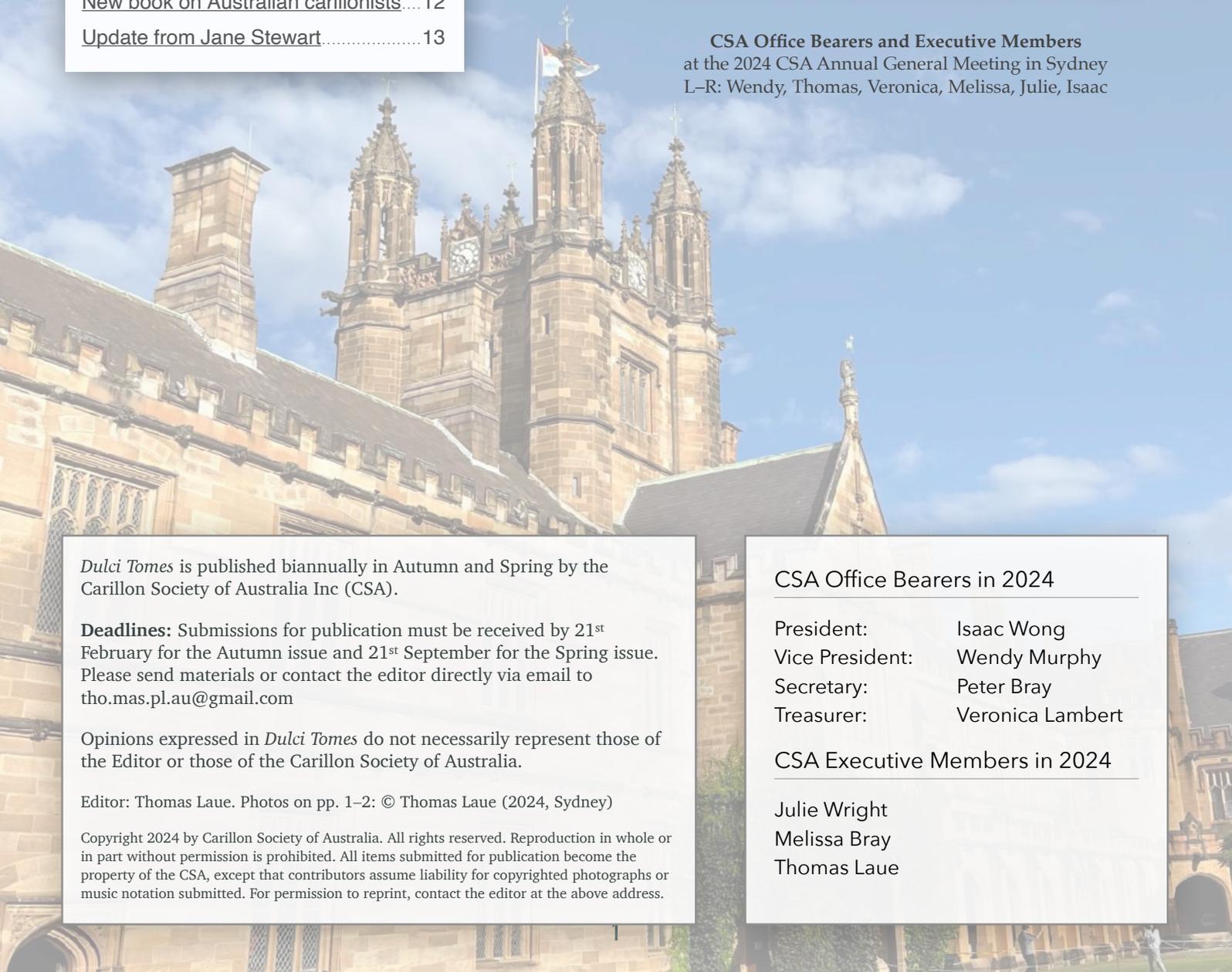
Newsletter of the Carillon Society of Australia

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CSA Office Bearers and Executive Members at the 2024 CSA Annual General Meeting in Sydney
L-R: Wendy, Thomas, Veronica, Melissa, Julie, Isaac



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From the President

Isaac Wong, Honorary Carillonneur, University of Sydney War Memorial Carillon

Welcome to Dulci Tomes 39. In the past few months we have farewelled our beloved former President, Jill Forrest, who passed away in December 2023; while Lyn Fuller, who took over Jill's presidency and had been in this role for the past 15 years, retired in March 2024 to spend more time with her family. The CSA is incredibly lucky to have been led by these two extraordinary ladies, who brought their charm to delight our carillon friends all over the world. They established strong relationships with great musicians and teachers, and brought them to our shores. Australian carillonists owe so much of our artistic developments to Jill's and Lyn's contributions, and I thank them for being our leaders, teachers, and good friends.

The rise to prominence of these two great woman carillonists is no accident. Australia has always led the carillon world with a high ratio of female carillonists since the installation of our first instrument in Sydney almost a century ago. The novelty of an unfamiliar musical tradition means, fortunately, softer gender bias in recognising the musician's ability. Within the first couple of years the University of Sydney was already training female carillonists, with pioneers such as Enid Carpenter who went on to visit the Royal Carillon School in Mechelen in early 1930s. The trend has never waned through the intervening decades, with Sydney and Canberra both boasting a healthy proportion of woman carillonists. Our newest carillon, in Bathurst, is currently 100% female-led. Perhaps not by coincidence, we have attracted many world-renowned Australian female composers to write for the carillon, such as Elena Katz-Chernin, Ella Macens, and Jessica Wells. It is therefore no surprise the contributor makeup of this issue of Dulci Tomes also reflects our proud gender equality. Enjoy. ☸



Past and current CSA Presidents,
Lyn Fuller OAM and Isaac Wong

Adrian Tien (1972–2018)

Adrian Patrick Gebruers

Carillonneur St Colman's Cathedral, Cobh County Cork; Lecturer Carillon Studies, University College Cork, Ireland; President Emeritus, World Carillon Federation

At times, being a carillonneur can be quite a solitary and indeed lonely occupation, of which I am all too well aware. However, on the plus side is the fact that, thanks to modern communications, one can easily make contact with colleagues around the world which might well lead up to the opportunity to become a peripatetic musician presenting guest recitals near and far, and this in fact is how I first came to know Adrian Tien.

Though born in Taiwan, at an early age Adrian moved to Australia with his family and subsequently pursued extensive studies in his adoptive country and abroad to become a distinguished carillonneur and composer for the instrument as well as an eminent musicologist and a linguist. He was the recipient of several awards for academic excellence and for his carillon activities. For example, in 1998 he won first prize in the International Carillon Competition at Winschoten in The Netherlands.



Photo 2



In 2015 Adrian was appointed the Sam Lam Professor in Chinese Studies at Trinity College in Dublin, Ireland's oldest university, founded under royal charter issued by Queen Elizabeth I in 1592, and considered by many to be the country's finest third-level institution (Photo 2). It is also the home of the unique Book of Kells, regarded as a masterwork of Western calligraphy and the pinnacle of Insular illumination, viewed annually by more than a million visitors from around the world (Photo 3). The initial discussions about the professorship took place on Zoom but apparently the board, as well as being intrigued by the unusual musical instrument Adrian played, were so impressed with his passion for Chinese culture and his innovative use of music in its transmission to students that he was promptly invited to Dublin for a formal interview, resulting in him being offered the position.

Shortly after their arrival in Ireland, Adrian and his mother, Feng, set up home in one of the older parts of Dublin. They had all their possessions brought from Australia and were quickly becoming part of the local community who welcomed these exotic new arrivals with open arms.

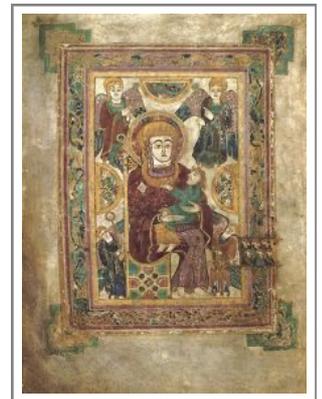


Photo 3

Adrian then asked me if he would be permitted to occasionally play our carillon in Cobh, which request I of course was more than happy to facilitate. There was now a second carillonneur resident in our country and I enthusiastically looked forward to many years of cooperation between us to our mutual benefit. About once a month Adrian would travel by train to Cobh, a journey of four hours in each direction. I



Photo 4

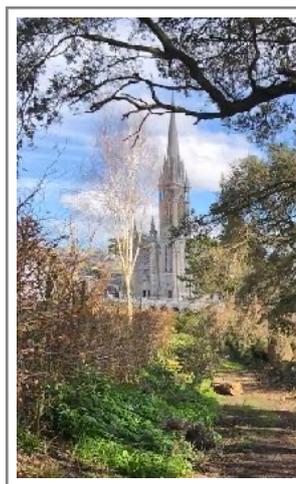


Photo 5

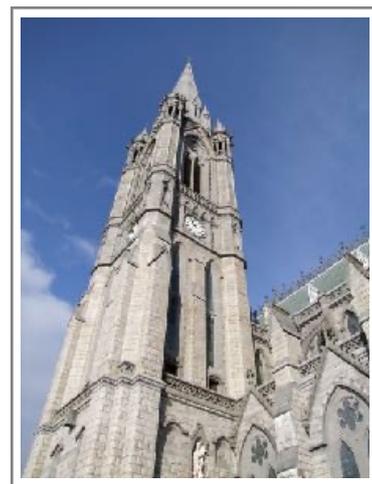


Photo 6

would meet him at the station where, if anyone had doubts that the town was home to the country's only carillon, the tourist mural with English and Irish texts extolling the attractions of "The Bishop's Bells" would clarify the matter (Photo 4). Having called into our home for a short snack which he had brought with him, I would then drive him to the Cathedral (Photos 5, 6) where he would enjoy playing for several hours much to the delight of the listening public. As a matter of convenience, Adrian would leave his playing shoes in the tower where they poignantly still remain as a memento of the many happy hours he spent there, the last carillon he ever played (Photo 7).



Photo 7

sent by the Cobh Carillon Committee and grant aided by the Irish Arts Council, the local Diaspora Engagement Fund and the Cork County Council. He played a varied programme with a strong Chinese flavour, including his own compositions *The Wind Chimes for Good Feng Shui* and *Three Short Impressions of the Black Orchid*, after which he also signed the Visitors' Book (Photo 8). Afterwards, my wife (Liz) and I invited some of Adrian's friends and academic colleagues to a meal in our home overlooking Cork Harbour. His mother surprised us with the gift

On the afternoon of Sunday 7 August 2016, Adrian Tien played a memorable guest recital on the Carillon of St Colman's Cathedral as part of our 89th Summer Season pre-

Date	Name	Address	
19.6.16	Amelie Forster	C.P. 29, CH-1272 Jonction, Suisse	
10.7.16	M. J. O'Connell	Irishman Holland	beautiful! Thank you!
14.7.16	Demardin-Oppommer	Leuven Belgium	flemish roots!
24.7.16	Florian Cosact	Kortrijk Belgium	lovely instrument!
7.8.16	Adrian Tien	Trinity College Dublin, Ireland	Thank you!!
21.8.16	Cressa Evans		Lovely to play again this year.
22.8.16	Kaifia Hertz		I'm speechless what a treat. Thank you
22.8.16	Alfred Verhey		Superb solo - so grateful
22.8.16	Ronan Verhey		Superb

Photo 8

of a tea-making set (Photo 9) which we still treasure. As Feng is from a Taiwanese family with a long and proud history of tea-planting, she proceeded to instruct us in the traditional way of brewing using some of the finest leaves from their plantations, thus bringing a wonderful and unforgettable day to a happy close.



Photo 9

To break news of sudden death is not something that comes easily to anyone but perhaps least so to a young person for whom this may be their first experience of the loss of a close acquaintance. So, when my 'phone rang on the morning of 30 April 2018, though the voice at the other end was not familiar I immediately sensed its foreboding. One of Adrian's students had to tell me that this much-loved teacher had been taken seriously ill and rushed to hospital but did not survive. My first reaction was to enquire for Feng but was reassured she was being comforted by her kind neighbours. Indeed, during the next such sad few days the only possible comfort was the extent to which friends, colleagues but above all students and their parents rallied round to offer help and support. This was especially so at the funeral home and at the service in Dardistown Crematorium on Saturday 5 May. As the coffin was borne into the chapel, a recording was relayed of Adrian playing on the Canberra Carillon the poignant Irish traditional melody *The Derry Air*. There followed eulogies from colleagues and students, concluding with prayers in the Shinto tradition. On the following 16 May a Celebration of Life memorial service took place in the university chapel (Photo 10) including instrumental music and singing by the chapel choir, readings, further tributes from colleagues and students and the reciting in Irish of Pádraig Pearse's poem *Bean Sléibhe ag Caoineadh a Mhac* of a woman lamenting the death of her son:

*Grief on the death, it has blackened my heart:
It has snatched my love and left me desolate,
Without friend or companion under the roof of my house
But this sorrow in the midst of me, and I keening.*

The memorial service was followed by a reception in the senior common room at which one was struck by the number and range of colleagues from across many disciplines with whom Adrian had collaborated. In the subsequent weeks, Adrian's mother had to undertake the painful task of closing down their Dublin home but in which she was assisted by wonderful neighbours and staff at the Australian Embassy. Feng and Adrian's plans to settle in Ireland into the foreseeable future had been cruelly brought to a sudden end. Trinity College has since established the Adrian Tien Prize to honour his memory which is awarded each year for the best dissertation by a student on the MPhil in Chinese Studies. Though a mere three years among us, Adrian's impact on those fortunate enough to come in contact with him was profound. ☸

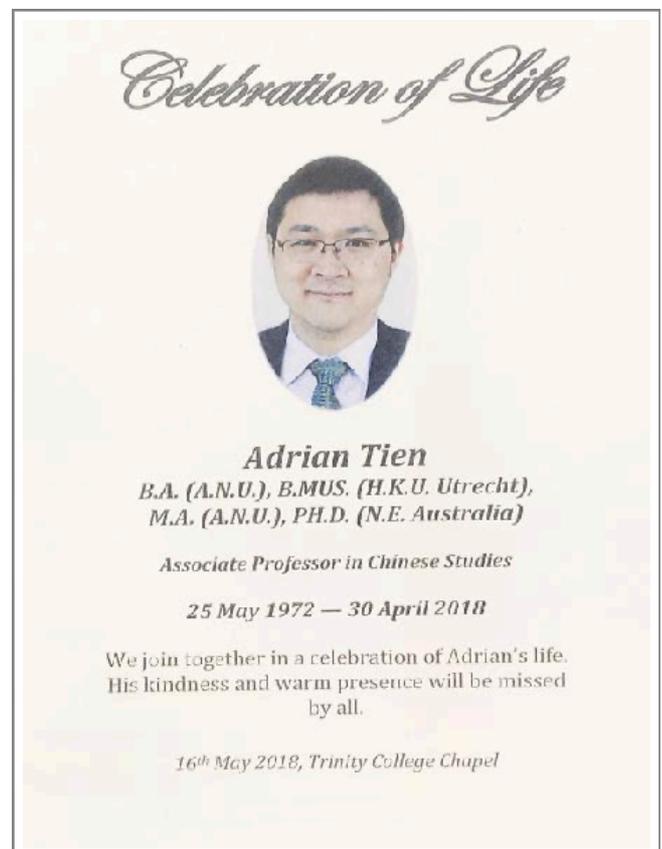


Photo 10

Obituary: Memories of Jill Forrest from Ted and Anne Grantham

Ted Grantham, Honorary Carillonist,
Sydney University War Memorial Carillon

**Dr Jill Forrest AM, MB BS (Hons II) MD Sydney
Honorary Fellow of the University 2014**

Jill's legacy of dedication and good will in the carillon sphere is well known to us all. We also highly valued her friendship. We have been honoured to know her.

The University of Sydney has published an obituary which includes her contributions to Medicine.

Jill was an honorary carillonist from 1978 and became University Carillonist 1993 (retired 2010). Her last public performance was at Ted's 70th birthday recital where she played Ted's arrangement of *I Know that my Redeemer Liveth* from Handel's *Messiah*.

Jill was the Secretary for the Carillon Society of Australia from 1994 to 1996, and its President from 1996 to 2007. Some of the Sydney University honorary carillonists, Ted, Lucy and Isaac, that she inherited, still play. She taught Amy, Isaac and our daughter Louise, amongst others. Jill exercised her position to run the tower as a family, supportive of all, but with strict standards. We had to provide programmes in advance for six months and these were printed in books.

Jill performed at recitals, Tuesdays in term time, and rostered Sundays, ceremonial occasions like Anzac Day and Graduations, with distinction. Jill represented Australian carillonists at International Festivals in America and Europe. Fellow carillonists spent many social evenings at her house, especially when there was a visiting carillonist from overseas, such as Adrian and Amy Gebruers from Cobh, Ireland. We particularly remember those gatherings wherein June

Catchpoole brought her handbells and there was much laughter in the playing thereof.

As Honorary Consultant to the Bathurst Regional Council, Jill encouraged the refurbishment of the Bathurst Carillon. She had spent her childhood in Bathurst. We used to hear lovely stories about her practising piano at the house of the Rev Doug and Nancy Murray.

Jill was an active organist in the Wahroongah Uniting Church. Her commitment was appreciated by the community. She was an alumna of Women's College at Sydney University and pursued a remarkable career in medicine, teaching and research.

In 2011 Jill became a Member of the Order of Australia in recognition of her achievements and in 2014 became an Honorary Fellow of the University. The recognitions were so well deserved.

On a personal note, Jill and John were special friends to us and our family. Their encouragement for Ted in his Theological studies and their concern and care for our daughter Louise when her husband Malcolm died (2004) were exceptional and continuing. Then, when Louise died suddenly (in 2017), well, Jill and John were beyond words supportive.

Jill's husband, John McKerral, was her soul mate and support. He was with her for recitals, conferences, carillon hospitality and did minor useful repair jobs on the carillon when he could. Timothy Hurd called him a "cherished carillon colleague". Jill missed John dreadfully when he died in 2017.

Jill passed away on 19th December 2023. Her funeral was at the Berowra Uniting Church. Stacey Yang played and Lana Kains, Stacey's colleague sang.

Jill is at peace with John. We are so much the richer, in the true sense, for knowing Jill as mentor and friend. ☩

Memories of Jill Forrest

June Catchpoole, Honorary Carillonist,
Sydney University War Memorial Carillon

As the University Carillonist, Dr Jill put her heart and soul into every aspect of the work.

As I saw it, her first priority was to keep the instrument in top condition. She ensured that the maintenance schedule which she drew up, was always on time. She appointed a highly experienced engineer, Timothy Hurd, to carry out the work and, together with her engineering husband John, donated hours of assistance, chauffeuring and accommodation, thus lessening the burden on costs for the University.

Teaching was a pleasure for Dr Jill. How delighted was I when she opened the door to teach me, and to become a good friend.

Jill excelled in performance, set a very high standard, and played for innumerable graduations, ceremonial occasions and functions. My most enduring memory is listening to Jill playing “O, Holy Night”, John’s favourite Christmas Carol—delightful. ☸

Update from the New Zealand War Memorial Carillon

Timothy Hurd, National Carillonist,
New Zealand War Memorial Carillon

As of February 2024, the tower of the National War Memorial Carillon in Wellington, having been determined to be an ‘at risk’ building according to the most recent NZ earthquake codes and New Building Standards [NBS], is still closed to the public while a NZ\$7.3 million dollar comprehensive seismic upgrade is underway. Actual construction work is expected to be completed by early 2025, at which time the carillon will be returned to active duty.

The frame of the carillon instrument, proper, will be receiving significant strengthening as well, with a complete bare-metal restoration of all extant steelwork to be undertaken.

Some Australian carillonists who have studied with Timothy Hurd QSM since 1984:

Dr Jill Forrest AM [Sydney & Wellington]
Joan Chia [Canberra & Wellington]
Astrid Bowler [Canberra & Wellington]
George Howe OAM [Canberra]
Adrian Tien [Canberra]
Helen Robinson [Canberra]
Suzanne Magassy [Canberra]
Susan Antcliff [Canberra]
June Catchpoole [Sydney]
Lyn Fuller OAM [Canberra]
Amy Johansen [Sydney & Wellington]
Jeanna Paik [Canberra]
Wyana Etherington [Canberra]

A number of other Australians received one or more coaching session(s) on specific carillon repertoire but have not been included in the above listing. Apologies for any glaring omissions. ☸



National War Memorial in Wellington
Photo by Kristina D.C. Hoepfner
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Does this sound out of tune to you? : The amount that “*ye eare will permit*”

Jennifer Roberts, Bathurst Carillonneur,
Bathurst War Memorial Carillon

When I was at the keyboard of our newly installed clavier, on which a new set of upper bells had been recently hung to join with the original 90 year old bells, I was asked, “Which bells are out of tune?” My first reaction was, “All of them!”

This article is being written from the perspective of someone with 18 years of tuning keyboard instruments. Those years were spent listening to and manipulating string partials, working with and discussing different temperaments with customers, and carefully introducing musicians to certain rules of harmony and sound that they are usually completely unfamiliar with. Many hours have been spent answering questions like the above, “Is this out of tune?” The answer, as you will read below, is not quite so straightforward, and deserves a thorough explanation.

When contacted about writing an article on tuning for Dulci Tomes, my first thoughts were: firstly, this is a huge topic for a short article, and secondly, while I have many years manipulating pitch frequencies on a piano string, a bell is another beast altogether, having a different tonal envelope to a string. I am not well qualified to talk about the tuning of a bell. What I can discuss, however is what it means, irrespective of instrument, to be in- or out-of-tune, and why we may or may not recognise it as being unpleasant. Despite what many people believe, our whole modern tuning system of equal temperament is based on ‘de-tuning’. Equal temperament involves pulling pure intervals out of alignment in a careful and systematic way so that we can ‘equally’ (over twelve semitones) compensate for that curious musical conundrum: the comma.

(Due to the complex nature of the topic of tuning theory, this is very much a summary, much detail has been left out, or we would be reading a book rather than a short article!)

A quick crash course in tuning theory

To first understand what is meant by ‘out of tune’, a whirlwind course in basic tuning theory is required. We need to understand the difference between pure intervals and tempered intervals. Octaves, fourths, fifths, and major/minor thirds in our equal tempered scale are all manipulated away from their pure acoustical ratios.

Tradition dictates that the following ratios are derived from mathematician and philosopher, Pythagoras, who divided a monochord into sections (ratios) which would produce pure, beat-less intervals (see Fig. 1).

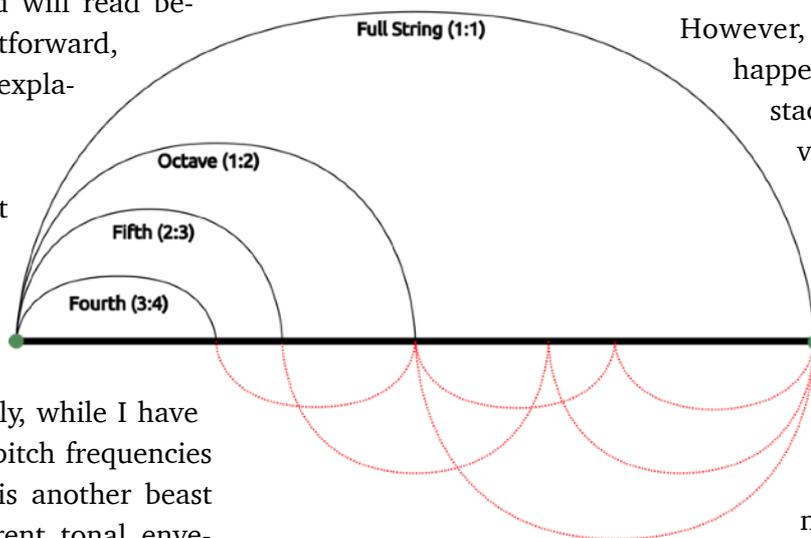


Fig. 1: Monochord

However, something strange happens when you try to stack these pure intervals together. In the ideal world, twelve pure fifths should return you to the original note, seven octaves above. In a curious quirk of nature, where the mathematics do not seem to match our presumably logical expectations,

these two intervals are not equivalent: twelve pure fifths gives $(3/2)^{12} = 129.75$, whereas seven pure octaves gives $(2/1)^7 = 128$.

The difference between these two numbers, which can be considered as the difference between, for instance, the note F and a Pythagorean E[#], is called the *ditonic comma* or *Pythagorean comma* (see Fig. 2). This comma must be accommodated for when tuning, and has been dealt with in a few dif-

ferent ways over the years. Different types of temperament were used, some making the most of the pure intervals as much as possible, but which had to widen, or narrow other intervals to the point where they were unusable.

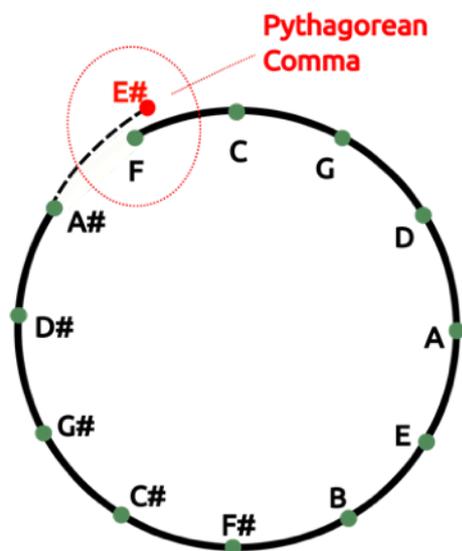


Fig. 2: Chain of Fifths resulting in the Pythagorean comma

Between the pure fifths of Pythagorean tuning and the pure thirds of $\frac{1}{4}$ -comma meantone temperament, various compromises were found. $\frac{1}{6}$ -comma temperaments, for instance, divided the comma into 6 parts – with fewer unpalatable intervals to our ears. This in fact enabled the concept of different keys having their own characters, described as ‘turbulent’, ‘angry’ or ‘peaceful’ and ‘resolved’. Note that the concept of keys having different characters in equal temperament is an ill-informed remnant from the days of unequal temperaments – they have no basis in equal temperament as all keys are by definition, equal. In Gottfried Keller’s *A Compleat Method for attaining to Play a Thorough Bass* (published 1707), he directed his followers to tune major thirds “as Sharp as ye eare will permit, And all fifths as flat as the eare will permit.”

We then found ourselves in the modern era of equal temperament ($\frac{1}{12}$ -comma) which enabled composition and modulation into every key without distinction. For instruments with fixed pitches that cannot be easily retuned (organs, carillon bells) the prag-

matic nature of equal temperament meant much greater flexibility in repertoire, noting that the higher the utility, the further from pure intonation.

By dividing the octave into 1200 cents, we make each equal-tempered semitone 100 cents wide. We now have a very mathematical and precise method (if somewhat compromised in sound) for organising and measuring pitch. The major thirds, instead of being a pure, or beat-less interval, are now widened considerably. The fifths are slightly narrowed, the fourths widened. Is this in tune, or out of tune? Our ear has changed considerably over time in what it considers tolerable or not.

Tuning theory in practice

When starting the conversation about tuning theory with musicians, I see the glazed look in their eyes when I mention ratios and cents and beats. However you feel about navigating the terminology and mathematics of this, I do feel it is the duty of musicians to understand their craft in its entirety. Musicians make a living by manipulating sound frequencies – it is fitting to understand the means by which they do this in the same way that a painter should understand the formulation of pigments.

After having worked with many amateur musicians, and even professional pianists and string players, I know that most have little understanding of this concept. Many educational moments ensue when the pianist directs me to the ‘wobbling’ of the thirds saying, “But this is out of tune, can you hear this?” I always use this as an opportunity to discuss the merits of different temperaments.

One renowned pianist, while I was tuning their immaculate concert piano, was discussing with their partner, also a fine performer, whispering with furrowed brow and an agitated hand movement up and down indicating their dissatisfaction with beating intervals as I carefully manipulated the temperament in smoothly progressing thirds up and down the piano. The partner, being a string player in a quartet, had the ability to play in pure intervals with their group. Join the quartet together with the piano, and

suddenly the whole tuning system fell apart. The string players now have to temper (or tamper?) the intervals. They found the piano and its tempered intervals unbearable to listen to, even after the finest concert tuning had been put on the instrument. Again, how far is too far out of tune? What will ye eare permit?

This is why, when asked, “Are the notes out of tune?”, I will most likely say, “Yes.” But what is the goal here? An acceptable deviation from pure? What is acceptable? Who is it acceptable to? Our brains are incredibly facile and able to interpret and make its own sense of sounds. Brains are also incredibly good at becoming accustomed to things. A different pianist who had listened to their terribly out of tune piano for 15 years, and who finally got it properly tuned by a professional was horrified at the different sound afterwards! They had accustomed their ears to vastly uneven and fast beating intervals. We can train our brain to do almost anything, including regulating its interpretation of sounds.

Bells have a tonal envelope that most musicians are unfamiliar with. More complex than a linear string with its more straightforward harmonic series, the bell has its own set of partials that are tuned into it. Perhaps the most characteristic partial is the minor third, which itself may be either tempered or pure, depending on both the intentions and skills of the bell founder. This factory-determined approach to tuning an instrument has particular consequences for the sounds of individual bells as well as their harmonic interaction across the full set of bells in a carillon, and consequently, repertoire choice and compositional decision making.

What happens when the partials of the bell itself are out of tune? The act of striking the bell on its own will generate a ‘chord’ of partials that have been tuned into the bell. If these are tuned too far from the expected deviations, we would hear the bell as being ‘out of tune’. Again, how far is too far out of

tune—what will ye eare permit? Is what was considered acceptable 200 years ago still acceptable today? Bell foundries and campanologists have identified what is generally acceptable in terms of deviation from the desired tuning of bell partials, whether equal or meantone tempered. Since at least the turn of the 21st Century, 3 to 5 cents is generally the maximum acceptable deviation between the hum, prime, and nominal partials, while the other partials may have a higher tolerance for deviation.

We are lucky to have the proliferation of technologies available to analyse and measure sound and which can be used as a rule of thumb for all things tuning. Technology is leading us into more reliance on machines and computer analysis than ever before. It is satisfyingly precise. It is an objective measure of tuning. Unless you have the precisely trained ear of a professional tuner, the development of software to analyse tonal envelopes is the only way to accurately measure activity within the sound.

Despite this, our ears and brains, with all the differences and imperfections and quirks that our individual histories have contributed to, should always be the final measure. Our tolerances have changed over the centuries and no doubt will continue to evolve over time. A computer is a valuable tool for helping us to measure and visualise what is happening, guiding us into better understanding of our aural experience. It is a reliable and consistent tool to provide a common language and measurable sets of data to use to communicate and advocate for the best outcome. But it is ultimately our ears—with all the understanding and knowledge that will influence them—that will determine whether or not we can form a pleasing emotional attachment to the music that is being played.

The question therefore is not, “Is this out of tune?”, as everything in a twelve-tone music system is always going to be mathematically out of tune. We must instead ask, “*what will ye eare permit?*” ☰

The Order Of Australia Medal Awarded To Lead Carillonist Lyn Fuller

Lyn Fuller OAM, Lead Carillonist, National Carillon, Canberra

How exciting! How wonderfully exciting it is to be awarded an Order of Australia Medal (OAM) announced in 2021. I will cherish it for ever. The notification arrived in 2021 and I had no inkling whatsoever. Stood stock still for a moment, squinted one eye and wonder how on earth people managed to get information to the powers that be without me having even the remotest suspicion. Ah yes! My husband Rob's fort  is computer networking. He has networked thousands of them. Now he is retired and networks two. I am his worst computer student: brilliant one day, forgotten it all the next.

But wait! There is more! We were in the middle of the COVID-19 pandemic. This meant either having the medal posted, or waiting for a more appropriate time for the usual presentation ceremony. So, there was a choice, and that was to wait until COVID was more settled allowing the traditional presentation to occur. I decided on the latter. It seemed less than exciting to receive this important and special medal in the mail.

The 4th of May 2022 arrived and the big day began. My two invited guests were family members and we were suitably impressed as we drove through the beautiful grounds of Government House. We were met in the grounds and then escorted to Government House itself.

All invited guests were then seated in the presentation room, while those receiving medals were taken

to another room to learn the procedure. Everything was organised with military precision. Instructions went something like this: 'On leaving this room turn left, take 6 steps forward, stop & wait till approached by an official, turn right and walk to the open glass door. Do not enter but wait until announced. There will be officials strategically placed to help you along the way.' It was reassuring to learn there were officials to help. In a heightened sense of awareness, the instructions seemed long, and we all wondered about remembering them correctly—when to turn left, when to turn right? But each of us arrived at that glass door without incident.

The award was then announced as follows:

Awarded the Medal of the Order of the General Division, Mrs Lyn Fuller, for service to music. Mrs Fuller has been the Lead Carillonist at the National Capital's most prominent and culturally significant asset — the National Carillon on Lake Burley Griffin, since 2013.

Her work in arranging and conducting regular public performances, her initiation and support for a young Carillonist Programme, and her advocacy for international and local promotion of the instrument has been exemplary.

Her tenacity has ensured the Carillon has remained both visually and audibly, one of Canberra's most distinctive features. Mrs Fuller has selflessly given of her time to keep the Carillon functioning and she has ensured that it continues to have an enduring impact on the cultural life of our city.

The Governor-General, David Hurley, then pinned the appropriate medal on my lapel and we began a con-



Lyn Fuller OAM and His Excellency the Honourable David Hurley AC DSC (Ret'd), Governor-General of the Commonwealth of Australia

versation. He chatted about the Carillon that we know and love along with its place in the community and how important it is. I invited him to visit the Carillon and I commented to him that he has a musician in his family as I am aware his wife Linda likes to sing. So, I invited him to come to the Carillon and I would teach him to play “Hot Cross Buns” in one short lesson. It will be a magical sound such as you have never heard before. He accepted the invitation and turned to the audience and said, “We are just arranging a date!”

The afternoon finished with a photo on Government House front stairs, a beautiful afternoon tea in the reception room and the usual formal photo with the Governor General (above), although we did a more casual pose as well (below), given our conversation relating to the National Carillon. This all occurred on Wednesday 4th of May, and then on Friday evening we attended Government House once again for a delightful dinner with our cohort of medal recipients and partners. A lovely evening except that a few days later we fell prey to? You guessed it—COVID. ☹️



Casually posing

New book on Australian carillonists

Melissa Bray

A new book containing profiles of the Australians who play our carillons is due to be released in June 2024. Inspired by Lili Van Beeumen’s “Waarom een beiaardiers, beiaardiers is geworden” (“Why a carillonist became a carillonist”), this book will bring the concept to Australia.

Australia is a relative newcomer to the carillon world, with each of our three carillons (located in Bathurst, Canberra and Sydney) only having been built in the 20th century. The upcoming book will contain the profiles of twenty Australian carillonists. They are a diverse group of people with experience ranging from over 60 years to current students who are just starting their carillon journey. The book will look into how each carillonist came to play these unique instruments, where their journey has taken them so far, and their vision for the future of carillon in Australia. For some, the calling was prompted by a newspaper advertisement, while others have always known they wanted to play the carillon.

One day I walked past the Quad, and heard a wrong note, then a pause, and I looked up, bewildered by what was actually happening up in the tower. Clearly someone's playing the bells by hand! I thought 'I could do that.' — Isaac Wong from Sydney

I was a young child when I was first fascinated by the sound of the bells and music coming from the significant Bathurst War Memorial Carillon. My grandfather Anthony Deane Hicks - a World War One veteran - was the first custodian of the carillon in Bathurst. — Denise Garland from Bathurst

I was amazed that people all around the lake could hear what I was playing! — Peter Bray from Canberra

In the upcoming book we will also hear, in their own words, each carillonists’ vision for the future of their instrument. The book is due to be released in June 2024 and more information is available at www.AustralianCarillonists.com. ☹️

Update from Jane Stewart

Jane Stewart, Honorary Carillonneur,
Sydney University War Memorial Carillon

Why in the world would a classical musician move to the country music capital of Australia? It certainly wasn't a good business move, but one taken with family values and lifestyle in mind. We wanted to be closer to horses and a high school offering agriculture. I was fortunate to have lined up work at the Tamworth Conservatorium months before our move, and that certainly helped know that at least I would have some income in our new home.

I am far from the first tree-changer who has discovered or rediscovered the lure of our country's wide open spaces. I love heading to the local shops (a two minute walk) then managing all my shopping (chemist, newsagency, IGA, gallery, second-hand shops) within fifteen minutes.

We are in the small town of Manilla with a population of less than 2500, but there are forty-two local groups catering for many different hobbies and activities. I definitely miss the sparkling waters of the harbour and the coast, but we do have Lake Keepit, which is almost the same size as Sydney Harbour. We also have Mt Borah for hang-gliding, and two rivers for fishing. In terms of culture, there is an enormous amount of music on offer, although for the most part it is country or folk music.

I was asked to give a solo organ recital last year, to close the Barraba art festival

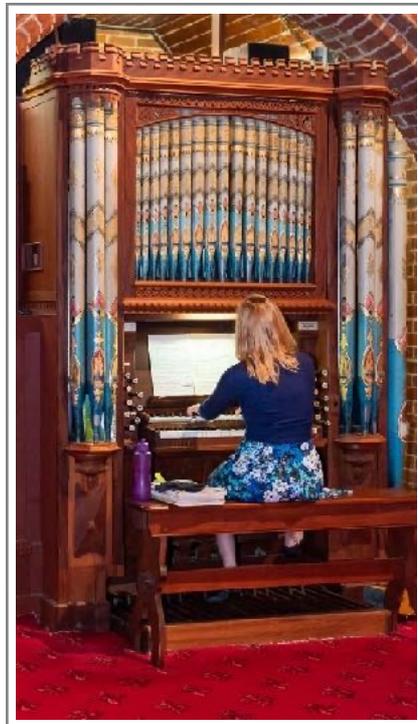


Jane playing harp in the local gallery for a yoga class on International Women's Day

known as "Frost over Barraba". Back in Sydney where there were so many classical concerts on offer at any one given time, I usually drew an audience of a dozen or so organ buffs. Here I was surprised to find that on Father's Day, almost a hundred came from up to two hours away to hear the rarely played pipe organ in Barraba's St Laurence's Anglican church.

I have been fortunate enough to continue the preschool classes I used to give in Sydney, and I love providing quality music education for children aged zero to five. We all know the benefits of music, and out here where there are some economic and social issues, I love knowing that I am improving the children's future literacy and numeracy in their weekly classes, as I teach musical concepts using nursery rhymes and fart sounds on my trombone!

With strong support from a few passionate locals, I started a choir, which while still small, has been embraced by the town. We sing monthly at the nursing home, and are invited to sing at every event of note—Anzac



Performing a solo organ recital at the "Frost over Barraba" Arts Festival



Jane and her audience at St Laurence's Anglican church, Barraba

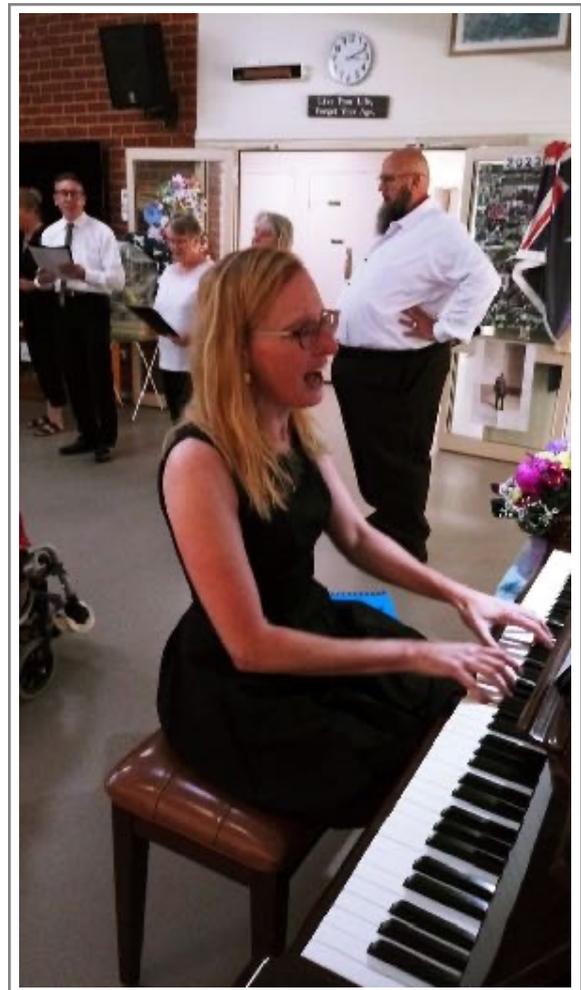
Day services, Christmas parties, the Manilla Show and on Friday night at the annual Renewable Manilla's 100 mile dinner. Despite still numbering less than ten, we sing in three part harmony and love rehearsing together then serving the community so regularly.

I have joined the pipe band (fulfilling a lifelong dream of learning bagpipes) and although I'm still on the chanter, I'm looking forward to eventually moving onto the real pipes! The last new instrument I learned was the carillon, and this is different again, requiring completely different skills and practice techniques.

The biggest surprise for me has been the country generosity. We had our first incident with a kangaroo and for the ten weeks it took while our car was at the smash repairer, friends loaned us a car. For ten weeks!! There are Facebook groups for swapping or giving away extra produce or unused possessions. When the library didn't have the next Harry Potter book we wanted to read, a Facebook callout had someone loaning us their copy within an hour.

It has been a wonderful experience to be embraced by such a warm and interesting community.

Having said that, though, I very much miss all my carillon colleagues and wish I was able to play more regularly. This is a season a little bit removed from the carillon, but I look forward to playing again and seeing you all. In the meantime, I relish the opportunity to catch up remotely by means of our new book club for repertoire appreciation! 📖



Accompanying a choir at the nursing home, Manellae Lodge