

MUSIC American Bell-Master Tells Carillon History

By E. W. of The Journal Staff.
When the Peace Tower carillon sends its melancholy harmonies out into an Ottawa evening, few listeners on Parliament Hill realize they can thank an ancient Roman signalling method for this complex musical instrument.

An outstanding American bell-master who left the United States in 1930 for one year's study abroad and stayed 11 years, has written a book, small in size, large in scope, which is both an introduction to carillons and a comprehensive report on their development and use.

"Carillon," written by Arthur Lynds Bigelow, now bell-master at Princeton University, concludes with a 16-page chart of technical details on all major carillons in Canada and the United States, including the Peace Tower and St. Jean Baptiste instruments in Ottawa.

Mr. Bigelow's one-year visit to Europe stretched into 11 when he became concert artist on the carillon of the University of Louvain. Later, he was appointed bellmaster of the town, a title he still holds.

Fascination of Carillon.
In his book, he speaks of the fascination of producing music from such a tremendous instrument as a tower carillon. "Rare indeed is the carillonneur who will not make the effort of climbing a few steps to enjoy the satisfaction of direct response to his touch."

What he does not say, but what is apparent in every page, is that the fascination for him did not end with performance. Sitting at the clavier filled him with curiosity about the evolution of such a complex instrument, its technical aspects, its musical possibilities.

He delved into libraries and ancient records to learn the history of bells and carillons. He has taken measurements and registered tones and partials of the bells of nearly all the great carillons of Europe and America.

Results of years of research are passed on to the reader in a book of only 72 pages.
The carillon, he says, is not merely a form of outgrowth of an evolutionary process. "It is rather the end result of a definite search for the form and proportion which produces the purest tone possible from the vibrating surfaces of a cast metal instrument."

"The tone must be so pure that two or more bells may be sounded together in perfect accord with a harmonious effect that pleases the ear of the casual listener and the discerning musician as well."

A wondrous thought to the casual listener! A musical instrument which encompasses as many as 72 bells, the largest weighing perhaps 25,000 pounds; an instrument capable of unique musical harmonies, developed from a crude, unmusical bronze pot which the ancients discovered could produce a ringing note.

Began in Bronze Age.
This, says Mr. Bigelow, is how it happened.
With discovery of the musical qualities of bronze, first, pot and bowl forms which developed into the Oriental gong; and, much later, cup-shaped bells.

Typical of early development are tintinnabula—small bells—three and four inches in height, commonly used by the Romans as signals.

Examples left by the Roman armies all over Western Europe were "little more than an inverted cup or vase, round-headed and of the same thickness throughout, with a loop or finger-ring on the top. A clapper suspended underneath the head struck the inside of the lip, a manner of ringing that has remained the same through the ages."

"For hundreds of years, with no casting facilities, bells were made by hammering out sheets of metal, cutting out the four corners, bending the sides together, and fastening them with rivets—the 'cow bell-type' not much more than a metal rattle, found all over the world."

Bells were first hung from elevated places so they could be heard at greater distances.
Improved Tone.

At the beginning of the ninth century, with the resumption of casting, came an important improvement—the addition of a ring of metal at the lip of the bell.

At first, this was strictly practical. The bronze bell was brittle and likely to break from the blow of the clapper inside or the stroke of a hammer outside.

But the increase in tone was immediately apparent and since then no bell of any consequence has been cast without it. "Today... the very strike-tone, the main tone of the bell, is dependent on the thickness of the lip."

For the next few centuries, bells continued to improve but it remained for the Flemish, in their golden period during the 15th century, to develop the perfect bell.

Musicians found the bell could be made to sound its octaves; then, if the bell were shortened and the shoulders broadened, some of the discordant overtones seemed to arrange themselves more harmoniously.

Best series of harmonics, they found, was a bell possessing a minor third just above the strike-note with the next interval a perfect fifth above the strike-note. It is this prevalence of the minor third, second in strength of the series of overtones, which gives the carillon its distinctive plaintive note.

This discovery enabled them to found perfect bells; instead of casting bells as closely as possible to the desired pitch and hoping, they cast them thicker than necessary and chiselled or

turned off the inside until the main tone of the bell was true and its harmonics in good relationship.

Tuning a carillon is a highly specialized art. Admitting that French and American founders tune a series of bells with as much skill as any, Mr. Bigelow adds, "There are probably no more than six or seven men living today who are capable of perfect tuning."

Almost until modern times, Flanders remained the only country with perfect bells. England which, too, wanted more than a simple church peal of from two to four bells, became interested in "change ringing"—a series of bells "pealed" in turn which produced a sound "pleasing and beautiful at times"—but not truly musical.

Word of the beauties of a true carillon was slow to spread out of Flanders. With the interruption of the industrial revolution and of wars, it has been only in recent times, since World War I, that the carillon is coming into its own. In America, the history of the carillon is only about a quarter of a century old. The Peace Tower carillon of 53 bells, one of the largest on the continent, was installed in 1926, St. Jean Baptiste carillon of 47 bells in 1939.

Mr. Bigelow describes a carillon as "an instrument comprising at least two octaves of fixed cup-shaped bells arranged in chromatic series and tuned to produce concordant harmony."

Today, Canada has eight carillons fitting this definition, ranging from 53 bells to 23. The United States has 58 ranging from 23 to 72.
All these "singing towers" trace their beginnings to the Roman tintinnabula!

Carillon. by Arthur Lynds Bigelow, S. F. Reginald Saunders Company Limited, Toronto, 75 pages, 14 illustrations, \$2.50.

VIOLINIST BROADCASTS.
Klenni Hambourg, young Ottawa violinist, gave a recital over the CBC International Service to Great Britain and Europe last Wednesday. His program included the radio premiere of Kenneth Peacock's Sonata for Violin and Piano, played with the composer at the piano; and two adaptations from the works of Chopin by Jan

Queen's Drama Guild to Celebrate Golden Anniversary Next Week-End

With its golden anniversary celebration coming up next week-end, Queen's Drama Guild looks back on 50 years of theatrical activity which started out on a discouraging note.

In 1899, when a group of students banded together to form a drama club, the suggestion received a mixed reception. Its organizers hailed the new organization with delight, denouncing opponents who said the presentation of drama would "instill into the hearts of poor, unsuspecting students that most terrible of all evils—the love of the stage."

Fortunately, this viewpoint was beaten down fairly quickly and the club worked vigorously to offset the record of an earlier attempt which had succumbed to "the slings and arrows of outraged fortune."

Visitor to Ottawa.
Since then the club has done well, has been a frequent visitor to Ottawa and has won honors at the regional drama festivals. But it hasn't been easy. In 1900 the club could not give a public performance of "As You Like It" because, according to the Queen's Journal at that time, "the young student chosen for Rosalind was unwilling to don 'doublet and hose'."

The next season, the club branched out with a Shakespearean recital, including songs, recitations and the third act of "Hamlet". At dress rehearsal Polonius got such a skin rash from the rented costume he had to be replaced by an understudy.

In 1911, the club was criticized for its first attempt at a modern play, "The Lost Paradise", critics felt, was too melodramatic. The club hotly defended its choice.

How could anyone produce a serious play for Theatre Night, they demanded. Theatre Night, apparently, was a wonderful pre-election party when candidates for student executive positions gave speeches between acts and, supported by their factions, managed to keep the theatre in an uproar before and between acts.

"Showers of beans and confetti greeted the unfortunate actors in the first scene, not to mention chicken feathers intended for the

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JACOB LATEINER, outstanding 20-year-old pianist who will make his Ottawa premiere Monday evening at the Morning Music Club concert in the Technical High School.

Jacob Lateiner Morning Music Club Artist

Jacob Lateiner, 20-year-old pianist, whose New York concerts last month prompted critics to term him an "astounding young pianist", will give his Ottawa premiere Monday with the Morning Music Club.

The Program.
Organ Toccata in C major Bach-Busoni
Two moments musicales Schubert
Two selections from "Visions fugitives" Prokofieff
Toccata, Opus II Prokofieff
Sonata in C major, opus 53 (Waldstein) Beethoven
Prelude in D minor Beethoven
Nocturne in C minor
Waltz in C sharp minor Chopin
Polonaise in A flat major

Junior Concert Next Saturday

Next Ottawa Junior Music Club concert will be held in the National Museum February 19. Taking part will be: piano: Judith Watters, Suzanne Precious, Sally Ann Berry, Ronald Leroy, Marina Charette, Lorraine Moeser, Aurele Lecompse, John Robertson, Andree Gosselin, Jane Lyons, Carol Jacques, Karl Duplessis, vocal, Margaret Ingles, Frances Gaitens, Anne Whitman, Barbara Powers, Christine Stewart; violin, Ross Clarke.

Spurred by hopes for a spot in the Dominion Drama Festival in Toronto next April, Ottawa amateur theatre groups are putting the finishing touches to productions entered in next week's French and English regional festivals.

Both three-day festivals—first at the Little Theatre Monday until Wednesday—the second in Brockville Thursday to the end of the week—promise to be interesting.

Three Ottawa and one Hull group will take part in the French festival. Ottawa's representative in the English regional is down from last year with only two groups entering three plays.

Until Malcolm Morley chooses the better of "Fortune My Fool" and "Toad of Toad Hall" tonight, it will not be certain whether the Ottawa Drama League or the new Junior Theatre will go to Brockville.

This sub-festival is an innovation. It is also a healthy sign of growing awareness in the value of festivals. It is a good omen for the activity of amateur groups that the festival program has not enough room for all plays interested in taking part, necessitating preliminary eliminations.

For the first time since festivals were revived two years ago, the Drama League Workshop will not take part. It was eliminated in the city festival whose winner, the RA with "Self-Made Man", is the festival's representative at Brockville.

This year, the RA has two entries. Its second, J. B. Priestley's full-length play, "Music at Night", will be presented on the second night—which will also mark the 20th anniversary of the Brockville Theatre Guild.

More Representative.
The English festival will be more representative than ever. Peterborough will take part for the first time with Shakespeare's "The Taming of the Shrew"—first time a Shakespeare play has appeared in the festival since its natal year. Robertson Davies, author of the Drama League's hopeful, is directing the show.

Lanark Junior Farmers' Group, winner of its own regional competition, will make its first appearance at the main regional

Whorf's Role Forceful In Shakespeare's 'Richard III'

NEW YORK, Feb. 11.—(CP)—The accent is on bloodshed and violence in Richard Whorf's version of Shakespeare's "Richard III" which came to New York this week.

It's a streamlined, swift-paced production of the story of a dark page in England's history. The actors deliver their lines at express-train speed. The emphasis is on the berserk fury that drove Richard to the bloody deeds through which he achieved the throne.

Judged as a melodrama, it is good theatre. Whorf makes a forceful Richard and he has assembled a cast which fits well into the savage tone of the production. One of the more polished portrayals was that of Philip Borneau as the Duke of Buckingham. Polly Rowles imparted a virulent hatred to the role of the unhappy Queen Elizabeth, wife of Edward IV.

The production at the Booth Theatre, directed by Richard Barr, was at its best when the hunch-backed plotter who reached the throne was hatching his dark deeds. It was at its weakest in the battle scene where, for some reason, the antagonists were made to perform more like ballet dancers than combatants.

Mae Triumphant.
After an absence of 21 years, "Diamond Lil" is back on Broadway. To those who saw her create the title role in 1928, Mae West seems timeless and immune to age. Her fabulous acting carries the play.

Here again is the slight roll of the hip as she undulates across the stage; here the light toss of the head as she murmurs her famous phrase, "C'm up and see me s'mtime", and here the slow

Six Ottawa Plays Entered In Regional Festivals

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wink of the eye as she stands with hands on her buxom hips when one of the girls mentions the men in her life.

"It's not the men in my life, dearie", responds Lil, "it's the life in my men."

The flimsy plot revolves around Lil, who is queen of the Bowery and sweetheart of the district's political leader. They are engaged in various nefarious activities, chief of which is a white slave ring.

Into this picture steps a Salvation Army captain. Virtue triumphs in the end. But whether Lil's sins find her out is not clear as the last scene shows her in the arms of the captain who apparently has loved her all along.

Peasant Tragedy.
As its second offering of the season, New Stages, Incorporated, is presenting a Spanish peasant drama, "The Good Wedding". The principals in this tragedy by Garcia Lorca appear as types rather than individuals.

A young man is about to be wed, despite the forebodings of his embittered mother, who still laments her husband and another son, both slain in inter-family quarrels. His fiancee, however, is in love with a married man and she and her lover flee from the wedding feast. They are pursued and her lover and her husband kill each other. That's the story.

It has been given a painstaking production that is deeply moving at times, though the tragedy is too long protracted in the final scene for effectiveness. Ralph Alswang, economically designed sets and lighting add much to the atmosphere. Alexander Scourby is fine as the lover who makes off with the bride, and Sarah Cunningham gives a forceful performance as the grieving mother.

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ELIZABETH LAMBERT BERG, 21, famed cover girl from Stockholm, Sweden, is shown on her arrival in New York where she will get a job as a model. (Central Press Canadian.)

'Love In the Mist' To Be Presented By Stage Society

Stage Society's production next week is Kenneth Horne's "Love in the Mist", a comedy in the style of Noel Coward. The principal role originally played by Ann Todd, will be played by Gertrude Allen. Other members of the cast include Malcolm Morley, Joanna Baker, Betty Leighton, Christopher Plummer and Derek Ralston.

Wednesday night's performance will be sponsored by the University Women's Club of Ottawa. Mrs. D. I. MacKinnon is in charge of ticket sales, assisted by the club president, Mrs. S. Quigg.

Plans Program Of Wide Range

Erna Sack, coloratura soprano, will sing a program ranging from Glick, Giordana and Schumann to Strauss at her concert in the Capitol Theatre next Wednesday evening.

The program:
O del mio dolce ardo Glick
Caro mio ben Giordano
Aria de Lakme (Bell Song) Schumann
Auftraege Schumann
Die Lotosblum Schumann
Der Nussbaum Schumann
Carnival of Venice Schumann
Villanelle Dell'Aqua
Angel Serenade Braga
Swiss Echo Song Eckert
Voices of Spring Johann Strauss

Library Record Music Friday

Music on records at the Carnegie Library, Friday, February 18:
At 7 o'clock:
Bach Sonata in E
Menuhin and Wanda Landowska
Strauss, Richard. Tod und Verklarung
Philadelphia Orchestra.
At 8 o'clock:
Major BBC Symphony Orchestra.
Beethoven. Concerto in D Major
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Both competitions, festivals in their own right, have their own awards of merit.
At Brockville, groups will compete for Senator Davies' Trophy for the best full-length play, and the Fulford Shield for best one-act. Le Droit Challenge Trophy is awarded to the best play of the French event. In addition, both groups have individual prizes for best actor and actress.

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First Inter-Varsity Festival Slated for Carleton College

Almost it sounds like a scavenger hunt—a search for a half-finished statue of Apollo, a glass lampshade that no one will object to having broken, a 1922 couch—but it's really all part of a precedent Carleton College will set at the end of the month.

On February 25, the curtain will go up on the first inter- varsity drama festival ever held in Eastern Ontario. Canada's youngest college will play host to some of its elders with entries coming from Bishop's, Macdonald and Loyola.

Carleton's Sock and Buskin Club is officially in charge. With rehearsals for the club's entry, hasty and widespread alteration of the small stage, preparations for entertainment and billing, the club has its hands full for the next two weeks.

Provide Properties.
As host, Carleton must provide properties for all four one-act plays. While the formal lists of outside requests have not yet been received, the club is having enough trouble just meeting its own needs.

That half-finished statue of Apollo is essential for Lawrence Langner's "Another Way Out", a satire on the modes and manners of Greenwich Village in the early twenties.

Bill Duran, assistant director of last year's production, "The Importance of Being Earnest", is producing the show. Joan Jackson, runner-up for best actress at the city festival, and Bill Armstrong will play the young sculptress and novelist living together. Esther Strutt will be the Baroness de Meville; Rud Richardson is cast as an "Apollo-like travelling salesman", and Olga Pliske will be Mrs. Abbey, the intrusive housekeeper.

College Entries.
The Loyola College entry has not been named. Macdonald College will bring "Mad Breakfast" and Bishop's is entering A. A. Milne's "The Lampshade".

Julia Murphy of the Junior Theatre will be adjudicator of the two-day festival which will wind up with a competitors' party at the Students' Union and the Faculty Theatre Party at the College after Saturday night's shows.

Decision to hold an inter- varsity festival was reached at Queen's last Fall when university representatives decided to do something definite to raise standards of university dramatics.

The Queen's group has been forced to drop out because of its celebration of the Drama Guild's 50th anniversary next week-end and also because three of its directors are sick.

Carleton appreciates the honor of being first host to the festival but a lot of hard work is entailed. The college stage has been considerably revamped. A complete new overhead lighting system has been installed, including new baby spots, eight new dimmers, a new control panel. The panel has a special feature—a glass window which lets the operator see what's going on onstage.

Two small rooms on the second floor backstage have been converted into dressing rooms. An amplifying system has been set up which will broadcast every onstage sound to the backstage crew and to dressing rooms.

The club is proud of this innovation. Everyone will know immediately exactly what stage

has been reached in the production. There will be no more frantic signalling to the man on lights that he's missed his cue. He will be able to recognize the cue as quickly as if he were just behind the footlights.

Freda Young is chairman of the festival committee with Phyllis Derby and Phyllis Convery in charge of billing; Carmen Desbarats and Jane MacDonald are looking after properties.

Responsible for staging the entire festival are John Urquhart, Bill Milks, Bill Watson and Eddie Fox.

Professor A. M. Beattie and W. P. Wigar of the English department are supervising.

COMPETITION DEADLINE.
Ottawa Music Club has extended the deadline for entry in its annual scholarship competition to February 19, it was announced this week. Entries should be addressed to the secretary of the club.

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