

THE 14TH WORLD CARILLON CONGRESS

The Voice of the City

OSLO 27 JUNE - 1 JULY 2004

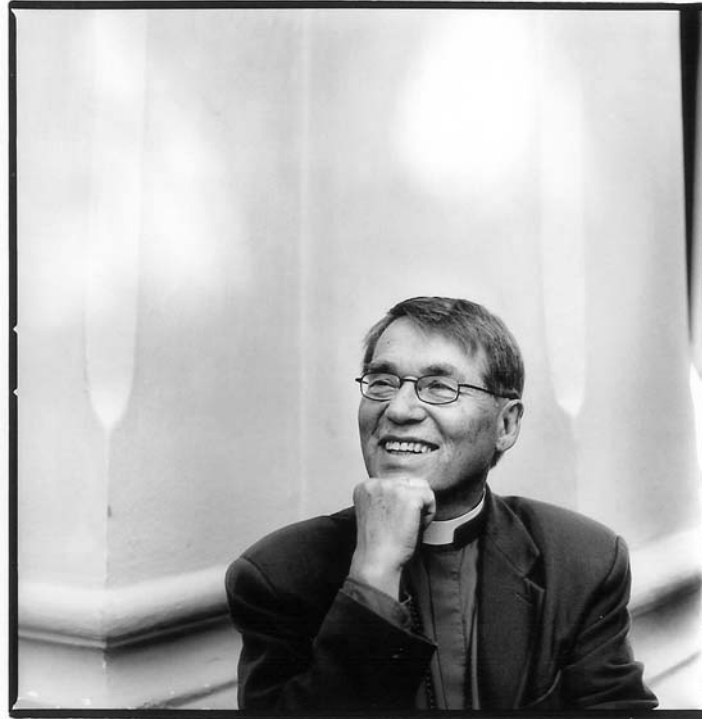
World Carillon Federation





Photo: SCANPIX

HER MAJESTY QUEEN SONJA OF NORWAY
Patron of the World Carillon Congress 2004



On behalf of the Diocese of Oslo and the Church of Norway, it is my great joy to welcome the World Carillon Congress to Oslo and to all the churches of this diocese. We have been enriched and inspired by the interest in carillon music in our country.

The newly installed carillons in the Cathedral of Oslo and the Parish Church of Uranienborg, together with the carillon of the City Hall, are great instruments, who served by an eminent carillon master, contribute to the entire cultural profile of the city. I wish to express gratitude also to the Olsen Nauen Bell Foundry who through generations have created wonderful church bells for our nation. Also I wish to pay tribute to all those who thorough generous gifts and public support have made Oslo a worthy host of the World Carillon Congress. We rejoice in the fact that we have eminent musicians who have explored new and creative ways of communicating with a large audience through music, new and old. May your days in Norway inspire your work and thereby be a blessing to our nations.

*Gunnar Stålsett
Bishop of Oslo*



Greetings from the Mayor of Oslo

On behalf of the City of Oslo it is a great pleasure and honour to welcome delegates to The World Carillon Congress 2004 to the capital of Norway.

Oslo is the oldest of the Scandinavian capitals, and its history goes back 1000 years ago, when the first settlements were built on the inlet of the Oslo fjord.

During the congress the participants will be invited to a reception in our City Hall, in which the unique architecture, frescoes and sculptures along with the carillon will create the best possible background for you, I hope.

The city is characterized by a mix of old and new architecture, parks, hills, museums, galleries, monuments, lakes, forests and the fjord. It is a vibrant city, excellent for shopping, cultural and sports activities. Oslo has a wide range of good restaurants and a lively nightlife.

Oslo, with around 525 000 inhabitants, welcomes you and wish you a happy stay and a successful conference.

*Per Ditlev-Simonsen
Mayor of Oslo*



A Message from the President

At the outset, I should like to acknowledge the great honour Her Majesty, Queen Sonja, has conferred on The World Carillon Federation by graciously bestowing her patronage to this Congress.

The World Carillon Congress is being held in Norway for the first time, which also happens to be the most northerly location to date. In addition, with no less than six carillons available for performance, including the Olsen Nauen travelling carillon, Oslo has in this way set a record for the WCF event.

The work of organizing and running a world congress is always a daunting task. Special thanks therefore go to The Nordic Society of Campanology and Carillon (NSCK), the WCF host guild, and Sonus - Amici Campanarum Osloensis, the local committee headed by Vegar Sandholt. As always, a great debt is due to the sponsors, without whose support the mounting of the congress would have been much more difficult if not impossible.

I feel confident that all delegates, young and old alike, will find their participation in this congress an enjoyable and enlightening experience. The organizers have drawn up a varied programme of recitals, presentations and social events which will surely make of our stay in this historic and beautiful city of Oslo and its environs an occasion long to be remembered.

Een woord van de voorzitter

Allereerst wil ik graag uitspreken het voor de Beiaard Wereld Federatie als een grote eer te beschouwen dat Hare Majesteit Koningin Sonja zo welwillend beschermvrouwe van dit congres wil zijn.

Het is de eerste keer dat een Beiaardwereldcongres in Noorwegen wordt gehouden, meteen ook de meest noordelijke lokatie tot nu toe. Daarnaast vestigt Oslo nog een record, doordat voor dit BWF congres maar liefst zes carillons, waaronder de reizende beiaard van Olsen Nauen, voor uitvoeringen beschikbaar zijn.

De opdracht om een congres te organiseren is immer een niet te onderschatten taak. Speciale dank gaat daarom uit naar de Scandinavische Vereniging voor Campanologie en Klokkenspel (NSCK), de lidorganisatie die als gastheer optreedt, en Sonus - Amici Campanarum Osloenis, het plaatselijke comité onder aanvoering van Vegar Sandholt. Zoals altijd is de sponsors veel dank verschuldigd. Zonder hun steun zou het op touw zetten van het congres veel moeilijker, zo niet onmogelijk zijn geweest.

Ik ben ervan overtuigd dat alle aanwezigen, jong en oud, hun deelname aan dit congres als prettig en informatief zullen ervaren. De organisatoren hebben een zodanig gevarieerd programma van concerten, lezingen en gezellige samenkomsten opgesteld, dat voorzeker een ieder zich het verblijf in het prachtige, historische Oslo en zijn ommelanden nog lang zal blijven herinneren.

Message du Président

Tout d'abord, j'aimerais reconnaître le grand honneur que Sa Majesté, la Reine Sonja, a conféré à la Fédération Mondiale du Carillon en accordant aimablement son patronage à ce Congrès.

Le Congrès Mondial du Carillon se tient en Norvège pour la première fois. C'est aussi le lieu de congrès le plus au nord jusqu'à présent. De plus, avec pas moins de six carillons disponibles pour les concerts, en incluant le carillon ambulante "Olsen Nauen", Oslo a de cette façon établi un record pour l'événement de la Fédération Mondiale du Carillon.

Le travail d'organisation et la direction d'un congrès du monde est toujours une tâche intimidante. Des remerciements spéciaux vont donc à la Société Nordique de Campanologie et du Carillon (NSCK), la guilde hôte de la FMC et à "Sonus - Amici Campanarum Osloensis", le comité local dirigé par Vegar Sandholt. Comme toujours, une grande dette est due aux sponsors, sans l'appui desquels le montage du Congrès aurait été beaucoup plus difficile sinon impossible.

Je me sens confiant que tous les délégués, de la même façon les jeunes et les anciens, trouveront dans leur participation à ce Congrès une expérience agréable et éclairante. Les organisateurs ont rédigé un programme varié de récitals, de conférences et d'événements conviviaux qui feront sûrement de notre séjour dans cette belle ville historique d'Oslo et ses environs une occasion dont on se souviendra longtemps.

Adrian Patrick Gebruers

President / Woorzitter / Président

World Carillon Federation / Beiaard Wereld Federatie / Fédération Mondiale du Carillon



Greetings from the Hosting Guild

An ancient Dutch phrase says: "Any town that wants to be respected has to be in possession of at least two carillons!" Now this is definitely the fact with 3 carillons inside the "city walls" of Oslo, - and this despite the fact that for just a little over 5 years ago there were no signs around that such an interest for the art of carillon would appear. However today we see a total changed situation. One old and not very well functioned carillon at the Oslo City Hall was enlarged and renovated and two other carillons - one at the Oslo Cathedral and the other at the church behind the Royal Palace, Uranienborg kirke, - have soon after seen the daylight as in a sort of a carillon-chain-reaction.

I must say it has been quite breathtaking to have been a witness to this kind of development that normally is meant to take much longer time. Of course - the change is not complete without a parallel development in skills of actually being able to play these instruments. Also that development is one to admire. Over very short time again a handful of brilliant Norwegian musicians have conquered the instrument and taken it to their hearts, not at least to mention the host of this congress.

Interest seems to come from every angle, we have been granted fine financial support coming from both Norway and from the royal found in Denmark. On top of this I am also proud to mention that Her Majesty Queen Sonja of Norway has accepted to be this congress high protector.

But an even higher force is too adding an aspect in making the WCF Oslo Congress 2004 slightly different. The force of nature above all: the daylight. Most of you would properly find it difficult to sleep for about a week, and we did therefore consider not stopping the congress at all just because the clock announced an artificial "late hour", since any kind of night not is expected back until August. But - out of consideration to those who haven't been born here and haven't been adapting to the nature through acclimatization over thousands of years - we decided to ad a little pause.

May you enjoy your time here as much as we enjoy having you here and may I on behalf of the host guild - The Nordic Society of Campanology and Carillon - join in by greeting you all with a warm and heartily welcome to Oslo City, - to this today now so respectable City.

*Ann-Kirstine Christiansen
President of NSCK*



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Programme



SATURDAY 26 JUNE

TIME	ACTIVITY	LOCATION
0800 – 1030	Breakfast	Rica Victoria Hotel
0900 – 1030	Registration	Rica Victoria Hotel
1030 – 1300	Executive committee	City Hall - Meeting room D
1800 – 2200	Committee of delegates	City Hall - Formannskapssalen (The Executive Committee Chamber)
1700 – 1900	Registration	Rica Victoria Hotel

SUNDAY 27 JUNE

Instrument: Cathedral Carillon

Lectures: The Voice of the City 1

Host of the day: Vegar Sandholt & Ranveig Naudeer

TIME	ACTIVITY	LOCATION
0800 – 0930	Breakfast	Rica Victoria Hotel
0800 – 0930	Registration	Rica Victoria Hotel
1000 – 1050	Congress Concert 1 Ann-Kirstine Christiansen, Denmark <i>“Nordic music”</i>	Cathedral Carillon
1100 – 1215	Congress Service Dean of the Cathedral: Olav Dag Hauge Cathedral Organist: Kåre Nordstoga Markusklokker Handbell Ensemble Members of Oslo Cathedral Choir	Oslo Cathedral
1215 – 1300	Open Tower	Oslo Cathedral
1230 – 1400	Coffee	Cathedral Garden
	Guild Concerts	Cathedral Carillon
1300 – 1330	GCF: Stefano Colletti, France & Anna Maria Reverté, Spain	
1330 – 1400	DGV: Georg Köppl, Germany	
1400 – 1500	Break	
1500 – 1530	Congress Concert 2 Anne Kroeze, The Netherlands <i>“Music of Edvard Grieg”</i>	City Hall Carillon
1600 – 1645	Opening Session	City Hall - Bystyresalen (The Town Council Chamber)
1645 – 1700	Break	
1700 – 1745	Lecture 1 Rainer Schütte, The Netherlands (The National Carillon Museum) <i>“Bells in different communities and times”</i>	City Hall - Bystyresalen (The Town Council Chamber)



Programme

TIME	ACTIVITY	LOCATION
1745 – 1800	Break	
1800 – 1845	Lecture 2 Dr Audun Myskja, Norway <i>“Healing bells”</i>	City Hall - Bystyresalen (The Town Council Chamber)
1845 – 2000	Free for dinner	
2000 – 2130	Guild presentations Presidents of the guilds	City Hall - Bystyresalen (The Town Council Chamber)
2130 – 2200	Break	
2200 – 2250	Congress Concert 3 Geert D'hollander, Belgium Liesbeth Janssens, Belgium <i>“Carillon duets”</i>	The Travelling Carillon Fridtjof Nansens plass
2300 – 2330	Whiskey reception	Rica Victoria Hotel

MONDAY 28 JUNE

Instrument: City Hall Carillon
Lectures: The Carillon Music
Host of the day: Peter Langberg

TIME	ACTIVITY	LOCATION
0630 – 0915	Breakfast	Rica Victoria Hotel
0930 – 1015	Forum <i>“The carillon music score”</i> Introduction by Karel Keldermans, Beverly Buchanan and Eddy Mariën	City Hall - Bystyresalen (The Town Council Chamber)
1015 – 1030	Break	
1030 – 1130	Forum <i>“Automatic music for carillon”</i> Introduction by Jaques Maassen and Ann-Kirstine Christiansen	City Hall - Bystyresalen (The Town Council Chamber)
1130 – 1200	Break	
	Guild Concerts	City Hall Carillon
1200 – 1230	GCNA: Karel Keldermans, USA	
1230 – 1300	BCS: Adrian P. Gebruers, Ireland	
1300 – 1400	Break	
1300 – 1400	Music shop/display room open	Rica Victoria Hotel - Meeting room B
1400 – 1430	Lecture 3 Margo Halsted, USA <i>“1700-th century carillon music from Ghent and Brussels”</i>	City Hall - Bystyresalen (The Town Council Chamber)

Programme



TIME	ACTIVITY	LOCATION
1430 – 1530	Lecture 4 Clock-o-matic, Belgium <i>“Automatic music - comparison of pneumatic and electromagnetic automation of carillons”</i>	City Hall - Bystyresalen (The Town Council Chamber)
1530 – 1600	Coffee Break	
1600 – 1645	Composer’s Forum 1 <i>“Flemish contemporary music and my own compositions”</i> Geert D'hollander, Belgium	City Hall - Bystyresalen (The Town Council Chamber)
1645 – 1700	Break	
1700 – 1745	Composer’s Forum 2 <i>“Arne Nordheim's music and his interest in bells”</i> Arne Nordheim, Norway	City Hall - Bystyresalen (The Town Council Chamber)
1745 – 1800	Break	
1800 – 1850	Congress Concert 4 Jaques Maassen, The Netherlands <i>“Some new composed and edited Dutch carillon music”</i>	City Hall Carillon
1900 – 2200	Free for dinner	
1900 – 2130	Music shop/display room open	Rica Victoria Hotel - Meeting room B
1915 – 2015	Concert Sonus Handbell Ensemble, Finland	Markus Church
1930 – 2130	Open Tower	City Hall Carillon
2200 – 2250	Congress Concert 5 Peter Langberg, Denmark <i>“Scandinavian contemporary carillon music”</i>	Travelling Carillon Fridtjof Nansens plass
2300 – 2330	Whiskey reception	Rica Victoria Hotel

TUESDAY 29 JUNE

Congress tour
Lectures: The Instrument
Host of the day: Ann-Kirstine Christiansen

TIME	ACTIVITY	LOCATION
0630 – 0915	Breakfast	Rica Victoria Hotel
0930 – 2330	Congress Tour	
0930	Departure from Rica Victoria Hotel	
1030 – 1100	Congress Concert 6 Beverly Buchanan, USA <i>“Music for small carillons”</i>	Bragernes Church
1115	Departure from Bragernes church	



Programme

TIME	ACTIVITY	LOCATION
	Guild Concert	Sandefjord Church
1300 – 1330	NSCK: Arnfinn Nedland, Norway	
1400	Departure from Sandefjord Church	
OLSEN NAUEN BELL FOUNDRY		
1430 – 1500	Explore the Bell Foundry and The Travelling Carillon	
1500 – 1545	Bell founding – group I	Bell Foundry
	Video presentation & Museum visit - group II	Bell Museum
1600 – 1645	Bell founding – group II	Bell Foundry
	Video presentation & Museum visit – group I	Bell Museum
1700 – 1745	Carillon Forum 1 <i>“Carillon design”</i> Introduction by Milford Myhre, Marc Van Eyck and Peter Langberg	Bell Museum
1745 – 1800	Break	
1800 – 1845	Carillon Forum 2 <i>“The keyboard – where do we go from now?”</i> Introduction by John Courter and Norbert Van Wijnsberge (Clock-o-matic)	Bell Museum
1845 – 1900	Break	
1900 – 1945	Carillon Forum 3 <i>“Cooperation between bell founder and musician towards the best carillon”</i> Introduction by Ole Christian Olsen Nauen, Morten Olsen Nauen and Karel Keldermans	Bell Museum
1945 – 2000	Break	
2000 – 2200	Garden dinner	Bell Foundry Garden
2030 – 2100	Congress Concert 7 Eddy Mariën, Belgium <i>“The Carillon Music of Jef Rottiers 1”</i>	Travelling Carillon Bell Foundry Garden
2100 – 2130	Guild Concert CSA: Gill Forrest, Australia	Travelling Carillon Bell Foundry Garden
2200	Departure from Olsen Nauen Bell Foundry	
2330	Arrival at Rica Victoria Hotel	

Programme



WEDNESDAY 30 JUNE

Instrument: Uranienborg Carillon

Lectures: The Voice of the City 2

Host of the Day: Bjørn Risvik & Tone Westersø

TIME	ACTIVITY	LOCATION
0630 – 1000	Breakfast	Rica Victoria Hotel
0900 – 1200	Free for museum visits and shopping	
0900 – 1130	Music shop/display room open	Rica Victoria Hotel - Meeting room B
0900 – 1200	Open tower	Uranienborg Church Oslo Cathedral City Hall Carillon Travelling Carillon (Youngstorget)
0900 – 1000	Committee of Delegates	City Hall - Formannskapssalen (The Executive Committee Chamber)
1000 – 1015	Break	City Hall - Formannskapssalen (The Executive Committee Chamber)
1015 – 1130	Executive Committee	City Hall - Formannskapssalen (The Executive Committee Chamber)
	Guild Concerts	Uranienborg Church
1200 – 1230	VBV: Marc Van Eyck, Belgium	
1230 – 1300	NKV: Frans Haagen, The Netherlands	
1300 – 1400	Break	
1400 – 1445	Presentation 5 - Video presentation Anna Maria Reverté, Spain <i>“The voice of Barcelona”</i> <i>Video I: The Carillon in Barcelona (Palau de la Generalitat de Catalunya)</i> <i>Video II: Carillon and Catalan instruments</i>	City Hall - Bystyresalen (The Town Council Chamber)
1445 – 1500	Break	
1500 – 1545	Presentation 6 Marcel Siebers, The Netherlands <i>“The Coice of the City - Carillon Festival in Venlo”</i>	City Hall - Bystyresalen (The Town Council Chamber)
1545 – 1600	Break	
1600 – 1630	Presentation 7 Laura Meilink-Hoedemaker, The Netherlands <i>“In search for The Voice of the City – programmes and reviews of carillon concerts in Rotterdam”</i>	City Hall - Bystyresalen (The Town Council Chamber)
1630 – 1800	Free for dinner	
1630 – 1730	Music shop/display room open	Rica Victoria Hotel - Meeting room B



Programme

TIME	ACTIVITY	LOCATION
1800 – 1915	Congress Concert 8 Ana & Sara Elias, Portugal "Iberian Carillon Concert" Anna Maria Reverté, Spain "Catalan Carillon Concert"	Uranienborg Church
2030 – 2200	Reception Guest of honour: Her Majesty Queen Sonja Host: The Mayor of Oslo, Per Ditlev-Simonsen Music: Sonus Handbell Ensemble, Finland	City Hall – Bankettsalen (The Banquet Hall)
2230 – 2400	Firework Concert The Royal Norwegian Navy Orchestra Vegar Sandholt, Norway (Travelling Carillon)	Youngstorget

THURSDAY 1 JULY

Lectures: Look into the Future
Host of the day: Henning Andersen

TIME	ACTIVITY	LOCATION
0630 – 0915	Breakfast	Rica Victoria Hotel
0930 – 1015	Forum "The WCF Congress in the Past and in the Future" Introduction by Grzegorz Szychlinski and Gert Oldenbeuving	City Hall - Bystyresalen (The Town Council Chamber)
1015 – 1030	Break	
1030 – 1115	Presentation 8 Eddy Mariën, Belgium "The Carillon Music of Jef Rottiers"	City Hall - Bystyresalen (The Town Council Chamber)
1115 – 1200	Break	
1200 – 1230	Congress Concert 9 Eddy Mariën, Belgium "The Carillon Music of Jef Rottiers 2"	City Hall Carillon
1230 – 1300	Guild Concert PSC: Malgorzata Fiebig-Drewiecka, Poland	City Hall Carillon
1315 – 1345	Congress Photo	City Hall Courtyard
1400 – 1445	General Assembly	City Hall - Bystyresalen (The Town Council Chamber)
1445 – 1500	Break	
1500 – 1530	Final session	City Hall - Bystyresalen (The Town Council Chamber)
1530 – 1700	Break	

Programme



TIME	ACTIVITY	LOCATION
1530 – 1630	Music shop/display room open	Rica Victoria Hotel - Meeting room B
1700 – 1800	Final Concert - “Brass and bells” Sonus Handbell Ensemble, Finland Trombone: Marius Hesby, Norway Congress Orchestra, Norway Conductor: Johannes Gustavsson, Sweden	Oslo Cathedral
1930 – 2300	Summer Evening on the Oslo Fjord Food: Traditional Norwegian prawn buffet Music: Henning Andersen on Norwegian folkmusic instruments	





Sunday 27th June 10:00



Ann-Kirstine Christiansen
 born 1965.
 Organist and choirmaster in Møgeltønder (Moegeltønder) church, former castelchurch to the now royal castle "Schakenborg". Maître Carillonneur educated at the Scandinavian Carillon School. First carillonneur in Scandinavia with a soloistdebut (1997). Professor and Head of "The Scandinavian Carillon School". President of NSCK (Nordic Society of Campanology and Carillon). www.carillon.dk Executive Member of WCF. Guest teacher at the Canberra carillon, Australia in 2002. Prizes won from 1993-1998: at Mechelen, Belgium (twice), at Douai and at Miribel, France. Editor of Bells News. Studies with Sir David Potter autum 2003, York Minister, England in handbellchoir and changeringing. Concerts in Denmark, Norway, Sweden, Liturenia, Germany, France, Belgium, Holland, Spain, England, Ireland, Australia, New Zealand, U.S.A. and Canada. CD: Søren Gleerup Hansen on organ and Ann-Kirstine Christiansen on bells (with the Norwegian Travelling Carillon recorded in Norway) March 2001.

Congress Concert 1
Ann-Kirstine Christiansen, Denmark
Nordic Music

- | | | |
|----|--|---|
| 1 | Edvard Hagerup Grieg
Norway (1843-1907) | Morning Mood <i>Op. 46 No. 1</i> |
| 2 | Fini Henriques
Danmark (1867-1940) | Dance of the Mosquitoes |
| 3 | Edvard Hagerup Grieg | Butterfly <i>Op. 43 No. 17</i> |
| 4 | Edvard Hagerup Grieg | Fairy-Dance <i>Op. 12 No. 4</i> |
| 5 | Edvard Hagerup Grieg | March of the Dwarfs <i>Op. 54 No. 32</i> |
| 6 | Jean Sibelius
Finland (1865-1957) | Etude <i>op. 76 no. 2</i> |
| 7 | Ulrik Neumann
Denmark (1918-1994) | Lovewaltz |
| 8 | Wilhelm Peterson-Berger
Sweden (1867-1942) | Summersong |
| 9 | Ann-Kristine Christiansen
Denmark (1965) | Mother mine, o why, why? |
| 10 | Rolf Løvland
Norway (1966) | Nocturne |
| 11 | Folktunes
Iceland
Denmark
Norway
Sweden
Finland | I know a sunbright Summer-Island
On a Branch a Crow sat High
Oh, if I was a Dandelion
Oh, Värmland, though beautiful
The road back Home is very long |
| 12 | Edvard Hagerup Grieg | Storming Evening at the Coast
<i>Op. 55 No. 3</i> |

All arrangement by Ann-Kirstine Christiansen



Program notes:

All of this music is of the "easy life"- kind making a sense of what the light Nordic summer is like with the whole scale from insects over fairies (elves) and dwarfs (trolls) to human behaviour; starting in the morning going to evening with help from the great Norwegian composer Grieg and others.

There's of course no real night present in the Nordic summertime.

Most of the compositions is in a romantic style. The dark side is shown through the Icelandic folksong "Mother mine" (Módir mín, í kví, kví) which is the ghost-song of a little child, who has been put out in the darkness to die according to old custom, and the stormy piece of Grieg, where a ship is lost to the sea.

All arrangements are by the performing carillonneur.



Oslo Cathedral

Carillon: Olsen Nauen 2003

48 bells, total weight 680 kg



Sunday 27th June 13:00



After receiving baccalaureat in science, **Stefano Colletti** studied musicology at the university Charles de Gaulle in Lille where he obtained a maitrise in 1995. Stefano Colletti studied piano, solfège, harmony, orchestration and chamber music and obtained the final degree in all of these subjects. In 1998 he was admitted to the Conservatoire National Supérieur de Musique de Paris and obtained the "diplôme supérieur d'écriture musicale mention très bien" in 2002, including 4 prizes : harmony, contrepoint, fugue and forms, orchestration. He studied the carillon in Douai with Jacques Lannoy and obtained the "diplôme de maître carillonneur" in 1994. In 1998 he was appointed carillonneur in Douai. He is also a professor of carillon at the Conservatoire National de Région de Douai, the only conservatory in France in which it is possible to study carillon in order to become a professional carillonneur. Stefano Colletti teaches also piano and harmony in different music conservatory in the north of France. In addition to playing recitals in his native France, he has performed in Belgium, Germany, Spain, The Netherlands, Denmark and USA (39th international Festival of Springfield in 2000, Lake Wales carillon festival in 2001, international carillon festival of Barcelona in 1996 and 2002).

Guild Concert

Stefano Colletti, France

Anna Maria Revertè, Spain

1 Antonio Vivaldi
(1678-1741)

Concerto op.8 n°2 en solm. "L'estate"
Avec la collaboration de Anna Maria Revertè
Arr: Abel Chaves

2 Belà Bartok
(1881-1945)

Suite de danses roumaines
Homages
Arr: Stefano Colletti

3 Stefano Colletti
(1973)

Improvisation



Bells mounted at the Oslo Cathedral.

Sunday 27th June 13:30



Guild Concert

Georg Köppl, Germany

- 1 Johann Ephraim Eggert **Liebster Jesu, wir sind hier"**
(b. 1784) *Choralvariationen*
Originalkomposition für Glockenspiel
- 2 Georg Köppl **Liebster Jesu, wir sind hier**
(1931) *Choralvorspiel und Choral*
- 3 Nils Wilhelm Gade **Hvo ikkun lader Herren rade**
(1817-1890) *Choralvorspiel über "Wer nur den lieben Gott lässt walten"*
- 4 Johann Sebastian Bach **Präludium g-moll aus den**
(1685-1750) **"8 kleinen Präludien für Orgel"**
5. Edvard Grieg **Lyriske stykker**
(1843-1907) *Vektorsang (op.12, Nr.3) / Wächterlied*
Takk (op.62, Nr.2) - Dank
Peer Gynt
Solvejgs Lied (op.55, Nr.4)
- 6 Carl Nielsen **Humorous Bagatelles**
(1865-1931) *op. 11 für Klavier*
Good Morning! Good Morning!
Little Slow Valse
Doll's March

Alle Bearbeitungen (ausser Nr.1 = Original für Glocken): Georg Köppl
Die Stücke Nr.3, Nr.5 und Nr. 6 sind im "OSLO CARILLON BOOK 2004"
enthalten



Georg Köppl (73), a former teacher at a Munich Gymnasium, has been in charge of the Olympia Carillon in Munich since 1984. He studied carillon performance at summer courses in Denmark and Holland. He has organized "Munich Carillon Summer" since 1985, hosting numerous guest carillonneurs from Europe and the USA. A highlight in his career was the "International Carillon Competition" in Munich in 1992 with M. Myhre among the board of jury. As Olympia carillonneur Köppl enjoys a special event twice a year: bells-and-brass concerts in June and September, for which he arranged many pieces for this combination of instruments. He is also associated with the edition of various music books for his favourite instrument. Among about 20 titles: 1) two volumes of 258 original variations from Danzig/Gdansk by Johann Ephraim Eggert of 1784, 2) the Leuven Carillon Book of 1756 with Flemish popular music of the 18th century, 3) the "Aschaffenburg Glockenspiel-Buch" (1996) comprising 41 pieces for carillon in a 200-pages collection of arrangements and compositions. 4) For the Springfield World Congress of Carillonneurs he presented another broad choice of carillon music in the "Deutsches GlockenspielBuch 2000". For the Oslo WCA congress he has prepared another volume: The Oslo Carillon Book with many Grieg arrangements. Köppl was the representative of the German Guild in several WCA congresses since the Ann Arbor Meeting (1986) and has been for many years a member of the board of DGV. Since 1985 he has played concerts in the carillon cities of Berlin, 't Hertogenbosch, Namur, Svendborg, Zofingen. In 2000 he played in Naperville and Chicago.



Sunday 27th June 15:00



Anne Kroeze was born in 1975. He studied organ, church music and piano at the conservatories in Zwolle and Utrecht. At the Dutch Carillon School in Amersfoort he studied carillon playing with Arie Abbenes and Bernard Winsemius. In 1999 he obtained his Bachelors Degree, the Masters Degree followed in 2001. Anne Kroeze won several prizes in carillon competitions and in July 2000 he won the first prize of the international carillon competition in Springfield, Illinois. In September 2001 he also won first prize of the carillon competition in Winterswijk, The Netherlands. In June 2002 he passed his examination to be a "carillonneur-member" of the Guild of Carilloneurs in North America. Anne Kroeze is carillonneur in Emmeloord, Leeuwarden and Epe and is appointed organist in Emmeloord, Vollenhove and Kampen. In Vollenhove he plays a historical organ dating from 1686. The organ in Kampen was first constructed in the 16th cen He is director of a choir in Heerde.

Congress Concert 2
Anne Kroeze, The Netherlands
Music of Edward Grieg

1 Edvard Grieg
(1843-1907)

From Lyric Pieces (op. 12)

Arietta

Waltz

Watchman's song

2 Edvard Grieg

Last Spring (op. 34, nr. 2)

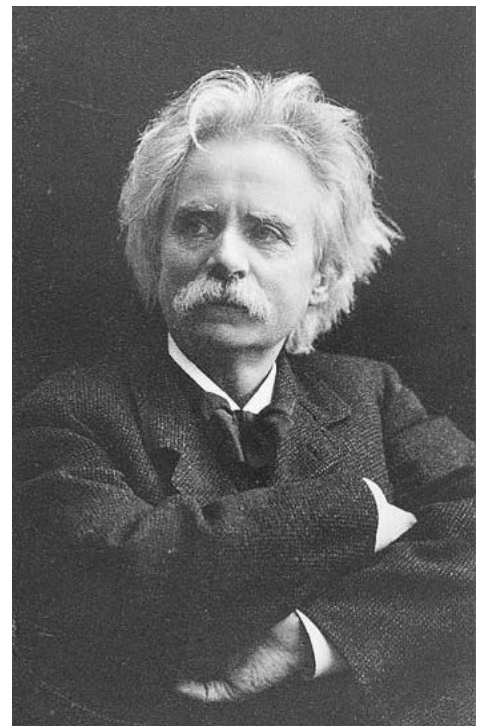
3 Edvard Grieg

I only love you (op. 5, nr. 3)

4 Edvard Grieg

Pianoconcerto a minor (op. 46)

Allegro molto moderato



Sunday 27th June 22:00



Congress Concert 3
Geert D'hollander, Belgium
Liesbeth Janssens, Belgium
Carillon Duets



- 1 J.S. Bach
(1685-1750) **Violin concerto, BWV 1041**
Allegro
Andante
Allegro assai
(arr. Bob Van Wely/ Hemony Duo)
- 2 Edvard Grieg
(1843-1907) **Norwegian dances**
Nr. 1 & 2
arr. Geert D'hollande)
- 3 Manuel de Falla
(1876-1946) **Two dances:**
Darius Milhaud
(1892-1974) *From the opera La vida Breve: Spanish dance*
From Scaramouche: Brazileira

De naam **Hemony Duo** is geleend aan het feit dat Antwerpen en Gent een 17de eeuwse Hemony-beiaard herbergen. De Antwerpse is qua aantal historisch klokken de grootste van België terwijl de Gentse de zwaarste beiaard is die Pieter Hemony ooit heeft gegoten. Geert D'hollander is in beide steden stadsbeiaardier. Liesbeth Janssens is adjuncts-stadsbeiaardier in Gent, waar elke eerste zondag van de maand een vierhandige concert wordt gegeven.

Beiden hebben een conservatoriumopleiding achter de rug, behaalden hun beiaarddiploma aan de Koninklijke Beiaardschool te Mechelen en werden meermaals bekroond op internationale wedstrijden. Geert D'hollander is tevens stadsbeiaardier in Sint-Niklaas en Lier, Liesbeth Janssens is stadsbeiaardier te Lommel. Ze zijn beiden actief in de Vlaamse Beiaardvereniging.

Le nom **Hemony Duo** est dérivé des carillons des fondeurs de cloches Hémony à Anvers et Gand (Belgique). Le carillon anversoise est par nombre de cloches historiques le plus grand de la Belgique et le carillon de Gand a le plus grand poids des carillons fondus par Pierre Hemony. Geert D'hollander est carillonneur de ville dans ces deux villes, et aussi de Lier et Saint-Nicholas. Liesbeth Janssens est carillonneur assistante à Gand et carillonneur de ville à Lommel.

Chaque premier dimanche du mois le " Hemony Duo " donne un concert à quatre mains au carillon de Gand.

Les deux carillonneurs ont étudié au conservatoire de musique et sont pianistes. Ils ont obtenu leur diplôme de carillon à l'Ecole Royale " Jef Denyn " à Malines. Ils s'engagent à l'Association Flamande de Carillon.

Le Hemony Duo a donné des concerts quatre-mains au Festival International de Carillon aux (Bok Tower Gardens) en Floride (1995 et 2001), au Festival International de carillon à Springfield, Illinois (1999) et aux différentes séries d'été de concerts de carillon en Belgique, aux Pays-Bas, en France, Allemagne, Autriche et aux Etats-Unis. Cet été ils sont invités à Danemark, la France et la Belgique.

Ils jouent des concerts de carillon solo aussi avec des concerts autour du monde.

The name **Hemony Duo** is derived from the bell founder of the bells in Ghent and Antwerp (Belgium). The Antwerp Carillon is the biggest historical carillon in Belgium in terms of numbers of bells, whereas the Ghent carillon is the heaviest carillon founded by Pieter Hemony. Geert D'hollander is city carillonneur in both cities, as well as in Lier and Saint-Nicolas. Liesbeth Janssens is assistant carillonneur at Ghent and city carillonneur at Lommel. Every first Sunday of the month the Hemony Duo plays a four hand concert at the carillon of Ghent. Both carillonneurs studied music at the Conservatory. They both are pianists as well and got their carillon degree at the Royal Carillon School "Jef Denyn" at Mechelen. They both serve on the Board of Directors of the Flemish Carillon Guild.



Monday 28th June 12:00



Karel Keldermans was appointed Carillonneur for the Rees Memorial Carillon in Springfield, Illinois, in 1976. He studied carillon with Piet van den Broek at the Royal Carillon School in Mechelen, Belgium, and graduated from that institution "with great distinction" in 1975. He then spent another year in postgraduate study under Peter Bakker at the Netherlands Carillon School in Amersfoort. Upon completing his studies abroad, Mr. Keldermans received a master's degree in campanology and carillon performance. He was on the Board of Directors of The Guild of Carillonneurs in North America for 9 years and was President of the organization for 5 years. Mr. Keldermans has served on several international juries for European competitions, and also has given numerous master classes in carillon performance.

With his wife, Linda, he wrote the critically-acclaimed book, *CARILLON: The EVOLUTION OF A CONCERT INSTRUMENT IN NORTH AMERICA*. In 1998, Karel and Linda were honored jointly with the Berkeley Medal (University of California /Berkeley) for "Distinguished Service to the Carillon." Mr. Keldermans has been an invited contributor to numerous scholarly journals and international publications on the carillon art. In 2000, Karel and Linda were the hosts for the World Carillon Federation Congress, held in Springfield from July 2 through 7. Mr. Keldermans has 5 solo carillon CDs to his credit and two films on the carillon art.

Guild Concert

Karel Keldermans, United States

- 1 Robert Byrnes
(1949-2004) **Chant and Jubliation**
- 2 John Knox
(1932) **Fugue**
(from Springfield Counterpoints)
- 3 John Knox **Passacaglia**
(from Springfield Polyphonies)
- 4 Alessandro Marcello
(1684-1750) **Concerto**
allegro, adagio, presto
arr: Karel Keldermans



The City Hall Carillon seen from the Royal Garden.

Monday 28th June 12:30



Guild Concert

Adrian P. Gebruers, Ireland

- 1 A. P. Gebruers **Celtic Prelude for Carillon**
*Based on the Irish traditional melody
"Casadh an t-Súgáin"*
- 2 Folksongs of the **Drink to Me Only with Thine Eyes**
British Carillon Society *England, arr. 't Hart*
Cockles and Mussels, Ireland
Freddie's Tune, Scotland
- 3 Two Flemish Popular Songs **Anne Maria**
Het Lose Vissertje (Traditional)
- 4 Benjamin Godard **Angels Guard Thee**
(1849-1895)
- 5 Staf Gebruers **Celtic Suite for Carillon**
(1902-1970) *Allegretto Grazioso*
- 6 Richard Farrelly **Isle of Innisfree**
Song from the cult movie "The Quiet Man"
- 7 de Gruijtters **March in D Major**
from de Gruijtters' Carillon Book (1746)

Unless where otherwise stated, all carillon arrangements are by the recitalist.



Of Flemish-Irish parents, **Adrian Patrick Gebruers** holds the unique distinction of being the first Irish-born carillonneur in the long history of the instrument.

A graduate of the National University of Ireland, he received his initial carillon tuition from his late father (Staf Gebruers) and subsequently studied under Jef Rottiers and Piet van den Broek at the Carillon School in Mechelen (Flanders).

This year he celebrates his thirty-fifth anniversary as Carillonneur of St. Colman's Cathedral in Cobh, a picturesque harbour town on Ireland's southern coast, and location of the last World Carillon Congress in 2002. A frequent guest recitalist abroad, Adrian Gebruers has been the recipient of several Travel Awards and a research grant from the Irish Arts Council and Department of Foreign Affairs, as well as a Tyrone Guthrie Bursary.

A former Assistant Principal of Colaiste Muire in Cobh, he is lecturer in carillon studies at the Music Department of University College Cork, as well as being President of the World Carillon Federation and Honorary President of the British Carillon Society.

He is married to physiologist Dr. Elizabeth Gebruers and they have two sons, two daughters and two granddaughters.



Monday 28th June 18:00



Jacques Maassen (b.1947) is Director of the Netherlands Carillon School at Amersfoort and City Carillonneur of Breda, the town where his grandfather and father were City Carillonneurs (1923-1946, 1946-1975).

Maassen studied at The Netherlands Carillon School with Leen 't Hart and Peter Bakker, graduating in 1970. In 1972 he was awarded the Prix d' Excellence, the highest degree in music performance in The Netherlands. A year later he gained his doctoral degree in Musicology from the University of Utrecht.

Maassen is the author of numerous articles on carillons and carillon music. His carillon compositions and his playing have been awarded first prizes and can be heard on phonograph records/CD . Four CD's were made in Japan, featuring Jacques Maassen in combination with american jazz orchestra's.

Prior to his appointment as Director of the Netherlands Carillon School in 1984, Jacques Maassen was President of the Netherlands Carillon Guild. As a member of the Executive Committee of the World Carillon Federation, he has served this organisation as Vice President from 1982 till 1990. From 1980 to 1986 he was Professor of Music Education at the Royal Conservatory at The Hague.

Congress Concert 4
Jacques Maassen, The Netherlands
Some new Composed and Edited
Dutch Carillon Music

1 Jacques Maassen
(1947)

Fanfare 2000

2 Early Carillon Music
from The Netherlands
(Delft Carillon Books)

Marche & Presto

arr: Johannes Berghuys, ca 1800

J. W. Wilms
(1772 - 1847)

Variations on a theme by Paisiello

" nel cor piu non mi sento "

arr. Frederik Berghuys, ca. 1826

3 Martin Cornelissen
(1953)

It takes 2, to walk the chalk (1997)

4 Edvard Grieg
(1843 - 1907)

Det Første Møde / The first Meeting

op.21, no. 1

Valse / Waltz

op. 12, no. 2

Sommeraften / Summer Evening

op. 71, no. 2

arr. John Courter

5 Louis Andriessen
(1939)

The arrival of St. Willebrord (1995)

6 Jacques Maassen

The Myth of The Man Er

(for two carillonneurs, 1999)

Prologue

The Myth

Epilogue

To be played with the assistance of Anne Kroeze



PROGRAM NOTES

The program contains original carillon music from the last years and recently edited carillon arrangements, all from The Netherlands.

The original compositions of Andriessen, Maassen and Cornelissen feature different ways of nowadays composing, but all find their origins in the broad field of both modern classical and popular music. The resulting mixture has influences from several sides.

The arrival of St. Willebrord is the second carillon composition of Louis Andriessen, the greatest Dutch composer of this time.

Cornelissens music has its roots in the theatre, as has The Myth, which originally was written for an automatic organ playing music to the the visualisation of a Greek myth.

Music from the Delft Carillon Books is the subject of the series Early Carillon Music of The Netherlands, a sizeable project of facsimile carillon music editions, undertaken by The Netherlands Carillon School on behalf of the 50th anniversary. The editions contain compositions of and arrangements by father and son Berghuys, city carillonneurs of Delft from 1775 to 1835. The music is written on one staff, sometimes with ornamentals and pedal notes written down the staff. The performer has to make his choice in adding more (accompanying) notes to those written. Playing this music is partially improvising and arranging.

The Grieg arrangements were made by John Courter while he was on sabbatical leave from Berea College (Kentucky) in 1995-96.

During that year, he completed the Uitvoerend Musicus Diploma from the Netherlands Carillon School in Amersfoort. He chose 25 of the Lyric Pieces as well as a few other Grieg selections to arrange.

The Grieg collection is the newest edition of The Netherlands Carillon School/Carillon Centre The Netherlands (BCN). Its catalogue now contains over 800 arrangements (and some compositions), gathered in more then 70 volumes.

Jacques Maassen is a frequent guest recitalist on the major carillons of Europe and North America. He played dedication recitals of carillons in Spain (at the Royal palace THE ESCORIAL in Madrid, 1988) and Yougo-Slavia (Medjugorje, the first carillon in this former nation, 1990), Germany (Hamburg, 1993) and Amersfoort (1996, the new and second carillon in the Our Lady's Tower).

In recent years he made five recital tours to Japan (in 1991 as the first Dutch carillonneur), was invited artist in residence at the National University of Australia (Canberra) and received the U.C. Berkeley Medal for his campanological work and carillon compositions. At present, at the Netherlands Carillon School Amersfoort he is in charge of a major campanological research project focussing on DUTCH AUTOMATIC CARILLON MUSIC IN THE 19TH CENTURY.



Monday 28th June 22:00



Peter Langberg, born 21 August 21 1945. Highest degree as organist from The Royal Danish Conservatory of Music in Copenhagen (1968), as music teacher (1971), in piano playing (1972) and as Choir director (1973). Additional studies in harpsichord playing. Debut concert as organist in Copenhagen (1970). Studied organ playing with Gaston Litaize in Paris from 1969 to 1970. Studied carillon playing at The French Carillon School in Douai, with professor Jacques Lannoy from 1977 to 1981. Diploma as "Maitre Carillonneur avec Medaille d'Or" (Gold medal) (1981). Honorary member of GCNA, Guild of Carillonneurs in North America (1982). President of the Danish Guild of Carillonneurs (1983), President of the Nordic Society of Campanology (1991) and Vice-President of World Carillon Federation (1992). Professor in organ playing at The Royal Danish Conservatory of Music in Copenhagen from 1971 to 1979. - Professor in organ playing at The Institute for Blind in Copenhagen, from 1976 to 1983. Founded in 1979 The Church Music School and The Scandinavian Carillon school in Løgumkloster, and is still director of these institutions. Since 1980 he has been the city carillonneur of Løgumkloster. He has played as well organ- as carillon concerts in Denmark, Norway, Sweden, Germany, Holland, Belgium, France, Spain, Poland, Czechoslovakia, USA and Canada. He has been on numerous concert tours in North America since 1973. He has made several recordings for organ solo, organ and flute, carillon, and for two organists. He and his wife, Kirsten Langberg, are some of the few, who is regularly playing organ duet concerts in Denmark. He has done a number of compositions.

Congress Concert 5
Peter Langberg, Denmark
Scandinavian Contemporary Carillon Music

- | | |
|---------------------|---|
| 1 Erik Norby | Vesper (1972) |
| 2 Per Nørgaard | 2 Pieces for Carillon (1995)
<i>In principia aeternite, Cycles Within Cycles</i>
<i>Luftschlösser - Entfalten Melodies Within Melodies</i> |
| 3 Bent Lorentzen | Chorale Partita
Free from a 15th Century Danish Hymn (1994) |
| 4 Johan Adriaenssen | Oslo-Diptykon (1999)
<i>Parafrase</i>
<i>Klokkespill</i> |
| 5 Arne Nordheim | Partita per carillon (1996)
<i>Som Fantasi</i>
<i>Hastig</i>
<i>Flater - Punkter</i>
<i>Chime</i> |



The Travelling Carillon: Olsen Nauen 1972/1984, 52 bells based on 1050 kg (f1).

Tuesday 29th June 10:30



Congress Concert 6
Beverly Buchanan, United States
Music for small Carillons



Beverly Buchanan was music editor and publisher of carillon music for The Guild of Carillonners in North America for 25 years. She is both a Carillonneur member and an Honorary member of the GCNA. Before her retirement she held three carillon positions in the USA over a period of 37 years: Carillonneur at Christ Church Cranbrook, Bloomfield Hills, Michigan, for 24 years; University Carillonneur for Belmont University, Nashville, Tennessee, for 10 years; and Resident Carillonneur for the Carillon Beach Institute, Panama City Beach, Florida, 3 years. She received music degrees from the University of Michigan and studied carillon there with Percival Price. She has been an active member of the GCNA for many years, serving on its Board of Directors and chairing numerous committees. She has recorded for six cassettes and CDs, and since retirement has compiled and edited several collections of carillon music.

- | | | |
|----|--|---|
| 1 | Jeremiah Clarke
(1673-1707) | March |
| 2 | Antonio Diabelli
(1781-1858) | Contredanse (for Guitar)* |
| 3 | Wendell Westcott | Dance of the Bells** |
| 4 | Ignace Pleyel
(1757-1831) | Rondo** |
| 5 | John Knox
(1932) | Octopédies I & II (for Carillon) |
| 6 | Hawaiian | Folk Lullaby*** |
| 7 | Melody by James Leith
Macbeth Bain | Brother James Air **** |
| 8 | English | Sweet Nightingale **** |
| 9 | Wolfgang Amadeus Mozart
(1756-1791) | Selections from Zauberflöte **** |
| 10 | Georg Frederic Handel
(1685-1759) | Passacaglia **** |
| 11 | Johann Sebastian Bach
(1685-1750) | Sleepers, Wake* |
| | Roy Hamlin Johnson
(1929) | Sleepers, Wake
(from A Carillon Book for the Liturgical Year) |

*Beverly Buchanan
**Wendell Westcott
***Percival Price
**** John Knox



Tuesday 29th June 13:00



Arnfinn Nedland is 55 years old and lives in Sandefjord. He is piano technician, organist, harpsichord builder and carillonneur. Nedland plays at the carillon of 25 Schilling bells from 1931 in Sandefjord church.



1 Georg Fr. Händel
(1685-1759)

Carillon No 10
from Klavierbuch aus der Jugendzeit
Arr. for carillon by Robert Lodine
/ Arr. for two octaves by Arnfinn Nedland

2 Matthias vanden Gheyn
(1721-1785)

Fugue in C

3 Henry Purcell
(1659-1695)

**When I Am Laid in Earth
(Dido and Aeneas)**
Arr. for Newcastle Carillon by I.W.B 1992

4 Edvard Grieg
(1843-1907)

Last Spring
(Elegiac Melodies Op.34 No.2)
Arr. by John Knox

5 Johan Adriaenssen
(1950)

**Drie Impressies voor beiaard,
twee octaven + cis en d**
I. Zon en Water
II. De Maan Speelt Toneel
III. Wind en Regen

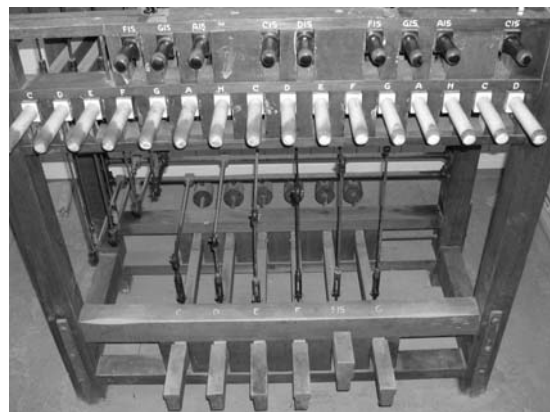
6 Gabriel Fauré
(1845-1924)

Sicilienne
Arr. Christine Laugie

7 Wolfgang A. Mozart
(1756-1791)

Das Klinget so herrlich

Sandefjord Church
Carillon: Schilling 1931, 25 bells
based on 1250 kg (e1).



Tuesday 29th June 20:30



Congress Concert 7

Eddy Mariën, Belgium

The Carillon Music of Jef Rottiers 1



- 1 Jef Rottiers
(1904-1985) **From "Suite voor beiaard" after the poem "Bell Moods" of Kamiel Lefévere (60 in 1948)**
Opgeweekt (Joyful)
Intermezzo
- 2 Jef Rottiers **Fantasia on ADG**
(dedicated to carillonneur Adriaan de Groot, 60 in 1953)
- 3 Jef Rottiers **Fantasia II on the "Song of Meise" from L. Joos**
- 4 Jef Rottiers **Fantasia III: con improvisata**
(completed by Eddy Mariën)
- 5 Jef Rottiers **Sprookje (Fairy Tale)**

Eddy Mariën (b. 1962, Belgium) received his first lessons in piano and carillon from his stepfather Jef Rottiers. Eddy Mariën finished his studies of piano at the Mechelen Conservatory of Music and received his final diploma of carillon at the Royal Carillon School 'Jef Denyn' in Mechelen. At the Lemmens Institute in Leuven, he obtained the degree Master in Music. He travelled through Europe, America and New-Zealand, performing concerts and participating in congresses and festivals. Successful recitals were given not only as a soloist but also playing together with guitar, vibraphone and brass ensemble and also as member of the Flemish Carillon Duo. He made several CDs like for example Romantic Carillon Music and the special combination Carillon and Guitar.

In international carillon contests he won several first prizes. He is carillonneur at Mechelen, Leuven, Halle and Meise and is professor at the Royal Carillon School in Mechelen. Master courses were given at the Yale University, USA, at the National Palace of Mafra, Portugal and at the Danish Carillon School.

Eddy Mariën acted as consultant for the new carillons of Meise, Belgium and Alverca, Portugal.



Tuesday 29th June 21:00



Jill Forrest has played the War Memorial Carillon at the University of Sydney, Australia, since 1978. Her carillon teachers were John D Gordon in Sydney and Timothy Hurd in New Zealand. Since her appointment as University Carillonist in 1992 she has actively encouraged and taught young players. She has given recitals in Canberra, New Zealand and the USA, and has played carillons in England and Europe. She is also a church organist and chorister, a recently retired physician, and President of the Carillon Society of Australia.

Guild Concert

Gill Forrest, Australia

The Carillon as the Voice of the City

1 Dulcie Holland
(1913-2000)

A Chime of Welcome (1969)
from A Suite of Three, for John Gordon

2 John D Gordon
(1915-1991)

Sonne les Cloches dans mon Coeur
(Ring out the Bells in My Heart)

At the Opera

3 Camille Saint-Saëns
(1835-1921)

My Heart at Thy Sweet Voice
from Samson and Delilah
arr. James B Slater

In the Church

4 J S Bach
(1685-1750)

Jesu, Joy of Man's Desiring
from Cantata 147
arr. James B Slater

Evening falls

5 Greek Folk Song

Nanoutisma (Lullaby)
arr. John D Gordon

6 Percival Price
(1901-1985)

Moonlight and Fairies
from Children's Suite

7 Jef Rottiers
(1904-1985)

Fantasia II voor beiaard

8 Welsh traditional

Ar Hyd Y Nos
(All Through the Night)
arr. Milford Myhre



Program Notes

1. Dulcie Holland was an Australian musician, who wrote almost 400 compositions for voice, piano, orchestra, chamber groups, film and carillon. Her collected carillon works were published in 2003 by the Carillon Society of Australia.

2. Australia's first carillon was the War Memorial Carillon at the University of Sydney, installed in 1928. John Douglas Gordon was the first University Carillonist, from 1944 to his death in 1991. He was also inaugural Canberra Carillonist from 1970 until 1988. He composed 50 original carillon compositions and over 500 transcriptions and arrangements. His suite Reflections: Four Pieces for Carillon which this piece completes, was written for the city of Canberra, Australia's national capital.

3. James Slater's arrangement has captured the romantic beauty of this love song from Saint-Saëns' opera.

4. Percival Price was "a pioneer in the carillon field in North America, who dedicated his life to the study of bells". The first carillonist from outside Europe to graduate from the Royal Carillon School Jef Denijn, he was carillonist at Toronto, New York, Ottawa and Michigan. His collected carillon works were published in 2001 by the GCNA. His arrangement of Jesu, Joy has been much loved: Moonlight and Fairies is the concluding movement in his delightful 8-part Children's Suite, composed in 1951.

5. Jef Rottiers was a Belgian carillonist, described by Eddy Marien as "the purest disciple of Jef Denijn and one of the most representative musical poets of the romantic style of Mechelen". He was also a teacher of WCF President, Adrian Gebruers.

6. Milford Myhre is Carillonist at Historic Bok Sanctuary, and one of the founders of the World Carillon Federation, who has on two visits to Australia delighted audiences with his playing. In his retirement year it is a privilege to conclude with his charming arrangement of "All through the Night".



Wednesday 30th June 12:00



Marc Van Eyck

1957 Born in Leuven (Belgium)
 1984 Master Economic Science (Marketing) at EHSAL Brussels.
 1981 Starting studying Carillon at Jef Denyn Royal Carillon School.
 1983 Founding Campana, organisation for carillonstudents (Mechelen)
 Inventor of the VEVA-system, a transmission-system for carillons, using vertical axes instead of wiring.
 1997 Carillonneur of Sint-Geertruichurch in Leuven
 2001 Einddiploma with distinction at Jef Denyn Royal Carillon School.
 2001 Author of "BKS-norm: A Minimal Quality Standard For New Carillons". Specialised in analysing new carillons and adjusting existing carillons.
 2003 Founding Alumni-Campana (Mechelen)

Guild Concert

Marc Van Eyck, Belgium

Music from Mechelen written for carillon

- | | | |
|---|---------------------------------|-------------------------|
| 1 | Jef Denyn
(1862-1941) | Preludium in Bes |
| 2 | Gustaaf Van Hoey
(1835-1913) | Sonatine |

Music from the musical: Sound of Music

- | | | |
|------------|--------------------------------|---------------------------|
| 3 | Richard Rodgers
(1902-1979) | Something Good |
| 4 | Richard Rodgers | My Favorite Things |
| Evergreens | | |
| 5 | Errol Garner | Misty |
| 6 | Renato Rascel | Arrividerci Roma |

Classic end

- | | | |
|---|--------------------------------------|------------------------|
| 7 | Johann Sebastian Bach
(1685-1750) | Bist du bei mir |
|---|--------------------------------------|------------------------|

Arrangements for carillon (4 octaves): Jo Haazen (1-2) Marc Van Eyck (3-6) Leen 't Hart (7). Some pieces will be played differently since only 3 octaves available.



Uranienborg Church

Carillon: Olsen Nauen 2004, 36 bells based on 1600 kg (d1).
Keyboard: Eijsbouts (Keyboard 2000)

Wednesday 30th June 12:30



Guild Concert

Frans Haagen, The Netherlands

Early Dutch Music



- 1 U.W. van Wassenaer (1692-1766) **Sonata Prima**
Grave
Allegro
Adagio
Giga presto
- 2 J. van Eyck (1590-1657) **Questa dolce sirena**
- 3 W. de Fesch (1687-1760) **Sonate in G**
Largo
Allemande
Aria
Gavotta
- 4 J. van Noordt (1619-1681) **"Malle Sijmen" (lied met variaties)**
- 5 H. Focking (1747-1796) **Sonata III**
Andante
Allegro
Menuet (Thema met variaties)

All arrangements: Frans Haagen

Frans Haagen studied at the Dutch Carillonschool located in Amersfoort with Bernard Winsemius and Arie Abbenes. Next to organ he studied churchmusic as well as choirdirector at the conservatory in Zwolle. He also studied at the conservatory in Hilversum schoolmusic and in Enschede he studied piano. Frans became the winner of two organconcourses: the Int. C. Franck concurs in Haarlem and the Inr. Rijnstreek concurs in Nijmegen and also won several carillon-concours. Currently he works as a piano and carillon teacher and as carillonneur at the cities of Kampen, Almelo and Rijssen. Within the NKV he's an active member of the music-committee. Often you can listen to him in concerts at all famous carillonspots in the Netherlands. He regularly played at festivals abroad, such as Germany, Austria, France, Polans and Belgium. He will also perform this coming summer at the Int. Carillon festival in Barcelona.



Wednesday 30th June 18:00



Lvsitanvs, carillon duet from Portugal is formed by the two sisters carillonneurs Ana and Sara Elias. The sister will share the title of carillonneur at the new carillon "Carrilhão dos Pastorinhos" in Alverca, Portugal. Both women studied music at the Instituto Gregoriano de Lisboa, and also took classes in mining engineering at the Instituto Superior Técnico in the same city. **Ana** (o1974, Lisbon) graduated from the "Jef Denyn" Royal Carillon School in Mechelen, Belgium, in 2000 with "great distinction" as a carillon student of Jo Haazen. In September 2004, Ana shall obtain her diploma Master Carillonneur at the Lemmensinstituut in Leuven, Belgium, under the supervision of Carl Van Eyndhoven. She was awarded several prizes in carillon competitions including the second prize at the International Composition Competition for Carillon 1999 "Jacques Redel" in Gent, Belgium, and the second prize at the International Carillon Contest Queen Fabiola 2003 in Mechelen.

Sara (o1981, Lisbon) shall obtain her diploma at the "Jef Denyn" Royal Carillon School in June 2004 as a carillon student of Eddy Mariën. She also studies recorder at the Royal Conservatorium of Brussels as a scholar of the Flemish Community. Sara is also an element of "Birundum" and "Iberiana", two early music Portuguese groups in which she plays recorders, bombarde and percussions and with which she recorded two CD's. Both women have played numerous carillon recitals in their native Portugal, as well as in other European countries and in the U.S.A.. The sisters are also regularly asked as performers or lecturers for international carillon congresses and festivals. Their carillon playing can be heard on a Portuguese CD recorded at the carillon of Porto, Portugal, on the occasion of Porto 2001, Cultural Capital of Europe.

Congress Concert 8
Ana & Sara Elias, Portugal
Iberian Carillon Concert

1. Introduction

Jan P. Sweelinck
(1562-1621)

Pavana hispanica

arr.: Ana Elias

2. Portuguese Keyboard music

Carlos Seixas
(1704-1742)

Tocatta in C

Minuet in a

arr.: Ana Elias

3. Spanish Guitar music

Fernando Sor
(1778-1839)

Two Studies, arr.: Ronald Barnes

Three Studies, arr.: Sara Elias

Francisco Tarrega
(1852-1909)

Study in e

arr.: Ana Elias

4 Ana Elias

(1974)

Variations for carillon...

... over the theme:

"Oliveirinha da Serra"

("Little olive tree on the hill")

... over the theme:

"ayyuha s-saqii 'ilay-ka l-mushtakà"

(Ode to the wine)

5 Portuguese Folk music

Ana Elias

Temas Portugueses

(Portuguese Themes)

Raul Ferrão
(1890-1953)

Coimbra (April in Portugal)

arr. Jo Haazen

Wednesday 30th June 18:00



Anna Maria Reverté, Spain

Catalan Carillon Concert

- 1 A. Soler **Sonata de clarins**
(1729-1783)
- 2 Two intimist brushstrokes
F. Mompou **Música callada I**
(1893-1987)
E. Granados **Vals poètic "Tempo di Vals Lento"**
(1867-1916)
- 3 F. Sors **Rondó de la Gran Sonata op. 22**
(1778-1839)
- 4 J. Malats **Serenata**
(1872-1912)
- 5 I. Albéniz **Two Albéniz's pieces**
(1860-1909) *Caprici català*
Tango

Arr. for carillon: C. Van Ulf (1), C. Van Eyndhoven (2-Granados), A.M. Reverté (3 i 4), M. Siebers (5-Caprici) i J. Lannoy (5-Tango)



Anna Maria Reverté, Barcelona, was appointed Carillonneur of the Palace of the Generalitat of Catalonia in 1988. She has presented carillon recitals all over Europe and in the USA. She has also recorded several times for "Catalunya Música" Radio and recorded for the DCs "El Carilló del Palau de la Generalitat" and "Eurocarillon". She started her music studies with her parents to continue at the Conservatori Superior de Música in Barcelona where she received the titles of Professor of Piano and Solfege. She is licensed in Philosophy and Science Education by the University of Barcelona. She studied carillon with M. Dolores Coll, L. 't Hart, T. Fair, J. Maassen, A. Abbenes, A. Gerken and J. Lannoy at the Carillon Schools of Netherlands and Denmark. She won awards in Berlin (1991); Miribel (1994), and First Prize in carillon arrangement by the WCF Congress in Chambéry, France (1994). Reverté has composed several pieces for carillon solo, carillon and piano, carillon and tenora (Catalan instr.) /clarinet, and carillon and fourth Catalan instruments. She is author of more than 400 arrangements for carillon, several dedicated to the Catalan music. As a responsible of the Palace's Carillon she takes also care of the promotion and disclosure of this instrument in Catalonia. Her last abroad concerts were at the 2003 Chicagoland Recital Series, International Carillon Festival of Berkeley, Eurocarillon Festival in Ireland and in France with the French Mobile Carillon. She participated also in the international jury of the Fifth Carillon Contest "Queen Fabiola" in Mechelen. This year she offers several concerts in Great Britain, Belgium and The Netherlands as a soloist and with the duo "Reverté i Van Assche". Reverté is president of the Eurocarillon Association, after being vice-president from the constitution in 1994.





Wednesday 30th June 22:30



Vegar Sandholt was born in 1967 and grew up in the town of Eidsvoll to the north of Oslo. He is an accomplished organist and choir director, and graduated from the Norwegian Academy of Music in 1993. In 1997 he completed his master degree in choral conducting at the Academy, rounding off a total of seven years of studies. Sandholt has worked as organist and choirmaster since 1986. In 1999 he began a career as a freelance musician and was asked the same year to take up the post as carillonneur at the Oslo City Hall. Sandholt studied at The Scandinavian Carillon School in Denmark for two years, completing the course in November 2001. He is currently taking a diploma course at the same institution. Vegar is responsible for the carillon at Oslo City Hall. With its 49 bells and a total weight of 20 000 kg it is the largest instrument of its kind in the Nordic countries. He is also responsible for the new carillon in Uraniensborg church and Bærum City Hall. He is frequently asked to teach and to perform in Norway and abroad, both as organist, choral conductor and carillonneur.

Firework Concert

The Royal Norwegian Navy Orchestra

- | | | |
|----|-------------------------------------|--|
| 1 | Gioacchina Rossini
(1792-1868) | Wilhelm Tell Overture |
| 2 | Robert Byrnes
(1949-2004) | On the San Antonio River |
| 3 | Johan Halvorsen
(1864-1935) | Norwegian Rhapsody no. 1 |
| 4 | Derek Bourgeois
(1941) | Trombone Concerto op 114
<i>3. movement</i> |
| 5 | Jos Lerinckx (arr)
(1920-2000) | Strangers in the night
Moonlight serenade |
| 6 | Jos Lerinckx | Fantasy for Bells & Brass |
| 7 | Hugo Alfvén
(1862-1960) | Valflickans dans |
| 8 | Dmitri Shostakovitch
(1906-1975) | Jazz suite no. 2
<i>Little Polka</i>
<i>Waltz 2</i>
<i>Dance 1</i> |
| 9 | Alberto Ginastera
(1916-1983) | Danza Finale |
| 10 | Georg Fr. Händel
(1685-1759) | Firework Music
<i>Overture</i>
<i>Menuetto</i>
<i>Rejoicing</i> |

Conductor: Leif Arne Tangen Pedersen
Travelling Carillon: Vegar Sandholt
Trombone: Marius Hesby
Concert hostesses: Ruth & Vigdis
Pyrotechnician: Kjell Hanshaugen

Thursday 1st July 12:00



Congress Concert 9

Eddy Mariën, Belgium

The Carillon Music of Jef Rottiers 2



- | | |
|-------------------------------|---|
| 1 Jef Rottiers
(1904-1985) | Preludium in F |
| 2 Jef Rottiers | Tussenspel (Interlude) |
| 3 Jef Rottiers | Canzonetta |
| 4 Jef Rottiers | From "Suite voor beiaard"
after the poem "Bell Moods" of
Kamiel Lefévere (60 in 1948)
<i>Plechtig (Solemn)</i>
<i>Uitvaart (Funeral)</i>
<i>Naspel (Postlude)</i> |
| 5 Jef Rottiers | Lamento |
| 6 Jef Rottiers | Ballade |

Eddy Mariën (b. 1962, Belgium) received his first lessons in piano and carillon from his stepfather Jef Rottiers. Eddy Mariën finished his studies of piano at the Mechelen Conservatory of Music and received his final diploma of carillon at the Royal Carillon School 'Jef Denyn' in Mechelen. At the Lemmens Institute in Leuven, he obtained the degree Master in Music. He travelled through Europe, America and New-Zealand, performing concerts and participating in congresses and festivals. Successful recitals were given not only as a soloist but also playing together with guitar, vibraphone and brass ensemble and also as member of the Flemish Carillon Duo. He made several CDs like for example Romantic Carillon Music and the special combination Carillon and Guitar.

In international carillon contests he won several first prizes. He is carillonneur at Mechelen, Leuven, Halle and Meise and is professor at the Royal Carillon School in Mechelen. Master courses were given at the Yale University, USA, at the National Palace of Mafra, Portugal and at the Danish Carillon School.

Eddy Mariën acted as consultant for the new carillons of Meise, Belgium and Alverca, Portugal.



Thursday 1st July 12:30



Malgorzata Drzewiecka was born in 1975 in Gdansk, Poland.

She earned Master of Arts in Organ Performance in 1999 and in Choir Conducting in 2002. In May 1999 she undertook a carillon course led by prof. Gert Oldenbeuving - carillonneur of Zutphen (Holland). Since July 1999 she has been working as a city carillonneur in Gdansk. Since January 2001 she has been also appointed on a new carillon in City Hall tower in the heart of Gdansk.

She has been studying at The Netherlands Carillon School Amersfoort with the European SOCRATES scholarship with Bernard Winsemius and Arie Abbenes.

In September 2001 she took 3rd Price in The International Carillon Competition in Hamburg.

In June 2002 she took 1st Price in The International Carillon Competition in Enkhuizen.

She has been given concerts in Holland, Portugal, Ireland, Lithuania.

Guild Concert

Malgorzata Fiebig-Drzewiecka, Poland

Look to Gdansk

- | | |
|-------------------------------------|--|
| 1 Benoit J. Franssen
(1893-1978) | Passacaglia, Koral en Fuga |
| 2 Frederic Chopin
(1810-1849) | Nocturne op.37 nr 1
arr. L.'t Hart |
| 3 Frederic Chopin | Mazurka op. 67 nr 4
arr. M. Drzewiecka |
| 4 John Courter
(1941) | Suite no. 1 for Carillon
<i>Fantasia Octatonica</i>
<i>Sonorities</i>
<i>Toccata Festevole</i> |



Thursday 1st July 17:00



Final Concert

Brass and Bells

Soloist: Marius Hesby, Norway

Conductor: Johannes Gustavsson, Sweden

Congress Orchestra, Norway

Sonus - Hand Bell Choir, Finland

- | | |
|----------------------------------|---|
| 1 Bent Sørensen
(1958) | The Bells of Vineta |
| 2 William Byrd
(1543 - 1623) | Pavana
arr. Charles Maggs |
| 3 Henry Purcell
(1659-1695) | Trumpet Tune in D Major
arr. Charles Maggs |
| 4 Johann S. Bach
(1685-1750) | Air - from Suite 3 in D Major
arr. Jane Patterson |
| 5 J. S. Bach/Ch. Gounod | Ave Maria
arr. Ardis Freeman |
| 6 Antonio Vivaldi
(1678-1741) | Largo - from Winter op 8 no 4
arr. Michael R. Keller |
| 7 Trad. | Bred dina vida vingar
arr. Sinikka Honkanen |
| 8 Trad. | Konevitsan kirkonkellot
<i>(Church Bells of Konevitsa)</i>
arr. Sinikka Honkanen |
| 9 Bent Sørensen | Birds and Bells |



Sunday 27th June 17:00



Rainer Schütte

1970 born at Gescher (D)
1976-1988 School and High
School at Gescher and Ahaus
1988-1989 Military service
1989-2000 Westfälische
Wilhelms-Universität Münster,
Germany, Studies in History
and Social Sciences, Volunteer
and cooperater at the
Westfälisches Glockenmuseum
Gescher, Germany. Member of
the Handglockenchor der Stadt
Gescher (until 2001). 2000
Examen. 2000-2001 Trainee-
teacher at Herne. Since 2001,
Conservator of the National
Carillonmuseum at Asten (NL),
since 2002 director of the
handbellchoir of the National
Carillonmuseum.

Presentation 1

Rainer Schütte, The Netherlands

The National Carillon Museum

Bells in Different Communities and Times

Abstract: This presentation wants to show the developement of the bell-culture in all parts of the world in a geographical and chronological maner.

The history of bells start in China of the Chang-dynasty (1520-1030 BC). In Asian communities the bell has until now an important place in the society as religious instrument and warding-off object who is able to preserve animals and people.

From the origin of the Western bell-culture about 1200 BC in Luristan (W-Iran) the bell in Europe is growing to a heavy instrument in the tower. Especially this happend after spreading of the christian religion over the whole world. Here the bell becomes one of the central symbol of the christianity.

Since the 15th century in the important cities of Flanders and Holland sets of bells form together a new musical instrument. With the introduction of belltuning in 1644 the carillon now is an instrument of full value, the heaviest and biggest of all instruments in the world.

Sunday 27th June 18:00

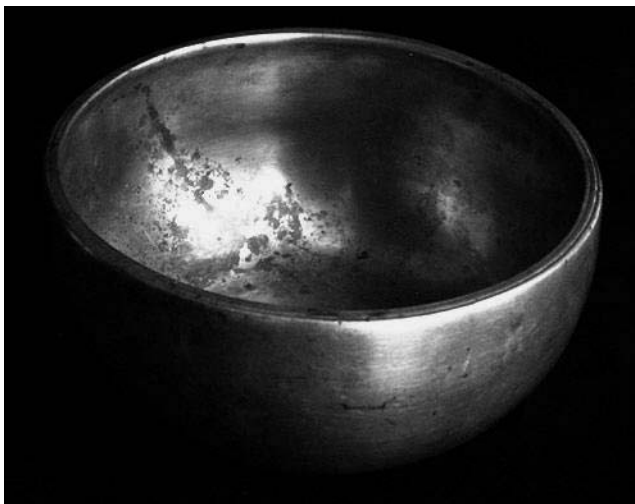


Presentation 2

Dr Audun Mysterud, Norway

Healing Bells

Abstract: Medical research on the health effects of sound and music.
Healing sounds - harmful sounds: The legacy of Florence Nightingale.
Toning and tibetan singing bowls: An empirical approach.



Tibetan singing bowls.



Monday 28th June 14:30

Presentation 4

Clock-o-Matic, Belgium

Automatic Music - Comparison of Pneumatic and Electromagnetic Automation of Carillons

Abstract: **CLOCK-O-MATIC** is a Belgian company that is involved since more than 50 years in the domains of bell-installations, automatic and hand played carillons and tower clocks. A staff of 45 highly educated and experienced employees is engaged not only in new projects or automation, but also in projects of restoration. Research and development is a continuous issue and important objective for **CLOCK-O-MATIC**. We surely will discuss some of those projects during this Oslo-congress.

We present **CLOCK-O-MATIC** with some recent projects:

- a complete restoration of the carillon in the belfry of Tournai: the oldest belfry tower in Belgium with a carillon partly from the 18th century
- A restoration of the unique "spring" drum (1712) and the monumental mechanical tower clock in St.-Gummarus in Lier, Belgium.

Recently we have observed a new phenomenon in the domains of carillon automation: a system with pneumatic set up, installed in and on the manuals of the carillon keyboard, should replace the electromagnetic clappers of automated carillon systems. The keys in the manual will serve for hand playing and for the automatic carillon as well.

What are the pro's and the contra's?

CLOCK-O-MATIC, as a world player and trendsetter in carillon automation, looks at it and thinks about the strengths and weaknesses of the new system that, for some, should be amelioration.

Abstract: **CLOCK-O-MATIC** is een Belgische onderneming die sinds meer dan vijftig jaar actief is op het gebied van handbespeelde en automatische beiaarden, klokkeninstallaties en monumentale- en torenuurwerken.

De 45 medewerkers van **CLOCK-O-MATIC** zijn goed opgeleide deskundigen die zowel bij nieuwbouw, automatisering als restauratie worden ingezet. Onderzoek en ontwikkeling is een permanente activiteit bij **CLOCK-O-MATIC**. Hiervan zullen in de loop van dit Congres voorbeelden worden getoond.

CLOCK-O-MATIC stelt zich voor met enkele recente realisaties:

- de volledige restauratie van de beiaard van Doornik in de oudste belforttoren van België met deels historische klokken uit de 18de eeuw,
- de restauratie van de unieke speeltrommel (1712) en het mechanisch uurwerk van de St.-Gummarustoren in Lier.

Recent is er een nieuw verschijnsel in de beiaardwereld waargenomen. Het automatisch spel met elektromagneethamers krijgt er een nieuwe speler bij: een pneumatische opbouwsysteem voor



beiaarden die over een handklavier beschikken. Hierbij staan de klepels van het handspel ook in voor het bedienen van het automatisch spel.

Welke zijn de voor- en nadelen?

CLOCK-O-MATIC is, zonder enige twijfel, een trendsetter in dit domein en overloopt de mogelijkheden, sterkten en zwakten van dit nieuwe systeem dat door sommigen als een verbetering wordt aanzien...

Abstract: CLOCK-O-MATIC est une entreprise belge active depuis plus de 50 ans dans le domaine des installations de cloches, de carillons manuels ou automatiques, d'horloges de tour et monumentales..

Les 45 membres de CLOCK-O-MATIC sont des experts bien formés qui s'engagent non seulement pour des projets de construction neuve et d'automatisation, mais également pour des restaurations. La recherche et le développement sont des activités permanentes chez CLOCK-O-MATIC. Nous en parlerons encore au cours de ce Congrès.

CLOCK-O-MATIC se présente à l'aide de quelques réalisations récentes :

- La restauration complète du Carillon de Tournai dans le beffroi le plus vieux de Belgique, contenant quelques cloches qui datent du 18e siècle.
- La restauration du tambour unique (1712) et de l'horloge mécanique du clocher St.-Gummare à Lierre.

Depuis peu, un nouveau phénomène a fait son apparition. Le jeu automatique avec des marteaux électromagnétiques reçoit un nouveau joueur : le système de montage pneumatique pour carillons avec clavier manuel. Les battants du jeu manuel sont également utilisés pour la commande du jeu automatique.

Quels sont les avantages et les désavantages ?

CLOCK-O-MATIC donne sans aucun doute le ton novateur dans ce domaine et parcourt les possibilités, les points forts et les points faibles de ce nouveau système, qui est considéré comme une amélioration...



Guido SCHUEREMANS
Export Engineer & Manager
Ivan VAN DER HERTEN
Export Engineer
Geert VANOBBERGEN
Production Engineer
Maarten VAN DOOREN
Assistant Production Engineer
Norbert VAN WIJNSBERGHE
Managing Director



Monday 28th June 10:30



Ann-Kirstine Christiansen, born 1965. Organist and choirmaster in Møgeltoender (Moegeltøender) church, former castelchurch to the now royal castle "Schakenborg". Maître Carillonneur educated at the Scandinavian Carillon School. First carillonneur in Scandinavia with a soloistdebut (1997). Professor and Head of "The Scandinavian Carillon School". President of NSCK (Nordic Society of Campanology and Carillon). www.carillon.dk Executive Member of WCF. Guest teacher at the Canberra carillon, Australia in 2002. Prizes won from 1993-1998: at Mechelen, Belgium (twice), at Douai and at Miribel, France. Editor of Bells News. Studies with Sir David Potter autum 2003, York Minister, England in handbellchoir and changeringing. Concerts in Denmark, Norway, Sweden, Liturenia, Germany, France, Belgium, Holland, Spain, England, Ireland, Australia, New Zealand, U.S.A. and Canada. CD: Søren Gleerup Hansen on organ and Ann-Kirstine Christiansen on bells (with the Norwegian Travelling Carillon recorded in Norway) March 2001.

Forum

Automatic Music for Carillon

Introduction by

Ann-Kirstine Christiansen, Denmark

THE NORDIC AUTOMATIC TRADITION

Abstract: In the Nordic countries the use of automatic music from chimes and carillons have a close connection to the folk repertoire and how this is used. The average form is rather long, with presentation of the whole melody and one or two variations. The repertoire is often changed and is looked upon as a mirror of the time of the hour, day and year. Normally the automatic melodies are not used as a signal before a clock strike, but as a kind of musical ornamentation based upon the nature of the clock strike and is placed after this as an extension. There are 190 sites throughout the Nordic area where automatic music from bells can be heard. It's among the means that is used to keep the music tradition alive and extending it with new melodies that is composed within this tradition. At The Scandinavian Carillon School it is treaded as a subject together with other important subjects as campanology and the carillon. As the esteemed time of the automatics are rather long, it is necessary to explore and extend the many ways of making enough variation and contrast. We often need more computer memory capacity for this tradition than usual.

Monday 28th June 10:30



Forum

Automatic Music for Carillon

Introduction by Jaques Maassen, The Netherlands

AUTOMATIC CARILLON MUSIC IN THE NETHERLANDS
- its impact, hardware (instruments) and software (music) -

Abstract: Research on automatic carillon music is still going at The Netherlands Carillon School Amersfoort. This regards the impact on the public, the hardware (the drum) and software (the music). Automatic music still is heard each day and on a weekly basis surpasses the manually played carillon music. Till around 1900 carillon music produced by a drum, being a prelude to a clockwork function, had a vital and economical significance for each city.

Starting point for research are the drums (45 still playing and another 20 in musea). The way of arranging the music for drums still is the example for the other about 155 remaining automatic carillon mechanisms (electromagnetic tape & computer).

At the 1996 WCF congress attention already was given to the three 19th c. collections of automatic carillon music of the cities of Kampen, Utrecht and Schiedam (together containing over 1000 records). In the meantime other collections have been found and compared to existing collections, including the older ones, and not only restricted to The Netherlands. This was followed by the study of different drum systems and of some historic descriptions of the changing of the pins.

Attention also was payed to the relation between musical stylistic demands in general and specific technical demands of automatical carillons and its music.

The grow of interest, from about 1900, for manually played carillon music incidentally goes together with a relevant change of the drum mechanism.

Economic influences are to be examined. Among carillonneurs in the 20th c. the interest for automatic carillon (music) is diminishing. The last 20 years show a (modest) revival; drums nowadays by the government are declared to be national heritage.



Jaques Maassen (vita on pages 24-25).



Monday 28th June 14:00



Margo Halsted, professor and carillonneur emeritus of the University of Michigan, has been active in the carillon world for the past 40 years. Her carillon positions have been at Stanford University (Assistant Carillonneur), the University of California, Riverside, the University of California, Santa Barbara (sabbatical visiting appointment), Michigan State University and, for 16 years, the University of Michigan. Under her supervision, the University of Michigan had the only carillon masters degree program in the USA. She has degrees from Stanford University and the University of California. In addition, she has the Practical Diploma from the Netherlands Carillon School. Halsted has received many honors over the years. She was awarded the UC, Berkeley Medal for service to the carillon art, and she has been honored by the Guild of Carillonneurs in North America with the organization's Certificate of Extraordinary Service. The World Carillon Federation cited her for research and publications of early carillon manuscripts and for her encouragement of fine new instruments in the United States. She has served as a consultant for 20 different bell installations and renovations. She was a finalist in the only carillon performance competition for North Americans. Four of her carillon compositions have been published. However, Halsted's greatest joy has been teaching students to play and love the carillon. Twenty-nine of her students have passed the exam to become full members of the Guild of Carillonneurs in North America and several hold carillon positions at prestigious institutions.

Presentation 3

*Margo Halsted, United States
1700-th Century Carillon Music
from Ghent and Brussels*

Abstract: Two very special carillon manuscripts from the 17th century are the books created by Theodore DeSany of Brussels and Phillip Wychaert of Ghent. Bells in tall towers were extremely important to cities then because the regular striking of the bells helped to regulate time. The music was programmed on a large automatic drum (much like a giant music box) to be played before the hour and half hour strikes. In her talk Margo Halsted will describe the Brussels and Ghent carillon drums, discuss the contents of the books and play recordings of some of the music. Those attending the presentation will receive a copy of "Seventeen Pieces from the Seventeenth Century," a collection of music from the two manuscripts put into modern notation and edited for manual play.

Monday 28th June 09:30



Forum

The Carillon Music Score

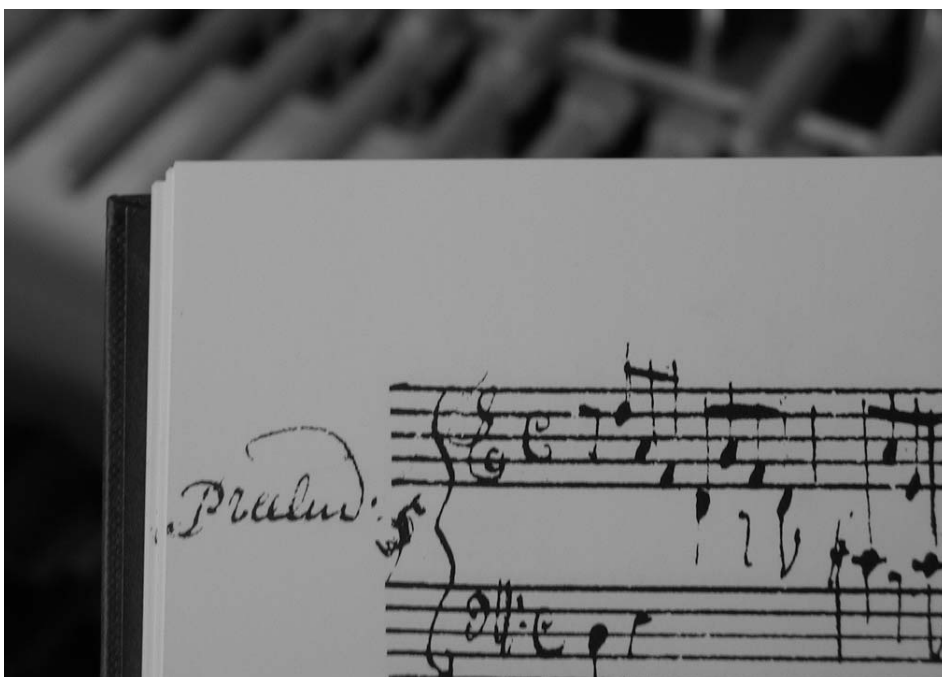
Introduction by Karel Keldermans

Abstract: ACME has always been interested in publishing original carillon music. To that end we have concentrated primarily on music for four octave carillon, and larger. We are also concerned as to how the score sits on the music rack and as much as possible to eliminate page turns.



Karel Keldermans was appointed Carillonneur for the Rees Memorial Carillon in Springfield, Illinois, in 1976. He studied carillon with Piet van den Broek at the Royal Carillon School in Mechelen, Belgium, and graduated from that institution "with great distinction" in 1975. He then spent another year in postgraduate study under Peter Bakker at the Netherlands Carillon School in Amersfoort. Upon completing his studies abroad, Mr. Keldermans received a master's degree in campanology and carillon performance. He was on the Board of Directors of The Guild of Carillonneurs in North America for 9 years and was President of the organization for 5 years. Mr. Keldermans has served on several international juries for European competitions, and also has given numerous master classes in carillon performance.

With his wife, Linda, he wrote the critically-acclaimed book, *CARILLON: The EVOLUTION OF A CONCERT INSTRUMENT IN NORTH AMERICA*. In 1998, Karel and Linda were honored jointly with the Berkeley Medal (University of California /Berkeley) for "Distinguished Service to the Carillon." Mr. Keldermans has been an invited contributor to numerous scholarly journals and international publications on the carillon art. In 2000, Karel and Linda were the hosts for the World Carillon Federation Congress, held in Springfield from July 2 through 7. Mr. Keldermans has 5 solo carillon CDs to his credit and two films on the carillon art.





Monday 28th June 09:30



Beverly Buchanan was music editor and publisher of carillon music for The Guild of Carillonneurs in North America for 25 years. She is both a Carillonneur member and an Honorary member of the GCNA. Before her retirement she held three carillon positions in the USA over a period of 37 years: Carillonneur at Christ Church Cranbrook, Bloomfield Hills, Michigan, for 24 years; University Carillonneur for Belmont University, Nashville, Tennessee, for 10 years; and Resident Carillonneur for the Carillon Beach Institute, Panama City Beach, Florida, 3 years. She received music degrees from the University of Michigan and studied carillon there with Percival Price. She has been an active member of the GCNA for many years, serving on its Board of Directors and chairing numerous committees. She has recorded for six cassettes and CDs, and since retirement has compiled and edited several collections of carillon music.

Forum

The Carillon Music Score - The Small Carillon

Introduction by Beverly Buchanan

Abstract: Whether preparing carillon scores for personal use or for publication, they can easily be customized for a professional look, using one of the many computer software applications that are available today. There are many options for customizing layouts as well as uses of the finished score. This segment will focus on benefits for the smaller 2-3 octave instruments.



Bragernes Church

Carillon: Bergholz 1961, 35 bells based on 640 kg (g1).

Monday 28th June 09:30



Forum

The Carillon Music Score - Notation versus Interpretation Introduction by Eddy Mariën

Abstract: Eddy Mariën concentrates on the interaction between notation and interpretation. A performer has to decipher many music symbols while 'executing' a piece. It becomes rather difficult when some of those symbols have an ambiguous signification and this is true for all musical parameters like tempo, phrasing, articulation, dynamics. Then one has to rely on the context, the style and one's general musicality. While the decoding of music can be done faster by a clear and unambiguous notation, helping the musician to render the work according to the intentions of the composer, a music score with too many indications could be very difficult to read and leave almost nothing to the creativity of the performer. It would be a boring world indeed when everyone would perform a music piece on exactly the same way.



Eddy Mariën (°1962, Belgium) received his first lessons in piano and carillon from his stepfather Jef Rottiers. Eddy Mariën finished his studies of piano at the Mechelen Conservatory of Music and received his final diploma of carillon at the Royal Carillon School 'Jef Denyn' in Mechelen. At the Lemmens Institute in Leuven, he obtained the degree Master in Music. He travelled through Europe, America and New-Zealand, performing concerts and participating in congresses and festivals. Successful recitals were given not only as a soloist but also playing together with guitar, vibraphone and brass ensemble and also as member of the Flemish Carillon Duo. He made several CDs like for example Romantic Carillon Music and the special combination Carillon and Guitar.

In international carillon contests he won several first prizes. He is carillonneur at Mechelen, Leuven, Halle and Meise and is professor at the Royal Carillon School in Mechelen. Master courses were given at the Yale University, USA, at the National Palace of Mafra, Portugal and at the Danish Carillon School.

Eddy Mariën acted as consultant for the new carillons of Meise, Belgium and Alverca, Portugal.



Monday 28th June 16:00

Composer's Forum 1
Flemish Contemporary Music
and my own Compositions
Geert D'hollander, Belgium

Composer's Forum 2
Arne Nordheim's Music and his Interest in Bells
Arne Nordheim, Norway

Arne Nordheim (born 1931) has been for thirty years one of the most conspicuous figures in the musical landscape of Norway, where he is recognised as a very successful pathfinder. But he is not only a composer - he was for years a leading music critic, he has been a highly efficient chairman of the composers' professional organisations and a member of the Norwegian Arts Council. He has received all the prizes and honours available to Norwegian composers, and he is the tenant of the honorary residence offered by the State to the nation's most outstanding creative artist.

Under the best Norwegian teachers he studied the organ and the piano, music theory and composition at the Oslo Conservatory during the years 1948-52. His first appearance as a composer took place in 1954, when his Essay for string quartet was performed at the Young Nordic Music Festival in Stockholm. Today, however, he considers the String Quartet written in 1956 as his Opus 1.

Nordheim has written works in most genres, but his principal instrument is undeniably the orchestra. The early specimens, such as Evening Land (1957) for soprano voice and chamber ensemble, Canzona (1960) and Epitaffio (1963), both for orchestra, are all inspired by general European search for new sounds within the traditional body of instruments, though Epitaffio also boasts taped electrophonics. Nordheim was, in fact, quite absorbed by electronics for a period, during which purely synthetic works like Solitaire alternate with others, in which electronically produced sounds are opposed to percussion or other instruments.

At a certain time he also wrote quite a lot for the theatre, for radio and TV and for the ballet, experimenting and moving milestones as he went along.

In 1968 the internordic jury of the Nordic Council awarded their Music Prize to his Eco for soprano, two choirs and orchestra. The work marks a beginning of a new development, in that he now knows how to produce electrophonically-sounding effects from ordinary instruments. Also he leaves his harsher sounds behind.

During the last two decades he has composed works on commission from all over the world: Greening (1973) for Zubin Metha and the Los Angeles Symphony Orchestra; the ballet The Tempest (1979) for the Schweizer Festival in Germany; the cello concerto Tenebrae (1980) for Mstislav Rostropovich; Aurora (1983) for the vocal group Electric Phoenix and the orchestral work Magma (1988) for the Concertgebouw Orchestra. Of his more recent works he also likes to mention Wirklicher Wald for soprano, cello, choir and orchestra (1983) commissioned for the 100th anniversary of the Conservatory in Oslo and Boomerang for oboe and chamber orchestra (1985) for the Norwegian Chamber Orchestra. In 1994 the music drama Draumkvædet was premiered at Det Norske Teatret in Oslo as a part of the official cultural program of the Olympic Winter Games at Lillehammer. His latest work, a violin concerto, was dedicated to the Norwegian violinist Arve Tellefsen, who premiered it with Oslo Philharmonic Orchestra in 1999. The same year a commission for the 1000th anniversary of the city of Trondheim, the Nidaros oratorio, was premiered in the Nidaros Cathedral.

Tuesday 29th June 17:00



Carillon Forum 1

Carillon Design

Introduction by Milford Myhre.



Milford Myhre is Carillonneur Emeritus of Historic Bok Sanctuary in Lake Wales, Florida. He was appointed on January 1, 1968, and retired on June 30, 2004. While an undergraduate at the University of Nebraska, he was carillonneur/asst. organist at First-Plymouth Congregational Church in Lincoln, Nebraska. He was organist/carillonneur at Culver Academies (Indiana) from 1957-67. His musical training was obtained at the University of Nebraska, the University of Michigan, and briefly at the Mechelen Carillon School in Belgium. He studied organ with Myron Roberts, André Marchal, Robert Noehren, and Marilyn Mason. His carillon mentors were Ronald Barnes, Staf Nees, and Percival Price. Myhre has given recitals extensively throughout North America, Europe, Australia, and New Zealand. In 1983, during the second Carillon Festival at the University of California, Berkeley, he was awarded the Berkeley Medal in recognition of his distinguished contribution to the carillon art. He was awarded an Honorary Doctor of Music at the University of the South, Sewanee, Tennessee, in May 2004. He has been active in The Guild of Carillonneurs in North America, having served many years as a member of the Board of Directors and as President. An honorary member of "La Guilde des Carillonneurs de France" since 1973; he helped in 1974 to create the World Carillon Federation and served as its President from 1982 to 1990. A faculty member and recitalist at five summer carillon master classes at the Løgumkloster (Denmark) Church Music School, he has presented master classes on carillon performance and on arranging carillon music on three continents. There are two CD recordings by Milford Myhre available at the Tower & Garden Gift Shop: "A Carillon Recital at the Bok Singing Tower" and "Christmas Carillon from Bok Tower Gardens" (originally released by Musical Heritage Society). A third CD of sacred music will be available soon.

Abstract:

a. Location

1. quiet surroundings
2. echo-free - no nearby tall buildings, etc.
3. beautiful surroundings - gardens, sculpture, landscape.
4. listener protection (from wind, rain, etc.)

b. Structure

1. Proper tower size (height - width, etc.)
2. Enclosure of bell chamber - even egress of sound.
3. Proper location of playing room to bells.
4. Climate control for player.
5. Amenities: studio, elevator, heating/air conditioning/recording equipment.

c. Instrument

1. Excellence of manufacture (tuning/mechanism/serviceability)
2. Suitable size for the location and projected use.



Tuesday 29th June 17:00



Marc Van Eyck

1957 Born in Leuven (Belgium)
1984 Master Economic Science (Marketing) at EHSAL Brussels.
1981 Starting studying Carillon at Jef Denyn Royal Carillon School.
1983 Founding Campana, organisation for carillonstudents (Mechelen)
Inventor of the VEVA-system, a transmission-system for carillons, using vertical axes instead of wiring.
1997 Carillonneur of Sint-Geertruichurch in Leuven
2001 Einddiploma with distinction at Jef Denyn Royal Carillon School.
2001 Author of "BKS-norm: A Minimal Quality Standard For New Carillons". Specialised in analysing new carillons and adjusting existing carillons. 2003 Founding Alumni-Campana (Mechelen)

Carillon Forum 1

Carillon Design -

Technical Requirements for a Good Carillon

Introduction by Marc Van Eyck

1. Relation between Carillon/Carillonneur & Public outside

Imput - Output relation

Does the output of the instrument match the carillonneurs input?

Changing conditions in a carillons lifetime

Buildings / trafics

Preferences of the public/carillonneur ...

Technical requirements needed :

Bell chamber

Instrument

2. Relation between Carillon/Carillonneur & Public inside cabin/bell chamber

Imput - Output relation

Does the carillons react the way the carillonneur wants

Changing conditions

Preferences of carillonneur / new carillonneur

Preferences of the public

Technical requirements needed

Cabin

Instrument

3. Relation between Carillon & Technician (+Carillonneur)

Is the instrument accessible for technicians?

Space for maintenance

Safety

Manuals / installation guides

Tools

Technical requirements needed

Cabin

Instrument

Bell Chamber

Tuesday 29th June 17:00



Carillon Forum 1

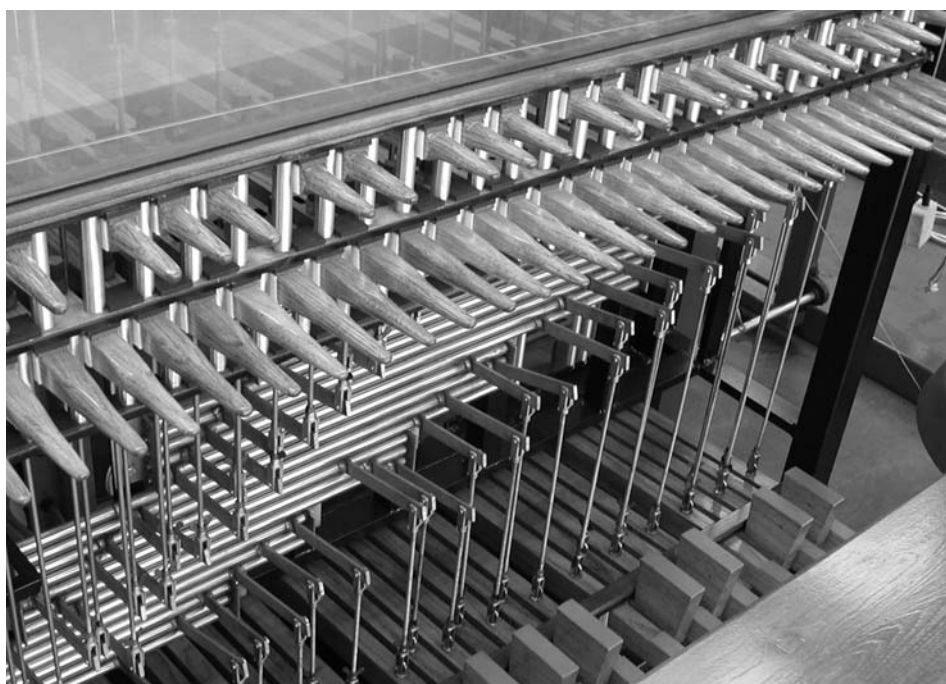
Carillon Design

Introduction by Peter Langberg, Denmark

Abstract: Peter Langberg will give a presentation of a new carillon project on a university campus in Denmark. When / if it's realized, it will be the first university campus carillon in Denmark. He will talk about the cooperation between local authorities, Danish artists, a French artist - SARKIS - bell founder, architects, engineers, and Peter Langberg as consultant on the instrument. He will talk about the ideas from the artist and the cooperation between Peter Langberg and Sarkis to find a way that reach his ideas as well as the necessary considerations to the instrument. The tower will be very unique, and it not too much to say, that the world have never seen a carillon tower with this special construction.



Peter Langberg, born 21 August 1945. Highest degree as organist from The Royal Danish Conservatory of Music in Copenhagen (1968), as music teacher (1971), in piano playing (1972) and as Choir director (1973). Additional studies in harpsichord playing. Debut concert as organist in Copenhagen (1970). Studied organ playing with Gaston Litaize in Paris from 1969 to 1970. Studied carillon playing at The French Carillon School in Douai, with professor Jacques Lannoy from 1977 to 1981. Diploma as "Maitre Carillonneur avec Medaille d'Or" (Gold medal) (1981). Honorary member of GCNA, Guild of Carillonneurs in North America (1982). President of the Danish Guild of Carillonneurs (1983), President of the Nordic Society of Campanology (1991) and Vice-President of World Carillon Federation (1992). Professor in organ playing at The Royal Danish Conservatory of Music in Copenhagen from 1971 to 1979. - Professor in organ playing at The Institute for Blind in Copenhagen, from 1976 to 1983. Founded in 1979 The Church Music School and The Scandinavian Carillon school in Løgumkloster, and is still director of these institutions. Since 1980 he has been the city carillonneur of Løgumkloster. He has played as well organ- as carillon concerts in Denmark, Norway, Sweden, Germany, Holland, Belgium, France, Spain, Poland, Czechoslovakia, USA and Canada. He has been on numerous concert tours in North America since 1973. He has made several recordings for organ solo, organ and flute, carillon, and for two organists. He and his wife, Kirsten Langberg, are some of the few, who is regularly playing organ duet concerts in Denmark. He has done a number of compositions.





Tuesday 29th June 18:00



John Courter has been a Professor of Music and College Organist at Berea College in Berea, Kentucky since 1971. He is also the College Carillonneur, since the college installed a 56-bell carillon in 2000. He teaches organ, piano, carillon, music theory and composition, and two Arts courses in the General Studies program. In 1995 he was awarded the college's Seabury Award for Excellence in Teaching. A native of Lansing, Michigan, he earned degrees from Michigan State University (Choral Music Education) and the University of Michigan (Organ). His carillon studies were with Wendell Westcott at Michigan State University and Todd Fair at the Netherlands Carillon School, where he earned both the Practical Diploma (1988) and the Performing Artist's Diploma (1996). He studied with Timothy Hurd in Wellington, New Zealand in the month of January, 2004. Courter studied composition in the Netherlands with Jaap Zwart, Jr. His compositions have been published in the U.S. by ACME and the GCNA, as well as in Germany and the Netherlands. John Courter is a Fellow of the American Guild of Organists, and has served on the Board of Directors of the Guild of Carillonneurs in North America and the World Carillon Federation. He has performed at the Bok Tower Gardens (Florida) Carillon Festival in 1996, 2001 and 2004; the Springfield, IL Carillon Festival in 2003, the World Carillon Federation Congress in Chambéry, France and at the Berkeley (Calif.) Festival. In 1993 he was awarded the Berkeley Medal in recognition of his contributions to the carillon art. He hosted the 61st Annual Congress of the GCNA from June 17-20, 2003 at Berea College. He spent the spring of 2004 as Composer-in-Residence at Historical Bok Sanctuary in Lake Wales, Florida.

Carillon Forum 2

The Keyboard - Where do we Go from Now?

Ergonomic Studies: Movement of the Human

Body at the Carillon Key-board

Introduction by John Courter

Abstract: Study of carillon music to determine the ranges of most common usage in manual and pedal.

Alignment of manual and pedal to keep the body generally straight and centered for that range of notes.

Adjustments: bench height, distance between manuals and pedals; depth of keyfall.

Noiseless keyboard action.

Predecessors of Keyboard 2000: Chambéry (Paccard), Wellington (Hurd).

J.Courter experience with the Keyboard 2000 at Berea, Kentucky for four years.



Pedal keys of a practice keyboard from the Verdin Company.

Tuesday 29th June 18:00



Carillon Forum 2

The Keyboard - Where do we Go from Now?

Ergonomic Studies: Movement of the Human

Body at the Carillon Key-board

Introduction by Norbert Van Wijnsberghe

Abstract: **CLOCK-O-MATIC** has more than 3.000 clients in Belgium and a worldwide network of over 70 partners. **CLOCK-O-MATIC** developed the electronic master clock, computerised systems of command for automatic carillon playing and controlled closed loop swinging of bells.

In carillon matters, **CLOCK-O-MATIC** is involved in construction of new instruments as well as in restoration.

Theses competences converge in the example of a new carillon practice keyboard for studying that we present during this Oslo-congress.

Working on carillons we always are confronted with the problems about the resistance of keys in manual keyboards. Is the instrument playing too hard or too soft? Are the keys of the same keyboard proportionally adjusted? Are there differences between the shorter chromatic ("white") and longer diatonic ("black") keys? What is the relation in resistance at the top and at the bottom of the key-movement? Where are the differences and what are the causes of those differences?

CLOCK-O-MATIC developed a new measuring system that can answer these questions. Analysing results, abnormalities can be detected and restored. With this new measuring system subjective doubts can be taken away.

During this session, the measuring system will be presented and we will compare some of the results measured on well-known carillons.

CLOCK-O-MATIC possède non moins de 3.000 clients en Belgique et un réseau mondial de plus de 70 partenaires. L'entreprise belge a développé les horloges mères électroniques, les systèmes de commande pour le jeu de carillon automatique et pour la volée asservie des cloches.

La firme est également active dans le monde du carillon, tant en qu'en construction, qu'en restauration. Ces compétences convergent, à titre d'exemple, en un nouveau clavier d'étude qui sera présenté lors du Congrès.



Lors des installations et des entretiens de claviers manuels (nouveaux ou restaurés), le problème de la tension des touches manuelles se présente toujours. Le clavier joue-t-il trop fort ou trop faible vis-à-vis d'autres claviers ? Les touches à l'intérieur du clavier, sont-elles ajustées de façon proportionnelle ? Y-a-t-il des différences entre les touches diatoniques (blanches) et chromatiques (noir) ? Est-ce que le rapport entre la tension maximale et minimale est proportionnel vis-à-vis d'autres touches ? Où se situent les différences et que sont les causes ?

CLOCK-O-MATIC a développé un système de mesure qui donne une réponse claire à ces questions. A base de résultats précis, des déviations éventuelles peuvent être détectées, de sorte que l'on puisse trouver directement la cause du problème. Ce nouvel appareil enlève tout doute subjectif du carillonneur.

Lors de cette séance, l'appareil de mesure sera présenté et nous pourrons le comparer avec un nombre de résultats de mesure de plusieurs claviers de carillon connus.

CLOCK-O-MATIC heeft 3.000 klanten in België en een wereldwijd netwerk van meer dan 70 partners. Het Belgische bedrijf ontwikkelde de elektronische moederuurwerken, de elektronische besturingssystemen voor automatisch beiaardspel en voor het teruggekoppeld luiden van klokken. Daarnaast is het bedrijf ook actief in de beiaardwereld met nieuwbouw en restauraties. Deze competenties vloeien bijvoorbeeld samen in een nieuw oefenklavier dat tijdens het congres wordt gepresenteerd.

Bij onderhoudsbeurten en bij het plaatsen van nieuwe of gerestaureerde handklavieren komt steeds het probleem van de druk van de manuaaltoetsen bovendrijven. Speelt het klavier te hard of te zacht tegenover andere klavieren? Zijn de toetsen binnen het klavier evenredig afgesteld? Zijn er verschillen tussen de diatonische (witte) en chromatische (zwarte) toetsen? Is de verhouding tussen de boven- en onderdruk evenredig en gelijkmatig tegenover de andere toetsen? Waar zijn de verschillen en wat zijn de oorzaken ervan?

CLOCK-O-MATIC ontwikkelde een meetstelsel dat op al deze vragen een duidelijk antwoord geeft. Op basis van precieze meetresultaten worden eventuele afwijkingen gedetecteerd en kan er gericht naar oorzaken worden gezocht. Dit nieuwe toestel neemt de subjectieve twijfel van de beiaardier weg.

Tijdens deze sessie wordt het meettoestel voorgesteld en kunnen we kijken naar een aantal meetresultaten bij verschillende bekende beiaardklavieren..

Tuesday 29th June 19:00



Carillon Forum 3

Bell Founder & Carillonneur -

Cooperation towards the Best Carillon

How do We Achieve better Carillons in the Future?

Introduction by Ole Christian Olsen Nauen

Abstract: To have a discussion on how we can achieve better carillons I think it is important to define what this means. The buyer, carillonneur, and bell founder might all have different understandings of this question, although at least one objective should be common; -a better carillon will enhance the general understanding and acceptance of carillon music amongst the public. There are differences between countries, but speaking for Norway, which I have learned to know very well after more than 40 years of bell making, the practice has been based on a close and trustful cooperation between the buyer and the bell founder. The number of carillons in Norway has the last 50 years increased from 3 to the current number of 24. This development is due to the fact that there has been a technical revolution in our foundry, both when it comes to molding technique and carillon design, and also due to the good relationship with a few highly professional Carillonneurs in other countries that have a longer and more developed culture for carillons.

So where does the consultant fit into this picture? Obviously a gifted musician educated as a carillonneur has the ability to add value to the process of improving carillons in terms of know-how on acoustics and playing techniques. Although it is important that we have a common understanding of what the role of the consultant is, and where he can contribute. Should he be the buyer's representative, or the bell founders agent? Or should he be a neutral expert that both parties can consult when it comes to matters that concerns the user? I think this is the core question. If the role of the consultant is not clear, well defined, and understood by all parties, he might be a non-contributing factor to the process. If he appear as the buyer's representative but act as a bell founder's agent we are on the wrong track. Then we might be better off without.

To achieve a good and meaningful cooperation between the buyer, the bell founder, and the consultant, some basic criteria's has to be present, such as: a good and open dialog; know your own areas of expertise and limitations; respect others expertise; roles clearly defined, understood, and respected; decision-making must be based on the right criteria and done by the right persons; a good requirement specification is needed for every project; professionalism.

A cooperation based on these factors will help building a trustful relationship between all parties and in turn be a positive factor to the culture of carillon music and the development of a better carillon.



Ole Christian Olsen Nauen was born in 1939. He represents the fifth generation of Olsen Nauens and has been running the family bell foundry since 1963.

The Olsen Nauen Bell Foundry was founded in 1844. One of the first bells from 1849 is now part of the museum collection and presents quality from the very beginning. In 1846, the foundry received the first order of church bells from the Mo church in Telemark and Borre church in Vestfold. In June 2004, a new carillon of 37 bells was delivered to Uranienborg church in Oslo.



Tuesday 29th June 19:00



Karel Keldermans was appointed Carillonneur for the Rees Memorial Carillon in Springfield, Illinois, in 1976. He studied carillon with Piet van den Broek at the Royal Carillon School in Mechelen, Belgium, and graduated from that institution "with great distinction" in 1975. He then spent another year in postgraduate study under Peter Bakker at the Netherlands Carillon School in Amersfoort. Upon completing his studies abroad, Mr. Keldermans received a master's degree in campanology and carillon performance. He was on the Board of Directors of The Guild of Carillonneurs in North America for 9 years and was President of the organization for 5 years. Mr. Keldermans has served on several international juries for European competitions, and also has given numerous master classes in carillon performance.

With his wife, Linda, he wrote the critically-acclaimed book, *CARILLON: The EVOLUTION OF A CONCERT INSTRUMENT IN NORTH AMERICA*. In 1998, Karel and Linda were honored jointly with the Berkeley Medal (University of California /Berkeley) for "Distinguished Service to the Carillon." Mr. Keldermans has been an invited contributor to numerous scholarly journals and international publications on the carillon art. In 2000, Karel and Linda were the hosts for the World Carillon Federation Congress, held in Springfield from July 2 through 7. Mr. Keldermans has 5 solo carillon CDs to his credit and two films on the carillon art.

Carillon Forum 3

Bell Founder & Carillonneur -

Cooperation towards the Best Carillon

Introduction by Karel Keldermans, United States

Abstract: In this presentation, Karel Keldermans addresses the topic provided by the Congress hosts: ways in which the carillonneur and bellfounder can collaborate to produce the best instrument. In his opening remarks, the presenter makes it a point to add the role of the sponsoring institution (or owner) to the roles of bellfounder and carillonneur in working together to achieve the best carillon possible. He argues that because all three of these entities can take steps to influence the ultimate quality of the instrument itself, they need to be factored together in any serious discussion of how to insure the most successful outcome. A brief overview of the historic role of bellfounders in producing carillons includes mention of the contributions of Francois and Pieter Hemony in their production of bells far superior to those of their contemporaries. However, the point is made that although the bells themselves were of fine quality, the same could not be said for the mechanism and keyboards. Subsequent to the time of the Hemony's, there followed a general decline in the quality of carillons produced, to the extent that over a period of three centuries, the only quantifiable improvements to the carillon were in tuning, and that these enhancements were limited to smaller instruments of no more than three octaves.

Now, in the twenty-first century, after six hundred years of carillons being fabricated in one form or another, the instrument is still in its developmental stages. This contention is based upon the fact that the quality of instruments being built today is still quite inconsistent--indeed, so much so that there has not yet been a standard of excellence created against which all other carillons can be measured. The presenter then delineates a number of essential considerations which must be kept in mind when evaluating the overall quality of a carillon. He makes the point that all too often lack of education accounts for an owner (or donor) being convinced to purchase an instrument not actually optimal for the setting. Also of very much importance is an objective assessment as to whether a proposed instrument is acoustically and musically appropriate for a particular tower. The carillonneur's responsibility to educate the owner or sponsoring institution as to what should be required of the bellfounder in creating the best carillon possible is paramount. At the same time, the carillonneur has the responsibility to work with (as opposed to against) the bellfounder or manufacturer to achieve quality production and installation.

A number of considerations are listed to help the carillonneur ascertain whether the best instrument has been built. Inferior quality instruments should be rejected. There is no excuse for accepting shoddily constructed or incorrectly installed instruments. Since the carillonneur is the person who will be expected to perform on the instrument, he or she is the best individual to determine whether all the criteria for the fabrication of the best instrument has been met. The owner, or sponsoring institution, should accept the judgment of the carillonneur, and work with him or her to rectify any inadequacies on the part of the manufacturer or installer. The presentation concludes with some suggestions as to ways in which the carillonneur can ameliorate the perceptions the community has regarding the carillon as a viable musical instrument.

Wednesday 30th June 14:00



Presentation 5

Anna Maria Reverté, Spain

Video Presentation

The voice of Barcelona

1. "El Carilló del Palau de la Generalitat de Catalunya"

Prod. Caminos del Mundo (Barcelona, July 2003)

History and activities of Barcelona's Carillon

2. "Carillon and Catalan Instruments"

Presentation of the last Extraordinary Concert in Barcelona,
April 24, 2004 - Saint Georges Concert

*A special combination: instruments of big expressivity and power
sonorous "married" for a day*

Anna Maria Reverté, carilló and "Quartet de Xeremies de Catalunya"
with Jordi Figaró, tenora, flabiol and tamborí, Jaume Vilà, tenora,
Àngel Pujol, tible and Joan Barrera, tible.

Prod. Ditec (Barcelona, May 2004)



Anna Maria Reverté, Barcelona, was appointed Carillonneur of the Palace of the Generalitat of Catalonia in 1988. She has presented carillon recitals all over Europe and in the USA. She has also recorded several times for "Catalunya Música" Radio and recorded for the DCs "El Carilló del Palau de la Generalitat" and "Eurocarillon". She started her music studies with her parents to continue at the Conservatori Superior de Música in Barcelona where she received the titles of Professor of Piano and Solfege. She is licensed in Philosophy and Science Education by the University of Barcelona. She studied carillon with M. Dolores Coll, L. 't Hart, T. Fair, J. Maassen, A. Abbenes, A. Gerken and J. Lannoy at the Carillon Schools of Netherlands and Denmark. She won awards in Berlin (1991); Miribel (1994), and First Prize in carillon arrangement by the WCF Congress in Chambéry, France (1994). Reverté has composed several pieces for carillon solo, carillon and piano, carillon and tenora (Catalan instr.) /clarinet, and carillon and fourth Catalan instruments. She is author of more than 400 arrangements for carillon, several dedicated to the Catalan music. As a responsible of the Palace's Carillon she takes also care of the promotion and disclosure of this instrument in Catalonia. Her last abroad concerts were at the 2003 Chicagoland Recital Series, International Carillon Festival of Berkeley, Eurocarillon Festival in Ireland and in France with the French Mobile Carillon. She participated also in the international jury of the Fifth Carillon Contest "Queen Fabiola" in Mechelen. This year she offers several concerts in Great Britain, Belgium and The Netherlands as a soloist and with the duo "Reverté i Van Assche". Reverté is president of the Eurocarillon Association, after being vice-president from the constitution in 1994.



Wednesday 30th June 15:00



Marcel Siebers (born 1955) holds Master's Degree in piano from the Arnhem Conservatory as well as Practical Diploma and a Performing Artist Diploma from the Netherlands Carillon School in Amersfoort. His teacher was Arie Abbenes. Mr. Siebers has played many carillon recitals in Europe as well as in the United States. He serves as a Municipal Carillonneur in Venlo (St.Martin Church, 53 bells concertpitch), in Cuijk (City Hall tower, 25 bells in c) and of the Millennium Carillon of the Aldegundis Church (43 bells in F) in Emmerich (Germany). Mr. Siebers is an active composer, for carillon as well as for other musical media. Several of his compositions and arrangements for two-octave carillon are published in the "Cuijks Beiaardboek". His "Fantasy on an Old French Chanson" (tant que vivrai) was awarded Second Prize in a composition competition held in 1994 by the French Guild of Carillonneurs and published by the same organisation. His "Prelude con Fughetta" was also awarded second prize in the Johan Franco Composition Competition in 1996. The 'Bronze Green Oak' Capriccio was specially composed for the Venlo Festival Carillon Competition. The compositions of Mr. Siebers are written in the so-called "New Dutch" romantic/impressionistic style, reflecting influences of Flemish romantic carillon music, and incorporating a broad harmonic vocabulary. Marcel Siebers is board member of the Dutch Carillon Guild and Director of Music at the Saint Willibrord Church in Mill.

Presentation 6

Marcel Siebers, The Netherlands

The Voice of the City - Carillon Festival in Venlo

This year the major carillon event 'Take Your Time' in Venlo, The Netherlands will take place for the very first time. This weeklong festival is intended to be held every 4 years.

This lecture shows you how the Venlo Committee found the way to get this project to a success, the struggles they had and the decisions they had to made.

The presentation of 'the voice of the city Venlo' is based on a two way system. This was the best chance to get financier support from the local and regional governments.

1. Festival during a full week and including:
 - An international Carillon Interpretation Competition in cooperation with the NKV (Dutch Carillon Guild)
 - International recital series every evening during this week by well known artists
2. Educational program:
 - Basic School project in the Venlo region on the subject carillon and bells with materials from the National Carillon Museum.
 - Art Institutions (museums, school of arts, theater, cinema and library) with presentations of 'time' related expositions, performances and lectures around and during the festival week.

Wednesday 30th June 16:00



Presentation 7

*Laura Meilink-Hoedemaker, The Netherlands
In search for The voice of the City - Programmes
and Reviews of Carillon Concerts in Rotterdam*

Programmes and reviews of carillon concerts at Rotterdam City Hall in the summer of 1957.

The theme of the World Carillon Federation Congress in Oslo in 2004 is: 'The carillon, voice of the city'. I have explored Dutch carillon history for a way of hanging a story onto the 'peg' thus provided. In my case, the 'city' is Rotterdam.

My intention was to make use of results from research I had carried out previously, prominently featuring Leen 't Hart. In 1957, he was appointed official Rotterdam City Carillonneur when 37 years of age. In Leen 't Hart, I now had a key figure in the carillon world of 1957, giving me a reason to restrict the period covered to 1957. The only carillon available in Rotterdam that year was the one in City Hall.

Among Leen 't Hart's personal records are scrapbooks with newspaper cuttings about his own performances. I also came across a batch of reviews of carillon concerts in Rotterdam. They had been collected and supplied by the Municipal Council's newspaper cutting office. Up to the present time, reviews of carillon concerts in the Netherlands have not been systematically compiled or analysed. As they provide a reflection of the listener's appreciation, I have made use of these reviews to develop 'the voice of the city', the theme of the congress.

The result is a narrowing down of my lecture to "The voice of the city, programmes and reviews of carillon concerts at Rotterdam City Hall in the summer of 1957".



Laura Meilink-Hoedemaker studied medicine at the universities of Leiden and Rotterdam in The Netherlands. After postgraduate training as a cardiologist she worked in that profession until 1997. From 1997 until her retirement in 2002 she was active in hospital quality assurance programs. From 1971 to 1973 she studied carillon with Mar Bruinzeel in the amateur class given through the Erasmus University in Rotterdam. She then went on to study with Leen 't Hart and Peter Bakker at the Netherlands Carillon School in Amersfoort, receiving her Final Diploma in 1979. Dr. Meilink-Hoedemaker's research has resulted in over 80 publications, among them a doctorate in 1985 and a biography of Ferdinand Timmermans (1891-1967) in 1991. More recent publications concern perceptions of the carillon art, with documentation gleaned from public and private archives and from oral history projects. Especially she is focusing on the life and works of Leen 't Hart (1920-1992).



Thursday 1st July 09:30



Grzegorz Szychlinski (1955, Gdansk) was born, taught and finally graduated at technical University in Gdansk. From early '80th, he was professionally busy about tower clocks. When carillons appeared in Gdansk in 1989 (he took part actively in their rebuilding), he has started to share his interesting for both: carillons and clocks. Since 1996 he has become curator of Tower Clocks Museum, after he arranged it as a department of the Historical Museum of Gdansk. He also supervises both carillons in Gdansk. In 2000, he was elected for the first president of The Polish Carillon Society. He is co-author of two pieces about carillons: "Pin notation for the carillon drum of Town hall in Gdansk" (in d'Oriana - Bulletin of Polish Science Academy Bibliotheca, Gdansk 2000) and album book "The Gdansk Carillons" (Gdansk, 2003). He has repaired and built tower clocks and also wrote some articles about ancient clocks.

Forum

The World Carillon Congress in the Past and in the Future

Introduction by

Grzegorz Szychlinski and Gert Oldebeuwing



The City Hall of Gdansk, Poland,
the location of the 15th World Carillon Congress
Carillon - Historical Instrument for the Future,
to be held 16-20 July 2006.

Thursday 1st July 10:30



Presentation 8

Eddy Mariën, Belgium

The Carillon Music of Jef Rottiers

Jef Rottiers (1904-1985), stepfather of Eddy Mariën, was a real 'homo universalis': painter, writer, carillonneur, teacher and composer. The lecture focuses mainly on his musical career: his growing interest in music, his years as student of the Mechelen carillon school, his position as carillonneur in Meise and teacher at the Mechelen school and of course his carillon works. Some of these compositions are still played regularly all over the world, what makes him one of the most important romantic carillon composers. Among other works he has written the Suite for Carillon 'Bell Moods', a composition which suits very well the theme of this World Congress, the voice of the city, because it represents in the five movements different functions of bells in the city: mark the time, call the people to the church, entertainment, playing for funerals and for evening concerts.



Eddy Mariën (b. 1962, Belgium) received his first lessons in piano and carillon from his stepfather Jef Rottiers. Eddy Mariën finished his studies of piano at the Mechelen Conservatory of Music and received his final diploma of carillon at the Royal Carillon School 'Jef Denyn' in Mechelen. At the Lemmens Institute in Leuven, he obtained the degree Master in Music. He travelled through Europe, America and New-Zealand, performing concerts and participating in congresses and festivals. Successful recitals were given not only as a soloist but also playing together with guitar, vibraphone and brass ensemble and also as member of the Flemish Carillon Duo. He made several CDs like for example Romantic Carillon Music and the special combination Carillon and Guitar.

In international carillon contests he won several first prizes. He is carillonneur at Mechelen, Leuven, Halle and Meise and is professor at the Royal Carillon School in Mechelen. Master courses were given at the Yale University, USA, at the National Palace of Mafra, Portugal and at the Danish Carillon School.

Eddy Mariën acted as consultant for the new carillons of Meise, Belgium and Alverca, Portugal.



The Carillons

CARILLON	BELLS	BELL FOUNDER/YEAR	KEYBOARD/STANDARD	BORDUN/KEYBOARD RANGE
Oslo City Hall	49	Olsen Nauen 2000	Clock-o-matic / EU ST	4000 kg (A0) / Bb - c - d > c5
Oslo Cathedral	48	Olsen Nauen 2003	Clock-o-matic / EU ST	680 kg (g1) / c - d > c5
Uranienborg Church	36	Olsen Nauen 2004	Eijsbouts / Keyboard 2000	1600 kg (d1) / c - d > c4
Bragernes Church	35	Bergholz 1961	Westerstrand / EU ST	640 kg (g1) / g - a - h > g4
Sandefjord Church	25	Schilling 1931	Schilling / LOCAL ST	1250 kg (e1) / c - d - e - f > d3
Travelling Carillon	52	Olsen Nauen 1972 / 1984	Olsen Nauen & Hurd / EU ST	1050 kg (f1) / Bb - c > d5



Uranienborg Church

Pre-Congress Registrants



Andersen, Henning <i>Norway</i>	Friedrich, Andreas <i>Switzerland</i>	Lewandowski, Mariusz <i>Poland</i>	Rogaczewska, Lidia <i>Poland</i>
Armitage, Janet <i>United Kingdom</i>	Gebruers, Adrian <i>Ireland</i>	Ligon, Marga <i>USA</i>	Ronni, Helena <i>Finland</i>
Armitage, Geoff <i>United Kingdom</i>	Gebruers, Elizabeth <i>Ireland</i>	Lundström, Roland <i>Finland</i>	Rots, Adolph <i>The Netherlands</i>
Assche, Koen Van <i>Belgium</i>	Gegner, Richard D. <i>USA</i>	Laage, Ulla <i>Denmark</i>	Rots, Jitske <i>The Netherlands</i>
Bagot, Hervey <i>Australia</i>	Gregory, George <i>USA</i>	Laakkonen, Hanne <i>Finland</i>	Rueslätten, Laura M. Levorson <i>Denmark</i>
Banning, Hylke <i>The Netherlands</i>	Groot, Terje de <i>Norway</i>	Laakkonen, Karoliina <i>Finland</i>	Sandholt, Vegar <i>Norway</i>
Bordley, John <i>USA</i>	Grüsser, Urte <i>Germany</i>	Laakkonen, Kristian <i>Finland</i>	Siebers, Marcel <i>The Netherlands</i>
Buchanan, Beverly <i>USA</i>	Halme, Riikka <i>Finland</i>	Laakkonen, Markus <i>Finland</i>	Sjouw-Douwes, Lya <i>The Netherlands</i>
Buchanan, Richard <i>USA</i>	Halsted, Margo <i>USA</i>	Laakkonen, Mikael <i>Finland</i>	Stanisz, Fabian <i>Polen</i>
Chadwick, Patricia A. <i>USA</i>	Helasterä, Hanne <i>Finland</i>	Laakkonen, Sarlotta <i>Finland</i>	Stojalowski, Tadeusz <i>Poland</i>
Chesman, Jeremy <i>USA</i>	Helasterä, Sanna <i>Finland</i>	Laakkonen, Timo <i>Finland</i>	Szychlinski, Grzegorz <i>Poland</i>
Christiansen, Ann-Kirstine <i>Denmark</i>	Helbig, Wolfgang <i>Germany</i>	Macoska, Patrick <i>USA</i>	Turk, Bill De <i>USA</i>
Colletti, Stefano <i>France</i>	Hoedemaker, Laura J. Meilink <i>The Netherlands</i>	Marien, Eddy <i>Belgium</i>	Verlaenen, Ria <i>Belgium</i>
Collins, Thomas <i>USA</i>	D'hollander, Geert <i>Belgium</i>	Mckerral, John <i>Australia</i>	Vestlund, Aud E. <i>Norway</i>
Courter, John <i>USA</i>	Honkanen, Sinikka <i>Finland</i>	Meilink, Jan Willem <i>The Netherlands</i>	Waller, Ingrid Breder <i>Norway</i>
Crawford, Wylie <i>USA</i>	Haagen, Frans <i>The Netherlands</i>	Mollerup, Hans <i>Denmark</i>	Walter, Johanna-Anneke <i>Switzerland</i>
Damen, Jeanne <i>The Netherlands</i>	Janssens, Liesbeth <i>Belgium</i>	Myhre, Milford H. <i>USA</i>	Walter, Werner H. <i>Switzerland</i>
Deleu, Frank <i>Belgium</i>	Joris, Serge <i>Belgium</i>	Maassen, Jacques <i>The Netherlands</i>	Warner, Sally Slade <i>USA</i>
Dierks, Michael <i>Sweden</i>	Kasprzycka, Anna <i>Poland</i>	Naudeer, Ranveig <i>Norway</i>	Wartenberg, Dietrich <i>Germany</i>
Dijker, Mathieu <i>The Netherlands</i>	Kazmierczak, Monika <i>Poland</i>	Nedland, Arnfinn <i>Norway</i>	Wartenberg, Ingrid <i>Germany</i>
Doensen, Hay <i>The Netherlands</i>	Keldermans, Karel <i>USA</i>	Nowak, Monika <i>Poland</i>	Wartenberg, Irmentrud <i>Germany</i>
Drzewiecka, Malgorzata <i>Poland</i>	Keldermans, Linda <i>USA</i>	Oldenbeuving, Geert <i>The Netherlands</i>	Wartenberg, Lore <i>Germany</i>
Elias, Ana Lúcia <i>Portugal</i>	Koperkiewicz, Adam <i>Poland</i>	Paccard, Philippe <i>France</i>	Webb, Phyllis Clark <i>USA</i>
Elias, Sara Rosa <i>Portugal</i>	Kroeze, Anne <i>The Netherlands</i>	Pawlak, Maria <i>Poland</i>	Westersø, Tone M <i>Norway</i>
Eyck, Marc van <i>Belgium</i>	Köppl, Georg <i>Germany</i>	Piastowska, Katarzycka <i>Polen</i>	Zimmerman, Carl S. <i>USA</i>
Fair, Todd <i>USA</i>	Langberg, Morten <i>Denmark</i>	Restle, Margareta <i>Germany</i>	Zimmerman, Marjorie S. <i>USA</i>
Fitz, Carolyn <i>USA</i>	Langberg, Peter <i>Denmark</i>	Reverté, Anna Maria <i>Spain</i>	
Forrest, Jill <i>Australia</i>	LeSourd, Peter <i>USA</i>	Risvik, Bjørn <i>Norway</i>	



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