



# Dulci Tomes

Autumn 2026  
Volume 42

## From the editor

Welcome to Volume 42 of *Dulci Tomes* and thank you to all contributors. Commencing from this edition, we are including our Book Club within the pages of *Dulci Tomes*.

Our member spotlight this time is on Astrid Bowler, who has played carillon in Canberra since the 1980s. Astrid told me recently about the origin of the CSA logo, which features above. She said it was at one of the many CSA meetings held in a park in Berrima (half way between Canberra and Sydney) in mid-winter where 'John Gordon quickly drew a design which has become the symbol for the CSA'. She told me it was placed on the back cover of the first ten editions of *Dulci Tomes* and since then it can be found on front cover of all subsequent issues.

The image below of Astrid was taken by Canberra photographer Eva Schroeder at the AGM in Canberra in March last year. We are grateful to Eva who came back again ahead of this year's AGM to take the photos of the CSA members who were keen to have their photos taken but were unable to be there in person at last year's AGM.

If there is something you would like to see included, or you would like to contribute to future editions of *Dulci Tomes*, feel free to get in touch. My address for correspondence is: [carillon.editor@gmail.com](mailto:carillon.editor@gmail.com)

Melissa Bray

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Photo of Astrid Bowler, taken in March 2025 by Eva Schroeder

## President's update

We have an exciting year coming up! The World Carillon Federation congress will take place in June at the baroque royal palace in Mafra, Portugal, where there are not one, but two towers each with its own carillon. Many CSA members will be attending the event, and the congress is always a great opportunity to catch up with old friends and make new ones from around the world. After the congress some of us will continue to visit the carillons of Barcelona, Perpignan and Carcassonne in Spain and France. It will be an action-packed European summer for the sojourning Australian carillonists.

Closer to home, the CSA is honoured to be invited by the New Zealand Ministry of Culture and History to assist with the reconnection and the long-awaited re-opening of the National War Memorial Carillon in Wellington. I have been engaged to provide my expertise on the reconnection of the instrument, and Peter Bray will be playing for re-opening

events during the week of Anzac Day. Plans for the near future include more Australians being invited to perform for the regular recitals in Wellington and train local musicians to play the instrument. We anticipate to once again enjoy a close tie with our nearest carillon neighbour for years to come.

Looking further into the future, the executive are looking into hosting our very own WCF congress one day. This is a massive undertaking, and we aspire to be able to finally showcase our beautiful carillons and the cities of Bathurst, Canberra, and Sydney to our friends from around the globe. Input from every CSA member is very important to us and you can expect active ongoing conversations on our plans. Help us make it a dream come true!

Isaac Wong

### Update from the AGM

The CSA AGM was held at the National Carillon in Canberra on 7 March.

Our new returning officer Veronica Lambert announced the new executive committee, which was uncontended, as:

President : Isaac Wong

Vice president : Wendy Murphy

Secretary : Julie Wright

Treasurer : Vikki Jacobsen

Committee members:

Melissa Bray and Daniel Guo.

No nomination was put forward at the meeting for the vacant committee member position.

Thanks went to outgoing secretary Peter Bray who had held the role for 6 years.

For the first part of the meeting we were joined by Sonia van Ree and Violette Squire from New Zealand and heard about the exciting developments at the NZ War Memorial carillon in Wellington.

Following the meeting, Daniel Guo ran a masterclass on his award-winning composition *Three Scenes from Alentejo*.

Jennifer Roberts ran a professional learning session *An Introduction to Bell Tuning— Part 2* following the November CSA meeting.

Both professional development opportunities were very well received.

## At the Movies

By Julie Wright

There are a number of movies that feature a carillon and this short article will introduce two of them.

### Rainbow carillon

The first is set at the Niagara Falls Rainbow carillon. Situated right on the Canada-US border the tower was completed in 1947 and had 55 Taylor bells (and a lift) as well as a small apartment for the resident carillonneur. Despite extensive repairs in 1998 it became unstable and in 2025 the bells were decommissioned and taken into storage.

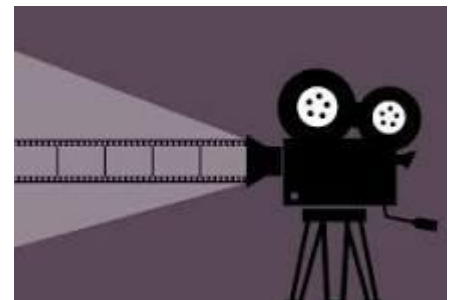
Made in 1953, the film simply called *Niagara* is a crime thriller featuring Marilyn Monroe and was a huge box office success for Twentieth Century Fox. A great deal of the action is set in the tower itself and we do see and hear it being played.

### Bienvenue chez le ch'tis

The second movie is set in Flanders in a town called Bergues where the belfry has stood at the heart of the town since the thirteenth century. It has been rebuilt several times, notably after its destruction in 1940. Listed as a UNESCO World Heritage Site, it houses a carillon of 50 bells.

Bergues was the setting for the 2008 French film *Bienvenue chez le Ch'tis*. This film broke French box office records and is credited with triggering a tourism boom in Bergues. The title translates as 'Welcome to the Sticks' and takes a look at love and marriage as well as the north south divide, where being sent to live in the north of France was seen as a form of punishment.

Most of the action takes place in or near the post office and in Bergues, the postman also happens to be the town's carillonneur..... Happy viewing!



## Reflections from the 2023 Utrecht Congress

By Wendy Murphy

With the next World Carillon Federation Congress just around the corner, it is a good opportunity to reflect on my experience at the last one in Utrecht, to whet my appetite for what is to come in June.

Utrecht was my first in-person Congress, and real introduction to the international carillon community. It couldn't have started in a better way, with the pre-congress activities organised by Dick van Dijk, Mathieu Polak, Gerda Peters, Jessica Simmonetti and of course Boudewijn Zwart. What a pleasure to be shown some regional carillons, in the company of other participants from the US. Over those couple of days, friendships were formed that I am very much looking forward to reigniting this year in Mafra.

The Congress proper was an amazing experience with carefully curated workshops, visits, playing time, and cultural events. Highlights for me were Day 2 – historical presentations by Thiemo Wind, Luc Rombouts, Arie Abbenes and Richard de Waardt. I took soooo many notes and remember being inspired by the knowledge shared. Day 4 - visiting the 'bells of glass' in Vleuten, the beautiful performances and very interesting presentations by Andrea McCrady and Tiffany Ng on that day.

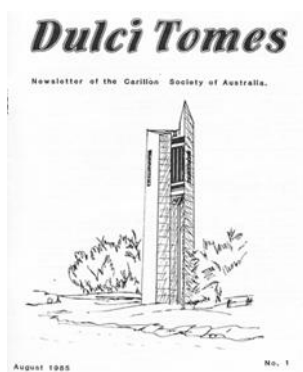
Post-congress – the trip to Castle De Haar was magical, as was Wim Ruitenbeek's recital including some Aussie favourites drifting across the gorgeous grounds.

I still pinch myself that I was lucky to enjoy these experiences and can hardly wait to see what this year's congress has in store. Brace yourselves, the Aussies are coming!



## Auld Lang Syne – the 1<sup>st</sup> edition of *Dulci Tomes*, August 1985

By Vikki Jacobsen



After the last edition of Carillon News in 1969, the Carillon Society of Australia resumed its newsletter in August 1985, with the new title of *Dulci Tomes*.

Did you know that a little over forty years ago, the CSA was exploring ideas to host a World Carillon Federation (WCF) congress?

The first issue of *Dulci Tomes* in 1985 informed CSA members about correspondence with the WCF on Australia's willingness to hold a congress in Australia.

### ***Australia willing to host a World Congress, April 1985***

*In response to a CSA approach about the feasibility of hosting the 1990 World Carillon Congress, the WCF confirmed that it 'would be unlikely that Australia would be chosen [to host a Congress] so soon'. In Australia's favour were 'the climate and the personnel that make up' the CSA. 'The WCF noted, however, that 'one day in the not-too-distant future such an invitation would be honoured by the Federation directors.'*

40 years later, is it time to re-consider hosting a World Congress in Australia? The CSA Executive has recently been discussing and exploring the feasibility of this idea. Does Australia still suffer from 'the tyranny of distance'? Could we build an effective congress program based around Australia's three carillons (all within a 3-hour drive from each other)? What time of year would best suit WCF members?

What are your thoughts? We'd love to hear them – write in, or let us know at the 2026 World Congress in Mafra, Portugal.

## Member spotlight: Astrid Bowler

By Melissa Bray

Astrid Bowler has been playing Canberra's carillon for more than 40 years.

Astrid studied piano, then later violin in her early years and she went on to complete an Arts degree majoring in music at Sydney university. It was during this time she first heard a carillon being played while she was having lunch in the quadrangle. Astrid said the sounds were lovely but she didn't realise it was a musical instrument that was being played, she "just thought it was the general ambience of the quadrangle".

Astrid told me recently about her first recollections of Canberra's carillon:

"One Sunday in 1979 I drove overseas visitors around Canberra and found that we could go into the National Carillon for 80 cents. George Howe was playing a recital. It was the first time I had seen a carillon. George allowed me to try to play it and we played a duet. It was so exciting and George suggested that I learn to play it.

Coincidentally, the following day's *Canberra Times* newspaper had an ad seeking people to learn to play the carillon."

Unfortunately Astrid wasn't successful with that first application, but it did lead to her becoming a 'Friend of the Carillon' and commencing organ lessons with John Barrett who, with George Howe, was one of the original Canberra carillonists.

Five years later, on a Sunday in early 1984, Astrid was conducting tours at the National Carillon and spoke to John Gordon after his recital. He had been a lecturer of hers at Sydney University and she told him she had passed AMEB exams up to 8th grade, learned organ for the past five years and was still keen to learn carillon, so he agreed to take her on as a student.

In those days, John would travel to Canberra each month for recitals, and afterwards would give Astrid a lesson. Astrid said Timothy Hurd came to Canberra in 1984 as a guest artist and "greatly encouraged me in my preparation for my assessment later that year".



Photo of Astrid Bowler, taken in March 2025 by Eva Schroeder

Astrid said the adjudicators for her 1984 assessment recital were John Gordon and George Howe, along with the other Canberra carillonists who were all from the 1979 intake: Joan Chia, William (Bill) Fraser, Garth Mansfield and Suzanne Magassy.

Astrid said she benefitted from masterclasses and individual lessons from visiting carillonists during the 1980s and 1990s including Jacques Maassen, Milford Myhre, Beverly Buchanan, Margo Halsted, John Courter and Todd Fair.

In June 1985, Astrid played a European carillon for the first time. It was at the Church of Our Saviour in Copenhagen, Denmark. She describes it as “the one with the spiral staircase winding around the outside of the spire to the top”. It was her first encounter with a church tower where she had to climb at least 300 steps instead of getting into the lift in Canberra’s carillon.

Astrid visited John Taylor Bell Foundry in 1989 and played on the carillon there and later that day, the carillon at the Loughborough park. Two years later Astrid went to Wellington in New Zealand to do a 2-week intensive course with Timothy Hurd where she was allowed to play the pieces she had been working on, on the main instrument.

Since then, Astrid has given recitals overseas including at York Minster in the UK, at the War memorial carillon in Kaunas, Lithuania and together with the other Canberra carillonists she played in 2014 at Ypres and Mechelen in Belgium in recitals commemorating the First World War.

Other carillons Astrid has played include Sydney, Bathurst, Bournville in the UK and the two carillons in St Petersburg – one at the summer palace, Peterhof, and the other in the church at the Peter and Paul Fortress which is the resting place for many of the Russian tsars.

Highlights from her more than forty years playing the National Carillon in Canberra include: ringing in the new century with Sue Magassy and George Howe, joining with carillonists all over the world to play for the opening of the London Olympic Games in 2012 and in 2014, to commemorate the Christmas Eve Truce in Belgium in 1914. In 2018 Astrid played for the 100th anniversary of Estonian independence and later that year, for the 100th anniversary of Latvia’s independence. In 2022, again joining carillonists from around the world, Astrid and Thomas Laue each played a weekend recital of Ukrainian music specially sent to them only a day or so beforehand (so with not much practice), to show their solidarity with the Ukraine.

Astrid told me her parents came to Australia in February 1939 on their honeymoon. They planned to go back to Estonia but the start of World War II prevented this. Over the years, Astrid has travelled to Estonia and being a carillonist has been of interest to the Estonian media. Astrid has had done quite a few media interviews and has even appeared in a women’s magazine there. The puzzle to the right appeared in an Estonian newspaper, and features Astrid in question number two which says (in Estonian) she is one of the few Estonians who play a particular musical instrument where you use your fists to play on wooden batons, and asks what instrument this is.

The answer: Kariljon.

Astrid worked for Canberra’s library service for 20 years and she has brought those skills to her role as Tower Librarian at the National Carillon, a role she has held for many years.

Astrid has also been involved in the CSA since the beginning, she recalls many CSA meetings held in a park in Berrima (the mid-way point between Canberra and Sydney) in mid-winter, including one where John Gordon “quickly drew a design which became the symbol for the CSA”. Astrid was vice president of the CSA from 1988 to 1996-97.

Astrid summed up what carillon means to her: “carillon provides me with the greatest pleasure and the greatest privilege in being allowed to fill the silence of the beautiful island and surrounds with music. To meet people who, after recitals, tell me of the pleasure they received in hearing music that was either familiar to them or just provided an hour of respite in their busy lives. I cannot imagine my life without the carillon”.

Thanks for sharing your story Astrid.

POSTIMEES, 1. VEEBRIUAR 2018 | VABA AEG | 27

**MALE**  
KOOSTAJA MARGUS SÖÖT

Marian Wróbel – Przepiórka Memorial Tourney, 1946  
Matt kolme käiguga  
Eelmise ülesande lahendus: 1. Ld!?

**MÄLUMÄNG**  
MTÜ LIVIMAA MÄLU

1. Täna 25 aastat tagasi väljus esimesele liinireisile Tallinnast Stockholmist toonane suurim Eesti lipu all sõitev reisilaev Estonia. Estonia nimi pandi laevale selle Eesti lipu alla tulles. Mis nimesid kandis laev varem?
2. Astrid Bowler (a-ni 1964 Romandi) on üks väheseid eestlasi, kes sellel muusikainstrumendi tipptasemel musitseerib. Mängimiseks kasutab ta rusikas käsi, millega mõjutab puust kange. Mis pilli ta mängib?
3. 2003. aasta murdmaasuusatamise maailmameistrivõistlustel Val di Fiemmes oli meeste teatesõidus Eesti pärast kolme esimest etappi (Aivar Rehemaa, Andrus Veerpalu, Jaak Mae) viiendal kohal. Mis juhtus edasi, kirjeldas ankrumees: «Loomulikult poleks ma Axel Teichmanni ja Thomas Ålsgaardiga sammu suutnud pidada, aga sain sellise paugu labidaga vastu pead ning see polnud enam suusatamine, tegelikult olin väga heas vormis.» Eesti lõpetas kaheksandana. Kes oli ankrumees?
4. Ilmselt on väga vähe neid, kes pole seda toodet oma käes hoidnud ja seejärel nautinud. Patendi neile sai esimesena 1923. aastal USA karastusjookide äärmes Frank Epperson 1923. aastal. Mis toode?
5. 1877. aastast toimuv Wimbledon tenniseturniir on maailma üks kuulsamaid ja auväärsemaid. Kes on viimane meestennisist, kes võitnud Wimbledon tenniseturniiri üksikmängus ainsatki setti kaotamata?

Vastused: 1. Viking Sally, Silla Star, Waasa King.  
2. Kariljon ehk kellaring. 3. Indrek Tobrelts.  
4. Pülgasõis. 5. Björn Rune Borg, 1976. aastal võitis ta kõik setse matti settidega 3:0.

## Tower update - Sydney

Regular university performances including graduations and awards have continued along with community festivals with recitals and tours.

As highlighted last issue, Reinold van Zijl from the Netherlands has been carrying out work to modernise the practice instrument. After his visit last year, the keyboard was taken apart and 220 kilos of relevant parts were shipped in a wooden crate from Sydney to the firm Clavion in the Netherlands. Work was completed overseas and the practice keyboard was shipped back to Australia, arriving back here in January. The keyboard preserves the original frame and batons, but now plays digital sounds of Sydney's bells, and both manual and pedal actions are more player-friendly. Carillonists and students have welcomed the upgraded keyboard.



Photo of the upgraded practice keyboard, by Isaac Wong

Another major development is a new generation of the Jacaranda Flame Consulting (JFC) project, where Sydney University engineering students are working on prototypes of practice keyboards that attempt to imitate the authentic, weighted strike actions of the baton. The latest version is modelled on Joey Brink's 'clapper idea'. You can find out more about this project from the link on the media summary on the back page.

## Tower update - Canberra



Regular Wednesday and Sunday concerts have continued as well as some special events, the biggest of which was *Chime In: A Carillon Celebration* that was held on 11 October 2025, and attracted an estimated audience of 900 people.

Highlights from the day included two Carillon plus ensembles: Parallax Trio with Thomas Laue on carillon and vocals, Tom Fell on saxophones and Veronica Bailey on marimba; and a duo featuring Greg Joseph (Yindinji) on didgeridoo and vocals alongside Thomas. This was the first time a carillon concert featured both the carillonist and didgeridoo player performing together in the tower and included a wonderful Acknowledgement of Country through music to commence the celebration and some iconic Australian music from Midnight Oil. Ten of the pieces performed on the day, including four world premieres, were the culmination of the National Carillon 55th Anniversary project which Thomas Laue curated.

The program also included popular music segments: Beatles (Julie Wright), Disney & Pixar (Anna Wong), and musicals (Astrid Bowler). Harrison Whalan and his jazz band entertained the crowd between carillon performances.

National Carillon Project Officer Peter Bray organised the event, which had a real festival atmosphere and included food trucks, stalls, face painting and a photo booth.

Other special events since the Spring edition of *Dulci Tomes* have included:

- Peter and Vikki Jacobsen performing with the Melbourne-based *Glee Club Choir* during Floriade
- Julie and Peter playing for the National Police Memorial on 29 September
- Peter performing at the National Merchant Navy Memorial on 19 October
- Astrid's Christmas Eve recital, which had been a tradition amongst many families prior to Covid, returning in 2025
- Thomas' 2026 Valentines Day performance with guitarist Eduardo Ruiz and soprano Paola Monroy in *South American Serenades*
- A CSA members recital following the AGM on 7 March.



Photo of CSA members in Bathurst for the General Meeting in November, by Steve Bray

## Tower update - Bathurst

Bathurst's carillon recital series has become a regular feature of the city with the Saturday Spring Recital Series and Autumn Colours Recitals held at 1pm and the Summer Twilight Recitals held at 6pm to accommodate the hotter weather.

Expressions of Interest (EOIs) from CSA carillonists continue to be encouraged. Canberra based carillonists Peter Bray and Vikki Jacobsen performed as part of the Spring Recital Series and Thomas Laue and Harrison Whalan feature in the upcoming Autumn Colours Recitals.

On student news, Yvette has returned to the training program this year and Francis Dorman is preparing for his assessment recital that will be held later this year.

In addition to the regular events, since the last edition of *Dulci Tomes*, feature events have included:

- Wendy Murphy and Francis Dorman performing for International Peace Day on 21 September
- Denise Garland playing for the District Lions Club Convention of 26 October
- A CSA members recital following the General Meeting on 8 November
- Carols on the Carillon at 1pm every Saturday prior to Christmas and daily in the week before Christmas
- Denise performing a special tolling 'Bells for Bondi' on the National Day of Mourning: 22 January 2026

Unfortunately both Denise and Jennifer Roberts are recovering from injuries so haven't been able to play, but we hope they will recover and be back playing with us soon.

Following the success of last year's Beatlesfest—where Jen and Wendy rocked the centre of the city with a program of Beatles music and felt like rockstars when they were greeted after their performance—the carillon will be part of the action again this year, with performances on Saturday 22 August at 10am and Sunday 23 August at 12pm.

Details of all the Beatlesfest activities can be found at: <https://www.beatlesfest.com.au/>



Photo of CSA members at the National Carillon following the AGM in March, by Melissa Bray

## Canberra update cont'd.

In December 2025, Peter completed his 12-month role as the Project Officer at the National Carillon.

His contribution was acknowledged at the AGM, with Astrid, who has been playing carillon in Canberra since the 1980s, noting:

"The short time Peter was with the National Capital Authority (NCA) was one of the best and smoothest running periods of the history of the National Carillon. Before he left he made sure that things were automated so that our systems and processes can continue."

Peter can now focus more on playing in his role as a Canberra carillonist.

Harrison moved to Sydney in February but will continue playing in Canberra.



## Carillon Book Club: Music for Reflection

Welcome to the sixth CSA carillon book club: 'Music for Reflection' .

We love to show off what our instrument can do, but sometimes we need a bit of serenity and quiet in our programs - exploring the sonorities and sounds of our bells, or simply relaxing and being mindful about our role as carillonist. So this time, our theme is 'Music for Reflection'.

Thanks to Daniel Guo for co-ordinating contributions.



*Photo of the Tumut River in autumn 2025, by Melissa Bray*

### **Piece recommendations:**

- ◆ Philippe Beullens – *Campanopédie from Sonnetine voor beiaard*
- ◆ Nancy Gustavson – *Jade Temple*
- ◆ Christoph Willibald Gluck – *Dance of the Blessed Spirits arr. John Knox/Isaac Wong*
- ◆ Gary White – *Reflections*
- ◆ Adrian Tien – *In the Courtyard of a Buddhist Temple*
- ◆ Edward Elgar – *Salut d'amour*



## Carillon Book Club: Music for reflection cont.

Philippe Beullens – *Campanopedie from Sonnetine voor beiaard*

By Thomas Laue

Philippe Beullens's *Campanopedie* is the second movement from his *Sonnetine voor beiaard*, a three-movement work that was included in the recently (2025) released compilation, *Leuven Carillon Book II*.

For me, *Campanopedie* is a beautiful miniature.

Its implied slow tempo (marked 'Zingend, lyrisch' ('Singing, lyrical'), and in 4/2 metre) combined with its predictable, steady pulse provide ample opportunities for both audiences and performers to delve into deep reflection. I've always appreciated how this work invites me to continually improve my precision in controlling the dynamics of every single bell that I sound. Although predominantly moderate in volume (mostly p and mf), it is—for me—the artful placement of pp and ff moments that really makes this work shine. The simplicity and naturalness of the work's phrasing compels the carillonist to fully respect all dynamic markings, which range from the most delicate touches up to the fullest (but never forceful) fortissimo.

Beullens also gives us the liberty to arpeggiate as we desire, giving the music a refreshing freedom in every performance. The balanced phrase construction and melodic contours appeal to me. The absence of unexpected or fast rhythms, along with its tonal and soothing harmonic language, gives this music a restful character that is quite uncommon in the carillon repertoire. The sense of calm this work gives me as a performer inspires my confidence that my audiences, too, will experience it as an opportunity for restful, reflective contemplation.

Nancy Gustavson – *Jade Temple*

By Julie Wright

My choice for this topic is a piece called *Jade Temple*. It comes from a suite of music for harp called *The Magic Road* by Nancy Gustavson - (1972 Salvi Publications). Nancy said this was inspired by a theme from another American composer - Lou Harrison who was known for his deep interest in Asian music styles and percussion instruments.

After learning *Jade Temple* on the harp I realised it would also sound lovely on the carillon so I made an arrangement and subsequently played it to my harp teacher on the bells. She approved.

This piece is pentatonic and very Asian in flavour. It is best played slowly and thoughtfully - enjoying the resonance and counterpoint and allowing the phrases to breathe and build to a climax before fading away. It's a short piece but is easily lengthened by repeating from Bar 7 to the end.

I'm happy to share a copy if anyone is interested.

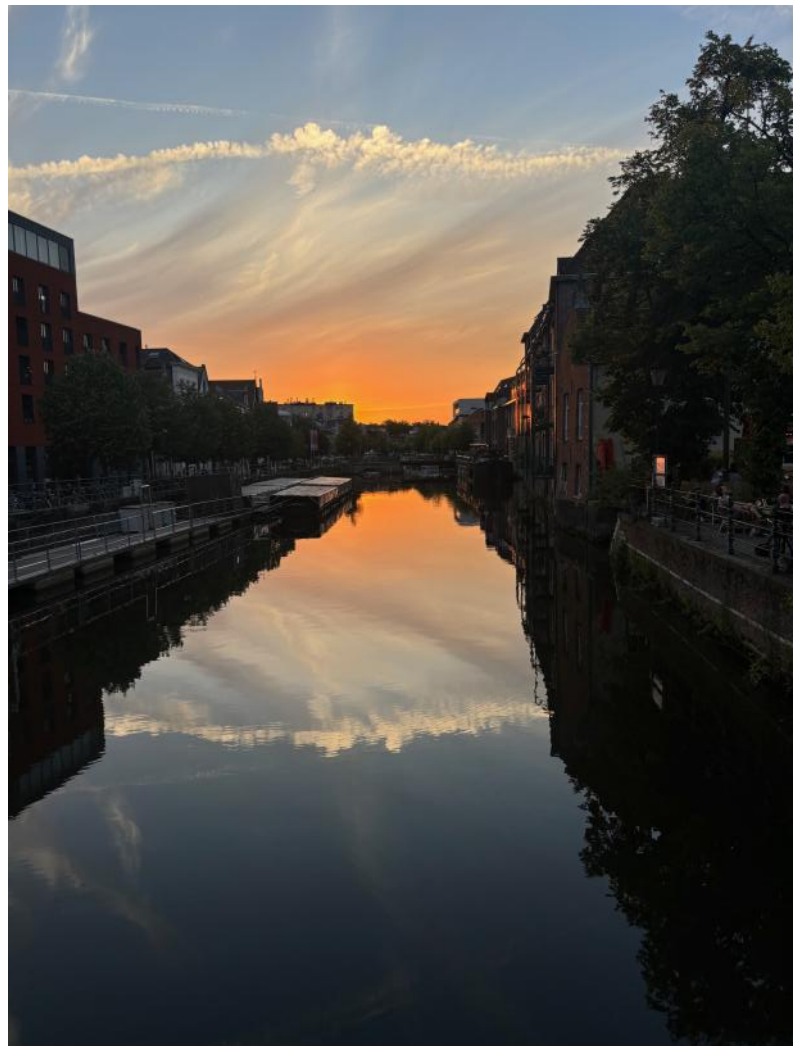


Photo of Mechelen in summer, by Melissa Bray



## Carillon Book Club: Music for Reflection cont'd

Christoph Willibald Gluck – *Dance of the Blessed Spirits* arr. John Knox/Isaac Wong

By Isaac Wong

The ballet interlude *Dance of the Blessed Spirits* is one of Gluck's most beautiful melodies, from his opera *Orfeo ed Euridice*. Written in simple ternary form, the first part, a pastoral, stately dance evokes tranquility and contentment. This contrasts with the second part in the relative minor key, a quietly yearning air with the flute solo expressing anguish, before the first part returns, ending the dance in a comforting tone. The late John Knox made an arrangement of the first part which I have played since my first years as a carillonist. I later made a carillon arrangement of the second part, based on Italian pianist Giovanni Sgambati's arrangement for the piano, known amongst pianists as *Mélodie de Gluck*. I am equally fond of playing the second part on its own, and playing the whole *Dance* with all the repeats. While I play the entire work I think of my friendship with John, and I think to myself how fitting that with his calm, jolly nature he would have arranged the first part but left out the middle section. I hope he wouldn't mind my self-imposed collaboration of the arrangement, and adding my name to his credit.

My arrangement of *Mélodie de Gluck* is available upon request ([iwon2654@yahoo.com.au](mailto:iwon2654@yahoo.com.au))



Photo of the National Carillon in winter 2025, by Melissa Bray

## 🎵 Carillon Book Club: Music for Reflection cont'd.

### Gary White – *Reflections*

By Jane Stewart

*Reflections* by Gary White seemed like a good piece to mention in this book club featuring Music for Reflection!

This is a modern piece, somewhat discordant, which commences with an ostinato in the right hand. I like that the syncopation and repetition of similar fragments but with different rhythmic placement means it isn't an easy learn (or it wasn't for me, early in my tuition!) There is also a lot of demand for dynamic contrasts, which makes it a dramatic short piece to perform. I perform it as a stand-alone but it also works well with the other short pieces *Vigil* and *Etude*.

### Adrian Tien – *In the Courtyard of a Buddhist Temple*

By Jane Stewart

Another reflective piece which I absolutely love is *In the Courtyard of a Buddhist Temple* by Australia's own Adrian Tien.

The piece begins with the tolling of an unaccompanied melody (apologies, I am writing away from my score and cannot remember if it is a folksong, and if so, which one). After a cadenza-like phrase beginning with a trill and ending with a grand arpeggiando, the piece moves into a more complex arpeggiated section of accompaniment to the melody.

I've always found this next section more challenging to play effectively, with the melody notes needing to toll out with more sonority than the other notes of the arpeggio immediately before and after.

This section leads into a lyrical waltz motif, which then moves into the lengthy coda; the replaying of the initial melody but this time over a repeated bass note, like the repetition of a bell clock tolling the hour.

This piece invites reflection for me. I haven't visited any Buddhist temples, but can well imagine hearing music like this as I stroll through peaceful gardens and ancient buildings. It is a long time favourite of mine.

### Edward Elgar – *Salut d'Amour*

Lucy Koe recommended Elgar's *Salut d'amour* as another suitable piece for reflection and said she plays her own arrangement, one that she wrote with Jill Forrest's help.

### 2026 WCF Congress in Portugal



Registrations are open for the World Carillon Federation (WCF) congress in Portugal from Wed 24—Sun 28 June, with post congress events to run for the next two days. Further information is on the [Congress website](#) and the [city website](#).

If you are thinking of attending, and you haven't done so yet, please get in touch with Isaac at [Carillon.President@gmail.com](mailto:Carillon.President@gmail.com) to find out more, including about post-post-congress events in Barcelona, Perpignan and Carcassonne.

#### **Breaking news:**

Wendy Murphy will present at the World Carillon Congress in Mafra on June 27th at 11.30am on *Creating a New Carillon Culture in Bathurst*. An opportunity to share with the international carillon community the story of the Bathurst War Memorial Carillon, and the efforts by the Friends of Bathurst War Memorial Carillon in reconnecting the carillon as a musical instrument with the contemporary citizen and listening public.

## Carillon Society of Australia

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Submissions for publication are always welcome, please send feedback, articles and ideas to [carillon.editor@gmail.com](mailto:carillon.editor@gmail.com)

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**Editor:** Melissa Bray

### CSA office bearers

President: Isaac Wong  
Vice president: Wendy Murphy  
Secretary: Julie Wright  
Treasurer: Vikki Jacobsen  
Executive Members:  
Melissa Bray  
Daniel Guo

### Upcoming CSA meetings

25 July 2026: Sydney (meeting starts at 11am in person and virtual, 12,30pm lunch, recital starts at 1.30pm, professional learning at 3pm)

7 November 2026: Bathurst (meeting starts at 10.30am in person and virtual, recital starts at 1pm, professional learning at 2pm)

## Our carillons in the media



### Chime In: A Carillon Celebration

Fifty-five years on, following major renovations, the Carillon is retaking its place in Canberra's musical and social life.

MALCOLM GILLIES | OCTOBER 22, 2025

*Canberra's Chime In: A Carillon Celebration* was promoted and covered by local media including an article in *Quadrant* ([left](#)).

*Sydney's War Memorial carillon* continues to feature in the University's social media, including the engineering project to build prototypes of practice instruments ([right](#)).



Click on the images to access the links.

If you notice any of Australia's carillons featured in traditional or social media, please let us know so we can share updates with members, just send an email with a link to [carillon.editor@gmail.com](mailto:carillon.editor@gmail.com)

## Upcoming recitals and tours

### Bathurst

The Autumn Colours Recital Series commenced with a performance by Wendy Murphy on March 14. Concerts commence at 1pm and the upcoming program includes:

- 21 March visiting carillanist Thomas Lowe
- 11 April visiting carillanist Harrison Whalan
- 25 April Wendy Murphy
- 9 May Francis Dorman

Tours are at 11.15 on 14 March, 11 April and 9 May. You can find out more on The Friends of the Bathurst War Memorial Carillon Facebook page <https://facebook.com/BathurstWarMemorialCarillon> or you can email [contact@bathurstcarillon.org.au](mailto:contact@bathurstcarillon.org.au)

### Canberra

While regular concerts are continuing on Sundays from 12:30 - 1:30pm the Carillon and parts of Queen Elizabeth II island will be closed on weekdays from 27th April between 7am and 5pm while maintenance work occurs. This is likely to take several weeks, and during this period Wednesday concerts will be held after 5pm.

For updates, to view programs or book tours, see the NCA website: <https://www.nca.gov.au/attractions/national-carillon#> or phone the NCA on 02 6272 2902.

### Sydney

The Sydney University War Memorial recital times (excluding exam periods and public holidays) are:

- Sundays 1 - 2pm
- Tuesdays 1 - 2pm

Details of other performances, tours and requests can be found at the Sydney University website: <https://www.sydney.edu.au/engage/visit/places-of-interest.html> or by contacting Titus Grenyer, Manager, University Carillon and Organ at [titus.grenyer@sydney.edu.au](mailto:titus.grenyer@sydney.edu.au)



Carillon Society of Australia