

Carillon News



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Newsletter of the Guild of Carillonners in North America

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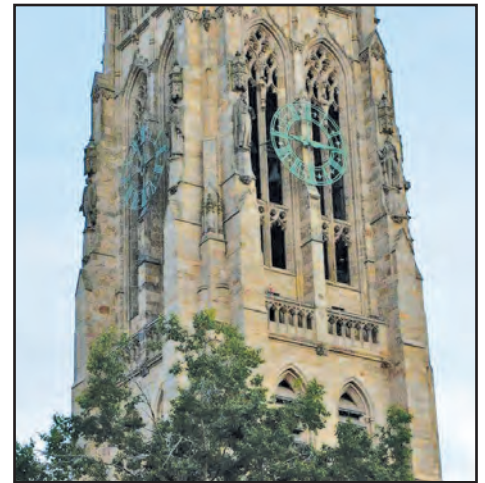
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Yale Congress Preview

by Paige Breen

The Yale University Guild of Carillonners warmly invites you to the 74th Congress of the Guild of Carillonners in North America, to be held from June 16-20, 2016. Located at the heart of campus, the Yale Memorial Carillon in Harkness Tower is comprised of 54 bells cast by Taylor in 1921 and 1964. We anticipate lovely weather, enabling us to make full use of courtyard listening spaces for the premieres of 50 specially-commissioned pieces for carillon.



Harkness Tower on the Yale campus

Congress registration begins at noon on Thursday, June 16. There are several options for afternoon activities, including displays, museums, and more. The host welcome recital will feature members of the Yale Guild. The evening will end with an opening reception and buffet dinner at a local restaurant with a selection of local craft beers.

Friday, Saturday, and Sunday will be jam-packed with new music for carillon, meetings and presentations, fine food and drink, and great company. We are so excited to showcase “50 for the 50th” – 50 new works commissioned by the Yale Guild. Premieres will include “The Sun is But a Morning Star” for trumpet and carillon by UT Austin composer Dan Welcher, a new work for brass quartet and carillon by New York City composer Conrad Cummings, “Cumulus,” an exciting new duet by Geert d’Hollander, “Kaleidoscope,” an eight-movement suite by Joey Brink, “Five Miniatures for Carillon and Handbells” by Joseph Daniel, “Tree Sparrow’s Sun Salutation” by Linda Dzuris, “Chocolat” in three movements by Alice Gomez, “When Leaves Kiss the Ground” by Lennart Siebers, and works by many more European and American composers. All of these works will be published by the Yale Guild and available in print at the congress.

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Carillon NEWS

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Non-members may purchase labels for \$45.
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President's Column



By now many of you will have finalized your summer recital series programs and paperwork. This is a great time to reconsider how we market our recitals. I would encourage you to reconsider groups that may have dropped off your radar because of poor response or turnout. I am finding that often there is a lot of turnover in the people who are recreation directors for re-

tirement/assisted living homes, park districts, homeowner groups, service organizations, etc. Just because the group didn't respond in the past doesn't mean that new personnel might not be looking for a recital to attend. I have given special Red Hat Lady concerts and tours as well as programs for home-schooled students or private schools. After the program I provide them with the information about our summer series and invite them to come back.

Social media is also an amazing way to get the word out about our recitals and concerts. There are a number of "meet up" groups that are internet-based groups that look for activities and then will just "meet up" at the tower. These groups will search social media and web pages for possible activities. Because our activities are free and open to public this is perfect for this type of activity. At my tower a meet up group can add as many as 100+ people to the audience. It is impossible to track, but I think that some of them may return for future concerts.

Social media is a continually changing environment so it not only takes a little bit of work to get going but continual monitoring for

maximum effectiveness. Your best bet is to find someone who already has a social media presence and entice them to help out. It can be very easy and quick for someone versed in these technologies. Certainly this is not in lieu of traditional print media but social media can be an excellent part of your marketing menu.

Making recordings of the carillon for CDs and internet distribution can also be a great way to generate more interest in and attendance at our recitals. I have spoken to people who bought a CD at another tower where they visited and then decided to come and hear a recital in Naperville.

It is important to be aware of copyright restrictions for recordings, especially if you are considering arrangements or transcriptions. You can obtain copyright permission for most of our GCNA music catalogue by contacting me for the form. This is an important, but quick process to make certain that you have covered the legal obligations and should be completed before you begin the recording process. I found that it is easier to start with compositions for which you can easily get the rights than to spend the large amount of time it can take to track down copyright holders or their heirs for a composition.

I wish you all the best in the coming summer season of carillon music and tours.



CALENDAR

June 5-10, 2016

54th Annual International Carillon Festival

Springfield, IL

June 16-20, 2016

GCNA Congress

Yale University
New Haven, CT

from Congress, page 1

The closing concert of the congress will be the Sunday evening Twilight Concert. We encourage all composers and arrangers to submit a new carillon piece appropriate for an elegant occasion. A number of \$300 prizes will be awarded, and winning entries will be premiered and published in a collection. Strawberries and champagne will be served.

Monday will feature open tower time, the final business meeting and a farewell brunch, with the congress officially ending at noon. Consider extending your stay in New England: all are encouraged to take advantage of sightseeing opportunities in New Haven and the surrounding areas, and there will be opportunities to gather for post-congress activities.

This year, the official congress hotel is the New Haven Hotel, located just a few blocks away from the carillon. Rooms are \$139 per night plus tax. If you are traveling to congress alone but are interested in splitting the cost of a hotel room, please let us know on your registration form, and we will try to put you in contact with someone else looking for a congress roommate. To reserve rooms, call the New Haven Hotel at 1-800-644-6835 and say that you're with the GCNA. Other nearby hotels include the Courtyard Marriott (\$159/night) and the Omni (\$189/night).

There are several options for getting to New Haven. We recommend flying into either John F. Kennedy (JFK) or La Guardia (LGA) in New York; Bradley (BDL) in Hartford; or Newark, New Jersey (EWR). If flying into New York or Hartford, there are many airport shuttle services that will take you directly to campus. If flying into Newark, you can book an Amtrak to New Haven's Union Station and take the free Yale Shuttle to campus.

If you have any questions, please don't hesitate to contact us at carillon@yale.edu. Up-to-date information and online registration is available at congress.yalecarillon.org/info.

The above is just a sample of what's in store. Don't miss this opportunity to celebrate the carillon, hear from so many composers, bring home lots of new music, and experience more surprises. Yale Guild is so excited to welcome you all, and we can't wait to see you soon.



A carillon concert at Harkness Tower

Nominations

GCNA Board Class of 2019 Election Candidates



TIM SLEEP

Tim was appointed Naperville City Carillonneur in 2007; he teaches and performs regularly on the Millennium Carillon as well as performing as a guest recitalist throughout the country. He served as GCNA Corresponding Secretary from 2007 to 2012 and was elected to the GCNA Board in 2010 and 2013. He was elected Vice President in 2012 and President in 2013, 2014, and 2015. A GCNA member since 2002, he attends Congresses regularly and has performed on the New Music recitals. He has given a presentation at the 2012 Clemson Congress on the impact of social media on marketing your carillon and a presentation at the Midwest Regional Meeting in 2014 at Oakland University on improvised carillon performances from lead sheets. He is a Board Member and Secretary of the Millennium Carillon Foundation in Naperville and an instructor for the North American Carillon School.

He began his carillon studies with Wylie Crawford in Naperville and continued his studies with John Gouwens at the Culver Academies in Culver, Indiana, becoming a Carillonneur member of the GCNA in 2004. He holds a Bachelor's Degree in Music Education from North Central College in Naperville and a Master of Science in Educational Administration from Northern Illinois University in DeKalb, Illinois. A retired band director and middle school principal, he is long-time church musician currently serving as organist for the Knox Presbyterian Church in Naperville.

"I believe that the Guild needs to continually find new ways to communicate and advocate for the carillon. In today's world no one method of marketing is sufficient. When I need to correspond with members I must take into account their preferred communications method. This can include selecting from one or more methods that includes email, snail mail, telephone, text, Facebook Messenger, or other newly emerging technologies. This is just to contact people who already have a passion for the carillon."

"We must continually find ways to cast a "wide net" to foster new audiences, performers, donors, and composers. To exclude any one method is to potentially exclude certain groups of people. We still have a long way to go to improve our web and social media presence; the technologies are ever-changing, as are the audiences they reach. Our annual congresses are great ways to connect with friends, new and old, learn new things, and to hear outstanding performances of new and existing carillon literature. We must also find better ways to reach those members who are unable to attend our congresses as well as to encourage new members."

"The best way to win people over to the carillon world is on a one-to-one basis. We need to use every way possible to make certain that our members have the best possible resources to help them open up the carillon world to new ears and hearts."



KYMBERLY STONE

Kymerly Stone began her carillon studies with Dr. Don Cook at Brigham Young University in 2012, and has been a member of the GCNA since 2014. She passed her Carillonneur Exam this past summer (2015) at the Congress at Missouri State University. She is a member of the American Guild of Organists (AGO), the Organ Historical Society (OHS), and the Guild of Carillonneurs in North America (GCNA).

Kymerly is currently finishing up her graduate studies in organ performance at Brigham Young University and looks forward to continuing her work for BYU as Organ Area Administrative Assistant after she graduates. As part of her graduate assistantship, Kymerly teaches Group Organ, Sight Singing and Dictation classes, as well as private carillon and organ lessons. In addition to teaching, Kymerly is an Associate Carillonneur at Brigham Young University and gives weekly recitals as part of her responsibilities.

"As a young, female member of several national music organizations, I feel I bring a fresh perspective to the table. I love the carillon and the ability we have to share our music with so many! I am devoted to upholding the purpose of the Guild. "The GCNA is a professional organization dedicated to the promotion of the carillon art in North America." However, because I am relatively new to the organization, I am not tied to doing something just because it's the way it has always been done before. I am also passionate about staying relevant in our communities, and growing appreciation for the carillon so we can grow the Guild. If elected to the Board, I would use my experiences, compassion and enthusiasm to do everything in my power to grow the Guild."

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ED NASSOR, DMA
(Composition-Catholic
University of America)

- Carillonneur of Washington National Cathedral, performing weekly in recital, for services and special events
- Director-Carillonneur of the Netherlands Carillon, performing and scheduling annual recital series
- Initial carillon studies at Virginia Commonwealth University with Lawrence Robinson
- Advanced to Carillonneur membership after studies with Frank P. Law
- Co-host of GCNA Congress, Washington, D.C.
- First American awarded a Fulbright grant to study at the Netherlands Carillon School
- Earned Practical Diploma from the Netherlands Carillon School after studies with Todd Fair
- Freely advises Fulbright candidates through the application process
- Served on the GCNA's Student Examination committee
- Served on the GCNA's Ad Hoc Composition Competition committee
- Devoting efforts towards creating and maintaining a strong, dynamic guild for the 21st Century

"If someone talks about preserving tradition in carillon style, one should immediately be suspect. "Which tradition?" is what I would like to know. Program flexibility is the key to being a relevant carillonneur in today's world. The 21st century carillonneur is most effective when versed in multiple traditions: the "Golden Age" baroque style, the late 19th/early 20th century "Romantic" style, the post-war "Nationalist" style, and the "Post-Modern" contemporary style."

"Is one style the best? It depends upon your audience. The carillonneur who is adaptable programmatically will easily find an audience. The community will often rally to preserve the bells that they love due, in part, to the carillonneur who responds to the audience's needs. My goal is to foster a guild whose carillonneurs become an integral part of the community identity."



ROY LEE

Roy Lee performs regularly and teaches weekly at the University of Toronto. He is also Assistant Carillonneur at the Metropolitan United Church.

Roy serves as a judge on the GCNA's Associate Carillonneur Exam committee. He is also a member of the Legal committee, which has exposed him to various issues that the Board faces from time to time. As chair of an ad hoc Bylaws committee (2002-2006), he worked with committee members and the Board to prepare amendments for the general membership's consideration. He has attended most Congresses since he joined the Guild in 2000, taking some years off to focus on building the student program at the University of Toronto. In recent years, he has introduced over a dozen students to the carillon, including two who have attended a GCNA Congress, and one who has passed the Associate Exam.

Roy passed his Carillonneur exam in 2000, after his junior year at Yale University, where he served as co-chair of the Yale Guild for two years. He has performed solo and duet summer series recitals at over thirty different carillons in Canada, the United States and Ireland, and gave recitals at the 2006 and 2012 Congresses.

In 2015, Roy graduated with great distinction from the Koninklijke Beiaardschool "Jef Denyn" in Mechelen, Belgium. He holds a B.A. in history (Yale) and a J.D. (Toronto). In addition to being a carillonneur, he is a lawyer by day, plays the organ at his church, and enjoys curling recreationally.

"The Guild advances the carillon art in North America by encouraging members at all stages of development to become better musicians; by supporting the development of repertoire appropriate for our instruments and our audiences; and by partnering with members to advocate for new carillon installations and programs and for improvements to existing ones."

"If elected, I would work with fellow Board members to actively encourage every member to contribute to these goals in their own way, both formally (such as by serving on committees) or informally (such as by sharing resources, ideas and experiences). I joined my first committee 15 years ago because a Board member approached me directly to see if I might be interested. I thought I was being asked to do my part, but I was really being invited to become more engaged. I have benefited so much from that invitation, and I would like others, especially newer members, to have the same experience."



DOUG GEFVERT

Doug Gefvert is the Carillonneur of Washington Memorial National Carillon at Washington Memorial Chapel in Valley Forge National Park. He has been a GCNA

Carillonneur Member since 1972, and most recently served as Chairman of the Public Relations and Website Committee from 2012 to 2014. Doug has a Bachelor of Music degree in organ from Westminster College and a Masters degree in music history from Temple University.

While at Westminster College, he was introduced to the carillon, studying first with Robert Perkins at St. John's Episcopal Church in Sharon, Pennsylvania, and later with Frank Péchin Law at Washington Memorial National Carillon. Before assuming the position of Chapel Carillonneur of Washington Memorial Chapel in 1999, Doug had been Bellmaster at historic Old Christ Church in Philadelphia for 21 years. He has written, arranged and had published numerous pieces for carillon, and has recorded several carillon CDs. Doug works for The Verdin Company selling clocks, bells and bell restoration services in eastern Pennsylvania, New Jersey and Maryland.

"I will bring to the Board of Directors a practical as well as artistic knowledge of the art of the carillon – determining a vision, setting achievable goals, committing the needed resources, and monitoring the progress. Much of my time at Valley Forge has been enlarging the carillon program. I have successfully enlisted a variety of talented people and enabled them to work together towards a shared goal. The result has been a thriving carillon program funded by the community as well as the Chapel. As Chairman of the GCNA Public Relations and Website Committee, I re-energized the GCNA website, Forum, and Facebook page presence."

"I am committed to the future of the carillon. That future rests on the ability of the Guild to develop strategic goals and enlist the talented individuals of our organization to achieve those goals. This will take vision, improved internal communications, commitment of the resources we currently have, and development of a cooperative culture to realize our vision. I have the skills and experience to advance this effort."



MITCHELL STECKER

Mitchell Stecker began his carillon studies shortly before joining the GCNA in the spring of 2011. He studied primarily with Laura Ellis at the University of Florida, and spent the first half of 2015 at the Royal Carillon School "Jef Denyn" studying with

Eddy Mariën. In 2013, he was the seventh member of the GCNA to pass the Associate Carillonneur Exam. Also active as a composer, his compositions for carillon have been premiered in Florida, Massachusetts, and France, and works of his are published by both the GCNA and ACME. Mitchell is also an active church musician, serving St. Mark's Episcopal Church (Palatka, FL) and the Chapel of the Incarnation (Gainesville, FL). He has served on the Heritage Committee of the GCNA since 2014, and has spent his summers mailing a great many GCNA music orders. Mitchell graduated from the University of Florida in December 2014, and holds the Bachelor of Music degree, as well as a Bachelor of Arts in linguistics. Currently, he is pursuing his master's degree in historical musicology from the same institution.

"The 20th century saw tremendous growth of the carillon in the New World. While the 21st century also holds great potential for the development of our craft, our hardship will be in finding funds for new instruments. Our response to this, then, should be to utilize the instruments already in place as fully as possible. While this certainly happens for our more storied instruments – whether in ecclesial, educational, or civic settings – too many carillons in the Americas are not played enough, or worse still, are not played at all. If elected to the Board, I would work with those both inside and outside of our organization to find new, creative, and effective ways to breathe life into carillons that have fallen into disuse and/or disrepair, and to ascertain ways to ensure that the outcomes of these revitalizations are enduring."

"Though I've not been involved in the GCNA for as long as some other candidates, I have forged relationships with many of the members of the Guild, and have witnessed the creativity, cooperation, and selflessness of the membership working in tandem to further the carillon art in the Americas. The latter of the three is the object of my highest admiration; from the all-volunteer structure of the organization to the multitude of composers who have foregone royalties for the sake of having a vast catalogue of affordable, readily available, and high-quality compositions, our community has demonstrated its commitment to striving for our shared goal at the expense of individual benefit. I would look forward to serving my colleagues, the art, and those who appreciate it in the same spirit."

Where Was the Largest-Attended Carillon Concert?

by Charles Semowich

It was reported that there were 50,000 people in attendance at the dedication concert for the carillon at Albany City Hall. This has led me to wonder what might have been the largest-attended carillon concert. This raised the question as to what might be considered a carillon concert. Someone suggested only performances in which there was a printed program should count. However, I am not sure that should be the only criterion.

Perhaps we should include performances that are part of other events, though this is not something I feel that I can answer. This article consist of comments kindly sent to me. I do not propose that these comments are comprehensive, and omissions likely exist.



Crowd at the Albany carillon dedication

The inaugural concert for the Albany City Hall carillon was held in September of 1927. The newspapers reported that around 50,000 people came out to hear the performer, Jef Denyn, play. To me, this seems plausible, since 25,000 people had given money towards the instrument's completion. Another newspaper reported attendance of 40,000. When I played for one of the Albany First Nights recitals, there were 18,000 in attendance. There were also very large crowds present for the three gubernatorial inaugurations that I have played for.

Bill De Turk informed me that newspaper reports of the dedication of the Mountain Lake Sanctuary and Singing Tower (known now as Bok Tower) on February 1, 1929, reported an attendance of 70,000, many of whom may have come to see President Calvin Coolidge. Paul Melichar indicated that the attendance was 57,000.

Jo Haazen reported that 1,030,000 people listened to the first Japanese carillon concert in 1984, at which he played. This was performed on the Leuven mobile carillon in the famous Midosuji parade.

Laura Meilink-Hoedemaker reported that when Leen 't Hart inaugurated the carillon at the Vila Formosa in Brazil in 1951, there was an audience of over 150,000. When 't Hart inaugurated the carillon in São Paulo in 1959, over 100,000 were said to be in attendance, though there is some thought that these numbers might have been exaggerated.

Lee B. Leach reported that at the dedication concert at Norwood, there were about 10,000 people in attendance, but many more heard it on the radio nationwide.

Marc Van Eyck reported that at the 1987 Berlin concert (with Japanese fireworks) honoring the 750th anniversary of the founding of Berlin, three traveling carillons performed, with between 1 and 1.5 million present. The performers were Gert Oldenbeuving, Jacques Maasen, and Jeff Bossin. Jeff reported that this was a variety show with other performers.

Bossin stated that there was a concert October 3, 1990 (performed by Boudewijn Zwart, Paula van de V., and Jeff Bossin) to mark the unification of Germany. This performance was on the carillon at Berlin-Teirgarten together with three traveling carillons and had an audience of about one million. Ulla Laage indicated that she heard that there were 1.6 million people in attendance.

Andrea McCrady reported that at the dedication on July 1, 1927 of the Peace Carillon in Ottawa, there were 60,000 people present. This performance was played by Percival Price and broadcast across Canada via radio. She reported that when she played a musical greeting for HM Queen Elizabeth on Canada Day 2010, there were estimated close to 200,000 present. When TRH The Duke and Duchess of Cambridge visited in 2011, there were about 350,000 present when Andrea played the carillon.

The late Todd Fair suggested that the National War Memorial carillon was a site for a largely-attended concert given by Staf Gebruers in 1932. The web site on the history of the carillon indicated an attendance of 10,000, but photographs of the event show many more than that.

David Osburn reported that two concerts in the 1920s in Cohasset had attendance of about 25,000 each.

Luc Rombouts reported that on July 22, 1923, around 100,000 people heard the dedication of the Loughborough carillon. He also pointed out that on Christmas Eve of 1929, the half-com-

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Kleinschmidt Catalogue Project Complete

by Andrea McCrady

In the summer of 2014, the Heritage Music Committee chose to focus on a third important compilation of carillon music: the Robert Kleinschmidt collection at the University of California, Berkeley. Robert B. Kleinschmidt (1910 – 1959) served as carillonneur at Washington Memorial Chapel, Valley Forge, PA (1932 – 1938) and First Methodist Church in Germantown (Philadelphia), PA, and later as carillonneur at the Rainbow Bridge Tower Carillon in Niagara Falls, ON (1948 – 1959). In addition to composing works for carillon he accrued many works from other carillonneurs.

Many of the historic American carillon pieces from the first half of the 20th century are preserved only in his collection. It was purchased by Jerry and Evelyn Chambers, major donors of the UC Berkeley carillon, and is now housed in the Campanile library. The University Carillonist, Jeff Davis, obtained the approval of the Chair of the Music Department to create a digital catalogue



Berkeley carillon student
Thomas Le

of the contents of the collection to be preserved both at Berkeley and at the Anton Brees Carillon Library (ABCL)/ GCNA Archives in Lake Wales, Florida. Jeff also nominated Thomas Le, a Berkeley carillon student, to do the catalogue work, with the remote assistance of Jaime Fogel, ABCL Librarian.

During his tenure as University Carillonist, Ronald Barnes made a detailed typewritten catalogue of the Kleinschmidt materials. Thomas Le discovered that the collection was much bigger and required a more substantial amount of effort to complete than on first glance. The entire project was complete by mid-December 2015, despite the fact that Le also graduated from Berkeley, passed his GCNA Carillonist exam at the Springfield congress, and spent time studying at Mechelen in the fall.

Le provides a short account of his experience working with the collection:

“There were many surprises that arose while working on the collection. Despite the collection containing only music manuscripts, by cataloguing the collection I was able to follow Kleinschmidt’s life as he traveled around the country, much like a diary. As a young carillonist, I was suddenly seeing the names of my carillon predecessors, such as Kamiel Lefevere, Percival Price, and Anton Brees, to name a few. I was humbled in the presence of these carillon greats by working with their music. The Barnes guide

was very useful, as Barnes had more luck than I did deciphering Kleinschmidt’s paradoxical writing on some of his pieces.

“However, although Barnes did his best to clarify any inconsistencies and confusions within the collection, I realized that I was fortunate enough to have the power of the Internet on my side. I was able to research any problems or inconsistencies that arose. For example, the correct spelling of composers and titles was sometimes an issue, but these inconsistencies were easily resolved. I had never appreciated the power of the Internet as much as I did until I was working on the collection.

“There were interesting aspects of the collection that I believe only would be noticed if you looked at the collection as a whole, as I did. For example, there was an increased use of the full concert range of the carillon (including low G) in Kleinschmidt’s later works, which could possibly reflect the increasing prevalence of full grand carillons in North America. Seeing how Kleinschmidt reworked various arrangements provided insight into how he arranged and revised a piece for carillon.

“In addition, Kleinschmidt’s choice of what to arrange reflected what was considered popular music at the time. I can’t say I had heard of many of the pieces, but I’m sure the carillon listeners at the time appreciated the arrangements of their favorite tunes. Kleinschmidt’s collection gave me a fascinating look at one of the great carillon composers and arrangers of the past. I am honored that I had the privilege to contribute this Heritage project to the greater carillon community.”

As of January 2016, Jaime Fogel happily reported that the 542 records of the Kleinschmidt collection at UC Berkeley have been imported and are now searchable in the catalogue at the ABCL. This link will list the entire Kleinschmidt Collection: <http://tinyurl.com/bobkleinschmidt>.



Robert Kleinschmidt
in Ann Arbor, 1948

Anyone interested in reviewing individual scores or documents can contact Jaime for the pdf. The library is providing the materials for education or research purposes only.

2016 Summer Recital Series

ONTARIO

Ottawa, Peace Tower Carillon

July and August: weekdays, 11:00 a.m. to 12:00 noon

September to June: weekdays, 12:00 noon to 12:15 p.m.

(The carillon is silent during the week before Easter.)

Dominion Carillonneur Andrea McCrady except as indicated.

Guest artists and/or additional events:

Friday, July 1, Canada Day, 10:00 – 10:25 a.m., Andrea McCrady,

Tuesday, July 26, 11:00 a.m. – 12:00 noon, Canadian Carillon Student Recital

(Ottawa: Devon Hansen, Jennifer Moore, Julie Tomicic; Montreal: David & Gabriel Doane; & U. of Toronto: Elisa Tersigni)

Tuesday, August 2, 11:00 a.m. – 12:00 noon, Treblemakers Duo: Lisa Lonie & Janet Tebbel,

Tuesday, August 9, 11:00 a.m. – 12:00 noon, Brian Tang

Saturday & Sunday, October 1–2: 8th Annual Percival Price Symposium, Patrick Macoska, Guest Artist.

For further information please contact Carillon@parl.gc.ca

Friday, November 11, 9:30 – 9:55 a.m., and 12:00 noon – 12:25 p.m., Remembrance Day National Ceremony prelude and postlude

Toronto, Metropolitan United Church, Massey/Drury Memorial Carillon
Thursdays at 7:00 p.m.

August 4, Lisa Lonie & Janet Tebbel, carillon duets

August 11, Brian Tang

August 18, Roy Lee

Toronto, University of Toronto, Soldiers' Tower

Schedule is tentative and will be confirmed closer to the date.

May 7, 12 p.m., Roy Lee and students under his tutelage

May 23, Victoria Day, 1 p.m., Michael Hart
July 1, Canada Day, 1 p.m. Roy Lee and students under his tutelage

August 3, late afternoon, Lisa Lonie and Janet Tebbel

August 10, late afternoon, Brian Tang

September 5, Labour Day, 7 p.m., Roy Lee and students under his tutelage

QUÉBEC

Montréal, Saint-Joseph's Oratory

Sundays at 2:30 p.m.

July 31, Lisa Lonie & Janet Tebbel

August 7, Brian Tang

August 15, Andrée-Anne Doane, David Doane and Gabriel Doane-Picard

CALIFORNIA

Santa Barbara, University of California, Storke Tower

8:30 a.m.; 1:30 and 3:30 p.m.

(before graduation ceremonies)

Saturday and Sunday, June 11 and 12, Margo Halsted

COLORADO

Denver, University of Denver, Williams Carillon

Sundays at 7:00 p.m.

July 3, Hunter Chase

July 17, Carol Jickling Lens

July 31, Carolyn Bolden

August 14, Ray McLellan

August 28, Carlo Van Ulft

CONNECTICUT

Danbury, St. James Episcopal Church, Bulkley Memorial Carillon

Wednesday at 12:30 p.m.

July 6, Gerald Martindale

Hartford, Trinity College, Plumb Memorial Carillon

Wednesdays at 7:00 p.m.

June 22 – July 27

New Haven, Yale University, Yale Memorial Carillon

GCNA Congress performances

June 16 – 20

Summer Recital Series

Fridays at 7:00 p.m.

June 24 – July 29

Simsbury, Foreman Carillon will not have a summer recital series this year.

Storrs, Storrs Congregational Church, Austin Cornelius Dunham Carillon

Thursdays at 6:00 p.m.

August 4, Toru Takao

August 11, David Maker

August 18, Margaret Angelini

West Hartford, First Church of Christ, Congregational, Gordon Stearns Memorial Carillon

Thursdays at 7:00 p.m.

July 7, Gerald Martindale

FLORIDA

Gainesville, University of Florida, Century Tower

Sundays at 3:00 p.m.

May 15, Stacey Yang

June 12, UF Carillon Studio

July 17, UF Carillon Studio

August 21, Laura Ellis

ILLINOIS

Chicago, University of Chicago, Rockefeller Memorial Chapel

Sundays at 5:00 p.m.

June 26, Rachel Perfecto

July 3, Carol Jickling Lens

July 10, Wesley Arai

July 17, Hylke Banning

July 24, Kymberly Stone

July 31, Ellen Dickinson

August 7, Joey Brink

Glencoe, Chicago Botanic Garden,

Theodore C. Butz Memorial Carillon

Mondays at 7:00 p.m.

June 6, Wylie Crawford

June 13, Tim Sleep

June 20, Jim Fackenthal

June 27, Rachel Perfecto

July 4, Carol Jickling Lens

July 11, Wesley Arai

July 18, Hylke Banning

July 25, Kymberly Stone (Christmas in July)

August 1, Ellen Dickinson

2016 Summer Recital Series

August 8, Joey Brink

August 15, Sally Harwood

August 22, Hunter Chase

August 29, Kimberly Schafer

September 5, Sue Bergren

Tuesdays (monthly) at 10:00 a.m.

June 14, Tim Sleep

July 12, Wylie Crawford

August 9, Hunter Chase

Naperville, Millennium Carillon in Moser Tower

Tuesdays at 7:00 p.m.

June 7, Wylie Crawford

June 14, Tim Sleep

June 21, Jim Fackenthal

June 28, Rachel Perfecto

July 5, Carol Jickling Lens

July 12, Wesley Arai

July 19, Hylke Banning

July 26, Kymberly Stone

August 2, Ellen Dickinson

August 9, Joey Brink

August 16, Sally Harwood

August 23, Hunter Chase

Springfield, Thomas Rees Memorial Carillon

May – October, Wednesdays 6:30 p.m., TBA

Saturdays & Sundays 2 & 6:30 p.m., TBA

54th International Carillon Festival

(Sunday – Friday, June 5 – 10)

Sunday, June 5

6:30 p.m., Carlo van Ulft

7:30 p.m., Dennis Curry

Monday, June 6

6:30 p.m., Amy Johansen

7:30 p.m., Jeff Davis

Tuesday, June 7

6:30 p.m., Dennis Curry

7:30 p.m., Luc Rombouts

Thursday, June 9

6:30 p.m., Jeff Davis

7:30 p.m., Amy Johansen

Friday, June 10

6:30 p.m., Luc Rombouts

7:30 p.m., Carlo van Ulft

9:00 p.m., Carlo van Ulft (Fireworks)

NACS Carillon Workshop

(Monday – Friday, June 6 – 10)

Monday, June 6

Master Classes by Jeff Davis and Carlo van Ulft

Tuesday, June 7

- Lecture Luc Rombouts – Singing Bronze: the fascinating story of tower music in the Low Countries

- Lecture Dennis Curry – New and Renew: (Michigan Instruments, Oakland University and Grosse Pointe Memorial Church)

Wednesday, June 8

- Visit significant organs in the Springfield Area

- Festival Dinner

Thursday, June 9

- Lecture Amy Johansen – The Carillons “Down-Under”

- Lecture Jim Fackenthal – “Ornamentation and the Carillon”

Friday, June 10

- Follow-up Master Classes by Jeff Davis and Carlo van Ulft

INDIANA

Culver, Culver Academies

Saturdays at 4:00 p.m., John Gouwens, except where noted otherwise

April 30

May 14

June 25

July 2

July 9, Wesley Arai

July 16

July 23

September 3

October 1

MARYLAND

Frederick, Baker Park, The Joseph Dill Baker Carillon

Sundays at 12:30 – 1:00 p.m, first and third

Sunday, year-round: Recitals by City

Carillonneur John Widmann

Owings Mills, McDonogh School, John

McDonogh Carillon

Fridays at 7:00 p.m.

July 1, Gerald Martindale

July 8, Rachel Perfecto & Jakob DeVreese

July 15, Buck Lyon-Vaiden

July 22, Auke de Boer

July 29, Toru Takao

MASSACHUSETTS

Cohasset, St. Stephen’s Episcopal Church, The Cohasset Carillon

Sundays at 6:00 p.m.

June 26, Elizabeth Vitu

July 3, David Maker

July 10, Dr. Laura Ellis

July 17, Sergei Gratchev, Nikita Gratchev, and Elena Sadina

July 24, Gordon Slater

July 31, Thomas Lee

August 7, Toru Takao

August 14, Dr. John Whiteside

Norwood, Norwood Memorial Municipal Building, Walter F. Tilton Memorial Carillon

Mondays at 7:00 p.m. except where noted

June 27, Elizabeth Vitu

July 4, at 3:00 P.M., Margaret Angelini and Lee B. Leach

July 11, Dr. Laura Ellis

July 18, Sergei Gratchev, Nikita Gratchev, and Elena Sadina

July 25, Gordon Slater

August 1, Thomas Lee

August 8, Toru Takao

August 15, David Maker

MICHIGAN

Allendale, Grand Valley State University,

Allendale Campus Cook Carillon

Sundays at 8:00 p.m. except as noted

June 26, Tiffany Ng, University of Michigan

July 3, 7:00 p.m., Open Tower, Julianne

Vanden Wyngaard, hosting

July 10, Linda Dzuris, Clemson University, South Carolina

July 17, Tin-shi Tam, Iowa State University

July 24, Ray McLellan, Michigan State

University

July 31, Helen Hawley, Grand Rapids

Michigan

August 7, Dennis Curry, Bloomfield Hills,

Michigan

August 14, Mathieu Polack, The Netherlands

August 21, Tim Sleep, Naperville IL

2016 Summer Recital Series

August 28, Julianne Vanden Wyngaard,
GVSU Carillonneur

Bloomfield Hills, Christ Church Cranbrook
Sundays at 4:00 p.m.
July 3, Rachel Perfecto and Jakob De Vreese
July 10, Tiffany Ng
July 17, TBD
July 24, TBD
July 31, Hykle Banning
August 7, Mathieu Polak

Bloomfield Hills, Kirk in the Hills
Presbyterian Church
Sundays at 10:00 a.m. and 12:00 p.m. noon
June 26, Dennis Curry
July 3, Rachel Perfecto and Jakob De Vreese
July 10, Tiffany Ng
July 17, Tin-Shi Tam
July 24, Linda Dzuris
July 31, Hykle Banning
August 7, Mathieu Polak
August 14, Open Tower
August 21, Open Tower
August 28, Dennis Curry

Bloomfield Hills, St. Hugo of the Hills Church
Thursdays at 7:00 p.m.
July 7, Tiffany Ng
July 14, Tin-Shi Tam
July 21, TBD
July 28, Mathieu Polak

Detroit, Saint Mary's of Redford Catholic
Church
Saturdays at 5:15 p.m.
July 2, Perfecto/Devreese Duo
July 9, Tiffany Ng
July 16, Tin-Shi Tam
July 23, Helen Hawley
July 30, Patrick Macoska

East Lansing, Michigan State University, John
W. Beaumont Memorial Tower
Wednesdays at 6:00 p.m.
July 6, Tiffany Ng, University of Michigan
July 13, Tin-Shi Tam, Iowa State University
July 20, Ray McLellan, MSU
July 27, Hylke Banning, The Netherlands
Aug 3, Mathieu Polak, The Netherlands

Grand Rapids, Grand Valley State University,
Becker Family Carillon
Wednesdays at 12:00 noon in July
July 6, Linda Dzuris, Clemson University
July 13, Tin-shi Tam, Iowa State University
July 20, Hylke Banning, The Netherlands
July 27, Ray McLellan, Michigan State
University

Grosse Point Farms, Grosse Point Memorial
Church, Memorial Tower
Tuesdays at 7:00 p.m.
July 5, Phyllis Webb and GPMC Players
July 12, Ray McLellan, Michigan State
University
July 19, Dennis Curry, Kirk in the Hills Pres-
byterian Church
July 26, Hylke Banning, The Netherlands

Rochester, Oakland University, Elliott Caril-
lon
Fridays at 6:00 p.m.
July 1, Dennis Curry
July 8, Tiffany Ng
July 15, Tin-Shi Tam
July 22, Linda Dzuris
July 29, Hylke Banning
August 5, Mathieu Polak

MINNESOTA

Minneapolis, Central Lutheran Church
Sundays at 11:15 a.m.
July 10, John Widmann
July 17, Povl Christian Balslev
July 24, Carolyn Bolden
July 31, Jim Fackenthal
August 7, Carol Jickling Lens

St. Paul, House of Hope Presbyterian Church,
Noyes Memorial Carillon
Sundays and July 4 at 4:00 p.m.
July 4, Dave Johnson
July 10, John Widmann
July 17, Povl Christian Balslev
July 24, Carolyn Bolden
July 31, Jim Fackenthal
August 7, Carol Jickling Lens
August 14, Dave Johnson

Rochester, Mayo Clinic, The Rochester
Carillon
June 19, 2:00 p.m., Jeffrey Daehn,
carillonneur
July 11, 2:00 p.m., John Widmann,
guest carillonneur
July 25, 2:00 p.m., Tin Shi Tam, guest
carillonneur

MISSOURI

Springfield, Missouri State University,
Jane A. Meyer Carillon
Sundays at 7:00 p.m.
June 12, Carol Lens
July 10, Jeremy Chesman
August 14, Joey Brink
September 11, Jeremy Chesman

St. Louis, Concordia Seminary, Luther Tower
Tuesday, June 21, 7:00 p.m.,
Sharon L. Hettinger

NEW YORK

Albany, Albany City Hall
Sundays at 1:00 p.m.
July 3, Gerald Martindale

Alfred, Alfred University, Davis Memorial
Carillon
Tuesdays at 7:00 p.m.
July 5, Rachel Perfecto and Jakob De Vreese
Duo
July 12, Mathieu Polak
July 19, Gordon Slater
July 26, Toru Takao

Rochester, University of Rochester, Hopeman
Carillon
Mondays at 7:00 p.m.
July 11, Mathieu Polak
July 18, Gordon Slater
July 25, Toru Takao

Williamsville, Calvary Episcopal Church, The
Niederlander Carillon
July 20, Gordon Slater

2016 Summer Recital Series

OHIO

Mariemont, Mary M. Emery Memorial
Carillon
Summer 2016 Recital Series
Sundays at 7:00 p.m. except as noted
May 29, Opening Duet Recital, Richard D.
Gegner and Richard M. Watson
May 30, Memorial Day, 2:00 p.m., Richard
M. Watson
June 5, Richard D. Gegner
June 12, Richard M. Watson
June 19, Richard D. Gegner
June 26, Richard M. Watson
July 3, Richard D. Gegner
July 4, Independence Day, 2:00 p.m., Richard
M. Watson (Richard D. Gegner, assisting)
July 10, Richard D. Gegner
July 17, Summer "Pops" Recital, Richard M.
Watson
July 24, Guest Recital, Dr. Laura Ellis
July 31, Duet Recital, Richard D. Gegner and
Richard M. Watson
August 7, "Lollipops & Balloons" Children's
Concert – Richard D. Gegner
August 14, Richard M. Watson
August 21, Richard D. Gegner
August 28, Duet Recital, Richard D. Gegner
and Richard M. Watson
September 4, Richard M. Watson
September 5, Labor Day, 2:00 p.m., Richard
D. Gegner

PENNSYLVANIA

Erie, Pennsylvania State University, the
Behrend College, Floyd and Juanita Smith
Carillon
Thursdays at 7:00 p.m.
July 7, Rachel Perfecto and Jakob De Vrees
Duo
July 14, Mathieu Polak
July 21, Gordon Slater
July 28, Toru Takao

Fort Washington, St. Thomas' Church,
Whitemarsh
Tuesdays at 7:00pm in July
July 5, Ulla Laage, Denmark
July 12, Rachel Perfecto & Jakob DeVreese,
U.S. and Belgium

- Kevin O'Malia, Silent Movie & Organ
July 19, Treblemakers Duets - Lisa Lonie &
Janet Tebbel, Pennsylvania
- Handbell Choir of First Presbyterian Church,
Abington
July 26, Auke deBoer, The Netherlands

Philadelphia, First United Methodist Church
of Germantown, Shelmerdine Memorial
Carillon
Mondays at 7:30 p.m.
July 11, The Treblemakers: Lisa Lonie and
Janet Tebbel, carillon duo
July 18, Brian Tang
July 24, Auke de Boer
August 1, Toru Takao

Valley Forge, Washington Memorial Chapel,
Washington Memorial National Carillon
Wednesdays at 7:30 p.m.
July 6, Ulla Laage
July 13, Rachel Perfecto & Jakob De Vreese
July 20, Doug Gefvert
July 27, Auke de Boer
August 3, Toru Takao
August 10, Mathieu Polak
August 17, Music of the British Isles – Doug
Gefvert and Irish Thunder Pipes & Drums
August 24, Dan Kehoe
August 31, Janet Tebbel

NEW JERSEY

Princeton, Princeton University, Grover
Cleveland Tower, The Class of 1892 Bells
Sundays at 1:00 p.m.
July 3, Ulla Laage, Denmark
July 10, Rachel Perfecto & Jakob DeVreese,
U.S. and Belgium
July 17, The Treblemakers - Lisa Lonie &
Janet Tebbel, Pennsylvania
July 24, Auke deBoer, The Netherlands
July 31, Toru Takao, Germany
August 7, Tiffany Lin & Michael Solotke,
Washington DC and New York
August 14, Lisa Lonie, Pennsylvania
August 21, Daniel Kehoe, Connecticut
August 28, Janet Tebbel, Pennsylvania

SOUTH CAROLINA

Clemson, Clemson University, Clemson
University Memorial Carillon
Thursday July 7, 7:00 p.m., Elizabeth Vitu and
Laurent Pie

TENNESSEE

Sewanee, The University of the South,
Leonidas Polk Carillon
Sundays at 2:00 p.m. unless noted
June 26, Richard Shadinger
July 3, John Bordley
July 4, Monday, 1:00 p.m., John Bordley and
Ray Gotko
July 10, Sam Hammond
July 13, Wednesday, 6:30 p.m.
Sam Hammond
July 17, Ray Gotko

VERMONT

Middlebury, Middlebury College,
Mead Memorial Chapel
July 1, 5:00 p.m., Laurent Pie and Elizabeth
Vitu duo

Northfield, Norwich University, Charlotte
Nichols Greene Memorial Carillon
Saturdays at 1:00 p.m.
July 2, Laurent Pie and Elizabeth Vitu duo
July 30, Charles Semowich

WISCONSIN

Madison, University of Wisconsin Memorial
Carillon
Thursdays at 7:30 p.m.
July 7, John Widmann
July 21, Tin-Shi Tam

One Last Ring

By John Payne



Marlene playing the Berea carillon;
photo from *The Richmond Register*

Marlene Payne, age 76, is a retired Berea College Professor of Child and Family Studies, and an Associate Member of the CGNA. In July, 2015 she was diagnosed with inoperable pancreatic cancer, and is now under the care of Hospice Care Plus.

Before his death, Marlene had been a student of well-known carillonneur John Courter. In January, she began discussions with her daughter and the hospice staff about playing the Berea carillon one more time. Marlene helped keep the carillon active in the interim between John Courter's death and the arrival of the current Berea College organist and carillonneur, Javier Clavere.

With the help of the local EMS staff and Berea College, a date for Marlene to come play was arranged and set for January 14. The EMS staff carried her to the practice room and then to the carillon tower in a special "rescue chair".

She played hymns for about a half hour to an audience of family, friends, EMS staff, and Berea College faculty and staff in the tower. A small group of passersby gathered outside at the base of the tower despite the cold weather.

She closed with "In God's Hand", a piece written by her daughter, Deborah Payne, and transposed for carillon by John Courter shortly before his death. (It is published by and available from ACME). There were not many dry eyes in the tower at the conclusion of her playing and one of the EMT workers said, "This was a magical moment".

25th Anniversary

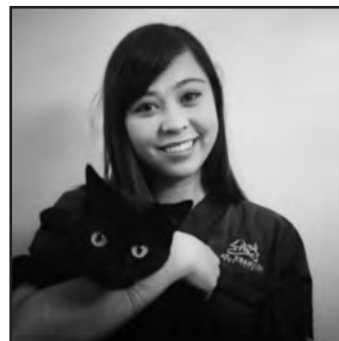
by Frank DellaPenna

This year, Cast in Bronze will celebrate its 25th year of operation. What began as an experiment turned into a full-time endeavor. Now, Cast in Bronze has two traveling carillons performing year-round at music and renaissance festivals throughout the U.S. The schedule, recordings, upcoming events, and special anniversary items will appear on the official Cast in Bronze website: <http://www.castinbronze.com>.

Thank you for your support all these years!

New Associate Carillonneur Member

By Margo Halsted and Jim Fackenthal



The Associate Carillonneur Exam (ACE) Committee is pleased to announce a new Associate Carillonneur Member, Angela Albay-Yenney, who passed her ACE in February, 2016.

Angela is a third year environmental studies major and music minor at the University of California, Santa Barbara. Her first instrument was piano, but in high school she learned to play the marimba, and in college she started to play the carillon. She has been taking lessons with Prof. Margo Halsted since spring 2014. Angela's main passions are animals and music. She hopes to work with animals one day but also is determined to continue playing and enjoying music for the rest of her life.

Wellesley College Guild of Carillonneurs Spring 2016 Events



Please join us for a semester of great events coming up at Wellesley College.

All concerts take place at Galen Stone Tower on the Wellesley College campus.

- Cari-Radio Open Tower, Saturday 2/20, 2-4 PM
- Spring Carillon Concert, Saturday 3/12, 2-4 PM
- Community Time Open Tower, Wednesday 3/16, 12:30-2:15 PM
- Guild Connections: Programmed Recital by Guild Members, Saturday 4/9 2-4 PM
- Change Ringing Open Tower, Saturday 4/30, 2-4 PM

News from the North American Carillon School

By Carlo van Ulft

The publication of the book “Carillon Music for Beginners” in the spring of 2015 has proven that there is a desperate need for carillon works for this level of carillon playing. It was the best-selling carillon music publication in 2015. The new affiliation with ACME as an outlet for the NACS publications has been very effective. Because of the great success of “Carillon Music for Beginners”, the NACS will publish a “Carillon Music for Beginners II” in 2016. It will contain about 20 progressive studies for carillon with a generous mix of works that gradually increases in technical difficulty and duration, meanwhile teaching the players the basics of harmonic progression and structural analyses. The works, in general, are very accessible to the general audience living and working close to a “teaching” carillon. Richard Gisczak again has sacrificed numerous hours meticulously typesetting the works. We hope to have this new publication on the market by May, 2016.

Course expansion: Recognizing the fact that a great number of carillon students come to the carillon without a structured musical theory education, Jim Fackenthal has agreed to join the NACS team and has designed the course “Introduction to Harmonization.” This course will be geared towards those who wish to become familiar with the basics of classical harmony. The course will be designed and geared specifically to the carillon.

Recognizing the core values and standards of the NACS, we are also very happy to announce that Dr. Tiffany Ng has joined the NACS team. We welcome Tiffany and are looking forward to many new players coming from Ann Arbor!!

Last but not least, the headquarters of the NACS has moved to Springfield, I.L. because of the position change of Carlo van Ulft, who has accepted the position of Carillonist/Director of the Thomas Rees Memorial Carillon in Springfield, IL. The Springfield Park District and the Rees Carillon Society are very excited to have the NACS headquarters within their city limits and have expressed interest in furthering the goals and standards of the NACS. This cooperation has led to the organization of the Summer Workshop, coinciding with the 2016 International Carillon Festival in Springfield, I.L. (June 5-10, 2016). Please check out the NACS website @ www.carillonschoolusa.org for the most current information and for the sign-up form.

Annual Congress Scholarships Now Available

by Tim Sleep

Our annual congresses are great opportunities to get together, share and learn from each other. At last year’s congress the membership enrichment committee recommended that we provide scholarships to first time attendees. These scholarships will cover 100% of the registration costs. The requirements are simple, the applicant must: 1. have never attended a previous congress; 2. be a current GCNA member; 3. apply prior to the early registration deadline; 4. not be receiving reimbursement for attendance from another source; and 5. secure the application with credit card information (the registration amount will only be charged to the applicant if they fail to attend the congress).

To apply the applicant need only send an email to me, Tim Sleep, at tsleep@ameritech.net, and I will share the specific details. There are no forms to fill out, just a desire to come to the congress. Also, If you know of some colleagues or students who might be interested please encourage them to consider attending the next congress and to contact me for the scholarship.

MSU Exchange Program

By Jeremy Chesman

Missouri State University is pleased to announce a new exchange agreement with the Royal Carillon School “Jef Denijn” in Mechelen, Belgium. Anyone attending Missouri State as an undergraduate or graduate can receive academic credit as an exchange student at the Carillon School. Additionally, any student with a Final Diploma from the Carillon School can apply up to 12 graduate credits towards an MM in Carillon Performance or Carillon Pedagogy. Missouri State also offers full scholarships and graduate assistantships for carillon study. For more information, contact Jeremy Chesman at Jchesman@MissouriState.edu.

Citadel Carillon Scholarship

by Harry Van Bergren

The Citadel, The Military College of South Carolina, is proud to announce that Cadets Cory Kirk and Charlie Moser have received carillon scholarships thanks to the generosity of Peg and Harry Van Bergren. They were recognized at the annual scholarship awards banquet on February 11, 2016.



Cadets Kirk and Moser with Peg and Harry Van Bergren



*Richard Scott playing the 59-bell carillon at the Citadel.
Richard is also the teacher of carillon to nine cadets there.*

International Carillon Competition 2017

By Carlo van Uft

The North American Carillon School, in cooperation with the GCNA, the Springfield (IL) Park District and the Rees Carillon Society, will be hosting an international carillon competition in June 2017. The competition will be held on June 2-3, 2017, preceding and in conjunction with the International Carillon Festival 2017. The competition will be modeled after the renowned Queen Fabiola Competition, held every 5 years in Mechelen, Belgium. In contrast to the Queen Fabiola Competition, due to the great travel distances within North America, the pre-selection of the five finalists will take place via recording submission in early 2017.

The winning work from the GCNA 75th Congress Composition Contest, hosted by the GCNA Franco committee, will serve as the required work for the finals and will be made available to the candidates two months prior to the Finals. More information about the Franco composition competition will be released April 1, 2016 by the Franco committee.

The prize money:

- First Prize \$3,000
- Second Prize \$1,500
- Third Prize \$1,250
- Fourth Prize \$1,000
- Fifth Prize \$750

More detailed information will be available during the GCNA congress. This information will also become available on the NACS website www.carillonschoolusa.org.

2016 Springfield International Carillon Festival and NACS Workshop

By Carlo van Ulft

The North American Carillon School, in collaboration with the Springfield Park District, the Rees Carillon Society, and The Carillon Belles, will organize a workshop coinciding with the Springfield International Carillon Festival, in Springfield, IL. The Festival runs from June 5 through June 10, 2016.

This year's Festival performers are Dennis Curry, Jeff Davis, Amy Johansen, Luc Rombouts, and Carlo van Ulft. Jeff Davis and Carlo van Ulft will provide master classes during the coinciding workshop. Dennis Curry, Jim Fackenthal, Amy Johansen, and Luc Rombouts will provide lectures throughout the week on a variety of topics relating to carillon and carillon performance.

The Thomas Rees carillon and the matching practice keyboard will be available to Workshop participants during the week when the instruments are not in use by the Festival players.

On Wednesday, the "rest day" of the Festival, we will visit a few significant organs in the Springfield area. Traditionally, the Festival concludes on Friday evening with the Festival Fireworks!

Special festival hotel rates will be available to workshop participants and out-of-town Festival attendees.

More information on the workshop and a workshop sign-up form can be downloaded from the NACS website: www.carillon-schoolusa.org

Springfield International Carillon Festival 2016 and NACS Workshop Schedule

Sunday, June 5

6:30 PM Concert Carlo van Ulft

7:30 PM Concert Dennis Curry

Monday, June 6

10 AM Master Classes by Jeff Davis and Carlo van Ulft

6:30 PM Concert Amy Johansen

7:30 PM Concert Jeff Davis

Tuesday, June 7

10 AM Lecture Luc Rombouts

"The fascinating story of tower music in the Low Countries"

10:45 AM Lecture Dennis Curry "New and Renew:

(MI Instruments: Oakland U. and Grosse Pointe Mem. Church)

12 PM Carillonists' Luncheon hosted by The Carillon Belles

6:30 PM Concert Dennis Curry

7:30 PM Concert Luc Rombouts

Wednesday, June 8

10 AM Springfield Organ Crawl

6 PM Festival Dinner

Thursday, June 9

10 AM Lecture Amy Johansen

"The Carillons Down-Under"

10:45 AM Lecture Jim Fackenthal

"Ornamentation and the Carillon"

6:30 PM Concert Jeff Davis

7:30 PM Concert Amy Johansen

Friday, June 10

10 AM Master Classes (Follow-up) by Jeff Davis and Carlo van Ulft

6:30 PM Concert Luc Rombouts

7:30 PM Concert Carlo van Ulft

9 PM Fireworks (With additional noise on the carillon provided by Carlo van Ulft)

Overtones

Regional Notes

Bells, Bells, and More Bells

By Austin Ferguson

The 23rd Annual Texas Regional Carillon Conference was held in Houston, Texas, on October 9-10, 2015. Participants were given the rare treat of playing three different carillons over the course of the weekend. Area carillonneur Larry Williams and University of Denver Carillonneur—and former Houston resident—Carol Jickling Lens were our hosts for the weekend. Yours truly flew back from chilly Chicago and was especially grateful for the dependable Texas heat.



The Bell Tower Center instrument



Three large major third bells, showing their distinctive bulge around the middle

After the open tower time was over, we all jumped in cars and headed to St. John the Divine Episcopal Church for the opening



St. John the Divine

host recital by Carol Lens. She treated us to a number of original works for carillon, popular transcriptions, and (my favorite) Emilien Allard's charming setting of the French-Canadian folksong "Les Raftsmen". The St. John carillon is a 3.5 octave instrument, cast by Petit & Fritsen in 1952 and 1962.

The conference started out with open tower time on the Bell Tower Center Carillon. This instrument, one of the largest in the state with 53 bells, had quite the surprise for carillonneurs who hadn't heard it before: the bells are major third bells! Originally part of the Eijsbouts travelling carillon, the original 48-bell instrument was enlarged with five more "pregnant bells" at the time of its installation in the tower. The tower is located at the intersection of two major roads in a Houston suburb, in the parking lot of a small shopping center. Though road noise is prominent, I imagine the employees of the surrounding shops enjoy hearing both live carillonneurs and the tower's auto-play mechanism playing multiple times a day.

Immediately after Carol's recital, Karel Keldermans gave the second recital of the evening, featuring works by Géo Clemént, Mozart, and John Knox. He filled in for Carol Anne Taylor, who was home sick in Dallas. Though we missed her, Karel played beautifully and was a wonderful end to the musical portion of the first day.

After the two recitals were over, we moved down the road to one of Texas's best Tex-Mex chains, Chuy's. We had plenty of margaritas, chips and salsa, and delicious food. After dinner, some conference participants went back to their various hotels, while others went to the traditional champagne and dessert reception hosted at the condo of one of Larry's friends. I went back to my room and proceeded to work on a trial brief assignment that was due the following Monday, like a good student... I'm sure you can guess who had more fun!

The next morning, we gathered back at St. John for open tower time and a breakfast of coffee, kolache, and donuts. While we ate, Carl Zimmerman gave a wonderful presentation via Skype—a Regional first—over the various unique qualities found in bells and mountings of early American bellfounders. I think it's safe to say we all learned a lot, even if our Internet connection was a bit spotty at times. At the end of his presentation, Carl went to get ready for his performance with the St. Louis Symphony of Beethoven's Ninth while we filed outside to take the group picture on the sanctuary steps.



2015 Texas Regional Carillon Conference attendees

After the picture was taken, we moved back to the church's beautiful courtyard and sat down for the members' recital. The theme for this year was original carillon compositions, which turned out very well. There were works performed from, I believe, every period in the history of carillon music. The wonderfully light bells, paired with the beautiful Fall sunshine, made this recital particularly enjoyable. After the last performer came down from the tower, we made our way back inside for a boxed lunch in the fellowship hall.

Price Symposium Expanding

by Andrea McCrady

Be careful what you wish for! In September, when the registration deadline for 2015 Price Symposium closed, a record 54 people had signed up to listen to Richard Strauss' talk on English grand carillons and to hear his recital. The large attendance necessitated extending into two reception rooms in Parliament's Centre Block for the lecture and luncheon.

To close out this wonderful weekend, participants hopped in their cars again and made their way over to Trinity Downtown, site of Houston's third carillon. The instrument is a two-octave Petit & Fritsen carillon with bells dating from 1952 and 1957. It was recently renovated and has a beautiful tone. After open tower time there for a while, it was time to say goodbye until next year.

As of this writing, the location for the 24th Texas Regional is still up in the air. Ideas have been tossed around for either Corpus Christi or San Antonio, so be sure to keep an eye on your email inboxes in the coming months.



The Trinity console

The lecture was entitled, "The Astonishing Development, Arrival, Influence, and Legacy of the English Grand Carillon in North America." It featured fascinating slides and historic recordings detailing the particular harmonic structure and balanced timbre that produced the magnificent sonority of English carillons in the first half of the twentieth century. Strauss described how North American composers, such as Ronald Barnes, Roy Hamlin Johnson, Gary White and Johan Franco explored various ways to handle this rich and complex carillon sound ("carillonism") to bring it fully forward into the soundscape. He concluded, "Perhaps the greatest legacy of the English grand carillon in North America will not be the carillons themselves or the music written for them, but the simple idea of listening to bell sound and learning from it."

Not surprisingly, 17 players wished to take advantage of Richard's expertise by performing in the afternoon master class, and most of the rest of the attendees also wanted to observe the session. So as not to disappoint the registrants traveling from Toronto and Montreal, as well as far away as Massachusetts, New York, and Michigan, a "dress rehearsal" master class was scheduled the day before for the Ottawa players. Due to the limited capacity of the Tower playing room, an AV feed from the Tower was rigged via Blackberrys to the ground-level screen and speakers in the reception room for the observers. The audiovisual quality was not ideal, and in the future a computer drop may be installed in Tower playing room to improve the transmission.

Tours of Centre Block were also available during the day, and a special visit to an historic 9-bell chime in Ottawa was arranged for the Cornell Chimesmasters that evening.

At every Price Symposium a feedback form is provided to the attendees, who are urged to offer suggestions for improving the event. From the responses and the increasing popularity of the master class, it was clear that the symposium had outgrown its original one-day format. Therefore, the 2016 Price Symposium will be expanded to cover the first weekend of October.

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2015 Price Symposium attendees

The 150th Anniversary of First-Plymouth and the 85th Anniversary of its Carillon

by Brent Shaw Trenney

In 2016, First-Plymouth Congregational Church in Lincoln, Nebraska will celebrate the 150th anniversary of its congregation and the 85th anniversary of the church's current building, including its carillon tower. The "Singing Tower" of Lincoln, Nebraska, USA was built in 1931 with bells cast by the bell foundry of Taylor and Sons from Loughborough, England, and was dedicated in a series of recitals by Anton Brees from May 30 through June 7, 1931. The carillon was given in memory of Carrie Bell Raymond, the first director of music at the church, and a professor at the local public university.



First-Plymouth carillonneurs Brent Shaw Trenney and Kathie Johnson with Iowa State University Carillonneur Tin-Shi Tam

Many of the bells in the carillon were donated by Sunday school classes from the church and dedicated in honor of various children of the congregation. The Sunday Journal & Star newspaper reported at the time that 25,000 people came the church to hear the dedication recitals. Past First-Plymouth carillonneurs have included Ronald Barnes, Milford Myhre,

Carl Zimmerman, and Ray Johnson. Current carillonneurs include Kathie Johnson, Brent Shaw, Sinda Dux, a few beginning students, and Lou Hurst, who has long served as a local technician for the tower and many other musical instruments in the Lincoln area.

The 171-foot tall, sixteen-sided tower dominates the church complex. It houses Nebraska's oldest true carillon, one of only two in the state. The original instrument had 48 Taylor bells, which ranged in size from the largest of 4,592 pounds to the smallest of 130 pounds. A major renovation project in 1990 added nine bells and replaced 26 of the smaller bells. Sculpted figures representing the Evangelists Matthew, Mark, Luke, and John are located at the tower's four corners, symbolically elevating the gospels of the New Testament. Below each evangelist is a figure that represents the Gospel account associated with him: Matthew, the winged man – messenger of God's good news is Jesus; Mark, the winged lion – the royal character of Jesus; Luke the winged ox – the sacrifice of Jesus; and, John, the eagle – soaring high into the heavens.

The recently departed senior pastor, Rev. Otis Young, told humorous stories how, at times, there were issues with the automated hourly chimes ringing far later into the evening than intended. Being in the middle of several neighborhoods, some of the resi-

dents did not find this amusing! Allegedly, one neighbor called the church continually and would cause the phone's bell to ring in Otis' ear. The agitated man supposedly said "How do you like that? I'm going to call you every 15 minutes and ring a bell 'til you get that thing fixed!"

Milford Myhre, former carillonneur at Bok Tower and an Honorary Carillonneur member of the GCNA, graduated from the University of Nebraska-Lincoln and served as one of the carillonneurs and organists of First-Plymouth Church. Myhre presented the "golden anniversary" concert of the carillon in 1981. Brent Shaw was visiting with Milford Myhre at a recent GCNA congress about his time on the Lincoln carillon when Milford took lessons with Ronald Barnes. Milford recounted how Ronald shared stories from the days when the bells were not covered with protective grates, and birds would get into the bells. "For years, neighbors had grown accustomed to only the low bells ringing; after a while, people assumed those were all that sounded. Ron said he and some volunteers went up into the belfry and cleaned out bags and bags of bird droppings that had got into the workings of the bell mechanisms. That Sunday, when all the bells could be heard once again, the church office was flooded with calls from people asking when the new bells had been installed!



The carillon tower of First-Plymouth, with sculptures of the Evangelists

Kathie Johnson, a current carillonneur, met her late husband Ray through way of the bells. She went on one of the regular tours after church one day. Upon reaching the top, she was so out of breath that she stayed behind after the others had left. She stayed and watched Ray play the bells and spent time talking with him when he was finished. Eventually they were married and they told people how the bells "led them to each other."

The carillon continues to bring inspiration to the congregation as they gather to worship each Sunday. It also sends forth a joyful noise as people attend the Abendmusick concerts offered by the church. A special event on April 8 and 9 will bring the Lincoln Symphony to First-Plymouth to perform a concert featuring the Lied Schonstein organ in the sanctuary. The best part, you ask? A carillon prelude will be played before the concert. Brent Shaw will play the carillon for the event and his husband, Tom Trenney, Minister of Music will play the organ. Kathie Johnson is or-

ganizing another special concert with special guest Tin Shi Tam from Iowa State University to give a recital the same weekend that the church will be celebrating the 150th anniversary of the congregation. That event is still in the planning stages with an anniversary committee.



Carillonneur Brent Shaw and his husband, Tom Trenney, First-Plymouth Minister of Music

As part of this anniversary, Brent wanted to celebrate this beautiful musical instrument in some special way. He commissioned a piece from American composer Lee Cobb, based on several gospel hymn favorites. This piece will be included in the April weekend celebrations, as well as Tin-Shi Tam's concert later in the year. Lee's piece will be published by ACME this year. Austin Ferguson was also commissioned to write a piece for Christmas that will be played as part of the annual Abendmusik Christmas concert in December. It is a jaunty theme and variations, with an introduction and coda based on *Wie schön leuchtet der Morgenstern*. The Christmas concert is always a favorite of the church and community, and will serve as an excellent close to a year's worth of celebrations.

Denver Regional

By Carol Jickling Lens

The weekend of December 4-5, 2015, brought the second gathering of the Western Regional in Denver. It was attended by Joey and Vera Brink, from Chicago and Utah, Jeremy Chesman from Missouri, Shannon Norton Richards from Nebraska, Parker Ludwig from Utah, and Joel Rogers, Richard Von Grabow, Rick Breitenbecher, Jim Hill, Kirsten Boyd, Carolyn Bolden and Carol Jickling Lens from Denver.

On Friday afternoon we met in the Gottesfeld Room in the Ritchie Center. Then several climbed to play on the Williams Carillon and to have a Master Class led by Jeremy. We finished about 6:00. Joey and Vera arrived from the airport around 6:15 and his recital began at 6:30.

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|---|--|
| I. Sonata No. 1 for Violin, BVW 1001
Adagio – Fugue | J. S. Bach (1685-1750)
arr. Bernard Winsemius |
| II. Suite No. 1
Fantasia Octatonica – Sonorities – Toccata Festevole | John Courter (1942-2010) |
| III. Adagio For Strings (duet with Vera Brink) | Samuel Barber (1910-1981)
arr. Joey Brink |
| IV. Turn In – Turn(h)out | Geert D'hollander (b. 1965) |
| V. Two Original Composition
Capriccio (3rd prize in the Zwolle Composition Competition, 2015)
Reverie (from "A Collection of Carillon Pieces", 2015) | Joey Brink (b. 1988) |
| VI. From Screen and Stage
On My Own ("Les Misérables")
Theme from "Jurassic Park"
Pure Imagination ("Willy Wonka & The Chocolate Factory")
Leslie Bricusse (b. 1931) & Anthony Newley (1931-1999) | Claude-Michel Schönberg (b. 1944)
John Williams (b. 1932) |

It was a relatively mild evening, which made it a perfect night for a recital. Aside from the regional attendees, there were several local fans and most of the students from the Carillon Continuing Ed Enrichment Class that I had just taught at DU.

After the recital we retired to my house for spaghetti dinner, wine and conviviality. One of the things I like best about the GCNA Congress is the chance to really be able to talk with other players. I wanted to make sure we had time for that here. A lovely time was had by all.

Saturday morning we met back in the Gottesfeld Room and continued the discussions begun the evening before; topics included programming, how to get publicity, tours, arranging, etc. We then climbed for another Master Class where Joey, Jeremy and I all chimed in with our thoughts and suggestions. Afterwards we had a box lunch back in the Gottesfeld Room. Those who were able to stay around a little longer went over to Johnson and Wales University to see and play the Van Bergen carillon after lunch.



Front Row: Carol Jickling Lens, Kirsten Boyd, Parker Ludwig; Middle Row: Shannon Norton Richards, Carolyn Bodden, Jeremy Chesman, Vera Wunsche Brink, Jim Hill; Back Row: Joel Rogers, Richard Von Grabow, Joey Brink; Not Shown: Rick Breitenbecher

In Memoriam

ANWYL DAPHNE PRICE MCCREE | 1934 – 2016

Several years ago I stopped introducing Daphne McCree to friends as the daughter of the first Dominion Carillonneur, Percival Price, because she was a remarkable woman in her own right. Of course, my acquaintance with her began with the carillon connection, and she was a staunch supporter of the carillon culture, both in Ottawa and across North America. She attended several GCNA congresses, delivering an engaging lecture on the establishment of the Guild for its 75th anniversary in 2011. She made it a point to attend the summer guest artist and student recitals on the Peace Tower, always offering to guide the guests at the National Gallery or Canadian Museum of History, where she was a docent and held life-time memberships. She was a treasure trove of stories about her father, and possessed a deep knowledge of the Price Collection at Library & Archives Canada, where she also volunteered.

Daphne never allowed a combination of physical challenges throughout her life to inhibit her participation in a vast variety of interests. Her health issues caused her to retire early as a public servant at Transport Canada, and she was devoted to her only daughter Kathleen. Her husband Bill passed away in 1997. Thereafter she blossomed as a social activist, engaging with a myriad of organizations. In Ottawa she was involved with the Liberal Party,

the Greenspace Alliance, the Unitarian Fellowship, the Canadian Federation of University Women, and the annual Gay Pride Parade. For several years she traveled to Guatemala under the auspices of World Accord to participate in local development projects for women and children. When travel became difficult, she vigorously supported the charity, Child Haven International.

Severe osteoporosis turned her into the incredible shrinking woman. The accent is on incredible, since her intellectual curiosity was immense. She was a slow-moving Energizer Bunny, and she just kept going and going: Aqua-Fit twice weekly, a Spanish study group, season subscriptions to the theater, chamber festivals, etc., etc. It was hard to catch Daphne at home, even though she didn't own a car.

When you conversed with Daphne, you had to bend down to meet her short stature and catch her low voice, but you were rewarded with her total attention, stimulating remarks and often wry sense of humor. Daphne made friends for life, and we adopted each other on my arrival in Ottawa as my sage "surrogate mum". Her family and broad network of friends will greatly miss her quiet, wise presence.

BILL ENGLE

Bill Engle, longtime Guild member and carillonneur at the Indianapolis Scottish Rite Cathedral, passed away December 20, 2015, at age 72. Bill also played the "bong-o-tron" at Butler University. Visitation and services were held at Indiana Funeral Care and Crematory, Harry W. Moore Chapel.

from Carillon Concert, page 8

pleted instrument intended for Wellington, New Zealand was heard in concert in Hyde Park, London, by a large crowd. On Jan 1, 1930, Clifford Ball gave the official London inauguration concert of the New Zealand carillon, which was attended by 100,000 to 150,000 people. On August 18, 1930, the famous aviatrix, Amy Johnson and her airplane were in Hyde Park. Staf Gebruers gave a carillon concert during this event for a crowd of about 200,000. It is estimated that 10 million Londoners heard this carillon during its 9-month stay in England before it went to New Zealand.

Frank DellaPenna suggested that we should consider the movie, "Bienvenue chez les Ch'tis", which was seen all over France and elsewhere. It included the carillon at Bergues and starred Dany Boon. It is estimated that over 20.5 million viewed this 2008 movie in 23 weeks.

I express great appreciation for those who provided me with these comments and look forward to the discussion this will bring about.

from Symposium, page 19

The guest artist will be Patrick Macoska, director of music and carillonneur at St. Mary's of Redford Catholic Church in Detroit, Michigan, GCNA Carillonneur examination coordinator, and chairperson of the GCNA Tower Construction and Renovation Committee. The theme will be "The Singing Tower", and will focus on the role of tower architecture as an integral part of the carillon instrument.

The event will begin at 10 am on Saturday, October 1, with a reception and lecture. Patrick's recital will take place after lunch, followed by an afternoon master class. On Sunday morning there will be a second master class and an "open tower" time for visitors, concluding at noon. There is no charge for registration, which will be available on line on the Peace Tower website by June. Questions may be directed by email to: Carillon@parl.gc.ca. What do we wish for? To see you in Ottawa at the next Price Symposium on October 1-2, 2016!

Carillon Seminar in Saint Petersburg, Russia

by Jeffrey Bossin

A carillon seminar took place on Saturday and Sunday, November 14 and 15, 2015 at the Department of Organ, Harpsichord and Carillon of the Faculty of Arts at Saint Petersburg State University, Russia. The event was organized by Jo Haazen, Professor for Carillon and his assistant, Alexandra Kapinos, whom I had met the previous August at the Festival of Medieval Culture in Rostov Veliki and who subsequently invited me to attend the seminar in Saint Petersburg.



The Peter and Paul Cathedral in St. Petersburg

I flew from Berlin to Saint Petersburg on Wednesday, where I was met at the airport and taken by taxi to an apartment in a building on the island housing the Saint Peter and Paul Fortress and the Saint Peter and Paul Cathedral. The Cathedral's sumptuously decorated interior stems from its function as the burial place of the members of the Russian imperial family. Of particular interest are the remains of the last Tsar, Nicholas II, and his wife and children, who were interred in a special room in 1998.

The cathedral also houses Saint Petersburg's new carillon, whose 51 bells (from a low B-flat to a high D) were cast by Petit & Fritsen in 2000-2001 and installed in the latter year. The carillon was



The B-flat bourdon of the carillon

the result of a project initiated and led by Jo Haazen, who inspired 252 Belgian and Russian sponsors to donate \$350,000 for the new instrument. It replaced one of the few which had been cast by the Dutch bellfounder Nicholas Derck from Hoorn in 1760 and which fell into disrepair in the 19th century.

The old bells are still in the tower—I saw them when I first visited the cathedral in 1993 while lecturing at a campanological conference. The cathedral is a beautiful building whose tall spire still makes it Saint Petersburg's highest conventional edifice, and which had originally had a carillon with 35 bells cast by Jan Albert de Grave. This instrument was installed in 1720 but was destroyed in 1756 when the tower was struck by lightning and burned.

Alexandra introduced me to the building's superintendant and showed me how to get to the playing cabin so that I was able to then go on my own and practice a few times on the carillon during the following days. It was possible to play any time during the day and early evening as there were only a few offices and shops on the island and those in charge of the instrument always treated the carillonneurs with deference.

The carillon has a light action and very resonant bells. It hangs low in the tower, the floor of the bellchamber being only 79 feet above the ground. The keyboard is a modified North European standard based on the one in the Saint Rombouts Cathedral in Mechelen, with 20 pedals (B-flat-c-d-chromatic-g) and 44 keys (g-chromatic-d). The B-flat bourdon weighs 6,779 lbs, and the total weight of the bells is 16 tons.

An automatic playing system is connected to a set of different, older bells in the church steeple and plays the melody *Kol Slaven* every hour on the hour. It was composed by Dmitry Bortniansky and was popular throughout Europe and Russia in the 19th century. It eventually became part of the standard repertoire of military music in Russia and Germany and an unofficial Russian national anthem. The automatic mechanism of the Saint Petersburg carillon played it until the Revolution in 1917, and sometime after the collapse of the Soviet Union it was programmed to play once again.

Thursday afternoon, I was given a tour of the Department of Organ, Harpsichord and Carillon and shown the library and the rooms where students had their lessons. In order to get a Bachelor's or Master's degree, they are required to learn to play all three types of instruments. Jo Haazen put together a carillon teaching method made of five volumes of progressively difficult pieces designed to help his students learn how to play the carillon. The entire thrust of his instruction centers on the Flemish tradition of the carillon performance.

On Friday, I was originally scheduled to visit Peterhof, Peter the Great's summer palace. However, the famous gardens were not at their best in November. Worse, Saint Petersburg's second carillon, a copy of the first but an octave higher and which Jo Haazen had managed to get built to celebrate the palace's 300th anniversary in 2005 (in memory of a water-driven glass one that had once been there), was in a small tower currently being renovated and was therefore not accessible. Instead, we decided to travel to the town of Pushkin 15 miles south of Saint Petersburg to see the Catherine Palace at Tsarskoye Selo.

On Saturday morning the participants of the seminar met at the Department of Organ, Harpsichord and Carillon to give and listen to a string of lectures entitled: A Brief Overview of the Carillons of the World; A Look at the Architecture of Belltowers: Trees Used as Belfries; Jacob van Eyck, a 17th Century Carillonneur and Musician; The Contribution of the Bellfounder Fremy to the Art of the Carillon in the 17th Century; Matthias van den Gheyn – the Bach of Flemish Carillonneurs; The Royal Carillon School Jef Denyn; The Art of Playing and Learning to Play the Carillon; and Russian Chimes and Carillon Music.

I lectured on the Carillon in Berlin-Tiergarten, showing slides and playing short excerpts of various pieces. I spoke in English,

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from Seminar, Russia Concert, page 23

though the rest of the talks were given in Russian. The interpreter who was meant to translate for me was ill and couldn't come... Luckily, I was familiar enough with the topics to keep up!

In between the lectures there was a short break to drink tea and enjoy various types of Russian cookies. After the seminar concluded, Vladlen Pigarev took me, Olesya, Alexey, and Jo to visit the Fyodorovsky Cathedral, the Cathedral Theodore Icon of the Mother of God, which had been built to commemorate the 300th anniversary of the Romanov family's ascendancy to the throne of Russia.

The belltower had a zvon of eleven bells dedicated to the members of the last Tsar's family. After the revolution the communists tore off the onion-domed spires, destroyed the zvon, removed the church furnishings and icons and turned the torso of the building into a milk processing factory. The church has since been restored and equipped with new furnishings and icons, and a copy of the original zvon has been hung in the belltower.

The largest bell is a low E-flat dedicated to Nicolas II, decorated with his name and portrait and weighing 9 tons. After viewing the inside of the church, we went to the belltower where Olesya and Vladlen treated us to an improvised performance of zvon music. Before we left the church we visited the souvenir shop downstairs, where Alexey bought me a bar of the cinammon-flavoured milk chocolate called Russian Chimes with two of the zvon's bells on the wrapper.



Olesya and Vladlen playing the Fyodorovsky Cathedral zvon

On Sunday afternoon, I walked over to the Saint Peter and Paul Cathedral and gave a concert consisting of a mixture of German and Russian pieces. I ended the program with Felciano's Berlin Fireworks Music. After that was finished, participants gathered in Jo Haazen's office next to the cathedral for tea and then had a quick look at the outside of the splendid new ultra-modern Mariinski Theater Second Stage, which had opened its doors just two years earlier. I flew back to Berlin early the next morning, taking with me many memories of good Russian friends, much beautiful music and many wonderful experiences.

Jef Rottiers and His "Garden"

By Margo Halsted

Jef Rottiers (1905-1985) was a carillon performer, composer, author, teacher at the Royal Belgian Carillon School Jef Denyn, and city carillonist of Meise. Many of us know his stepson Eddy Mariën, who currently is city carillonist of Mechelen and Leuven and a teacher at the carillon school.

However, did you know that Jef Rottiers was also a very fine painter? Perhaps the finest and most thrilling of his 40 or so paintings is a meticulous copy of Hieronymus Bosch's "Garden of Earthly Delights". 2016 is the 500th anniversary of the death of Bosch (c. 1415-1516). Rottiers' large and fascinating Bosch triptych copy is the centerpiece of a year-long exhibition of 12 Rottiers paintings on display at the Klok & Peel Museum in Asten, the Netherlands. The exhibition title may be translated "The World of Jef Rottiers in Connection With The Garden of Earthly Delights".



Margo Halsted, siblings Eddy and Marina Mariën and Tilda Rottiers-Pellegrims in front of the "Garden"

What is the Klok & Peel Museum? The Dutch word "klok" means "bell". Dr. André Lehr, campanologist and tuner at the Royal Eijsbouts Bell Foundry, started the campanological collection on his own, and it is now the best museum of its kind in the world. Royal Eijsbouts now supports the museum with wonderful new exhibits, and any campanologist viewing the exhibits would be thrilled.

I have been involved because three of the 12 Rottiers paintings in the exhibition had belonged to me. Jef and his wife Tilda were very good friends, and I had been able to purchase the "Garden", "Flemish Folksongs" and "Scenes from Wagner Operas" from them. The Folksongs painting now belongs to the Belgian Carillon School (it is on loan to the museum) and the "Garden" painting now belongs to the museum.

I was present at the Klok & Peel Museum on December 17 to give one of the seven speeches for the opening of the exhibition. It was a particularly thrilling day for me, as well as for the museum president Harry van der Loo, for Leuven university carillonist and Klok & Peel Museum board member Luc Rombouts, for the invited audience, and for the city and country representatives of both the Netherlands and Flemish governments. Interspersed in between speeches, Eddy Mariën performed two Rottiers transcriptions on the marvelous and beautiful Bronzen Piano (a mobile carillon belonging to Koen Van Assche and Anna Maria Reverté). The bells of the instrument, transposing an octave higher than concert pitch, are installed in a frame the shape of a transparent grand piano that immediately allows an audience, unschooled as to how a carillon is played, to understand and very likely to love a carillon at first viewing and hearing.

At the end of the speeches, with great drama and ceremony, two cultural governmental representatives slowly opened the Bosch/Rottiers triptych. The applauding audience was later able to examine the painting up close.

There are plans for Jef Rottiers' best carillon pieces and transcriptions to be republished this year.

Bravo, Jef Rottiers!



Eddy Mariën performing on the Bronzen Piano

New Bellinging Center in Rostov Veliki, Russia

By Jeffrey Bossin

A new Center for the Art of Bellinging has been established at the state-owned Kremlin Museum in Rostov Veliki, a small town near Yaroslavl northeast of Moscow. The kremlin has two small sets of Russian zvons and a spectacularly large one dating from the 17th century, which hangs in the bell tower of the Assumption Cathedral and consists of fifteen bells (including a 35.5-ton bourdon).

A number of campanologists, bellringers, bellfounders, musicians, and high-ranking officials from Moscow, Saint Petersburg, Rostov Veliki, and the surrounding area were invited to attend the ceremonial opening of the bellringing center on January 22, 2016. The center aims to create a permanent exhibition of bells based on the collection at the Rostov Kremlin Museum, publish an annual campanological yearbook, a teaching method on Russian bellringing, and the work of the Rostov priest Aristarkh Izrailev, to instruct those working for churches, monasteries, museums, and orchestras on the art of bellringing.

The center is also equipped to provide the public with information about bellringing in Russia and Western Europe by giving lectures, making video and audio materials on the subject publically available and creating a website including printed and autograph source materials, to organize master classes on the art of bellringing and to establish a commission of campanological experts who will meet annually to inspect the condition of the chimes in the belltower of the Assumption Cathedral in the Rostov Kremlin, to take photographs of the bells and make recordings of them, and to make a list of guidelines and recommendations for their use.



Center employees Nikolai and Victor demonstrate the art of zvon-ringing

News from French Speaking Guilds

Translated and summarized by Wylie Crawford

Le Bulletin Campanaire, of the Association Campanaire Wallonne (ACW)
No. 83 – Third Quarter, 2015 (Translated and summarized by Wylie Crawford)

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

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

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

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

The list of concerts and festivals for the summer includes the following cities:

Ath, Brussels (two carillons), Chîmay, Enghien, Huy, Liège (two carillons), Nivelles, and Tournai.

Le Bulletin Campanaire, of the Association Campanaire Wallonne (ACW)
No. 84 – Fourth Quarter, 2015 (Translated and summarized by Wylie Crawford)

Serge Joris writes of the celebration, on September 18 in Brussels, of UNESCO’s recognition of the carillon art as an “intangible cultural heritage” in Belgium. Three events took place on this date – the first, a performance on the traveling carillon of Douai (France) at the Mont des Arts in the morning. Then the official ceremony at the Brussels City Hall, attended by over 200 people, which included the presentation of a plaque to M. Joris, Vice President of the Wallonian Guild (ACW) and Frank Deleu, President of the Flemish Guild (VBV). Finally, in the evening, the carillon at the Cathedral of Saints Michael and Gudula was transformed into “the biggest juke box in the world” as the assembled crowd was given the chance to choose from among 40 selections to be played by carillonneurs Kenneth Theunissen (VBV) and Pascaline Flamme (ACW). This was accompanied by a tasting of the recently developed “carillon beer.”

An article about the Brussels city carillon tells of its tumultuous early history. The tower of Saints Michael and Gudula held a 40-bell Vanden Gheyn carillon, but it was dismantled in 1943 by the Nazis. After the war, eight tons of bronze were awarded to the city as damages, and Staf Nees, then director of the Mechelen Carillon School, made plans for a new carillon. Thus began 30 years of restoration and planning. In 1967, several Eijsbouts bells were acquired, and then in 1975, on the occasion of the Year of the Cities and Cathedrals, it was decided to purchase a carillon. 42 more Eijsbouts bells were installed. Now, with 49 bells, this concert-pitch carillon weighs roughly 16 tons. Also in 1975, Paula Van de Wiele, of Flemish origin but living in Wallonia, gave the carillon a bilingual flavor until her death in 2000, after which the instrument fell into a “soft lethargy.” Then, a partnership between the VBV and ACW in 2005 created “Tintinnabulum,” the organization that manages the instrument to this day. This name, of Latin origin, gives a nod to Belgium’s famous national hero, the animated

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Foreign News

from **French Guild**, page 25

character Tintin. With UNESCO's recognition of the carillon art (mentioned above), this instrument in the center of the capital of the European Union should benefit from increased visibility and activity in the years to come.

Last September, the city of Wavre started a carillon class as part of its music academy. Local carillonneur Audrey Dye will lead the class. Several other classes continue to graduate students, as follows:

Ath – four students; Soignies – five students; Liège two students
In addition, Audrey Dye, Francine Berte, and Marie-Madeleine Thonard-Crickboom took courses at the Mechelen Carillon School, with Mlle. Dye earning the final diploma.

Two articles tell of activities in and near Mons. The first, by Patrice Poliart, describes the use of the carillon of St-Denis en Broqueroie to provide a musical prelude to a dramatic presentation of a well-known tale of seven golden bells which were lost, never to be found again. Poliart prepared a program of Renaissance and Baroque music for the occasion. Then, in the following days, the tower remained open for tours and recitals by several local carillonners. The second article, by Serge Joris, celebrates the re-opening of the tower in the city of Mons after a 30-year restoration. The 285-foot high tower includes an elevator (up to the fifth floor level), a clock with 13 foot hands, and of course, a carillon.

The list of concerts and festivals for the fall includes the following cities: Ath, Brussels (two instruments), Huy, Liège (three instruments), Mons, Soignies, Tournai, Verviers, and Wavre.

From *L'Art Campanaire*, the bulletin of the French Guild of Carillonners (GCF)
No. 85 – September, 2015 (Translated and summarized by Wylie Crawford)

Minutes of the 27 June General Assembly are given. They show an attendance of thirty attendees, including representatives of two member-cities.

President Patrice Latour tells of recent activities across the country, including an Administrative Council meeting in Paris, the publication of Christmas recitals on the website, and liaisons that had been offered to Madeleine Smith – a student from Wellesley, who was

able to visit several carillons during her year abroad.

Then, he notes several reasons for separating the highly successful exam program from that of the annual congress: The growing number of exams risk intruding on the other congress activities, the exams should be conducted on a four-octave instrument that is in excellent condition, and the timing of the exams must coordinate with the school year. The annual congress, on the other hand, aims to meet at a variety of locations around the country, and sometimes at different periods in the year. To accommodate these disparate goals, the separation is desirable.

Finally, it appears that this exam may eventually be integrated into the French educational system, so that a conservatory diploma might be awarded to those passing through this process.

Given that the Guild is often asked for its advice on technical questions regarding the carillon, which in the past have been referred to individual members for answers, there is now a proposal to create a formal technical committee to handle these inquiries and to outline its methods of functioning.

Until now, the distribution of musical arrangements has been carried out both by postal mail and electronically. But the postal method takes more time and costs more than electronic distribution. Thus, it is probably time to digitize all the arrangements and to define the conditions for their electronic distribution.

For the next congress, several projects are anticipated:

- 1) Create a guidebook for congress hosts
- 2) Officially separate the exam schedule from the congress schedule
- 3) Settle the schedule for future congresses – the current schedule is
 - a. 2016 Miribel and surroundings
 - b. 2017 Châtelleraut
 - c. 2018 Champagney
 - d. 2019 Rouen
 - e. 2020 (tba)
 - f. 2021 Cholet

Three new members were admitted to the Guild, and the Administrative Council elections were held.

Miscellaneous questions arose – Does the

presence of mobile phone antennas in towers pose health problems for carillonners? Would it be possible to set a date for GCF members to visit the towers and carillon of Notre-Dame in Paris?

An announcement is given regarding the search for a sixth carillonneur at the University of Chicago.

Michel Goddefroy notes the centenary of several carillon luminaries: Emilien Allard (1915-1977) Carillonneur, pianist, organist, and clarinetist. He served both in Montréal (Saint Joseph Oratory) and Ottawa (Peace Tower) after studying carillon in Mechelen and also organ with Duruflé and Messiaen in Paris; and also Robert Lannoy (1915-1979). He also marks the 50th anniversary of the death of Staf Nees (1901-1965).

The results of this year's exams are published: 9 candidates passed in the first cycle (consisting of three years study), 9 in the second cycle (a two-year study), and one candidate in the third cycle. At the beginning of the exams, in 2004, there were only 6 candidates, so there has been good growth, including this year's participation of a candidate from Belgium.

The city of Deinze announces a performance competition for "young" carillonners on 27 October.

The five recent graduates of the Mechelen School are Roy Lee (Canada), Kasia Piastowska (Germany, Poland), Elena Lopouchanskaia (Belgium, Russia), Audrey Dye (Belgium, France) and Dick van Dijk (Netherlands).

Francis Crépin writes of an enjoyable weekend in Châtelleraut with 20 Guild members. They enjoyed a series of four 20-minute recitals on the 48-bell carillon, along with an organ concert in the restored 19th century Blossac theater. As this event took place outside the rigors of an annual congress, the attendees were able to enjoy their own company, as well as the hospitality of the city.

2015 COMMITTEES	CHAIRPERSON	MEMBERS
Archives	Joy Banks	Lyle Anderson Sue Bergren Jaime Fogel
Associate Carillonneur Examination	Margo Halsted	
	Jury	Don Cook Jim Fackenthal Linda Dzuris Roy Lee
Barnes Scholarship	Andrea McCrady Ray McLellan	David Hunsberger Robin Austin Carolyn Bolden
	Jury	Bill De Turk Linda Dzuris Linda Walker Pointer Dave Johnson Carol Anne Taylor Robert Grogan (alt) Daniel Zlatin (alt)
Bulletin	John Bordley	Laurel Buckwalter Jeremy Chesman Linda Dzuris Shannon Richards Susan Gentry Margo Halsted Dave Johnson Kimberly Schafer Wylie Crawford
Carillon Directory	Tiffany Ng	Matthew Buechner Carl Zimmerman
Carillon News	Austin Ferguson Carrie Poon	Sue Bergren Shannon Richards Judy Ogden
Carillonneur Examination	Pat Macoska	
	Jury	Jeremy Chesman Ray McLellan Jeff Davis Margaret Pan David Hunsberger Sally Harwood, alt. Dave Johnson, alt.
Finance	John Widmann	Larry Weinstein
Franco Composition	Joey Brink Tom Lee	
Heritage Music	Andrea McCrady	Joy Banks Jaime Fogel Lisa Lonie Wesley Arai Carla Staffaroni Richard Giszczak Mitchell Stecker
Legal	David Hunsberger	Sally Harwood Sue Jones Roy Lee Oliver McDonald
Membership Enrichment	Carol Anne Taylor Margaret Angelini	
Music Publications	Laura Ellis Carlo van Ulft – Arrangements John Gouwens – Compositions	Lee Cobb Frank DellaPenna Gordon Slater Vera Wuensche
		Ellen Dickinson Richard Giszczak – Copyeditor/Copyright
		Sharon Hettinger Carol Anne Taylor
Nominations	Sally Harwood	
Professional Concerns	Ellen Dickinson	Jeremy Chesman
Public Relations and Website	Julia Littleton	Wes Arai Dawn Daehn
Roster	Wylie Crawford	Sue Bergren John Bordley David Hunsberger Mark Lee Shannon Richards Tim Sleep
Tower Construction and Renovation	Pat Macoska	
WCF Delegates	Wylie Crawford	Dennis Curry Carl Zimmerman – Treasurer Carol Anne Taylor
2016 Congress Host	Ellen Dickinson	Yale University
2017 Congress Hosts	Richard Gegner Richard Watson	Emery Memorial Carillon, Mariemont, Ohio

Rockefeller Memorial Chapel

The University of Chicago
5850 South Woldawn Avenue
Chicago, Illinois 60637

