

# Carillon News



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*Newsletter of the Guild of Carillonners in North America*

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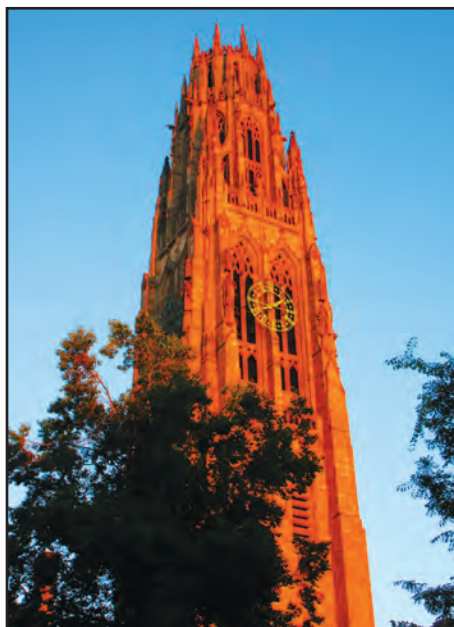
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## Yale University Hosts 74th GCNA Congress

*by Shannon Norton Richards*



*Harkness Tower, housing the Yale Memorial Carillon, at sunset*

The 74th Congress of The Guild of Carillonners in North America was graciously hosted by The Yale University Guild of Carillonners at Yale University on June 16-20, 2016. Ellen Dickenson, Yale University's carillon consultant and advisor, opened the Congress Thursday evening at the Welcome Recital by performing her composition *Two Fanfares*. Her playing was followed by new music commissioned for and played by students of the Yale Guild of Carillonners. The Yale Memorial Carillon, a 54-bell Taylor instrument incorporating bells from 1921 and 1966, is located on a corner in Branford College, whose courtyard afforded many of the attendees a shady place to sit, listen, and delight in the pleasant weather and beautiful music throughout the Congress. The evening ended with excited visiting between friends at

the Opening Dinner held at the Cask Republic restaurant.



*A captive audience in Branford Courtyard*

On Friday morning, enthusiastic members were welcomed and greeted at the first business meeting held in Linsly-Chittenden Hall in Room 102. To everyone's surprise, the original Louis Comfort Tiffany stained-glass windows representing Art, Science, Religion, and Music looked down from above and provided a stunning backdrop for all the business meetings and presentations throughout the week.

*continues on page 4*

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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](http://www.gcna.org).

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# President's Column



Our country, and the world, recently commemorated the events of 15 years ago on September 11, 2001. I read news articles that showed how the carillon and our carillonners helped their communities to remember, heal, and look forward. Central to many of those events was the performance of “In Memoriam - September 11, 2001” by John Courter. This composition was John’s response to those horrific events that he quickly made available to us all as a free download. Like most of us I have played it every year on September 11th and other times throughout the year.

“In Memoriam” is a very small part of the carillon music that John composed throughout his life. It also causes me to pause and remember his contributions as well as the gentle, caring person he was. Kathy and I had the opportunity for him to stay with us for a few days in 2004 after he returned from Europe. As you can imagine, he was the perfect houseguest and took pleasure in just sitting quietly in our sunroom. Being a high-verbal person I kept trying to keep the conversation going. Sensing my frustration he offered that he, and many of his family, often just enjoy each other’s presence by sitting quietly.

I also remember the rainbow at the end of the memorial recital of his music at the Chicago Botanic Gardens during the 2010 Congress. He left us with a rich catalogue of music across a variety of styles and genres that is often performed on carillons around the world.

I prefer to think of our instrument as an eternal one, often telling people that our bells are forever. It is important that we foster new and emerging composers for the carillon. I recently had the opportunity to work with Nathan Crowe, a student composer from St. Olaf, who heard the ChimeMaster traveling carillon there. Tiffany Ng was on staff at the college and had arranged for the instrument and a workshop on the carillon. Over a period of months he and I traded versions of his composition and I ultimately performed it in Naperville on the Millennium Carillon in August.

I would challenge us all to be on the lookout for new composers for the carillon. The 2016 GCNA Congress showcased 50 new compositions and supported the development and broadening of the repertoire for the carillon. There are probably people in our churches, schools, and communities that could also add to the carillon literature with a little encouragement and mentoring. The use of email, social media, FaceTime, Skype and other resources makes this easier than ever.

I have mentioned this before, but also remember to honor those who are currently composing for the carillon. A short note, even via email, letting composers know that you are performing their works can be a very powerful tool in encouraging them to continue their work.

Together, given the collective talent of the Guild membership, we can enlarge the carillon literature through, composition, performance and publication.

## CALENDAR

June 2 – June 3, 2017

Thomas Rees International Carillon Competition, Springfield, IL

June 4 – June 7, 2017

55th Annual International Carillon Festival, Springfield, IL

June 18 – June 22, 2017

75th GCNA Congress, Mariemont, Ohio

July 1 – July 5, 2017

2017 World Carillon Congress, Barcelona



*This swing...*



*...sure is...*



*...fun!*

The morning continued with three examination recitals. After lunch, the Guild members were welcomed by Martha Highsmith, Senior Advisor to the President of the University, followed by Ellen Dickenson’s presentation “50 for the 50th.” In commemoration of the 50th anniversary of the Yale Memorial Carillon, fifty new works were commissioned by The Yale University Guild from forty composers from different musical fields. (All the new compositions were available for sale by the Yale carillonners’ guild with one exception. An arrangement of *Pure Imagination* from Willy Wonka and the Chocolate Factory was included for free in each attendee’s Congress packet in order to comply with the copyright owner’s request. Such a pleasant surprise!)



*Carol Jickling Lens and Jeff Davis*



*Mitchell Stecker, Austin Ferguson, Kipp Cortez, Joe Dias, and Kymberly Stone at Cask Republic*

Dave Johnson then read aloud “Rosie Meets the Carillon” while we followed along in the book, which was projected on the screen. This illustrated children’s book was written, illustrated, and produced by the collaboration of Yale Guild alumnae Lynnli Wang, Kerri Lu, and Emily Monjaraz.



*One of the projects commissioned as part of “50 for the 50th,” Harkness Tower housed a historical display of memorabilia related to the Tower and carillon entitled “Up the Spiral Staircase”*

During the afternoon, the attendees enjoyed a “Meet the Composers” reception held at The Graduate Club followed by the “Composer’s Concert.” During Julian Darius Revie’s new work, *Night Birds*, many birds in Branford Court sang profusely and loudly. (After noting and commenting on this, I later learned that the composer came to campus quite early in the morning, recorded bird calls and then composed the work based on those calls. I’ve wondered if those birds were responding to that music.) After the Pizza Party, sponsored by the Verdin Company, several clever carillonners participated in the Improvisation Contest. The contestants had been given a melodic motif or phrase for their challenge, with a theme composed by Yale alum Roy Lee.



During our business meeting on Saturday morning, the Guild welcomed Darren Zhu, Joseph Cotruvo, and Parker Ludwig to the rank of Carillonner. Tim Sleep, Roy Lee, and Ed Nassor were announced as the Class of 2019 of the Board of Directors. The Congress photo was taken by a member of the Yale Guild. Rather than passing a sheet of paper around for us to sign our names, we held up our name tags, and the photographer zoomed in to capture our names in our places. The morning concert included original works about the weather. Our box lunch was accompanied by the New Music Recital, featuring music from Tchaikovsky’s “Swan Lake” to a new work by Frances Newell, inspired by

*Musical duo “The Trebelmakers” (Lisa Lonie and Janet Tebbel)*





*Listening to the New Music Recital*

and dedicated to the Yale students who fought in World War I.

During the early afternoon, Congress attendees could choose between a tour of the Newberry Organ in Woolsey Hall, the showing of the documentary film, “The Millionaires’ Unit,” or a guided tour “Up the Spiral Staircase.” The guided tour included the practice room in the carillon tower and a photographic exhibit of the history of the Yale carillon and its guild. The playing cabin was not available. The Bells and Brass Concert, along with other new compositions, included works for carillon and handbell ensemble (directed by Ellen Dickenson), a carillon and trumpet duet, and a work for carillon, four trombones and viola. The evening ended with the annual Banquet held at Calhoun College, which included music, dancing, and plenty of drinks.



*Ellen Dickenson and Julianne Vanden Wyngaard*

Sunday began with a Morning Concert. We then met for several presentations. “Updates from the Bok Tower Gardens Library and GCNA Archives,” was presented by Tamara Ramski, Library Special Projects Assistant, and Jaime Fogel, Collections Manager. After a coffee break, Joey Brink, the 2015 Barnes Scholar, presented “Affordable Practice Carillon Design, Part 1.” The Mid-Day Music Concert provided music while we ate our box lunches. During the scheduled free time in the early afternoon, we could take a campus tour, visit the Yale art galleries, or shop at the carillon music sales.



*Joy Banks and Julianne Vanden Wyngaard*

Meeks, Watson & Company provided the frozen yogurt for our annual ice cream social before the late afternoon concert. After dinner on our own, we reveled in the Twilight Carillon competition entries and winners (not a part of the 50 for the 50th compositions). This final concert of the Congress concluded with arranger Jennifer Lory-Moran’s first-place arrangement winner, *Pure Imagination*, from Willy Wonka and the Chocolate Factory. It was a wonderfully shimmering way to end the night.

We met Monday morning for the closing business meeting. After open tower time when the carillon rang with individual carillonneurs playing, many of us gathered together to savor a delicious brunch buffet at the Graduate Club.



*Cookies! Get ‘em while they’re hot!*



*Goodbye, Yale*

## New Carillonneur Members



**Darren Zhu** studies biology at Yale, where his carillon instructor was Ellen Dickinson. Prior to Yale, he studied piano at the University of North Carolina School of the Arts with Clifton Matthews.

Darren enjoys various sports and outdoor activities, including basketball, tennis, backpacking and skiing. He also develops and commercializes new technologies via startup companies.



**Joseph Cotruvo** graduated from Princeton University in 2006 with an A.B. in Chemistry. At Princeton, he was a songwriter and pianist for the Princeton Triangle Club, a musical

comedy group that writes an original musical and takes it on tour every year. Joseph obtained a Ph.D in Biological Chemistry from MIT in 2012 and was a postdoctoral fellow at the University of California at Berkeley, where he started studying carillon in 2013 with Jeff Davis. He started as an assistant professor in the chemistry department at Penn State in July. Besides playing carillon, he enjoys playing piano, running, and partaking of the wonderful food and drink in the Bay area.



**Parker Ludwig** earned a B. Mus degree in organ performance in 2016 at Brigham Young University. His background is in piano and organ, and he has been guest organist at the Mormon Tabernacle in Salt Lake City. He studied carillon with Don Cook at BYU. Parker enjoys hiking, skiing and dirt biking. He currently attends Creighton University School of Medicine.

## Five New Associate Carillonneur Members

by Margo Halsted

The Associate Carillonneur Committee is thriving. There are now 21 members who have passed this mid-level, mainly performing exam. Information about the last five to qualify is featured here. Those of you who play and who want a friendly challenge that may end up improving your playing and carillon knowledge are encouraged to apply. The history part of the exam has been simplified. Contact me if you need that information right away. Application files are now to be submitted on a DVD.



**DEVON HANSEN** is a graduate of the University of Ottawa's School of Music, having studied clarinet with Shauna McDonald. A trip to the Netherlands in 2009 first piqued his interest in the carillon, but it was not until 2011 that he fell in love with Ottawa's mysterious instrument. Devon joined Dr. Andrea McCrady's carillon studio in 2013 and travelled to his first Guild of Carillonneurs in North America Congress in St. Paul, Minnesota in June of that year. He is continuing his studies with Dr.

McCrady through Carleton University's Certificate in Carillon Studies program.



**ELSA MUNDT** is a third-year student in the College at the University of Chicago, studying economics and French. Originally from the Twin Cities, she has played the piano since she was five and added the French horn at age 12. She began studying carillon during her first year in the College under Jim Fackenthal and later studied with Joey Brink. When not with the Guild of Student Carillonneurs, she plays French horn with the University Chamber Orchestra and is part of Lean on Me UChicago. She spent this past summer working for Advance Illinois on education policy, and is excited to be studying history in Paris this semester.



**JOAN WANG** began playing the carillon as a second-year (sophomore) at the University of Chicago, from which she recently graduated this June with undergraduate degrees in economics and mathematics. She learned carillon under the instruction of Jim Fackenthal and Joey Brink, and served as Vice President and President of the University of Chicago Guild of Carillonneurs. In her spare time, Joan enjoys running, painting, and sipping a good cup of tea.



**TAYLOR KEATHLEY** is an audio technology major at Clemson University where he has studied carillon for the last three years with Dr. Linda Dzuris. He has studied music since he was five years old and also plays the organ, French horn, and piano. This past summer Taylor interned with South Carolina Public Radio at the Spoleto USA Festival in Charleston, recording the performances of the chamber ensemble for national broadcast. Taylor attended the recent Yale Congress where he officially

became an associate member of the GCNA.



**KAT ZIEGLER** recently graduated from the University of Chicago with a master's degree in physics (all but dissertation) and a second master's degree in astronomy & astrophysics. In October 2011, she began taking carillon lessons on the Laura Spelman Rockefeller Memorial Carillon with Kim Schafer and later continued her studies with guidance from Wylie Crawford, Jim Fackenthal, and Joey Brink. She served as the vice president and later president of the University's Guild of Student

Carillonneurs. This spring, she began playing weekly recitals on the Arthur R. Metz Memorial Carillon at Indiana University and currently teaches physics as an adjunct professor at the University of Indianapolis and Ivy Tech Community College in Indianapolis.



# The Chimemaster Mobile Millennium Carillon Visits Ottawa

by Devon Hansen

This summer, the House of Commons of Canada and Carleton University collaborated to bring the Chimemaster Mobile Millennium Carillon to Ottawa for a series of concerts and educational events. Dominion Carillonneur Dr. Andrea McCrady, Carleton University's Director of the School of Music, Dr. James Wright, and Carleton Certificate in Carillon Studies student Devon Hansen coordinated the events.

The first performances were prelude recitals to the Canadian Forces' annual military massed band event, Fortissimo! (July 21-23), which takes place on Parliament Hill. Each of the three evenings, as crowds gathered for the main event, Dr. McCrady played marches and Canadiana on the mobile carillon. After finishing, as the carillon was being towed off of Parliament Hill, Dr. McCrady headed up to the Peace Tower Carillon to perform Russian peals accompanying the massed bands' rendition of the 1812 Overture.



*Andrea McCrady performs on the mobile carillon*

The next two recitals were hosted by the prestigious Ottawa International Chamber Music Festival, and took place on July 31 and August 2 at Rideau Hall, official residence of the Governor General of Canada. Dr. McCrady and Mr. Hansen played a joint recital focusing on female composers, featuring solos



*Trebelmakers duo Lisa Lonie and Janet Tebbel*

During that same week, Dr. McCrady played her regular 11:00 AM recitals on the mobile carillon, giving her audience a rare ground-level visual of what goes into playing a carillon recital.

Organizers estimated well over 300 listeners in attendance. Two days later, the duo "The Trebelmakers", Lisa Lonie and Janet Tebbel, performed their

multimedia performance for another excellent audience.

The following week, the group brought the mobile carillon to the Carleton University campus to demonstrate its range and musicality for a group of young musicians attending the 2016 Carleton University Jazz Camp. McCrady and Hansen were joined by some of McCrady's other students, Beckie Manouchehri, Jennifer Moore, and GCNA Carillonneur member Jonathan Hebert. The students were able to hear the instrument being played and even got to try it out themselves, both individually as well as jamming with a jazz quartet (guitar, saxophone, drum kit, and carillon).



*Crowd at the Albany carillon dedication*

The final event brought the mobile carillon to the village of Carp, 30 minutes outside of Ottawa, for the annual Carp Farmers Market Garlic Festival. Listeners braved intermittent rain to hear

McCrady's carillon studio members play from 10:00 AM right up until 3:00 PM. The carillonneurs were Hansen, Manouchehri, Moore, Hebert, and Julie Tomicic.

The mobile carillon was a great hit at all the venues, prompting many requests for its return in the future.



# In The Old Dominion: A New American Bellfoundry

by Benjamin Sunderlin

The clay was baked; our foreheads were hot; the sweat certainly ran. July in Virginia is not a pleasant month for bell-casting, but Andrew Higson made the long journey from the UK, and we had work to do.

Work we did. I was overjoyed to be at this point. Right as Andrew plunged the willow pole into the crucible of bubbling bell metal, I took a moment to reflect on the long journey I had taken to get to this point. This story spans years, cultures, and continents. It can be measured by historic success and humbling failure. It is the story of my dream come true: to establish the only traditional bellfoundry in the United States, the B. A. Sunderlin Bellfoundry.

## Beginnings



My first trip abroad was for serious business. I was awarded a travel and research grant to study traditional methods of bell-making as part of my undergraduate thesis. I was a student at the Herron School of Art in Indianapolis, IN, at the time and became deeply fascinated with campanology. I spent nights in the foundry, constantly making molds and casting virtually all types of metal. My thirst to master the historic process of bell-making could not be slaked by the conventional curriculum of a studio art bronze foundry, and so I looked to other opportunities and resources from which to learn.

There being no establishment of this traditional craft in the U.S., my attention immediately turned toward lands across the Atlantic. I contacted John Taylor and Co. to see if it might be possible to study with

them to learn a traditional casting process. For the purposes of my grant, I identified this to mean three things: 1) Develop an adequate understanding and use of molding loam and how to make it. 2) Learn how to design and catalogue a series of profiles to produce carillon quality bells. 3) Learn how to tune to carillon standards.

I was invited over to the foundry as a supplemental portion of a study abroad trip to the UK. Having left earlier than my peers, I spent days in and out of the Loughborough foundry to learn as much as I could about the craft. I helped make molds, reviewed drawings and plans, read 19th century records, studied books in their library, and made my way into several towers, the most impressive being York Minster. I made friends, I learned more about a very arcane craft, and I fell in love with a future career. It was also then that I first met Andrew Higson. Only having the briefest of moments in order to become acquainted with each other, our friendship nonetheless was discovered and solidified.

The requirements of my grant spanned beyond theoretical speculation and study. I had to make a bell and, upon my return, I made all of the necessary tooling in order to start casting in the English method. I fabricated cope flasks, base plates, molding platforms, strickles, and jigs. I basically transformed our metal shop into my own private bellfoundry, much to my professors' chagrin.

I secured a source of metal from my friends in Loughborough. Reclaimed from a Thomas Lester bell that was originally cast in 1728, the same Lester that originally cast our Liberty bell in 1752, the metal served a symbolic as well as metallurgical role. The mold was knocked up, cast and shaken out. It appeared that I had synthesized all that I needed to know in order to start making bells. I had cast the first bell in a loam mold in U.S. history since the last of the original

American foundries closed in the middle of the 20th century. I had started down the path as a bellmaker.

## Getting Along

After graduating, I continued to work in the bell industry as a contractor, and at the same time I enrolled at the University of Notre Dame for my Master's degree. Andrew and I next crossed paths when he traveled to the U.S. to demonstrate the final aspect of bell-making: tuning. I knew that he and Taylor had parted ways and thought that he was the perfect candidate to show me the ropes. After just two days at the lathe, and some half a bucket of chips later, I had come to understand the finer aspects of tuning and how to properly balance the partials of a bell. It was also at this same time that I had started casting trebles with an exaggerated profile to diminish all but the Hum and Tierce partials. A little more work on one of these trebles found us -2 cents off target pitch.

Our shared passion for bell-making furthered our friendship, and it was at this time that I confided in Mr. Higson my intentions to start my own bellfoundry. I continued to work towards the completion of my Master's degree and kept casting bells for various jobs as my schedule would allow. I also redesigned frames for chime installations and assisted in the development of new fittings. I was slowly but steadily acquiring all of the knowledge necessary to properly run a bellfoundry.

## From Student to Master

Before graduation, I was awarded a research grant from the Nanovic Institute for European Studies at Notre Dame. My aim was to study with Cornille-Havard of Villedieu-les-poeles and Virginie Bassetti who recently made the new eight-bell chime for Notre Dame de Paris. Virginie very warmly opened up her schedule for me to spend the few weeks in Normandy that was necessary for my work.



Cornille-Havard's most recent job was unprecedented: eight new bells, 23 tons, one calendar year. It was a lot for the small foundry to take on. While there, I had the opportunity to do my usual study and learned everything that I could from technical to historical about this foundry's work. However, it was the relationship with Virginie that became the most valuable and worthwhile discovery on the trip.

She, like myself, is an artist. Trained in the academies, developing her skills over years, she came to campanology by the creative and symbolic path that I had. Her beautiful aesthetic became a wonderful kind of decoration easily applied to a false bell. She positioned herself as the authority on contemporary bell decoration and has since earned a knighthood for her work at Notre Dame de Paris. Her reflections and insight on the practice of decorating bells became a central aspect of the foundry's identity. I left France then knowing that I had made another lifelong friend.



### **In The Old Dominion**

Having settled the small matter of finishing my Master's degree, getting engaged, moving to Richmond, VA, and my fiancée starting her PhD, I knew this was the time to set up my business. We found the perfect location just off of I95 about 40 minutes north of Richmond that would serve as the location for my new shop. The entire property stretches back for several acres, about five and a half of which is fenced and graveled in. A spacious front gallery with plenty of offices and a kitchenette leads back to the 10,000 square-foot shop. Dedicated areas for woodworking, machining, welding, molding, casting, tuning, designing, 3D/CNC prototyping, wax working, and as-

sembling were settled, and suddenly we had a full-service bellfoundry.



Now that everything was set up, I put the rapid prototyping equipment to work, pumping out patterns, brackets, jigs and other equipment that I needed for the shop. I spent my days spreading the good word that a traditional bellfoundry had been established in the U.S. and spent my evenings with my hands in the horse muck knocking up molds to cast. Work progressed steadily, and I felt good about my new career.

I reached back out to my cadre of bell friends in the business and, after a few passionate emails and phone conversations, I found myself preparing for Andrew's first visit. In the meantime, Virginie left Cornille-Havard to pursue her own work, and we immediately reconnected and expressed the shared desire to start working together. With Virginie's creative mind, Andrew's extensive technical experience, and my can-do attitude in the foundry, we are committed to providing the U.S., and the rest of the world, with the finest bronze bells that can either be molded in the Continental (lost wax) or English method. Castings can be made up to 1-ton and are completely tuned and finished in-house.

### **A Visit From the Bellmaster**

Andrew's initial response suggested that he was impressed with what I had accomplished thus far. The lights flickered on, and I turned to see a wide grin. "Well, you are certainly bigger than Whitechapel!" he said. Once his eyes had a chance to adjust to the glowing lights, I opened the four overhead doors to the foundry, and we started in on a tour.

The first day's activities were more concentrated on theoretical processes and further shop development for a more streamlined work environment. There was a lot of space to cover and a few key pieces of equipment left to source. It wasn't long, however, before we turned our attention to five molds that needed finishing in preparation for casting in a couple of days. Sand was mixed for header boxes and mother molds. Once completed, we dewaxed the false bells and popped open the cope from the false bell. Breaking off the mud bell revealed the cores that were then plugged up and sleeked smooth.

The copes were cleaned and the residual wax burnt out to leave a wonderful smooth surface. When still hot, the copes were likewise sleeked with graphite and closed up. Special attention was given to a 22" bell that is being made for the University of Notre Dame. With a highly decorative neo-gothic scheme and effigies of the Virgin Mary, Christ, and the founders of the university and of the Congregatio a Sancta Cruce, the bell is a fine example of the quality and detail that traditionally-molded bells can achieve. A radiating hexagonal crown of bald eagles surmounts the bell in painstaking detail.



Once everything was ready, Andrew and I prepared for the pour by going through all of the various degassing and finer metallurgical points of casting and adapting our collective knowledge to the current set-up of my shop. A decision was made to forego the more conventional methods of degassing with a Nitrogen plunge and stick to the Medieval

*continues on page 11*

# Mariemont Introduction to the Carillon for Cincinnati POEA

by Richard Watson

A fine opportunity for reaching talented young musicians who might one day become carillonners was afforded by the hosting of a “Pipe Organ Encounter - Advanced” by the Cincinnati Chapter of the American Guild of Organists the week of July 11-15, 2016. In 2014, the AGO chapter expressed an interest in hosting such an event; it should be noted that, unlike the more common “Pipe Organ Encounter” sessions, the Advanced version is not for piano students or beginning organists, but for young people who have had at least a few years of successful organ study.

Participants are selected from all over the country, and the number is normally limited to twenty. The week is filled with private lessons and masterclasses, as well as performances, with a distinguished faculty brought together for the occasion. My colleague at Mariemont, Richard Gegner, and I have been longtime members of

the Cincinnati Chapter, and when we heard of the possibility of the POEA, we immediately thought it would be an ideal opportunity to provide a carillon introduction to these young organists. Those working on the preliminary planning were enthusiastic about this idea, and an Introduction to the Carillon was included in the presentation made by the chapter to the national AGO headquarters in early 2015. Later in the year, it was announced that Cincinnati was awarded the POEA, and planning went into high gear.

On Tuesday, July 12th, 2016, the 19 selected participants arrived at noon in Dogwood Park, Mariemont, the site of the carillon, for a box lunch in the park shelter near the tower. I played a 45-minute recital of “Luncheon Music” so that they could hear the instrument from the ground. The program was as follows:

Preludium in G minor . . . . .	<i>Jef Denyn (1862-1941)</i>
<i>From the J. de Grijtters Carillon Repertory, Antwerp, 1746:</i>	
Gavotte & Double (#122 & 123) . . . . .	<i>W. de Fesch</i>
Air, (from <i>Orchestral Suite in D</i> ) . . . . .	<i>Johann Sebastian Bach (1685-1750), Arr. by Leen ‘t Hart</i>
Preludio V in D minor . . . . .	<i>Matthias van den Gheyn (1721-1785)</i>
Two pieces arranged for carillon . . . . .	<i>W. A. Mozart, (1756-1791)</i>
Adagio for a Glass Harmonica . . . . .	<i>Arr. by Charles S. Rhyne</i>
Trio, Sonata IX . . . . .	<i>Arr. by Melvin C. Corbett</i>
from <i>Three Pieces for Carillon, 1931</i> . . . . .	<i>Samuel Barber, (1910-1981)</i>
Dirge	
Allegro	
Scottish Songs . . . . .	<i>Arr. John R. Knox</i>
Jock O’ Hazeldean (Sir Walter Scott)	
O Gin I were Where Gadie Rins (Aberdeenshire)	
Azure Bells . . . . .	<i>Richard H. Schroeder, 1961</i>
from <i>Suite in Popular Style</i> . . . . .	<i>John Courter (1941-2010)</i>
II Ballad (for <i>Sharilyn</i> )	
I Ragtime Bells (for <i>Millie</i> )	

Each of the participants was given a program with the above selections, the back of which contained links to the Guild of Carillonners in North America website, and other sites of interest, sources of music, and a brief description of the resources available at the Guild site, including the directory of carillons of North America.

After lunch, the first group of seven climbed the tower (it should be noted that during the afternoon, volunteers drove the three groups to two nearby churches, and then to the tower, in rotation, so that all

three groups participated in the three sessions, including the introduction to the carillon---this made the groups small enough to be accommodated practically in the bell chamber and playing room).

I first took the group up into the bell chamber and gave a basic explanation of bell molding, casting and tuning, the design of the instrument, and operating principles of the action. We then came down to the playing room and, after a preliminary explanation of the keyboards, each of the participants was given a copy of “Mak-

ing Music on the Carillon” by Dr. Jeremy Chesman. I then gave a general explanation of carillon manual and pedal technique, demonstrated a number of related matters including position and application of the hands and feet, control of dynamics, “handling and footing,” breaking of chords, and tremolando, and followed that up with playing some short examples putting the various elements together. Then each participant had a “mini-lesson,” giving them some hands-on time on the instrument, and reading one or two simple exercise pieces from Dr. Chesman’s book, with some coaching. The same procedure was followed with the two other groups during the course of the afternoon.

All of the students seemed most enthusiastic about the carillon, and most appreciative of having an actual method book, which hopefully they might use when finding a carillon to practice on in their later studies, travels or careers. We had just an hour and ten minutes with each group in the tower; however with careful planning of just what would be covered and how, it was possible to give the participants a fairly thorough introduction to the instrument in the short time. If possible, I do think that in future sessions such as this, it would be very desirable if a little more time could be provided, hopefully extending each group’s time to perhaps an hour and a half, or an hour and forty minutes. This would allow more time for questions, and for more “hands-on” time for each participant.

We wanted to make this little report to our colleagues in the GCNA, to encourage being aware of such opportunities in their areas. Many of us are also members of the AGO, but if not, it would be desirable to develop lines of contact with your nearby AGO chapter or chapters, and let them know of your interest in providing an introduction to the carillon to visiting students, should they plan a POE or POEA in the future.



*The final group of POEA participants in the playing room of the Emery Memorial Carillon*

*from Old Dominion, page 8*

method of rabbling with a willow pole. A bit of quick hacking at the willow tree near the pristinely-landscaped pond across the street from my house, and we were off to work in the morning. I fear that these trees may end up stripped bare if Andrew keeps visiting...

The bells were cast in a series of heats and the molds left to cool in the humid Virginia air. Drenched in sweat, we lumbered our way back to the truck to make our way home and feast on a dinner largely comprised of ale, sausage, and Yorkshire pudding. We slept soundly.

Shakedown the next morning showed that we had done our work properly. The Notre Dame bell came out in fine detail and the little trebles clean and solid. Sprues on the trebles were turned down to chuck onto for tuning on the horizontal lathe. Most of the remainder of Andrew’s trip was comprised of a bit of collective cutting, waiting, recording, striking, listening, looking and measuring each and every one of the bells in order to bring the partials into the best possible arrangement. We came into our own rhythm of working, with Andrew showing the patience and wisdom of a professional with nearly 30 years in the business.

My theory of scaling the treble octave from a more exaggerated profile into a more conventional campaniform shape gradually through the series proved correct and offered us more information regarding the development of further profiles. I believe our personal opinions differ between each design, a more thinly-scaled treble with more partial development for Andrew and a thick, exaggerated treble with the bright attack of a Hum and Tierce for me. Regardless of the difference, what was most important for both of us to agree on is the understanding that both styles can be made, and that we have the opportunity to offer both, depending on future clients’ personal choice.

### **Moving Forward**

After our work was accomplished, I dropped Andrew off at the airport for him to make his way back home. I immediately started to think towards the future and am looking forward to what work may come. There are already numerous projects and discussions underway and a few jobs that have been either completed or scheduled in for the rest of the year. With Andrew and Virginie’s help, we eagerly look forward to serving the market and to bring honest, traditional workmanship to the business. With so many companies either having folded up or making the switch to reductively simple molding processes, the state of traditional bell manufacturing is poorly preserved. We are hoping to change that.



## Two Projects Win 2016 Barnes Scholarships

by Andrea McCrady

This spring the Barnes jurors were presented with two separate applications that so highly impressed them that they chose to fund both projects with scholarships in full – a very fortunate solution!

This year also marks the first occasion when a proposal was received from a group, rather than from an individual. A joint proposal was submitted by Robin Austin, Lisa Lonie, and Janet Tebbel. Under the guidance of the librarian at the Bok Tower, they plan to review every item contained in the Arthur Bigelow Collection residing in the Anton Brees Carillon Library, with the goal of providing folder-level descriptions of all materials in developing a user-friendly finding aid. Arthur Bigelow (1909-1967) was a prominent and influential figure in the North American carillon movement. An engineer, educator, designer, manufacturer and musician, his activities and achievements are documented in the volume and diversity of correspondence, designs, blueprints, notebooks, and ephemera contained in the Bigelow Collection.

Transferred from Princeton University to the Anton Brees Carillon Library in 2000, this unique collection is an invaluable historical reference not only for Bigelow and his many activities, but also for the activities and history of the GCNA and its membership. For example, the Collection contains a wealth of correspondence between Bigelow and other prominent carillon figures such as Ronald Barnes, Percival Price, Robert Kleinschmidt, and Wendell Westcott among others.

Additionally, the Collection demonstrates Bigelow's inter-professional scholarly activity as it connects his interest in campanology, console design, and bellfounding with his expertise in metallurgy, engineering, ergonomic design, and acoustics. Unfortunately the Bigelow Collection remains uncatalogued, making it extremely difficult for GCNA members and scholars to take advantage of its contents. As a resource, the Collection no doubt contains as yet "undiscovered" treasures directly related to the evolution of the carillon art in North America.

The "Bigelow Team" consists of three GCNA carillonneurs with extensive resumes. Robin Austin began his carillon studies in 1979 with Frank Péchin Law and passed the GCNA advancement examination in 1981. In 1982 he earned the carillonneur's diploma from the French Carillon School, studying with Jacques Lannoy. He served as carillonneur for Princeton University (1993–2012)

and the Thomas Rees Memorial Carillon (2012–2014). A professional fundraiser, Robin has held leadership positions at the Children's Hospital of Philadelphia and the Philadelphia Museum of Art. He and his husband, Gary Wescott, currently divide their time between Paris and Pennsylvania.

Lisa Lonie is the Carillonneur of Princeton University, St. Thomas' Church, Whitemarsh, PA and Church of the Holy Trinity (Philadelphia) which houses the oldest carillon (1882) in North America. Previous to these positions, she was the carillonneur of the Schneider Carillon at Trinity Church in Holland, PA, for over 15 years. She is a carillonneur member of the Guild of Carillonneurs in North America (GCNA), former chair of the Examinations Committee, and has served on its Board of Directors. Lisa began her carillon studies as a teenager with Frank Law, carillonneur at the Washington Memorial National Carillon in Valley Forge, PA, and continued with Frank DellaPenna, Mr. Law's successor.

Janet Tebbel is the carillonneur for two carillons in the historic Germantown section of Philadelphia. She has served as carillonneur of the First United Methodist Church of Germantown, playing the 50-bell Taylor carillon since 1979, and has also been the carillonneur of the Miraculous Medal Shrine, with a 47-bell Paccard/Bigelow carillon, since 2002. Janet began her carillon studies with R. Hudson Ladd at the University of Michigan and continued to play at the University of Rochester, New York, while earning a Master's degree in Organ at the Eastman School of Music. With a grant from the Belgian-American Educational Foundation, she spent a year at the Royal Carillon School in Mechelen, Belgium, studying with Piet van den Broek, and earned a final diploma from the school. The trio plan to begin their work at the Brees Library in early 2017 and will present the results of their efforts at the 2018 GCNA Congress.



*"The 'Bigelow Trio,' Lisa Lonie, Robin Austin, and Janet Tebbel*

The other scholarship award will go to Mitchell Stecker. Mitchell is a second-year graduate student at the University of Florida, pursuing his Masters in Historical Musicology with a cognate in sacred music. He has been playing the carillon since 2011 and became an Associate Carillonneur of the GCNA in 2013. His princi-

*continues on page 15*

# North American Carillon School

## THOMAS REES INTERNATIONAL CARILLON COMPETITION 2017

### SPRINGFIELD, IL - USA

The Thomas Rees International Carillon Competition 2017 will take place in Springfield, IL on June 2 and June 3, 2017. The competition precedes the annual Springfield International Carillon Festival.

The competition is being organized by the North American Carillon School (NACS) with support from the Springfield Park District, The Rees Carillon Society, the Carillon Belles and other sponsors.

The NACS is committed to the advancement and growth of the art of the carillon in North America and around the world. The selection of the finalists will take place via CD submission and review, the five most promising participants will be selected by the jury.

#### COMPETITION RULES

##### 1. Registration and conditions for participation

This competition is open to carillonists of all ages. The competition consists of a preselection via CD submission. The finals will take place on the Thomas Rees Memorial Carillon in Springfield, IL, on June 2 and 3, 2017. The playing order will be decided by the jury daily by random draw.

Registration forms including CD should be sent before January 15, 2017 to: Thomas Rees Memorial Carillon-Competition  
2500 S. 11th Street, Springfield, IL 62703

The registration is only valid if the registration contains:

- a concise curriculum vitae (maximum 1500 characters) and photograph
- a repertoire list
- a clear copy of the scores

By entering the competition, the participant agrees to follow all contest rules.

The organizers may refuse entries which the preselection jurors consider to be below artistic and/or technical difficulty level. The organizers reserve the right to cancel the competition in the event of an insufficient number of qualifying participants. The decision of jurors is final and no appeal may be made. Candidates will receive confirmation of the CD review by March 1, 2017, or earlier if possible. Finalists will receive the score of the required work by April 1, 2017.

By registering, the participant grants the organizer all rights to any video/sound recordings made during the course of the competition. The participant also grants the organization the rights to use pictures and other materials to be used for PR purposes.

Once selected as finalist, a \$250 entry fee deposit is required. **This fee will be refunded to the candidate upon participation.** This fee will be non-refundable if a finalist is a no-show.

Finalists are expected to respect the schedule and agreements about performances. Finalists who arrive late will forego the "entry deposit" and will be excluded from further participation.

##### 2. CD recording

A digital recording (CD) needs to be submitted before January 15, 2017 and:

- consist of 15 minutes of music, selected by the candidate from the submitted repertoire list
- the recorded music to be performed on one single instrument
- the recording to be played by candidate
- the recording to be of good quality (insufficient quality may result in rejection by the jury)

##### 3. Schedule of the Finals

June 2 First day of competition Time: From 6 to 9 PM

Candidates perform three works:

- a work of their choice from the submitted repertoire list
- two works from the same list chosen by the jury (total performance duration 20-25 minutes) Time: From 6 to 9 PM

June 3 Second day of competition Time: From 6 to 9 PM

Candidates perform three works:

- required work
- a work of their choice from submitted repertoire, but different than the one performed on the first day
- a work from the same list chosen by the jury

##### 4. Repertoire

The required work for the Finals will be the winning composition, or highest awarded composition, of the GCNA 75th Congress Composition Contest.

The required work will be forwarded to the participants on or before April 1, 2017.

The participants are required to submit a repertoire list consisting of 10 works of great technical difficulty:

- 4 baroque or classical style works, original compositions or arrangements; one of which must be a prelude by Matthias Vanden Gheyn
- 3 works in a romantic style - original composition for carillon or arrangement
- 3 works in a contemporary style - original composition for carillon

When choosing the repertoire, candidates are expected to select music that fits the Thomas Rees Memorial Carillon. The scores submitted should not give any indication of the identity or nationality of the candidate. The repertoire will be submitted for approval to the jury.

##### 5. The Instrument

The competition will take place on the Thomas Rees Memorial Carillon, in Washington Park, in Springfield, IL. The instrument encompasses 67 Bells, Petit & Fritsen 1961/2000. Bourdon Gb 15,000 lbs connected to carillon keyboard as G. Instrument transposes down one semi tone.

Keyboard range: G - A chromatically 5.5 octaves plus high C# and D. The pedal range is 2 1/2 octaves: G, A chromatically to C. Total weight of the bells is ~85,000 lbs. with bass bell of 15,000 lbs (Gb 0). Keyboard measurements are according to the World Standard. The key depth fall is smaller than generally encountered on other carillons.

##### 6. Practice

The candidates will be given the opportunity to practice on the carillon and on the practicekeyboard, both located in the Thomas Rees Memorial Carillon tower in Springfield's Washington Park. Reservation for the practice sessions will be made in advance with Carlo van Ulft, Director/Carillonist at the Thomas Rees Memorial Carillon.

##### 7. The Jury

All decisions of the jury are binding. All communication between candidates and members of the jury is to be avoided. Judging of the CD's will be anonymous ("blind"). The judging of the finals will not be blind. Finals may be broadcast via all available sources.

Jury:

Koen Cosaert, Belgium	Director of the Royal Carillon School "Jef De-nyn"
George Gregory, TX	NACS Team Member
Frans Haagen, The Netherlands	Director of The Netherlands Carillon School
Tim Sleep, IL	President of the GCNA, NACS Team Member
Carlo van Ulft, Springfield, IL	Director of the NACS
Julianne VandenWyngaard, MI	NACS Team Member
Professional Musician Springfield, IL	TBA

##### 8. Prizes

First Prize	Sponsored by the The Guild of Carillonneurs in North America	\$3,000
Second Prize	Sponsored by The Verdin Company	\$1,500
Third Prize	Sponsored by Chime Master Systems	\$1,250
Fourth Prize	Sponsored by the Rees Carillon Society	\$1,000
Fifth Prize	Sponsored by The Carillon Belles	\$750

North American Carillon School

Registration Form

Thomas Rees International Carillon Competition 2017

Full Name	
Address	
City	
Country	
Email	
Phone	

**Repertoire List**

**Baroque or Classical Style Works**

	Title	Composer (include first, last name, and dates)
1		
2		
3		

**Romantic Style Works**

1		
2		
3		

**Contemporary Style Works**

1		
2		
3		

**Work of Choice First Day of Competition**

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**Work of Choice Second Day of Competition**

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BIO (1500 Characters Max.)

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I have read all the competition rules and also understand that the \$250 finalist fee will only be refunded if I fully participate in the competition.

<b>Accepted this date:</b>	<b>Signature:</b>
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## News from the North American Carillon School

by Carlo van Ulft

The great success of *Carillon Music* for Beginners has encouraged us to expand such offerings by publishing *Carillon Music* for Beginners II in 2016. This book contains about 20 progressive studies for carillon with a generous mix of works that gradually increases in technical difficulty and duration, while teaching players the basics of harmonic progression and structural analyses. The works are very accessible to the general audience living and working close to a “teaching” carillon. This publication is for sale either through ACME, Amazon, or through the NACS.

Recognizing the core values and standards of the NACS, we are very happy to announce that Dr. Julianne VandenWyngaard has joined the NACS team. Julianne will bring a wealth of performance and teaching experience to the NACS team while expanding the carillon education opportunities in Michigan, one of the most densely carillon-populated states. We welcome Julianne and are looking forward to many new players coming from Western Michigan!

Furthermore, the NACS is growing, and with growth come changes. We are working hard to structure the NACS as a 501(c)3 organization. More importantly, the annual enrollment fee has been eliminated as of the Academic Year 2016/2017. The NACS team expressed the desire to replace the enrollment fee with a one-time examination fee in order to make carillon education and obtaining certification even more accessible.

Last but not least, the organization of the NACS-sponsored Rees International Carillon Competition 2017 is in full swing, and we are looking forward to having a great slate of national and international finalists. We are proud to have secured a jury of international renown. Koen Cosaert (Director of the Royal Carillon School “Jef Denyn” in Mechelen, Belgium), Frans Haagen (Director of the Netherlands Carillon School) and NACS Team members George Gregory, Julianne VandenWyngaard, Tim Sleep and Carlo van Ulft, plus one professional Springfield, IL, musician have all agreed to serve as jurors of the competition. The dates of the competition are June 2 and 3, 2017, preceding the International Carillon Festival 2017 in Springfield, IL.

from **Barnes Scholarship**, page 12

pal teachers have been Laura Ellis (University of Florida) and Eddy Mariën (Royal Carillon School “Jef Denyn”).

Also active as a composer, his compositions for carillon have been premiered in Florida, Massachusetts, and France, and works of his are published by the GCNA and ACME. Mitchell is also a church musician, serving the congregations of St. Mark’s Episcopal Church (Palatka, FL) and the Chapel of the Incarnation (Gainesville, FL). He has been a member of the Heritage Committee of the GCNA since 2014, and spent his summers as an undergraduate mailing a great many GCNA music orders. Mitchell holds the Bachelor of Music and Bachelor of Arts (Linguistics) degrees from the University of Florida. He proposes to study in depth the compositional techniques of Roy Hamlin Johnson.



Mitchell Stecker

A native of West Virginia, Johnson holds a DMA from the Eastman School of Music, was a Fulbright Scholar, and spent his career performing on and teaching piano, primarily at the University of Kansas and the University of Maryland, College Park. Those in the carillon communi-

ty know him particularly well for his carillon compositions. Central to his oeuvre is the “*Carillon Book*” for the Liturgical Year, which represents perhaps the largest-scale work by a single composer in the entire carillon repertoire. Accordingly, this work will serve as the primary focus of Stecker’s study. In addition to conducting historical research at the Anton Brees Carillon Library, Mitchell will interview in person both the composer and Milford Myhre, who had a significant role in the commissioning and debut of Johnson’s music.

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 \$11,048 is available for distribution to one or more individuals in 2017. 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, 2017.

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](mailto:andrea.mccrady@parl.gc.ca)) and Ray McLellan (826 Earhart Road, Ann Arbor, MI 48105-2711 USA; email: [rm@msu.edu](mailto:rm@msu.edu)).

# Installations, Renovations, Dedications

## “Bud” Slater Receives Honorary GCNA Membership

by Roy Lee

On September 18, 2016, James “Bud” Slater was presented with his GCNA Honorary Membership Certificate in Toronto. During Sunday morning service, Dr. Patricia Wright, Minister of Music at Metropolitan United Church, announced to the congregation, whom Slater served as church carillonneur for 35 years (1962-1997), “In June 2016, the Guild of Carillonneurs in North America made James Slater an Honorary Member, in recognition of his significant contribution to the carillon art.”



Gordon Slater, Elsa Slater, Roy Lee, James “Bud” Slater, Dr. Patricia Wright, and The Rev. Dr. G. Malcolm Sinclair

Roy Lee, current church carillonneur, listed some of Slater’s contributions, including his service to the Guild as president and also Congress host, before presenting

the official certificate to him on behalf of the Guild. Slater addressed the congregation briefly, thanking the Guild of Carillonneurs, as well as “this great church and especially the carillonneur in 1954, Stanley James, who accepted me as a student.” Slater’s son, Gordon, performed a half-hour recital before the service, having travelled from Ottawa with his wife Elsa for the special occasion. Gordon’s program included several of his father’s works: a composition (“Invention Metropolitan,” published by ACME) and two arrangements.



“Bud” Slater listens to the carillon prelude from his usual perch

## Renovation at the Cathedral of Christ the King

by Gerald Martindale

The Verdin Company recently restored the 23-bell carillon at the Cathedral of Christ the King in Hamilton, Ontario. The carillon had been in poor condition for a number of years, especially due to leakage at the bell deck that had damaged the action and keyboard. This was corrected in 2014, with repairs to the bell deck.

All bell support bolts were replaced with new stainless steel bolts with new isolation material between the bells and the bell beams. New clappers with new headpieces and pivots were installed. A new transmission system, including new bearings and wire guides, was installed. The old umbrella system was replaced by a new one.

A new 3-octave keyboard with adjustable bench was installed, with the keyboard and umbrella system prepared for the future addition of 12 more bells. The old keyboard was installed in the open in the old tower which was exposed to sunlight, cold temperatures in the winter and heat in the summer. As part of the project, the Cathedral had a special insulated keyboard room built within the tower, complete with its own heat and air-conditioning. Five electric strikers on five bells, including the large bell, were installed.

The Cathedral is now able to ring Mass calls, peals, and tolls. The renovation was completed just before Easter 2015. The Cathedral is in the process of doing exterior renovations to the stonework of the Cathedral and the roof.



The Cathedral of Christ the King

## NOTICES . . .

### Changes in Bulletin Publication Schedule

by Kim Schafer

As the new leader of the Bulletin committee, I am eager to continue the fine work of my predecessors. To further improve the journal, I will implement a change in the publication schedule in the next two issues. The next issue will have a target publication date of June 2017, and the following issue in February 2018. This schedule will allow us to stagger our publication schedule with the Carillon News, to allow for adequate time to produce a worthy Congress report, and to avoid publishing the Congress report nearly a year after the event occurs. As always, we welcome your proposals and completed articles—please don’t hesitate to send me your article ideas to schaferk80@gmail.com.

De Laetsburg Press has published a second volume of carillon music. It is entitled, “Carillon Music: Arrangements and Original Music, Volume 2” by Charles Semowich. It contains 31 pieces, including arrangements of works by Heller, Grobe, Borodin, Telemann, Chopin and others. There is an arrangement of “Here We Go Round the Mulberry Bush” and “Reasons for Drinking“ (wonder where that can be played?). The book is priced at \$20 and available on Amazon.

# Overtones

## *Regional Notes*

### Taylor Installs Improved Upper bells in Bournville Carillon

by Frances Newell

As I entered the Taylor foundry workshop in Loughborough, England, I was walking into a combination of rich history and very front-running, cutting-edge technology. The Taylor family began working in bells in 1784. The Foundry has been in its current location since 1839.

I heard American rock-and-roll playing, with lathes grinding and a blow torch molding, I was greeted by those who are working to improve Taylor's upper bells. Lower Taylor bells have such deep resonance and are now being matched with fuller resonance in the upper octaves.

Andrew Mills, a director at Taylor, is a lifelong change ringer who has cast and hung bells for 25 years. Michael Semken, who refined the computerized mathematical process of tuning Taylor's new upper bells, greeted me with the soot-blackened hands of a true craftsman.

I wanted to start right at the beginning, so that I would fully understand what makes these new bells so special. A molten bronze alloy of 77 percent copper and 23 percent tin is poured into a cast iron casing lined with horse manure, straw, and sand, officially named a loam. Anthony Stone was watering down the loam, which had graphite mixed in from the iron casing. Stone won the Foundry Apprenticeship of the year in 2015.

The molten metal takes several days to fully crystallize. Then comes the highly precise work of tuning the bell. The bell has to be perfectly balanced, then shaved down with a lathe. While a traditional tuning fork is still used, very precise technology is constantly improving the Taylor quality. The bell is continually struck, and the sound recorded on a laptop with 2 kinds of frequency analysis software.

According to Mills, "Taylor is different because we very precisely tune not only the nominal tone, but also the hum, fundamental, tierce, and quint, to get the maximum resonance and make the overtones work in harmony. There are so many different partials to tune. The science is phenomenal."

When adding bells to an existing set, the Taylor team must record the bells at that carillon and then adjust the frequencies of the tuning of the new bells as necessary, to make them match with the existing bells.

Is it a different combination of metals? Are the walls of the bells thicker and heavier? "There are many differences, but the new bells are improved because of their shape," Mills said. "On the higher bells, we keep the wall thickness more even, not as flared out, to keep the overtones resonating longer. The top, head, and foot thickness is more even within the walls, so that the sound is sealed in longer."

Taylor has done decades of experimenting with all different bell shapes. The casing shape is outlined with strickels for all parts of the bell. I met the rest of the Taylor team, Simon Adams, Roger Johns, Sheila Parker, and Mary Barriss, all very friendly and happy to keep me informed.

After seeing how the Taylor Foundry casts and tunes the bells, we were off to see Trevor Workman at the Bournville carillon in Birmingham. On August 23, 2015, 25 new upper Taylor bells were delivered to the Bournville carillon and I wanted to hear them live.



*Trevor Workman checks the new Taylor bells before installation in the Bournville carillon*

Trevor Workman has played the Bournville carillon for 51 years and was President of the British Carillon Society. He established the first British School for Carillonners, in conjunction with Royal Jef Denyn Carillon School, in Mechelen, Belgium. His school was inaugurated by Sir Adrian Cadbury in 2007.

Taylor's new upper bells have a rich, full, warm sound, with a spicy, sparkling ring. Tangy but not brassy. To hear the most recent recordings of Taylor's Bournville bells, visit <http://www.taylorbells.co.uk>

What do carillon directors need to know if they plan to add new Taylor bells to their carillons or replace existing bells? According to Mills, "It depends on what they like. You have to know the acoustics of your tower and place the bells in the best layout for resonating together. You also have to consider the direction your audience is in and position the bells for them to best hear the full sound."



# Springfield International Carillon Festival

by Frances Newell

Carlo Van Ulft, the newly-appointed Rees Carillonist and Director, lit up the Illinois skies with a wide variety of carillon music from all periods in history, all parts of the world, and virtuoso playing by himself and four other performers. Carlo opened the festival with his new original composition, “2016-Twenty Sixteenths - Three Miniatures for Carillon,” and continued with his arrangement of “Root Beer Rag,” by Billy Joel, and works by Barnes, Mozart, and Tarrega. He played “Concerto for Two to Play,” solo, but we all know that Carlo plays with 8 hands and feet, all artistic!



Masterclass attendees

gan. Jeff Davis, carillonist at the University of California in Berkeley, performed his arrangements of guitar works by Fernando Sor and Manuel Blasco de Nebra, as well as



Carlo van Ulft illustrates the mechanism of the Rees Carillon's lower bells

Dennis Curry, carillonneur at Kirk-in-the-Hills, Michigan, performed works by Fernando Sor, along with many other guitar transcriptions. His flowing, lyrical touch made the Mediterranean music come alive and sparkle! Luc Rombouts, city carillonneur of Tienen, Belgium, took us all the way from Bach to Scott Joplin, with much Romantic music in between, showing his knowledge of the rich carillon history that he wrote about in his book, “Singing Bronze,” A History of Carillon Music.

In between these marvelous concerts, Carlo was putting on the North American Carillon School Workshop. He led a masterclass for 5 performers of all levels, from Carillonneur members of the GCNA to a longtime two-octave player who was adjusting to playing larger carillons.

Luc gave an informative lecture on how tower music got started in the Low Countries. Dennis Curry showed slides and took us through the process of designing and building the Oakland University Carillon and renovating the Grosse Pointe Carillon, both in Michi-

violin music by Gliere.

Then it was time to go “Down Under” with the Sydney, Australia carillonist, Amy Johansen. Amy fit many carillon masters into her expressively-played concert of music by Knox, D’hollander, Barnes, Courter, and arrangements of Bach and Shostakovich. Amy followed her concert by inviting us all to visit her Down Under, presenting a slide show with descriptions of the history of carillons in Australia.

Jim Fackenthal lectured in a very enlightening style about ornamentation in carillon music coming from before 1750. He not only explained what all the curvy lines tell us to play, but also how to use them expressively.

Each of the artists performed two concerts, finishing up with Carlo’s spirited, virtuoso concert. This concert made the bells dance! Dances from Bavaria to Spain, and the frozen lake of the “Ice Skater’s Waltz” by Waldteufel made musical fireworks before a spectacular sky show of fireworks topped off the festival.

This article would not be complete without mentioning the warm, friendly hospitality provided by Stephanie van Ulft, who welcomed all performers and NACS workshop participants at the van Ulfts’ home for get-togethers throughout the week.



Attendees of the 2016 Springfield International Carillon Festival

# 75th Congress to be Held at Mariemont in June, 2017

by Richard Watson



*The Mary M. Emery Memorial Carillon*

The 75th Congress of the Guild of Carillonneurs in North America will be held in June, 2017, in the Village of Mariemont, Ohio, an Eastern suburb of Cincinnati. Congresses have been held twice before in Mariemont: the first, in 1952, was hosted by E. Boyd Jordan, then Mayor of Mariemont as well as Carillonneur, when the Mary M. Emery Memorial Carillon was a two-octave, 23-bell instrument; and the second, in 1974, about five years after the carillon had been enlarged to 49 bells, was hosted by carillonneurs Albert Meyer and Richard Gegner.

The dates for the 2017 Congress will be Sunday, June 18 through Thursday, June 22.

The Mary M. Emery Memorial Carillon is an instrument of 49 bells with keyboard active notes of A#2, C3, D3 and chromatic to C7; the instrument transposes upward by a minor third. It was installed in 1929 with 23 bells by Gillett & Johnston, Croydon, in a free-standing campanile in Dogwood Park, on Pleasant Street in Mariemont. In 1969, 26 additional treble bells were provided by Petit & Fritsen, Aarle-Rixtel, with additional action and a new keyboard by them to the 1966 North American standard, the bells and equipment being installed by The I. T. Verdin Company of Cincinnati.

In 2008, the carillon was extensively renovated by Meeks, Watson & Company, and that work included new playing and practice keyboards. At the same time, air conditioning was installed in the playing room for the first time. This year, a much-needed renovation and updating of the 1929 tower elevator is being planned and should be carried out by the end of the year.

As it was in 1952 and 1974, the Mariemont Inn will be the principal Congress hotel. This venerable Inn, built in 1926, has been completely and beautifully renovated in the last few years; the Inn now has 43 rooms, and we have blocked out all rooms for the Congress. Those staying there will enjoy the unique village ambience of the Mariemont Square, with the wonderful National Exemplar restaurant and Southerby's pub in the hotel, and several more specialty eateries a few steps from the Inn---including a Graeter's Ice Cream Parlour.

The venue for our meetings and presentations will be the fine auditorium of what is now the Mariemont Elementary school (formerly the High School), a short walk from the Inn; we will also have a music display and other display space in nearby rooms in that building.

The tower is within easy walking distance of both the Inn and the school auditorium. We have secured another sizable block of rooms at the Best Western Hannaford Inn about 10 minutes from Mariemont Square, and we will provide shuttle service from there. Those wishing to drive to Mariemont will find ample parking, and because of the "walkability" of the village, it would be unnecessary for them to move their vehicles during the day.

Our tentative schedule for the Sunday includes registration, a possible Guild service in the historic Emery Chapel (which has a stone roof that is more than 800 years old), and a hosts' recital and ice cream social in the evening. On the Monday, registration will open first thing in the morning in the auditorium lobby, and the first-time attendees' breakfast and first business meeting will be that morning. We anticipate that Mr. Dan Policastro, Mayor of Mariemont, and Mr. Lee Carter, President of the Thomas J. Emery Memorial, will be with us to bring greetings. There will be presentations and recitals later that day. On the Tuesday, a "visiting" day with bus transportation is planned, with possible visits to the nearby carillons at Wilmington College, Carillon Park in Dayton, and the Episcopal Convent of the Transfiguration, Glendale, with the Verdin Pizza Party in the evening in Cincinnati. The Wednesday and Thursday will continue with business meetings, presentations and recitals. The banquet is planned for Thursday evening, and bus transportation will be provided to the banquet venue.

The banquet will be held in the refectory of the Hyde Park Community United Methodist Church. After dinner, we will proceed to the church sanctuary, the home of a noted four-manual, 88-rank Casavant organ, which has been the principal recital instrument in the Cincinnati area since its installation. We will enjoy what I know will be a spectacular organ duo program, given by our wonderful friends and colleagues Amy Johansen (University of Sydney, Australia Organist and Carillonneur) and her husband, Robert Ampt (Sydney City Organist, Town Hall).

We look forward very much to hosting you all in Mariemont in 2017. The dates again will be June 18 (Sunday) through June 22 (Thursday). A word to the wise: the Mariemont Inn will fill up quickly; their cut-off date for reservations will be April 1, 2017. We also wish to note that the rooms held at the Hannaford Inn will need to be claimed prior to April 17th, 2017.

We plan to open room reservations for the two hotels in the mid-to latter January 2017 timeframe, and to email/mail a tentative schedule and other information by that time. We are hopeful that the planned on-line registration through the new GCNA website will be up and running by that time as well; but we will, of course, be happy to take registrations by mail.

## Elizabeth Vitu and Laurent Pie Opened 30th Sacred Music Festival in Perpignon with Carillon Concert

by Frances Newell

Elizabeth Vitu and Laurent Pie opened the 30th Sacred Music Festival in Perpignon, France, with a rousing, artistic carillon concert on the historic Bollée carillon at the Cathédrale Saint-Jean le Baptiste in March 2016. They pealed the bells as the public gathered in the courtyard and local TV reported. The wind was cold, but the reaction of the audience was warm.

They opened with John Knox's third Chorale Partita, based on the hymn tune "The Harmony of Zion." Then came a lively piece entitled "Allegro du Concerto pour orgue du Signor Meck," by Johann Gottfried Walther. They played with such a lyrical quality and made the most of the bells' unique sound.

Since it was the week before Holy Week, the duo premiered the original duet, "Passion," by Frances Newell, with all the deep expression of Christ's thirst for men's souls. Based on the last seven words of Christ, "Passion" won first prize in the second Carillon Composition Competition of Perpignon. Elizabeth and Laurent concluded the concert with "A Little Fantasy and Fugue," by Hamilton Hardy.

The festival, directed overall by Elizabeth Dooms, continued for 4 more days with organ, orchestral and vocal concerts held in the beautiful churches of Perpignon.

Since I came to and from Perpignon through Barcelona, I caught up with Anna Maria Reverté at the Palau de la Generalitat. Maria played her carillon for me, showing her new board, which it took her nine years to get. She had very interesting news about Catalunya's struggle for independence from Spain, which, Maria hopes, "will keep more money for the arts in Catalunya, instead of all going to Madrid." Maria is looking forward to hosting us all at the World Carillon Federation Congress in Barcelona in June 2017.

## More Cushion for Your "Cushion"

by Gordon Slater

In playing carillon recently, I have had to stand up between pieces to "fluff my pillow," as John Courter used to put it, because my bony butt soon gets sore on hard carillon benches. My loving stepdaughter is an avid cyclist and, on hearing of my problem, gave me a pair of bicycle shorts for my birthday. Et voilà! Their strategically-located padding provides just enough cushion, and it's always in the right place at the right time.

## Netherlands Carillon Fundraising

by Ed Nassor

For several years, the Netherlands Carillon in Arlington, Virginia, has been closed to the public because it does not meet the current safety code. To preserve the integrity of the historical monument, a gift "From the people of The Netherlands to the people of the United States," the tower must be retrofitted to bring it up to code. In addition, the steel plating on the tower also needs to be removed to inspect the structural steel that supports the tower. The tower must then be treated for rust and repainted.

When the tower work is complete, the carillon needs to be restored. The bell bolts have to be inspected, then the carillon transmission, clappers, keyboard, clock and automatic player all need to be updated and/or replaced. The carillon and tower has been administered by the National Park Service as part of the George Washington Memorial Parkway. So the National Park Service, the Royal Netherlands Embassy and the newly-created Trust for the George Washington Memorial Parkway are working together to raise over 3 million dollars in funding for the restoration, preservation and programming of the carillon and its tower.

The kickoff to the fundraising was held on May 5, Dutch Liberation Day, with a special concert by Boudewijn Zwart, who was flown in from Amsterdam for the event. His festive program included song selections from the 1940's, as the carillon was a gift for aid received during and after the Second World War. Dignitaries from the National Park Service, the Royal Netherlands Embassy and the Trust for the George Washington Memorial Parkway spoke at a special ceremony before the concert. "It's very important for a number of people who know about the history and friendship between the U.S. and the Netherlands," said Royal Netherlands Ambassador Henne Schuwer. "Part of what we are trying to do is reestablish that understanding. . . . The idea [of the bells] is whether you are big or small, you chime in together to make music."

The Trust for the George Washington Memorial Parkway, a non-profit 501(c)3 foundation, is accepting donations for the Netherlands Carillon. In the meantime, the National Park Service has just completed administering the 43rd consecutive recital season on the carillon. The recitals have continued even though the public is no longer admitted inside the tower to see the carillon being played. Perhaps with the new fundraising drive, the public will someday be allowed back into the tower.



Director-Carillonneur Ed Nassor and Guest Artist Boudewijn Zwart at the Netherlands Carillon



# Eurocarillon Festival 2016

by Jeffrey Bossin

The European carillon organization “Eurocarillon” held its 13th Festival from August 18-20, 2016. The last one had taken place in the southeastern parts of the Netherlands and Belgium in 2009. This year’s festival was organized by the president of Eurocarillon, Boudewijn Zwart, and was staged in Amsterdam and Dordrecht in the Netherlands, two of the cities where Zwart is the carillonneur.

Besides himself, several of the original members of Eurocarillon were invited to take part: Adrian Gebruers from Cobh, Ireland; Jean-Bernard Lemoine from Lyon, France; Trevor Workman from Birmingham, England; and myself from Berlin, Germany. The Eurocarillon secretary, Geoffrey Armitage, and his wife, Janet, were also able to attend. Raimundas Eimontas, from Lithuania, also participated together with the Lithuanian soprano Eglė Gerasimovaitė.

Frank Deleu from Bruges, Belgium, stepped in to replace the deceased Aimé Lombaert. The Polish carillonneur Kaisia Piastowska and the Japanese carillonneur Toru Takao also performed. The couple lives in Germany and organizes concerts on the carillon in Emmerich.

The young Italian bellfounder Emanuele Allanconi brought his small travelling carillon made of 25 bells played from a baton keyboard without pedals. The bells were well-tuned and had a long reverberation time and pleasing timbre. You can watch and listen to a 30-minute concert of popular tunes and classics played on it by Boudewijn Zwart – a truly enchanting performance! <https://www.youtube.com/watch?v=tGXkzsGR8B8>

On the last day of the festival, the Czech founder Peter Manousek brought his travelling carillon with 57 bells weighing a total of five tons. On the first day, three carillonneurs played concerts on the carillon in Dordrecht’s town hall, which houses a light carillon of 50 bells which originally belonged to Paccard’s first travelling carillon cast for ARPAC. This was followed by a concert given by four more carillonneurs on the heavy carillon in the Grote Kerk, which has 67 bells and a 10-ton bourdon.

After that, Zwart entertained the guests ar-

riving to listen to the evening concert by playing a number of pieces on Allanconi’s small travelling carillon placed just outside the entrance to the church. During the following concert in the church, Zwart and Workman accompanied Gebruers, Piastowska, Deleu and Workman on the piano while they played Irish music and works by Ketèlby, Mendelssohn and Mozart on Zwart’s travelling carillon. Eimontas and the soprano Eglė Gerasimovaitė performed his piece, “*Baltic Moods*,” and David van Amstel performed three pieces on his singing saw accompanied by Zwart on his travelling carillon.

The second day of the festival was devoted to Amsterdam. The carillonneurs were divided into four groups who simultaneously played the carillons in the Oudekerk, Westerkerk and Munttoren at 12 o’clock, 2 o’clock, 4 o’clock and 6 o’clock. It was originally planned to play the carillon of the Zuiderkerk as well, but after Workman and Gebruers reported that the stairwell in the tower was not lit due to construction work, it was deemed too dangerous to ask the others to play there.

In spite of that, the day demanded a lot of hard work, requiring all the carillonneurs to walk back and forth across town from one tower to the other and climb the innumerable stairs and ladders to reach the playing cabins situated in the uppermost sections of towers as high as 290 feet. The players offered the usual mixed bag of popular tunes, folksongs, classical works and carillon music to the large crowds circulating in the city’s streets and were rewarded with the pleasure of playing the beautiful Hemony instruments and enjoying breathtaking views of the city from the dizzying heights.

At 7 o’clock, Boudewijn Zwart and the Dutch carillonneur Gideon Bodden gave the world premiere of a suite entitled “*The Order of Bellatrixia*” by the Dutch composer Jan-Bas Bollen on the carillon of the Oudekerk, the two carillonneurs alternating with each other while performing the four movements. After that, the participants were treated to dinner at one of Amsterdam’s many Chinese restaurants. On the third and last day of the festival, the carillonneurs returned to Dordrecht, where four of them

played the carillon of the Grote Kerk at 2 o’clock. At 3 o’clock, Zwart played Allanconi’s travelling carillon accompanied by the Nederlands Torenmuziek Ensemble, a group of five brass players.

At 3:30, André Keijzer gave a concert on the organ of the Grote Kerk; at 4 o’clock, Zwart played a concert on Manousek’s travelling carillon accompanied by the brass ensemble again; at 5 o’clock, four carillonneurs played the town hall carillon; and the festival closed at 6 o’clock when all the carillonneurs played on Manousek’s travelling carillon parked next to the Grote Kerk. The participants then gathered in the Klokhuis at the foot of the Grote Kerk where they enjoyed a wonderful closing banquet and had the added pleasure of watching and listening to several of them, including Geoffrey Armitage and his wife, give an authentic demonstration of English change ringing on the peal of bells installed for this purpose above the Klokhuis.

A group photo was taken and the participants departed, taking with them memories of great music, beautiful carillons, impressive towers and the joy of meeting again after the seven long years since the previous Eurocarillon festival.



# In Memoriam

## Remembering Phyllis Webb

by Jim Fackenthal

Phyllis Clark Webb passed away on October 3, 2016, at the age of 90, and we will miss her. Phyllis was a New Englander, born in Maine and educated at Wellesley, but carilloners know her best as a citizen of Grosse Pointe Farms, Michigan. She began her carillon studies with Bill De Turk in 1981 at Grosse Pointe Memorial Church, and afterward became the church's carillonneur, serving for over 30 years. Later she spent winters playing the carillon at the Church of the Ascension in Clearwater, FL.

Phyllis was married to Bill Webb for nearly 50 years before he passed away in 1999. Bill's position at Chrysler brought them to Michigan some time in the 1950s, and there they raised five children and welcomed seven grandchildren. She was an energetic church member, playing several roles in the music ministry. She was also an active teacher of drama, speech, and English, and gave lessons in vocal and instrumental music.

Phyllis and I both met the North American carillon community thirty years ago when we took our advancement exams at the 1986 GCNA Congress in Ottawa. Since then, we have all enjoyed her company at many congresses. But she could be difficult to keep up with. Within days of our yearly greeting she would jump into her camper and take off for some new travel adventure. Phyllis's cheerfulness never flagged, even when challenged by family deaths, the ordeal of breast cancer, and the limitations that come with age.

Phyllis was as kind-hearted a person as we could hope to know. A year ago her contributions to the musical world were acknowledged, as the Webb Bell was added to the carillon at Grosse Pointe Memorial Church. It's a fitting memorial to a vibrant and gracious lady.



*Jim Fackenthal,  
Phyllis Webb,  
and 1986  
Congress host  
Gordon Slater  
at the 74th GCNA  
Congress at Yale  
University,  
June 2016*

## Recalling Tom's Laughter

by Austin Ferguson

It is never easy to talk about the death of someone you consider a friend and mentor. It's one of those tasks that you hope you never really have to accomplish; when you do, you only hope that you can honor their memory in a way that is fitting and appropriate to their life. I'll try my best with Tom here.

I met Tom when I was a freshman, and had just started playing the UT carillon. He was thrilled that a student was interested in playing the instrument he loved so much, and was quick to pass over stories and practice techniques to me. In his own words, the UT carillon was a legacy he wanted to ensure would keep going. He supported all the students who played the carillon as much as he could, attending every concert he could manage. He always had kind words about how we played, no matter how much we had goofed up a certain passage. His multiple degrees in music education served him well, and he often offered us helpful suggestions on how to interpret the piece we were taking on.

Tom was one of the most kindhearted people I have ever had the fortune to meet. He greeted me with a smile each time I saw him, and more than once made me late to class after we'd spend time chatting--his stories were so interesting, I'd lose all track of time. His first-hand stories about the history of the Tower, University, and carillon itself were as valuable as they were interesting. He picked at me the first time he ever saw me in my Mu Phi Epsilon letters (shoutout to you, Julianne), asking me why I hadn't joined the more "impressive" Phi Mu Alpha like he had. He later told me that he thought purple and gold looked better than black and gold, though I swore not to tell anyone what he said.

Known for his humor, he kept up a lively, playful spirit up until the very end. Multiple stories float around campus of the "tricks" he played on cam-

pus with his music. My favorite story of his comes from Tom's student days in the 1950s. After hearing about the death of Joseph Stalin, Tom pulled out the Stephen Foster classic "Massa's In the Cold, Cold Ground" for one of his noontime concerts. He was laughing so hard he could hardly tell me what happened afterward: someone had heard the song being played and called the House Unamerican Activities Committee on him, thinking he was a communist sympathizer! Needless to say, he didn't bring that particular tune out very often after that.

Talking with a number of GCNA colleagues from around the country, there seems to be a consensus on how all of us remember Tom: full of laughter and compassion. I think that's exactly the way he would want to be remembered. He loved nothing more than a good "dad joke" to make everyone around him groan and chuckle.

Rest easy, Tom. I'm glad I had the opportunity to get to know you while I was a student; I'm going to miss our chats. Keep playing those bells up in the sky for us, and don't play too many tricks. We'll miss you.



*Tom Anderson plays the  
17-bell Meneely chime  
at UT Austin,  
circa 1955*

## Bell Commission and Round Table in Rostov Veliki, Russia 2016

by Jeffrey Bossin

On August 10 and 11, a newly-formed campanological commission met to inspect the bells in the belltower of the Assumption Cathedral in the kremlin of Rostov Veliki, Russia. They belong to the heaviest of the four sets of bells that were not destroyed after the Russian Revolution or during the Stalin Era. The commission was headed by Hierodeacon Roman Ogryzkov, chief bellringer of the Moscow Danilov Monastery, assisted by Victor Piraynen, professor at the St. Petersburg University of Mines.

The other members included Fyodor Dubrovishin from the Italmas bellfoundry in Yaroslavl; Evgeny Klimin, professor at the Odintsovo music school in Moscow; Natalia Karovskaya, director of the Rostov Kremlin State Museum; Vladimir Koshelev, curator at the St. Petersburg Musical Instruments Museum; Alexander Nikanorov from the Russian Institute of Art History in St. Petersburg; Vasilii Sadovnikov, bellringer and head of the bell center at the Rostov Kremlin State Museum; Dmitry Smirnov, campanologist and bellringer at the Rostov Kremlin State Museum; Sergey Starostenkov, free-lance campanologist in St. Petersburg; Valentina Utkina, chief curator of the Rostov Kremlin State Museum; Nikolai Zavyalov, chief bellringer at the Sretensky Monastery in Moscow; associate professor at the liturgics department of the Sretenskaya seminary and at the audio and multimedia department of the Academy of Media Industry, Moscow; and Berlin carillonneur Jeffrey Bossin.



During two days, the members of the commission thoroughly inspected the 15 bells in the belltower of the Assumption Cathedral and drew up a written report, which documented their findings and included twelve recommendations,

which were to be passed on to the church authorities who administered the bells. The recommendations included checking the wooden beams supporting the bells, finding better material to use to attach the clappers to the bells, checking the bells for flaws, replacing worn-out clappers, cleaning the bells and installing bird netting.

Hierodeacon Roman Ogryzkov wore the traditional Russian clerical black garb and had the characteristic beard to match it. He was, however, a very open, friendly man, easy to talk to and quick to laugh. He also spoke excellent English, having travelled several times to Harvard University to conduct the negotiations, which resulted in the return of the 18 bells weighing 25 tons which had originally belonged to the Danilov Monastery in Moscow and had been donated to Harvard by an American philanthropist in 1930.

During the commission's work in Rostov, Hierodeacon Roman also played a chime on the large zvon, thus providing not only a glimpse of how prerevolutionary bellringing in Russia sounded but also of how it looked.



The next day, August 12, marked the beginning of Rostov's annual weekend Festival of Medieval Culture, and in the afternoon, lectures were held in the White Room of the kremlin. They began with the presentation of the new

book entitled "Bell and Bells." It contains 19 articles by 15 Russian campanologists on such diverse subjects as the bells in the monasteries and churches of the Rostov eparchy at the beginning of the 18th century, the art of bellringing in Verona, Italy, and Vyacheslav Kim's work on the small bells which were attached to the shaft bow of a horse's harness. I contributed an article about carillon maintenance based on a lecture I had given in Rostov the previous year.

Then diplomas were handed out to three women and two men who had successfully completed the courses in Russian bellringing conducted by the Rostov Bell Center, and Hierodeacon Roman Ogryzkov, Evgeny Klimin and Nikolai Zavyalov received certificates in appreciation of the instruction they had provided. Then eleven lectures were given by ten campanologists on such subjects as Balakirev's recordings of Rostov bell ringing made in the 1880s, the use of Russian bells in ocephny bell ringing in the 15th to 17th centuries and a new book about bell ringing in the rural churches of White Russia.

I gave a lecture about the cataloguing and classification of bells in Germany and carillons in general. The lectures were followed by an evening meal in the kremlin's outdoor garden during which the vodka flowed freely despite the rain, and the dinner guests offered a spontaneous rendition of their favourite Russian songs after dinner. I had to forego the weekend festival in order to be back in Berlin in time to play my Sunday concert in the Tiergarten.

However, before I left I had time to meet up with my favourite bellringers from Moscow, Victor Karovsky and Nikolai Samarin, to listen to their first session of bellringing on the Rostov kremlin's two small chimes and to improvise a chime with Victor Karovsky and Vasilii Vakarov, who works for the Moscow branch of MegaFon. I returned to Berlin with many new books, friends and memories of another wonderful trip to Russia and its special campanological culture.



## Jeremy de Roujoux : Bell Founder and Priest in France's Ancien Régime

by Elizabeth Vitu

Having completed my studies at the Royal Carillon School in Mechelen, Belgium, in June, I want to now share with you the subject of my research, on the life and work of Jeremy de Roujoux. Why, you may ask, would a French priest have anything to do with North American campanology? Let me tell you...

Jeremy de Roujoux was born in 1701 into a noble family, in a small village in the Champagne-Ardenne: an area of France which campanologists worldwide know as Bassigny. Rolling hills full of clay; dark, dense forests; a rich earth where hemp grew in abundance during the 18th century; and an area dotted with many streams and rivers: many of these factors giving metallurgists and bell founders their "matière première" or raw material for their work. And it is sensible to settle there where supplies are proliferous and therefore cheapest. The Marne was peppered with forges, and with monasteries where many of these forges began. For example: in 1750, there were eighteen blast furnaces, thirty-odd smithies, and two foundries in this area.

How Jeremy de Roujoux came about studying bellfounding as a boy and adolescent is a semi-mystery, for no letters or other written documents attest to this. But logic and the obvious come into picture here. Being from a noble family, Jeremy – and his five brothers and sisters – were given the best of educations, and at this time the best informed and educated people were from the religious community. Perhaps he had the opportunity to study as a young boy in one of the local monasteries, which had an active foundry or a priest who took Jeremy under his wing when he realized the boy's interest in bellfounding? I have no proof of this, but it is my opinion that this is what happened.

Jeremy studied law before going into the seminary; he was ordained in Rheims in 1726, went home into the Ardennes for about six months, and was named curate in Fismes, in the adjacent Marne region. Only a few years later he became priest of Fismes, then "doyen priest". During his lifetime there, he spent many hours at the

local foundry in his spare time, and his bells were so well-tuned that he was solicited by many of his colleagues to found the bells for their churches and monasteries. What was the key to his success?

Despite many years of bellfounding, it was his understanding of bell weights, measures, bellfounding techniques and the profile which led him to the perfect bell. He was asked by his colleagues to write his techniques down, so that the religious communities would not be cheated by dubious itinerant bell founders (which were apparently not uncommon during the Ancien Régime).

Jeremy de Roujoux wrote "*Theoretical and Practical Treatise of the Harmonic Proportions and of the Founding of Bells: Curious Work for the Scholarly, and useful for Chapters, for Fabrics and for Communities.*" This superb work, which is complete with tables, fold-out diagrams and easy-to-read French text (where Roujoux uses the first person singular), was published in Paris in 1765, with Approbation and Privilege of the King, and censured by Clairaut.

Roujoux's guide and mentor was the 17th century work of Friar Marin Mersenne, who established the basis for French bellfounding. But he saw imperfections there, despite Mersenne's genius, and nevertheless praising the eminent monk for his work as a harmonist, Roujoux writes that Mersenne "didn't explain everything, and I can say that they will find developments here [in the Roujoux treatise], clarifications, demonstrations and Tables, which no one has written out before me. This is the fruit of my work and my leisure."

The high point of his treatise is in fact his unique Harmonic Table, which establishes the basis to find chords, harmonies, weights, thicknesses, and diameters. This Table is the guideline or "concert director" as he calls it, for any bell founder. Roujoux's foundation was the monochord which gave him his understanding of vibrations and their measures. Every mathematical formula is explained so well, so simply and in such easy language, that the layman

will have no problems understanding his Harmonic Table.

He describes every technical element to bellfounding, from the construction of the pit, the choice of metals and their fusion, the steps to founding and the construction of the refractory oven, to the clothes a founder should wear.

One of the exciting parts of his treatise is that he mentions founding a series of bells of one octave, two octaves and even three octaves. This in itself is proof that in his 18th century France, bellfounding was a practiced and active art, and completely refutes the idea of many historians, teachers, and campanologists that nothing was going on in France in that domain.

Jeremy de Roujoux had as his religious foundations a Catholic upbringing and education. His pastoral life in the countryside, his belief in the gifts of Nature such as perfect harmony in all things, as well as his passion for the sciences—perhaps all these elements gave Roujoux another perception of God's universe, a perception more profound, more acute, and more in touch with the Divine. Nevertheless, the influences of various Enlightenment treatises and discoveries could but touch his curious mind, such as the 18th century religious inclination to an elevated degree of science and culture, where the Almighty is the Supreme Intelligence and the Author of Nature. This foundation is included in his Treatise Preface, and is a subject which, if one wanted, could lead us today to animated, philosophical discussions.

His work was the reference in bellfounding for over 150 years, and referenced by researchers and historians. One of the keys to the perenity of Roujoux's work, was that it was absorbed almost word for word into the 1772 edition of Diderot and d'Alembert's Encyclopedia. I did comparative research here, which is an interesting chapter in my thesis.

But even more important than these references is the fact that Roujoux's treatise was the basis of the Paccard Foundry bellfounding methods since 1792. Pierre Pac-

card generously gave me a photocopy of his family's copy of the Roujoux treatise, which I then translated into English. He avowed that due to the family's bellfounding secrets, nor he nor his ancestors ever mentioned the work to anyone, for the foundry still uses Roujoux's Harmonic Table to this day. But nowadays, since bell founders have but only a few secrets which never leave their foundries, the basic bellfounding procedures being quasi-identical, Mr. Paccard thought it a good idea for me to let the work be known to the greater public.

Koen Cosaert though, said to me: "OK for the translation, Elizabeth. But who is that man? Where did Roujoux come from and why did he found bells?" Thanks to those pertinent questions, my research led me to discover a man whose greatest gift to the campanological world is his unique oeuvre: his treatise on bellfounding and bell harmonics. My minute research into his fascinating life and work made me learn to respect and admire him, to know him, in a sense, despite the 250 years and more that separate us. He was a priest who gave 58 years of his life to the church, and as many years to his community as assistant mayor, local judge, teacher, and head of the Brotherhood of St. Macre. Service to others was his leitmotiv, his passion for harmony in every sense of the term his day-to-day foundation.



Carillons made by the Paccard foundry are numerous in the United States, as well as individual bells for swinging purposes. When you see a Paccard bell, remember that it is identical

to the profile of a Roujoux bell; when you hear a Paccard bell, its basic harmonic overtones are identical to Roujoux's, but perfected in the most recent years by the family's tuning know-how and techniques. So I think it is fair to say that we have our closest cousin to Roujoux's bells in the Paccard bells.

I have contacted two Paris campanologists who have confirmed to me that they continue their research into finding de Roujoux bells in the French countryside. At the time of the Revolution, 5 years after Roujoux's death in 1784, it is officially noted that 300,000 French bells were destroyed to be melted down to make money for the new Revolutionary government. The area where Roujoux lived and worked was bombarded incessantly through two world wars in this last century, very often were bells confiscated, melted down and re-used by the enemy, and many bell towers were destroyed from shell and fire. But I have a positive nature, and I keep faith that one day, someone will find a bell founded by Jeremy de Roujoux.

His oeuvre was written at the time of the Enlightenment, in a tumultuous, changing France. Within the pages of his treatise, the reader discovers a text which reflects those lights of knowledge which shine eternal. This re-discovery of Jeremy de Roujoux's scientific research and art have now propelled him from the shadows of a founder's library to the luminous elite of French campanology.

## News from French Speaking Guilds

*Translated and summarized by Wylie Crawford*

*From L'Art Campanaire*, the bulletin of the French Guild of Carillonneurs (GCF) No. 86 – February, 2016 (Translated and summarized by Wylie Crawford)

The work on the Rouen cathedral carillon is proceeding. The bells were removed from the tower and sent to the Paccard foundry. They will be installed in March, baptized in April, and inaugurated during a two-day celebration in September.

Christine Laugié, carillonneur in Pamiers, sets forth procedures whereby carillon instruction could become an artistic specialty formally recognized in France. A State Diploma is available upon suitable application, as well as a more advanced Certificate of Aptitude, either of which would recognize a candidate as a certified professor of carillon.

The composition competition in Perpignan last year was won by our own Frances Newell for her "Passion" composition.

Joey Brink has been selected as the sixth University Carillonneur at the University of Chicago, succeeding Wylie Crawford.

Madeleine Smith spent last year at the university in Aix-en-Provence. As the historian for the Wellesley College student carillonneurs, she studied literature and medieval history in Aix, sponsored by the Wellesley Club of France. While at the University, she embarked on a study of the differences between the carillon art in the U.S. and France, visiting 10 French cities with carillons, including Lyon, Chambéry, Pamiers, Annecy, and Perpignan. She encountered bells of various ages and tunings, differing playing styles, and several instruments with fewer bells than we North Americans would recognize as carillons. She was warmly welcomed throughout, and concluded that the French carillon art is more closely linked to the traditions of the various regions in which they are found than are the instruments in our younger and relatively "tradition-less" nation.

The 2015 Congress of the French guild was held in Orchies, hosted by Charles Dairay with side visits to Quesnoy and Tournai, Belgium – the latter visit hosted by Pascaline Flamme. The 2016 Congress is scheduled for July 29 until August 1 in Miribel.

In the course of the work being done on the Rouen carillon, Jacques Martel discovered an article, written more than 80 years ago, describing the Flemish art of the carillon. It says that the first manuscripts telling of the existence of the carillon date back to the 13th century, but this is probably not the kind of carillon we know today. The first rudimentary keyboards (with 4-inch batons!) were not constructed until the 15th century. And, according to this article, the oldest true carillon is that of Alost, in Belgium, which dates from 1485. [Ed note -This assertion might be disputed by others.]

*Le Bulletin Campanaire*, of the Association Campanaire Wallonne (ACW) No. 86 – Second Quarter, 2016 (Translated and summarized by Wylie Crawford)

Serge Joris summarizes the events of the annual meeting of the ACW, which was held on March 12 in Dinant. The photo accompanying the

*continues on page 26*

from **French Guild**, page 25

article shows a view of the bulbous tower containing the carillon, with a massive rock formation and citadel in the background and the Meuse river in the foreground. This carillon comprises 50 bells recently installed by Eijsbouts, along with a modern keyboard. 35 members were present for the meeting, which was led by Jean-Christophe Michallek, president. Total membership has now reached a new high of 194 and the website receives nearly 32,000 visits per year. In this 20th year of the ACW's existence, the organization has seen the recognition of the carillon as part of UNESCO's "intangible cultural heritage" list as well as the publication of several important documents – "Bell Wars in Belgium – from the French Revolution to WW II" by Thibaut Boudart and "In the Steps of Fernand Redouté and Géo Clément – Carillonners of Mons" a collection of compositions published by the ACW.

On the subject of Mons, this city was apparently the source of many talented carillonners in the 17th century. The next article in this issue tells of the city carillonneur of Malines (Mechelen) from 1617 to 1625, one Ursme (or Husseme) Tison – from Mons! A translation of an article published by the VBV (Flemish Carillon Society) and authored by François van der Jeught, it summarizes the contents of a recently-discovered file from the Malines city archives. M. Tison was paid the handsome sum of 180 florins a year to perform 30-minute recitals on Sundays and special occasions. He was allowed no time off, and in fact was forbidden from leaving the city without explicit authorization of the aldermen. But on July 15, 1625 he did, in fact, abruptly leave the city, because on that date the city urgently asked a neighboring carillonneur to report for duty to replace him, offering him a 6-year contract at 300 florins a year. Despite this attractive offer, that carillonneur also decamped – without collecting even one florin. Subsequently, it was discovered that the carillon was barely playable, which probably explains the abrupt departure of both men.

The Bell Gossip section relates the death of Michel Slégers, eldest of the five children of Georges Slégers, the last manager of the Tellin bellfoundry. It also tells of the new administration of the Flemish Guild – Koen Van Assche, President and Koen Cosaert Vice President. The traveling carillon of Frank Steijns has traveled over 100,000 miles during its three international tours with André Rieu. With 43 bells and a wireless connection between the keyboard and the bells, it has been seen in over 150 countries. UC Berkeley has used computer simulation to create the sound of the Tsar Kolokol ("great bell") in Moscow, a 200 ton bell with a 20-

foot diameter that cracked just after being cast in 1735.

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

*Le Bulletin Campanaire*, of the Association Campanaire Wallonne (ACW)  
No. 87 – Third Quarter, 2016 (Translated and summarized by Wylie Crawford)

As an editorial, the ACW chose to reprint the comments of André du Bus de Warnaffe, a member of the Brussels parliament, on the occasion of the Day of Recognition of the Carillon's Role (summarized below). This event took place on April 22, a little over a month after the terrorist attacks in Brussels. M. Warnaffe says that the sounds of the carillon ringing the hours during and after the attacks imparted a sense of constancy to the population. In addition, it also served to provide a moment of silent contemplation several days later. From now on, he said, the sound of the carillon will never be the same. It will invite us to pause for a moment to observe our surroundings and to express gratitude for living in that moment. He thanked the carillonners present for giving of their time and talent, which bring joy to all wherever the winds direct our music. He went on to say that the creation of a carillon is one of the most long-lasting investments anyone can make.

Serge Joris summarizes the activities of April 22, the Day of Recognition of the Carillon's Role in the Life of Local Communities. This event follows UNESCO's recent recognition of the art of the carillon as a practical example of safeguarding the intangible cultural heritage of Belgium. The newly-formed Belgian Carillon Heritage Committee (BCHC) wanted to gather carillonners, enthusiasts, and government officials to underline this recognition. Nearly 140 people attended, including some from Netherlands and France. The events took place in the federal parliament building, and were held in English, with simultaneous French translation. Participants were regaled with speeches from members of the Belgian government, with videos of sidewalk interviews, and with live recitals from the carillon in the parliament tower. by Koen Cosaert, Director of the Mechelen Carillon School and Fabrice Renard, carillonneur at Liège, Dinant, and Echternach. After lunch, the group divided into 45-minute workshops to discuss a variety of topics of their choice. Then, at 5pm, they reassembled to discuss what place the carillon should have in tomorrow's cities. The mayors and other administrators present were invited to debate

publicly the following questions: Do you personally know the carillonneur in your organization? Are there opportunities for new carillons in Belgium? How is the carillon integrated into your community's life? What impact do budgetary restrictions have on the activities of the carillon? Then, the day concluded with the traditional convivial glass of spirits.

On May 29, the new traveling carillon of the carillon school in Mechelen was dedicated. The idea for this instrument arose in 2012, on the occasion of the 150th birthday of Jef Denyn, the founder of the school. Several hundred people attended, including the mayor of Mechelen and the Belgian Cultural Minister. The instrument was played solo, as well as in concert with handbells, guitar, and an accordion, among other instruments. It comprises 50 Eijsbouts bells, with a total weight of 3,800 pounds and a 400-pound bourdon. It is constructed in eight parts, for easy transportation.

Audrey Dye writes of 150 years of Belgian-Japanese friendship. The Mechelen school's first Japanese student to receive a diploma (and also the school's librarian) is Mariko Matsue, who will be organizing a colloquium on September 24, which will (re)discover the campanological links between the two countries. The Japanese ambassador to Belgium will attend, as will other notables, including Jo Haazen, the Honorary Director of the School, Luc Rombouts, President of the Belgian Carillon Heritage Committee, and Reiner Schotte, the curator of the "Klok & Peel" museum in Asten, Netherlands. The celebration will also include haikus, which are linked to bells in the Japanese tradition and a competition in both French and Flemish has been announced for bell-themed haikus.

The Bell Gossip section tells of the collaboration between the Mechelen Carillon School and Southwest Missouri State University whereby Missouri students can get academic credit for studies in Mechelen. The carillon in Rouen will be inaugurated on September 24 by Patrice Latour. The city of Asten, Netherlands will gather four traveling carillons on May 22 for a series of concerts, of which several will be with other instruments. The Nordic Carillon Guild will celebrate its 50th anniversary on September 9-11.

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



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