

Carillon News



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Newsletter of the Guild of Carillonneurs in North America

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The 2017 Congress at Mariemont, Ohio

by John Bordley

The 75th Congress of The Guild of Carillonneurs in North America took place from June 18-22, 2017 in Mariemont, Ohio. Events began at 7 p.m. on Sunday, June 18, when Richard (Rick) Watson played his host recital on the Mary M. Emery Memorial Carillon. Following the concert, Meeks, Watson & Company sponsored an ice cream social at the Dogwood Park Shelter with ice cream made by Aglamesis Brothers of Cincinnati.



Captive listeners in Dogwood Park

On Monday, Wednesday, and Thursday there were a good assortment of meetings, talks, and concerts. On Tuesday, the attendees visited Carillon Park in Dayton, the Community of The Transfiguration in Glendale, and the Verdin factory and office in Cincinnati. Exhibits at Carillon Park include the Wright Brothers Aviation Center, which houses the 1905 Wright Flyer III, the world's first practical airplane; examples of transportation from an original lock of the Miami and Erie Canal and a canal toll office to trams and trolley buses from the 1940s and 1950s; and the Kettering Family Education Center that features changing exhibits (an extensive collection of National Cash Register (NCR) equipment was on display the day we were there).

The four business meetings followed the efficient standard of recent years with written reports and a few words from each committee. Ten first-time attendees and two new associate carillonneur members were introduced.

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Carillon NEWS

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Co-Editors

Austin Ferguson, Carrie Poon

Editorial Staff

Sue Bergren, Judy Ogden

Story Contributors

M. Angelini, R. Austin, J. Bordley, J. Bossin, J. Brink, J. Fackenthal, E. Fruhauf, T. Gurin, M. Halsted, D. Horstman, D. Hunsberger, M. Lam, R. Lee, A. McCrady, E. Moody, F. Newell, T. Ng, R. Perfecto, S. Reger, H. Thompson, C. van Ulft, J. Vanden Wyngaard, T. Verdin, E. Vitu, K. Wang

Photo Contributors

R. Austin, J. Bossin, J. Brink, J. Fackenthal, M. Halsted, D. Horstman, S. Hummel, R. Lee, A. McCrady, F. Newell, S. Reger, H. Thompson, T. Verdin, C. van Ulft, K. Wang, E. Moody. Back page photo: Austin Ferguson, Mayo Clinic

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Board Members and Officers:

Julianne Vanden Wyngaard, President
jvwbellsmi@aol.com

Tim Sleep, Vice-President
tsleep@ameritech.net

Carrie Poon, Recording Secretary
carpoon@umich.edu

Mitchell Stecker, Corresponding Secretary
amvstecker@gmail.com

David Hunsberger, Treasurer
davehunsberger@yahoo.com

Joey Brink (2018)
Dianne Heard (2018)
Carol Anne Taylor (2018)

Roy Lee (2019)
Ed Nassor (2019)
Tim Sleep (2019)

Margaret Angelini (2020)
Carol Jickling Lens (2020)
Julianne Vanden Wyngaard (2020)

HOW TO REACH THE GUILD

Guild Web Page:

www.gcna.org

Membership information and applications are available from:

Mitchell Stecker
1200 2nd Ave N.
Jacksonville Beach, FL 32250
amvstecker@gmail.com

GCNA mailing labels

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

Non-members may purchase labels for \$45.
Send label requests and changes of address to:

Wylie Crawford
1700 E. 56th St. Apt. 3302
Chicago IL 60637
(773) 288-2333 (h)
wylie@crawford.net

From the President's Corner

So much has happened since we last saw one another--the very memorable 75th Congress is history--the concerts, the flowers at Dayton, the bell casting, all of the food, the wind and rain that blotted out some of the music, and of course, the presentations that enlightened us are all memories to be cherished. In spite of having spent some time in the Netherlands with several visits to the bell founders there, I had never witnessed a pouring, and on behalf of the Guild, I really want to thank the Verdin company for making this work with our schedule. The weather, the entire day, the food, and the bell-casting combined to make a very memorable experience. Please consider this a heartfelt thank you from the entire Guild of Carillonneurs in North America. Allow me to say one more thank you to Dick Gegner and Rick Watson for all of their efforts on our behalf. It was a stunning success.

I'm hoping that some of the people in Dogwood Park were from the city and were in attendance just because they love the carillon or just because they are curious. I often wonder, how far does our carillon playing go, and more importantly, what is the effect of our music on the listener? The distance traveled is calculable but the effect our music has on the audience is so personal as to be impossible to calculate. And when we advertise and/or print a schedule of our summer concert series, do we really know how far that goes and what its impact will be after it leaves our desks? One of my summer performers was reunited with a grade school chum as a result of our advertising of the summer series! Who knew? That is just one instance that I know about, I'm sure there are others. And that person sitting on a porch, just listening to the bells, happens to hear a recognizable tune--folk tune, hymn tune, or theme from a motion picture, and inadvertently, without leaving home, relates to the beauty and magic of the bell sounds on the evening air and may be inspired to attend next week, month, or year.

I'm reminded of our conversation, albeit brief, about selling tickets to carillon concerts. I'm still trying to figure out how that might work. On a more practical note, I'm trying to find a viable way to attract students to the instrument. The music majors and minors at a university are obvious candidates, but they are already busy as musicians with juries, concerts, and the like, and since many are also employed, practice time is at a premium. General students may be interested, but with very little musical experience, and the learning curve is steep. I don't want to belabor the point, but I'm hoping to spark some discussion (some sort of chat-group) at a future congress that could have serious implications for individuals and the guild as a whole. Along that line, I have also been encouraged to invite congress planners to allow time for such groups (topics to be self-determined) as mentioned above during our busy days together.

Let me take a moment to thank and acknowledge those board members, committee chairs, officers, and staff who make this organization run. We are all actively involved in life with careers, families, and myriad other activities including knee replacements (!), yet it seems that there is always time for GCNA questions and activities. So please humor me, take another look at the list of officers, committee members, and staff persons who breathe life into this organization, who keep us legal, who keep our website up and running, who care for our library holdings, and who dry them out after major storms, and who offer sound financial advice for those of us who quietly glaze over during financial discussions, and those who print, house and catalog our music, take a quiet moment to say thank you, for without them, we could not function.

In conclusion, (you could have predicted this), I'm asking that you make a conscious effort to stay in touch with me if you have anything you want brought to board attention; or perhaps

CALENDAR

June 4 – June 8, 2018

**76th GCNA Congress, Thomas Rees Memorial Carillon,
Springfield, Illinois**

June 10 – June 14, 2019

**77th GCNA Congress, Bok Tower Gardens,
Lake Wales, Florida**

Summer 2020

**WCF World Congress, Longwood Gardens,
Kennett Square, Pennsylvania**

you only want to share a concern, compliment, thought, or idea with me, please feel free to make that contact in whatever way is comfortable for you. I have a phone, computer, mostly safe mailbox, and I read all mail in any form. Perhaps you have a burning idea for a congress workshop or an idea for an article or a way you have found to increase attendance at your recitals or a new book you have found about bells or bell culture or an event that you have attended that has sparked new interest in bell culture in your area or in your life. You might even have the perfect way to organize this group for greater success. In other words, whatever you would like/need to share with me, I would be interested in hearing at any time. Correspondence with me is confidential and will remain that way unless requested differently by you.

So with that invitation, I close this, my first President's Corner note. Please stay tuned, it should be an interesting journey that is just beginning for me. Hoping for your support and suggestions, I'm pledging my dedication to the success of this office and this organization.

Sincerely,



Julianne Vanden Wyngaard

Elizabeth Vitu and Laurent Pie Co-Host Post-post WCF Carillon Day in Perpignan

By Frances Newell

After eight whirlwind days in Spain with the World Carillon Federation Congress and post-congress, Elizabeth Vitu and Laurent Pie co-hosted a day on July 9 at the carillon in Perpignan. Vitu began by giving a fascinating history of the bells.

The historic instrument in the Perpignan Cathedral was cast by Amédée Bollée and exhibited at the 1878 World's Fair in Paris. After the exhibition, they were installed at the Cathedral in 1885.



Attendees of the WCF Post-Congress

All participants had a few turns playing the carillon. John Widman, carillonneur and historian from Frederick, Maryland, played three Bach pieces with exquisite handling of the counterpoint. Thomas Laue, Senior Carillonist at the National Carillon in Canberra, Australia, played three very different kinds of pieces, exploring all the bells' unique, rich, sparkling sounds. Frances Newell, carillonneur at Clearwater, Florida, played her composition, "Dancing Guitars", in tribute to the Catalan region. Amy Heebner, carillonneur at Albany, New York, played a spirited rendition of John Courter's "Ragtime Bells". After the open tower time, we alle put on ear muffers and watched the four enormous swinging bells. Our walk around the cathedral's rooftop provided a glorious view of Perpignan and the mountains all around.

Several of Elizabeth's and Laurent's friends and students joined us for a lively, festive lunch at a local café. The café scene in "La Bohème" was tame compared to our gathering, although we did pay the bill before leaving. By treating us to the instrument in Perpignan, Elizabeth rounded out our experiences of the carillons in the Catalan culture.



The final event: a duet organ concert!

from **The 2017 Congress at Mariemont, Ohio**, page 1

Four exam candidates played their concerts, and all four were approved for Carillonneur membership at the business meetings following their advancement recitals: Steven Karp, Devon Hansen, Tom Gurin, and Kevin Wang.

Other carillon concerts in Mariemont included solo performances by Roy Kroezen, carillonneur of the Centralia Carillon since 2016; Amy Johansen, organist and carillonist at the University of Sydney, Australia; Wesley Arai, an actuary for an insurance company in Los Angeles and associate carillonist at the University of California, Berkeley; Margo Halsted, performer and part-time teacher at the University of California, Santa Barbara; Sue Bergren, principal organist at Our Saviour's Lutheran Church in Naperville, Illinois, regular performer on the Naperville Millennium Carillon, and also owner of American Carillon Music Editions.

Julianne Vanden Wyngaard and George Gregory played a concert of duets. Four of their selections were pieces that had been dedicated to them, and of those four, three were being premiered at the congress.

A concert of new music published by the GCNA and by ACME featured these carillonneurs: Wesley Arai, Linda Dzuris, Laura Ellis, Austin Ferguson, Alex Johnson, Tiffany Ng, Tim Sleep, and Carlo van Ulft.

Dennis Curry and John Gouwens played carillon concerts on the Deeds Carillon in Carillon Park, Dayton. Amy Johansen and her husband, Robert Ampt, ended the congress with a duo organ concert on the Casavant organ at the Hyde Park Community United Methodist Church.

Presentations included: Gordon Slater's "The Great Escapement...or What Makes it Tick?;" "The Arthur Bigelow Papers," by Barnes Scholarship winners Robin Austin, Lisa Lonie, and Janet Tebbel; "A Catalogue of Émilien Allard's music for the Carillon," by Barnes Scholarship winner Andrée-Anne Doane; "Analysis of Carillon Bells," by me and co-authored by John Hyatt, a 2017 computer science graduate from Sewanee: The University of the South; Lisa Lonie's "Recently Discovered Carillon Music of Gan Carlo Menotti and Rosario Scale-ro;" another Barnes Scholarship project "Affordable Practice Farillon Design, part II," by Joey Brink; and a panel discussion, "Carillon Tower Design & Acoustics," with Pat Macoska, moderator, Carl Zimmerman, and Rick Watson.



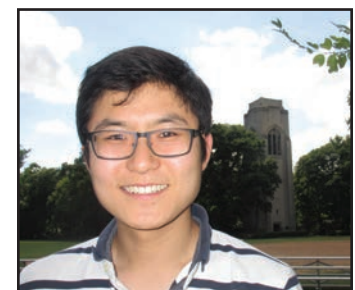
Steven Karp, student of Jeff Davis



Devon Hansen, student of Andrea McCrady, accepts his Carillonneur Member certificate from Exam chair Patrick Macoska



Tom Gurin, student of Ellen Dickinson



Kevin Wang, student of Ellen Dickinson

FESTIVALS AND SYMPOSIA



The Iowa State Campanile

Iowa State University C-HOP Festival 2017

by Sarah Reger

The Iowa State University Department of Music and Theatre hosted the C-HOP Festival on the 15th and 16th of September, 2017. The Festival focused on dance music for carillon, harpsichord, organ, and piano with performances, workshops, and lectures. Guest artists included Luc Rombouts (carillon) from University of Leuven, Belgium, Sylvia Coats (piano) and Denise Celestin (dance) from Wichita State University, Kansas, and Caroline Hong (piano) from The Ohio State University.

The Festival began with the first of two workshops led by Sylvia Coats and Denise Celestin. The first workshop focused on the Baroque dances, while the second day participants learned Romantic dances from the 19th century. Both workshops utilized and taught full body movement in historical and practical contexts.

The opening concert in the evening featured performances by ISU keyboard faculty and students. Program included the premiere of “Tango for Carillon” by Chad Cagle, the winning composition of the ISU Carillon Composition Competition 2017. Chad is currently a senior in music industry at St. Mary’s University of Minnesota. The ISU Carillon Composition Competition is held every two years to encourage the writing of original carillon compositions by young composers under age 35. This year contestants were from across the United States and Europe.

On Friday, C-HOP Festival attendees also had the opportunity to participate in private lessons with ISU music faculty Mei-Hsuan Huang (piano), Janci Bronson (piano), Tin-Shi Tam (carillon), and Miriam Zach (harpsichord and organ).

Saturday morning brought the two master classes, led by Luc Rombouts on the carillon and Caroline Hong on the piano. He also presented a lecture titled “Did the Flemish really dance to carillon music?” His lecture focused on the history of the carillon, while debunking myths and theories of what the carillon was used for.

Later, Dr. Zach gave the first lecture-recital on dance music for organ and harpsichord. The second lecture-recital was led by Dr. Hong on J. S. Bach's "Goldberg Variations". Dr. Hong skimmed through the structure and symmetry of the famous variations, and gave a dazzling performance of that piece.

The Festival concluded with a carillon recital by Rombouts, which included a variety of dances spanning from the 18th to the 20th century. Audience members were encouraged to dance along with the music using the knowledge from the dance workshops. Campanile tours were held after the recital, along with a fundraiser for the upcoming Campanile-Carillon model that will be completed in Fall 2018.

Special thanks to the Stanton Memorial Carillon Foundation for sponsoring the 2017 C-HOP Festival and the ISU Carillon Composition Competition.



Luc Rombouts delivers a lecture under the Campanile

Running a summer concert series: some reflections

by Michelle S. Lam

This summer I had the pleasure of running the annual summer carillon concert series at the University of Michigan in Ann Arbor. This experience gave me a few things to reflect on, and sharing my reflections could be helpful to those in similar positions. My reflection centers around two things—creating a centralized paper trail for future reference and using social media advertising.

The “system” I used was a simple, organized collection of various shared folders in Google Drive (for receipts, performer information, publicity materials) and one large annotated spreadsheet that tracked all the publicity I wanted to do: what it was, instructions, timing, and associated costs. In particular, the spreadsheet helped to coordinate timing of social media posts. By the beginning of summer, I was done with the bulk of publicity, save for hanging physical posters. It is also clear that having this system as a future reference will cut down on inefficient back-and-forth, whether that is in bringing a new concert manager up to speed or remembering what had been done before.

When I started to consider social media advertising, my methodological economist side kicked in. While social media advertising offers statistics like “engagements” or “click-throughs”, they do not track things like “actually showed up” (yet). For example, while the ad on Twitter may have more likes than the ad on Facebook, the ad-to-attendance conversion rate of Facebook may be higher; in this case, it would be more valuable to advertise on Facebook. To address this, I decided to hand out a small survey with the concert programs that asked them how they heard of the concert. I also asked what their home zip code was, in order to figure out whether we should target advertising at that locale. The economist side also reminded me: humans respond to incentives. Thus, to have maximum participation, we offered a lottery with a prize of a \$10 gift card.

Overall, we procured useful insights. Most people learned about the event from Facebook, word of mouth, and a poster hung on Lurie Tower. These insights will help us to allocate the budget accordingly and target those who would be most likely to come. Starting a social media presence can be daunting, but talking to your current audience and what they use can point to a few good places to start. Nor does advertising on social media need to be expensive; for example, our last Facebook ad was a total of \$6.00 for 300 impressions, about \$0.02 per impression. Social media is increasingly an important way of reaching audiences, across all generations, not just the younger ones.

To conclude, having meticulous organization and using social media are complementary methods to increase exposure of concerts by tapping into new audiences, and emphasizing consistency and continual improvement of concert publicity.

Geert D'hollander Inspired at International Bok Festival

By Frances Newell

Geert D'hollander led a dazzling array of world-class carillonneurs at the International Bok Festival in Lake Wales, Fla., for nine magical days in March. Each recitalist performed three or four concerts and many original compositions were premiered.

D'hollander played the opening concert premiering "Two Hebrew Melodies", by Rosario Scalero. He performed his original composition, "The Wellesley Carillon Studies", including a duet with Anna Kasprzycka. D'Hollander also premiered "Moonflower Faeries", composed by his former student, Joey Brink.

Lisa Lonie and Janet Tebbel, known as, "The Treblemakers", performed duet recitals, captivated audiences with an artful blend of playing styles. They played excerpts from "Appalachian Spring", by Aaron Copland. They continued with music inspired by birds and several pieces from Russia, including a Prokofiev prelude arranged by former Bok Tower carillonner William De Turk.

Frans Haagen, principal of the Dutch Carillon School in Amersfoort, performed several selections from French and Italian opera and also played D'hollander's "Around D". Then he played Baroque music by Richard Jones, displaying masterful use of Baroque ornamentation for artistic expression.

Haagen performed a moonlight recital, combining carillon and electronics in modern works titled "Tempo di Mare" and "Nadiya", both by Ad Wammes. In the pieces, the composer interwove carillon and electronics in tone-painting movements of nature.

Koen Cosaert, Director of the Royal Carillon School "Jef Denyn", performed his own arrangements of "Sinfonie de Fanfare", by Jean-Joseph Mouret, and "Pieces de Clavecin", by Louis Couperin. Mr. Cosaert got the maximum resonance from every bell in beautiful, flowing lines.

Ellen Dickinson, carillon director at Yale University, showed her versatility and sensitivity by performing a wide range of compositions, including a selection billed as "Three Romantic Folksongs", arranged by Milford Myhre.

Many compositions by Alice Gomez were performed by several of the artists, including her well-known "Lament and Alleluia".

D'hollander closed the festival premiering "Icosido", by Julie Zhu, winner of the Zwolle Carillon Composition Contest. D'hollander danced over the pedals and skillfully balanced the wide span of Bok Tower's 60 bells, from the 12-ton bourdon to the light treble bells octaves above. The 23rd International Bok festival will ring in memory and inspiration for years to come.

Lurie Tower Samples Used in New Project

by Tiffany Ng

Michael Gurevich, Chair of the Department of Performing Arts Technology at the University of Michigan, Ann Arbor, used samples of the Lurie Carillon to create a powerful sound installation entitled "In Memoriam: The Counted" at Washtenaw Community College this spring.

Music notation employs symbols to encode information, and composers have used this affordance to embed multiple layers of meaning in their scores, as in Bach's musical ciphers and cryptograms. Olivier Messiaen devised a system of pitches and rhythms to represent the 26 letters of the alphabet in "Méditations sur le Mystère de la Sainte Trinité" (1969). Using this language communicable, he "spelled" words, phrases, and sentences in his work. Gurevich used Messiaen's cipher to spell the names of the 1,092 people killed by law enforcement in the U.S. in 2016. He

drew the names and ages from The Guardian's "The Counted" project.

"In Memoriam: The Counted" compressed the 366 days of 2016 into the arbitrary duration of 45 days, and sounded the names of the deceased at the proportional moment of the incident that led to their death, followed by a computer-generated melody based on their name and age. Evoking the memorial function of the carillon, Gurevich's installation hauntingly memorialized about two dozen of the deceased each day. Given the association of carillon bells with vocalicity (the "singing tower" or "voice of the city"), his sound installation "spoke" to passersby and created a chance space for reflection on police violence. Given the strong desire voiced at the 2017 GCNA Congress for the carillon to play a meaningful role in current events, this project demonstrates that the instrument's history as a memorial is a powerful catalyst to community discussion.

The Lurie Carillon samples, recorded by Tiffany Ng's students under the direction of Isaac Levine, are available for download under Creative Commons license: <http://bit.ly/2faCTOG>

Longwood Gardens Host Festival

by Emily Moody

The Longwood Carillon took center stage September 22-24, 2017 at the Longwood Gardens Carillon Festival. More than 23,000 guests were in the gardens over the weekend, with most coming to enjoy the majestic sounds of the 62-bell instrument. Due to a restoration of Longwood's Main Fountain Garden, the carillon had been silent since 2014. The festival was a wonderful way to welcome back the sound of the beautiful Eijsbouts bells.

The weekend-long Festival featured 12 concerts by guest carillonners from around the country. Performers included Robin Austin, Joey Cotruvo, Ellen Dickinson, Doug Gefvert, Lisa Lonie, Buck Lyon-Vaiden, Jesse Ratcliffe, Stephen Schreiber, Janet Tebbel, John Widmann, and Julie Zhu.

A highlight of the weekend was the performance of a work commissioned with two other venues featuring Melbourne, Australia-based Strange Fruit. The group, known for their choreographed movements atop 16-foot high sway poles, incorporated the Longwood Carillon into "Tall Tales on the High Seas". From their beautiful costumes to their graceful choreography that had the dancers dipping and bowing above the crowd, the performance amazed all ages.

The story of the Longwood Carillon began in 1929 when Longwood founder Pierre du Pont constructed a 61-foot-tall stone Chimes Tower based on a similar structure he had seen in France. He purchased the largest set of tower chimes he could find from the J.C. Deagan Company of Chicago after first borrowing one chime to test its carrying power. Twenty-five tubular chimes were installed in the upper tower chamber. In 1956, the original chimes were replaced with a 32-note electronic carillon. In 1989, the electronic bells, which were in unacceptable playing condition, were disconnected.

Longwood Gardens then contracted with Schulmerich's cast bell supplier, the Dutch firm Royal Eijsbouts, in June 2000 to build a 62-bell carillon. The inaugural concert took place on Memorial Day, May 28, 2001 and featured carillonneur Robin Austin.

The sound of the carillon continues to fill the gardens just as it did in Mr. du Pont's time with free concerts every fall, spring, and summer as part of our performing arts series. Longwood is already hard at work planning for the World Carillon Federation Congress, which the Gardens will host in the summer of 2020. From amazing concerts featuring performers from around the world, to tours of notable carillons in the region, it promises to be a memorable event. Mark your calendars to join us?



A captive audience listens to a performance at the Longwood Carillon Festival



Strange Fruit performing during the Festival

Carlo van Ulft Led Shining Artistry at International Carillon Festival in Springfield, Illinois

By Frances Newell

Carlo van Ulft, Carillonneur of the Thomas Rees Memorial Carillon in Springfield, Illinois, led a distinguished group of recitalists at the Springfield International Carillon Festival, June 4-9, 2017. An unprecedented variety of music was performed, starting with Frans Haagen, director of The Netherlands Carillon School in Amersfoort.

Haagen, who plays weekly concerts on five different carillons in The Netherlands, played excerpts from J.S. Bach's third cello suite. His performances were notable for his excellent use of ornamentation to enhance the musical expression and contours of the melodic lines. He alternated the Bach selections with movements from Geert D'hollander's "Simple Suite for Carillon" bringing a lively contrast to his program.

Van Ulft performed the second opening night concert, bringing colorful tone-painting into the carillon with his performance of his own arrangement of Saint-Saëns' "Carnival of the Animals". He began with the roaring "March of the Lion", displaying climactic sweeping lines, and continued with four more movements, each displaying new varieties of touch to the keys. He finished with a lyrical, flowing rendition of the suite's most famous movement, "The Swan". Van Ulft also performed his own arrangements of music by Massenet, Telemann, and a spirited visit to the opera house with music from Bizet's "Carmen".

Koen Cosaert, director of the Royal Carillon School in Mechelen, Belgium, performed Belgian romantic carillon music, using the pedals to lead and emphasize the melodic lines, and using a mastered control of dynamics to shape and contour the expression of a melodic line.

Then, Cosaert brought us to the opera, performing selections from "Cavaleria Rusticana", by Mascagni; "La bohème", by Puccini; and "Thaïs", by Massenet. In "Musetta's Waltz", he played each line as if he were singing it.

While the recitalists were giving evening concerts, the days were filled with the North American Carillon School workshop. Cosaert gave a masterclass, going through Van den Gheyn's famous fifth prelude measure by measure, instructing how to use crescendo and diminuendi to shape and contour a line. The class left all with more knowledge of the expressive tools of the carillonneur.

The dynamic duo, Julianne Vanden Wyngaard and George

Gregory, played seamlessly as one in a varied concert of lyrical music for summer: Country Dance #6, Andante Cantabile, "One Morning in May", and "Two Folk Songs", all by Ronald Barnes. They displayed Barnes' harmonic colors, which were richer with four hands playing, and played the melodies on pedals lyrically.

The next morning brought lectures by Cosaert on the history of the carillon and Vanden Wyngaard's discussion of "What's in it for me?". Cosaert discussed the "pieces of a jigsaw puzzle" that all had to fit together in order for the carillon to develop so richly in the low countries. The economics, politics, regional geography, and musical development of other instruments all factored into creating a thriving environment for developing the carillon instrument and its music.

Vanden Wyngaard discussed the rewards of teaching and how she gains as much from her students as she gives. Perhaps she gained as much as gave during her solo concert as well, commenting that she was "having way too much fun on this carillon!"

Her solo concert included Van den Gheyn's sixth prelude, and "Sonorities" from John Courter's first suite. She played "Two Estudios for Guitar", by Fernando Sor, just like a guitar, bringing out the melody and touching the accompaniment like guitar strings. Her performance of "Asteroids", by Gary White, displayed the tone-painting versatility of the carillon.

In pieces from Barnes' first serenade, she used dynamics and tempi to bring out and shape the melodies. Her performance of "Dark Chocolate", by Alice Gomez, built up the bell sounds, displaying an interesting juxtaposition of tonalities, clearly contrasted, not over-blended.

Next up was Roy Lee, Carillonneur of the Metropolitan United Church in Toronto and the University of Toronto. Lee brought us into the piano bar in his jazzy performance of "The Entertainer", by Scott Joplin. He played three church pieces by J.S. Bach, bringing a lyrical touch to the lines and highlighting contrasting layers exquisitely. Then, although he was born in Hong Kong, he saluted his adopted country Canada's 150th birthday with rousing renditions of Canadian music.

Lee's own arrangement of, "Debout Canadiens, Canada Calls!", weaves a tapestry of contrasting bell sounds to represent a vast, varied land. From there he took us to the British Isles, most

notably with a moving pedaling of “Londonderry Air”.

Frans Haagen, who skipped town for two days to perform in Chicago and Naperville, returned and gave a lecture/demonstration on combining carillon with electronics. The rhythmic percussion of Jorrit Tammings and sound effects by Jakob de Feldhuis, were combined with carillon to produce a wide variety of musical pictures.

Haagen performed examples of this collaborative music that evening with “Tempo Di Mare”, using rhythmic contrasts to portray the ebb and flow of the sea. He combined bird songs with carillon in “Cities Change the Songs of Birds”, by Jakob de Feldhuis. He also performed “Around D”, and selections from “The Wellesley Carillon Studies”, both by Geert D’hollander.

Carl Zimmerman amazed everyone with his lecture on “Little Known Bell Foundries”, showing details gleaned from 60 years of researching and building a database on the world’s bell installations. Though it would have been possible to pick his brain all day, it was soon time for a masterclass put on by

Haagen, who spent an hour offering instruction on expression in John Pozdro’s music. He then instructed a student on more relaxed playing and expressive phrasing in Frances Newell’s arrangement of the final movement of Beethoven’s “Pastoral Symphony”.

Van Ulft closed the festival with a concert designed to go well before a fireworks display. He displayed his own technical fireworks with Sousa marches; “Estudianta”, by Emile Waldteufel; and Albert Gerken’s rousing “Toccata”. Van Ulft’s variety of key touches for each type of music displayed the spirit of the composers and of the evening. The final number, Rossini’s overture to “Guillaume Tell”, preceded a beautiful fireworks show and a final gathering of international artists.

Salvator: an Online Platform for Carillonneurs

By Rachel Perfecto

Salvator is an online platform for carillonneurs that promotes sharing and open culture in the global carillon community. Inspired by the success of sharing-based websites like Wikipedia, Youtube, and IMSLP, Jakob De Vreese launched Salvator in April 2017 in partnership with the Flemish Carillon Society to help bring the carillon world into the 21st century and provide carillonneurs with a means of sharing their own arrangements and compositions with each other. Since then, the site’s features have expanded to include a library of public domain carillon compositions, a database of carillon-related links, and a global carillon events calendar.

Salvator has over 120 users from around the world, and membership continues to grow. Salvator users not only get access to a library of over 200 user-created arrangements and compositions, but they also benefit from the rich metadata saved with each piece, allowing one to easily search for music and filter results by genre, setting (solo/duet/carillonPlus), carillon size, range, missing bass tones, and more. Pieces can be bookmarked for later or saved to personal playlists. In keeping with the site’s culture of sharing, users are encouraged to contribute their own compositions and arrangements to help expand the Salvator library.

The site’s administrators work constantly to improve Salvator’s existing features and develop new ones in order to help Salvator become a central hub for the sharing of carillon-related knowledge and resources. Questions, feedback, and ideas for collaboration are always welcome. Membership is open to everyone and costs 15 Euros (\$18) per year to cover the maintenance costs of the site. If you would like to become a member of Salvator or are interested in getting involved on this project, please contact salvator@beiaard.org or visit <http://beiaard.org/salvator>.

TAKE NOTES: Awards, Exams, and Education

News from the North American Carillon School

by Carlo van Ulft

June 4, 2017, was a mile marker for the NACS as the first candidate for the Performance Diploma took his final exam. Mr. Jesse Ratcliffe from Luray, Virginia, after having successfully finished the courses “Campanology/Carillon History,” “The Marketing and Promotion of the Carillon,” and “Arranging for Carillon,” successfully passed his examination recital for the NACS Performance Diploma.

Mr. Ratcliffe, student of Lisa Lonie, performed a 30-minute concert with music selected from the NACS list. The exam took place at the Thomas Rees Memorial Carillon in Springfield, Illinois. The jury consisted of NACS team members George Gregory, Julianne Vanden Wyngaard and Carlo van Ulft, with the addition of Frans Haagen (Director of The Netherlands Carillon School) and Koen Cosaert (Director of the Royal Carillon School “Jef Denyn” in Belgium). The jury was impressed with Jesse’s performance and awarded him the NACS Performance Diploma that day. We congratulate Jesse and look forward to his future carillon initiatives as the first graduate of the NACS.



Jesse Ratcliffe outside the Rees Carillon after his successful exam recital

With the 2018 GCNA Congress taking place at the Rees Carillon (headquarters of the NACS) in Springfield, the faculty of the NACS has decided to offer to those who will be taking their GCNA advancement recital in 2018, the option to also receive the NACS Performance Diploma. Candidates wishing to take advantage of this “two-for” will have to successfully finish the required NACS courses “Campanology/Carillon History,” “The Marketing & Promotion of the Carillon,” and “Arranging for Carillon” by April 1, 2018.

The NACS faculty has agreed to accept the GCNA advancement recital jury’s decision concerning the performance exam. In doing so, candidates would be able to receive both the GCNA Carillon membership and the NACS Performance Diploma while performing only one recital. For more information, please contact Carlo van Ulft at cvanulft@springfieldparks.org.

The Rees International Carillon Competition 2017

by Julianne Vanden Wyngaard

From my seat at the jurors' table, I am happy to report to you that the Rees International Carillon Competition was a smashing success. The organization that preceded our arrival in Springfield was exceptional and meant that we had no worries except our work at hand. The jurors included Koen Cosaert from Belgium, Frans Haagen, the Netherlands, George Gregory, Texas, Tim Sleep, Illinois, Dale Rogers, Illinois, Julianne Vanden Wyngaard, Michigan, and of course, Carlo van Ulft, Illinois, who served as Jury Chair. There were five finalists who each played two 30 minute recitals over the two days, with music selected by the jury (from a submitted repertoire list) on each day of the competition. On the second evening’s recital, all candidates played the required work by Geert D’hollander, “Pulsations”. We voted on each recital as we heard it, and the results were tabulated and held by the jury chair.

Finally, after all the playing was concluded and all voting was over, the winners were announced and the prizes were awarded. Margaret Pan, \$3,000 (sponsored by the GCNA); Rein Donkersloot, \$1,500, (sponsored by the Verdin Co); Brian Tang, \$1,250 (sponsored by Chime Master Systems); Bob van der Linde, \$1,000 (sponsored by the Rees Carillon Society); and Hunter Chase, \$750 (sponsored by the Rees Carillon Belles). In addition, all finalists received a \$1,000 gift certificate from Chime Master Systems, to be used towards the purchase of one of their practice keyboards.

I came away with a very confident feeling that we had served the carillon world well and that we had served the competitors well, due in large part to the organization that I mentioned earlier and to the interaction we were able to have with them at the close of the competition. I am also confident that the immediate future of carillon performance is in very good hands. These were five very talented, capable, and dedicated artists. All of us at the table were performers and educators, and we had ample opportunity to share experiences with the competitors and to interact with some of the audience members and sponsors of the competition. One last comment about the nature of this competition. It is truly international in scope--literature performed, performers, international judges panel, all focused on our task of finding the best, most consistent performer from this group at this time. So it was and is now a very pleasant memory.

ASSOCIATE CARILLONNEUR EXAM UPDATE

by Roy Lee

Margo Halsted (chair) and Don Cook (member) retired from the Associate Carillonneur Exam Committee in June. The committee wishes to thank them both for their long service and dedication.

New applicants should contact Roy Lee (incoming chair) at roy.lee@utoronto.ca for more info, or by referring to the webpage, which will be updated this fall. One procedural change is that we now officially offer the option of submitting all materials online, including the fee. (Applications by regular mail to Roy are also still accepted.)

Finally, since the last edition of the News, we have welcomed three new Associate Carillonneur Members:

David Hwang is a fifth year PhD candidate in the Materials Science & Engineering Department at the University of California, Santa Barbara. He has been playing carillon under the tutelage of Margo Halsted at UCSB since the summer of 2015. David loves exploring the world, and since discovering the carillon, he has played on nine towers worldwide. He also plays piano and violin and is a first violinist in the Santa Barbara City College Symphony Orchestra.



David Hwang



Elisa Tersigni

Elisa Tersigni is a PhD candidate in English and Book History & Print Culture at the University of Toronto, where she also teaches English and Book & Media Studies and works as a letterpress printer. Elisa began studying piano at the age of five, and later picked up the clarinet and flute. She has studied carillon with Roy Lee at Soldiers' Tower since 2014 and has performed in student recitals at Soldiers' Tower at the University of Toronto, the Peace Tower on Parliament Hill, and the Metropolitan United Church in Toronto.



Xibai Wang

Xibai Wang is a third-year student at the University of Chicago studying Statistics and Economics. Originally from Beijing, China, Xibai played the piano before adding carillon music to her repertoire. When not studying or playing music, she enjoys doing research in economics and business, working in an educational NGO, and running along Lake Michigan.

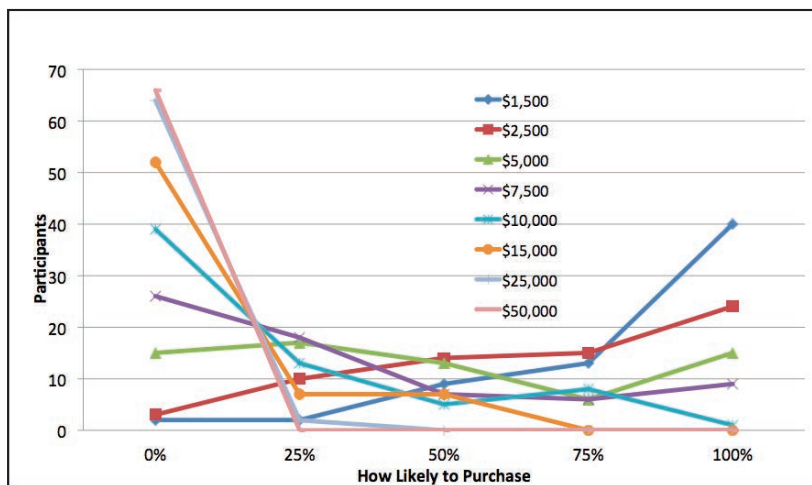
Affordable Practice Carillon Design

by Joey Brink, Barnes Scholar 2015-2017

Many carillonneurs find themselves without convenient or reliable access to practice carillons and do not have the resources to purchase a personal practice keyboard as costs are too high. Practice keyboards currently on the market range from \$12,000 to \$50,000. Throughout this project, I have conducted market research within the carillon community, investigated design, materials, and fabrication techniques in order to decrease costs, and produced prototypes of practice carillon components. The results of this project will inform practice carillon designers and manufacturers to more affordably produce practice keyboards suited towards the carillonneur on a budget.

The first step in understanding affordable design was to conduct an extensive online survey within the carillon community. The two questions that I most needed answered: 1) What is the demand for practice keyboards? 2) What is affordable?

Of the 122 participants that completed the survey in November 2015, 79% cannot practice at home, and 13% have no access to a practice keyboard. 55% of participants would consider purchasing a practice keyboard in the next 3 years, for the right price. 38% would consider renting a keyboard. The graph shown here gives the likelihood of each participant to buy a keyboard at a given price. From the data collected, it can be seen that around \$7500 or \$5000 is the price at which keyboards start to become affordable.



The survey went on to comprehensively assess each of our personal preferences in a practice keyboard, always keeping cost in mind. We overwhelmingly agree that the feel and action of a keyboard is more important than any other design factor, whereas sound quality is one of the least important. Though we all have strong opinions when discussing tone bar keyboards vs. electronic keyboards, actually 85% of us would prefer whichever keyboard is cheaper. Most participants are quite capable with basic power tools and are willing to spend up to 50 hours on assembly, if it means reducing costs. We expect to perform yearly maintenance on our keyboards and hire a professional for maintenance every few years.

With a solid understanding of the demand, affordability, and preferences we have in practice keyboards, I set out to investigate the design of practice carillon components, with particular interest in cost. I compared materials, machines, and labor time in order to get a full picture of the cost of different components--batons, tone bars, circuitry, frames, transmission... If the overall cost of our practice keyboards is to be reduced, then there must also be a reduction in quality.

As I pursued this design research, I began constructing my own prototypes with various machines and materials. In addition to traditional machining techniques, I experimented with several computer-numerically-controlled (CNC) machines, including routers, laser cutters, and 3D-printers. I worked with hardwood, plywood, metal, and plastic.

In order to compare these different prototypes, I compiled the most successful into a single 1-octave demonstration to showcase at the GCNA congress in Mariemont, Ohio, June 2017. Though I could evaluate the different mechanisms and prototypes on my own, I found it much more helpful to let others try out the prototypes and compare for themselves.

The survey that I conducted at the congress had participants try out different batons on the 1-octave demo, compare the costs of different components, and then complete a pretend order form to determine the total cost of their chosen practice keyboard. There were eight design choices to make: 1) Frame design: unfinished plywood \$500, metal and plastic \$1000, finished hardwood \$2500. 2) Manual batons: finished hardwood \$1200, unfinished rough cut hardwood \$500, plastic \$700. 3) Pedals: yes \$500, no \$0. 4) extra bass notes beyond 4-octaves at \$20 each. 5) Action: spring-only \$150, hammer throwing \$1200. 6) Sound feedback: no sound \$0, single dynamic electronic \$500, touch-sensitive electronic \$800, low quality tone blocks \$500, quality tone bars \$1000. 7) Assembly: DIY 55-hour assembly \$0, drill holes for me \$500, assemble for me \$1200, assemble and adjust \$1500. 8) Shipping: in store pickup \$0, unassembled shipping \$250, ship assembled \$800, professional install \$1500.

There were some stipulations for completing the form. For example, if a player selected tone bars, then they must select a hammer throwing action. If a player asked to have the keyboard fully assembled for them, then they must select the fully assembled shipping, or a professional install.

36 participants participated in this survey. Most (21) selected the affordable unfinished plywood frame, and 23 selected the most expensive finished hardwood manual batons. Every participant chose to include pedals, and on average participants requested an extra 4 bass notes. 14 participants preferred the affordable spring-only action, vs. 22 selecting a hammer-throwing action. Participants primarily selected either touch-sensitive electronic (17), or quality tone bars (16). Most (22) requested to have the holes drilled for them, but that they would do all the assembly. 25 requested to have their consoles shipped unassembled.

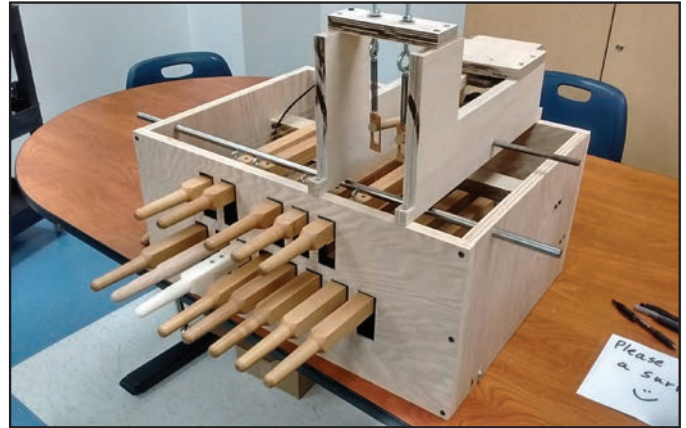
The average total cost of these designed keyboards came to \$5401 +/- \$1661. 86% of participants said they were at least 50% likely to purchase their custom-designed keyboard at its price point. 44% of participants said they were at least 75% likely, and 8% participants were 100% likely to purchase.

There are a few major takeaways that I hope to make: 1) There is a high demand for affordable practice carillons! 2) Affordability, for the sampled demographic, comes in at about \$5000. 3) Though many of us will prophesize at length on our opinion of tone bar vs. digital consoles, we actually just want whatever is more affordable. 4) The most important consideration for carillonneurs in practice carillon design is the feel and action. 5) Carillonneurs are willing to spend a lot of time on assembly.

Looking ahead, though I myself will not be manufacturing practice keyboards, I hope that this research compels manufacturers and foundries to make more affordable practice carillons. Consider this: if affordable practice carillons become available, then we will have higher student membership retention and a healthier organization. There would be more players, advocates, and listeners, which in turn would lead to more opportunities for new carillons to be built. Which would generate more students and players...who will all need practice carillons! I strongly believe that the lack of an affordable practice instrument is stunting the growth of the carillon in North America. Affordable keyboards are not only possible, but a compelling investment for our future.

All research, survey data and analysis, and project presentations can be found in the members-only section of the GCNA website. and listeners, which in turn would lead to more opportunities for new carillons to be built. Which would generate more students and players...who will all need practice carillons! I strongly believe that the lack of an affordable practice instrument is stunting the growth of the carillon in North America. Affordable keyboards are not only possible, but a compelling investment for our future.

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Brink's mock-up of various materials presented to the 2017 GCNA Congress

Another Dynamic Duo of Barnes Awards

Submitted by: Andrea McCrady, Co-Chair, Ronald Barnes Memorial Fund Committee

Once again this year the Barnes jurors deemed that two applications merited full funding for both proposals. The results of these projects will provide Guild members with a web guide for arranging music for the carillon and an innovative, multicultural carillon production.



Rachel Perfecto

Rachel Perfecto graduated from Yale University in 2015, where she double-majored in astrophysics and music. She joined the Yale Guild of Carillonneurs as a freshman and studied the carillon with Ellen Dickinson. In June 2015, she became a Carillonneur member of the GCNA, and she is also a member of the Bulletin committee. Thanks to the support of the Belgian American Educational Foundation, Rachel studied further at the Royal Carillon School

“Jef Denyn” in Mechelen, Belgium, where she graduated with greatest distinction in June 2016. For her thesis, she wrote a guide to arranging for the carillon that offers concrete solutions, by way of example, for the various challenges that arrangers face.

She has since been pursuing a master’s in musicology at the University of Leuven, where her research focuses on 17th- and 18th-century French carillon compositions. In addition to the carillon, Rachel enjoys playing the oboe and conducting, having served as both principal oboist and assistant conductor of the Yale Symphony Orchestra.

Building on her preliminary research in Mechelen, for her Barnes project she proposes to publish an interactive online guide to arranging for carillon. It will focus primarily on historical research and musical analysis of North American carillon arrangements at the Anton Brees Carillon Library in Bok Tower Gardens and consultation with North American carillonneurs. The completed guide will be example-based, allowing users to easily see and hear differences between arrangements of the same piece and also between different types of carillons (e.g. light vs. heavy bells). Ultimately, she hopes that within two years it will provide both beginners and professionals with a reference tool that they can use when making their arrangements, and that it will encourage more people to arrange music for the carillon.

The second award will go to Pamela Ruiter-Feenstra. An interna-

tional performer and pedagogue, Ruiter-Feenstra conducts hymn and Psalm festivals; teaches children and adults in vocal, choral, liturgical, keyboard, and chamber ensembles; composes liturgical organ, choral, and carillon works; and leads historic keyboard, choral, and sacred music workshops, including at the Smarano (Italy) International Organ and Improvisation Academy, and the Göteborg (Sweden) International Organ Academy, and numerous American Guild of Organists, church, and university events.

She plays weekly lunch recitals on the University of Michigan carillons in Ann Arbor, and is passionate about giving voice to marginalized populations through her compositions and improvisations. From 1989–96, Ruiter-Feenstra served as Professor of Music at Bethany College, then Professor of Music, University Organist, and Director of Collegium Musicum at Eastern Michigan University from 1996–2008. During 1996–2002, Ruiter-Feenstra was engaged as Senior Researcher, pedagogue, and performer of historic improvisation at the international Göteborg (Sweden) Organ Art Center (GOArt). She lives in Ann Arbor, Michigan with her spouse, two children, and petite goldendoodle.

Her project, “Belonging: A Carillon Call to Care for All”, will culminate in a four-movement carillon composition that heralds respect and honor for all. The specific movements will include Muslim calls to prayer, African American spirituals, Jewish songs of peace, and Latino songs celebrating all colors of the world. The research will involve books, articles, recordings, and most significantly, live interviews with cultural scholars and leaders to learn how best to honor the cultures represented.



Pamela Ruiter-Feenstra

Ruiter-Feenstra’s studies will include carillon lessons with Dr. Tiffany Ng and jazz lessons with Dr. Ellen Rowe. In composing “Belonging”, her intent is to show how the carillon, one of the most community-based instruments, can give voice to the voiceless, reveal the instrumental gifts each voice offers, celebrate the interconnectedness of all people in community; and through these goals, simultaneously build a bridge of inclusion of more ethnic

diversity in carillon repertoire.

The Ronald Barnes Memorial Scholarship Fund was established by the Guild in 1998. The character of the Barnes projects has evolved over the last decade. Therefore, this year the GCNA

Board decided to revise its title as the Ronald Barnes Memorial Fund to reflect its function more accurately as a grant. It provides the opportunity for North Americans to pursue studies, within North America, of carillon performance, composition, music history, or instrument design. All North American residents are eligible to apply.

A total of \$11,500 is available for distribution to one or more individuals in 2018. An application and procedural information are available on the GCNA website, www.gcna.org. Please note that applications must be received electronically or postmarked by March 1, 2018. For additional information, contact Barnes Fund Committee co-chairs, Andrea McCrady (239 Fireside Drive, Woodlawn, Ontario, K0A 3M0, Canada; email: andrea.mccrady@parl.gc.ca) and Lisa Lonie, (1391 Walton Road, Blue Bell, PA, 19422-2138, USA; email: LLonie@hotmail.com).

The Effects of UV Sunlight on Playing Consoles

by *Tim Verdin*

For the past 27 years, I have traveled the country inspecting and working on cast-bell carillons. I have been in more towers than I could possibly count and have seen instruments that were installed over 125 years ago all the way through to those that were installed just one year ago. I have seen them in near perfect condition and seen them where you wonder how they are still standing. (No, I'm not pointing any fingers.)

Through these travels and all these visits, there is one thing that I have seen over and over again that is a major contributor to deterioration of the instrument. To make matters worse, this one thing that I have seen over and over again is a very preventable condition. The problem? UV sunlight and what it does to playing consoles.

Ultraviolet rays, put simply, are waves of electromagnetic radiation that are transmitted from our sun and, unfortunately, fluorescent lights, although not nearly as strongly. Because most playing cabins have windows, these UV rays pour through them and fully expose the playing console either periodically through the day or all day, depending on the location and site conditions. These UV rays are harmful to wood, plastics, rubbers, felt, and even carbon fiber.

Carillon consoles are made mostly of wood. These wooden components consist of (usually) oak columns with spanners, decorative elements that run on the front and sometimes the back of the consoles, as well as a music rack, and usually also have oak

pedals and either oak or maple batons. Wood is an organic material



A carillon console damaged by UV rays

so UV rays act differently on it than they do synthetic polymers. As UV rays continually pound the surface of the wood, it causes the wood to oxidize.

This oxidation is a very slow process by which oxygen is increased or hydrogen is decreased. This change to the wood causes it to fade or turn a lighter color, it can cause cracking or the clear coat to release from the surface of the wood. These changes occur because the primary source of the wood's color are the extractives. This is the non-structural part of the wood that gives it its unique color and look. The UV, after long exposure, starts to wash out these extractives which leaves only the cellulose in the wood. The natural color of this cellulose is white or light gray.

Not only is the wood on a playing console affected by UV rays, but other materials like the plastics that are used as bushings, bearings,

continues on page 18

and even pedal pads are negatively affected. Most of the aluminum-bodied adjusters that have been made over the past 50 or so years use a lot of plastic as bushings and bearings to make them smooth when they are being used. When UV rays hit synthetic polymers over a period of time “UV degradation” occurs. This means that the plastic, when exposed over a long period of time, will crack and disintegrate.

On a playing console, this means that the adjusters will first become hard to operate and then gradually degrade until they are completely impossible to use. This means that the plastic locks inside the ny-lock nuts that connect the batons to the pedals (though the transmission bars) are going to start deteriorating. Additionally, the transmission bars start deteriorating, and even the plastic bushings inside most of the swivels will be affected.

Other components of a playing console that can be damaged by UV light include rubber isolation pads that felt bumpers are attached to under and over every baton and pedal. The UV rays make this rubber very hard, causing it to crack. Pedal pads most of the time are made from synthetic materials, as are the guides on the batons and often pedals. The green or red felt that is used on playing consoles can (and often does) get turned a lighter shade of its original color, even white.



Affected plastic adjuster spacers from a carillon console

With all this doom and gloom, there is a bit of a silver lining: this is a very easily treated condition.

The easiest and most cost-effective way to deal with the issue of UV rays coming straight from the sun is window shades. They are not expensive to buy, and they are very easy to install. (In fact, I am willing to bet if the shades were there during your next scheduled maintenance visit, your maintenance provider would be glad to install them for you. It’s as simple as opening them up to get natural light, and, when a recital is over, closing them again before leaving the room.) This will slow down UV degradation by hundreds of times.

What about the fluorescent lights? This is an easy fix as well. LED technology has come a long way. You can now order LED bulbs that will fit right into those fluorescent light fixtures. They are a little more expensive but in the long run, it will save a lot of money.

What can be done about the UV damage already done to a playing console? The good news is that unless the playing console is in a terrible condition, chances are these UV issues can be remedied.

Most of the time, the wood is sanded and then covered with some type of a clear coat. When this clear coat starts to peel, the only correct way to repair the issue is to strip the rest of the clear coat and then sand the wood before refinishing. You can use standard woodworking and refinishing techniques when doing this work. But the basic process is using a chemical stripper to remove the clear coat, sanding the wood smooth again, and then re-sealing the wood with another layer of clear coat, preferably with a UV inhibitor in it. This process is a bit time consuming but will guarantee the life of your playing console wood.

Now let’s look at the plastics that have probably been affected by UV exposure on your playing console. What I have found is that most of the plastics that were used on playing consoles through the 80’s, 90’s, and into the 2000’s are different types of Nylon, Teflon, Nylatron, and UHMW. Unfortunately, all of these plastics break down after prolonged exposure to UV rays. Now with modern science, plastic manufacturers have learned to add UV inhibitors to plastics to slow this process down. There are also other plastics that are available now, like Delrin, that are made with a UV inhibitor.

Typically, it is possible to replace these deteriorated plastic pieces on site. For instance, I recently visited a carillon in the Midwest that is displaying severe deterioration in the bushings and washers inside the adjusters, making some of them not useable and most of them very hard to turn. In a case like this, it is possible to disassemble those adjusters and replace these pieces with a modern UHMW with a UV inhibitor or a black Delrin.

The other pieces which are likely to have been affected might be the rubber bumpers above/below the batons and pedals, pedal pads, or the bushing swivels. All of these items can easily be replaced on site as long as your regular maintenance provider knows to bring the new parts during a service visit.



Refinishing wood with a UV-resistant clear coat

Ronald Barnes Memorial Scholarship: Processing the Arthur Bigelow Collection

by Robin Austin

Arthur Bigelow (1907-1967) enjoyed a full and distinguished career as an educator, designer, consultant, and carillonneur—or, as he preferred, “bellmaster”—on two continents. He was also an active Guild member, hosting the 1946 and 1966 Congresses at Princeton University.

With the support and approval of Marianne Lyon (his daughter), Bigelow’s extensive papers, 22 linear feet of designs, blueprints, notebooks, photographs, research notes, correspondence, news clippings, and other ephemera were transferred from Princeton University to the Anton Brees Carillon Library at Bok Tower Gardens in 2000.

Robin Austin, Lisa Lonie, Janet Tebbel, and Jaime Fogel, representing Bok Tower Gardens, were awarded a Barnes Scholarship in July 2016 to make the Bigelow Collection more accessible to scholars and carillonneurs. Austin, Lonie, and Tebbel, under the expert guidance of Fogel, reviewed and processed more than 600 files. Each file received a folder and “top level” description searchable in the Brees Library’s online Finding Guide. The description also notes the file location of all photos and blueprints. To view the finding aid for the Bigelow Collection, please go to www.boktower.org/library, click the link to “Explore Digital Collections,” and search Arthur Bigelow; alternatively, the direct link is <https://goo.gl/RN5TBt>. The finding aid provides a brief description of the Bigelow Collection and biographical note about Bigelow. Continue to scroll down to view the contents list, which includes the materials in the collection at the folder level. Press <Control + F> to search within the document. The finding aid will be updated and added to as further work is done on the collection. The finding aid can also be downloaded as a PDF.

As a continuation of the Bigelow project, Austin (using surplus funds from the original Barnes grant) will return to Lake Wales to work with Fogel on completing as many of the following projects as possible: 1) Cross-reference blueprints & create a detailed inventory; 2) Scan and attempt to identify all photographs; 3) Create a list of all known carillon projects (to the extent possible), noting which projects have information in the Bigelow Collection; and 4) To stimulate additional research, compare the contents of the Bigelow Collections with as of yet unpublished histories of the carillon installations/expansions. A more detailed article detailing the entire project will appear in a future edition of the Bulletin.

If you have any questions or are interested in viewing the materials in the Bigelow Collection, please contact the Anton Brees Carillon Library by emailing library@boktower.org.



*Lisa Lonie, Janet Tebbel, and Robin Austin
hard at work in the Bok Tower archives*

TOWERS

The Furman University Carillon

by Howard Thompson

Background: While Brent Norris was a seminarian in Sewanee, Tenn., in the mid-90s, he and John Bordley shared duties (two weeks on, two weeks off) as organist at Otey Memorial Parish. Norris is now rector at St. Mary's Church in Asheville, North Carolina, where Bordley is a parishioner. Brent Norris graduated from Furman in 1984.)

Furman University installed the Burnside Carillon in 1966 in a newly-constructed bell tower on a peninsula in the campus' lake. The tower is an exact duplication of the campanile that was attached to Main Hall on the old campus of Furman University in downtown Greenville, S.C., and currently serves as the icon of the university because of its connection to Furman's history.

The van Bergen Company of Charleston, South Carolina, cast the bells and installed the carillon. Included were a manual clavier behind the clock faces of the tower and electric action controlled by equipment in a nearby building. At the time, two bells were on swinging mechanisms, creating a two-bell peal.



*The interior of the tower...
Bells with no clappers!*

I became the student carillonneur because of my interest in the new instrument and the lack of interest by anyone else. I played short recitals each Sunday afternoon and for occasional weddings taking place in the rose garden by the lake. After my graduation in 1968, I moved away from Greenville and lost contact with the university and the carillon.

While I served as choirmaster at St. Alban's Episcopal Church in Waco, Texas, my wife, Mary Ann, and I played the church's 36-bell Petit and Fritsen carillon on a regular basis each Sunday and on special occasions. After we retired from our various positions and decided to move to Greenville, I contacted Furman about our desire to play the Furman carillon on occasion, only to be informed that the clavier, transmission lines, and all clappers had been removed and only electric play was possible.

During tower renovation in 2004, Furman decided to remove the clavier and other manual-play equipment because of deteriorating

conditions. One octave of new Paccard bells replaced two octaves of trebles, leaving a 48-bell instrument; automatic play with limited range was restored. That situation continues today. There seems to be no record of where the old clavier, clappers, and bells went. They are simply gone.

I am trying to stimulate some interest in restoring the ability to play the carillon manually, but the cost to replace all that was lost is high. A visit to the carillon by Brent Norris and John Bordley in April this year stimulated my interest in the project, and I am teaching a class on bells and the Furman carillon at the Lifelong Learning Institute at Furman this fall.

Perhaps interest in restoring the carillon will be generated and the possibility of human hands playing this fine instrument will exist.



*John Bordley, Mary Ann Thompson, and Howard Thompson
at the Furman bell tower*

Trinity United: A Church and Carillon in Crisis

Tom Gurin and Kevin Wang

Tom and Kevin are carillonners in the Yale University Guild of Carillonners. Both of them advanced to Carillonneur membership at Mariemont, Ohio this past summer. In July, they performed their first concert as Carillonneur members in a joint concert at the Trinity United Church of Christ in Holland, Pennsylvania. In this dual feature, they reflect on their relationship with this carillon and tell the story of the church that is struggling to keep it.

A Carillon to Call Home

by Tom Gurin

I first visited the carillon at Trinity United during the summer of 2015, less than one year after I began playing the carillon at Yale. I sent an email to their pastor, who put me in contact with Marge, their music director. Marge plays the organ during services and conducts their choir and handbell choir.

I saw the exposed carillon on the front lawn before the church even came into view. I live in the suburbs north of Philadelphia and had to drive for about 40 minutes northeast to get to Holland, Pennsylvania, where Trinity United is located. Marge told me about the carillon's history: cast by the Meneely family, it followed the church from their original home in downtown Philadelphia out to the suburbs. I think it's very funny that the American bells ended up in a town called Holland.

Marge also told me that although the carillon had a sizeable endowment at one point, its funds dwindled; the church hadn't been able to afford a regular carillonneur for some years. Every now and then, apparently, Marge would try to play a simple tune on the carillon but still thinks she should stick to the organ. The bells sounded beautiful to me, and the mechanism seemed to be in generally good condition. I didn't have much of a repertoire at the time, but played for about twenty minutes before running out of music suitable for a church. I stepped out of the playing cabin (which rests right on the ground) and saw a few parishioners filing in, but the service wouldn't start for another five minutes. Marge walked over and asked why I had stopped playing. I responded by saying the only song I had left to play was by Justin Bieber. She told me I should save that one for after the service, and showed me inside.

I learned that the pastor with whom I had corresponded briefly had just left. He had been studying at the Princeton Theological Seminary, but graduated and then moved to a church somewhere far away. Everyone said that he was a blessing, and that they were glad to have him as long as they did.

There were only about ten people at church that day, in a beautiful room that could seat over one hundred. Everyone congratulated and sincerely thanked me for the music. One woman told me, teary-eyed, how long she had been waiting to hear the carillon sing again. It was hard for me to believe that I, a student of less than one year, could have such a profound impact on a stranger. That moment



continues on page 30

of realization was huge for me. After the service, I played the same music again, in the same order, plus some Justin Bieber. Everyone stayed to listen.

I repeated this every Sunday for the rest of the summer. Some weeks the congregation grew, some weeks it shrank. But there seemed to be a core group of six or seven people who I got to know well. As a student, I asked for no compensation for my playing. The way I saw it, having the freedom to play on a real carillon for an hour or more each week was huge for my development as a performer. In addition to growing my repertoire significantly (by the end of the summer I could play for thirty minutes straight), I had also gained a lot of confidence.

On the last Sunday before I had to leave for school again, Marge presented me with a check. "It's not much," she said apologetically, "but we want you to have it."

A few months later when I came home for winter break, I visited Trinity United again. Marge had asked me to perform a few Christmas songs for their Christmas Eve service. I was happy to do it. On that evening, the size of the congregation had swelled to at least fifty.

Music is a huge part of how the people at Trinity United worship. On Christmas Eve, a flute quartet from the congregation performed an arrangement of "Silent Night"; a young tenor performed "Away in a Manger"; we also heard from a baritone, a trumpet-piano duet, and a guitar-harp duet from the congregation. Of the 20 or so services of theirs that I've attended, most have opened with performances by both the vocal and handbell choirs. Music lives at the heart of this community.

The next summer, I returned to Trinity to play a few times before flying out to Belgium to spend a few weeks at the Mechelen School. When Marge told the congregation my plans, they applauded with brimming excitement. They were genuinely happy for me, with only the slightest hint of bittersweet disappointment. I promised that I would come home to their church at the end of the summer and show them what I had learned. Even though I live at Yale and played the Yale Memorial Carillon for months before trying any others, part of me thinks of Trinity United as my home carillon. They welcomed me into their community without hesitation, and have always been supportive of my carillon studies.

In July, Trinity hosted their first summer carillon concert in many years. I performed alongside Kevin. Although the fate of Trinity's

carillon is unclear, the community seems to be gathering around it again for the first time in many years. I'd like to think that I played a role in that process.

I know that there are many carillons around the continent that go silent for extended periods. I'm sure there are countless reasons that this happens. One of the most common reasons is that the organization that owns the carillon lacks the funds to hire a carillonneur. This is a very complex problem. However, my experience with Trinity United has taught me that maybe we can start by recognizing that communities can sustain carillonners, and carillonners can sustain communities.

The GCNA might also have a part to play. It's wonderful that the GCNA is such a positive community, in which carillonners can convene with other carillonners to share ideas about music, history, etc. This is undeniably important. However, our priority must be to connect with our individual communities of listeners. We all share a very special opportunity to create focal points around which other communities may grow. Every community is different, and it is our responsibility to engage with them, and to perform and compose in ways that best serve them.

An Uncertain Future

by Keving Wang

As Tom and I speed down Buck Road, the Henry P. Schneider Memorial Carillon flashes into view. The instrument's 49 bells, a collage of Meneely and Petit & Fritsen craftsmanship, gleam in the vermilion afternoon sun that shines through the small township of Holland, Pennsylvania. The carillon sits adjoined to a small and unassuming church built in a modernist triangular mold. I notice a cross on top of the carillon. These bells are not an instrument of their own; they belong to the house of God.

The church that owns the carillon is the Trinity United Church of Christ, which is its own collage, as it encompasses four denominations under its roof. Trinity's roots go as far back as the 1860s, when it began as a Sunday school in Philadelphia. In the early twentieth century, the church relocated to Broad and Venango Streets in Northern Philadelphia. It had a strong following, but over the next few decades the surrounding neighborhood fell victim to the economic slump sweeping

across America in the post-industrial era. As the safety of the area became more unpredictable, church members grew increasingly uneasy about going to the church. If Trinity wanted to keep its congregation, it would need to find a new home.

In 1969, the church relocated to its present location in Holland. In the first decade after the move, the church retained most of its members, who would make the hour-long drive up from Philadelphia every Sunday to fill the pews of the new church. But as its members aged, passed away, or moved out of the area, the congregation gradually waned. And the church did not find salvation in its surrounding locale, which was already rooted in its own assortment of religious followings, or lack thereof. Today, no more than 20 people attend the church.

“We’ve been talking about closing down the church for two or three years now,” said Trinity music director Marge Cumming. “The church is on its last legs.”

Trinity has barely enough funds to keep the church afloat, not to mention paying for the upkeep of its carillon. The carillon’s first 25 bells were donated to the church in 1929 by Mr. and Mrs. Henry Schneider, who left the church with a bequest of maintaining the instrument through a separate endowment fund. With this gift, the carillon was able to hire an official carillonneur and host a summer concert series every year featuring carillonneurs from around the world.

The concert Tom and I played this past summer was the first official concert at the carillon in roughly ten years. The endowment has dwindled in parallel with the church’s shrinking funds, and the carillon has been on the market for the past two years. Sadly, the carillon is also facing its final days.

The carillon’s present crisis is as much a crisis for the instrument as it is for the church. In Trinity’s heyday, the carillon was a hearthstone of the Trinity community, and members would frequently leave financial gifts to it in their wills. The carillon has been a vital thread woven into the very identity of the church, and it has served as a source of pride for the Trinity community for decades.

But in the past few years, the instrument has become a source of contention among members of the church as they struggle to pay for its maintenance and confront the looming possibility of parting with it.

“It takes more money to keep it up than anything else in the church,” said Marge. “We’re down to our bare bones, and at the end of the day, we have to save ourselves.”

The church’s attitude toward the carillon is bittersweet to say the least. The instrument is a beloved centerpiece to many in the congregation, but frustration has been mounting over a growing disconnect between the church and the carillon. The church’s few members see their donations being used for the carillon’s upkeep while never seeing a return on this investment back into the church.

“I’m sad that the carillon has never brought people into our church,” Marge said. “People come visit it as if it’s a carousel.”

Of course, simply the fact that a carillon is connected to a church shouldn’t prevent people from appreciating the carillon as a secular musical instrument in its own right. But this connection does raise questions about the role of carillons in a shifting religious landscape, and about who is responsible for them when the lines between prayer and music are blurred. Should churches, which are 501(c)(3) charities, really bear the full burden of maintaining the carillons attached to them in a time when they struggle to maintain their own survival? The Christian population in America continues to shrink by roughly one percent each year, and situations like Trinity’s will only become more common. And churches will only become less equipped to deal with them.

But for Marge, there’s one option that will never be on the table. “No matter what happens, we’re definitely not melting it down. It means too much to us, and it’s part of our mission to take care of it.”

As a member of the GCNA, I’d say it’s part of ours, too.

A New Carillon!

By Richard Culver and Margo Halsted

Before a festive audience of townspeople, students, and carilloners from across the country, Salisbury University, on Maryland's historic Eastern Shore dedicated its new Brown and Church Carillon on September 6, 2017. Meeks, Watson & Company of Georgetown, Ohio, designed, created, and installed the 48-bell, concert-pitch carillon that is housed in the Patricia R. Guerrieri Academic Commons, a year-old award-winning building whose tower was designed for the instrument. At 147 feet, it is the tallest enclosed structure on campus. The two largest bells, with a combined weight of some four tons, were provided by the Whitechapel Foundry. The others were cast and tuned by Meeks and Watson to go with the larger bells. The tuning is wonderful, as are the practice and playing keyboards.

Joey Brink, carillonneur at the University of Chicago, was the dedication recitalist. His one-hour program included two of his own compositions, as well as pieces by Geert D'hollander, John Courter, and Ronald Barnes. He also played classical transcriptions, movie themes, and even some Leonard Cohen.

The donor, Delaware entrepreneur William D. Church, was honored by SU President Janet Dudley-Eshbach following dinner and cocktails. Both she and Church are music lovers, and the President used the opportunity to share some carillon history with the audience of about 350. Church seemed particularly gratified that carilloners attended the dedication and liked the new instrument, given in memory of his late partner, Sam Brown.

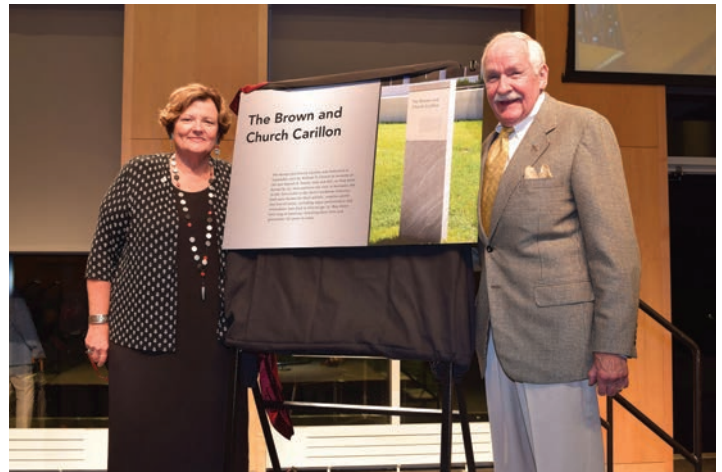
Rain didn't dampen enthusiasm. Most listeners stayed in the fourth-floor Assembly Hall near the tower, where they saw Brink perform over large screens. Others heard from an adjacent, partially covered balcony. Those with umbrellas headed to the square outside the building where the sound was at its best. The concert was also streamed live.

Dr. William Folger, co-chair of the Department of Music, Theatre and Dance, and music faculty member Susan Zimmer are leading the carillon program for the campus. They plan to bring in guest artists to help launch a campus carillon tradition. The dedication concert will be available on public access television PAC 14's YouTube channel in the Salisbury University playlist.

Richard Culver is Media Relations Director for Salisbury University. Margo Halsted was the consultant for the carillon.



The Patricia R. Guerrieri Academic Commons



SU President Janet Dudley-Eshbach and carillon donor William D. Church



Cleveland's McGuffin Carillon Friends Anticipate 50th Anniversary

By Richard Culver and Margo Halsted

In anticipation of the McGuffin Carillon's 50th birthday in June 2018, a group of its supporters has formed an independent nonprofit to expand its activities and provide for the instrument's renovation and upkeep. The Friends of the McGuffin Carillon in University Circle (FMC) has raised sufficient funds to restore the Cragin Memorial Peal of three bells (motor driven) in time for the anniversary. Just the second Eijsbouts carillon to be dedicated in the U.S., this instrument is in the heart of Cleveland's renowned square mile of internationally known academic, artistic, and medical institutions and a resurgent residential population. FMC's next goals are to raise enough donations to complete the renovation, endow its maintenance and the University Circle Carillonneur position, and establish a student guild to play the carillon daily.

The McGuffin Carillon's dedication recital on June 9, 1968 was played by Arie Abbenes, then city carillonneur of Tilburg and Assen, The Netherlands. In its early years, the carillon was often included in concert tours by other internationally known recitalists. It has always been played weekly before and after worship services at the Church of the Covenant (PCUSA), but it has been silent during the week for the decades since its clock and automatic play mechanisms stopped working.

With its incorporation as a 501(c)(3) nonprofit in 2015, FMC began raising awareness of the instrument with lunchtime recitals by Covenant and University Circle Carillonneur George Leggiero, FMC board member David Osburn, and guest artists Patrick Macoska and Van Parker. FMC reaches out to the Greater Cleveland community through the news media (<http://www.ideastream.org/news/tour-the-carillon-in-university-circle>) and participation in major University Circle events such as Holiday CircleFest, which has attracted hundreds of visitors to free Tower Tours and introductions to the carillon.

Though not integral to the artistic playing of the carillon, the restored peal to be rededicated next spring is a strategic aspect of awareness building, since it will be heard as far away as Cleveland Heights, almost a mile away.

NOTICES . . .

Shopping for the Guild

by David R. Hunsberger, GCNA Treasurer

I am an evil person--at least, so say my Lutherans. As part of my permanent effort to terrorize them, last month I bought three volumes of free hymn accompaniments, for about \$45, through Amazon Smile; the Guild will shortly receive a donation of about 23 cents. Since then I have also ordered a locking curbside mailbox, and in the last few years a magnetic induction stove, an electric Japanese toilet, two open-weave car seat cushions, a copy of "The King Never Smiles", and a kilt with a splendid military camouflage pattern. (I could go on.)

When you shop online, start at <https://smile.amazon.com>. You will be asked to designate the charity you want to benefit. Amazon Smile will then give your charity one cent for every two dollars you spend. One way to identify your charity is to enter its Tax ID Number; the Guild's is 94-3166127.

As a result of my shopping over the last three years, Amazon Smile has donated more than \$24 to the Guild. I am one of 27 people whose purchases have triggered such contributions to the Guild. All Amazon Smile donations to the Guild during that time total nearly \$105.

Help us increase that number.

Wellesley Carillon Events

submitted by Margaret Angelini

The Wellesley Guild of Carillonneurs invites all carillon enthusiasts to attend the following events at the Wellesley carillon in Galen Stone tower:

3 December, 2017	1-3pm	Holiday Open Tower Cookies, cocoa and music of the season
14 February, 2018	12:30-2:15pm	Open Tower for the Wellesley Community; faculty and staff cordially invited
3 March, 2018	2-4pm	Cari-radio - pop tunes and movie music on the carillon!
14 April, 2018	2-4pm	Spring Invitational Recital guest carillonneurs from near and far present recitals on the Wellesley Carillon
28 April, 2018	2-4pm	Change Ringing Open Tower; all guests to the tower are invited to play the bells

New Hymn Tune Setting

by Ennis Fruhauf

Fruhauf Music Publications is pleased to offer a three-verse setting of Martin Luther's "Ein Feste Burg", arranged for 4-octave carillon and presented in recognition of the five-hundredth year anniversary of the Lutheran Reformation. Please visit www.frumuspub.net to download a complimentary PDF booklet.

Bell Commission, Round Table and Bell Festival in Rostov Veliki, Russia

by Jeffrey Bossin

On August 9 and 10, the campanological commission held its annual meeting to inspect the 15 bells in the bell tower of the Assumption Cathedral in the kremlin of Rostov Veliki, Russia. They weigh a total of 63 tons and most date from the 17th century. Michael Bryzgalov, director of the Glinka Museum of Musical Instruments in Moscow and head of the Association of Musical Instruments Museums and Musical Collections in Russia, was chosen to head the commission.

The meetings were chaired by Natalia Karovskaya, director of the Rostov Kremlin State Museum, assisted by Hierodeacon Roman Ogryzkov, chief bellringer of the Moscow Danilov Monastery. The other members included various carillonners, professors, historians, and many other bell enthusiasts. I was provided with an interpreter who accompanied me during the first two days and was especially useful during the commission meetings.

The commission was divided into a musical and a technical group, which made recordings of the bells in the bell tower of the Assumption Cathedral and thoroughly inspected them. The technical group reported that the beam holding the 32 ton Sysoi bell, which had been replaced in the 1980s, may need to be replaced again. Though the bells belong to the museum, the tower and the beams the bells are suspended from belong to the church, and it will be necessary to convince the church authorities to take any action necessary regarding their replacement.

The commission drew up a written report documenting its findings. It also discussed applying to UNESCO to have the Rostov kremlin declared a world heritage site, to issue a DVD about the bell tower and decide what to put on it, to publish a brochure with information about the commission and its work, and decide what information should be made public and which should be kept private. Olesya Rostovskaya and Alexey Pogarsky played two sets of recordings they had made of the Rostov bells at different times of the year and asked the members of the commission to report any difference in the way they sounded. Group photos were taken on the steps at the entrance of the kremlin building where the members of the commission met and in front of the belltower of the Assumption Cathedral.

Friday, August 11, marked the beginning of Rostov's annual weekend festival. The kremlin courtyard was filled with stands



run by various people selling books, souvenirs, and all kinds of Russian culinary delicacies. The bellringers Victor Karovsky, Nicolai Samarin, and Vasily Vakatov came from Moscow and together with Vasily Sadovnikov and his students played concerts on the small zvon of the Church of Saint John the Evangelist on Friday, Saturday, and Sunday at noon, 3 and 4:45 p.m., 5 and 4 p.m., respectively. On Saturday at 2 p.m., Nicolai and Viktor let me improvise a chime with each of them in turn and then played one together.

Master classes were offered on a portable zvon set up in front of the Kremlin's small hotel two or three times daily. Friday afternoon lectures were held in the kremlin's White Chamber. This year the participants were equipped with earphones, which allowed them to hear simultaneous translations from Russian into English and vice versa. Lectures were given on topics ranging from belfry design to the Allaroni bellfoundry in Northwestern Italy to modern recordings of Russian cathedral bells.

After the lectures, the members of the commission and lecturers enjoyed an evening meal of Russian special dishes in the Kremlin's outdoor garden during which the vodka flowed freely and the dinner guests offered a spontaneous rendition of their favourite Russian songs.

Saturday, various campanologists and bellringers were interviewed for a program about Russian bellringing to be broadcast on BBC Radio 4's Music Feature program the beginning of October, and

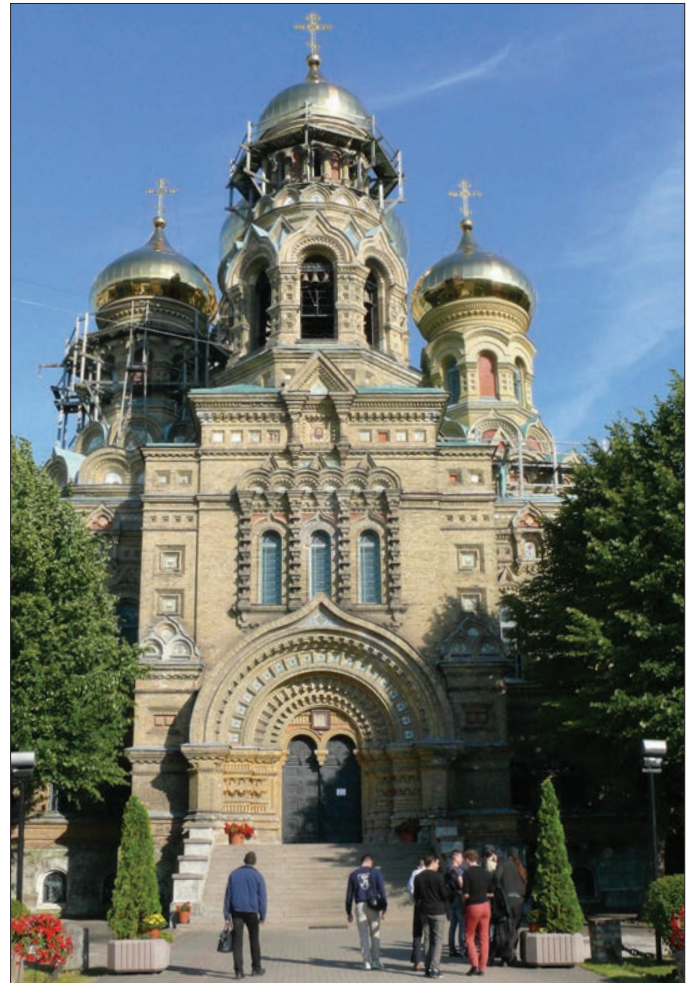
I was shown a short film documenting how a freak tornado devastated the Rostov kremlin in 1953, badly damaging the wooden roofs and onion domes.

Konstantin Mishurovsky gave me a private tour of his small exhibition on display during the festival. It consisted of photographs documenting recordings made of the large zvon in the bell tower of the Assumption Cathedral in March 1963. After the Russian Revolution, all bellringing in Russia ceased, but in 1963 the director of a film based on Leo Tolstoy's novel "War and Peace" needed the sound of Russian chiming as part of the sound track. A crew was sent to Rostov and made two sets of recordings. Four of the men who had played the bells before the revolution were still living in Rostov and able to perform for the recordings. Thus, they provide a rare historically authentic document of the way these Russian chimes were originally played.

Mishurovsky gathered the photos together and interviewed all of the people who had been involved in the project and were still alive. After the two recording sessions the chimes fell silent again until bellringing was allowed as part of Gorbatschov's policy of glasnost. In Rostov it began again in 1987 as part of the celebrations marking the 1,125th anniversary of the founding of the town. Two years later, the first bellringing festival was held and campanologists and bellringers from all over Russia gathered to found the Association of Campanological Arts of the Soviet Cultural Funds. The recordings have now been made available on a CD.

The highpoint of the festival was the big outdoor concert given on Saturday evening. Dmitry Volosnikov conducted the orchestra of the Moscow New Opera Theater in a stunning performance of the cantata "Adiemus" by the English composer Carl Jenkins, including a bit of Russian bellringing provided by Victor Karovsky and Nicolai Samarin on one of the kremlin's bells specially set up next to the orchestra. The performance was followed by a celebratory banquet held in the Kremlin's restaurant Sobranie. The guests were provided with a sumptuous buffet of Russian specialties and danced to the music of a Russian jazz combo which played favourite American melodies accompanying the jazz soprano Mrs. Stevers, whose husband Björn now heads the UNESCO agency which oversees the world's museums.

The festival closed on Sunday afternoon following a performance of sacred and secular music given by a chorus from Corsica and one of 16th, 17th, and 18th century sacred hymns sung by the chorus of the Holy Danilov Monastery in Moscow.



First Russian Bell Festival in Liepāja, Latvia

by Jeffrey Bossin

On August 31, the Russian Orthodox Church in Liepāja, Latvia held its first bell festival. It took place at the St. Nicholas Naval Cathedral to mark last year's installation of 12 new bells cast by Oleg Gritsaenko at the Litex bellfoundry in the town of Zhukovsky 25 miles southeast of Moscow. The strike note of the bourdon is between B natural and C, and the bell weighs about 2.2 tons. The zvon has three older bells, including one large Russian one and one smaller one from Bochum, Germany. Though these two are made of iron and show signs of rust aggravated by the salty sea air, they sounded surprisingly good and no different than the bronze bells.

The St. Nicholas Naval Cathedral was built between 1901 and 1903 and dedicated by Tsar Nicholas II. The central dome

Foreign Desk

represents Christ, and the four flanking domes the four evangelists. It was built to serve the Russian naval base in the area and dedicated to Saint Nicholas, the patron saint of seafarers. Built close to the seaside, it was the last thing the Russian sailors saw when the fleet departed to fight against Japan in 1904. Under the Soviet occupation following WWII the cathedral served as a gymnasium, recreation, and entertainment area, including a cinema for sailors, soldiers, and navy personnel. It was returned to the Latvian Orthodox Church following the country's independence in 1991.

The festival was organized by Hierodeacon Roman Ogryzkov from the Holy Danilov Monastery in Moscow and the Russian Orthodox priest Igor Trofimov from Liepāja. Roman, who negotiated the return of the bells from Harvard University to the Holy Danilov Monastery where they had originally hung and the installation of a new zvon in Harvard as a replacement, also teaches Harvard students the art of Russian zvon playing and invited three of his pupils as well: Jeffery Durand, Peter Harnett, and Alex Wang. During this summer's festival in Rostov Veliki, he also invited me to take part in the festival. As it turned out, four of the Russian participants already knew me because they had taken part in the second competition for Russian bellringers held in Yaroslavl in 1999, where I was a member of the jury.

Tuesday evening, I flew to Riga and from there to Liepāja, where I landed at midnight and was met at the airport and taken to the Hotel Liva, where the other guests stayed. The next morning, we were bussed to the cathedral and, after a brief tour by Igor Trofimov, who explained the history of the building, we ascended to the bell chamber and practiced our chimes. The chime stand consists of the usual post where the cables attached to the bell's clappers are fixed. The three largest bells are played by stepping on pedals at the base of the post. Hierodeacon Roman invited me to play a chime as well, and I invented one for us to perform together, me playing the medium and large bells and he working the seven small ones.

The next morning, we went to the cathedral to take part in the Russian Orthodox church service. We then climbed to the bell chamber to begin the festival program at 11 a.m. A large crowd of about 500 townspeople had gathered below to listen, and a tented area had been set up to accommodate the special guests. A speaker downstairs announced the program via loudspeakers and the audience was able to view the bellringers in action on a large screen.

During the following three hours, the bellringers played five groups of four pieces each. The performers showed great technical skill and ingenuity in structuring and playing their pieces. A lecture was given between each of the groups on the following topics: The Tradition of Russian Bellringing, The Characteristic Features of Russian Bellringing Compared to Those of Western European



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Bellringing, Russian Bellringing at Harvard University, and The Role of Bells in the Daily Lives of the People of Western Russia. The lectures were illustrated with pictures shown on the large screen and accompanied by musical excerpts played over loudspeakers. Those given in English were translated into Russian and all were also translated into Latvian.

After a closing blessing given by a Russian Orthodox Metropolitan and a final chime, the festival ended promptly at 2 p.m. Members of the audience were shown the art of bellringing on a small portable zvon set up in front of the church and were able to ring the bells themselves. A group photo of the festival participants was taken and then we returned to our hotel where we were treated to a sumptuous closing banquet of Russian delicacies in the hotel's dining room. After the banquet, Hierodeacon Ogryzkov led a group of us down to the seaside to eat, drink vodka, and enjoy the air, waves, and water.

Before we left, four of the Russians joined in singing several stanzas of a traditional melancholy song about the Russian steppes--a truly magical experience accompanied by the sound of waves breaking on the shore and the wind rustling through the bushes. The following morning, eight of us were taken back to Riga in a minivan where we said our farewells and got trains back to Russia or flights to our various home towns, taking with us memories of a wonderful festival and of our newfound friends.

The Barcelona World Congress

By Margo Halsted

- 175 attendees from 18 countries
- Approximately 61 people performing on 4 carillons in many venues
- Every recital performer could be seen by the audience, in person or on a screen
- Private mobile carillon and string orchestra concert in Gaudi's Sagrada Familia
- During after-congress trips there were opportunities to actually be inside two fairly small bell towers where ringers were moving around, strongly pulling their ropes, and the very loud bells were wildly swinging in the openings nearby



Anna Maria Reverté and Koen van Assche

The World Carillon Federation meeting, in Barcelona, Spain, which took place from July 1-5, along with an additional three day extension for bus visits to other locations, was amazing, fun, and at times thrilling. There were exceptionally well-planned events for taking care of the many people. The 46-page program book for "who, what and where" plus the 34-page booklet with programs were exactly what we needed--and we used them.

Besides the many interesting recitals and concert spaces, there was good weather, good meeting sites, tasty food (quite a few meals were provided), and our own song sung in a round in three locations. There were also interesting places to visit in the city, such as underground Roman ruins and an ornate music hall.

Barcelona carillonist, Anna Maria Reverté, was the host, along with the Catalan government. Koen van Assche of Belgium was the Congress assistant. The Barcelona carillon is housed at the top of the Generalitat, the “Palace” of the Catalan Government. We also held our two meetings and nine lectures in a Palace lecture room. The carillon (Petit & Fritsen, 1976, 49 bells, transposing up a fourth) can be heard well from inside attractive patios on an upper floor where listeners sit on folding chairs watching the performer(s) on large screens.

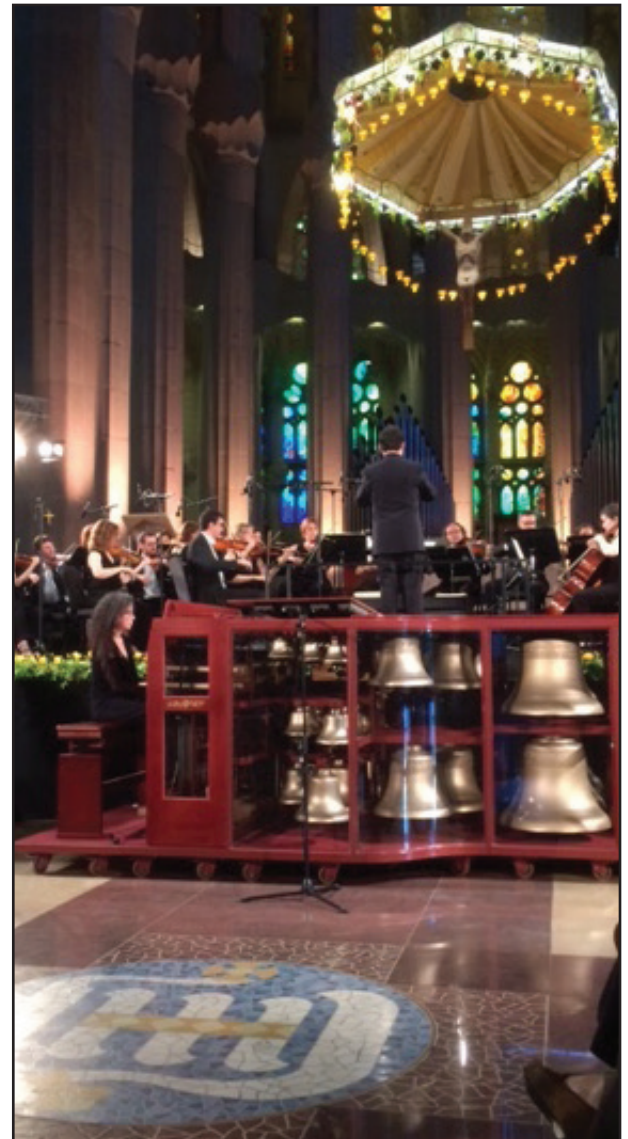
Anna Maria and Koen performed in many of the concert locations. Several times they played commissioned music on the Bronzen Piano with either a string or a brass orchestra. The Bronzen Piano looks like a very large grand piano. The bells inside can be seen through an acrylic covering, and there is a carillon keyboard at one end. The instrument can be taken apart to move it almost anywhere. Mobile carillons have smaller bells than a concert pitch carillon, and they are usually transposed one octave higher.

The two mobile carillons on trucks, from France and Portugal, could be driven almost anywhere for outside listening. One whole morning was spent in a lovely park with many recitalists playing for a short time on their choice of the two instruments. While players of other instruments as well as electronic sound joined with the carillons, the most intriguing to this writer was Russian Olesya Rostovskaya playing a theremin.

At the final meeting, Wylie Crawford had completed his 11-year WCF presidency (congratulations!), and turned the office over to Koen Van Assche (congratulations!). Earlier, Carole Anne Taylor presented the GCNA report and GCNA-appointed recitalist Linda Dzuris played a fine concert. Other North Americans playing short recitals in Barcelona were Joey Brink, Leslie Chan, John Widmann, Frances Newell, and residents Roy Kroezen and Geert D'hollander. GCNA performers of short recitals during the three-day trips were Wylie Crawford, Dennis Curry, and Margo Halsted.

The early evening of the final Barcelona meeting day found us in front of the Barcelona Cathedral sitting on folding chairs looking at the two mobile carillons that had been driven right up to the front of the Gothic Cathedral. The program included the playing of commissioned music with a brass orchestra, other carillon performances, folk dancers, acrobats, and “giants” who danced. We then walked to a nearby hotel for our final buffet banquet.

What a well planned, educational and really, really fun and instructional meeting.



The WCF's private concert in the Sagrada Família

An Excursion to Sergiyev Posad

By Jeffrey Bossin

Following the festival in Rostov Veliki, my friend and colleague Nicolai Samarin kindly offered to drive me to Sergiyev Posad, where the largest bell in Russia in use hangs.

Russian bellfounders have long specialized in casting big bells. Between 1550 and 1819, nine bells weighing between 40 and 144 tons each were cast for the Moscow kremlin. The Tsar bell, cast in 1735 by Mikhail Motorin for empress Anna Ivanova and reputed to weigh around 220 tons, still holds the record as being the largest bell in the world. It has never been hung or rung, has a large number of vertical cracks and a large piece broken off of the base.

The Moscow campanologist Konstantin Mishurovsky believes that the cracks and the fragment stem from the fact that it was simply not possible at that time to cast a bell of this size and weight without such defects. After the Russian Revolution, the Soviet government had almost all of Russia's bells destroyed. A few managed to be preserved, including the 36 ton bell in the Rostov Veliki kremlin and the 72 ton bell in the Moscow kremlin.

Under the leadership of Mikhail Gorbatshev, new bell foundries were established and, starting in 1989, began casting bells for churches all over the country, which were able to conduct services again, and for new churches that were being built. In 1999, Yuri Puchnatshv, the then president of the Association of Campanological Arts in Russia, took me to the Christ the Saviour Church in Moscow to see the 34 ton Big Triumphal Bell, which had been cast by Mikhail Mashin three years earlier.

In 2003, Valeri Anisimov in Voronesh cast the 38 ton Triumphal Bell for the St. Sabbas Monastery in Svenigorod. Also in 2003, Igor Savelev in St. Petersburg succeeded in casting what is now the largest bell in use in Russia, which hangs in the belltower of the Trinity Lavra Monastery in Sergiyev Posad 31 miles north of Moscow. It is an exact copy of the Tsar Bell cast by Mikhail Motorin in 1748 and destroyed by the soviets in 1930. It weighs 79 tons and is 14 feet 7 inches tall.

My long time friend Natasha Yesina, who works as an interpreter and tourist guide at the Rostov kremlin, arranged to have Hierodeacon Gerasim show us the bell tower and accompanied Nicolai and me, acting as the interpreter. The Trinity Lavra Monastery is one of the largest in Russia and was established in 1337 by St. Sergius of Radonezh and his disciples. His relics lie in state in the Trinity Cathedral, and when we arrived on the beautiful, sunny day, a long line of devotees encircled the building to view the saint's holy relics and pay their respects.

The cathedral is just one of a number of the monastery's many beautifully restored buildings, the 18th century bell tower, towering 289 feet high, undoubtedly is the most spectacular. Hierodeacon Gerasim met us at the entrance and guided us up the stairs to view the tower's three largest bells. The clapper of the Tsar bell weighs 2.2 tons and its strike point is covered with a type of plastic to soften the



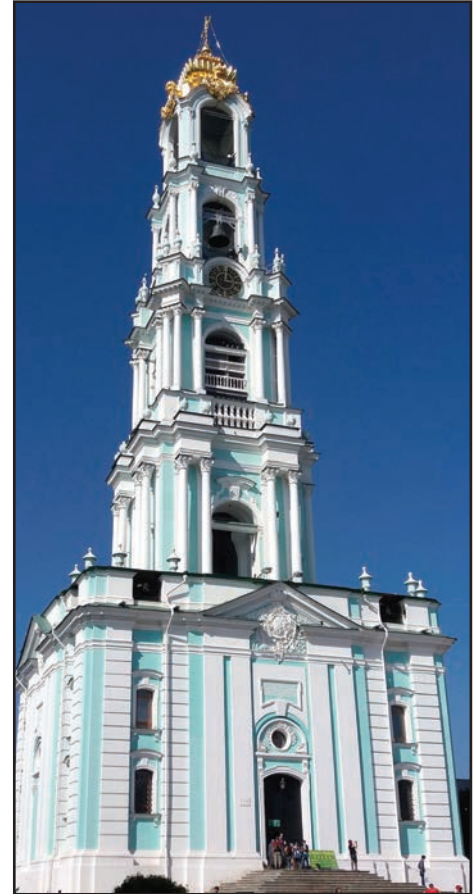
Tsar Bell

strike. Four men are needed to swing it.

Like all newly-cast large Russian bells, this one is richly ornamented with figures of Christ, the saints, and Russian priests. Five rows of inscriptions completely encircle the bottom of the bell, a band with figures of angels encircle the top. Surprisingly, in spite of its weight, its strike tone is the G a fifth higher than the low C of the 20-ton bourdon bell of the Riverside Church in New York. The Tsar Bell is flanked by two other bells, the Evangelist and the First-born, weighing 39 and 30 tons. Their clappers weigh 1.4 tons and 0.88 tons respectively. President Putin's name is included on the inscriptions on the larger of the two bells. They were cast in 2002 at AMO ZIL, the Moscow Automotive Society--Likhachov Plant.

After inspecting the three bells, we climbed to the next level, which houses the rest of the tower's zvon. It is played by pressing on cables connected to a post in front of the southern window or to a set of seven pedals at its base. Nine smaller bells hang in front of the post, three each hang in the eastern and western windows. The latter includes the Miracle Worker Bell, which dates from 1420 and is the oldest extant bell in the Moscow region. The largest bell in the chamber is not connected to the post but played separately and was donated by Tsar Boris Gudonov in the 16th century.

We then descended to a lower level to view a series of panels with texts and pictures with information about the history of the monastery and bell tower and its bells. When we left, Natasha presented me with a USB-stick imbedded in a plastic replica of the belltower and containing a large number of recordings of the bells and of the monks singing. After enjoying a late lunch at a nearby Russian restaurant, we headed back to Rostov Veliki, taking with us many impressions of a memorable visit.



In Memoriam

MARIANNE BIGELOW LYON | 1942-2017

by Robin Austin

Marianne Lyon, daughter of Arthur and Joanna Bigelow, passed away on March 9 of this year following a long illness. A longtime resident of Paris, France, she is survived by her husband, respected musicologist Gianfranco Vinay.

Marianne was born in Princeton, New Jersey in 1942, during Bigelow's first year as a newly-appointed Princeton University faculty member. Named in recognition for all that France did for her parents during their escape from the Nazis, Marianne convinced her parents to allow her to return to France to complete her high school education. As a result, the family maintained their home in Princeton and an apartment in Paris until Arthur Bigelow's death in 1967.

Like her father, Marianne was accomplished, creative, and musical. Her creative expression was initially as a dancer, then a

choreographer, and later as the founding director of France's Center for the Documentation of Contemporary Music, where she served for 30 years until her retirement in 2007.

She was elegant and generous and at the same time very modest and private. Funeral services, featuring live performances of some of her favorite music, were held on March 15 at the Père Lachaise Cemetery in Paris.



Marianne holding her father's tuning forks

JOAN KRENZER by Elizabeth Vitu

Joan Krenzer, one of the longest-serving performers in the Chicago-area carillon community, passed away on March 31, 2017.

Joan taught piano from her home in Oak Park, Illinois and, after taking a tour of the Rockefeller Carillon at the University of Chicago in the early 1980s, learned she could take lessons. She was hooked. Every week since then, she and John, her husband of 57 years, drove to campus to practice, climb the stairs, and play the carillon.

Over the years, she became a treasured friend to every player and family member in the area. She and John cheerfully pitched in for every special carillon event, joined every barbecue and group outing, and opened their home to all of us. They made us their family.

Joan was diagnosed with breast cancer in 2005 and died of therapy-associated challenges in the very hospital where she was born 81 years ago. She is survived by John, son John Jr., daughter Julie, sister Suellen, and four grandchildren.

Joan was an enthusiastic performer and animated supporter of the Chicago-area carillon community. She was a gracious lady with an open heart and generous soul. We miss her terribly.

IN MEMORY OF FRANÇOISE PACCARD by Elizabeth Vitu

Mrs. Françoise Paccard, wife of Pierre Paccard of the Paccard Foundry in Sevrier, France, passed away following a long illness, on July 9th.

Loving wife, mother, and grandmother, Françoise took an active role in the family business. It was at her instigation, insight, and artistic development that the very fine Paccard museum was created in 1984. Today it is a must-see museum in Savoie.

For those of you who had the privilege of knowing her, she will be greatly missed. Her obituary can be found on: <http://www.libramemoria.com/avis/le-dauphine-libere/haute-savoie/2017/07/11/avis-francoise-paccard>

If you wish to extend your condolences to Mr. Paccard, his address is:

7 Thomas Ruphy
74000 Annecy, France

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2019 GCNA Congress	G'eert d'Hollander	Bok Tower Lake Wales, Florida		
2020 WCF Congress	Emily Moody	Longwood Gardens Kennett Square, PA		
2022 GCNA Congress	Joey Brink	Rockefeller Chapel University of Chicago		

Mayo Clinic
200 First Street SW
Rochester, MN 55905

