

Carillon News



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Newsletter of the Guild of Carilloners in North America

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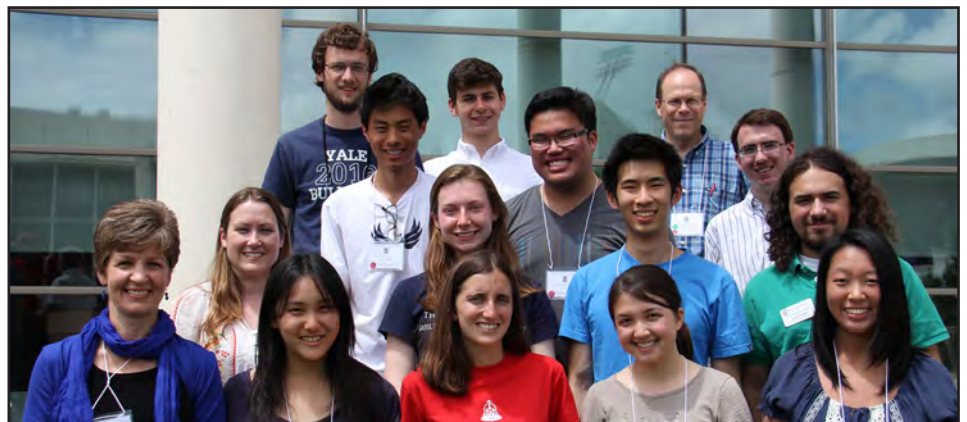
Jane A. Meyer Carillon

2015 GCNA Congress at Missouri State University

by Shannon Norton Richards

The 73rd Congress of The Guild of Carilloners in North America was graciously hosted by Jeremy Chesman at Missouri State University, Springfield, Missouri on June 15-19, 2015. University Carillonist and Associate Professor of Music Jeremy Chesman and the Missouri State Faculty Brass Ensemble welcomed the Congress Monday evening at the Host Recital by performing *Fantasy for Bells and Brass*. The Jane A. Meyer Carillon, a 48-bell Eijsbouts instrument from 2001, is located on the corner of the Duane G. Meyer

Library. The evening ended with elegant hors d'oeuvres and excited visiting between friends in the expansive, open lobby of the library.



Names of First Time Attendees

- First Row** Carol Anne Taylor (Member Enrichment Chair), Sonia Wang (Yale), Meg Brink (Yale), Elena Perry (Yale), Mindy Wang (University of Florida)
- Second Row** Charlene Williamson (Sewanee), Paige Breen (Yale), Keshane Gan (Yale), Joe Dias (Missouri State)
- Third Row** Tommy Kilmer (Yale), Thomas Le (UC Berkeley), Parks Greene (University of the South, Sewanee)
- Fourth Row** Chris Shriver (Yale), Tom Gurin (Yale), Charles Zetlek (University of Rochester)
- Not pictured** Ilia Karp (Cornell), Melissa Likamwa (U of Florida), LuAnn Mims (Bok Tower), Jaime Fogel (Bok Tower), Patrick Knox (Springfield, IL)

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Carillon NEWS

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GCNA mailing labels are available to GCNA members as a free download from the members only section of the Guild Web Page at www.gcna.org.

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President's Column



A special thank you to Jeremy Chesman and Missouri State University for the great Congress last June. The weather made travel to the Congress especially difficult for some of our members who spent a lot of time just trying to get out of O'Hare Airport in Chicago. The Congress went smoothly, and adjustments were easily made to accommodate the changes in travel

plans. We heard great recitals and presentations, as well as having opportunities to socialize and catch up with our carillon family.

One of the benefits of playing the carillon is the friendships that we get to develop along the way. It's fun to visit at the Congresses, but it is also really enjoyable to meet up with each other at our regional gatherings or as we travel to play recitals throughout the summer. It is always great when you come down from a tower after playing and you are greeted by an unexpected visitor from the carillon world. Now that the summer concert season is over, it would also be a good time to get in touch with some of the Guild members with whom you haven't spoken in a while.

There have recently been discussions about how to find new composers for the carillon, as well as how to encourage emergent composers to develop further in their craft. It would be great if we could all look around to see if there are any musicians that we could encourage to try composing for the carillon. You can discuss the special challenges of composing for the carillon and then take their music up in the tower so that they can hear it on the bells. There may be talented composers out there just waiting to be found.

Let's also not forget all that music already in our libraries, however. When you play music you haven't played in a number of years, you often discover new things and nuances in the compositions that you may have missed the first time you performed them. More than once I have looked in my NPA (never play again) pile and found pieces that I had rejected, only to find one or two pieces that deserved a second chance.

Finally, I hope that you will consider applying for a Barnes Scholarship. This program provides unique opportunities to explore topics in depth that will enrich the body of knowledge for the carillon world. The Barnes Committee, in conjunction with the board, this year has provided some possible topics for your consideration, but the only limitations are those of your imagination. There have been some great projects in the past, and we hope to see this trend continue well into the future.

I often hear discussions at Congress about topics that we need to know more about or problems for which we need solutions. Please consider completing an application to work on a project that could be funded by a Barnes Scholarship. The presentations by the Barnes scholars at Congress have been interesting and useful.

Wishing you all the best in the coming holiday season,

CALENDAR

Dec 4-5, 2015

Western/Mountain Regional

University of Denver

June 5-10, 2016

54th Annual International Carillon Festival

Springfield, IL

June 16-20, 2016

GCNA Congress

Yale University
New Haven, CT

On Tuesday, enthusiastic members warmly greeted each other at the first business meeting held in the library auditorium. Nineteen first-time attendees were welcomed, and congratulations were extended to Charlene Williamson and Jerry Jelsema for earning the ACE certificates this past year. A moment of silence was observed for Mary Kennedy, Gerard Fritsen, and Dr. Mary Jeanne van Appledorn who passed away in the previous year. Gratitude was expressed to the Congress' sponsors: MSU College of Arts and Letters, Missouri State University Libraries, Meeks and Watson, Verdin and Royal Eijsbouts.

The morning and afternoon continued with three examination recitals and the New Music Recital. Wesley Arai, Austin Ferguson and Carlo van Ulft performed their own arrangements published by ACME. Carlo van Ulft then performed his own and Frances Newell's arrangements published by the GCNA. Carol Jickling Lens performed her new arrangement published also by the GCNA. After the Congress photo, the afternoon session ended with Jeremy Chesman presenting his new pedagogical text, *Making Music on the Carillon*, which he developed as a university instructor for the carillon. After dinner, Malgosia Fiebig treated us to an evening of J.S. Bach. The delightful day ended with the popular ice cream social hosted by Meeks, Watson & Company. The ice cream social ended rather abruptly by the announcement of an approaching downpour of rain. Over the past several weeks, there had been a lot of rain and flooding in the Midwest. On Monday, a severe storm shut down the Chicago airport, delaying the arrival of many



Top: Brent Shaw and Austin Ferguson
Bottom: George Gregory and Tom Collins



Pensive listener



Listening crowd



Ray McLellan and Dennis Curry

Congress attendees until Tuesday evening or later. The weather during the Congress was mostly cloudy with intermittent rain.

Following a day of beautiful carillon music, we met for our next business meeting on Wednesday morning, where we welcomed Elena Perry, Andy Zhang and Kipp Cortez to the rank of Carillonneur. Joey Brink, Dianne Heard and Carol Ann Taylor were announced as the Class of 2018 Board Members. Through the morning and afternoon, we were treated to three examination recitals followed by a presentation on *Injury Prevention for Musicians* by Susan Robinson, a professional violist and Assistant Professor of Physical Therapy at Missouri State University. Joey Brink, winner of the 2014 Queen Fabiola Carillon Competition, performed an engaging recital which included many of his own works and duets with his wife, Vera Brink. Carlo van Ulft presented *Meet the Carillon*, a marketing video produced by himself, Frank DellaPenna and the North American Carillon School.

At the Christ Episcopal Church, Julianne Vanden Wyngaard (piano), Jeremy Chesman (harp) and Kipp Cortez (organ) delighted us with performances in the Other Instrument Recital. Kipp Cortez is finishing his doctoral program in Organ. We then were treated by the Verdin Company to a pizza party in the fellowship hall of the church.

At the business meeting on Thursday, we welcomed Rachel Perfecto, Kymberly Stone and Thomas Le to the rank of Carillonneur. Joey Brink was announced as this year's winner of the Ronald Barnes Scholarship for his proposal to research and design an affordable practice keyboard. This proposal was heartily welcomed! Ellen Dickenson presented *Mindful Practicing* to help us learn to experience joy while practicing.



Carlo van Ulft and Tim and Kathy Sleep

Carolyn Bolden, Hunter Chase and Lynnli Wang all performed in the Class of 2014 Recital. The afternoon began with Music from Washington National Cathedral, a recital performed by Ed Nassor. Ed Nassor also performed his new arrangement published by ACME, since his arrival had been delayed by the airport closing and he had missed the New Music Recital. Margo Halsted then charmed us with her memories and photos of her roles as advisor and consultant to many carillon renovations, installations and chime renovations over the course of her life. Brian Tang, very close runner-up in the 2014 Queen Fabiola Carillon Competition, captivated us in his Artist Recital of mostly Geert D'hollander's music. D'hollander also performed two duets with Brian Tang.



Margo Halsted Presentation

The Yale Guild of Carilloners then extended an invitation to the next GCNA Carillon Congress to be held at Yale University on June 17-20, 2016.

Thursday was capped by the banquet held at the hotel, followed by a dance with a live band. Many people enjoyed lively dancing.

An unexpected opening in the schedule inspired Jeremy to announce an impromptu Members' Recital for Friday morning. Austin Ferguson, Melissa Likamwa, Mindy Wang, Shannon Norton Richards and Ilia Karp all participated.



Recitalists Kipp Cortez, Julianne Vanden Wyngaard, Jeremy Chesman

For the post-Congress session, a few attendees remained Friday evening for the box supper and the musical *Leap of Faith*, one of the productions in MSU's 2015 Tent Theater season. The box dinner was served indoors – but the production was staged under a large tent. Those who attended had excellent seats – center in the third row from the front! Talented young actors made the production a success.



GCNA Board of Directors



Passing of the bell



Banquet Dancing



Congratulations to Our New Carillonner Members

by Patrick Macoska

The Examinations Committee is pleased to announce that the following individuals played successful advancement recitals at the 2015 Congress in Springfield, Missouri, and were approved by the voting membership in attendance to become our newest Carillonner members.



Elena Perry, Thomas Le, Rachel Perfecto, Kipp Cortez, Andy Zhang, Kymberly Stone

Elena Perry studied carillon with Ellen Dickinson and is a member of the Yale University Guild of Carillonners. She received a B.S. in Ecology and Evolutionary Biology from Yale University in 2015 and will be entering the Biology PhD program at Caltech in the fall. In addition to her academic pursuits, Elena enjoys playing the violin and horseback riding.

Andy Zhang studied carillon with Ellen Dickinson and is a member of the Yale University Guild of Carillonners. He graduated from Yale University with a degree in Cognitive Science and Linguistics and will be staying on at Yale next year to continue cognitive neuroscience research. He plays the piano, bassoon and marimba but presently focuses his energy on the carillon. Andy loves to travel: 6 continents, 25 countries and counting....He loves learning new languages and also enjoys botany, cats, coffee and metropolises.

Kipp Cortez recently attained candidacy for the Doctor of Musical Arts degree in organ and sacred music at the University of Michigan in Ann Arbor. He took his Master of Music degree at U. of M. as one of the final students of Marilyn Mason, and his Bachelor of Music degree at Valparaiso University. His doctoral research focuses on the life and music of Frederick Marriott. From 2013 to 2015, he taught carillon and was the principal performer at both of the carillon towers on the U. of M. campus. Kipp also serves as Director of Music and Organist at Saint Luke Episcopal Church in Ypsilanti, Michigan.

Rachel Perfecto studied carillon with Ellen Dickinson and is a member of the Yale University Guild of Carillonners. She just graduated from Yale University with a Bachelor of Science degree, double majoring in Astrophysics and Music. She will attend the Royal Carillon School 'Jef Denyn' in Mechelen next year. While at Yale, Rachel was the assistant conductor of the Yale Symphony Orchestra. She also enjoys playing the steel pans.

Kymberly Stone studied carillon with Don Cook at Brigham Young University. She received a Bachelor of Music degree in Organ Performance in 2013 and is currently working on a Master of Music degree in Organ Performance at Brigham Young University. As part of her graduate assistantship, Kymberly teaches private organ and carillon lessons, basic organ skills, sight singing and dictation. She is organist at the Orem Community Church as well as her local LDS congregation. She is currently starting her own home organization and time management business and looks forward to what the future will bring next!

Thomas Le recently graduated in 2015 from the University of California at Berkeley with a B.S. in Chemical Biology. Although a pianist for most of his life, he has dabbled in trombone, bassoon and percussion. Resigned to the fact that he is always destined to play instruments completely different from one another, he started playing the carillon and has been playing now for three years. Thomas aspires to be a doctor and hopes to go to medical school in the future. In his free time, he enjoys science, sleeping and long walks on the beach.

Special thanks go out to Julianne Vanden Wyngaard and Carlo van Uift for helping out with adjudications at the Congress by stepping in for jurors who were delayed because of the weather.

Attaining Carillonner membership in the Guild not only benefits the individual by officially recognizing his or her achievement as a performer, but also strengthens us as an organization and furthers our commitment to carillon musicianship and advancement of the carillon art. We all join in congratulating our newest Carillonner members and look forward to seeing them at future Congresses. May they all maintain their interest in the carillon and continue their involvement in the Guild.

The Committee would also like to remind you that information for the 2016 Exam can be found on the GCNA website. Requirements for the 2017 Exam will be posted on the website in early January 2016.

New Associate Carillonneur Members



Charlene Williamson has passed the Associate Carillonneur Exam. She has been an elementary teacher in Franklin County for eleven years and is currently teaching at Wesley Preschool in Winchester, Tennessee. About four years ago, while at a Delta Kappa Gamma

Convention (an International Society for Women Educators) at Sewanee, she was introduced to the carillon for the first time. Having a good keyboard background and being intrigued with the unique instrument, she soon accepted the opportunity to study with Prof. John Bordley, University Carillonneur, to learn how it is played. Her love of music extends to singing in various choirs and ensembles and serving as rehearsal pianist for choirs and as an accompanist at the First Baptist Church in Estill Springs. Charlene also plays the clarinet. Although driving a half hour to practice and using both hands and feet have presented a challenge at times, she thinks that the experience has been well worth the effort.



Jerry Jelsema has passed the Associate Carillonneur Exam. Jerry began his carillon studies in 2007, studying with Wylie Crawford, Carillonneur at the University of Chicago's Rockefeller Chapel, and he later studied with James Fackenthal, Assistant University Carillonneur.

After the restoration of the University of Chicago instrument, Jerry played a weekly program there, as well as a weekly program at Grand Valley State University in Allendale, Michigan.

As a career church musician, Jerry developed extensive music programs in several Chicago area churches. In his last position at First United Methodist Church in Evanston, he worked with a professional choir and employed a large cadre of student musicians from neighboring Northwestern University.

Jerry's degrees are a B.A. in Music from Central College in Pella, Iowa and an M.A. in Music from the University of Michigan. His career has included singing in professional choirs, performing organ recitals and serving in leadership positions in professional organizations such as the American Guild of Organists, the Choristers Guild and the Association of English Handbell Ringers.

Congress 2016 Preview - Yale University

The Yale Guild of Carillonneurs is incredibly excited to announce that it will host the 74th Congress of the Guild of Carillonneurs in North America next summer! Mark your calendars for June 16th-20th, 2016 (with June 16th as a registration day). As part of the Yale Guild's 50th Anniversary celebration, we are commissioning fifty *new* pieces, including instant classics and innovative collaborations, that will be premiered throughout the Congress. If that's not enough to convince you to come, other events will include a twilight concert, an improvisation contest, and the opportunity to connect with carillonneurs from around the world. Please send any ideas or questions to carillon@yale.edu and visit the official Congress 2016 website at congress.yalecarillon.org. We hope to see you there!



Todd Fair Collection

by Dennis Curry



Oakland University is proud to accept Todd's musical archives and, as part of perpetuating his legacy, his collection will be considered for a Heritage Music Project. Heritage Music items are kept in their current locations, but records of the items are

added to the Brees Library catalogue so that they are searchable and people will know that these items exist and where they are located. Pictured here are Jan Tebbel and Lisa Lonie enjoying a deep dig through 5 lateral file drawers. Stay tuned ...

PRACTICAL PROPOSAL MERITS 2015 BARNES SCHOLARSHIP CALLING FOR MORE IN 2016!

by Andrea McCrady, Co-chair, Barnes Scholarship Committee

A common barrier to carillon performance study for professionals and students alike is access to an affordable practice keyboard. This year's Ronald Barnes Memorial Scholarship has been awarded to Joey Brink for his plan to investigate design materials and fabrication techniques in order to decrease the cost of a practice keyboard while still maintaining a suitable practice experience. The results of this project will inform practice carillon designers and manufacturers to produce more affordable practice keyboards suited towards the carillonneur on a budget.



Joey Brink began his carillon studies at Yale University in 2007 with Ellen Dickinson and became a Carillonneur member of the GCNA in 2011. He continued his carillon studies on a Belgian-American Educational Foundation (BAEF) fellowship with Eddy Marien, Koen Cosaert, and Geert D'hollander at the

Royal Carillon School in Mechelen, Belgium, where he graduated with "greatest distinction" in June 2012, and subsequently studied further with Geert D'hollander at Bok Tower Gardens in 2015. Joey received first prize and audience prize at the 7th International Queen Fabiola Carillon Competition in Mechelen in June 2014. As an engineer, Joey holds B.S. and M.S. degrees in Mechanical Engineering from Yale University and The University of Utah. He completed an undergraduate design thesis on realistic-touch practice carillon keyboards, and repurposed the original House of Hope carillon keyboard with a xylophone and mechanism to serve as his personal practice carillon. This October Joey will succeed Wylie Crawford as University Carillonneur at the University of Chicago.

The Ronald Barnes Memorial Scholarship Fund was established by the Guild in 1998 to provide the opportunity for North Americans to pursue studies, within North America, of carillon performance, composition, music history, or instrument design. All North American residents are eligible to apply. A total of **\$10,567** is available for distribution to one or more individuals in 2016. An application and procedural information are available on the GCNA website, <http://www.gcna.org>. Please note that applications must be received electronically or postmarked by March 1, 2016. For additional information, contact Barnes

Scholarship Committee co-chairs, Andrea McCrady (239 Fireside Drive, Woodlawn, Ontario, Canada, K0A 3M0; email: andrea.mccrady@parl.gc.ca) and Ray McLellan (826 Earhart Road, Ann Arbor, MI 48105-2711 USA; email: rm@msu.edu).

Because of the continued significant growth of the capital in the scholarship fund, but a paradoxical paucity of applications, the Barnes Committee and jurors held a conference call in early June to discuss modifications to the scholarship spending protocol and efforts to increase the submission of well-designed proposals. In addition, the Barnes Committee will explore more methods to advertise the scholarship within North America, and has asked the Board to suggest topics or projects of value to the GCNA ("requests for proposals", or "RFPs"). Proposals based upon RFPs still must undergo the adjudication process. Here are the Board's current suggested areas for possible research:

- Distance learning: Extend the GCNA learning experiences via technology, such as the design of webinars, YouTube presentations, streaming of Congress presentations and online opportunities in other fields.
- Oral histories: Interview our older members as they retire from playing or composing to capture their unique characteristics and their back stories.
- Graded repertoire lists: Develop an easy-to-use method for selecting music based upon a variety of metrics to facilitate selection of new music, as well as design a "scoring system" for music publishers to grade the relative difficulty of their publications.
- Outreach to new composers: identify and contact professional and student composers to determine their needs and introduce them to the unique compositional requirements of the carillon.
- Membership and audience enrichment: Identify ideas and ways to attract new members to the GCNA and market the carillon to new listeners.
- Silent towers: identify and survey viable carillons that, for whatever reason, are not being played to find out if there is any commonality in their condition in order to design programs and resources to reactivate these carillons.

This list is just a start of useful projects to benefit the GCNA. The Guild welcomes your creativity. We look forward to your submissions in 2016!

Missouri State Carillon Fellowship

by Jeremy Chesman

Missouri State University is pleased to announce the creation of the Witt Fellowship in Carillon. This graduate-level assistantship will provide a tuition waiver and a stipend for the academic year. Tuition waivers are also available for summer coursework. Witt Fellows will serve as Assistant University Carillonists. Duties include playing regular weekly recitals, providing tours of the carillon, and helping with publicity of carillon events. The position may also entail some teaching of carillon and organ students, depending on the skills and interests of the fellow. Any questions should be directed to Jeremy Chesman at JChesman@MissouriState.edu.

Installations, Renovations, Dedications

New Bell for Grosse Pointe

by Phyllis Webb



A beautiful Taylor E-flat bell was installed in the Grosse Pointe Memorial Church tower and played for the first time on Sept. 12 and for church services on Sept. 13 by Phyllis Webb. This weekend celebrated the 150th anniversary of this church. It is named “The Webb Bell” because the money to purchase it was given by the family and friends

of Bill Webb after his death in 1999. Bill accompanied his carillon-playing wife, Phyllis, to every Congress from 1987 on, pulling their Sunline trailer. The other 47 bells were cleaned and restored with new clappers by the firm of Meeks and Watson, who also designed two new consoles. Phyllis played for the major celebratory events – BBQ by the lake, columbarium dedication and festive worship services.



Update from the Anton Brees Carillon Library...

by Jaime Fogel & Tamara Ramski

Greetings from the Anton Brees Carillon Library!

In addition to all of the construction and restoration work taking place throughout the Gardens and in the Tower, there's been a lot going on here in the library. As you may know, LuAnn Mims was offered and accepted a position with the Polk County History Center. She will continue to stay involved with Bok Tower Gardens and hopes to volunteer here in the library. Jaime Fogel was promoted to the position of Collections Manager (formerly called Librarian), and was delighted to be able to bring on Tamara Ramski, who worked as an intern last summer, as the Library Special Project Assistant to work on the Council on Library and Information Resources (CLIR) grant-funded project. Tamara has a Masters Degree in Library and Information Science with an emphasis in special collections and is a great asset to the team.

We've been working hard on the CLIR grant project, processing significant portions of the GCNA archives, vertical files on domestic instruments, and beginning to work on the foreign instruments. Speaking of the carillon files - please continue to send 2 copies of materials about your instrument to the library. Remember that *history is written by what gets left behind*. The more information that you share now, the more complete and accurate the files for your instrument will be for the future.

Thanks to the grant awarded by the GCNA to the library, Joy Banks has also been hard at work as a contract cataloguer, adding more materials to the library catalogue. Please visit the Bok Tower Garden's library page (<http://boktowergardens.org/tower-gardens/library-archives/>) for links to both the library catalog and the online digital collections. Both of these are wonderful tools available for you to access the materials housed here in the library, and they will continue to be added to. We strongly encourage you to explore both of these tools, and of course don't hesitate to call (863.734.1227) or email (library@boktower.org) if you have questions or research inquiries!

University of Chicago: Joey Brink Named University Carillonneur

by Susie Allen

Award-winning carillon performer and composer Joey Brink has been selected as the next University Carillonneur. His appointment begins in October.



As part of this key ceremonial role, Brink will perform for all major University events and deliver daily recitals on the Laura Spelman Rockefeller Memorial Carillon in Rockefeller Chapel. In addition, Brink will introduce University students to the art of playing the instrument, offering tryouts to those who are interested and training a

studio of 10 toward proficiency as carillonneurs.

“The Laura Spelman Rockefeller Memorial Carillon is an integral part of Rockefeller Chapel and of the University as a whole. At occasions both solemn and joyful, the sound of its 72 bells brings our campus community together,” said Elizabeth Davenport, dean of Rockefeller Chapel. “In Joey Brink, we have found a deeply gifted musician, composer and teacher to shape the future of this extraordinary instrument.”

Brink began his carillon training as an undergraduate at Yale University, from which he holds a BS in Mechanical Engineering. His thesis focused on the design of realistic-touch practice carillon keyboards.

After his graduation from Yale in 2011, Brink was awarded a Belgian-American Educational Foundation fellowship to study at the Royal Carillon School in Mechelen, Belgium. He continued to teach and perform carillon while pursuing an MS in Mechanical Engineering at the University of Utah.

Brink received the first prize and audience prize at the 7th International Queen Fabiola Carillon Competition—widely considered the most prestigious carillon competition worldwide—in 2014. He has also published nine original carillon compositions and has written imaginative music for carillon students at all levels of study.

Brink is a member of the Guild of Carillonneurs of North America.

“I am incredibly honored to become the sixth University

Carillonneur,” Brink said. “In addition to getting in shape by climbing 542 steps each day, I am excited to share my passion for the carillon with students and the community. I look forward to becoming involved in the new music scene at the University of Chicago and performing regularly on some very heavy metal.”

Augusta Read Thomas, University Professor of Composition, who served on the search committee that selected Brink, praised his “skill and originality.”

“Joey Brink is an internationally celebrated musician and teacher,” Thomas said. “His mature, creative, intelligent and engaging artistry will inspire people on every corner of campus. His leadership skills, integrity and vision are exceptional.”

The Laura Spelman Rockefeller Memorial Carillon—the second-heaviest musical instrument in the world—was installed in 1932, shortly after the completion of Rockefeller Chapel. The instrument underwent a major restoration which was completed in 2008.

The carillon is played in recital twice daily throughout the academic year. Carillonneurs from around the world come to the Chapel each summer to perform at the Bells of Summer festival, which is celebrating its 50th year. In addition, the Chapel maintains an active teaching program and practice studio for carillon students.

Brink succeeds Wylie Crawford, who will retire this fall after 41 years performing on the Laura Spelman Rockefeller Memorial Carillon and 31 years as University Carillonneur.

- See more at: <http://news.uchicago.edu/article/2015/07/20/joey-brink-named-university-carillonneur#sthash.3wswljwi.dpuf>

New Carillon Position for Julie Zhu



Julie Zhu was appointed carillonneur of St. Thomas Church Fifth Avenue, NYC, around Easter of 2015. She moved to New York City for art school earlier in the year and is actively working on art projects involving the carillon.

A New Carillonneur for UT Austin

by Austin Ferguson



It is with great pleasure that I can announce that Drew Orland has taken over for me as carillonneur at The University of Texas at Austin. My four years down in Austin were nothing short of spectacular, but I have moved up to Chicago knowing that “my” carillon is in good hands.

Drew is a sophomore, majoring in economics. He has extensive piano and percussion backgrounds and is one of the fastest music learners I’ve ever had the pleasure of working with. His drive to improve his skills on the carillon is admirable, and something that I think many of his future students will benefit from.

Under Drew’s leadership, UT has taken on the largest number of new carillon students in the program’s history – five – and he has been hard at work keeping up the demanding schedule of performances that the university has grown to love. I have gotten a real kick out of seeing his published programs on the carillon’s Facebook page. From what I’ve heard, the campus seems to like his selections.

I am confident that great things are in store for Drew and the Kniker Carillon in the coming years. I’ll try not to be a “helicopter parent” for too much longer... Hook ‘em from Chicago, Drew!

University of Michigan Appointment

by James Kibbie

Dr. Tiffany Ng has been appointed Assistant Professor of Carillon and University Carillonneur at the University of Michigan, where



she will teach studio carillon and other topics. An energetic advocate of contemporary music, she has premiered or revived two dozen acoustic and electroacoustic pieces by composers from Ken Ueno to Kaikhosru Sorabji, and collaboratively pioneered models

for interactive “crowdsourced” carillon performances. Her concert career covers Europe, Asia, and North America, with recent appearances at UC Berkeley’s 2015 Campanile Centennial, the 23rd International Carillon Festival at Bok Tower Gardens, and the 2014 International Carillon Festival Barcelona. Previous appointments include Visiting Professor of Music History at St. Olaf College, Associate Carillonneur at UC Berkeley, and Instructor of Carillon at the University of Rochester. Her musicology dissertation, “The Heritage of the Future: Historical Keyboards, Technology, and Modernism” explores the carillon and organ in terms of the Organ Reform Movement and the Cold War. She holds degrees in carillon, organ, musicology, new media, and English from the Royal Carillon School “Jef Denyn,” UC Berkeley, the Eastman School of Music, and Yale University. Her former teachers include Geert D’hollander, William Porter, and Joris Verdin. At the University of Michigan she will join Department of Organ faculty members Vincent Dubois (visiting artist), Joseph Gascho (harpsichord and early music), James Kibbie (organ, chair) and Kola Owolabi (organ and sacred music).

Richard von Grabow Relocates to Denver

by the Rev. Richard von Grabow, Iowa State University Carillonneur Emeritus

I have moved from California and now reside in Lakewood (a Denver suburb), CO. Email address remains the same: vgderdkon@yahoo.com

So far the weather here has been balmy, sometimes hot! After 22 years in the Bay Area, I am not eagerly anticipating winter weather. Nevertheless, I have arranged for carillon lessons with Carol at the University of Denver to renovate my long-lost technique. Cheers to all!

Best Wishes!

Robin Austin and his partner, Gary Wescott, were married on March 21, before departing for several months in France. Gary works for Hilton International, and the couple now divides their time between their home in the Pennsylvania Poconos and Paris. Robin was recently appointed consulting vice president for GG+A, one of the leading international consultancies providing philanthropic services and counsel to a range of nonprofit organizations across the global voluntary sector.

Springfield Park District Announces Selection of New Full-Time Park District Carillonneur - Carlo van Ulft

The Springfield Park District is excited to announce that we have selected a new full-time Carillonneur for the Thomas Rees Memorial Carillon. As you may recall, our former Carillonneur left office last December, and an extensive search for a replacement began back in February of 2015.

It took several weeks to obtain qualified applicants from throughout the United States and even Europe. A committee was formed, which included members of the Springfield Park Board, Springfield Park District Staff and the Rees Carillon Society. After the 2015 Carillon Festival was held in June, we proceeded to meet with several candidates.

We are excited to announce that Carlo van Ulft has accepted the position of full-time Carillonneur and is set to begin work at the Thomas Rees Memorial Carillon on October 1st. He is an accomplished performer and teacher; Carlo has been serving as Centralia's Director/Carillonneur for the past 18 years, prior to his arrival in Springfield. Mr. Van Ulft will be the fourth individual to serve as the Park District's Carillonneur since the Rees Carillon was completed in 1962.

Carlo, a native of The Netherlands, holds European Masters Level degrees in Organ Performance, Carillon Performance and Theatre Organ Performance. He served on the faculty of the Royal Carillon School "Jef Denyn" in Mechelen, Belgium, from 1984-1997 and held the position of Municipal Carillonneur in four cities in The Netherlands prior to moving to America.

As a guest recitalist, Carlo has played at all major Carillon Festivals and Carillon Summer Series in North America and Europe. He has been a guest player at several GCNA Congresses and was a guest recitalist at WCF Congresses in Ann Arbor, MI,

and Annecy, France. Additionally, he has served as adjudicator for several prestigious national and international carillon competitions, including the Queen Fabiola Competition in Belgium (most recently in 2014).

Carlo served on the Board of Directors of the GCNA from 2005-2011 and currently serves on several GCNA sub-committees. He received the Medal of Honor of the University of California, Berkeley in 1993 for "distinguished service to the carillon." In 2015, Carlo was author of a new book, "Arranging for the Carillon," and as an arranger, he has had many of his pieces published and put in widespread circulation. A few of Carlo's original compositions have also been published.

Recognizing the need for an independent carillon institute which will serve carillonists of all ages and skill levels and with an interest in a variety of musical styles, Carlo founded the North American Carillon School in 2012. The NACS continues to grow and currently has branches throughout North America.

Carlo succeeds Robin Austin, who served as Park District Carillonneur for the past two years, and Karel Keldermans, who served as Park District Carillonneur for 35 years before his retirement in 2012.

We hope you will join us in welcoming Carlo van Ulft as our new full-time Park District Carillonneur. He brings decades of experience, renowned performance skills, and a passion for teaching the rich history and art of playing the Carillon. Please plan to attend this year's Jack-o-Lantern Spectacular on October 16th and 17th to hear some of Carlo's first performances.

For more information on this event and other related stories, go to our website at www.springfieldparks.org

Concord University's New Organist and Carillonneur

by Kipp Cortez

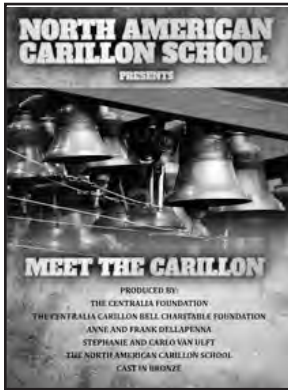
Beginning in January of 2016, Kipp Cortez will begin an appointment as the Joseph F. Marsh Endowed Assistant Professor of Music at Concord University in Athens, West Virginia. He will be the principal performer on the 48-bell Paccard Carillon and the 3-manual Casavant-Freres organ. For the fall season, he is serving as the Acting Parish Musician at Grace Episcopal Church in the Chicago suburb of Oak Park, Illinois. He is standing in the place of his mentor and friend, Dennis Northway, while he is on a sabbatical in England.



NOTICES . . .

“Meet the Carillon”

by Carlo van Ulft



A joint venture between Cast in Bronze, The Centralia Foundation, the North American Carillon School and other interested parties has led to the production of the DVD, “Meet the Carillon.” The primary purpose of the DVD is to familiarize those people who have limited or no knowledge of the carillon (probably 99% of the general population) with the instrument and carillon culture. In only 20 minutes, the DVD gives a brief history of the carillon, shows how bells are cast and

demonstrates playing technique. The DVD includes numerous photos of carillon towers in North America and from around the world. The script for the DVD was written by Frank DellaPenna and allows the carillon to tell its own story using voice-over by professional actor Coy Sevier. The “Meet the Carillon” DVD is available for \$20 from Cast in Bronze, The Centralia Carillon, the NACS and ACME.

International Carillon Competition 2017

by Carlo van Ulft

The Springfield (IL) Park District, in cooperation with the Rees Carillon Society, will be hosting an international carillon competition in June, 2017. The competition will be held in conjunction with the International Carillon Festival in 2017. The competition will be modeled after the renowned Queen Fabiola Competition, held every 5 years in Mechelen, Belgium. The preselection of the 5 finalists will take place via video submission early in 2017. More detailed information will soon be available and will be updated on the website of the Thomas Rees Carillon at www.carillon-rees.org. The Springfield Park District and the Rees Carillon Society envision the competition to help grow the interest in, and further the art of, carillon playing within North America and abroad.

Calling All Composers!

by Laura Ellis

The Music Committee invites composers to submit original works, transcriptions, and arrangements for publication consideration. The deadline for submission is January 1, 2016. Accepted works will be debuted during the 2016 GCNA Congress at Yale. Questions and submissions may be sent to Laura Ellis, Music Publications Chair via e-mail: LREllis@ufl.edu

Springfield International Carillon Festival 2016

by Carlo van Ulft

The Springfield International Carillon Festival 2016 will take place from Sunday, June 5 through Friday, June 10. In planning the schedule for 2016, the Festival returns to the format of a few decades ago, starting on a Sunday and ending on Friday evening with the traditional fireworks display. Prominent recitalists from around the world will be performing two 45-minute concerts each during the week. Wednesday will be a day of rest without concerts, but with the traditional banquet in the evening and possible visits to “area” carillons. During the daytime, presentations, workshops and master classes by the performers will take place in conjunction with the activities of the North American Carillon School. Special hotel rates at one of the prominent downtown hotels will be negotiated for those registering with the Rees Carillon. Springfield is serviced by a few major airlines. Chicago and St. Louis airports are both about 2-hours’ drive from Springfield. Ample lodging and dining facilities are available within a short drive of Washington Park (home of the carillon). For more detailed information, please watch your email inbox or check the Rees Carillon’s website @ www.carillon-rees.org. I look forward to welcoming you in Springfield!

GCNA Reports Online

Our annual reports, roster and minutes are no longer mass-mailed to the membership but will be available to view or download from our website. This change has allowed us to reduce the amount of paper that is used, as well as save money on production and postage.

Those members who wish to receive paper copies, don’t have internet access, or are unable to view/print the reports may request a print copy. You need only make this request once as subsequent reports will be automatically mailed to you. New requests can be made by contacting President Tim Sleep at tsleep@ameritech.net or in writing at:

Tim Sleep
28W640 Warrenville Rd.
Warrenville, IL 60555
630.393.2137

Overtones *Regional Notes*

The Mobile Millennium Carillon Rings in Joy

by John Bordley



Chime Master's Mobile Millennium Carillon not only brought joy to Sewanee, but it also educated the public in a way that I have not been able to achieve previously. Since I started playing Sewanee's carillon in 2001, I have been only marginally successful in getting people to understand what a carillon is. All the usual problems are compounded by there being two towers with bells; the "other" tower houses four clock bells and eight change ringing bells. People are confused as to which tower is producing the sound they are hearing! They think everything is automatic. A camera/monitor system that we use for more formal concerts helps, but there is no comparison to the audiences sitting by the mobile carillon. With the mobile instrument right in front of them, they could hear the sound and see the players, the stationary bells, and the wires and clappers moving. I have never received so many comments – all positive – both from people I knew and people I didn't know.

The Mobile Millennium was in Sewanee for four weeks, overlapping the season of the Sewanee Summer Music Festival (SSMF). Joey and Vera Brink played a Sunday afternoon concert and then on Thursday of that week they played again. In this second program Joey also performed Geert D'hollander's "Elegy" for string orchestra, clarinet, and carillon. His performance of this piece in Mechelen, Belgium, last summer helped him to win the Queen Fabiola Competition. Then he played two pieces with the SSMF brass faculty: D'hollander's "Bell Canto" and Frescobaldi's "Canzona per Sonare," arranged by D'hollander.

The event that aroused the most interest was the mobile carillon's appearance in Sewanee's 4th of July parade.

Thanks to a good truck driver, the ride in the carillon cabin was

quite smooth except at the very end when conflicting signals from a policeman resulted in a very sudden stop. We barely held on as the bells clanged, we stopped playing, and the trailer bumped into the cab! People who had been along the parade route told me later that, when they heard the carillon and saw the truck coming, at first they thought the sound was coming from the cab. Then when they saw the bells, they figured the bells were being played automatically. When the door to the cabin came parallel to where they were and they could see in and that we were playing, their looks were of utter astonishment.

It turns out I had seen this very same look once before. While living in Belgium, Carolyn and I took the train to Antwerp one morning. The trains usually paused at Berchem and then went into the main station. On this morning, however, Berchem was the end station of the rush hour train we had taken. As the train was pulling out of the station to go sit in a huge train yard on the east side of town, the conductor, who was supposed to have walked down the aisle making sure everyone had gotten off, walked along the outside of the train. When he looked into our window and saw that we were still there, he had the same look of astonishment and disbelief that the parade viewers had. (That story had a happy ending, as the train engineer unlocked the doors and escorted us by foot to the main station. We stopped en route for coffee and learned about his family and work!)

Parks Greene, assistant university organist and budding carillonist about ready to take the Associate Carillonist Exam, decided that there should be a duet played on the carillon in the tower and on the mobile instrument. He made an arrangement of "Yankee Doodle Dandy" that was played twice. At the very start of the 4th of July carillon concert that Ray Gotko and I played from the tower, Ray played the tower carillon and Parks played the mobile instrument. Then when the truck got to the chapel in the parade, the truck stopped and the piece was performed again, this time with Ray playing the mobile carillon and Parks playing in the tower. Videos of the duet for two carillons and of Joey Brink's pieces with the strings and brass can be viewed: <http://www.sewanee.edu/carillon/video-recordings/>.

Have there been previous performances of duets for two carillons? In response to my posting a note to the Guild's email list about the duet in Sewanee, Rick Watson wrote:

Wellesley College Guild of Carillonners

by Margaret Angelini



The Wellesley College Guild of Carillonners is proud to announce its fall events calendar. We are a student-run organization whose members provide the music of the bells on campus. Active members of the Guild receive lessons, play in master classes, and perform regularly on the carillon during the school year. The

Guild also hosts open tower events and concerts open to the entire Wellesley community.

Consisting of 32 bells, the Wellesley carillon was installed in Galen Stone Tower above Green Hall in 1931. The tower is 182 feet tall from the ground to its highest finial. Aside from a few years during World War II, the carillon has been played by Wellesley students since its installation. The nearly 30-member organization continues that tradition today.

Please join us for our fall events!

All are free and open to the public.

Family and Friends Weekend, September 25-27

Open Tower and Master classes led by Tiffany Ng, University of Michigan

Friday, September 25, 4-6pm

Sunday, September 27, 2-4pm

Halloween Haunted Open Tower

Saturday, October 31, 2-4pm

Costumes, candy, and carillon music!

Holiday Open Tower

Sunday, December 6, 1-3pm

Join in a Wellesley holiday tradition, and sing along with your favorite carols

Please contact Emma Ambrogì, eambrogì@wellesley.edu, for more information.

Enjoyed seeing this very much! It brought back memories—of when I was playing at Samford University (Birmingham, AL). The first traveling carillon on North American shores was the one made by Petit & Fritsen, and brought over here by The I. T. Verdin Co. in the 1960s.... (This is of course the carillon that was later billed the “Pepsi Carillon” and toured by Larry Weinstein, and still later, with a different set of bells, the one used by Frank DellaPenna in his “Cast in Bronze” performances.)

In 1969 or a year or two into the 70s, it was loaned for a time to the then-Verdin representative for Georgia and Alabama, Graham Spickard. Spickard arranged to have the carillon appear at a number of locations in the two states, and I played it in most of those locations (including in a 4th of July parade through downtown Atlanta). On one trip he made with it to Alabama, we arranged an appearance for it at Samford, where it was placed just to one side of the west end of Reid Chapel, the tower of which then contained the Rushton Memorial Carillon (then 49 bells, Eijsbouts, 1968). My student at the time, Steve Knight, and I cooked up a number of duets to play using the tower and traveling carillons. I think this must have been the first 2-carillon duet performance in North America...at least, we couldn't find that there had been any other I don't know whether there may have been a duet performance with that carillon earlier in Europe or not.

Finally, just having the mobile instrument on the campus was a bonus. One of many passers-by was Rachel Farnsworth, a high school student from Huntsville, AL, who was a piano student at the SSMF. She stopped when we were practicing one day and expressed interest. She will now be coming to Sewanee once a month for carillon lessons and will be able to practice in Huntsville at the First Baptist Church, thanks to arrangements made by Michael Moore, the church's carillonner.

To bring joy to your listeners, to bring smiles to their faces, and to educate them about how the carillon works, please consider bringing the mobile carillon to your location.



Maintaining the Carillon's Relevance as a Concert Instrument in a 21st Century World

by Sharon Hettinger

Concordia Seminary's first-ever Carillon Forum and Festival was held in St. Louis, Missouri, 24-26 June 2015 to celebrate Concordia Seminary's 175th anniversary and the 45th anniversary of the Seminary's carillon. The carillonneurs and guests from North America and across the Atlantic Ocean gathered to both celebrate the aforementioned milestones and to contemplate the carillon's relevance as a concert instrument in our world today.



Elizabeth Vitu (Perpignan, France) presented a recital prior to the Forum, and Peter Langberg (Løgumkloster, Denmark), Karel Keldermans (Virginia, IL), and Loyd Lott (Corpus Christi, TX), presented carillon recitals during the Forum.

Karel Keldermans opened and closed the Forum with discussions regarding *Perspectives on the Relevance of the Carillon as a Concert Instrument in a 21st Century World*. The opening session dealt with the history of three carillons and their relevance today: what could or should have been done differently? The closing session addressed the importance of early American carillon composers and their music, and specifically how the Curtis Institute of Music played a role in composition opportunities for its students, and inspires composers and performers still today.

George Gregory (San Antonio, TX) discussed *The Nordan*

Carillon's Importance in the Development of the North American Carillon Art, while Richard Strauss (Berkeley, CA) delivered a provocative and in-depth two-part lecture titled *Bells into Music: The Hidden Order*—which dealt with how the bells' design influences our playing and interpretation, if we would but listen. Elizabeth Vitu presented the means for a successful carillon festival, from program format to raising monies, to marketing the instrument and the festival.

Sharon Hettinger (Lawrence, KS) gave her presentation *Putting It All in Perspective: Connecting Carillonneurs through our Family Tree Branches*, and reminded participants that teachers inspire us and our playing, our interpretation, and our presentation. Connections, knowing our history, and providing a legacy to students continue to make our instrument germane. Two volumes of data reveal the family trees of teachers and students who participated in the survey.

Peter Langberg offered insights and *Perspectives on the Re-emergence of a Viable Professional Organization of Scandinavian Carillonneurs (NSCK)*, after delving into the history of campanology in Scandinavia. Afterwards, Daniel Kehoe (Hartford, CT) spoke about *The Plumb Carillon at Trinity College Relative to the Evolution of the Carillon Art in North America*, providing its history, and the birth of the GCNA itself, and how to make the instrument relevant yet today. *The Carillon Studio at the University of Florida: Perspectives on Keeping an Instrument Relevant at a Large Academic Institution* was revealed by Laura Ellis (Gainesville, FL). She shared successful tips for sustaining interest in the carillon by *non-carillon* students on campus, as well as the united missions of her carillon studio to communicate quality music in its daily recitals and become acquainted with other carillonneurs.

Western/Mountain Regional

by Carol Jickling Lens

The Western/Mountain regional will be Friday, Dec. 4 and Saturday, Dec. 5 at the University of Denver. We will feature Joey Brink. He will play a recital Friday evening, after which we will all dine together. We will have round-table discussions on interpretation, recording for exam recitals, playing technique, etc. There will also be free time on the carillon and master classes available with Joey and teachers from the North American Carillon School. I believe it will be an informative and fun weekend. Please contact Carol Jickling Lens for more information and if you are interested in attending. cjicklens@mac.com

Centenary of Émilien Allard 1915-1976

by Andrée-Anne Doane



The Oratory of St. Joseph, Montreal, threw a mega-party to celebrate the 60th anniversary of the inaugural concert on the 17 of May. There were 3 enormous cakes prepared to feed the hundreds in attendance. Andrée-Anne Doane performed a concert of compositions and arrangements by Allard, his most beloved pieces

and a virtually unknown work called *Poème pour l'Immaculée*. This year all of her concerts outside Québec were dedicated to the music of this great composer from Québec. Finally she brought Allard back home.

Two days after Allard's actual birthday, on June 14th, a recital was given by Dr. Andrea McCrady who graciously agreed to perform an entire program of Allard compositions, including two of his finest, *Poème de l'eau*, and *Poème des pierres*. Allard's younger brother, Marcel, was in attendance. Through her research into the life and works of Allard, Andrée-Anne came into contact with Marcel Allard, a 92-year-old Jesuit priest and devotee of his older brother Émilien. He was thrilled to hear his brother's creations played by Dr. McCrady on the very bells for which they were written, the bells he called lovingly 'my silver bells'. She included four entire programs dedicated to the works of Allard in her Summer recitals at the Parliament in Ottawa.



From left to right:

Marcel Allard, Dr. Andrea McCrady, Andrée-Anne Doane

On June 18th, The Honorable Wilfred P. Moore rose in the House of Commons to pay tribute to Émilien Allard on the 100th anniversary of his birth. His homage is now part of the official record of Canada.

Amy Johansen included *Image no.2* by Allard in her program, July 5th, followed by a joint concert with her husband on the mighty Beckerath organ in the Basilica of the Oratory. On July 12th the concertgoers and pilgrims at the Oratory were thrilled by the stunning performance of Koen Cosseart, which also included a group of Allard pieces, and underlined the composer's connection with the Carillon School in Mechelen, Belgium, his alma mater.

The summer ended with a concert performed by three generations of carillonists from the Doane family, Andrée-Anne, her father David, and her son, Gabriel. Marcel Allard was once again present for the concert dedicated to Émilien, and he gave an homage to his older brother. Through the publicity the concert received on social media, the concert turned into an event, a family reunion of Allards. Émilien was born into a family of 9 children. The widow of his older brother Irené was present, as were several nieces and nephews. The reception following the concert was filled with stories about Uncle Émilien.

On Sunday, the 27th of September, the day dedicated to celebrating our unique cultural heritage in Québec, Andrée-Anne celebrated the presence of Allard in our midst by preparing one of his finest works, *Poème pour Arlington*, dedicated to Jacqueline Bouvier Kennedy. There were workshops during the day centered on Allard's life and compositions. The original manuscript of this work was given to Madame Kennedy, and graciously accepted. In return, she gave Émilien Allard a signed photograph of her late husband.

Andrée-Anne is now busy with the belongings of Allard, deposited in the National Archives of Québec. Gradually she is putting a face on the composer. Thousands of pilgrims have seen his image on the posters and heard the wonders of his art. 2015 was an entire year of Allard. 40 years after his death, he is still very present at the Oratory and the Peace Tower. Well worth the effort!

Iowa State University Hosts ISU Carillon Festival 2015 and Midwest Regional Carillon Conference

by Cayla Cunningham



During the weekend of September 18-19, the Midwest Regional Carillon Conference was held in conjunction with the 2015 ISU Carillon Festival, sponsored by the Stanton Memorial Carillon Foundation. Conference attendees included GCNA members Lyle Anderson, Tom Collins, George Gregory, Sally Harwood, Kathie Johnson, Shannon Richards, Brent Shaw and Julianne Vanden Wyngaard.

The festival-conference began with an opening concert in the Martha-Ellen Tye Recital Hall. This public concert was not your typical concert. Three ensemble works were performed in two remote locations. Musicians were connected via LOLA, a low latency audio-visual streaming system, and performed together by watching each other on LED monitors. Tin-Shi Tam, ISU University

Carillonneur, performed *Mirror Image* by Chris Hanning on the carillon at ISU with the New World Symphony Percussion Ensemble in Miami Beach, Florida. In addition, she also performed *Nola* by Felix Arndt and *Hunting St. Hubert* by Ondřej Šárek on the carillon with an ISU student brass quintet in Martha-Ellen Tye Recital Hall.

Other music selections included Ad Wammes' *GlasWerk* for carillon and soundtrack, Peter Paul Olejar's *Threnos* and Alex Weiser's *For Whom The Bell Tolls*. Following the concert, people gathered in the lobby of Music Hall for a reception sponsored by the ISU Society of Carillon Alumni and Friends. To conclude the night, Chad Jacobsen, recording engineer at ISU, and Justin Triegeer, technical director for distance education and new media initiatives at the New World Symphony, led a discussion about how they were able to use LOLA to connect Ames with Miami Beach. Because the carillon is not a portable instrument, it was amazing to watch these collaborative cyber-performances.

After a rainy day, Saturday morning was beautiful for an *Art on Campus* guided tour given by the staff of the University Museums. Following the walking tour, attendees gathered around the campanile and listened to the final round of the ISU Carillon Composition Competition. This year's winning composition is *Sisyphus Stone* by Kendal Lafayette Fortson of Los Alamos, New Mexico.

Composers Ad Wammes (The Netherlands), Peter Paul Olejar (North Carolina), and three past winners of the ISU Carillon Composition Competition (Philip Rice (Michigan), Kyle Shaw (Illinois) and Alex Weiser (New York)) then joined a composers' forum via video conference in Martha-Ellen Tye Recital Hall. This discussion emphasized the various thoughts a composer has when writing music for the carillon. A few questions were asked by the audience, such as "should the composer write for us players to interpret the music or should we play as they have it written?" All composers have different opinions.

Following the forum, guest carillonneurs George Gregory and Julianne Vanden Wyngaard held a seminar called *Your Space or Mine?* This seminar emphasized the features of a great duet and all aspects of how to choose a partner, how to play next to someone else, and how to mark the music. They gave advice for players of all skill levels. After this informative and enjoyable seminar, a sack



lunch was served at Reiman Gardens. Attendees enjoyed the gorgeous fall weather surrounded by plants, streams, tree houses, and special exhibitions in the garden. After lunch, a carillon concert was performed by the carillon duo George Gregory and Julianne Vanden Wyngaard. After their wonderful carillon concert, the public had the opportunity to tour the campanile, guided by current ISU carillon students, and conference attendees were able to play the carillon. The festival-conference concluded with a dinner party in an Italian restaurant in town. Overall, the weekend was wonderful and well-organized. As a current carillon student at Iowa State University, I have been extremely inspired by all aspects of this festival-conference.

Festival of Medieval Culture in Rostov Veliki, Russia

by Jeffrey Bossin

The Festival of Medieval Culture of the kremlin of Rostov Veliki took place from the 21st to the 23rd of August. Rostov, a town of 35,000 inhabitants 2 ½ hours northeast of Moscow by train is the site of the impressive kremlin, a fortress erected between 1667 and 1694. Its director, Natalia Karovskaya, who had asked me to sit in the juries of the first two competitions for Russian bellringers held in Yaroslavl in 1992 and 1999, invited me to attend this year's festival in Rostov. I was happy to revisit this historical site after 26 years and see that it is currently undergoing a complete restoration under Karovskaya's guidance. The kremlin includes a horizontal tower containing a set of 17th-century bells among the most notable in Russia and belonging to the very few that were not destroyed in the decades following the Russian Revolution. The largest is reputed to weigh about 32 tons.

Russian bell ringing played an important role during the festival, and the participants and public were invited on one occasion to climb the tower and listen to a number of pieces performed on the imposing chimes by Dimitry Smirnov and Sergey Maltsev among others. When they were administered as part of the state-owned museum, regular concerts were performed on them. After they were returned to the church, the clerics restricted the bell ringers to playing the sacred pieces announcing the daily church services. The large set of chimes of the Rostov belltower can be seen and heard at: https://www.youtube.com/watch?v=RhmN8ktt5FI&list=PLmwrRhOn_mpc0sDM6NzOdv9-CEEXR6Pvg_&index=22. However, the kremlin also has two other sets of chimes, each made of several smaller bells dating from the 17th and 19th centuries, and several concerts of bell music were played on these during the festival, during which the performers, including Victor Karovsky, Nicolai Samarin and Vasily Sadovnikov, played back and forth between the two towers.

Three hours of lectures on various campanological subjects were given, mostly on Russian chimes, by such colleagues as Alexander Davydov from Archangel and Sergey Starostenkov from St. Petersburg. They also included one about the new St. Petersburg

carillon and the carillon art in Belgium and the Netherlands, given by the young Russian carillonneur Alexandra Kapinos. I gave a talk about the care and maintenance of the carillon in Berlin-Tiergarten. Several concerts of ancient Russian church music were given by acapella choirs dressed in traditional Russian garments and performed in the kremlin's churches, which are noted for their beautifully painted interiors featuring biblical scenes.

The highpoint of the festival was a symphonic concert with music by Glinka, Mussorgsky, Rachmaninov and Rimsky-Korsakov. In Tschaikovsky's *1812 Overture*, the opening hymn was sung by a traditionally-dressed chorus, and not only was the cannon shot at the corresponding moment but the bells of the kremlin's chimes were rung. It was very moving to experience the special significance this piece has for the Russian people as a celebration of their victory over Napoleon's invading forces. The campanologists were also treated to an evening buffet in the kremlin's garden, which ended with glasses of vodka and the singing of favourite Russian songs, as well as a Sunday morning boat ride and brunch of special Russian dishes, which took place on the neighbouring Lake Nero which afforded spectacular views of the kremlin and neighbouring monastery.

Rostov was the site of the first Russian campanological festival in 1989, during which the Association of Russian Campanological Arts was founded. It was sobering to see that many of its members, including its first president Yuri Pukhnatschov, have since died, the organization has disintegrated, and, unfortunately, in the present climate in Russia nobody is interested in reviving it, preferring instead to work independently.



Carillon Festival in Berlin-Tiergarten

by Jeffrey Bossin

This summer, CarillonConcerts Berlin staged a weekend carillon festival on the 68-bell carillon in Berlin-Tiergarten. American carillonneur Joey Brink performed on Saturday, August 15. Joey won first prize at last year's Queen Fabiola Carillon Competition in Mechelen and will assume the position of carillonneur at the Rockefeller Cathedral of the University of Chicago on October 1. His program in Berlin included music by Bach, Barnes, Brink, Chopin, Courter, D'hollander and White and songs by the Beatles and Sondheim. (<http://www.carillon-berlin.de/brinkeng.html>). On August 16, Berlin carillonneur Jeffrey Bossin was joined by his Portuguese colleague Abel Chaves for a four hands performance of

their arrangement of the complete cycle of Vivaldi's violin concertos *The Four Seasons*. (<http://www.carillon-berlin.de/chaveseng.html>) Chaves is carillonneur in Alverca, Mafra and Leiria, where he directs the Portuguese Carillon School. The festival was blessed with fine weather, and a good number of Berliners and tourists sat on the grass and benches around the tower and enjoyed the music.



Review of Drums and Bells

by Austin Ferguson



Joanna Stroz was kind enough to send me a first-release copy of her new CD, “Drums and Bells,” which has been for sale for a few weeks now. I have to admit that, just going by the title, I wasn’t entirely sure what to expect. I was pleasantly surprised, and I’ve found myself

listening to quite a few tracks repeatedly while I’m on the train to school or work.

I think we can all agree that trying to incorporate other instruments when we play the carillon is one of the biggest challenges we face as carillonneurs. It is so difficult to not overpower whoever is playing with us, not to mention trying to sync up performers with conductors. What a nightmare! However, when everything is synced up correctly, as it is on the CD, the effects can be wonderful. I will say that, even though I tend to sing along to songs that have words when I play, I’ve never heard a waltz with lyrics that’s accompanied by a carillon in the background - it comes across as a very cool effect.

The bells in the recording are lovely by themselves, and Joanna’s playing sounds confident and quite musical. The pseudo-Latin sounds of the first two tracks (I can’t think of how else to word it) had me unconsciously tapping my feet as I listened. They’re fun, danceable, and thoroughly fun to listen to.

I think my favorite tracks are “The Bells of Vestervig,” a three-movement suite written for carillon. The pieces show off the beautiful tones of the bells and give the listener a bit of time to appreciate the wonderful sounds that can come out of a carillon. I’ve listened to these three the most, and I’m tempted to order a copy of the music so I can start to put them in my repertoire.

Though it has nothing at all to do with the music, I’m going to close by saying that I love the artwork on the cover. It’s mystical, wonderfully abstract, and just plain nice to look at. It makes as pretty a display piece as it does a listening piece. Thanks for the CD, Joanna, and thanks for the music.

Geert D’hollander Down Under

by Amy Johansen

Carillonists from the War Memorial Carillon at the University of Sydney enjoyed the visit of Geert D’hollander as our Artist-in-Residence in early September. We spent several days in lessons and master classes with Geert and were greatly inspired hearing him play for us.

His recital included many of his compositions, a special highlight of which was the final piece on the program, *Anzac Echoes*. This work was commissioned in 2015 by the University of Sydney to commemorate the 100th anniversary of Anzac Day (*ANZAC stands for Australian and New Zealand Army Corps, who joined the First World War at Gallipoli on 25 April 1915*). Our War Memorial Carillon was given in remembrance of the 200 staff and students who were killed in the war. It was dedicated on Anzac Day 1928.

Anzac Echoes is a meditation based on three Australian themes: *The Last Post*, *Advance Australia Fair* (National anthem), and *Waltzing Matilda*. Its world premiere was performed by the University Carillonist Amy Johansen at this year’s Anzac Day Dawn Service, followed by the first American and Canadian performances at Mariemont and Montreal. It will be available later this year.

What an incredibly moving experience it was to hear “our piece” played by the composer on the bells for which it was written, ringing in memory of the Anzacs.

Zwolle Composition Competition

Congratulations to the winners of the Zwolle composition competition:

- First prize: Julie Zhu (USA) for “Circle in Square”
- Second prize: Nikos Kokolakis (Greece) for “Squarcle”
- Third prize: Joey Brink (USA) for “Capriccio”

The jury (Leo Samama, Geert D’Hollander, and Alex Manassen) chose these three pieces out of 24 submissions, during a competition held September 17.

Aarschot Peace Carillon

by Mark Van Eyck



We are about to officially start the project of the new Aarschot Peace Carillon. After 7 years of preparation, the last screening of the final documents by the officials is on September 25th. From that moment on, we start the fundraising activities and hope to get the carillon ready by the end of 2016 or the beginning of 2017.

This new instrument will consist of 51 bells, symbolizing the number of countries that had troops in Flanders during the First World War, including your country. Parts of the old artillery shells of the Great War will be melted in the 7 tons of bronze in the new bells, as an important Peace symbol.

Aarschot is one of the seven martyr cities that suffered a great deal before the war became entrenched in Flanders Fields. The German troops arrived in Aarschot two weeks after they invaded Belgium and one week before they set Leuven on fire, including the University Library. The damage toll for Aarschot was 480 homes destroyed, 180 civilians killed and 300 taken prisoners and transported by train to Sennelagerkamp.

This carillon will be realized through the generous support of the national and international community. We are preparing a mailing to all carillon players and owners with a brochure to be sent by the beginning of October. This information is also available on our website www.schaarp.be/peacecarillon. The donor list will be updated regularly every time we get new information from the King Baudouin Foundation, but there is a time lapse in between receipt of donations and our learning of them. We are grateful for all support received from around the carillon world.

News from French Speaking Guilds

Translated and summarized by Wylie Crawford

Le Bulletin Campanaire, of the Association Campanaire Wallonne (ACW)

No. 81 – First Quarter, 2015 (Translated and summarized by Wylie Crawford)

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President Jean-Christophe Michallek summarizes the successes of the 20th year of the ACW's existence and asks the members for their vigilance in preserving the bell culture in Wallonia during the coming year.

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Serge Joris tells of the inauguration of the restored carillon in the St-Barthélemy church in Liège after 40 years of silence, due to the instability of its tower. This instrument, which is the most complete of the existing van den Gheyn carillons, was built in 1774 and had 38 bells. Royal Eijsbouts did the restoration in two stages, beginning in 2004, at which time they added nine new bells. The work was completed in 2014, with the addition of three more bells, including the 1.9 ton bourdon, to complete an instrument of 50 bells with a European standard keyboard and an identical practice instrument. The inauguration took place on November 29 of that year.

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Serge Joris offers a translation of an announcement made by the Flemish Guild regarding UNESCO's recognition of the Belgian carillon culture as an example of "the best practice in safeguarding intangible cultural heritage," offering a prestigious recognition for the Belgian carillonneurs and all people involved. This recognition was achieved through the substantial efforts of Luc Rombouts, carillonneur in Leuven, in conjunction with the Flemish Guild and the ACW itself.

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Arend van der Toorn writes a second installment of his report on carillon instruction in Europe (the first part having appeared in this Bulletin (No. 78), which addressed instruction in Belgium). FRANCE – He discusses the instruction being given in France in two parts. The first part comprises the professional instruction in Douai for 15-20 students per year, and also in Tourcoing, with 4-5 students per year. Both programs offer three cycles of study, leading to a degree that is similar to the former "Master Carillonneur" degree. The second part is the non-professional instruction being offered in St-Amand-les-Eaux (10-15 students) and Hondschoote (5-6 students). NETHERLANDS – Again there is both professional and non-professional instruction available. Amersfoort's carillon school is part of the Utrecht Conservatory, and its program follows the Conservatory's guidelines, with a 4-year program leading to a Bachelor's degree and a 2-year Master's program. This school has 1-6 students a year and includes a number of international participants. As for non-professional instruction, the Dutch Carillon Center takes 2-6 students per year at the amateur level. The Erasmus University in Rotterdam has about 10 students per year, and the Dutch Carillon Institute in Dordrecht teaches 15. DENMARK – The nationally-recognized Church Music School in Løgumkloster offers Bachelor's and Master's level courses. POLAND – Gdansk offers a 2-year program to 5-7 students per year. RUSSIA – Saint Petersburg's State

continues on page 22

University offers Bachelor's and Master's programs over 6 years for 1-6 students per year. ENGLAND – The Cadbury Carillon School in Bourneville is just beginning [as of the article's publication in 2012 - ed]. Its first two students gave their auditions in 2010.

In summary, the author notes that only a few of the schools are professional, and even some of those don't have international recognition. Further, carillonneurs must also exercise a certain amount of charisma in order to promote this relatively unknown instrument. Finally, since a single carillonneur may hold several positions, new graduates must sometimes wait years to get their own instruments. So, choosing this profession is neither easy nor practical for many. It is nevertheless encouraging that 165-210 students per year have the passion to pursue our art despite these obstacles.

The "Bell Gossip" section lists the following: The Mechelen Carillon School students visited Huy, Namur, and Gembloux on November 11. The Tintinnabulum association in Brussels celebrated its 10th anniversary in November. It manages the St. Michael's cathedral carillon in conjunction with the Flemish Guild. The 50-bell traveling carillon for the Mechelen School will be delivered in July. Over 100 carillonneurs around the world celebrated the Christmas Eve Truce of 1914 this year by playing "Silent Night" on Christmas eve.

Le Bulletin Campanaire, of the Association Campanaire Wallonne (ACW)

No. 82 – Second Quarter, 2015 (Translated and summarized by Wylie Crawford)

Serge Joris summarizes the events of the general assembly meetings in Liège on March 28, attended by 40 members. President Jean-Christophe Michallek celebrated the 20th anniversary of the Association, noting that its membership has reached new heights. He also noted the

continuing work of the inventorying of bells of all kinds in French-speaking Belgium and outlined plans for 2016, which include a national symposium on safeguarding this inventory.

The editorial board notes the installation of a new carillon in Dinant, from Eijsbouts, commemorating the centenary of the massacre perpetrated on this city at the beginning of the first world war, during which the previous carillon was destroyed. The inaugural recital was given on Easter day by Fabrice Renard, the city carillonneur.

M. Joris then offers a description of the "Bronzen Piano," a 50-bell Eijsbouts instrument commissioned by Koen Van Assche and Anna Maria Reverté as an indoor instrument. This instrument's bells contain 3% lead in order to reduce the length of their resonance and giving the bells a warmer sound. The instrument is made up of seven pieces, which take about an hour to assemble, and 30 minutes to disassemble. As such, it can move into quite small spaces – even small elevators. Pictures and details are at www.bronzenpiano.com.

Gérard Largepret gives a detailed description on how to make carillon arrangements (using bell sounds from the carillon of Ghent) with a software suite called "MuseScore." It is written for someone already familiar with the software.

The "Bell Gossip" section lists the following: The carillon of Ath will be renovated as part of the 600th anniversary of the consecration of its tower. Soignies also awaits the renovation of its carillon, as does Verviers. Other cities are making plans for similar renovations.

The list of concerts and festivals for the summer includes the following cities: Ath, Brussels (two carillons), Chimay, Dinant, Enghien, Huy, Liège (two carillons), Mons, Nivelles, Tournai, and Wavre.

Le Bulletin Campanaire, of the Association Campanaire Wallonne (ACW)

No. 83 – Third Quarter, 2015 (Translated and summarized by Wylie Crawford)

The majority of this issue is dedicated to generic bells, one of the three activities of this Association – bells, carillons, and clock mechanisms. Since I only translate and summarize the items relating to carillons, this summary is a bit shorter than usual.

An article by Bérenger Goffette tells of the 60-year-old carillon in Florenville, which rests in a tower that was constructed in 1873. The tower was demolished during the second world war, and was rebuilt in 1950. After several years of fund-raising, 19 bells by Michiels of Tournai were put in the tower. Subsequently, 29 more bells by Michiels were added, plus one from Horacantus of Lokeren (one of three swinging bells) to complete the 49-bell instrument of today. Piet van den Broek, the then director of the Mechelen Carillon School said that this carillon surpassed his own in beauty and sonority. The inauguration took place on Pentecost in 1955 and was played by Géo Clément. M. Goffette is the carillonneur since 2003, having been preceded by Pierre Rosman, who served for nearly 30 years.

The "Bell Gossip" section lists the following: After traveling the roads of France and Europe since 1981, the mobile carillon of Douai was sold to the city of Dordrecht in the Netherlands in 2004. It was installed in the tower of the city hall – the first Paccard instrument in the Netherlands. In the same year, the ARPAC association undertook the construction of a new traveling carillon of 53 bells from Petit & Fritsen. When ARPAC was liquidated in 2014, this second carillon was bought by Douai for its Regional Conservatory.

The traveling carillon LVSITANVS (63 bells from Eijsbouts) was inaugurated in mid-May in Constância, Portugal.

The list of concerts and festivals for the summer includes the following cities: Ath, Brussels (two carillons), Chimay, Enghien, Huy, Liège (two carillons), Nivelles, and Tournai.

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