

[Introduction to]

An Annotated list of Folksong Arrangements by Leen 't Hart

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Leen 't Hart 1965

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The annotated list itself is on my website: www.Laurameilink.nl>beiaardiers>Leen 't Hart>Lijst van volksliedbewerkingen lezing WCF 2002.pdf

Music for the people and the carillon

The theme of this congress is Music for the people and the carillon. Within the context of this theme, I will focus on the folksong arrangements for the carillon, by Leen 't Hart.

As many of you may know, the repertoire of the carillon consists of original compositions, transcriptions of classical compositions, arrangements of folksongs and improvisations. These four components were presented as early as in 1920 by Mechelen carillonneur Jef Denijn. Leen 't Hart published these same starting points in 1977 in his *Handbook for the carillonneur*.

But first, allow me to introduce Leen 't Hart

Leen 't Hart was born in 1920, and he died in 1992. His identification card dates from 1937, when he was 17 years of age. Leen 't Hart started his music education with his father. He also studied the carillon with Delft carillonneur Jan Hendrik Storm. After World War II he continued his studies with Ferdinand Timmermans in Rotterdam. Leen 't Hart won the carillon contest of Rotterdam in 1949. Then he studied with Staf Nees in Mechelen (Belgium). He obtained his diploma from the Mechelen Carillon School in 1950 'with great distinction'.

Leen 't Hart was the carillonneur of five cities: Delft (1943-1974), Dordrecht (1951-1953), Leiden (1952-1974), Amersfoort (1953-1991) and Rotterdam (1956-1974). Many of you will remember him as the Director of the Dutch Carillon School, the Nederlandse Beiaardschool, a position he took in 1953 and held until 1984.

As a teacher Leen 't Hart needed teaching materials

Since the origin of the Mechelen Carillon School in 1922, teaching materials have been passed down from master to student, by copying music in albums. Timmermans copied the books of Jef Denijn, Leen 't Hart copied Timmermans, etcetera. The slide shows the students in the former prison of Amersfoort, where the carillon school was housed. Leen 't Hart realized that this copying was very time consuming and so he looked for other methods for the multiplication of music scores.



We can distinguish three stages of music reproduction: the copying of the music, the multiplication and the sale. In the fifties and sixties Leen 't Hart wrote the music himself on transparent paper, that was preprinted with empty staves. The multiplication was done by a third party and in small series. The phototypes were sold at cost price. After their moving from Delft to Moerkapelle, 't Hart and his wife made the phototypes themselves in their garage. An example of such an early production shows the music written in 't Harts own handwriting and at the bottom on the right the date of the manuscript. It is a coincidence that this early example concerns Irish music, namely *Fishers hornpipe*. In the late sixties and early seventies 't Hart engraved the music more and more on stencil, which the couple could easily multiply on a stencil machine. From the beginning the 't Hart family acted as the selling agent for the Dutch Carillon School.

The sale of the music was supported by a catalogue. Over the years there are eight full catalogues. New editions appeared every two to four years and there were supplements in between. The very first catalogue, a small booklet, dates from 1962. It starts with *Fishers hornpipe*, listed as 'anonymous'. The 1968 edition is produced on the stencil machine. All entries bear an identification code, consisting of the first two to four letters of the composers name, followed by a digit. For example Ba = Balkom, Bach = Bach, Bee = Beethoven and Har = 't Hart. The catalogue of 1976 is the first bilingual edition. The edition of 1980 indicates that new items are marked by an asterix. This was convenient for the clients, who could simply order all the marked items. After his retirement in 1984 Leen 't Hart continued his publishing activities on a private base as 'Leen 't Hart publications'.

But let us continue with the folksong arrangements

There are six categories of music editions in the catalogues of the Dutch Carillon School. They are: compositions by 't Hart / by others; transcriptions of classical works by 't Hart / by others and finally folksong arrangements by 't Hart / by others.

I made a survey of all folksong arrangements by 't Hart. First of all I tried to find a date. I followed the 'Har numbers' of the catalogue and I put the folksongs easily in consecutive order. There were 40 items with folksongs, 21 of them were marked by a date. The other 19 items could be dated by interpolation or by using indicators, such as: the mark on the transparent paper, the size of the transparent paper and the number of preprinted staves on the transparent paper, in combination with dates in handwriting on the score and the first appearance in the catalogue. The French folksong *Au clair de la lune* is written on Sunova transparent paper with 14 staves, as indicated at the bottom left, and with a date at the bottom right.

Once these dates were known I tried to find the context of the editions of the folksongs. I searched for connections with the biography of Leen 't Hart, the history of the Dutch Carillon School and events in the 'carillon world'. I carried out this research in printed materials, such as periodicals and newspaper clippings in Leen 't Harts scrapbooks, in annual reports by Leen 't Hart as the director of the Dutch Carillon School to the Board of the school, and I took interviews with Leen and Rie 't Hart during 1991, when I started the research on 't Hart, and in 1992, the year of his death. The couple was very co-operative. They send materials by the mail with short notes attached to it.

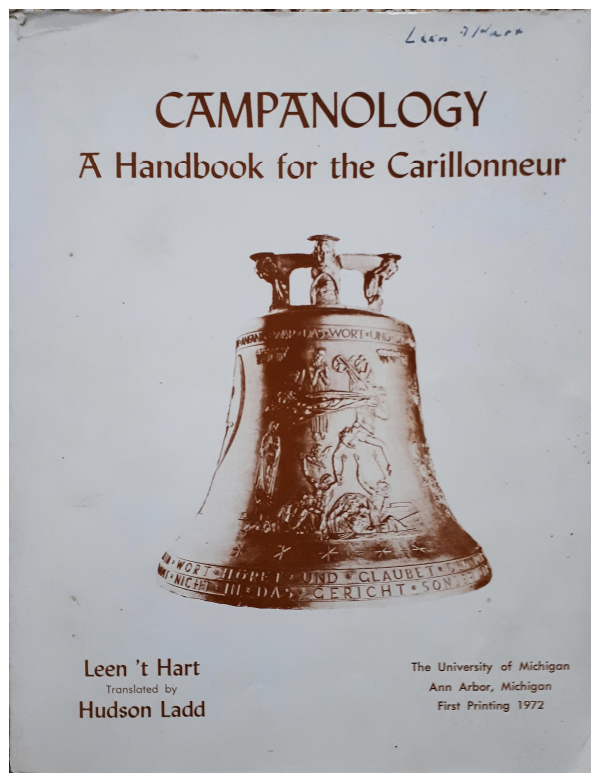
I will present some results of this context study through the following examples

In 1959 Leen 't Hart made gramophone recordings for EP records in Delft, Rotterdam and Amersfoort. These three records were combined to a LP record in later years. The repertoire for these recordings consists only of international folksongs. I found the contract for the Amersfoort recordings in Leen 't Harts legacy. The cover of the Amersfoort EP record and the contract with Phonogram show the same list of folksongs. The songs do not correspond, however, to a printed issue of music, so we must consider these recordings to be improvisations.



Leen 't Harts heart attack of 1968 was another remarkable event. After the Christmas Eve recital in Leiden in 1968, Leen 't Hart suffered this heart attack, while sitting in his car. After recovery he was able to regain some of his activities in Amersfoort by March 1969 but instead of playing his weekly recitals in Rotterdam, Leiden and Amersfoort, he spent his time in composing and arranging. He produced five editions of folksongs, the Har numbers 46 to 50, of seven songs each, with one exception of six songs. The folksongs originate from Hungary, Germany and Scandinavian countries. His sources were the Schott Editions *Das Lied der Völker* (Songs of the people). The printed editions can be dated from September 1969 to February 1970 and selections of these folksongs also appear frequently in 't Harts recitals of 1970. The edition of the Norwegian folksongs shows both the transparent paper mark Harmonia, which is unique for this period, and the date.

Another remarkable event is Leen 't Harts early retirement as city carillonneur in 1974. From 1974 he compiled and produced several books, not only with music, but also on methodology, such as *Carillon Playing* (1975), *Improvisation* (1975), *Handbook for the carillonneur* (1977), two volumes with transcriptions of Romantic compositions and several volumes of folksong arrangements.



These books were made on stencil and multiplied by the 't Hart couple on the stencil machine, in combination with a binding machine. This equipment was bought by the School and placed in the garage in Moerkapelle. It was only after 1978, when the Carillon School moved to its new and larger buildings at the Grote Spui in Amersfoort, that the machinery was moved to Amersfoort.

International contacts are also reflected in some editions of folksong arrangements

In 1951 and in 1959 't Hart inaugurated carillons in Brazil. There is no correlation with music production known thus far, but undoubtedly there are the Mechelen-type music books in the monastery of Vila Formosa, a suburb of Sao Paulo.

From 1962 to 1986 't Hart visited the United States of America almost every year for recitals, some of them in combination with congresses and masterclasses. There are some folksong and hymn settings, correlated with these occasions.

In the fifties up to the eighties 't Hart inaugurated several carillons in Germany and Scandinavian countries. He gave masterclasses in Denmark in the seventies. Some German and Danish hymn settings and folksong arrangements have connections with these events. The contacts with Maria Dolores Coll in Barcelona, Spain, resulted in two volumes of Catalan music, folksongs and dances, again to be used as teaching material.

In 1979 't Hart gave masterclasses in Sydney and Canberra, Australia, but that did not result in an Australian book.

We should not forget to mention the setting of some Swiss folksongs, dedicated to Walter Meierhans, who was in charge with the Albert Schweitzer carillon in Libingen, Switzerland.

There is also a connection between 't Harts folksongs arrangements and the World Carillon Federation

The founding of the WCF in 1978 in Amersfoort was the stimulus for two international volumes of folksongs. The congress of Løgumkloster, in 1982, was the challenge for a volume of Danish folksongs. The congresses of 1986 in Ann Arbor USA, and 1990 in Zutphen NL, did not result in folksong arrangements as 't Hart worked on his *Dictionary of Carillon Terms* instead, a topic beyond the scope of this lecture.

Mr Chairman, I come to a conclusion

As a result of this study, the listing of the folksongs, the search for a date and the search for a context, I was able to form an *Annotated List of the Folksong Arrangements by Leen 't Hart*. I am talking about 167 songs on 34 sheets and 376 songs in 12 books, making a total of 543 songs. This Annotated List can be compared with the *Annotated List of Compositions* that I have presented at the 2000 WCF congress in Springfield Ill USA. Today's lecture should be considered as an Introduction to the Annotated List of the Folksongs Arrangements, that will be printed in the Congress Proceedings. For a third and final list I plan to make a survey on Leen 't Harts transcriptions for the carillon of the classical repertoire.