

Carillon News



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Newsletter of the Guild of Carillonneurs in North America

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Call for Nominations to the GCNA Board of Directors

Board service for the Guild is a chance to grow personally and professionally, to share valuable skills, gain unique experiences and make lasting connections with other passionate and motivated members. Board service is a chance to help strategically decide the future direction of the organization and profession while being a strong advocate for the carillon. It also offers the unique opportunity to gain recognition from your employer, peers and community.

Nominations are now being accepted for the GCNA Board for a term ending June 2025. Both self-nominations and nominations of your colleagues are enthusiastically welcomed.

Applications will be accepted until **January 1**. Please refer to the nomination form found here: <https://www.gcna.org/board-officers> or email Nominate@GCNA.org for a copy.

Additional information on the responsibilities, frequency of meetings, etc. can be found here: <https://www.gcna.org/resources/Documents/Becoming-Board-Member-2020-Oct.pdf>

The basic requirements, in addition to the willingness be an active participant of a working board, are:

- Be a voting GCNA member
- Show a strong interest and commitment to the workings of the GCNA
- Interest in advancing the art and science of the carillon and the profession

Upon receipt of a nomination, a member of the Nominating Committee will contact the individual to verify their interest in serving on the Board and to answer any questions. The nominee will then be asked to submit a résumé and provide a short statement relative to their interest in serving on the Board. The official slate of candidates is contingent on the Committee's review of all application materials.

For additional questions, please email Nominate@GCNA.org or contact Lisa Lonie, Chair, at 215-780-1280.

Carillon NEWS

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HOW TO REACH THE GUILD

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Opinions expressed in *Carillon News* are not necessarily those of the editors, nor do they necessarily carry the endorsement of the GCNA.

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From the President's Corner



What an honor and privilege to be writing this column as GCNA President! As I review the history of The Guild of Carillonneurs in North America and reflect upon the names of past presidents (<https://www.gcna.org/guild-history>), I am humbled. Thank you for the opportunity.

Many thanks to my predecessor, Roy Lee, for his service to the organization. Roy's steady hand has led us through some bewildering times. Who could have imagined that a virtual Congress was even possible? A webinar series? Zoom social hours? Things may feel a little different, but the GCNA community is strong and vibrant.

While I (like many of you) missed meeting in person this summer, I was invigorated by the program offered by the virtual 78th Congress. A huge round of applause to our host, Ellen Dickinson, Trinity College, and the team of people that made this Congress a reality. What a technological masterpiece. Watching all these sessions from my living room? Priceless!

Did you know that Trinity College holds a unique spot in GCNA history? In September 1934, Remsen B. Ogilby, the President (and Carillonneur) of Trinity College, Hartford, Connecticut, invited all carillonneurs from the US and Canada, as well as others interested in the instrument, to attend a meeting at Trinity College to discuss common interests. Some thirty-five people were in attendance and resolutions were drawn up for a subsequent meeting. This Hartford gathering became known as the First Congress of Carillonneurs in North America. In September 1936, the Second Congress of Carillonneurs was called at the Houses of Parliament in Ottawa, Canada. At this meeting, the GCNA was established.

Our rich history is documented on the GCNA history webpage. If you haven't been to www.gcna.org lately, I encourage you to do so. Browse the pages – there are recent additions and some very useful information!

Last week I received the following text: "I think I may have just broken one of the batons."

Raise your hand if you have had a similar experience? I'm reminded of all those little things that can go wrong: lights are out in the tower and it is dark in the stairwell, the hatch to the bell chamber is stuck, someone (probably me) forgot to turn the clock strike back on, etc. Oh, how the list can go on.

Yes, it is a fact: mechanical things break and need to be fixed. I remind myself that challenges may open the door to opportunity and, sometimes, even innovation. That text that lit up my phone? Yes, one baton (or bell in this instance) was out of commission. Fortunately for us here at the University of Florida, we have 60 other bells that do work! That's a good ratio. Yes, we experienced challenges during the pandemic, but perhaps some of the innovations that were developed may take us to a new level?

Thanks to vision and great execution, the GCNA has produced innovative solutions to keep our carillon community engaged during the past 18 months. Where do we go from here? Join me as OUR organization moves boldly into the future.

Laura Ellis

CALENDAR

June 15-19, 2022 | 80th GCNA Congress, University of Chicago | Chicago, Illinois, 2022

FESTIVALS & REGIONALS

Carillon Festivals in Portugal, Poland and Russia

by Jeffrey Bossin

This year, the Portuguese city of Mafra held its first international carillon festival. It had originally been scheduled for February 2020, celebrating the completion of a 20-year renovation of the carillon in the tower of the Portuguese National Palace and Convent, but was cancelled in light of the escalating COVID-19 pandemic.

The meantone tuned carillon was cast in 1730 by the Antwerp founder Willem Witlockx and was one of two bought by King John V of Portugal for the twin towers of the Mafra palace. This instrument, with 44 bells and a bourdon of 9.6 tons (sounding a low F), was the world's heaviest upon its completion. The carillon in the second tower, cast by Nicolas Levache in Liège, contains 46 bells and was the world's largest at the time of its installation.

The Witlockx instrument's clavier began with a low G pedal, similar to the Hemony carillon of Ghent, but contained a fully chromatic set of bells, except for the lowest A-flat. In this respect, it could be considered a forerunner of the modern grand carillon. When Eijsbouts renovated the instrument, it was equipped with a World Standard keyboard with the bourdon connected to a G pedal. However, the highest B-flat, B, and C pedals had to be omitted; otherwise the clavier would have been so long it would have blocked the opening providing access to the playing cabin. The action of the instrument is very heavy.



The Royal Palace of Mafra

The festival consisted of concerts, which took place on seven Sundays in July and August at 4 p.m. Anna Maria Reverté of Barcelona, Spain, played the opening concert on July 11 and was followed by Monika Kazmierczak from Danzig, Poland, on July 18. Eddy Marien from Mechelen, Belgium, played the third concert on July 25.

I offered a program of German folk songs and music by Bach, Barber, Felciano, Gershwin, Grieg, Johnson and Satie on August 1. Ana Elias from Portugal performed on the following

Sunday and Frank Steijns from Maastricht, the Netherlands, performed on August 22. Gideon Bodden from Amsterdam, the Netherlands gave the closing concert on August 29.

The audience sat in the palace courtyard and were able to view the carillonners playing on a large screen. After the concert, each carillonner gave a filmed interview which contained information

about their life and work. The carillonners were well taken care of by Abel Chaves, the resident carillonner of Mafra and his wife, Zuelma.

The 23rd annual Danzig Carillon Festival took place from July 23 to August 29, 2021. Concerts were given every Friday evening at 8:30 p.m. on the carillon of Saint Catherine's Church and every Saturday at 12:05 p.m. on the instrument in the tower of the town hall. Both carillons were cast by Eijsbouts.



Saint Catherine's Church

The former is in concert pitch and has 50 bells, tuned in equal temperament, attached to a World Standard keyboard. 37 were cast in 1987 and 13 were added in 1998. The town hall carillon has 37 meantone-tuned bells cast in 1999, with a northern European standard clavier.

The festival's 13 concerts offered a wide variety of music. The Friday evening concerts always ended with a piece for carillon and recorded music played while a fountain in front of the audience shot varying bursts of water into the air. The opening concerts took place on Friday and Saturday, July 23 and 24.

The resident carillonner, Monika Kazmierczak, performed music accompanied by two historical trumpet players and a drummer. Gideon Bodden played romantic compositions and American music on Friday, July 30, and Bach's Goldberg Variations on Saturday, July 31. Anna Kasprzycka, from Danzig, Poland, offered a program entitled *The Danzig Nocturne* on Friday, August 6, together with a recorder player. On Saturday, August 7, she performed Protestant music and ostinati.

The following weekend, Toru Takao and Katarzyna Takao-Piastowska, a carillonner couple from Emmerich, Germany, gave three concerts. On Friday, August 13, they played a concert of four-hands pieces centered around the theme of nature. Toru performed music by Bach on Saturday, August 13, and Katarzyna gave a special concert dedicated to Saint Mary on the town hall carillon on Sunday, August 15, at 1 p.m.

I played three concerts: the first two on the carillon of Saint Catherine's Church on Friday, August 20. At 11 a.m. I performed music by Allard, Chopin, Debussy, Schubert and Van den Gheyn. The evening concert featured modern carillon music written for

Carillon Concerts in the Berlin-Tiergarten in 2021

by Jeffrey Bossin

Carillon concerts in the Berlin-Tiergarten were the only public events in Berlin that were not affected by the COVID-19 pandemic, as the city of Berlin put no restrictions on public usage of outdoor park spaces. Despite the pandemic, Berlin's carillon enthusiasts were able to enjoy numerous concerts throughout the year.

On August 22, Roy Kroezen from Centralia, Illinois, performed works by Blackwood, Debussy, and Gershwin. Jasper Depraetere from Lier, Belgium, offered a program with music by Gounod, Piazzolla, and Rush on September 5.

Toru Takao from Emmerich, Germany, gave a special concert to mark the 160th anniversary of German-Japanese friendship on September 19. This event was part of an official program promoted by the German and Japanese governments that featured a wide range of concerts and events in the two countries. He played music by Miyagi Michio, Taki Rentaro, and Kengyo Yatsuhashi, as well as pieces specially composed for the occasion by Naoto Omasa and himself. I opened the concert by playing pieces by Bach, Handel, and Schumann.

On September 21, the carillon's automated playing mechanism was programmed to play an arrangement of Beethoven's "Ode to Joy" from his ninth symphony as part of the Europa Nostra initiative *Ringling the Bells for Peace & Heritage*. This multi-country event marked the UN International Day of Peace, as well as the launch of the 2021 European Cultural Heritage Summit in Venice, Italy. At noon that day, all of the bells of the city, as well as bells all across Europe, were rung simultaneously and the event entitled *Ringling the Bells for Peace & Heritage* was livestreamed via live.europeanostra.org.

From the Editors

Thanks again to everyone who submitted articles for inclusion in this issue of *Carillon News*. Please take note that all submissions should be sent to carillonnews@gcna.org and no other email addresses, especially our personal ones. They often get lost in between inboxes and using a single address ensures that submissions will be seen by both of us. Have ideas for items you'd like to see in *Carillon News*? Send those our way as well.

the carillon in the Berlin-Tiergarten by Felciano, Skilbeck, and Tosin, as well as three short pieces for carillon and electronic music by Verandi. The concluding piece for the fountain show was by Baczewski.

On Saturday, August 21, I played music by Bach, Handel, and Mozart on the town hall carillon. The festival ended with two concerts given by Paul Maassen from Breda, the Netherlands. The concert on Friday, August 27, featured new music for carillon and strings accompanied by the NeoQuartet of Danzig. On Saturday, August 28, he played a program entitled *Impressionistic Sounds* on the town hall carillon.

A carillon festival was staged to celebrate the 20th anniversary of the dedication of the carillon in the Saint Peter and Paul Cathedral in the fortress of Saint Petersburg, Russia. This Petit & Fritsen carillon of 52 bells was installed in 2001, at the initiative of Jo Haazen, to replace a carillon cast by Johann Derck in Hoorn, the Netherlands, which in turn replaced a carillon ordered by Peter the Great from Jan Albert de Grave in 1720 that was destroyed in 1756.

The carillonneurs Alexandra Kapinos and Olesya Rostovskaya started the festival by firing a shot from a cannon, traditionally fired daily at noon. Olesya then read a letter from Jo Haazen, director of the carillon department of the Institute for Keyboard Instruments at the University of Saint Petersburg. The pandemic prevented him from attending in person. This was followed by a series of seven concerts played at every hour starting at 1 p.m.

The first two were performed by Irina Kozlova, the second two by Olesya Rostovskaya, the fifth by Alexandra Kapinos, and the sixth by Maria Lebedeva-Lobetskaya. All four have been awarded diplomas in carillon performance from the University of Saint Petersburg. The concerts featured a mixture of popular melodies, classical pieces, and works written for carillon, including some of the carillon music imitating traditional Russian bellringing.

The festival closed with a gala concert at 7 p.m. The program included a number of Russian peals played on the bells of the zvon which also hangs in the tower. The concert concluded with a festive Russian peal played by the Ivanov ensemble of Russian bellringers.



An explosive start to the Russian festival!

The performers were greeted with enthusiastic applause given by an appreciative audience.

New Carillonneur Members

by Margaret Pan and Jeremy Chesman

The Carillonneur exam committee is pleased to announce that the following individuals' pre-recorded virtual exam recitals were approved by the membership via online voting in May 2021.

We all join in congratulating the newest Carillonneur members and look forward to seeing them in person at future Congresses!



DEBORAH HENNIG has a background as a classical pianist and a degree in piano performance. She has had extensive musical training in Canada and Europe and is an experienced performer, which has been influential in her carillon playing. Deborah's musical background led to a long career

in arts management and marketing. She consulted in capacity building and communications for a variety of arts organizations across Canada and in Hong Kong where she lived and worked for five years.

Deborah discovered the carillon in 2012 and was instantly intrigued by the instrument's unique musical and technical possibilities. She began studying with Dr. Andrea McCrady at the Peace Tower Carillon in Ottawa, Canada, but her studies were interrupted soon after when Deborah moved to Hong Kong. In 2019, she relocated to Belgium so that she could resume her carillon studies. She studied with Eddy Mariën at the Royal Carillon School in Mechelen and will graduate in 2021. Deborah has enjoyed visiting different carillons in Belgium and looks forward to exploring more instruments in the coming months.



CLAIRE JANEZIC has been playing carillon for 4 years, studying at the University of Rochester under Doris Aman. They have also been lucky enough to receive instruction from carillonneurs Lisa Lonie and Tim Sleep. Claire's other musical pursuits include gamelan, composition for picture and

video games, sound editing, and piano/keyboards. Claire is an undergraduate music and history double-major and is pursuing a minor in audio music engineering. Their historical interests are centered in the 20th century United States and Mexico, especially in regards to immigration and Pennsylvanian anthracite coal mining culture. Extracurricularly, Claire served as Music Director of campus popular music group No Jackets Required (NJR) and

Music Director of community theater group Dream Visualize Create (DVC) in 2018. In their free time, Claire enjoys indoor rock climbing and taking care of a growing collection of plants.



MARIA KRUNIC recently graduated with a bachelor's in linguistics along with minors in biology, chemistry, and Russian/East European Studies from the University of Chicago. Both of her parents immigrated to America from Serbia and settled down in Chicago, where she was

raised. Maria began her carillon studies four years ago with Joey Brink, during which she was also president of UChicago's Guild of Carillonneurs. Maria is very excited to be a part of the GCNA and to continue engaging with the carillon world after graduating college. Aside from her musical endeavours, she likes to play tennis and enjoys swing dancing to her favorite jazz oldies.

JOSEPH MIN studied with Joey Brink at the University of Chicago.



JOSHUA VILLANUEVA is pursuing a Master of Arts in International Studies at the University of Denver. He began his musical training at the Colburn School in Los Angeles, California, and graduated from McGill University with degrees in piano performance, classical studies, and a minor in early music.

He started studying the carillon with Carol Jickling Lens in late 2019. During his undergraduate studies, Joshua supported research at the Orpheus Institute in Ghent, Belgium. He also led "American Music in WWI," a research project for the U.S. World War One Centennial Commission. Joshua has composed for the Orquesta Filarmónica de Boca del Río, Orquestando Armonía in Veracruz, Mexico and the Lamont Symphony Orchestra. In recognition of his achievements, Joshua has received awards and scholarships from the Young Musician's Foundation, Spotlight Academy of the Music Center, Scottish Rite Supreme Council, Los Angeles City Council, and the United States Congress.

News from the Associate Carillonneur Exam Committee

by *The Associate Carillonneur Exam Committee*



Hyo Jin Jenna Moon is our newest AC member.

The Associate Carillonneur Exam Committee is pleased to announce that Hyo Jin Jenna Moon has passed the Associate Carillonneur Exam and is now an AC member of the GCNA. Jenna earned a DMA

in Sacred Music at the University of Michigan in Ann Arbor, where she studied organ with Dr. James Kibbie, carillon with Dr. Tiffany Ng, and sacred music with Dr. Kola Owolabi. Moon received her master's degree from the University of Michigan with the Michele Johns Scholarship, and her bachelor's degree in organ and music education from Trinity Christian College.

Moon has performed over 100 weekday carillon recitals at the two UM campus carillons. An avid carillon ambassador of diversity, she programmed her dissertation carillon recital with a dynamic and inclusive repertoire, featuring a wide-ranging collection to celebrate and acknowledge music by people of color and women composers. She was Vice President of the University of Michigan Carillon Guild and carillon catalog assistant. She serves as the University of Michigan summer carillon concert series manager and social media advocate.

She is the author of University of Michigan Korean-English language carillon FAQ: <https://wp.me/p7VjVq-bj>. She published her carillon works, "Sae-Ta-Ryung (Birdsong)" and "Parang-Sae (Bluebird)" in *Global Rings*, CHI Press in 2020. She organized carillon concerts and a student carillon concert series, including "New Perspective & Inclusivity on Digital Carillon Concert," collaborating with the Multi-Ethnic Student Affairs (Excellence in Entrepreneurship, Career Empowerment & Leadership Enterprise Fund) and a new augmented reality carillon performance with architecture students on a Sonic Scenographies Research grant.

Ringling the Bells for Peace and Heritage in Europe

by *Jeffrey Bossin*

To mark the UN's annual day of nonviolence and ceasefire as part of the UN International Day of Peace (World Peace Day) in Venice, Italy, the Europa Nostra organization held its fourth annual "Ringling the Bells for Peace and Heritage" event. The event served as the opening ceremony of the 2021 European Cultural Heritage Summit.

On Tuesday, September 21, all of the bells in Venice were rung at noon. Europa Nostra called upon bell towers throughout Europe to join this initiative and ring their bells at the same time as well. The automatic mechanism of the carillon in the Berlin-Tiergarten played the melody of "Ode to Joy," the hymn of the European Union.

The event was livestreamed from the campanile on Saint Mark's Square as well as from other historical sites in Venice and throughout Europe. More information can be found at <https://www.europanostra.org/european-heritage-summit> and <https://www.europanostra.org>.

"The People's Instrument: The Rochester Carillon" Composition Contest

by *Austin Ferguson*

The Mayo Clinic Dolores Jean Lavins Center for Humanities in Medicine announced three prize winners in its inaugural composition contest for the Rochester Carillon on July 16, 2021.

First Prize was awarded to Dr. Pamela Ruitter-Feenstra for her composition, "Healing Hands," Second Prize was awarded to Charles Zettek, Jr. for his composition, "Reconciliation," and Third Prize was awarded to Mariam Soni for her composition, "Shifa".

Announced in fall 2020, "The People's Instrument: The Rochester Carillon" was comprised of a collaboration between the Lavins Center and local musicians in an effort to explore the role of the Rochester Carillon in the healing process of Mayo Clinic.

In writing their compositions, composers were asked to consider the following directives:

- i. Showcase the unique compositional skills and perspectives of composers interested in the carillon art
- ii. Provide a unique and comfortable soundscape for patients and staff that is beneficial to the healing environment

continues on page 8

TAKE NOTES: Awards, Exams, and Education

Sacred Music Studies and the Carillon at the University of Michigan

by Tiffany Ng

This article is a continuation of “Master’s Degree Program at the University of Michigan” in *Carillon News*, no. 97 (April 2017)

My previous article described carillon degree study at the University of Michigan, but I’ve since fielded questions about other carillon concentration options and what everyday studies are like. For example, the Doctor of Musical Arts in Performance: Sacred Music degree at U-M requires three dissertation recitals, two on organ and one that may be elected as a carillon recital. In August, Dr. Hyo Jin Jenna Moon earned her DMA in Sacred Music with dissertation recitals that included a hybrid-virtual recital on the Lurie Carillon in line with pandemic safety measures. She continues to perform weekly on the Baird and Lurie Carillons at U-M, and is available for guest recitals at other towers through the end of June 2022 or longer, pending residency status.

Current Sacred Music DMA students Kai Wai (Zoe) Lei and Christine El-Hage are pursuing similar tracks and performing regularly. Besides the dissertation recital concentration, U-M offers undergraduate and graduate carillon instruction for credit and a Master of Music in Carillon Performance. During the pandemic, hybrid-format carillon study included virtual guest workshops with Rachel Perfecto on arranging and Dr. Andrea McCrady on career paths. These workshops were so engaging that I’m now making Zoom visits a regular part of the program.

Our carillon studio of over 20 students forms a dynamic community, and I’ve learned much from students’ wonderfully varied and original projects. I wish I could list them all, but Dr. Moon’s record at least provides a lively example and glimpse into the many sources of support for student-led initiatives. She served as Vice President of the U-M Carillon Guild, as Associate Director and Publicist of the Summer Series, and worked on cataloguing and digitization of the carillon collections. She performed over 100 weekday recitals, and published her compositions “Sae-Ta-Ryung (Birdsong)” and “Parang-Sae (Bluebird)” in *Global Rings* (CHI Press, 2020) during her studies with Dr. Pamela Ruitter-Feenstra.

A winner of the North Campus MLK Spirit Award for her championship of diversity, she organized a composer diversity recital with her peers with funding from the Excellence in Entrepreneurship, Career Empowerment & Leadership Enterprise Fund, and an Augmented Reality project with graduate architecture students with funding from a Sonic Scenographies Research Grant. A native of Seoul City, South Korea, she wrote U-M’s Korean-English language carillon FAQ: <https://wp.me/p7VjVq-bj>

Our next studio project is the student carillon recital at “Diversity & Belonging,” the 2022 meeting of the Westfield Center for Historical Keyboards (January 26-30), which will include the premiere of carillon arrangements of piano works by Navajo composer Connor Chee.

from *The People’s Instrument*, page 7

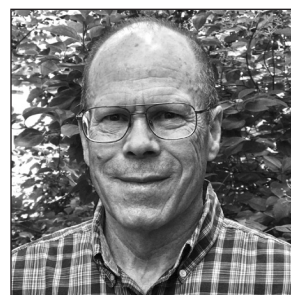
- iii. Build patient and provider relations
- iv. Expand the repertoire available to the Rochester Carillon and support Mayo Clinic’s support in the creation of new art beneficial to the patient experience
- v. Illustrate the Rochester Carillon’s role as “The People’s Instrument” and its value to the Rochester community

Composers were also asked to provide a short artists’ statement regarding their interpretation of the directives and its relation to the finished compositions. These statements are included with the scores.

The compositions were premiered on September 16, 2021, the 93rd anniversary of the Rochester Carillon’s dedication. Scores are available for free download, along with other carillon compositions commissioned by the Lavins Center, here: <https://connect.mayoclinic.org/blog/center-for-humanities-in-medicine/tab/carillon-music/>.



First Prize Winner
Dr. Pamela
Ruitter-Feenstra



Second Prize Winner
Charles Zettek, Jr.



Third Prize Winner
Mariam Soni

In Memoriam

RAY McLELLAN (1958-2021): Fellow carillonneur, friend, teacher

by Sally Harwood

Ray's lifelong love of music started at an early age, and his life as a professional musician began when he was the organist for his church in Florida during his teens. Though the organ was his first instrument, he was a well-rounded musician who enjoyed, and was knowledgeable about, many types of music from many eras. His interest in Samuel Barber's carillon compositions, for example, led to learning about Barber's opera and piano works. He enjoyed listening to ragtime music and playing it on the carillon. Knowledge from his early experience with church music was broadened by a career immersed in the music of religions different from his own, and he developed a deep appreciation for the music of different modes of worship.

For 36 years, Ray was the music director and organist at the parish of St. Michael the Archangel in Monroe, Michigan, and for 28 years he was the pianist at Temple Beth Emeth in Ann Arbor, Michigan. He was the accompanist for Temple Beth Emeth's Kol Halev choir, a 70+ member choir, for services and special performances at the Temple and for its tours in Romania and Argentina, as well as performances around Michigan, including one at a Holocaust memorial in the Capitol rotunda. He was a consummate accompanist, always alert to the director's cues, however subtle, and able to adapt to all types of situations and conditions, from less than perfect pianos to the inevitable performance mishaps.

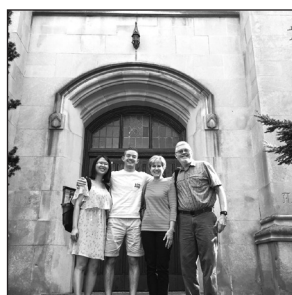
Ray earned a B.A. in music in 1980 at Florida Southern College, and during his time there he studied for a year in Freiburg, Germany, on a full scholarship. Ray's goal of a career in music brought him to the University of Michigan, where he learned to play the carillon while earning Master of Music and Doctor of Musical Arts in Organ Performance degrees. He furthered his studies at the Netherlands Carillon School in Amersfoort. In 1991 he became

a Carillonneur Member of the GCNA. In the years that followed, he was an active carillon recitalist in North America and Europe.



him to continue his work at Temple Beth Emeth and St. Michael the Archangel, as well as living in Ann Arbor and playing the UM carillons regularly. At MSU, Ray played the Beaumont Tower carillon weekly and for one recital each year during MSU's Muelder Summer Carillon Recital series. Ray's MSU carillon activities also included teaching student carillonneurs.

Ray enjoyed teaching students of varied nationalities and levels of musical training and was committed to meeting their particular needs and interests. Student goals ranged from preparing for official proficiency recognition to simply learning enough to share their favorite music from the carillon. He assisted students not only through teaching technical carillon skills and musicianship, but also by seeking out carillon music to suit their tastes, as well as their abilities, and by arranging for performance opportunities. He encouraged students' participation in the GCNA, arranging for joint travel to GCNA Congresses and emphasizing the benefits



In 1997, Ray was named the Michigan State University Carillonneur, with a part-time position that allowed him to continue his work at Temple Beth Emeth and St. Michael the Archangel, as well as living in Ann Arbor and playing the UM carillons regularly. At MSU, Ray played the Beaumont Tower carillon weekly and for one recital each year during MSU's Muelder Summer Carillon Recital series. Ray's MSU carillon activities also included teaching student carillonneurs. Ray enjoyed teaching students of varied nationalities and levels of musical training and was committed to meeting their particular needs and interests. Student goals ranged from preparing for official proficiency recognition to simply learning enough to share their favorite music from the carillon. He assisted students not only through teaching technical carillon skills and musicianship, but also by seeking out carillon music to suit their tastes, as well as their abilities, and by arranging for performance opportunities. He encouraged students' participation in the GCNA, arranging for joint travel to GCNA Congresses and emphasizing the benefits of GCNA examination and learning possibilities. In addition to his MSU position, Ray was a carillon performance

instructor for the North American Carillon School.

As an active member of the GCNA, Ray enjoyed the camaraderie and the common interests of carillonneurs, and other lovers of the carillon, all over North America. He was a regular attendee at Congresses and was a member and chair of the Nominations Committee. He was especially dedicated to the advancement of new carillon players, serving more than one stint through many years as a GCNA Examination jurist. He meticulously studied scores in preparation for his careful assessment of candidate recordings and performances.

Ray attended several Congresses of the World Carillon Federation and maintained communications with carillonneurs in Europe. Through relationships formed during his studies in the Netherlands and WCF experiences, he expanded his knowledge of the carillon and his ability to help students entering into further carillon studies and performance.

Although music was always his primary focus, Ray was interested in many subjects and activities, and his colleagues and students included people whose primary occupations ranged widely. Ray was inquisitive and genuinely interested in learning about, for example, physics, chaos theory, topological mathematics, copyright law, and social issues. On a less intellectual (though no less important!) level, Ray was very fond of cats—a problem early in life, with a severely allergic father, but a joy later when he had his own home, with cats. He was understanding about students sometimes bringing dogs to Beaumont Tower and was affectionate toward the ones he encountered there.

Ray valued opportunities to share his passion for music with others, such as are provided by regular carillon recitals and participation in special events and

continues on page 10

In Memoriam

from **Ray McLellan**, page 9

community activities. Though his part-time position limited his presence on campus, he was diligent about finding appropriate students or assistant carilloners to respond to requests for carillon music. Reflecting his consistent support for equal inclusion, fair treatment, and acceptance of all persons in society, Ray performed a special recital at MSU in April, 2019, at the launching of the MSU Museum exhibition, "Finding Our Voice: Sister Survivors Speak." In 2021, a couple who sang in the Kol Halev choir commissioned a carillon work as a gift to Ray. When the composer asked Ray about possible themes for the composition, Ray expressed his longing for music that fosters hope and peace, during a time of pandemic and divisive social unrest.



Early carillon years:
Among the bells at Lurie Tower

This article reflects communications about Ray with a number of people, in particular Patricia Johannes, MSU carillon student/Assistant Carillonneur, who joined the Kol Halev choir while Ray was her carillon teacher; Laurie Harkema, MSU carillon student/Assistant Carillonneur, music teacher and church organist; Professor Emeritus William McHarris, MSU carillon student/Assistant Carillonneur, nuclear chemistry/MSU Cyclotron; and Pamela Ruiters-Feenstra, composer of "Rays of Hope", dedicated to Ray McLellan and commissioned by Rick and June Swartz. Many thanks to all.

Elizaveta Rulyova and Sergey Starostenkov

by Jeffrey Bossin

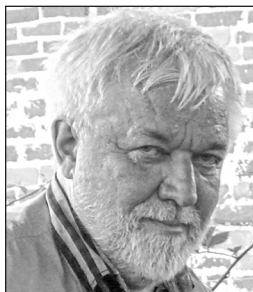
In January of this year, COVID-19 took the lives of two Russian colleagues, carillonneur Elizaveta Rulyova and campanologist Sergey Starostenkov, both residents of Saint Petersburg.

Elizaveta Rulyova was born in Tver in 1988



and received a diploma in piano performance, with honours, from the Saint Petersburg Conservatory "Nikolai Rimsky-Korsakov." She received a master's degree from the University of Saint Petersburg, where she studied piano and organ at the Institute for Keyboard Instruments, and studied carillon with Jo Haazen. She played the carillon of the Saint Peter and Paul Cathedral and sometimes worked with Olesya Rostovskaya. Rulyova gave regular performances in several Russian cities and played concerts in Belgium, Finland and the Netherlands.

Sergey Starostenkov was born in 1947



and was an ethnographer, research assistant at the Peter the Great Museum of Anthropology and Ethnography of the Russian Academy of Sciences in Saint Petersburg, and the editor in chief of the almanac "Bells and Sleigh Bells." Together with Yuri Pukhnachov, he was one of the pioneering figures in the revival of Russian bell ringing. He helped to found the Russian Bell Association in Rostov Veliky in 1989 and served as its first and only Vice-President.

I met Sergey at the first carillon festival of the Soviet Union in Klaipeda, Lithuania,

in 1988 and learned to value him as a colleague and friend who regularly took part in and lectured at Russian bell festivals and seminars. He produced a number of records and CDs, including those about the bells of the Rostov Veliky kremlin, the Pskov-Pechery Monastery, and those in the Feodorovsky Cathedral in Saint Petersburg.

From 2010 to 2015, he organized an annual campanological seminar in Saint Petersburg with lectures, reviews of the latest Russian and foreign campanological publications, and excursions to Archangelsk, Helsinki, Moscow, Novosibirsk and Veliky Novgorod. Starting in 2015, he helped Natalia Karovskaya, the director of the Rostov Kremlin State Museum, to organize the roundtable lectures which took place until 2019 as part of the kremlin's annual summer festival of Medieval Arts. He was also a member of the commission that oversaw the 63-ton set of 17th century bells in the kremlin's bell tower.

In 2019, he helped to edit a volume of articles entitled *Museums and Campanology* to commemorate the fifteenth anniversary of the annual *Crystal Bell Ringing Festival* held in Kargopol during the Russian Epiphany in January. In 2020, the Rostov roundtable and summer festival were cancelled due to the COVID-19 pandemic, but, in October, Starostenkov managed to organize a campanological seminar in honor of the 60th birthday of his esteemed Saint Petersburg colleague Alexander Nikanorov. Sadly, it was to be his last.

He was a passionate collector of postcards depicting bells and bell towers and was very happy to receive the beautiful ones that many members of the GCNA sent me to give him.

2021-2022 COMMITTEES	CHAIRPERSON	MEMBERS
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Barnes Grant	Linda Dzuris, Carolyn Bolden	<i>Committee member:</i> David Hunsberger <i>Jury:</i> Jonathan Lehrer, Judy Ogden, Michael Solotke, Lynnette Geary and Tiffany Lin (alternates: Robin Austin and Emily Moody)
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Carillonneur Examination	Jeremy Chesman, Margaret Pan	<i>Jury:</i> Kipp Cortez, David Hunsberger, Jonathan Lehrer, Carol Jickling Lens, Patrick Macoska, Mark Lee (alternate), Tin-Shi Tam (alternate)
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Tower Construction and Renovation	Patrick Macoska	
Sally Slade Warner Arrangements & Transcriptions Competition Committee	Ellen Dickinson	Margaret Angelini, Michael Solotke, Scott Orr, Minako Uchino and Lynnli Wang Hunter Chase (secretary)
WCF Delegation	Carol Anne Taylor	Joey Brink, Andree-Anne Doane, Linda Dzuris
2022 Congress	Joey Brink	Rockefeller Chapel, University of Chicago, Illinois
2023 Congress		TBD
Board Subcommittee on Congress Planning and Webinars	Roy Lee (2022)	Roy Lee (2022), Julianne Vanden Wyngaard (2023), Linda Dzuris (2024)
Board Subcommittee on Appreciation and Recognition	Caroline Poon (2022)	Caroline Poon (2022), Emily Moody (2024), Austin Ferguson (2023)

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