

GUIDELINES FOR CARILLON CONCERT PROGRAMS

by Jeffrey Bossin, Berlin Carillonneur

A concert program should enable listeners to identify the works performed as exactly as possible so that they could obtain copies from a library, music shop or publisher. Its content and organization should help to maintain the listener's interest. Although the following guidelines refer to programs written in English, most of them can be applied to programs written in any language. And though local traditions, circumstances, and tastes may make it only possible or desirable to adopt a few of them, it is hoped these guidelines may stimulate some carillonneurs to give more accurate information on their programs and provide them with useful examples of how to do so.

1. Titles

a. All titles should be given exactly and in full.

Example: From Three Nocturnes (1959)
NOCTURNE I Wouter Paap (not: NOCTURNE Wouter Paap)

Local and popular corruptions as well as new titles coined by the arranger should be avoided.

Example: CAPRICCIO IN G MINOR* George Frideric Handel
(not: CARILLON CAPRICE)

*Arranged for carillon by Nicolas Mortimer

b. The titles of vocal pieces transcribed for carillon should be given in full. This usually involves citing the beginning of the text.

Example: From Cantata No. 60 "O Ewigkeit, du Donnerwort" BWV 147
CHORUS "ES IST GENUG"* Johann Sebastian Bach

*Arranged for carillon by John Mortimer

c. In the case of composite works all movements played should be listed.

Example: SONATINA I (1963) Wouter Paap
Allegro giocoso/Andante sostenuto/Allegretto amabile

d. In the case of medlies and potpourris all melodies played and the names of their composers should be listed.

Example: BERLIN MEDLEY Hans Kirchhoff
Der Berliner liebt Musike (Paul Woitschach)/Glühwürmchen-Idyll (Paul Lincke)
Die Holzauktion (Otto Teich)/Das macht die Berliner Luft (Paul Lincke)

e. Sources of movements from individual compositions and opus numbers should be listed and the BWV, KV, and K numbers of compositions by Bach, Mozart, and Scarlatti respectively be given.

Example: From Suite II for carillon (1951)
TOCCATA OCTOFONICA Henk Badings

From "Album für die Jugend" Op. 68
KLEINE STUDIE* Robert Schumann

From Suite No. 1 for Violoncello in G major, BMV 1007
PRELUDE* Johann Sebastian Bach

*Arranged for carillon by William Smith

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f. All titles in foreign languages except those in Latin should be translated into the language of the country where the recital is being given.

Example: Songs from Lithuania

ALL IS QUIET* Jozas Gruodis

PRELUDE NO. 5 IN D MINOR (18th cent.) Matthias Vanden Gheyn
(not the Dutch term PRELUDIUM)

*Arranged for carillon by William Smith

Titles in English, French, German, and Italian as foreign languages may be given in the original language.

Example: From "Ma Mère l'Oye"

PAVANE DE LA BELLE AU BOIS DORMANT* Maurice Ravel

From "Album für die Jugend" Op. 68

KLEINE STUDIE* Robert Schumann

*Arranged for carillon by William Smith

If in any given country the title of a particular foreign work is however commonly known in translation, then that form should be used, even if stylistic consistency is sacrificed (See 3b).

Example: From the opera "The Magic Flute" KV 620

ARIA "EIN MÄDCHEN ODER WEIBCHEN"* Wolfgang Amadeus Mozart

From "Scenes of Childhood" Op. 15

REVERIE* Robert Schumann

*Arranged for carillon by John Mortimer

An optional translation may be added in parentheses to titles given in a foreign language.

Example: From the opera "Der Freischütz"

JÄGERCHOR (HUNTSMEN'S CHORUS) Carl Maria von Weber

Simple, one word generic titles such as prelude, etude, symphony, aria, ect. should be given in the language used for them in the country where the recital is being given, for example if they are in Italian and the Italian form is used in a non-Italian speaking country, then it should be retained. However, if the language of the country where the recital is being given uses another form, then this indigenous form should be used, especially when retaining the original could give the impression that the title has been misspelled because of the similarity between the two forms.

Example: From Suite I (1943)

PRELUDE (not PRELUDIUM) Henk Badings

From the opera "The Magic Flute" KV 620

ARIA "EIN MÄDCHEN ODER WEIBCHEN"* Wolfgang Amadeus Mozart
(not ARIE)

*Arranged for carillon by William Smith

Generic titles whose meaning is clear and which do not resemble misspelled versions may be given in the original language if they belong to a group of titles different from the corresponding forms in the language of the country where the recital is being given or are longer or more complex.

Example: From "Six Compositions for Carillon" (1932)

PRELUDIO/CANZONE/ETUDE Gian-Carlo Menotti

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PRELUDIO E ARIOSO (1977) Henk Badings

CAPRICHIO ÁRABE for guitar* Francesc Tárrega

*Arranged for carillon by William Smith

g. The keys of pieces with generic titles such as symphonies, concerti, suites, and sonatas, of single movements taken from them, and of baroque and classical dances should be listed. In the case of transcriptions the key in which the piece was originally composed and not that of the transcription should be given.

Example: SONATA IN G MAJOR K 391* Domenico Scarlatti

*Arranged for carillon by John Mortimer

h. The numbers of pieces from collections such as de Gruyters should be listed.

Example: From the carillon book of Joannes de Gruyters, Antwerp 1746

MINUET IN G MAJOR NO. 180* Jan Thomas Baustetter

*Arranged for carillon by William Smith

i. Transcriptions should name the original setting where this would not normally be clear (as it would be in the case of a symphony).

Example: From Partita III for Violin in E major, BWV 1006

PRELUDE* Johann Sebastian Bach

From "Two Elegiac Melodies" for orchestra, Op. 34

LAST SPRING* Edvard Grieg

*Arranged for carillon by William Smith

In the case of well-known piano works and piano works by composers such as Chopin and Scarlatti who have written mostly for the keyboard it is not necessary to list them as being "for piano".

Example: From "Scenes of Childhood" Op. 15

REVERIE* Robert Schumann

*Arranged for carillon by Francis Jones

j. Special attention should be paid to capitalization. In all titles the first letter of the first word should be capitalized as well as in English titles the first letters of all words except internal conjunctions, prepositions, and articles, in French and German titles the first letters of all nouns and proper nouns and in Italian titles the first letter of all proper nouns.

Example: From "Ma Mère l'Oye"

PAVANE DE LA BELLE AU BOIS DORMANT* Maurice Ravel

Carillon Duet

THE STARS AND STRIPES FOREVER* John Phillip Sousa

Primo: William Smith/Secundo: Joy Francis

From "Album für die Jugend" Op. 68

NACHKLÄNGE AUS DEM THEATER* Robert Schumann

*Arranged for carillon by John Mortimer

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In English the first letters of words such as "major" and "minor" belonging to supplementary descriptions are however not capitalized. Terms such as "musical" and "opera" are only capitalized if they are part of the general heading of a section of pieces.

Example:

I.

Music from Operas

From "Der Freischütz"

JÄGERCHOR (HUNTSMEN'S CHORUS)* Carl Maria von Weber

From "The Magic Flute" KV 620

ARIA "EIN MÄDCHEN ODER WEIBCHEN"* Wolfgang Amadeus Mozart

*Arranged for carillon by John Mortimer

However, generic terms such as cantata, musical, and opera belonging to supplementary descriptions rather than forming a part of the title itself (as in the third of the following three examples) aren't capitalized if they are part of the individual heading of a single piece or group of pieces forming part of a section.

Example: From the opera "Der Freischütz"

JÄGERCHOR (HUNTSMEN'S CHORUS)* Carl Maria von Weber

*Arranged for carillon by John Mortimer

From the cantata "O Ewigkeit, du Donnerwort" BWV 147

CHORUS "ES IST GENUG"* Johann Sebastian Bach

*Arranged for carillon by John Mortimer

From Cantata No. 60 "O Ewigkeit, du Donnerwort" BWV 147

CHORUS "ES IST GENUG"* Johann Sebastian Bach

*Arranged for carillon by John Mortimer

k. All titles in antiquated spellings should be given in modern spelling as they may otherwise be thought to contain spelling or typing errors.

Example: From "Pièces de Clavecin, premier Ordre"

LA BOURBONNAISE* François Couperin

(not: LA BOURBONNOISE)

*Arranged for carillon by John Mortimer

Titles in the language of the country where the recital is being played may be given in antiquated spellings, provided the title is well known, contains several words in the old style spelling or uses antiquated grammar.

Example: SONG "YE WINDS TO WHOME COLLIN COMPLAINS"* George Frideric Handel

*Arranged for carillon by John Mortimer

l. Titles of works from which individual movements or pieces are derived and titles consisting of a name or of a quoted text preceded by a generic term such as suite, sonata, aria, musical, ect. are put in quotation marks or italics. The titles of the pieces performed and those consisting only of a generic term however are not put in quotation marks or italics.

Example: From "Album für die Jugend" Op. 68

KLEINE STUDIE* Robert Schumann (not "KLEINE STUDIE")

From Cantata No. 60 "O Ewigkeit, du Donnerwort" BWV 147

CHORUS "ES IST GENUG"* Johann Sebastian Bach

From the musical "Lady, Be Good!"

LADY, BE GOOD!* George Gershwin

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From Suite No. 1 for Violoncello in G major, BMV 1007 (not "Suite No. 1")
PRELUDE* Johann Sebastian Bach

*Arranged for carillon by Tom Smith

m. The dates of composition of all original works for carillon should be given. If the exact date of a work is unknown the century may be cited in its place.

Example: IMAGE NR. 2 (1959) Émilien Allard

PRELUDE NO. 6 IN G MINOR (18th cent.) Matthias Vanden Gheyn

n. The countries of derivation of foreign folksongs should be listed.

Example: MUSS I DENN* (Folksong from Germany)

*Arranged for carillon by Francis Jones

2. Names

a. Because they are little known, composer's and performer's names should be always listed in full. In works requiring more than one player the names of all the performers and their instruments should be given.

Example: SARABANDE (1952) Ronald Barnes (not: R. Barnes)

Carillon Duet

THE STARS AND STRIPES FOREVER* John Phillip Sousa

Primo: William Smith/Secundo: Joy Francis

*Arranged for carillon by Joy Francis

b. Composer's names can be followed by the year of their birth and death. In this case the dates of original carillon compositions may be omitted. However, if the dates of all original carillon compositions are provided the years of the composers' birth and death can be omitted as the time periods during which most classical composers such as Bach and Mozart lived are generally known or can be easily found in a music lexicon.

Example: SARABANDE Ronald Barnes (1927-1997)

FÜR ELISE* Ludwig van Beethoven (1770-1827)

or

SARABANDE (1952) Ronald Barnes

FÜR ELISE* Ludwig van Beethoven

*Arranged for carillon by Joy Francis

c. Names of arrangers should be listed and given in full. To avoid repetitions mark the corresponding works with a symbol and list the arranger's name once at the bottom of the program.

Example: GNOSSIENNE I* Erik Satie

FÜR ELISE ** Ludwig van Beethoven

From "Album für die Jugend" Op. 68

NACHKLÄNGE AUS DEM THEATER* Robert Schumann

Arranged for carillon by

*William Smith **Joy Francis

3. Form

a. All information should be doublechecked to make certain it is complete and correct.

Example: Jef Denyn (not: Jef Denijn, as commonly misspelled).

George Frideric Handel (not: George Frederic Handel)

b. Stylistic consistency should be observed. If for example the title of any one work in a particular foreign language is given in translation then all titles in that language should be translated. If the dates of a particular composer's birth and death are given then they should be listed for all composers.

c. To insure that they are easily readable, programs should be typed or printed and not hand-written.

4. Additional guidelines for programs submitted by guest carillonneurs

a. Guest carillonneurs should submit their programs only in typed form or as a computer file.

b. Guest carillonneurs should list English, French, German, Italian, and Latin titles in the original language. A translation into English or the language of the country where the recital is being given may be added at the request of the host. Titles in less common languages (Dutch, Spanish, Eastern European, Oriental, and Scandinavian languages for example) should be given in the language of the country where the recital is being played or in English.

c. Guest carillonneurs can list the times of all pieces in order to give an accurate idea of the length of their concert (The times will not be listed on the programs, however).

Example: FOR CARILLON (1987) László Dubrovay (5'40")

HEMONY-SUITE (1952) Albert de Klerk (7'15")
Prelude/Etude/Siciliano/Toccata

5. Optional suggestions regarding program content

In order to avoid the character of an arbitrarily organized amateur program characterized by an abrupt change of style, content, genre, period, and mood with every piece, the author suggests organizing programs along thematic lines so that the listener can become better acquainted with a particular style by experiencing various aspects of it displayed in a succession of different pieces. In programs featuring works with different styles and genres, this involves organizing them into blocks of two or more pieces with a similar content, i.e. two or more folksongs, transcriptions of classical works, carillon pieces, ect.

Monothematic programs based on the music of a particular genre, century or period, the works of a particular composer, the music of a particular country, ect. can be also organized into blocks based on various categories. A program of music from a particular century or period can group pieces according to their composers or countries of origin, a program of the works of a particular composer can group pieces according to genre or in the case of transcriptions, according to the original setting, a program of the works of a particular country can group pieces according to genre, period or composer.

As listeners are usually subject to the continuous distractions of outdoor surroundings, rarely have the opportunity to watch the carillonneur while he is playing, and may have to stand for long periods during the concert, the author would also like to recommend that, in order to maintain the listener's interest, the pieces are ordered to insure frequent changes of character and tempo and that the pauses between them are kept short. A fast and brilliant work which will catch the listener's attention or a piece composed to begin a concert

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or a group of pieces, such as a prelude or overture, will make a good opening to a concert while one with a strong ending will lend the close an appropriate sense of finality. The time of day of a concert and the season during which it takes place should also be given due consideration. For example, the content of an evening concert can be more meditative in character and die away on a gentle note. Songs and works celebrating the time of year as well as pieces based on the chorales and hymns marking the current religious festival make a welcome and appropriate addition to any program.

Sample Program

I.

Carillon Music from the Netherlands

SUITE III (1953) Henk Badings
Prelude/Scherzo/Air/Passacaglia

II.

Popular Songs from Germany

MUSS I DENN* Folksong from Swabia

LILI MARLEEN** Norbert Schultze

III.

Classical Music from Germany

From Partita III for Violin in E major, BWV 1006

PRELUDE* Johann Sebastian Bach

From "Scenes of Childhood" Op. 15

REVERIE*** Robert Schumann

IV.

Music for the Carillon in Berlin-Tiergarten

From Russia

COMPOSITION FOR CARILLON (1995) Sergey Tosin

From England

From "Two Pieces for Carillon after Caspar David Friedrich" (1995)

WALDINNERES BEI MONDSCHNEIN Anthony Skilbeck

From the USA

BERLIN FIREWORKS MUSIC/solo version (1987) Richard Felciano

Arranged for carillon by

*Tim Brown **Susan Grace ***Jim Goldsmith

