We’ve never been so high in the GCNA! We held our 72nd Congress in the Mile High City at the University of Denver from June 17-20, 2014. Carol Jickling Lens, University Carillonneur, was, as always, a gracious host. The Congress theme was the music of John Knox, with most recitals featuring at least one of his works. The Carl M. Williams Carillon, a 65-bell Eijsbouts instrument from 1999, was our instrument for the week.

On June 16, the Pre-Congress events began with a memorial service given by the University of Denver for Todd Fair, DU’s first University Carillonneur. Jeff Davis and Carlo van Ulft also gave master classes. After a host recital, the day ended, as most do at Congresses, with a cocktail hour. GCNA members provided entertainment during open tower time for the evening reception, which featured an elegant sampling of hors d’oeuvres.

On Tuesday, attendees were enthused to begin with a business meeting. We were welcomed by the Director of the Lamont School of Music and the Chancellor Emeritus. The board also announced Yale as the location for the 2016 congress. The morning continued with two examination recitals and a presentation by DU University Historian, Steve Fisher.
Carillon News is published each April and November by the Guild of Carillonneurs in North America, a California non-profit corporation.

**Deadlines:** Submissions for publication must be received by February 15 for the spring issue and September 15 for the fall issue. Submissions should be typewritten and double-spaced and are appreciated by email. Send materials to: suebergren@widopenwest.com carpoon@umich.edu austinferguson@utexas.edu

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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**Carillon News**

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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

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Remembering Todd

by Carol Jickling Lens

W ho knew, back in 1971, when this tall, handsome young man from Pennsylvania walked into the Springfield, Illinois Carillon Congress, that he would become a part of my life for the next four decades! As we were both waiting, along with about 11 other people to play our “Advancement” recitals, Todd and I became friends. (Well, I have to admit I had a huge crush on him that lasted for about three of the next four decades.)

It was ten years before I attended another congress, but we didn’t lose touch. Our times at the Netherlands Carillon School didn’t overlap – I graduated in June of 1974, he began in September – but when we attended the Netherlands Carillon Congress, but we didn’t lose touch. Our friendship lasted for about three of the next four decades.

Denver is a hard city in which to make friends if you’re new in town. Towards the end of Todd’s tenure at DU he became disenchantled with many things. The hardest part of our friendship was when I got his old job. It was difficult not being able to share my excitement about my good fortune in light of his bad fortune. But Todd wasn’t done yet. After moving back East where he really felt at home, he got the job as choir director and organist of Zion Lutheran Church in Wilmington. He had access to carillons again and was looking forward to joining the recital circuit once more.

Tod was a great talent. In his prime he could play rings around most people. He happily shared his musicianship with many people in many places. He was a wonderful teacher, a good arranger, a great friend, and had a wicked sense of humor. I’m not sure which of these traits will be missed the most.

For the next 24 years Todd stayed in the Netherlands. What a life that he had! He worked for a spice company for a while, so he had many trips to South Africa. He taught at The Netherlands Carillon School, and at the carillon school in Denmark. He was carillonneur at the Oudekerk in Amsterdam – which gave him his best little apartment in the attic of the church with a great view of the activities in the red light district below – and at the Waagkerk and Laurenkerk in Alkmaar. He was in the Concertgebouw chorus where he also taught a course in solfege. (When we moved to England in the 80’s I had the privilege of staying in said apartment a few times and attending a concert where the chorus sang.) He traveled all over the world, including carillon trips to Japan and Australia.

Todd became a sort of surrogate uncle to our children. On one of our trips to visit him he took us to the Amsterdam zoo after which we rented paddle boats in the canals. Somehow we took a wrong turn and ended up in the ship channel. You never saw paddle boats move so fast as we tried to turn around and paddle back to safe waters! He would also come to England to visit us, thus beginning a long tradition of sharing holiday meals.

In the mid 90’s Todd began to wish he could move back to America. He loved his life in Holland, but was ready to come home. Timing was in his favor. He filled in for Margo Halsted in Ann Arbor when she took a sabbatical. Then the new position at the University of Denver became his in 1999. He spent many happy hours playing and teaching on the Williams Carillon. He took full advantage of the mountains being close by and went for many hiking trips, which he adored.

Tod in the Mountains

Wedding Duet

from French Speaking page 21

Americans in France

by Elizabeth Vina

The 12th edition of the Perpignan International Carillon Festival features four American carillonneurs this summer: Wylie Crawford, Karel Keldermans, George Matthew, and Tin-shi Tam. Our other guest carillonneurs are Audrey Dey (Belgium) and Amy Johannsen (Australia). This year’s theme is “Nature in Music”. We have had impressive numbers of concert-goers, ranging from 300-550 people for each evening recital, many staying afterwards to meet the artist.

To The Editor

Carillonneur or Carillonist?

by David Hunstberger

This responds to Ronald Barnes’s essay published in the most recent issue of our Bulletin. I entirely agree with his reasons for disliking the term carillonneur. But instead of carillonneur, I think a better alternative is carilloner.

First, CAR-il-lon-ist does not roll off my tongue easily, unlike the pronunciation used in all other English-speaking countries, where the instrument is a ca-RIL-lyn and the player a ca-RIL-lyn-ist. Nobody has proposed we change the way we pronounce the instrument too, and it would make no sense to call the player something that does not match the instrument. But it also makes no sense to change to a usage I find just as awkward to say. As in French, in English we call most instrumental musicians by a noun ending in -ist, with the exception of the composers, from whom we would like to hear their music performed. I know the composers that I have contacted have welcomed a short note of encouragement.

I wish you all the best for the coming months.
about the development of the school from outlier on the prairie to major metropolitan university. After two more exam recitals, John Knox discussed the principles he follows for writing for the carillon. We then heard new compositions for carillon in the new music recital, which was featured music from ACM and GCNA. Andrea McCrady showered us with a recital of water-themed music. After dinner, the Class of 2013 Exam candidates performed a recital, and we finished the day with the ever-popular ice cream social hosted by Meeks, Watson & Company.

The gossip column notes the upcoming completion of a 47-bell carillon in Liége. Dinant hopes to celebrate its 100th anniversary of the beginning of WWI with a 50-hour instrument, thanks to individual public donations. Fabrice Renard will be the carillonneur. 3,500 students gathered at the foot of the Leuven University library to sing, along with a brass ensemble, on April 3. A press release tells of the merger of the Royal Eijsbouts and Petit & Fritsen foundries.

The calendar section lists an event in Wavre on April 26 to remember its long-time carillonneur Christian Boon. St-Amand-les-Eaux will have an international competition for young carillonneurs on May 17. Summer carillon festivals are listed for Ath, Bruxelles, Dinant, Liége, Mons, Nivelles, Tournai, and Verviers.

An illustrated article describes the 16th bell instrument in Hombliex, which I will not summarize further due to its size.

An article by Francis Crépin, president of the Guild and also carillonneur in Saint-Quentin, tells of a 90th anniversary commemoration of the replacement of that city’s carillon. In 1917, the original carillon had been destroyed during the Great War, with only the empty campani remaining. The original carillonneur, Gustave Cantelon had been evacuated to Belgium with his family. In 1919, after returning, he wrote to Jef Denijn at the Mechelen carillon school to ask for help in acquiring a replacement instrument. A transcript of Denijn’s willingness response is included, which indicates that he himself had just returned from London, had ordered a baccalaureate degree in music and when he learned that the Mechelen carillon school presents a 50-bell instrument, thanks to individual public donations. Fabrice Renard will be the carillonneur. 3,500 students gathered at the foot of the Leuven University library to sing, along with a brass ensemble, on April 3. A press release tells of the merger of the Royal Eijsbouts and Petit & Fritsen foundries.

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NOTICES . . .

Jesse’s Song: A Hymn of Peace, Duo for Carillon
by Tim Sleep

Fruhauf Music Publications is offering a new carillon publication for a four-octave instrument, available for complimentary download, printing and performance. Jesse’s Song: A Hymn of Peace, Duo for Carillon is an eight-page ductus composition in a 19th-20th century romantic carillon idiom, laid out in a single-system format shared by Primo and Secondo players. The Notes can be found on frumuspub’s Carillon Music page. To access the PDF file posted on FMP’s Download page, please visit www.frumuspub.net.

Congratulations to John Hammond
contributed by Lisa Lonie

The GCNA extends its hearty congratulations and sincere best wishes to FATHER John Hammond! John, the son of Duke carillonneur Sam Hammond, was recently ordained into the priesthood on July 26 and is currently serving Christ the King Church in Nashville (which coincidentally is only about a mile from the carillon at Belmont University in Nashville). John was one of the youngest members to pass his carillonneur exam (he was 17). Read more about John’s journey and the role of music in his life by Googling ‘John Hammond Catholic’.

Book of carillon music published
by Charles Semowich


GCNA To Go Paperless
by Tim Sleep

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

Those members who don’t have internet access or are unable to view or print the reports may request a print copy by contacting the Guild president, Tim Sleep at tsleep@ameritech.net or in writing at:

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

from Grosse Pointe, page 17

Ohio (the firm carrying out the entire renovation project), to fill in the originally-omitted second bass semitone (keyboard D#5) of the carillon. This new bell, to weigh approximately 2,650 lbs., will become the new bell number 3 in the instrument, and bring the total number of bells to 48 covering four musical octaves. (The largest, or bourdon bell of the carillon weighs about 4,650 lbs., and the total weight of bells after the addition will be somewhat over 13 tons.)
- A new bell frame is being made, reorganizing the bells in an arrangement designed to improve both the directness and sensitivity of the playing action, but also to improve the projection and balance of the tone of the bells as heard from the tower.
- A complete new manual playing action is being made for the carillon, making use of shielded stainless steel ball bearings; all bells are being furnished with new support hardware and with new clappers of a special cast iron alloy designed to bring out a mellow and musically balanced tone from all the bells.
- A new playing keyboard of advanced design is being made for the carillon, and the existing practice keyboard will be rebuilt and brought up to date with an improved practice action.

Grosse Pointe Memorial Church was completed in 1927 and a chime of eight low pitched bells from Gillett & Johnston, was installed. Hymn tunes were played electrically from the organ console in the sanctuary. A clock mechanism also was installed for sounding the Westminster Quarters and striking the hours.

For the 25th anniversary of the building in 1952, 39 bells by Petit & Fritsen were added, completing a 47-bell instrument.

Meeks, Watson & Company personnel taking part in the on-site work for the removal of the bells are: William C. Meeks, Partner; Richard M. Watson, Partner; Joshua A. Meeks, Shop Manager; and Roy Atkins.

Phyllis Webb is carillonneur at Grosse Pointe Memorial Church.

The project may be completed by the end of this year or early in 2015 (Jenny King contributed to this story.)

a slightly delayed George Gregory arrived at the Congress in time to join her for their duet recital, and we were all happy to hear them premiere some new works. Tiffany Ng, Barnes Scholar, then spoke about the politics of the Netherlands Carillon in Washington, D.C.

The Congress bell rang its woeful song to bid us a fond adieu. On Friday afternoon, Jeff Davis and Carlo van Uit trick again offered master classes. Those still around met for a social hour at Illegal Pete’s that lasted much longer than the allotted hour.

Saturday’s post-congress trip took us to the Air Force Academy with host Joe Galema. We had a chance to play on the organs of the Protestant and Catholic chapels at the Academy, and to tour the Jewish and Buddhist chapels. We steered clear of the Druid circle, which had no organ, out of respect for the Summer Solstice.

After the Air Force Academy, we travelled to Manitou Springs to ride the cog rail up to Pike’s Peak. After an unplanned stop mid-mountain, our engineer figured out where the “On” button was, and continued to the top. At the summit, we looked down on a lightning storm before it began to snow. I don’t know if it was the altitude or the vision of Jeff Davis against the amber waves of grain that made me lightheaded, but our time on top of the world was over. We descended the mountain and on the house of Carol and Larry Lens for a lovely closing dinner.

Carol Jickling Lens’s excellent planning lent itself to a successful congress. Attendees appreciated the beautiful instrument and campus, as well as the balance of work and play throughout the congress, the variety in recitals, lectures, and other activities kept us all stimulated. We’ll all certainly remember it as a high point in the history of the GCNA.

From the Archives
by Jaime Fogel, Library Special Project Assistant

In December 2013, Bok Tower Gardens was awarded a Council on Library and Information Resources (CLIR) Cataloging Hidden Special Collections & Archives Grant to catalog the vertical files of the Anton Brees Carillon Library. This collection encompasses more than 80 linear feet and 40 boxes of materials related to the carillon and the professionals that play them, including the archives of the GCNA.

After a period of research and careful planning, Bok Tower Gardens Librarian and GCNA Archivist Joy Banks and project assistant Jaime Fogel were joined by three interns, Tamara Ramski, Brooks Whittaker, and Lisa Lombard, to begin processing the GCNA archives.

During the course of this project, Tamara, Brooks, Lisa, and Jaime, who were new to the carillon world, have learned all about bells, carillons, and the GCNA and have uncovered numerous unique and interesting items about the Guild.

As the project continues, a portion of Bok Tower Gardens’ archival collection will be processed, including files for each carillon in North America. Once completed, finding aids for the collections will be available online.

Post-Congress Trip to Pike’s Peak

Jeremy Cheman and Carol Jickling Lens passing the congress host bell

Project Interns Tamara Ramski, Brooks Whittaker, and Lisa Lombard processing the GCNA archives

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A
tendees at the 18th World Carillon Federation Congress this summer in Belgium (29 June through 7 July) enjoyed both a packed agenda of well-planned concerts, talks, and other events and meals that featured a variety of Flemish specialties. Just like the menus for the meals, the schedule can be divided into four courses: Voorgerecht, Hoofdgerecht, Nagericht, and Koffie. Instead of presenting the “menus” with all the choices and “prices” (dates and times), vignettes will be presented by individuals whom I asked to address particular points—sort of food reviewers’ comments on their various experiences at the restaurant.

The next competition in the series was delayed one year so that it would coincide with this year’s World Carillon Federation congress. Thirteen participants from eight different countries registered for the qualifying rounds. On the concert carillon in the monumental Saint Rombouts Tower, they performed the required piece “Playback” by the Belgian composer Frédéric Devrese, a prelude of their choice by Matthias Vanden Gheyn, and a piece from their repertoire. Five finalists were chosen, and they performed again on the carillon of Saint Rombouts on the first day of the final round. The big change in 2014 was that on the second day of the final round the finalists performed indoors in the Cultural Center on the “Bronzen Piano,” a mobile carillon owned by Anna Maria Reveré and Koen Van Asche. Each candidate performed by himself and then with the Mechelen Chamber Orchestra and a solo clarinet. For this special combination, Geert D’Hollander had written a second required piece, “Elegy on a Ground.” The evaluation of the international jury, consisting of carillonneurs from Belgium, the Netherlands, France, Germany, the USA, and Norway, had a surprising conclusion: two candidates ended up tied as best performers. In this situation the rules of the contest stipulate that the candidate with the highest mark for the required piece wins the first prize. The results of the 2014 contest were: 1. Joey Brink (USA); 2. Brian Tang (USA); 3. Thomas Laue (Australia); 4. Rien Donkersloot (the Netherlands); 5. Philippe Beullens (Belgium).

This year’s first place finalist was Joey Brink. Here is his story.

As the winners of the 7th International Queen Fabiola Carillon Competition, Brian Tang and I are proud to bring this title home to North America and the GCNA for the first time. Perhaps the most surreal moment of the competition for me was playing Geert’s “Elegy” on the Bronzen Piano.

The first “Lincoln and the Music He Loved” program—the opening concert of the 53rd International Carillon Festival—took place on Wednesday, June 4. Park district carillonneur Robin Austin was joined by soprano Gaylin Draper and tenor Jerry Hicks. The concert was narrated by Christian McWhirter, author of the new, critically-acclaimed book Battle Hymns: The Power and Popularity of Music of the Civil War. Christian serves as assistant editor of The Papers of Abraham Lincoln at the Lincoln Presidential Library and Museum.

For a copy of the Lincoln program, please visit: www.carillon-rees.org/Events/Carillon-Festival

Carillon Masterclass and Concert, Family & Friends Weekend at Wellesley College

by Jeanne Xu

As part of Wellesley College’s annual Family & Friends/Homecoming Weekend, the Wellesley College Guild of Carillonneurs hosted an Open Tower in Galen Stone Tower, on Friday, October 17, from 4 p.m. to 6 p.m., and Sunday, October 19, from 2 p.m. to 4 p.m. The Wellesley Guild was thrilled to have Dr. Laura Ellis from the University of Florida to lead a masterclass with the members of the guild (Oct. 17) and to perform for families and friends all over campus (Oct. 19). All were welcome to attend; refreshments were served.

Last year, Galen Stone Tower was graced with the presence of international carillonneur Geert D’Hollander from Antwerp Cathedral in Belgium and Bok Tower in Lake Wales, Fla. During this special event, D’Hollander led two masterclasses for the Guild. Through these masterclasses, student performers learned different approaches to improving their musical interpretation and were introduced to various techniques in handling the carillon.
Overtones

Regional Notes

Geert D’Hollander Led Virtuoso Carillonneurs at Bok Tower International Festival

By Frances Newell

Geert D’Hollander rang in Spring 2014 by leading an international festival at Bok Tower, Lake Wales, Florida. Geert rotated concerts with Tiffany Ng, Monika Kazmierscak, Jeremy Chesman, and Tom Van Peer for eight days filled with original compositions, arrangements, improvisations, and established repertoire. Tiffany Ng performed “Blessing and Honor and Glory and Power”, by Geert D’Hollander, “Chorale”, by Elizabeth Kelly, and the world premiere of “Enflade”, by Jeffrey R. Trevino. Tom van Peer performed the North American premiere of his own composition, “Four Preludes in a Sentimental Way”, his own “Impressions of Andalusia”, and an improvisation on “Whisper Not”, a jazz theme by Benny Colson. Then, Tom brought the audience to its feet, cheering, as he performed a phenomenal improvisation of “Happy Birthday”, in honor of his partner, Gerda Samyn, Secretary at the Carillon School in Mechelen.

As the sun set and the full moon rose over Bok Tower, Monika Kazmierscak played music associated with night; scary, dreamy, and popular. The first movement from Beethoven’s “Moonlight Sonata” and Debussy’s “Claire De Lune” brought piano music to the carillon world, listening to and experiencing the music we created gave me the kind of goose bumps I hoped the audience would also feel. The intensity and range of emotions I felt throughout the competition and congress that followed led to an experience that will certainly be with me for the rest of my life. Many thanks to my wife Vera, my first carillon teacher Ellen Dickinson, Geert D’hollander, and all of the GCNA members for supporting and encouraging me throughout the competition!

Hoofdgerecht
The main meal—the main congress—took place from 29 June–3 July in Antwerp with a side trip to Lier.

• One of the hoofdgerechten, i.e., one of the main themes of the congress, was carillons with other instruments, particularly with mobile carillons. [Author’s note: There will be a complementary, more detailed article about mobile carillons in the Bulletin, Volume 63 (No. 2) 2014, which will be published at the end of the year.]

Hoofdgerecht

As the sun set and the full moon rose over Bok Tower, Monika Kazmierscak played music associated with night; scary, dreamy, and popular. The first movement from Beethoven’s “Moonlight Sonata” and Debussy’s “Claire De Lune” brought piano music to the carillon. A North American Premiere of “Permatomas (Transparent)” by Algirdas Klova preceded nocturnes by Chopin and John Field.

Jeremy Chesman played “Reflexies” by Jacques Maassen, then honored Ronald Barnes by performing “Paraphrase on a Siciliana of Pasquale Ricci”.

Geert D’Hollander closed the festival with a sunset concert of his improvisations on Irish Folksongs and his own “Irish Inspired Compositions” to 6th century hymns, airs, and dances. I drove away as a full moon shone over Bok Tower, and the lyrical, expressive, creative playing of all the carillonneurs sang in my ears.

Midwest Regional Carillon Conference at Oakland University

by Dennis Curry

Local carillonneurs and enthusiasts met on October 17-18 to see, play, and hear the new Elliott Carillon at Oakland University. Highlights included panel discussions on topics covering how to introduce a carillon culture and build a tradition for universities and the wider community. Most importantly, the group fun activity uncrated and filed Todd Fair’s music collection in the new carillon studio.

As the heavens opened and released torrents of rain earlier in the day, the sun pierced through clouds, giving everything below more vibrant colors, creating a sense of renewal. In this setting, we experienced sounds of Russia through Olesya Rostovskaya’s performance of her Miracle Play “The Charmed Land.” The event on June 30th mixed recordings of the bells of Rostov Velikiy and flat bells called bilo, sounds captured from nature, and folk singing from the heartlands of Rostovskaya’s home with her playing the carillon from the tower of Antwerp’s Cathedral. As the composer intended, listeners journeyed over a landscape of aural impressions that ended with this imagery:

“But those who have saved their soul will still be able to hear the birds, happy to the pitch of their ecstasy, welcome the storm that would wash and cleanse this charmed land ever drifting in the mists of time…” *

* Olesya Rostovskaya

In part of a concert in Lier featuring the Bronze Piano, Anna Maria Reverte played with her father as clarinet soloist. I asked her to comment.

The Guild of Bell Ringers and Carillonists of Catalonia presented a special concert that included pieces combining carillon and clarinet. My father, Alfons Reverte, is the former clarinetist of the Barcelona Symphony and Catalonia National Orchestra (OBC), and I serve as the carilloneur of the Palau de la Generalitat (seat of the Catalan government in Barcelona). Our program was entirely original and consisted of pieces by Catalan composers. The Catalan music presented a very suggestive atmosphere, which the audience appreciated. Also, being able to have a good mobile carillon—the “Bronze Piano”— facilitated a very good connection between the two instruments.

Combining the carillon with other instruments is not new. In Barcelona in 1990 we combined the carillon with trumpets and trombones. Next we used the carillon with a choir and then to accompany a Catalan folk dance group. Later we branched out to combine the carillon with piano, with synthesizer, with soprano, and even with a symphony orchestra. All these experiences affirmed that the carillon is an extraordinary musical instrument.

Elliott Tower at Oakland University

Antwerp garden listeners

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John Widmann reports on a concert at the Antwerp Zoo.

Bouwijn Zwart’s “Bellmoods” carillon was the first carillon designed to be ultra-light and easy to move in pieces that are designed to come apart. It was also designed with removable panels that allow the carillon to be played indoors with other instruments. Zwart wanted a four-octave carillon that he could legally haul on a non-commercial vehicle on a trailer, and he worked with an engineer to successfully reduce the weight of the carillon to a non-commercial vehicle on a trailer, and he worked with an engineer to successfully reduce the weight of the carillon to a
At long last: Meeks, Watson to renew Flanders. Luc Rombouts introduced the symposium, "Broken Bells of World War I. The phenomenon of war memorial and peace carillons was one of the main factors that stimulated the international development of the carillon art from the 1920s on. The destruction of the carillons in the Belgian towns of Flanders and the establishment of carillons in commemoration of the fallen. The day in Leuven was devoted to visiting the twice-reconstructed University Library and listening to recitals on Leuven's instruments by carillonneurs of war memorials: Ludo Geloen (Ypres), Scott Orr (Toronto), Amy Johansen (Sydney), and Timothy Hurd (Wellington). In the University Library’s magnificent reading room that afternoon a symposium entitled “Broken Bells of Flanders” opened with an affecting, silent show of photographs of the war’s ravages. It was followed by brief lectures of the development of carillons as musical monuments across the world to the sacrifices of the war and as a voice for peace. Loughborough, Cape Town, Ottawa, Toronto, Sydney, Wellington, and Leuven, and the pending projects in Aarschot and Park Abbey. The symposium concluded with a call to create an international network of peace carillons.

Luc Rombouts introduced the symposium, “Broken Bells of Flanders.”

The destruction of the carillons in the Belgian towns of Dinant, Leuven, and Dendermonde in August and October 1914 directed the attention of the world to the Belgian carillon culture. During the four years of the war, twelve Belgian carillons would disappear by fire, bombing, or requisition, but in the Western world the impression was given that almost all carillons in Belgium were lost. Silenced carillon music became a powerful representation of a cultural and peace-loving country that was oppressed by a brutal invader. In addition the metaphor was developed of mourning bells that would only sound again on the moment of the liberation. This happened in reality on 11 November 1918.

After the war some fifteen war memorial carillons were erected in Anglo-Saxon countries. They were not only homage to brave little Belgium but also a meaningful memorial to Belgian and foreign soldiers who rest in Flemish soil. The most prominent of these instruments are the national memorial carillons of Ottawa and Wellington. The phenomenon of war memorial and peace carillons was one of the main factors that stimulated the international development of the carillon art from the 1920s on.

Each congress attendee received a copy of Broken Bells of Flanders. The First World War and the creation of peace carillons, an illustrated, thirty-four-page brochure in Dutch, French, German and English, by Luc Rombouts and David Poot, and issued by the Province of West-Flanders.

And finally, another of the hoofdgerechten was business of the WCF.

Carl Zimmerman, treasurer of the WCF, gives an overview of the question of how often the WCF should host congresses.

At the WCF Congress in July, the question of how often congresses should be held came up. The last two intervals have been three years, but before that they were held every two years. Some folks think that three years is too long to wait, while other folks think that an international trip every two years is too expensive, and perhaps two years is not sufficient time to organize such a meeting well. What do you think? Let your board of directors know!

Anna Maria Reverité shares the highlights of her guild’s presentation to host the Barcelona congress from 1-5 July in 2017, with post congress events to 9 July.

At the 2017 WCF congress in Barcelona/Catalonia, there will be carillon concerts on the two carillons in Catalonia, and there is hope that a third carillon will be inaugurated by then. We will feature the carillon in concerts with a variety of other instruments and groups, including: the Children’s Choir of Montserrat Monastery, a symphony orchestra, a soprano, a dancer, a pop group, and a traditional ensemble from northern Catalonia—a cobra. We would also like you to enjoy different exhibitions, including: “Sound and Light,” Gaudí’s architecture; Mompou’s bell sounds; bells from Beijing Big Bell Temple Museum at the Barcelona Music Museum, coordinated by the carillonneur Hua Xia; and a visit to a reproduction of a c. 433 B.C. Chinese carillon in the village of Rupert. We plan to offer congress attendees the books “Barcelona Carillon Book” and “Catalonia Carillon Book,” with typical Catalan dances, arrangements of Catalan music, original Catalan pieces for carillon, and arrangements of varied music. And, finally, we would like you to enjoy the “party” of our bell ringers’ peaks, to visit different towers throughout Catalonia, a bell ringers’ school, and an exhibition of heritage bells. In Barcelona you will have time to visit some musical points of interest. We heard “Bellwoods” at the Antwerp Zoo, featuring Boudewijn and his daughter Lydia dressed as a lioness. The performance was well received by WCF attendees but also by a number of parents with children who danced to the music. Duets were played with both of them on the carillon, and sometimes one of them on an electric keyboard. They also played duets with a guitar and accordion.

Another of the hoofdgerechten was the centennial of the beginning of World War I. Andrea McCrady discusses World War I memorial carillons. While the United States did not enter the First World War until 1917, 2014 marks the centenary of the outbreak of the Great War for the continent of Europe and the British Commonwealth. Consequently, a significant portion of the 2014 WCF congress activities concentrated on the devastation the war wrought upon the bell towers of Flanders and the establishment of carillons in commemoration of the fallen. The day in Leuven was devoted to visiting the twice-reconstructed University Library and listening to recitals on Leuven’s instruments by carillonneurs of war memorials: Ludo Geloen (Ypres), Scott Orr (Toronto), Amy Johansen (Sydney), and Timothy Hurd (Wellington). In the University Library’s magnificent reading room that afternoon a symposium entitled “Broken Bells of Flanders” opened with an affecting, silent show of photographs of the war’s ravages. It was followed by brief lectures of the development of carillons as musical monuments across the world to the sacrifices of the war and as a voice for peace. Loughborough, Cape Town, Ottawa, Toronto, Sydney, Wellington, and Leuven, and the pending projects in Aarschot and Park Abbey. The symposium concluded with a call to create an international network of peace carillons.

Luc Rombouts introduced the symposium, “Broken Bells of Flanders.”
transitions

new carillonneur for luray
by elizabeth vitu

jeff ratcliff has just been appointed as luray, virginia’s new carillonneur. the belle brown northcott carillon (luray singing tower) is a 47-bell taylor & sons instrument, donated to the community in 1937. mr. ratcliff is luray’s 4th carillonneur, following amon brees, charles charpam, and david breneman. this is a full-time position, with four weekly concerts eight months out of the year.

in his own words, “i am excited to play this instrument and revitalize it among the greater community.”

on behalf of the grazews family, we are particularly pleased that the perpetuity of the instrument is now ensured.

from editor, page 3

but both languages have exceptions; we have drummers and trumpeters, perhaps others (and dutch has beiaardiers). both of those english instrument names serve also as verbs, describing something a person may do: one can drum, or trumpet, neither requiring actual use of a drum or trumpet. the french noun “le carillon” has its verb counterpart, “carillonneur,” which means to ring bells (including in a chiming clock or doorbell) but also carries meanings that resemble those of the english verb to trumpet: to proclaim or to sound off, which indeed describe traditional uses of bells, including announcing the time, sounding alarms, and celebrating. and, as one may “trumpet” in english without blowing into an instrument, one can “custom” in french without striking a bell. we carillonneurs, in our day, indeed do more than just sound off, but the derivation of the word is solid, and lends nice recognition to the ancient notion of a guild, as a society of contemporary artists who take pride in the roots from which they have emerged.

we have already taken the french name for our instrument, although with a greatly restricted definition (a carillon in france need have only three or four bells, perhaps playable only by ropes). we should continue the centuries-old system to be a breakthrough in carillon and adjusting the meaning to suit our needs, and then pronouncing it as though it had happened to every nother.

from vema system in oudenaarde
by margo halsted

i cannot resist writing to you and your readers about a visit i made on june 29, 2014, with another american and a dutchman, along with marc van eyck to the belgian city of oudenaarde. marc had us play the bells and showed us the first example of his vema system (van eyck mechanical adjustment system). i was able to easily adjust the weight of a key by simply using my fingers to unhook a wire from a specially-designed crank and then to move that same wire’s end hook to any of several other crank hole choices. in addition, by adjusting by hand two places on the special clapper spring, i could change the key weight on either end of the stroke. this adjustment affects: (1) one’s ability to play a larger or smaller dynamic range by adjusting one key end, and (2) one’s exact preference for playing tremolando at the other key end. after installing and learning how the system works, a carillonneur will be able to easily adjust his or her own instrument! van eyck has many years’ experience in maintaining and adjusting carillons. i believe his new system to be a breakthrough in carillon mechanism design and worthy of careful study by every carillon player, builder and maintainer. (see van eyck, marc: the vema system. gcna bulletin volume 63, 2013, pp. 32-36.)

from luc rombouts, page 11

carillonneurs and non-carillonneurs, and it does not fully cater to either group. carillonneurs may skip over basic knowledge about the instrument, such as the tuned partials in a bell, while non-carillonneurs are not given enough information on the cover and introduction to even determine what a carillon is. the picture on the front cover is ambiguous (how are the bells played?), and the introduction describes carillons as musical instruments comprised of bells in towers, which may lead readers to think of other forms of ringing bells, such as change ringing. a full description of the carillon does not appear until chapter five. in trying to serve two very different audiences, rombouts runs the risk of boring one group and confusing the other, each at different points in the book.

these quibbles are minor. rombouts has written a marvelous history of the carillon. he takes into account the various facets of carillon and its music, and positions it within a cultural, political, and social context. to my knowledge, no other carillon book has done this as well. “singing bronze” should be required reading for any carillonneur; the widened context in which the instrument is placed will give carillonneurs—as well as historians and other musicians—a deeper appreciation for the west’s oldest mass musical instrument.

diane heard describes some of the receptions that took place in several city halls.

we were graciously received in the cities we visited. here are some highlights: antwerp, the wcf congress host city, warmly welcomed us with a reception in the city hall. we enjoyed socializing and beverages while admiring the beautiful interior of the building along with the view of the main square (where the next day many watched the world cup belgium vs. usa match).

in leuven, after paying tribute to mathias vanden gheyen prior to entering the building, we received welcome refreshments and were privileged to witness the recognition of two gcna members for their contributions to the city, john bordley and margo halsted. we ended our way through market day to our nieuwpoort reception, where we enjoyed sandwiches prior to traveling to ypres. our final welcome was in bruges, where we had the hall to ourselves to admire the decorative and meaningful interior. (sorry, tourists who tried to visit that evening!)

nagorecht

the dessert—the primary, post-congress location—was bruges from 3-6 july, with a trip to leuven on route to bruges and a side trip to nieuwpoort and ypres.

the theme of world war i continued into the nagorecht.

margo halsted highlights her visit to the in flanders fields museum.

the wcf event that elicited the greatest emotion for me occurred when the remaining congress attendees were taken by bus to ypres on 4 july and left off, with free entry tickets, near the relatively new in flanders fields museum. the area around ypres during the entire great war was the scene of some of the most important and heaviest casualties of the war. o my! i was mesmerized for over two hours and was not emotionally able to stay longer to experience everything. for example, here is a part of the exhibit that particularly connected with me. wearing my special museum bracelet with a chip that identified me by name and from california, i was able to activate screens where actors in life-size 3-d videos, dressed as people who were in the area during the war (townspeople, soldiers, doctors, etc.), stepped forward to commemorate those who have been killed in war. since 1928, this tribute has been enacted daily at the menin gate in ypres to remember soldiers lost in the killing fields of flanders during world war i. every night at 8 p.m., traffic through the gate is halted, the bugle call is played, and wreaths of flowers are placed at the foot of the memorial gate, which is actually a small island of britain in the middle of flanders. in 2015, this ceremony will have been re-enacted 30,000 times, having been suspended only during the four years of nazi occupation during world war ii.

on july 4th, as the president of the world carillon federation, i had the distinct honor to lead the delegation in laying a wreath during this commemoration. i was joined by the three hosts of the 18th wcf congress: koen cosaert, who hosted the congress in mechelen; koen van asche, the host in antwerp; and frank deleu, who hosted in bruges and ypres. it was surely the most significant independence day i will ever experience—even without fireworks!

wylie crawford describes the last post ceremony.

the last post is a military bugle call used by british military units to signal that the day’s tasks are complete, and that the soldiers may retire. the last post continues this tradition, and was introduced at ypres in 1915. since then it has been played (and remembered) for the end of every battle, every fallen soldier, and every time a day of significant conflict has ended.

dianne heard heard the last post during the opening ceremony of the 2014 international carillonneur conference. it is a military ceremony where the players assumed a solemn and respectful stance before the audience, and played it at the end of a ceremony honoring all the casualties of war.

koffie

those still available for this last course went to asten, the netherlands, on 7 july.

margo halsted gives a look at the day in asten.

following the wcf meeting, about twenty of us traveled from analoguesfielders.be/en/discover [website includes parts of the last post and photos of the menen gate.]

later in the day, in ypres, there were two concerts in the tower of the historic cloth hall by carillonneurs representing memorial towers. four australians (lynn fuller, astrid bowler, thomas laue, and anna wong) performed an “anzac day” (anzac stands for australian and new zealand army corps) carillon recital. the concert was a tribute to the unknown australians and new zealand soldiers of wwi. the second concert featured players from the west flanders towers, and andrew mcclure represented canada’s peace tower. on our bus trip back to bruges, we passed several of the great number of wwi military cemeteries in the area.

continues on page 10
Missouri State University to Host 2015 Congress
by Jeremy Chesman

The 73rd GCNA Congress will be held at Missouri State University in Springfield, Mo. next summer. Registration will begin on Monday, June 15, 2015, and the congress will run until noon on June 19. Missouri State is home to the Jane A. Meyer Carillon, a beautiful and clear 48-bell Eijssouts instrument from 2001. There are several excellent listening places around the tower. The first congress recital begins that evening, featuring the host performing with brass ensemble. A welcoming reception will follow. Most congress activities will be held in the Meyer Library, where the carillon is also located. Therefore, there will not be a need for much transportation or walking during the Congress. Luckily, the weather in June can be quite pleasant, though it can occasionally get a little warm.

I’m excited to present at this Congress what I believe to be some of the finest carillon performers. Recitalists will include Malgosia Fiebig (Utrecht), Joey Brink (Fabiola winner), Ed Nassor (National Cathedral), Janet Tebbel and Lisa Lonie (duo from Philadelphia). There will also be carillon recitals featuring new music for the carillon and the exam class of 2014. Back by popular demand, as well, is the “Other Instrument” recital.

The theme of the congress will be “Teaching and the Tower.” If you have an idea for a presentation related to this theme, please feel free to contact me at jchesman@missouristate.edu. I welcome topics related to professional education, carillon pedagogy, audience education/development, and other topics that relate to teaching about the carillon. Also, anyone interested in playing in a master class should contact me as well.

The official congress hotel is the University Plaza. Room rates are $96, plus tax. The room price is the same regardless of number of occupants, though I doubt the whole GCNA will fit in one room (especially after the pizza party). The hotel features a complimentary breakfast and free airport shuttle, and is located conveniently down the street from the carillon, which is less than a 10-minute walk. Parking permits will be available for those who would like to drive to campus. Most lunches and dinners will be included in the registration fee. The Springfield, Mo. airport code is SFG.

Information about the congress will be available through mailings and at gcna2015.com. Please feel free to contact Jeremy Chesman if you have any questions or suggestions for the congress.

North American Carillon School
by Carlo van Ulf

The North American Carillon School (NACS) is growing and progressing rapidly. This year, two students passed their Proficiency Exam: Patrick Knox, Springfield, Ill., student of NACS team member Robin Austin, and Kipp Cortez, Ann Arbor, Mich., student of team member Ray McClellan. Both are looking into furthering their skills and moving towards the Performance Diploma track.

In addition to the twelve locations around the USA that were initially involved in the NACS, we are happy to announce that Linda Dzuris, at Clemson University has also joined our ranks. We welcome Dzuris to the team and are excited that she will enlarge our reach within North America to spread the art of carillon playing. We are in negotiation with other colleagues around the USA who have indicated the desire to become part of the NACS and support its goal and take advantage of the structured “carillon specific” theory courses available to their students. We will keep you posted.

The NACS team is working diligently on the further development of the Performance Diploma requirements, which, as far as technical and musical performance skill level are concerned, will equal the level of the final diplomas of the leading European schools.

A perennial problem for the carillon world and its students has been the lack of access to, and availability of, practice keyboards. ChimeMaster Systems from Lancaster, Ohio has stepped up to the plate and is offering students of the NACS a very generous lease/rental agreement for their 4 octave digital practice keyboards, bringing the rates in line with the rental rates for pianos and other larger instruments. Already, a few NACS students have taken advantage of this great opportunity. It gives our students the opportunity to have a practice keyboard in their home and not have to rely on access and availability of the practice keyboards at the institutions that own carillons. Also for those that are moving away from institutions that own carillons, it offers the possibility to continue to build their skills, whereas in the past these students were often lost for the carillon world. For more information check out our website at carillonschoolusa.org.

In August, a five-day long NACS Workshop took place in Centralia, Ill., the headquarters of the NACS. Three persons participated in the workshop. In addition to working on their technical/musical skills, the participants had almost unlimited access to the Centralia Carillon and the matching practice keyboard. The Centralia Carillon has not been played much this within one week since its inauguration in 1983. One day was set aside to visit area carillons, which gave the participants exposure to three additional, and very different, carillons. We visited Concordia Seminary in St. Louis, Mo., Principia College in Elsah, Ill., and the Rees Carillon in Springfield, Ill.

Missouri State Announces New Carillon Scholarship
by Jeremy Chesman

Missouri State University is pleased to announce a new scholarship for students in carillon and/or organ. The Don S. and Rosemary Witt Scholarship funds full-tuition in-state scholarships for graduate and upper-level undergraduate keyboard students. The award can be combined with graduate assistantships, out-of-state fee waivers, and other scholarships. Missouri State University offers graduate and undergraduate degrees in carillon and organ with either a performance or a pedagogy track. For more information, contact Jeremy Chesman, University Carillonneur, at jchesman@MissouriState.edu.
Heritage Music Progress: One project complete, one nearly complete, one about to start

by Andrea McCrady

There’s lots of positive news to report about the work of the Heritage Music Committee. In follow up of the Committee’s first project, the estate of Sally Slade Warner was finally settled this winter. Lee Leach was in touch with the executor, and obtained permission to send the electronic copies of her scores scanned by Carla Staffaroni and stored at St. Stephen’s Church in Lake Wales, Fla. to the University of Florida Carillon Library (ABCL and GCNA Archives). Now Sally’s carillon music is safely preserved in digital form both in Coluesto, MA, and for academic research at the ABCL. This successfully completes the first Heritage Music project.

Next, the Committee contacted Beverly Buchanan, who agreed in February to permit the Guild to prepare an electronic catalogue of her published and unpublished music for carillon, and solely for archiving purposes, to create electronic copies to be permanently retained at the ABCL and GCNA Archives. Over her long career, Beverly was the carillonneur of two-, three-, and four-octave instruments, and created skillful arrangements, as well as compiling useful anthologies, for this wide variety of skillful arrangements, as well as compiling useful anthologies, for this wide variety of carillonneurs and make other historians and musicologists take note of the significance of the carillon, this is it.

From the beginning, Rombouts adds subtlety to the usual story of the carillon’s development. He explains that multiple methods of ringing bells fed into the development of the carillon as we understand it, such as keyboards with slats, bells rung by pulled ropes, and automatic ringing mechanisms. The development of the carillon is not a tale of a comfortable linear progression, but of one possible ringing mechanism that arose out of several that interacted with each other. This is ringin...
The Examinations Committee is pleased to announce that the following individuals played successful advancement recitals at the 2014 Congress in Denver and were approved by the voting membership in attendance to become our newest Carillonneur members.

T

Lynndie Wang is a member of the Yale Guild of Carillonneurs, where she studied with Ellen Dickinson. She also studied piano for 10 years and violin for 7 years. She is interested in British art, literature, museums and the theater.

Hunter Chase studied carillon with Jim Fackenthal and Oliver McDonald and is a student carillonneur at the Laura Spelman Rockefeller carillon at the University of Chicago. He has a B.S. in Mathematics from the University of Chicago and will begin graduate studies in mathematics in the fall at the University of Illinois - Chicago. He studied piano for 10 years with Paul Cotugno. He enjoys the theater, games of all varieties and baking.

Katie Leiby is also a member of the Yale Guild of Carillonneurs, where she studied with Ellen Dickinson. She graduated this year from Yale with a BSA in biomedical engineering. She also plays the violin and piano. In her free time, she enjoys running and cooking.

Carolyn Bolden studied with Carol Jackling Lens and plays regularly on the Williams Tower carillon at the University of Denver. She started piano lessons at age 7 and regularly accompanied church and school choirs. She joined the handbell choir at 12 and began organ lessons at 16. She earned a BS in Music Education at the University of Minnesota, where her major applied instrument was organ. She has been actively involved in church music for more than 30 years. She has been employed at the University of Denver in the IT department for nearly 30 years. During these years she gained a husband and had the gift of watching two absolutely amazing children grow up. She wasn’t quite sure what to do when she and her husband became empty nesters, and decided to begin carillon lessons. In addition to working and practicing the carillon and singing and ringing handbells at church, she spends hours each week walking her dog, dancing and knitting.

Tatiana Lukyanova is carillonneur at First Congregational Church, New Britain, Connecticut. She studied with Jo Haazen at St. Petersburg State University where she also studied organ and harpsichord. She studied piano and organ at the State Novosibirsk Conservatory in Russia.

In addition to her musical activities, she enjoys gardening and reading.

Andrew Lampinen studied with Jeff Davis and is a student carillonneur at Sather Tower at the University of California at Berkeley. He has a BA in mathematics and physics from UC Berkeley and also studied piano for 14 years.

Kerry Lu studied at Yale University with Ellen Dickinson. Aside from playing the carillon, she is also an Associate of the Royal Conservatory of Music in Piano Performance and plays the flute.

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

The Committee would also like to remind you that information pertaining to the 2015 Exam can be found on the GCNA website. Requirements for the 2016 Exam will be posted on the website in early January 2015.

Congratulations to Our New Carillonneur Members
by Patrick Macuska

Why Not Apply for a Barnes Scholarship?

by Robin Austin

When the Guild established the Ronald Barnes Memorial Scholarship Fund in 1998, we sought to perpetuate Barnes’ legacy by creating a permanent source of funding for individuals to pursue studies or projects in carillon performance, composition, music history, or instrument design. Thanks to the generosity of many donors, the success of past Barnes auctions, and the stewardship of the GCNA’s Board of Trustees, the Barnes Fund has grown considerably and currently totals $215,962.79 (as of May 2014). In the 2015 scholarship cycle, an impressive $9,742 will be available in grants.

We can all be very proud of this progress! In spite of this tremendous growth, however, the number of applications to the Barnes Scholarship remains surprisingly low. Perhaps you have a project or idea that has long languished on your desk. Why not apply for a Barnes scholarship? Perhaps you are in the middle of writing your carillon’s history, but need to travel to review relevant primary documents. Perhaps you would like to explore carillon composition and arrangement with a prominent teacher? Perhaps you have an idea for instrument design? Perhaps you would like to conduct primary research or oral history interviews? All applications are welcome and encouraged. Remember too that even small awards can have an enormous impact on completing a project. So in this respect, applications of every scope and size have the potential to advance the carillon art. As a professional fundraiser, I can share that the process of writing a grant helps clarify goals. Even if we aren’t successful in our first attempt, the experience helps hone our skills for future grant requests. As we are a small and dedicated community of performers, educators and enthusiasts, there are opportunities to seek the advice and feedback of our colleagues and institutions for ideas. Perhaps there is a project, unique to you and your institution that would make an important contribution to the advancement of the North American carillon art. We want to hear from you! In short, your application is vital to ensure that Barnes’ legacy continues.

About the Scholarship

The Ronald Barnes Memorial Scholarship Fund was established by the Guild in 1998 to provide opportunities 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, and a total of $9,742 is available for distribution to one or more individuals in 2015. Applications and informational materials are available on the GCNA website. www.gcna.org/scholarships.html. Please note that applications must be received electronically or postmarked by March 1, 2015. For additional information, contact Barnes Scholarship Committee co-chairs, Andrea McCrady (239 Firnside Drive, Woodlawn, Ontario, Canada, K0A 3M0; email: andrea.mccrady@prl.ca) and Robin Austin (Springfield Park District – Thomas Rees Memorial Carillon, Bunn Administrative Office, 2500 S. 11th Street, Springfield, IL 62703; email: raustin@springfieldparks.org).

Research on the Music of Émilien Allard

by Andrea McCrady

This spring the Barnes Scholarship jury unanimously voted to award the amount of $8000 to Andrée-Anne Doane for her proposal to research and catalogue the entire carillon works of Émilien Allard over the next two years. This project is particularly timely, since 2015 will mark the centenary of Allard’s birth (1915-1976). From 1946 to 1975, Émilien Allard was carillonneur at St. Joseph’s Oratory in Montreal, where Ms. Doane now serves as titular carillonneur. A great many forward looking composers were inspired by his works, comparing his carillon music to those of more classical composers, while still maintaining a very unique style. Many composers dedicated major works to Émilien Allard, recognizing him as the--in the words of the Canadian composer Jean-Jacques Archambault--“the greatest carillonneur of his generation and a true musical genius.”

Andrée-Anne Doane was born into a family of professional musicians. She received a Bachelor’s degree in voice from University of Quebec in Montreal. Organist in several Montreal churches, her interest in liturgical music brought her to Saint- Joseph’s Oratory where she was cantor for several years. There she began her lessons on the carillon, first with Claude Aubin (Montreal) and then with Dr. Andrea McCrady (Peace Tower, Ottawa). Since 2008 she has held the post of Carillonneur at the Oratory. In addition to playing a few concerts per day, five days a week, Ms. Doane is responsible for promoting the carillon through scheduled tours and workshops, and for hosting a summer recital series with international guest performers. In 2016, she recorded a CD entitled “Chantent les Cloches”, featuring solos and duets with Claude Aubin on the carillon of St. Joseph’s Oratory. In June 2013, she became a Carillonneur member of the Guild of Carillonneurs in North America after playing a successful exam recital at St. Paul, Minnesota.
Congratulations to Our New Carillonneur Members

by Patrick MacIsa

The Examinations Committee is pleased to announce that the following individuals played successful advancement recitals at the 2014 Congress in Denver and were approved by the voting membership in attendance to become our newest Carillonneur members.

Lynuli Wang is a member of the Yale Guild of Carillonneurs, where she studied with Ellen Dickinson. She also studied piano for 10 years and violin for 7 years. She is interested in British art, literature, museums and the theater.

Hunter Chase studied carillon with Jim Fackenthal and Oliver McDonald and is a student carillonneur at the Laura Spelman Rockefeller carillon at the University of Chicago. He has a B.S. in Mathematics from the University of Chicago and will begin graduate studies in mathematics in the fall at the University of Illinois - Chicago. He studied piano for 10 years with Paul Cotugno. He enjoys the theater, games of the fall at the University of Illinois – Chicago. He studied piano lessons at age 7 and regularly reading.

Tatiana Lukyanova is carillonneur at First Congregational Church, New Britain, Connecticut. She studied with Jo Haazen at St. Petersburg State University where she also studied organ and harpsichord. She studied piano and organ at the State Novosibirsk Conservatory in Russia.

In addition to her musical activities, she enjoys gardening and knitting.

Andrew Lampinen studied with Jeff Davis and is a student carillonneur at Sather Tower at the University of California in Piano Performance and Associate of the Royal Conservatory. She studied piano for 14 years. She also studied piano for 10 years with Paul Cotugno. She enjoys the theater, games of the fall at the University of Illinois – Chicago. He studied piano lessons at age 7 and regularly reading.

Katie Leiby is also a member of the Yale Guild of Carillonneurs, where she studied with Ellen Dickinson. She graduated this year from Yale with a BSA in biomedical engineering. She also plays the violin and piano. In her free time, she enjoys running and cooking. She will be starting medical school in the fall.

Carolyn Bolden studied with Carol Jickling Lens and plays regularly on the Williams Tower carillon at the University of Denver. She started piano lessons at age 7 and regularly accompanied church and school choirs. She joined the handbell choir at 12 and began organ lessons at 16. She earned a BS in Music Education at the University of Minnesota, where her major applied instrument was organ. She has been actively involved in church music for more than 30 years. She has been employed at the University of Denver in the IT department for nearly 30 years. During these years she gained her husband became empty nesters, and decided to begin carillon lessons. In addition to working and practicing the carillon and singing and ringing handbells at church, she spends hours each week walking her dog, dancing and knitting.

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Heritage Music Progress: One project complete, one nearly complete, one about to start

by Andrea McCrady

There’s lots of positive news to report about the work of the Heritage Music Committee. In follow up of the Committee’s first project, the estate of Sally Slade Warner was finally settled this winter. Lee Leach was in touch with the executor, and obtained permission to send the electronic copies of her scores scanned by Carla Staffaroni and stored at St. Stephen’s Tower Carillon in Niagara Falls, ON (1948 – 1959) to New York, NY. In addition to composing many works for carillon he copied many works from other carillonneurs. Many of the historic American carillon pieces from the first half of the 20th century were preserved only in Kleinschmidt’s collection. It was purchased by Jerry and Evelyn Chambers, major donors of the UC Berkeley carillon, and is now housed in the Campanile library. Even though the collection is pretty large (500+ items), this project should be relatively simple, since it would probably only require verifying the accuracy of the existing catalogue and then putting it into electronic format, then scanning copies for the ABCL. During his tenure, Ronald Barnes made a detailed typewritten catalogue of the Kleinschmidt collection. The current University Carillonnist, Jeff Davis, is strongly in favor of the project. He confirmed that the Berkeley Carillon Institute holds the copyright for the collection, and has received approval from the Chair of the Music Department to proceed. Beginning in the fall of 2014, the Committee will contract with a Berkeley carillon student to proceed with the work through the next academic year.

Look forward to the next installment of Heritage Music progress in the 2015 fall edition of Carillon News!

With the Buchanan project nearly finished, the Committee’s next undertaking is a digital catalogue of the Robert Kleinschmidt collection at University of California, Berkeley. Robert B. Kleinschmidt (1910 – 1959) served as carillonneur at Washington Memorial Chapel, Valley Forge, Pa. (1932 – 1938) and First Methodist Church in Germantown (Philadelphia), Pa., while also serving as Assistant Professor of Mechanics at Lehigh University. Subsequently, he taught mechanics in the Engineering Department at the University of Buffalo. In 1950, Robert Buchanan served as carillonneur at the Rainbow Bridge Tower Carillon in Niagara Falls, ON (1948 – 1959). In addition to composing and conducting many works for carillon he copied many works from other carillonneurs. Many of the historic American carillon pieces from the first half of the 20th century were preserved only in Kleinschmidt’s collection. It was purchased by Jerry and Evelyn Chambers, major donors of the UC Berkeley carillon, and is now housed in the Campanile library. Even though the collection is pretty large (500+ items), this project should be relatively simple, since it would probably only require verifying the accuracy of the existing catalogue and then putting it into electronic format, then scanning copies for the ABCL. During his tenure, Ronald Barnes made a detailed typewritten catalogue of the Kleinschmidt collection. The current University Carillonnist, Jeff Davis, is strongly in favor of the project. He confirmed that the Berkeley Carillon Institute holds the copyright for the collection, and has received approval from the Chair of the Music Department to proceed. Beginning in the fall of 2014, the Committee will contract with a Berkeley carillon student to proceed with the work through the next academic year.

Look forward to the next installment of Heritage Music progress in the 2015 fall edition of Carillon News!
from WCF previous page

Missouri State University to Host 2015 Congress
by Jeremy Chesman

The 73rd GCNA Congress will be held at Missouri State University in Springfield, Mo. next summer. Registration will begin on Monday, June 15, 2015, and the congress will run until noon on June 19. Missouri State is home to the Jane A. Meyer Carillon, a beautiful and clear 48-bell Eijsbouts instrument from 2001. There are several excellent listening places around the tower. The first congress recital begins that evening, featuring the host performing with brass ensemble. A welcoming reception will follow. Most congress activities will be held in the Meyer Library, where the clock is also located. Therefore, there will not be a need for much transportation or walking during the Congress. Luckily, the weather in June can be quite pleasant, though it can occasionally get a little warm.

I’m excited to present at this Congress what I believe to be some of the finest carillon performers. Recitalists will include Malgosia Fiebig (Utrecht), Joey Brink (Fabiola winner), Ed Nassor (National Cathedral), Janet Tebell and Lisa Lonie (duo from Philadelphia). There will also be carillon recitals featuring new music for the carillon and the exam class of 2014. Back by popular demand, as well, is the “Other Instrument” recital.

The theme of the congress will be “Teaching and the Tower.” If you have an idea for a presentation related to this theme, please feel free to contact me at jchesman@missouristate.edu. I welcome topics related to professional education, carillon pedagogy, audience education/development, and other topics that relate to teaching about the carillon. Also, anyone interested in playing in a master class should contact me as well.

The official congress hotel is the University Plaza. Room rates are $96, plus tax. The price is the same regardless of number of occupants, though I doubt the whole GCNA will fit in one room (especially after the pizza party). The hotel features a complimentary breakfast and free airport shuttle, and is located conveniently down the street from the carillon, which is less than a 10-minute walk. Parking permits will be available for those who would like to drive to campus. Most lunches and dinners will be included in the registration fee. The Springfield, Mo. airport code is SGF.

Information about the congress will be available through mailings and at gcna2015.com. Please feel free to contact Jeremy Chesman if you have any questions or suggestions for the congress.

North American Carillon School
by Carlo van Ulf

The North American Carillon School (NACS) is growing and progressing rapidly. This year, two students passed their Proficiency Exam: Patrick Knox, Springfield, Ill., student of NACS team member Robin Austin, and Kipp Cortez, Ann Arbor, Mich., student of team member Ray McLellan. Both are looking into furthering their skills and moving towards the Performance Diploma track.

In addition to the twelve locations around the USA that were initially involved in the NACS, we are happy to announce that Linda Dzuris, at Clemson University has also joined our ranks. We welcome Dzuris to the team and are excited that she will enlarge our reach within North America to spread the art of carillon playing. We are in negotiation with other colleagues around the USA who have indicated the desire to become part of the NACS and support its goal and take advantage of the structured “carillon specific” theory courses available to their students. We will keep you posted.

The NACS team is working diligently on the further development of the Performance Diploma requirements, which, as far as technical and musical performance skill level are concerned, will equal the level of the final diplomas of the leading European schools.

A perennial problem for the carillon world and its students has been the lack of access to, and availability of, practice keyboards.

Due to the success of the practice keyboard program at Missouri State, the NACS board determined to expand this project to the North American region. The original concept of having a practice keyboard at each participating university has been a tremendous success. This year, the NACS has purchased two practice keyboards through the generosity of the R. A. and D. A. Winston Foundation.

Congratulations to Our Newest Associate Carillonneur Member
by Margo Halsted

Jim Quashnock has become the twelfth person to pass the Associate Carillonneur Exam. He plays the Redwine Carillon at Midwestern State University in Wichita Falls, Texas. Jim is the first candidate to earn the certificate while performing on a three-octave carillon. His history project was a detailed history of the Redwine Carillon. A biologist/chemist by trade, he completed twenty years of Air Force military service.

Quashnock started piano lessons at an early age in Pittsburgh, PA, and has played the organ since his college days at the University of Dayton. His interest in playing the carillon came from hearing carillon recitals at the Deeds Carillon in Dayton. He has played the carillon for five years.

Jim writes, “During a recent trip to the Netherlands, I was given the opportunity to play the Hemony Carillon in the Dom Tower in Utrecht thanks to the graciousness of Malgosia Fiebig, the current carillonneur. The slightly less than 400 steps to the top, (I lost count at 300), is a workout of its own. But seeing that massive low G bell when you reach the top is worth the climb.”

The AC Exam is three years old. Information about the exam may be found on the GCNA webpage.

North American Carillon School Scholarships
by Jeremy Chesman

Missouri State University is pleased to announce a new scholarship for students in carillon and/or organ. The Don S. and Rosemary Witt Scholarship funds full-tuition in-state scholarships for graduate and upper-level undergraduate keyboard students. The award can be combined with graduate assistantships, out-of-state fee waivers, and other scholarships. Missouri State University offers graduate and undergraduate degrees in carillon and organ with either a performance or a pedagogy track. For more information, contact Jeremy Chesman, University Carillonneur at jchesman@MissouriState.edu.
New Carillonneur for Luray
by Elizabeth Vitu

Jesse Ratcliff has just been appointed as Luray, Virginia’s new carillonneur. The Belle Brown Northcott Carillon (Luray Singing Tower) is a 47-bell Taylor & Sons instrument, donated to the community in 1937. Mr. Ratcliff is Luray’s 4th carillonneur, following Anton Brees, Charles Chapman, and David Brennan. This is a full-time position, with four weekly concerts eight months out of the year.

In his own words, “I am excited to play this instrument and revitalize it among the greater community.”

On behalf of the Gravel Family, we are particularly pleased that the perpetuity of the instrument is now ensured.

from Editor, page 3

but both languages have exceptions; we have drummers and trumpeters, perhaps others (and Dutch has beiaardiers). Both of those English instrument names serve also as verbs, describing something a person may do: one can drum, or trumpet, neither requiring actual use of a drum or trumpet. The French noun “le carillon” has its verb counterpart, “carillonner,” which means to ring bells (including in a chiming clock or doorbell) but also carries meanings that resemble those of the English verb to trumpet: to proclaim or to sound off, which indeed describe traditional uses of bells, including announcing the time, sounding alarms, and celebrating. And, as one may “trumpet” in English without blowing into an instrument, one may “carillon” in French without striking a bell. We carilloni, in our day, indeed do more than just sound off, but the derivation of the word is solid, and lends nice recognition to the ancient notion of a guild, as a society of contemporary artists who take pride in the roots from which they have emerged.

We have already taken the French name for our instrument, although with a greatly restricted definition (a carillon in France need have only three or four bells, perhaps playable only by ropes). We should continue the centuries-old French practice of taking a French word just as it is, dropping the “e” letters and adjusting the meaning to suit our needs, and then pronouncing it as though it were ordinary English. For many years at Berkeley I have called myself an Assistant University Carilloner, triggering some approving comments (though little actual imitation), but never puzzled looks. We should become The Guild of Carilloniors in North America.

Vema System in Oudenaarde
by Margo Halsted

I cannot resist writing to you and your readers about a visit I made on June 29, 2014, with another American and a Dutchman, along with Marc Van Eyck to the Belgian city of Oudenaarde. Marc had us play the bells and showed us the first example of his Vema System (Van Eyck Mechanical Adjustment System). I was able to easily adjust the weight of a key by simply using my fingers to unhook a wire from a specially-designed crank and then to move that wire’s end hook to any of several other crank hole choices. In addition, by adjusting by hand two places on the special clapper spring, I could change the key weight on either end of the stroke. This adjustment affects: (1) one’s ability to play a larger or smaller dynamic range by adjusting one key end, and (2) one’s exact preference for playing the trill tremolando at the other key end. After installing and learning how the system works, a carilloniort will be able to easily adjust his or her own instrument! Van Eyck has many years’ experience in mainaining and tuning carillons, and this new system is a breakthrough in carillon mechanism design and worthy of careful study by every carillon player, builder and mainainer. (See Van Eyck, Marc: The Vema System. GCNA Bulletin Volume 63, 2013, pp. 32-36.)

from Luc Rombout, page 11

carilloniors and non-carilloniors, and it does not fully cater to either group. Carilloniors may skip over basic knowledge about the instrument, such as the tuned partials in a bell, while non-carilloniors are not given enough information on the cover and introduction to even determine what a carillon is. The picture on the front cover is ambiguous (how are the bells played?), and the introduction describes carillons as musical instruments comprised of bells in towers, which may lead readers to think of other forms of ringing bells, such as change ringing. A full description of the carillon does not appear until chapter five. In trying to serve two very different audiences, Rombout runs the risk of boring one group and confusing the other, each at different points in the book.

These quibbles are minor. Rombout has written a marvelous history of the carillon. He takes into account the various facets of carillon and its music, and positions it within a cultural, political, and social context. To my knowledge, no other carillon book has done this as well. “Singing Bronze” should be required reading for any carilloniort; the widened context in which the instrument is placed will give carilloniors—as well as historians and other musicians—a deeper appreciation for the West’s oldest mass musical instrument.

Dianne Heard describes some of the receptions that took place in several city halls.

We were graciously received in the cities we visited. Here are some highlights: Antwerp, the WCF congress host city, warmly welcomed us with a reception in the city hall. We enjoyed socializing and beverages while admiring the beautiful interior of the building along with the view of the main square (where the next day many watched the World Cup Belgium vs. USA match).

In Leuven, after paying tribute to Mathias Vandern Gheyn prior to entering the building, we received welcome refreshments and were privileged to witness the recognition of two GCNA members for their contributions to the city, John Bordley and Margo Halsted. We wended our way through market day to our Nieuwpoort reception, where we enjoyed sandwiches prior to traveling to Ypres. Our final welcome was in Bruges, where we had the hall to ourselves to admire the decorative and meaningful interior. (Sorry, tourists who tried to visit that evening!)

Nagerecht
The dessert—the primary post-congress location—was Bruges from 3-6 July, with a trip to Leuven en route to Bruges and a side trip to Nieuwpoort and Ypres.

The theme of World War I continued into the nagerecht. Margo Halsted highlights her visit to the In Flanders Fields Museum.

The WCF event that elicited the greatest emotion for me occurred when the remaining congress attendees were taken by bus to Ypres on 4 July and left off, with free entry tickets, near the relatively new In Flanders Fields Museum. The area around Ypres during the entire Great War was the scene of some of the most important battles and heaviest casualties of the war. O my. I was mesmerized for over two hours and was not emotionally able to stay longer to experience everything. For example, here is a part of the exhibit that particularly connected with me. Wearing my special museum bracelet with a chip that identified me by name and from California, I was able to activate screens where actors in life-size 3-D videos, dressed as people who were in the area during the war (townpeople, soldiers, doctors, etc.), stepped forward to commemorate those who have been killed at war. Since 1928, this tribute has been enacted daily at the Menin Gate in Ypres to remember soldiers lost in the killing fields of Flanders during World War I. Every night at 8 p.m., traffic through the gate is halted, the bugle call is played, and wreaths of flowers are placed at the foot of the memorial gate, which is actually a small island of Belgium in the middle of Flanders. In 2015, this ceremony will have been re-enacted 30,000 times, having been suspended only during the four years of Nazi occupation during World War II.

On July 4th, as the president of the World Carillon Federation, I had the distinct honor to lead the delegation in laying a wreath during this commemoration. I was joined by the three hosts of the 18th WCF Congress: Koen Cosaert, who hosted the Congress in Mechelen; Koen Van Asche, the host in Antwerp; and Frank Deleu, who hosted in Bruges and Ypres. It was surely the most significant Independence Day I will ever experience—even without fireworks!

Koffie
Those still available for this last course went to Asten, the Netherlands, on 7 July.

Wylie Crawford describes the Last Post Ceremony. The Last Post is a military bugle call used by British military units and troops as a funeral ceremony.

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continues on page 10
erected in Anglo-Saxon countries. They were not only homage to brave little Belgium but also a meaningful memorial to Belgian and foreign soldiers who rest in Flemish soil. The most prominent of these instruments are the national memorial carillons of Ottawa and Wellington.

The phenomenon of war memorial and peace carillons was one of the main factors that stimulated the international development of the carillon art from the 1920s on.

[Each congress attendee received a copy of Broken Bells of Flanders. The First World War and the creation of peace carillons, an illustrated, thirty-four-page brochure in Dutch, French, German and English, by Luc Rombouts and David Proot, and issued by the Province of West-Flanders.]

• Another of the hoofdgerechten was the centennial of the beginning of World War I.

Andrea McCready discusses World War I memorial carillons.

While the United States did not enter the First World War until 1917, 2014 marks the centenary of the outbreak of the Great War for the continent of Europe and the British Commonwealth. Consequently, a significant portion of the 2014 WCF congresses activities concentrated on the devastation the war wrought upon the bell towers of Flanders and the establishment of carillons in commemoration of the fallen. The day in Leuven was devoted to visiting the twice-reconstructed University Library and listening to recitals on Leuven’s instruments by carillonneurs of war memorials: Ludo Geloen (Ypres), Scott Orr (Toronto), Amy Johansen (Sydney), and Timothy Hurd (Wellington). In the University Library’s magnificent reading room that afternoon a symposium entitled “Broken Bells of Flanders” opened with an affecting, silent show of photographs of the war’s ravages. It was followed by brief lectures of the development of carillons as musical monuments across the world to the sacrifices of the war and as a voice for peace: Loughborough, Cape Town, Ottawa, Toronto, Sydney, Wellington, and Leuven, and the pending projects in Aarschot and Park Abbey. The symposium concluded with a call to create an international network of peace Carillons.

Luc Rombouts introduced the symposium, “Broken Bells of Flanders.”

The destruction of the carillons in the Belgian towns of Dinant, Leuven, and Dendermonde in August and October 1914 directed the attention of the world to the Belgian carillon culture. During the four years of the war, twelve Belgian carillons would disappear by fire, bombing, or requisition, but in the Western world the impression was given that almost all carillons in Belgium were lost. Silenced carillon music became a powerful representation of a cultural and peace-loving country that was oppressed by a brutal invader. In addition the metaphor was developed of mourning bells that would only sound again on the moment of the liberation. This happened in reality on 11 November 1918.

After the war some fifteen war memorial carillons were installed on the hoofdgerechten at the Antwerp Zoo, on 11 November 1918. This happened in reality on 11 November 1918.

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As the sun set and the full moon rose over Bok Tower, Monika Kazmiercsak played music associated with night; scary, dreamy, and important. The group fun activity uncrated and filed Todd tradition for universities and the wider community. Most covering how to introduce a carillon culture and build a carillon. A North American premiere of “Permatomas (Transparent)” by Algirdas Klova and Honor and Glory and Power”, by Geert D’Hollander, “Chorale”, by Elizabeth Kelly, and the world premiere of “Enfilade”, by Jeremy Chesman played “Reflexies” by Jacques Maassen, then honored Ronald Barnes by performing “Paraphrase on a Siciliana of Pasquale Ricci”. Geert D’Hollander closed the festival with a sunset concert of his improvisations on Irish Folksongs and his own “Irish Inspired Compositions” to 6th century hymns, airs, and dances. I drove away as a full moon shone over Bok Tower, and the lyrical, expressive, creative playing of all the carillonneurs sang in my ears.

Midwest Regional Carillon Conference at Oakland University
by Dennis Curry

Local carillonneurs and enthusiasts met on October 17-18 to see, play, and hear the new Elliott Carillon at Oakland University. Highlights included panel discussions on topics covering how to introduce a carillon culture and build a carillon. Later we branched out to combine the carillon with piano, with synthesizer, with soprano, and even with a symphony orchestra. All these experiences affirmed that the carillon is an extraordinary musical instrument.
The appetizer to the congress was the 7th International Queen Fabiola Carillon Competition, which featured a variety of Flemish specialties. Just like the packed agenda of well-planned concerts, talks, and other events, meals at the restaurant were designed to offer a rich variety of options. Instead of presenting “menus” with all the choices and “prices” (dates and times), v vignettes will be presented by individuals whom I asked to address particular points—sort of food reviewers’ comments on their various experiences at the restaurant.

Voorgerecht
Hoofdgerecht
Koffie
Queen Fabiola finalists and jury

Koen Cosaert, new director of the carillon school in Mechelen and jury chair, gives an overview of the 2014 contest and explains an important change that took place for this seventh competition.

The next competition in the series was delayed one year so that it would coincide with this year’s World Carillon Federation congress. Thirteen participants from eight different countries registered for the qualifying rounds. On the concert carillon in the monumental Saint Rombouts Tower, they performed the required piece “Playback” by the Belgian composer Frédéric Devreese, a prelude of their choice by Matthias Vanden Gheyn, and a piece from their repertoire. Five finalists were chosen, and they performed again on the carillon of Saint Rombouts on the first day of the final round. The big change in 2014 was that on the second day of the final round the finalists performed indoors in the Cultural Center on the “Ironen Piano,” a mobile carillon owned by Anna Maria Reverté and Koen Van Asche. Each candidate performed by himself and then with the Mechelen Chamber Orchestra and a solo clarinet. For this special combination, Geert D’Hollander had written a second required piece, “Elegy on a Ground.” The evaluation of the international jury, consisting of carillonneurs from Belgium, the Netherlands, France, Germany, the USA, and Norway, had a surprising conclusion: two candidates ended up tied as best performers. In this situation the rules of the contest stipulate that the candidate with the highest mark for the required piece wins the first prize. The results of the 2014 contest were: 1. Joey Brink (USA); 2. Brian Tang (USA); 3. Thomas Laue (Australia); 4. Rien Donkersloot (the Netherlands); 5. Philippe Beulens (Belgium).

This year’s first place finalist was Joey Brink. Here is his story.

As the winners of the 7th International Queen Fabiola Competition, Brian Tang and I are proud to bring this title home to North America and the GCNA for the first time. Perhaps the most surreal moment of the competition for me was playing Geert’s “Elegy” on the Bronze Piano of the carillon.
**NOTICES . . .**

**Jesse’s Song: A Hymn of Peace, Duo for Carillon**

by Ennis Fruhauf

Faunauf Music Publications is offering a new carillon publication for a four-octave instrument, available for complimentary download, printing and performance. **Jesse’s Song: A Hymn of Peace, Duo for Carillon** is an eight-page duet composed in a 19th-20th century romantic carillon idiom, laid out in a single-system format shared by Primo and Secondo players. The Notes can be found on frumuspub’s Carillon Music page. To access the PDF file posted on FMP’s Download page, please visit www.frumuspub.net.

**Congratulations to John Hammond**

contributed by Lisa Lonie

The GCNA extends its hearty congratulations and sincere best wishes to FATHER John Hammond! John, the son of Duke carillonneur Sam Hammond, was recently ordained into the priesthood on July 26 and is currently serving Christ the King Church in Nashville (which coincidentally is only about a mile from the carillon at Belmont University in Nashville). John was one of the youngest members to pass his carillonneur exam (he was 17). Read more about John’s journey and the role of music in his life by Googling ‘John Hammond Catholic’.

**Book of carillon music published**

by Charles Semowich


**GCNA To Go Paperless**

by Tim Sleep

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

Those members who don’t have internet access or are unable to view or print the reports may request a print copy by contacting the Guild president, Tim Sleep at tsleep@ameritech.net or in writing at:

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

from Grosse Pointe, page 17

Ohio (the firm carrying out the entire renovation project), to fill in the originally-omitted second bass semitone (keyboard D#5) of the carillon. This new bell, to weigh approximately 2,650 lbs., will become the new bell number 3 in the instrument, and bring the total number of bells to 48 covering four musical octaves. (The largest, or bourdon bell of the carillon weighs about 4,650 lbs., and the total weight of bells after the addition will be somewhat over 13 tons.)

- A new bell frame is being made, reorganizing the bells in an arrangement designed to improve both the directness and sensitivity of the playing action, but also to improve the projection and balance of the tone of the bells as heard from the tower.

- A complete new manual playing action is being made for the carillon, making use of shielded stainless steel ball bearings; all bells are being furnished with new support hardware and with new clappers of a special cast iron alloy designed to bring out a mellow and musically balanced tone from all the bells.

- A new playing keyboard of advanced design is being made for the carillon, and the existing practice keyboard will be rebuilt and brought up to date with an improved practice action.

Grosse Pointe Memorial Church was completed in 1927 and a chime of eight low pitched bells from Gillett & Johnston, was installed. Hymn tunes were played electrically from the organ console in the sanctuary. A clock mechanism also was installed for sounding the Westminster Quarters and striking the hours.

For the 25th anniversary of the building in 1952, 39 bells by Petit & Fritsen were added, completing a 47-bell instrument.

Meeks, Watson & Company personnel taking part in the on-site work for the removal of the bells are: William C. Meeks, Partner; Richard M. Watson, Partner; Joshua A. Meeks, Shop Manager; and Roy Atkins.

Phyllis Webb is carillonneur at Grosse Pointe Memorial Church. The project may be completed by the end of this year or early in 2015 (Jenny King contributed to this story.)

From the Archives

by Jaime Fogel, Library Special Project Assistant

In December 2013, Bok Tower Gardens was awarded a Council on Library and Information Resources (CLIR) Cataloging Hidden Special Collections & Archives Grant to catalog the vertical files of the Anton Brees Carillon Library. This collection encompasses more than 80 linear feet and 40 boxes of materials related to the carillon and the professionals that play them, including the archives of the GCNA.

After a period of research and careful planning, Bok Tower Gardens Librarian and GCNA Archivist Joy Banks and project assistant Jaime Fogel were joined by three interns, Tamara Ramski, Brooks Whittaker, and Lisa Lombard, to begin processing the GCNA archives.

During the course of this project, Tamara, Brooks, Lisa, and Jaime, who were new to the carillon world, have learned all about bells, carillons, and the GCNA and have uncovered numerous unique and interesting items about the Guild.

As the project continues, a portion of Bok Tower Gardens’ archival collection will be processed, including files for each carillon in North America. Once completed, finding aids for the collections will be available online.
increased dues from our new carillonneur members Lynnli Wang, David Hunsberger, and Dennis Curry. We were happy to request After a day of beautiful carillon music on Tuesday, we were glad finished the day with the ever-popular ice cream social hosted by the Class of 2013 Exam candidates performed a recital, and we could explore the Cathedral’s organs, as well as performances on the piano, an ensemble recorder, and a stunning performance by Julia Littleton of the Silver Aria from "The Ballad of Baby Doc." The newly-formed GCNA Singers gave a premiere performance of Peter Paul Olejar’s “GCNA March.” Afterwards, during the pizza party sponsored by the Verdin Company, attendees could explore the Cathedral’s organs, and a peculiar bell-instrument in one of the towers.

After a day of beautiful carillon music on Tuesday, we were glad to start Wednesday with a business meeting. The Class of 2017 Board Members were voted in and are Julianne Vanden Wyngaard, David Hunsberger, and Dennis Curry. We were happy to request increased dues from our new carillonneur members Lynlli Wang, Hunter Chase, Katie Leibe, and Carolyn Bolden.

Subsequent to exam candidates 5 and 6, Ellen Dickinson gave a presentation about learning music, generally considered a pre-requisite to performing said music. Margaret Pan and Geert D’Hollander performed artist recitals, and Scott O’Neill of the Colorado Symphony led a presentation entitled “Coloring Bells with an Orchestral Palette.”

At St. John’s in the Wilderness Cathedral, we learned that carillonneurs are not simply one-trick ponies in the “other instrument” recital. The excellent recitalists helped us understand the admiration to refrain from leaving one’s day job. We heard from both of the Cathedral’s organs, as well as performances on the piano, an ensemble recorder, and a stunning performance by Julia Littleton of the Silver Aria from “The Ballad of Baby Doc.” The newly-formed GCNA Singers gave a premiere performance of Peter Paul Olejar’s “GCNA March.” Afterwards, during the pizza party sponsored by the Verdin Company, attendees could explore the Cathedral’s organs, and a peculiar bell-instrument in one of the towers.

The gossip column notes the upcoming completion of a 47-bell carillon in Liège. Dinant hopes to celebrate its 100th anniversary of the beginning of WWI with a 50-bell instrument, thanks to individual public donations. Fabrice Renard will be the carillonneur. 3,500 students gathered at the foot of the Leuven University library to sing, along with a brass ensemble, on April 3. A press release tells of the merger of the Royal Eijfbouts and Petit & Fritzen foundries.

The calendar section lists an event in Wave on April 26 to remember its long-time carillonneur Christian Boon. St.-Amand-Les-Eaux will have an international competition for young carilloneurs on May 17. Summer carillon festivals are listed for Ath, Brussels, Dinant, Liège, Mons, Nivelles, Tournai, and Verviers.

From L’Art Campanaire, the bulletin of the French Guild of Carillonneurs (GCF) No. 82 – April, 2014 (Translated and summarized by Wylie Crawford) The French Guild offers details about its annual meeting, hosted by the Pays d’Oc region in southern France, from July 25 to July 29. Lodging will be in Toulouse, and the meeting will include visits to a variety of instruments, including those in Gauvin, Driecht, Villefranche de Rouergue, and Castres. St. Gaudens, Castelnaudary, and Carcassonne. [Trans. Note – several of these instruments have fewer than 23 bells, so we would not consider them carillons.]

The 11th annual student examinations will be held in Tourcoing on June 28 on its 59-bell carillon.

25 French cities are GCF partners, as a result of a 2008 invitation from the Guild to solicit such partner memberships. The partner cities come from various regions of the country, including instruments as small as 15 bells. A four-page listing of the cities, including photos, basic technical information (founder, date, weight, automatic play, if any) and contact information is given. The cities and their number of bells are Bayeux (35), Bergues (50), Cappelle-La-Grande (48), Castres (33), Chalon en Champagne (56), Chatelleraut (48), Dunkerque (50), Forcalquier (15), Gourdon en Quercy (25 planned), Grézieu La Varenne (30), Hombliès (16), Hondschote (61), Le Creusot (25), Mêleixmieux (20), Miribel (50), Montrouge (27, electric keyboard), Nuits-Saint-Georges (37), Saint-Amand-Les-Eaux (48), Saint-Gaudens (36), Saint-Quentin (37), Seclin (42), Seurre (47), Tain L’Hermitage (14) and Villefranche de Rouergue (32, electric keyboard).

An illustrated article describes the 16th bell instrument in Hombliès, which I will not summarize further due to its size.

An article by Francis Crépin, president of the Guild and also carillonneur in Saint-Quentin, tells of a 90th anniversary commemoration of the replacement of that city’s carillon. In 1917, the original carillon had been destroyed during the Great War, with only the empty campanile remaining. The original carillonneur, Gustave Cantelon had been evacuated to Belgium with his family. In 1919, after returning, he wrote to Jef Denijn at the Mechelen carillon school to ask for help in acquiring a replacement instrument. A transcript of Denijn’s willing response is included, which indicates that he himself had just returned from London, where he had purchased a carillon for his daughter during his exile. Seven months later, Denijn paid a visit to Saint-Quentin, to raise money for a new carillon. The 10th edition of the bulletin is in French.
Remembering Todd
by Carol Jickling Lens

Who knew, back in 1971, when this tall, handsome young man from Pennsylvania walked into the Springfield Congress, that he would become a part of my life for the next four decades? As we were both waiting, along with about 11 other people to play our “Advancement” recitals, Todd and I became friends. (Well, I have to admit I had a huge crush on him that lasted for about three of the next four decades.)

It was ten years before I attended another congress, but we didn’t lose touch. Our times at the Netherlands Carillon School didn’t overlap — I graduated in June of 1974, he began in September — but when I went back to visit Amersfoort in June of 1975, Todd was a good companion. Later that same summer he came to Cranbrook for my wedding. There was a carillon recital between the ceremony and reception during which he and I played a duet – it’s a memory I will never forget.

Todd became a sort of surrogate uncle to our children. On one of our trips to visit him he took us to the Amsterdam zoo after our children. On one of our trips to visit him he took us to the Amsterdam zoo after he had many trips to South Africa. He taught at The Netherlands Carillon School, and at the carillon school in Denmark. He was carillonneur at the Oudekerk in Amsterdam — which gave him the best little apartment in the attic of the church with a great view of the activities in the red light district below - and at the Waag en Lauremkerk in Alkmaar. He was in the Concertgebouw chorus where he also taught a course in solfege. (When we moved to England in the 80’s I had the privilege of staying in said apartment a few times and attending a concert where the chorus sang.)

He traveled all over the world, including carillon trips to Japan and Australia. Todd had many friends, and Amy Johannsen (Australia). This year’s theme is “Nature in Music”. We have had our 12th edition of the Perpignan International Carillon Festival features four

For the next 24 years Todd stayed in the Netherlands. What a life he had! He worked for a spice company for a while, so he had many trips to South Africa. He taught in The Netherlands Carillon School, and at the carillon school in Denmark. He was carillonneur at the Oudekerk in Amsterdam — which gave him the best little apartment in the attic of the church with a great view of the activities in the red light district below - and at the Waag en Lauremkerk in Alkmaar. He was in the Concertgebouw chorus where he also taught a course in solfege. (When we moved to England in the 80’s I had the privilege of staying in said apartment a few times and attending a concert where the chorus sang.)

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Tod had a great talent. In his prime he could play rings around most people. He happily shared his musicianship with many people in many places. He was a wonderful teacher, a good arranger, a great friend, and had a wicked sense of humor. I’m sure which of these traits will be missed the most.

Denver is a hard city in which to make friends if you’re new in town. Towards the end of Todd’s tenure at DU he became disenchanted with many things. The hardest part of our friendship was when I got my old job. In the mid 90’s Todd began to wish he could move back to America. He loved his life in the Netherlands. He didn’t have much to do as a carillonneur. He took advantage of the mountains being close by and went for many hiking trips, which he adored.

Americans in France
by Elizabeth Vinu

The 12th edition of the Perpignan International Carillon Festival features four American carillonneurs this summer: Wylie Cates, Karel Keldermans, George Matthew, and Tin-shi Tam. Our other guest carillonneurs are Audrey Dey (Belgium) and Amy Johanssen (Australia). This year’s theme is “Nature in Music”. We have had impressive numbers of concert-goers, ranging from 300-550 people for each evening recital, many staying afterwards to meet the artist.

Carillonneur or Carillonist?
by David Hunsberger

This responds to Ronald Barnes’s essay published in the most recent issue of our Bulletin. I entirely agree with his reasons for disliking the term carillonneur. But instead of carillonneur, I think a better alternative is carillonist.

First, CAR-il-lon-ist does not roll off my tongue easily, unlike the pronunciation used in all other English-speaking countries, where the instrument is a car-RIL-lyn and the player a car-RIL-lyn-ist. Nobody has proposed we change the way we pronounce the instrument too, and it would make no sense to call the player something that does not match the instrument. But it also makes no sense to change to a usage I find just as awkward to pronounce as our current one. Carilloner is just easier to say.

As in French, in English we call most instrumental musicians by a noun ending in -ist,
The 72nd Congress of the GCNA at University of Denver

by Jeremy Chesman

We’ve never been so high in the GCNA! We held our 72nd Congress in the Mile High City at the University of Denver from June 17-20, 2014. Carol Jickling Lens, University Carillonneur, was, as always, a gracious host. The Congress theme was the music of John Knox, with most recitals featuring at least one of his works. The Carl M. Williams Carillon, a 65-bell Eijsbouts instrument from 1999, was our instrument for the week.

On June 16, the Pre-Congress events began with a memorial service given by the University of Denver for Todd Fair, DU’s first University Carillonneur. Jeff Davis and Carlo van Ulft also gave master classes. After a host recital, the day ended, as most do at Congresses, with a cocktail hour. GCNA members provided entertainment during open tower time for the evening reception, which featured an elegant sampling of hors d’oeuvres.

On Tuesday, attendees were enthused to begin with a business meeting. We were welcomed by the Director of the Lamont School of Music and the Chancellor Emeritus. The board also announced Yale as the location for the 2016 congress. The morning continued with two examination recitals and a presentation by DU University Historian, Steve Fisher,