XIX WORLD CARILLON CONGRESS

Congress: Barcelona, 1 - 5 July
Post-Congress: Tarragona, Lleida's Lands and Montserrat, 6 - 8 July

Fédération Mondiale du Carillon
World Carillon Federation
Beiaard Wereld Federatie

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Confraria
de Campaners
i Carillonistes
de Catalunya

Generalitat
de Catalunya

As president of Catalonia, it is my pleasure to welcome you to the XIX World Carillon Congress 2017 held in Barcelona at the Palau de la Generalitat, the seat of the Catalan government that I preside. I am convinced that the historical background of the Palau de la Generalitat and its magnificent carillon will give an excellent platform to this congress for enjoying the incomparable sound of the carillon and to delve into the music and the culture that surrounds the carillon in general.

We are a small country of only seven and a half million people, but with great strengths in fields such as culture, research and innovation, knowledge, talent, entrepreneurship and economic development. We believe to have a potential equal to that of the advanced countries of Europe, which makes us attractive in the eyes of the world. We are also a country open and welcoming. And we want to share with you our values, our virtues, our desires, our way of life and our understanding to the world.

I wish you a very good congress and hope you enjoy our country. We will do our best to make you feel at home!

Carles Puigdemont i Casamajó
President of the Generalitat de Catalunya

The Confraria de Campaners i Carillonistes de Catalunya welcomes you to this congress, that we have prepared with great enthusiasm, in the hope that you will all enjoy the variety of the congress program. From July 1 to July 5, Barcelona will host the congress and from July 6 to July 8 the post-congress will take us for a discovery of the city of Tarragona, the region of Lleida and the monastery of Montserrat. Of course, the variety of peals of our swinging bells will accompany several events of this congress.

Jordi Cervelló Porta
President of the Confraria de Campaners i Carillonistes de Catalunya

WORLD CARILLON CONGRESS BARCELONA 2017
www.carilloncongress2017.com

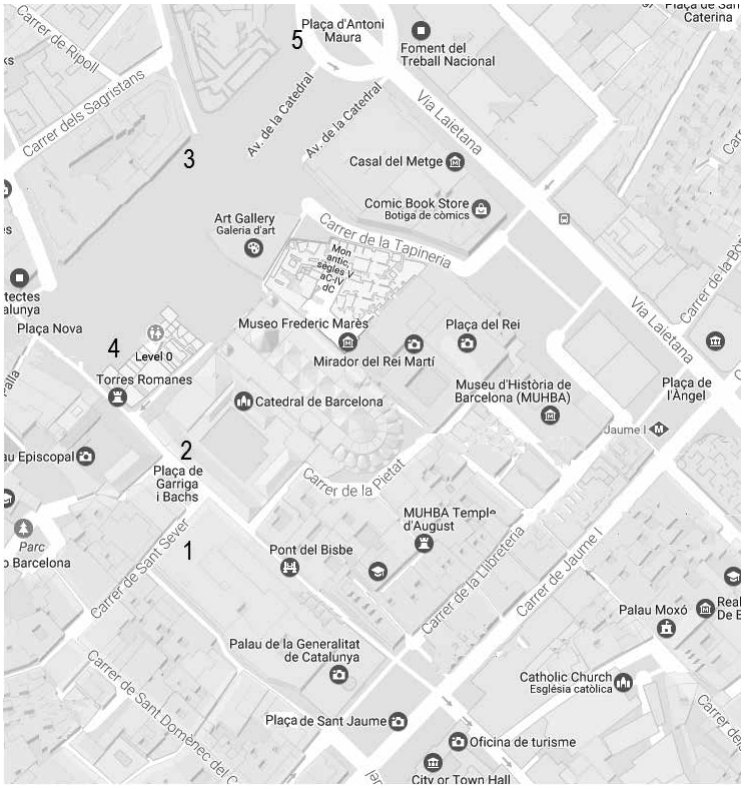
Confraria de Campaners i Carillonistes de Catalunya

Generalitat de Catalunya

CONGRESS PROGRAM

SATURDAY, JULY 1

Start	End	What	Who	Where
08:30	16:00	Registration desk open		Palace of the Generalitat **1**
09:00	11:00	EC-meeting I	Members of Executive Committee of WCF	Palace of the Generalitat **1**
11:30	13:30	Congress Preludium next to the yacht club “Carillon tastes” with every 5 minutes a short piece on mobile carillons	16 congress participants	Passeig Joan de Borbó: in front of the OneOcean Club (Douai Mobile Carillon, France) **7** Passeig Joan de Borbó: pla de Miquel Tarradell (LVSITANVS Mobile Carillon, Portugal) **7**
		Lunch, on your own		
14:00	16:00	CD-meeting I	Members of Committee of Delegates	Palace of the Generalitat, meeting room at the right of the entrance hall **1**
16:00	18:00	General Assembly I	All congress participants	Palace of the Generalitat, Auditorium **1**
18:00	19:30	*Walking light dinner in open air*		Next to the Palace of the Generalitat **2**
19.30	20:00	Official welcome by the President of Catalonia, reception and congress picture		Palace of the Generalitat **1**
20:00	20:15	Festive opening of the congress, with swinging bells		
20:30	22:00	Opening carillon concert CONCERT: Presentation I of 7 Carillon Associations of the WCF	Anna Maria Reverté (Catalonia) Audrey Dye (Wallonia) Ian Cassells (England) Lyn Fuller (Australia) Gunther Strothmann (Germany) Daniel Thomas (Switzerland) Elizabeth Vitu (France)	Palace of the Generalitat **1**



For each entry to the Palace of the Generalitat (at square “Plaça Sant Jaume”):

- go to entrance at the back of the Palace, in street “Carrer de Sant Sever”
- access is only allowed with congressbadge (given at the Registration Desk on the first day) and your ID or Passport
- no tourist clothing allowed

1 - *Entry to the Palace of the Generalitat*
2 - *July 1: outside lunch next to the Palace of the Generalitat*
3 - *Hotel Colon: Lunches on July 3 and July 4 - Walking Gala Dinner on July 5 - Cava to conclude Congress*
4 - *Carillon Concerts on mobile carillon: July 3 and July 4 (12:45 and 15:00)*
5 - *Bus to Sagrada Familia, July 4 15:40, 15:55 and 16:10*

SUNDAY, JULY 2

Start	End	What	Who	Where
11:00	16:30	Carillon concerts with Douai Mobile Carillon (France) and LVSITANVS Mobile Carillon (Portugal) Carillon solo - CONCERT I with delegates of different associations Carillon PLUS - concerts proposed by some Associations: - Carillon Society of Australia: *Carillon + Recorded and electronically manipulated sounds of Australian origin* - Carillon Society of Flanders: *Presentation of the Carillon School "Jef Denyn", Mechelen* - Carillon Society of Russia: *Carillon + Theremin-vox*	Delegates of different associations of the WCF Carillon Solo: Lyn Fuller and Thomas Laue (Australia) Francine Berte (Wallonia) Ian Cassells (England) Gunther Strothmann (Germany) Linda Dzuris (USA) Christine Laugié-Vanhoutte Adrien Parret Charles Dairay Suzan Hantson and Francis Crépin (France) Olesya Rostovskaya Elizaveta Ruleva and Irina Kozlova (Russia) Daniel Thomas (Switzerland)	Plaça de Joan Fiveller (plaça d'Armes) in front of the Parliament of Catalonia (Parc de la Ciutadella) **8**
13:00		*Lunch outside, during the concerts, next to the Mobile carillons*		
16:30		Bus travel to the Museum of Music / Auditorium		
17:00	18:00	Visit to the Museum of Music with a little presentation on the piano of Mompou		Music Museum Carrer de Lepant, 150
18:00		*Little packed lunch*		Outside, next to the Music Museum
19:00	21:00	Special concert at Auditorium of Barcelona Symphonic Band and mobile carillon "Bronzen Piano" Three special comissioned pieces for carillon and band of three Catalan composers: Albert Guinovart, Jordi Nus and Oriol Cruixent	Symphonic Band of Barcelona Conductor: Alfons Reverté Carillon: Joey Brink, Koen Van Assche and Anna Maria Reverté	Auditorium of Barcelona (next to the Music Museum) Hall 1 "Pau Casals"
21:00		Bus travel to the old city center (Plaça Sant Jaume)		

6 - Prelude Carillon Concerts, July 1 11:30 - Mobile carillon of Douai (France)
7 - Prelude Carillon Concerts, July 1 11:30 - LVSITANVS mobile carillon (Portugal)
8 - Carillon Concerts in the parc, July 2
9 - Bus to Auditorium, July 2 16:30

MONDAY, JULY 3

Start	End	What	Who	Where
10:00	10:30	Lecture: *Russian peal in carillon compositions*	Olesya Rostovskaya (Russia)	Palace of the Generalitat, Auditorium **1**
10:30	11:00	Lecture: *Soundscapes from above: Compositions for carillon PLUS using biophonic and geophonic sounds*	Dr Thomas Laue (Australia)	Palace of the Generalitat, Auditorium **1**
11:00	11:30	*Coffee break/Network meetings*		Palace of the Generalitat **1**
11:30	12:00	Lecture: *Carillon Connects!*	Jan Verheyen (Belgium)	Palace of the Generalitat, Auditorium **1**
12:00	12:30	Lecture: *Hack The Bells!*	Tiffany Ng and Dr John Granzow (USA)	Palace of the Generalitat, Auditorium **1**
12:45	13:05	Carillon solo on mobile carillon CONCERT II with association-delegate	Peter Langberg (Northern countries)	Square in front of the Cathedral **4**
13:15	15:00	*Lunch, next to the Cathedral*		Hotel Colon **3** Avinguda de la Catedral 7
15:00	15:20	Carillon solo on mobile carillon CONCERT III with association-delegate	Anna Kasprzycka (Poland)	Square in front of the cathedral **4**
17:00	19:00	Special visit to Palau de la Música (in two groups, every hour)		Palau de la Música, street "Carrer Palau de la Música, 4-6" **10**
		Dinner, on your own		
20:30	22:00	CONCERT: Presentation II with 7 Carillon Associations of the WCF	Linda Dzuris (USA) Austeja Staniunaityte (Lithuania) Malgosia Fiebig (The Netherlands) Peter Langberg (Northern countries) Dina Verheyden (Flanders) Anna Kasprzycka (Poland) Olesya Rostovskaya (Russia)	Palace of the Generalitat **1**

10 - *Palau de la Música, July 3 17:00 and 18:00*
11 - *Plaça Sant Jaume*

TUESDAY, JULY 4

Start	End	What	Who	Where
10:00	10:30	Lecture: *My voice, caught in Bronze*	Dick Van Dijk (The Netherlands)	Palace of the Generalitat, Auditorium **1**
10:30	11:00	Lecture: *Online platform for carillonneurs*	Jakob De Vreese (Belgium)	Palace of the Generalitat, Auditorium **1**
11:00	11:30	Coffee break/Network meetings		Palace of the Generalitat **1**
11:30	12:00	Lecture: *Reverse engineering techniques for characterizing historical bells of the Mafra carillons, Portugal*	Miguel Carvalho Dr Vincent Debut Dr Jose Antunes (Portugal)	Palace of the Generalitat, Auditorium **1**
12:00	12:30	Lecture: *"Les Cloches de Corneville"*	Dr Carl Van Eyndhoven (Belgium)	Palace of the Generalitat, Auditorium **1**
12:45	13:05	Carillon solo on mobile carillon CONCERT IV with association-delegates	Jakob De Vreese and Florian Cosaert (Flanders)	Square in front of the Cathedral **4**
13:15	15:00	*Lunch, next to the Cathedral*		Hotel Colon **3** Avinguda de la Catedral 7
15:00	15:20	Carillon solo on mobile carillon CONCERT V with association-delegates	Bob van der Linde and Gijsbert Kok (The Netherlands)	Square in front of the Cathedral **4**
15:40 15:55 16:10		Bus travel to Sagrada Familia, three groups		Busses will leave at junction of Via Laietana and Cathedral square **5**
17:00	18:00	Exclusive visit to the Sagrada Familia		Sagrada Familia
18:15		*Little packed lunch*		Outside, next to Sagrada Familia
19:30		Entry (with invitation) to the Sagrada Familia for the concert		
20:00	21:30	Concert with string orchestra, mobile carillon "Bronzen Piano", and soprano	Symphonic Orchestra "Julià Carbonell de les Terres de Lleida" Conductor: Alfons Reverté Soprano: Marta Mathéu Carillon: Stefano Colletti, Geert D'hollander, Koen Van Assche and Anna Maria Reverté	Sagrada Familia
22:00		Bus travel to the old city center (Plaça Sant Jaume)		

Concert in Sagrada Familia: limited entry, only for congress participants and collaborators of the congress. This concert will be repeated (with some changes) on July 7 - 20:00 - at Monastery of the Avellanes, Os de Balaguer.

WEDNESDAY, JULY 5

Start	End	What	Who	Where
10:00	13:00	CD-meeting II	Members of Committee of Delegates	Palace of the Generalitat, meeting room at the right of the entrance hall **1**
12:00	15:30	Bookshop - presentation of new music and new books Presentation Clock-o-Matic: Apollo III		Hotel Colon **3** Avinguda de la Catedral 7
		Lunch on your own		
15:00	16:00	EC-meeting II	Members of Executive Committee	Palace of the Generalitat **1**
16:00	16:30	Lecture: *The origin of the carillon: myths, pseudo-truths, and some new insights*	Dr Luc Rombouts (Belgium)	Palace of the Generalitat, Auditorium **1**
16:30	18:00	General Assembly II	All congress participants	Palace of the Generalitat, Auditorium **1**
19:00	20:30	*Walking gala dinner*		Hotel Colon **3** Avinguda de la Catedral 7
20:30	22:00	Special Closing carillon concert in front of the Barcelona's Cathedral with two mobile carillons (Douai, France - LVSITANVS Mobile Carillon, Portugal) Presentation of the mobile carillons SPECIAL PERFORMANCE Traditional Catalan orchestra (Cobla), mobile carillons, percussion, accompanied by historic giants, bastoners and sardana dance. Final performance with an human tower + swinging bells and a comissioned piece from a Catalan composer working in Hollywood, Marc Timón *Inspired on a project, premiered in Perpignan (France), with the carillonists of the two Catalan capitals: Elizabeth Vitu, Laurent Pie and Anna Maria Reverté.*	Cobla Sant Jordi-Ciutat de Barcelona Historic Giants: Pi, Sant Roc, Santa Maria del Mar and Sant Jaume Apòstol Esbart Català de Dansaires (bastoners) and Mare Nostrum (Sardana dance group), Castellers de Barcelona Percussion: Pau Montané Carillon: Ana Elias and Stefano Colletti Elizabeth Vitu, Laurent Pie and Anna Maria Reverté	Square in front of the Cathedral
22:00		A toast to the Congress, with cava		Hotel Colon **3** Avenida de la Catedral 7

POST-CONGRESS PROGRAM

THURSDAY, JULY 6

Start	End	What	Who	Where
09:45		Departure by bus to TARRAGONA		Busses will leave at Plaça Sant Jaume **11**
11:00	14:00	Visit of the Roman city, the Imperial Tarraco, and Roman show in the amphitheater		
14:00		Official welcome by the Tarragona City Hall		Tarragona City Hall
14:15	15:30	*Lunch*		
16:00	18:00	Visit of the Tarragona Cathedral and its bell tower *Dinner on your own*		Tarragona Cathedral
20:00	21:30	Concert in front of the Cathedral with mobile carillon, orchestra, organ and trumpet Welcome by the choir, orchestra and organ Carillon solo - WCF Presentation with some former and current members of the EC Carillon and trumpet Final bellringing with the Cathedral's swinging bells	Orchestra and Choir "Amics de la Catedral de Tarragona", conducted by Mn Miquel Barbarà Jonatan Carbó (organ) Carillon solo: Adrian P. Gebruers, Wylie Crawford, Hylke Banning, Dennis Curry Carillon (Anna Maria Reverté) and trumpet (Sergi Marquillas)	Inside, and in front of Tarragona Cathedral
22:00		Return by bus to Barcelona (Plaça Sant Jaume)		

FRIDAY, JULY 7

Start	End	What	Who	Where
09:15		Departure by bus to LLEIDA'S LANDS		Busses will leave at Plaça Sant Jaume
11:30	12:30	Official welcome at the Cervera Council Visit of Cervera and its bell tower with manual bellringing demonstration		Cervera
12:30		Bus travel to Borges Blanques		
13:30	15:00	*Lunch and official welcome*		Borges Blanques
15:00	16:00	Visit of Borges Blanques and its bell tower and Bell ringers School, with manual bellringing demonstration		Borges Blanques
16:00		Bus travel to Lleida		
16:30	18:00	Visit of the Seu Vella of Lleida		Seu Vella of Lleida
18:00		Bus travel to Os de Balaguer and Monastery of the Avellanes		
19:00	20:00	*Light meal at monastery*		
20:00	21:30	Special concert at the monastery String orchestra and mobile carillon "Bronzen Piano"	Symphonic Orchestra "Julià Carbonell de les Terres de Lleida" Conductor: Alfons Reverté Carillon: Koen Cosaert, Vegar Sandholt, Margo Halsted, Koen Van Assche and Anna Maria Reverté	Monastery of the Avellanes in Os de Balaguer
21:30		Return by bus to Barcelona (Plaça Sant Jaume)		

SATURDAY, JULY 8

Start	End	What	Who	Where
09:15		Departure by bus (and rack railway) to MONTSERRAT		Busses will leave at Plaça Sant Jaume **11**
11:00	12:00	Arrival to the Montserrat Monastery, free time to attend the mass convent, to enjoy the impressive place and natural environment or to visit the amazing museum		Montserrat Monastery
12:00		Welcome by the Abbot's Monastery		Montserrat Monastery
12:15	12:45	Concert: carillon solo with mobile carillon of Douai (France) Introduction ("Virolai") by Anna Maria Reverté and concert by Stefano Colletti	Carillon: Anna Maria Reverté and Stefano Colletti	In front of Montserrat Monastery
12:50		Peal ringing of the Monastery Bells		Montserrat Monastery
13:00	13:15	Presentation of Libre Vermell		Montserrat Monastery
13:30	15:30	*Buffet*		Montserrat Monastery
15:30		Return by bus to Barcelona (Plaça Sant Jaume)		

This program may still be subjected to changes

The Confraria de Campaners and Carillonistes de Catalunya (CCCC) is a non-profit organization which aims, for almost 25 years now, to bring all bell ringers and carillonists together from the region of Catalonia. Their goal is to protect, recover and promote the cultural, spiritual and musical bell landscape, as well as to preserve the uses, customs and particular peals of Catalonia. The board of the CCCC consists of elected members with representatives from all over the region.

Likewise, the CCCC promotes friendship between its members, facilitates mutual bell ringers cooperation and allows to generate a collective consciousness, sharing hopes and aspirations.

Although the CCCC is a modest organization in terms of available resources, it makes an enormous effort to develop various activities, which include the publication of the magazine "El Batall", several events in different places, and the traditional meetings in the village of Os de Balaguer.

www.campanes.cat

ROYALEIJSBOUTS

ANNO 1872

FIATC
ASSEGURANCES

Alemany
1879

CONGRESS PRELUDE

Saturday, July 1 from 11:30 to 13:30
Passeig Joan de Borbó:
in front of OneOcean Club
Mobile carillon of Douai, France

WORLD CARILLON CONGRESS BARCELONA 2017

PROGRAM

By Jasper Depraetere (Belgium) **1. Life on Mars**	David Bowie (1947-2016) arrangement: K. Van Assche
By Nadine Baert (Germany) **2. Largo, from suite for Lute**	Antonio Vivaldi (1678-1741) arrangement: K. Van Assche
By Elien Van den Broeck (Belgium) **3. Hijo de la luna**	José Maria Cano (°1959) arrangement: E. Vandevoort
By An Lommelen (Belgium) **4. Love theme from the "The Godfather"**	Nino Rota (1911-1979) arrangement: J. Lerinckx
By Jane Stewart (Australia) **5. Summer Song for Carillon**	Terry Vaughan (1915-1996)
By Mathieu Pollak (The Netherlands) **6. Petit Sirtaki, for Carillon**	Mathieu Daniel Polak (°1972)
By Roy Krooezen (The Netherlands/USA) **7. Tocatta By Organo in D, No. 1**	Francisco Xavier Baptista (ca 1730-1797) arrangement: R. Kroezen
By Leslie Chan (USA) **8. Sarabande (for Guitar)**	Francis Poulenc (1899-1963) arrangement: J. B. Arterton
By Mariko Matsue (Japan) **9. Hana wa saku (Flowers will bloom)**	Yoko Kanno (°1967) arrangement: M. Matsue
By Frances Newell (USA) **10. Alleluia**	Wolfgang Amadeus Mozart (1756-1791) arrangement: F. Newell
By Andreas Friedrich (Switzerland) **11. Les sentiers valaisans**	Georges Hänni (1896-1980) arrangement: A. Friedrich
By Carolina Vélo & Ana Elias (Portugal) **12. Colors of the Wind**	Alan Menken (°1949) arrangement: C. Vélo & A. Elias
By Adriana Quintas & Ana Elias (Portugal) **13. Mad World**	Roland Orzabal (°1961) arrangement: A. Quintas & A. Elias
By John Widmann (USA) **14. From "Beauty and the Beast"** Something There Beauty and the Beast	Alan Menken (°1949) arrangement: F. Steijns

Jasper Depraetere is a student at the Royal Carillon School "Jef Denyn" and at the Music Academy of Lier. In 2016 he won the youth carillon competition of Deinze in his category, and he already played several carillon concerts. In addition to carillon, Jasper also plays bass guitar.

Nadine Baert has a Bachelor of Music orchestra musician in Percussion, from the "Hochschole fûr Musik" in Detmold (D). Since 2015 she is a carillon student at the Mechelen carillon school.

Elien Van den Broeck is 13 years old and studies at the carillon school of Mechelen, with Erik Vandevoort. She won 2 international youth carillon competitions in her category in St. Amands-les-Eaux and in Deinze. She already played some carillon concerts.

An Lommelen is city carilloneur of Genk (Belgium) and is one of the assistent carilloneurs of the University Carillon of Leuven (Belgium). Since 2000 she performs also in a carillon duo with Dina Verheyden.

Jane Stewart is a musician from Sydney, Australia. She plays piano, pipe organ, trombone, celtic harp and is one of Sydney University's Honorary Carillonists.

Mathieu Daniël Polak is the carillonneur of the Erasmus University and the Market Tower in Spakenburg. He teaches carillon at the Carillon Center Amersfoort.

Dick van Dijk graduated at the carillon school of Amersfoort (Netherlands) in 1987, where he studied with Mar Bruinzeel and Todd Fair. Several years later, he graduated at the carillon school of Mechelen (Belgium), with Eddy Mariën. He played many carillon recitals in Europe and the USA.

Leslie Chan is a carillonist at the University of California, Berkeley, where she studies with University Carillonist Jeff Davis. She performs weekly concerts at the Sather Tower of the University of California, and teaches carillon to other students.

CONGRESS PRELUDE

Saturday, July 1 from 11:30 to 13:30
Passeig Joan de Borbó:
pla de Miquel Tarradell
LVSITANVS mobile carillon, Portugal

WORLD CARILLON CONGRESS BARCELONA 2017

PROGRAM

By Adriana Quintas, Carolina Vélo & Ana Elias (Portugal) **1. River Flows in You**	Yiruma (°1971) arrangement: A. Quintas and C. Vélo
By Andreas Friedrich (Switzerland) **2. Ostinato quasi Habanera (2007)**	Andreas Friedrich (°1949)
By Roy Krooezen (The Netherlands/USA) **3. Andante Largo Op. 5 No. 5**	Fernando Sor (1778-1839) arrangement: M. de Goeij
By Leslie Chan (USA) **4. From "Gaudi's Chimneys":** The Geometric Chimneys of Güell Palace	John Courter (1941-2010)
By Frances Newell (USA) **5. Dancing Guitars**	Frances Newell (°1955)
By Jasper Depraetere (Belgium) **6. Make you feel my love**	Bob Dylan (°1941) arrangement: K. Van Assche
By Nadine Baert (Germany) **7. Aria, from 3rd suite for ochestra**	Johann S. Bach (1685-1750) arrangement: K. Van Assche
By Elien Van den Broeck (Belgium) **8. Andante, from sonate 12 for pianoforte**	Joseph Haydn (1732-1809) arrangement: B. Winsemius
By An Lommelen (Belgium) **9. The Bells of Notre Dame**	Alan Menken (°1949) arrangement: J. Haazen
By John Widmann (USA) **10. Pure Imagination** from "Willy Wonka and the Chocolate Factory"	Leslie Bricuse (°1931) arrangement: J. Lory-Moran
By Jane Stewart (Australia) **11. Le Joyeux Fondeur de Cloches pour Carillon**	Géo Clément (1902-1969)
By Mathieu Pollak (The Netherlands) **12. Chanukiah**	Mathieu Daniel Polak (°1972)
By Mariko Matsue (Japan) **13. Sangatsu no uta (In the month of March)**	Toru Takemitsu (1930-1996) arrangement: M. Matsue
By Dick Van Dijk (The Netherlands) **14. La petite valse**	Joe Heyne (1904-1978) arrangement: S. Tamminga

Roy Kroezen is carillonneur of the Centralia Carillon (USA). Until September 2016 he was carillonneur of the city of Zwolle in the Netherlands. He won prizes during carillon contests and gave worldwide numerous carillon concerts.

Mariko Matsue, a journalst/interpreter, obtained the diploma of carillonneur from the Royal Carillon School 'Jef Denyn' in 2014. She has been making arrangements for carillon and handbells.

Frances Newell is carillonneur from USA, and is also guitarist and composer. She graduated from the university of California (San Diego) and from Manhattan School of Music where she studied opera. She sang opera in Italy, Portugal, Austria, Germany and New York City.

Andreas Friedrich is a retired Swiss diplomat and amateur carillonneur. He is the founder and past president of the Guild of Carillonneurs and Campanologists of Switzerland. He is also former vice-president of the World Carillon Federation.

John Widmann is City Carillonneur for the City of Frederick, Maryland (USA), and is also a music teacher and organist. He is guest artist at many locations, having played many concerts in the USA, Netherlands, Belgium, England, the Netherlands Antilles and Canada.

Adriana Quintas started her musical studies at the age of six at the "Associação Filarmónica Montalvense" in Montalvo, Portugal, where she studies piano and clarineet. Since September 2015, she studies the carillon with Ana Elias at the CICO's Music School in Constância, Portugal.

Ana Carolina Vélo has studied the organ and started with carillon lessons in 2013, at the CICO's Music School in Constância, Portugal, with Ana Elias. Carolina has performed several carillon concerts together with her teacher.

Ana Elias is carillonist, co-founder, music director, and teacher at the CICO - International Center for the Carillon and the Organ. Ana is the carillon teacher of Adriana Quintas e Carolina Vélo and has a lot of fun playing four-hands and six-hands with her students.

Saturday, July 1, 20:30
Palau de la Generalitat
PRESENTATION I with 7 Carillon Associations of the WCF
Carillon of the Palace of the Generalitat
Catalonia - Wallonia - British Isles - Australia - Germany - Switzerland - France

WORLD CARILLON CONGRESS BARCELONA 2017

By Anna Maria Reverté (Catalonia)

1. Sonata nr V — Nr Casanoves (1747-1799)
arrangement: B. Winsemius

2. El llac — F. Mompou (1893-1987)
"Paisatges", Quadern nr 1
arrangement: A.M. Reverté

3. L'Empordà, sardana — E. Morera (1865-1942)
arrangement: A.M. Reverté

Organizing Association:

Confraria de Campaners i Carillonistes de Catalunya

CCCC - Confraria de Campaners and Carillonistes de Catalonia

Anna Maria Reverté *see page 24*

By Audrey Dye (Wallonia)

1. Coucher de soleil (nocturne pour carillon) — Géo Clément (1902-1969)

2. Prélude, fugue et variations pour orgue, opus 18 nr3 — César Franck (1822-1890)

3. Struggle for Pleasure — Wim Mertens (° 1953)
arrangement: A. Dye

ACW
Association Campanaire Wallonne

ACW - Association Campanaire Wallonne

Audrey Dye, was born in France and started to study the carillon in the City Carillon School of Châtenay, near Grenoble (FR). In 2008, she passed the final diploma of carillon in the City Music School of Saint-Amand-les-Eaux (Northern France), with great distinction.
She then had the opportunity to study in Belgium, where she graduated from the City Music School of Deinze in 2010. Director Koen Cosaert invited her to join the Royal Carillon School Jef Denyn, where she passed her final diploma in 2015. Meanwhile, she also contributed to the life of the carillons of Châtenay (FR), Old Bond Street (London, UK), Liège (BE) and Wavre (BE). She has been appointed City Carillonneur of Mons (BE) in 2010 (shared tenure) and of Wavre in 2012. She also teaches the carillon in the City Music School of Wavre since September 2015. She has had the opportunity to play several concerts throughout Europe (Spain, Switzerland, The Netherlands, Norway, France and Belgium).
Audrey Dye has been involved for some years in the Walloon Campanological Association (ACW). Languages are also one of her hobbies. Being concerned about improving the transmission of information between carillon communities, she willingly gives a hand for all kind of language works in the carillon world.

By Ian Cassells (British Isles)

1. Intrada VI — Hans Leo Hassler (1564-1612)

2. Danza del Acha – Espanya — s. XVII

3. Dame, get up & bake your pies — Traditional anglesa

4. My Love is like a red red rose — Traditional / arrangement: R. Burns
My Love she's but a lassie yet — Traditional / arrangement: J. Hogg

5. Processional — Ian Cassells (° 1945)

BCS

BCS - British Carillon Society

Ian Cassells from Edinburgh (City Carillonneur, Perth, Scotland, & freelance), was born next to the bell tower of Dunfermline Abbey in Fife in 1945. He studied music with his father (a pupil of Sir Donald Tovey). He studied at George Watson's College, Edinburgh, and Pembroke College, University of Cambridge, where he did his doctoral research and went on to teach. Despite lifelong ambition to play the carillon, it was only later in life that opportunity arose, first at St Andrews (Fife) then Dundee and from 1995 in Perth. Since then he has given recitals from Lerwick to Loughborough. Ian special carillon interests are arranging and composition. He is currently President of the British Carillon Society. In playing the carillon he has derived much inspiration from his other instruments (organ, renaissance winds and harp) and find great interest in seeing what chimes and carillons of varying sizes can produce.

By Lyn Fuller (Australia)

1. MoonFire with Electronic Backing — Jessica Wells (° 1974)

For Carillon and Electronic Track

For Lyn Fuller, Premiered at the Canberra International Music Festival, May 4th and May 5th 2016. Commissioned by the National Capital Authority.

CARILLON PLUS

Lyn Fuller is Lead Carillonist at the National Carillon Canberra, Carillon Teaching Fellow at the ANU School of Music and teaches carillon at the National Carillon. Lyn holds A.Mus.A, L.Mus.A and T.Mus.A., studied piano at the Canberra School of Music with Larry Sitsky, presented two programmes on ABC's "Young Australia", a playing member of the Canberra Symphony Orchestra, and began a Bachelor of Music Degree (performing). In 1994, Lyn learnt carillon at the Canberra School of Music. She attended the Carillon International Summer School at Løgumkloster in Denmark & more recently in Mechelen Belgium. Lyn has two works published by American Carillon Music Editions "Witches' Wake" and "Exit Stage Left". In 2010 she was commissioned to write to mark the retirement of Sydney University Carillonist Dr. Jill Forrest AM. Again in 2014, commissioned to write and perform for ANZAC recitals in Ypres and Mechelen commemorating the centenary of the Great War. Lyn is President of the Carillon Society of Australia. She has wide experience in lecturing and demonstrating on carillon composition and presenting overseas concerts has been part of her experience. During her leadership, the National Capital Authority has undertaken an upgrade of the carillon audio and visual system allowing for a greatly varied and collaborative artistic output over the coming years.

About "MOON FIRE":

MOON FIRE is inspired by a famous tale about a Belgian cathedral tower. Legend has it that on January 27th, 1687, in the town of Mechelen, a local looked up at St Rumbold's tower and perceived it to be on fire. The townsfolk called the alarm and ascended the tower with buckets of water and anything they could muster to extinguish the blaze. Upon reaching the top of the tower it was discovered that there was no fire, but the blood red moon shining through the fog had created a mirage! Hence the Mechlians were jokingly referred to as Maneblussers ("Moon Extinguishers") and even named a local beer after the legend.
Rather than the joke, my piece is inspired by the imagery of the blood moon, shining through the fog to create a sensation of an eerie sky lit by vaporous flames. Alarm bells are heard, and a panic of the people, but descends into an eerie fog-like mystical trance. The power of the moon could be perceived as dangerous, volatile, rather than benign. Having lived in Belgium for a year, and wanted to dedicate this work to the Belgians who have had to face terror this year in Brussels airport and train station. May they always gather in strength to fight their fires.

About composer Jessica Wells:

Jessica Wells is an Australian composer of great merit. Since obtaining a Master of Music in Composition from the Sydney Conservatorium and a Master of Arts in Screen Composition from AFTRS, her career has blossomed as a composer, orchestrator, and arranger for concerts, films, theatre, and album recordings. Her concert works range from solo harp through to full symphony orchestra, and she has written music for film and theatre productions. Jessica's music has been commissioned and performed by many ensembles and soloists, including the Sydney Symphony Sinfonia, Tasmanian Symphony Orchestra, Sydney Conservatorium Symphony Orchestra, Chronology Arts, Strelizia Trio, Marshall McGuire, the Sydney Conservatorium Cello Ensemble, KARAK Percussion, Divergence Jazz Orchestra, PLEXUS, Victorian Opera and the National Carillon.
To hear the premiere of Jessica's MoonFire, performed by Carillonist Lyn Fuller at the National Carillon Canberra, go to: https://soundcloud.com/jessica-wells-5

CSA - Carillon Society of Australia

By Gunther Strothmann (Germany)

1. "Verleih uns Frieden gnädiglich" — Martin Luther (1483 - 1546)

Melody after the antiphone "Da pacem Domine" of the 9th century.
It is the melody identification of the Kiel Carillon, each concert begins with the melody.

2. Caprice op. 26, 4 — Matteo Carcassi (1792-1853)
arrangement: G. Strothmann

3. Nun sich der Tag geendet hat (Choral-Partita für Carillon) — Gunther Strothmann (° 1943)

Now the day has ended

DGV - Deutsche Glockenspiel Vereinigung

Gunther Strothmann (born 1943) was appointed a carillonneur at the Carillon of the Kiel Monastery (Kiel, Germany) in 1999 with 50 bells. From the beginning he was fascinated by the musical possibilities of the instrument and learned playing the instrument by self-studies. He also received training by the "Deutsche Glockenspielvereinigung". Since his appointment as a carillonneur, he has endeavored to make the German public aware of the instrument: by playing original compositions, chorales, arrangements and own carillon compositions. He won many internationally renowned carillonneurs to come to play in Kiel. Thus, the number of listeners has been increasing year by year. Gunther Strothmann has given concerts not only regularly in Kiel, but also in other cities of Germany, the Netherlands, Belgium, France, Denmark and the USA. In 2013 he was elected one of the delegates of the "Deutsche Glockenspielvereinigung". Dr. med. Gunther Strothmann was a physician in Kiel for over 35 years. In his native city Bremen, he received piano lessons, organ lessons, compositional lessons and improvisational lessons. Today he is retired in his profession. In addition to his work as a carillonneur, he is also a choir director and a conductor of two amateur orchestras.

By Daniel Thomas (Switzerland)

1. Prélude en jeux de lumières — Daniel Thomas (° 1959)

2. Sept variations sur l'ariette "Venni amore" de Vincenzo Righini — Daniel Thomas (° 1959)

3. Le carillon d'Orsières — Valais Traditional Theme

GCCS - Guilde des Carillonneurs et Campanologues Suisses

Daniel Thomas, Swiss carillonneur, studied organ music in Lausanne, followed by carillon classes at the carillon school of Amersfoort (The Netherlands) from 1996 till 1998 and at the carillon school of Mechelen (Belgium) from 1999 till 2000.
In 1999, he has been appointed carillonneur at the church of Chantemerle in Pully (Lausanne), where he plays a carillon of 48 bells (enlarged to 4 octaves in May 2014). Since April 2015, he also plays the carillon of the Abbey of St-Maurice (49 bells). He is a board member (treasurer) of the "Guilde des Carillonneurs et Campanologues suisses".
The Abbey of Montheron will hold in the future a carillon of 50 bells, which will allow to give carillon courses. Daniel Thomas also participated in a project of a new carillon of three octaves in the tower of the Abbey of Bellelay in the canton of Jura. His project is to develop the art of carillon in French-speaking Switzerland, and to train more carillonneurs.

GCF - Guilde des Carillonneurs de France

By Elizabeth Vitu (France)
1. Dansa eslava nr 2 — Antonin Dvorák (1841-1904)
arrangement: J. Courter

By Charles Dairay (France)
2. Caprici àrab — Francesc Tàrrega (1852-1909)
arrangement: C. Dairay

By Francis Crépin and Charles Dairay (France)
3. Danses — Francis Crépin (° 1949)

Elizabeth Vitu (°1957) studied the carillon for nine years with Charles Chapman in Luray, Virginia and participated in his work sessions with Johan Franco and LaSalle Spier. She pursued her carillon studies at Hollins University which created a music degree in carillon for her, and studied with James Leland, Roy Hamlin Johnson, John Diercks and had an internship with Milford Myhre. Upon receiving her diploma with honors, she then studied for two years with Jacques Lannoy at the Ecole Française de Carillon in Douai. Elizabeth was named assistant-carillonneur of the Perpignan Cathedral from 1999-2005 and was named carillonneur by Episcopal decree as of January 1st 2006. She is also responsible for organizing the Perpignan International Carillon Festival, has recently been appointed Assistant Carillonneur in Carcassonne, and is professor of carillon at the Perpignan Regional Conservatory of Music. In September 2016, after four years of study with Koen Cosaert, Eddy Marien and Tom van Peer, Elizabeth received her diploma with distinction from the Royal Carillon School in Mechelen.

Charles Dairay *See page 19* / **Francis Crépin** *See page 19*

Sunday, July 2, from 11:00 till 16:00

Concerts at Plaça de Joan Fiveller (Plaça d'Armes) in front of the Parliament of Catalunia. Parc de la Ciutadella

Concert I with different carillon associations
Mobile carillon of Douai, France - LVSITANVS mobile carillon, Portugal
Australia – Wallonia – British Isles – Germany – USA – France – Russia – Flanders - Switzerland

WORLD CARILLON CONGRESS BARCELONA 2017

1. CSA - Carillon Society of Australia – 11:00

The Australian Miniatures for Carillon – International Premiere in Barcelona 2017

By Lyn Fuller (Australia)
1. Tbilisi — Gerard Brophy (° 1953)
2. A Lake for Canberra — Judith Clingan (° 1945)
3. Clocca — Natalie Williams (° 1977)
World premiere
4. Doodweg (Way of The Dead) — Kate Moore (° 1979)
5. Arrival — Matthew Hindson (° 1968)

By Thomas Laue (Australia)
6. Lin-lan-lone — Andrew Ford (° 1957)
7. The Witching Hour — Jessica Wells (° 1974)
8. Drilbu-Ghanta: The Seven Metals — Larry Sitsky (° 1934)
9. Lyrical Waltz — Elena Kats-Chernin (° 1957)

Lyn Fuller & Thomas Laue Thomas Laue & Lyn Fuller have worked closely on the 11 Miniatures appearing in this programme. They were successful in gaining a grant from the Australian Council for the Arts and this, in collaboration with the payment of commissioning fee by the National Capital Authority, has resulted in a growing Carillon repertoire.

Lyn Fuller *see page 15*

Dr Thomas Peter Laue is Senior Carillonist at the National Carillon in Canberra, Australia. He is also Lecturer in Music at the Australian National University School of Music, and enjoys teaching Canberra's Junior Carillonists. Thomas started as Student Carillonist with Lyn Fuller in 2012, and has since studied intensively with Koen Cosaert and Eddy Mariën, and taken part in masterclasses and lessons with Geert D'hollander, Karel Keldermans, Peter Langberg, Tom Van Peer, among others. Thomas was promoted to Senior Carillonist since 2013 following assessment by Karel Keldermans. He has presented hundreds of concerts and commemorative recitals in Canberra. In 2014, he formed Parillax Trio (carillon + sax + perc.) resulting in a special concert featuring six world premieres, including his own composition "Rhapsody in Three". In the same year, Thomas was commissioned by the National Capital Authority to compose "Though Poppies Grow" to commemorate the centenary of the Great War. Thomas became the first Australian entrant and laureate at the International Carillon Competition Queen Fabiola, achieving Third Prize. He has been invited to perform at annual carillon festivals and summer concerts in Spain, Belgium, and France. Thomas is keen to nurture an ongoing collaboration between carillonneurs and instrumentalists, vocalists, ensembles of all kinds, and—of course—composers interested in writing for the very exciting medium 'carillon plus'.

This Australian Miniatures for Carillon project has been assisted by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body. The new compositions were commissioned by the National Capital Authority. The Australian Miniatures for Carillon is a collection of short, three-minute works for carillon. Lead Carillonist Lyn Fuller and Senior Carillonist Thomas Laue invited eleven of Australia's leading composers to write for the carillon, and for some, it was their first exposure to this grand concert instrument. The project included workshopping the pieces together with composers and performers, mastered recordings, and local and international premiere performances. Together, the eleven scores represent the first time Australians have been compiled carillon music ever commissioned in Australia, demonstrate the incredible diversity of music coming from Down Under. Inspiration for each work is very much individual and personalised, yet unified by their Australian identify and outlook: the angelic tintinnabulation of church bells ringing in the Netherlands as a foreign visitor (Moore); religious artifacts and mysticism from Buddhist and Hindu traditions (Sitsky); Lord Tennyson's late poem, 'Far-far-away' and its reference to the 'mellow lin-lan-lone of evening bells' (Ford); a juxtaposition of The Wild Colonial Boy (a well-known Australian folksong) against a reflection on Australia's current social-economic landscape (Sainsbury); the sinister soundscapes and otherworldliness of the witching hour (Wells); the bird calls heard along the banks of the Murray River National Park in South Australia, including the native Southern Boobook owl and Australian pelican (Llewellyn); the story-telling of the historic formation of a man-made lake in the center of Canberra, a lake that now completely surrounds the National Carillon (Clingan).

1. Tbilisi – Gerard Brophy
Tbilisi is characterised by simplicity and beauty of line. My desire was for a gradual unfolding of each musical line which would allow the listener to savour the eternal beauty of this wonderful instrument. The piece is dedicated to and written for Lyn Fuller.

2. A Lake for Canberra – Judith Clingan
This piece is based on sacred geometry, and how so many things around us are based on mathematics without us realising it. It is inspired by the Walter and Marion's winning sketches of a grand plan for the building of Canberra, with the lake being a central feature. Judith continues: "When and visited Canberra in 1961, there was no lake—just a small lazy river, with a ford called Lennox Crossing below the hospital, where the museum is now. My family moved to Canberra in 1963, and still there was no lake. Then eventually it began to rain, and after a couple of years, the lake was formed. The music follows a story of the lake itself and the site of Canberra's Carillon, a vital part of the city's lake-scape".

3. Clocca – Natalie Williams
Natalie is currently lecturer in composition at the ANU School of Music and Clocca is her first foray into composing for the carillon. Natalie has studied in both Australia and America and has a Doctor of Music (Composition) from Indiana, Master of Music (Composition) Melbourne Uni, and Bachelor of Music (Hons) Elder Conservatorium Adelaide. She has fulfilled both numerous Orchestral and Chamber commissions with Academic awards including Arts Council of South Australia, European American Musical Alliance, APRA Professional Development, Jacobs School of Music Fellowship Indiana and Academic Activity Grant from Melbourne University.

4. Doodweg (Way of The Dead) – Kate Moore
Doodweg is a Dutch word describing straight line paths between villages to churchyards. These paths, which are still in use today as modern roads, were used for taking the dead to their graves. Kate explains: "It was while walking along one of these coffin paths that and experienced one of the most evocative acoustic events and have ever heard. It was a Sunday morning in February, my first Sunday in The Netherlands. As and walked through the mist on the border of the Velluwe in the east of the country, close to the German border, the bells from the churches in the area began to peel simultaneously. Unlike the English tradition of change ringing, each church has only one or maybe two bells. Each bell has its own regular tempo and untempered pitch. Being flat land, the possibility to hear the bells from very far away meant that and could hear very many different church bells surrounding me like angels, bouncing off each other and beating against each other in very complicated polyrhythms. and am sure it was planned that way – to create an acoustic depiction of the angles that are painted on the ceilings, domes and spires of those historical places of worship. The fact that they were not carillons, which are associated with Dutch reform and protestant churches, indicted that this was Dutch Catholic country and those churches were catholic churches. and wanted to capture the sound of the swinging bells of the Dutch landscape at that moment".

5. Arrival – Matthew Hindson
This work is about new beginnings: the birth of my second child, and first son, Clarence George Hindson. Change can often be a cause for celebration, as was the case with Clarence. Change and new directions can also be somewhat unsettling if it is not expected or desirable. What is clear though is that when we arrive somewhere, we start a new part of our life's journey. Arrival celebrates the known and the unknown in a joyous, celebratory way.

6. Lin-lan-lone – Andrew Ford
The title of this miniature comes from Tennyson's late poem 'Far-far-away' with its reference to the 'mellow lin-lan-lone of evening bells'. If you're standing beneath the carillon when the piece is played, it will be a moot point how 'mellow' the bells are. But Andrew imagined the music heard from the far side of Lake Burley Griffin, the tone of the bells drifting across. Lin-lan-lone is dedicated to the memory of Cheryl Ricketts who taught music to generations of children in Robertson, NSW, where Andrew lives. "I like the thought that her music will continue to ring out from time to time in the Australian capital and sometimes farther afield."

7. The Witching Hour – Jessica Wells
3 AM is the time, in occult beliefs, that the "witching hour" occurs. When black magic is at it's most effective and when witches, demons and ghosts are at their most powerful! The piece begins with three tolls, which is followed by an invitation to explore a sinister soundscape, fragments heard with distant echoes, a melody accompanied with a high cluster chord pulse, and a general feeling of "otherworldliness".

8. Drilbu-Ghanta: The Seven Metals – Larry Sitsky
This piece is inspired by the Buddhist "Drilbu" and Hindu "Ghanta", which are sacred metallic objects, including bells, which symbolise the illusory world because of the fleeting nature of sound. The bells are made of seven different metals. This piece is an experiment in form. It begins with segment and followed by II. Segments and and II are then restated, but this time extended, and then follows the introduction of segment III. The three segments are again restated and extended, and the introduction of section IV follows. The reintroduction and extension continues in this manner using the treble bells. The bass bells are then employed at the introduction of segments VI and VII. The Miniature ends with a Coda having introduced all seven metals. This composition is dedicated to Lyn Fuller and Thomas Laue.

9. Lyrical Waltz – Elena Kats-Chernin
The carillon is a wonderfully mysterious instrument with the extraordinary range of extra tones that one hears with each pitch. The rich quality of the bells' long resonances inspired me to try working with very few notes and chords and make a melody that is quite laconic in its means. Lyrical Waltz has an intimate character starting with 4 gentle "wake-up" notes, A E D and G, which continue as a foundation for a few phrases once the melody enters. These same 4 notes also end the piece, like a fading memory.

2. ACW – Association Campanaire Wallonne – 11:30

By Francine Berte (Wallonia)

1. Quand on n'a que l'amour — Jacques Brel (1929-1978)
arrangement: J.-C. Molle

2. Les Cayoteux — Traditional Song of Soignies
arrangement: J.-C. Molle

Francine Berte started learning the carillon at the age of 50 at the Music Academy of Soignies (BE). She presently perfects that art at the Royal Carillon School Jef Denijn in Mechelen. Francine plays the carillon in Soignies on Tuedays during the local market, and on some other days when the children leave the schools. She often invites her 3 grand-children to practice on her practice keyboard.

By Patrice Poliart (Wallonia)

1. Prélude — Jean Mangelinckx (1924-2010)

2. Chiquilin de Bachin — Astor Piazzolla (1921-1992)
arrangement: P. Poliart

3. Amsterdam — Jacques Brel (1929-1978)
arrangement: P. Poliart

Patrice Poliart born in 1955, received the Prize of Excellency for piano in 1983 at the Music Academy of Soignies (BE) and the Prize of Excellency for chamber music at that same institution in 1985. He studied the carillon with Jean-Claude Molle (himself student of the famous Géo Clement) at the Music Academy of Ath (BE), where he received the Prize of Excellency for carillon in 2006. He got the Diploma of carillonneur at the Music School of St-Amand-les-Eaux (FR) in 2010.
Patrice is City carillonneur of Enghien and Soignies and shares the tenure of the carillon of Mons.

3. BCS - British Carillon Society – 12:00

By Ian Cassells (British Isles)

1. Scotland ca 1600
Come, my children deir — Lytill Blak - John Black (ca 1520-1587)
Gailliard — William Kinloch (1580-?)

2. Pavane de Spaigne — Michael Prætorius (1571-1621)

3. In the merry month of May — Henry Youll (ca 1580/90-?)
Country Gardens — England Traditional / Strawberry Fair - do.

4. Fairest Isle — Henry Purcell (1659-1695)

5. The bluebells of Scotland — Scotland Traditional

6. Ye banks and braes — Traditional / arrangement: R. Burns
Hills of Glenorchy — Scotland Traditional / Skye Boat - do.
Tullochgorum - do.

7. La màgia de Catalunya — Ian Cassells (° 1945)
Fanfare - Turquoise - Pigsney

Ian Cassells *See page 14*

4. DGV - Deutsche Glockenspiel Vereinigung – 12:30

By Gunther Strothmann (Germany)

1. Wie schön leuchtet der Morgenstern — Philipp Strauss (1827)

2. Zwei deutsche Frühlingslieder: — Gunther Strothmann (° 1943)
"Nun will der Lenz und grüßen"
"Der Mai ist gekommen"

3. El Rossinyol — Catalan traditional
arrangement: G. Strothmann
Harmonization: Antoni Pérez and Moya (1884-1964)

4. Theme from the Russian film "Herbstmarathon" — Andrej Petrow (1930-2006)
arrangement: G. Strothmann

5. Irish Song: "Paddy Whack" — arrangement: M. Myhre

Gunther Strothmann *See page 15*

5. CGNA - Guild of Carillonneurs in North America – 13:00

By Linda Dzuris (USA)

1. Summer Song — Terry Vaughan (1915-1996)

2. Yiddish Music for Carillon — arrangements: L. Dzuris
The Grinding Mill (Das Mühlechel) — Abraham Goldfaden (1840-1908)
Welcoming Choir (Der Begrüssungs Chor) — Joseph Rumshinsky (1881-1956)
My Wife Came with Me
(Mein Weib Shlept Sich Mit) — Joseph Rumshinsky
A Friend in Life (A Chaver In Leben) — Joseph Brody (1877-1943)

3. Cançó del lladre — Traditional / arrangement: M. de Goeij
Harmonization: Miquel LLobet (1878-1938)

4. Pure Imagination — Leslie Bricusse (° 1931)
& Anthony Newly (1931-1999)
arrangement: J. Lory-Moran

Dr Linda Dzuris relocated to South Carolina to become Clemson's first University Carillonneur in 1999 and is a Professor of Music in the Department of Performing Arts. Additionally, Dzuris is a performance instructor of the North American Carillon School (NACS), which was established in 2013. She received her B.M., M.M., and D.M.A. degrees in organ performance and church music from the University of Michigan. Carillon study was also done in Ann Arbor, MI, with additional study at The Netherlands Carillon School in Amersfoort, NL. Dzuris is a former board member and a current adjudicator on the Associate Carillonneur Evaluation Committee for the Guild of Carillonneurs in North America. She has been a featured guest artist in carillon concert series throughout the United States and several European countries. Original compositions and two volumes of Yiddish theatre music arranged for carillon are published by American Carillon Music Editions.

6. GCF - Guilde des Carillonneurs de France – 13:30

By Christine Laugié-Vanhoutte and Adrien Parret (France)

1. Parts for a musical clock — Ludwig van Beethoven (1770-1827)
Allegro - Menuet — arrangement: W. De Turk

By Charles Dairay (France) and Suzan Hantson (Flanders) - Duo « TRIPEL D »

2. Emanations — Gary White (° 1937)

By Francis Crépin (France)

3. Oblivion — Astor Piazzolla (1921-1992)
arrangement: F. Crépin

Christine Laugié-Vanhoutte and Francis Crépin (France)

4. Hungarian Dance nr 5 — Johannes Brahms (1822-1897)
arrangement: C. Dairay

5. Tico-Tico — Johannes Brahms (1822-1897
arrangement: J. Dundore

Christine Laugié-Vanhoutte, born in Tourcoing in 1961, realized her musical studies (piano, percussion, writing) at the Conservatoire de Musique in Tourcoing. In 1980 she began the carillon in the classes of Jacques Lannoy of Jacques Lannoy, and in 1986 obtained a gold medal, accompanied by the diploma of Master Carillonneur of the Ecole Française de Carillon. Moving to Pamiers in southern France in 1986, Christine LAUGIE-VANHOUTTE began the restoration of the carillon of St Antonin's Cathedral, to which she was named titular in 1989. In the same year under her impulse, she created a class of carillon within the CRC of Music of Pamiers where she is also professor of Music Training. In 1987 she created the Association "Carillons en Pays d'Oc" which aims to promote the art of carillon and to safeguard the Campanian Heritage of the South of France. She has been the president since 1988.

Adrien Parret, born in 1994, studied music at the school of music of his village in Messimy near Lyon before entering the organ class of Yukiko JOJIMA at the school of Music of Craponne in 2006. He followed the teachings of Dominique REVEYRON, daughter of Lyons composer and organist Joseph REVEYRON. In 2014, he became substitute organist of the church of St Joseph in Tassin la Demi-Lune and was appointed titular of the new organ of St Didier at Mont d'Or in September 2016. Alongside the organ, Adrien PARRET discovers the carillon, an instrument he was introduced to during an internship at the Pamiers Conservatory in 2010. He then regularly participates in the examinations organized by the Guilde des Carillonneurs de France before entering The class of carillon of the Musical Federation of Savoy in Chambéry where it obtains in 2016 a UV of improvisation mention very well. Adrien PARRET has performed in concert on various French chimes (Chambéry, Miribel, Taninges, Villefranche de Rouergue ...) but also in Belgium with Jean-Pierre Vittot in the framework of the festivals of Tournai in 2014 and Diest in 2015. Carillonneur in Miribel, he assures a mission of regular animation of the instrument in partnership with the tourist office. Musician but also Technician, Adrien PARRET has been working since 2013 as organ builder-harmonist for Michel JURINE (organ builder in Lyon).

Charles Dairay was born in 1974 in Saint Amand les Eaux (France). His musical education started at a music school in 1980. In 1984, he began to play the carillon with Albert Boon in Wavre (Belgium) and in Saint Amand les Eaux (France). Then he carried on playing with Jacques Lannoy in a French School in Douai. He won prizes in several carillon competitions: in Douai (France), in Springfield (USA), in Hamburg (Germany), Mechelen (Belgium) and in Venlo (Netherlands). In June 2004 Charles graduated from the Royal Carillon School ˝Jef Denyn˝ in Mechelen, Belgium, with highest honours. He studied with Jo Haazen (Mechelen), Koen Cosaert (Mechelen), Aimé Lombaert (Brugge) and Timothy Hurd (Wellington). He plays the carillons in Lyon (France), Orchies, (F), Le Quesnoy (F), Saint-Amand-les-Eaux (F) and Deinze (Belgique), Mons (Belgium).

Francis Crepin (Saint-Quentin – 1949) followed the class of Jacques Lannoy at the National Carillon School in Douai (France). He is currently improving his skills with the help of his teacher Koen Cosaert at the Royal Carillon School in Mechelen, Belgium. Francis CREPIN was appointed the municipal carillonnist of Saint-Quentin Town Hall in September 1999. He has given numerous concerts mainly in France, but also in Spain, Belgium and United States. Alongside his profession as a mathematics teacher, he followed, in conservatory of Saint-Quentin, musical studies that led him to classes of organ, singing (1st prize), jazz, trumpet and string-bass. He composed and arranged many pieces for different types of repertoires and instrumentations : for carillon, harmony bands, brass ensembles, trumpet and organ, and for string-bass ensembles. Francis CREPIN is the secretary of the Guild of Carillonneurs of France.

7. CSA - Carillon Society of Australia – 14:00 — CARILLON PLUS

By Thomas Laue (Australia)

Carillon + Recorded and electronically manipulated sounds of Australian origin
"Carillon plus Australian Fauna"

1. CARILLON PLUS: **Matins** — Ian Blake (° 1969)
2. Merry Berri Waltz, "Australian Miniature nr 10" — Becky Llewellyn (° 1950)
3. CARILLON PLUS: **Multiplex of Wing and Eye** — Ian Blake (° 1969)
World premiere
4. As Wild As All Get Out, "Australian Miniature nr 11" — Christopher Sainsbury (° 1963)
World premiere
5. CARILLON PLUS: **Weringerong** — Thomas Laue (° 1985)
World premiere

Thomas Laue *See page 16*

From Australian Miniatures
10. Merry Berri Waltz – Becky Llewellyn
The inspiration for this waltz came from a four-day camping trip near Berri, South Australia at the River Murray National Park. The birds were so chirpy, especially at the dawn chorus time. Becky spent time after that trip transcribing their bell-like calls for the carillon bells. The other inspiration was the gorgeous two or three pelicans on patrol, gracefully gliding, as if in a waltz. This is a rondo form of tribute to the bush bells heard. The idea of the bell-like bird songs floating out over the water of Lake Burley Griffin from on high also appeals to Becky. Bird song is an incredible audible legacy in our Australian eco-system. This waltz is a celebration of their wonderful diversity, finishing with the evocative call of the mopoke owl. You'll notice that there weren't any magpies there – that would be a feat to be able to mimic their amazing range with bells.

11. As Wild As All Get Out – Christopher Sainsbury
As Wild As All Get Out is based on a version of The Wild Colonial Boy as found in Tarcutta shearing sheds in southern NSW from about 1895, and later collected by folk historian John Meredith. As Christopher says: "I sound the tune, and then mess with it, affecting the essential lyrical nature of the tune with unexpected rhythmic interpolations and odd harmonisations. This tune was an iconic song for labourer's rights in the bush prior to Australian Federation in 1901. Unfortunately, in current times many workers in Australia are again fighting for their rights, so it seemed apt to sound this song again, yet in this way". Christopher is a member of the Dharug nation (Indigenous people of Sydney). As an Australian composer with a focus on regionalism, he continues to explore ways to sound his Australian/Indigenous heritage.

8. RCF - Russian Carillon Foundation – 14:30

By Olesya Rostovskaya, and Elizaveta Ruleva and Irina Kozlova (Russia)

"SOUL OF A BELL"

1. Triple Festive Zvon (trio) — Olesya Rostovskaya (° 1975)

2. Song of the Indian guest — Nikolay Rimsky-Korsakov (1844 – 1908)
From l'òBya "Sadko" — arrangement: O. Rostovskaya

3. Koffe & Tea — Peter Tchajkovskiy (1840 – 1893)
From the "Nutcracker" ballet — arrangement: O. Rostovskaya

4. From the cicle "Twelve elegies" — Olesya Rostovskaya (° 1975)

5. A Song About Volga — Isaak Dunaevskiy (1900 – 1955)
From the film "Volga-Volga"

Olesya Rostovskaya was born in 1975 and studied piano in Anna Artobolevskaya's class. After her studies at the Russian Central Music School, she studied with Albert Leman at the Tchaikvosky Moscow Conservatory from 1993 to 2000, specializing in composition. In 2001, she completed her specialization in organ with Oleg Yanchenko. She began playing the thereminvox in 1999 and the Russian bell tradition in 2003. In 2006, she began her studies in carillon, graduating in 2008 from the Saint-Petersburg State University as carillonneur (the first in the world to earn the Russian Carillon Diploma). In 2009, she graduated from the Royal Carillon School "Jef Denyn" in Mechelen where she studied with Jo Haazen. Now, Rostovskaya is very active as a composer, having composed for symphony and chamber orchestras, various ensembles, choir, organ, carillon, theremin-vox, voice, musical theater, radio, and electro acoustic music. Her compositions have been performed in Russia, Western Europe, and the USA. Rostovskaya is also active as a performer with classical and modern repertoire and improvisations. She recorded CDs such as "Soul of a Bell; Russian carillon music" and "What Peter the Great heard from the carillon tower," and she made a cycle of radio-programs called "Don Carillon." She has also presented on the carillon and bells at various musical conferences and symposiums, and she represented Russia at the World Carillon Congresses (USA 2011 and Belgium 2014). She has won several awards and competitions, including the Sacred music contest (1996); First National Young Composers Contest (1999); "New generation music" contest (2000); Massalitinov's national music contest (2005); Piano improvisation contest (2006); and Russian Artiada (2010). Rotovskaya is a member of the Russian Composers Union, the Russian Association of Electro-Acoustic Music, the Association of Russian Organ Art, and the "Russian Carillon" Foundation.

Elizaveta Ruleva was born in 1988. In 2012 she graduated Rimsky-Korsakov St. Petersburg State Conservatory as a pianist. In 2014, Elizaveta received her master's degree as an organist (Prof. A. Panov), harpsichordist (E. Byazrova) and carillonneur (Prof. J. Haazen) at St. Petersburg State University. Elizaveta Ruleva has been performing music for more than 10 years in Russia and Europe. This includes the her regularly taking part in carillon concerts and festivals in Russia. Member of "Russian Carillon" Foundation.

Irina Kozlova was born in 1987. After finishing her first education as art expert she has graduated St. Petersburg State University as carillonneur (2016 Prof. J. Haazen). In 2016 she also has made her carillon debut on a festival "Music Above The City" at St. Petersburg. Member of "Russian Carillon" Foundation.

9. VBV - Vlaamse Beiaard Vereniging – 15:00

CARILLON PLUS

By Dina Verheyden, soprano
Rachel Perfecto: carillon, oboe
Jakob De Vreese: carillon
Jasper Depraetere: carillon, bass guitar
Koen Cosaert: carillon
Florian Cosaert: electric guitar

Presenting Royal Carillon School "Jef Denyn", Mechelen (B)
For many years, the carillon has been much more than just a solo instrument. "Carillon PLUS" concerts have made it possible for large numbers of listeners to discover the carillon in a new context. In June 2016, the Mechelen carillon school inaugurated its own mobile carillon, allowing students to experiment themselves with the many exciting possibilities this setting has to offer.

1. From "Siete canciones populares españolas" — Manuel de Falla (1876-1946)
Jota *(carillon and soprano)* — arrangement: R. Byfecto and J. De Vreese
Nana *(carillon, oboe and soprano)*

2. From "Chants d'Espagne", op. 232 — Isaac Albéniz (1860-1909)
Córdoba *(carillon and bass)* — arrangement: R. Byfecto and J. De Vreese

3. España, op. 165 — Isaac Albéniz (1860-1909)
Preludio — arrangement: R. Byfecto and J. De Vreese
Tango
Malagueña
(carillon, bass and oboe)

4. Music from Argentina — Astor Piazzolla (1921-1992)
Rio Sena — arrangement: K. and F. Cosaert
Éxtasis
Tzigane Tango
(carillon and electric guitar)

Jasper Depraetere is a student at the Royal Carillon School "Jef Denyn" and at the Music Academy of Lier. At 16 years old, he has already given several international concerts. In 2016, he became the new president of the Carillon Society of Lier. In addition to carillon, Jasper also plays bass guitar.

Rachel Perfecto studied carillon at the Royal Carillon School "Jef Denyn" with the support of the Belgian American Educational Foundation and graduated in 2016 with greatest distinction. She is also active as an oboist and has performed as a soloist with the Yale Symphony Orchestra and US Military Academy Band.

Jakob De Vreese is city carillonneur of Geraardsbergen and assistant carillonneur of Ghent. In June 2017, he graduated from the Royal Carillon School "Jef Denyn." Jakob is a board member of the Flemish Carillon Association and led the initiative to launch Salvator, a new online platform for carillonneurs.

Dina Veryheyden studied at the Lemmens Institute in Leuven and graduated with a Master in Solo Singing, with an option in organ and harmony. In 2007, she graduated from the Royal Carillon School "Jef Denyn," where she now teaches carillon and conducts "Akabella", the school's handbell choir.

Florian Cosaert studied music at the conservatory in Kortrijk and graduated at MUDA, high school for music and dance in Ghent, Belgium, with a degree in jazz, piano, electric guitar and double-bass. He graduated at the Royal Carillon School "Jef Denyn" in 2014. The same year he was appointed city carillonneur of Izegem.

Koen Cosaert is director of the Royal Carillon School "Jef Denyn" in Mechelen (Belgium). Since 1987 he has been teaching at this carillon school. He is carillonneur for the Belgian cities of Kortrijk, Roeselare, Harelbeke and Izegem. Koen Cosaert serves in the Executive Committee of the World Carillon Federation and in the board of the Flemish Carillon Association (VBV).

10. GCCS - Guilde des Carillonneurs et Campanologues Suisses – 15:30

By Daniel Thomas (Switzerland)

1. Minuet nr 26 and nr 6	Pedro Ximenes Abril Tirado (1780-1856)
2. Gbe bo wah	Traditional Melody of Benin arrangement: D. Thomas
3. Paysage lacustre avec vents et nuages	Daniel Thomas (° 1959)
4. Hungarian Peasant Folk Melody	Bela Bartok (1881-1945)
5. Hungarian Dance and Dance of Lazar Apor (Hungarian folk melody)	Ferenck Farkas (1905-2000)
6. Les jeunes filles du Val-d'Illiez Variations on a popular song of Valais (Switzerland)	Daniel Thomas (° 1959)

Daniel Thomas *see page 15*

11. RCF - Russian Carillon Foundation – 16:00

CARILLON PLUS

By Olesya Rostovskaya, carillon and theremin-vox
Elizaveta Ruleva, carillon
Irina Kozlova, carillon
Mobile carillon and Theremin

"Spain in Russian culture"

1. Spanish dance from "The Swan lake"	Peter Tchajkovskiy (1840-1893)
2. I am here, Inezilla	Mikhail Glinka (1804-1857)
3. The night Zephyr stirs an air	Alexander Dargomyzhskiy (1813-1869)
4. Capriccio Espagnol (fragment)	Nikolay Rimskiy-Korsakov (1844-1908) arrangements: O. Rostovskaya

Olesya Rostovskaya *See page 20* / **Elizaveta Ruleva** *See page 20* / **Irina Kozlova** *See page 20*

Sunday, July 2, 19:00

Concert at the Auditorium of Barcelona, Sala 1, Pau Casals *with mobile carillon "Bronzen Piano"*

WORLD CARILLON CONGRESS BARCELONA 2017

"Thousand Sounds"
Carillon and Symphonic Band

CARILLON PLUS

Banda Municipal de Barcelona
Alfons Reverté: conductor
Joey Brink, Koen Van Assche and Anna Maria Reverté: carillon

The Barcelona Symphonic Band is one of the oldest musical groups in the city, created in 1886 by the City Council. This symphonic band developed co-productions with artists and orchestras nationally and internationally. Since 2008 Salvador Brotons is the conductor. In 2016 this band celebrated its 130 years of remaining faithful to the objectives that motivated its creation: bringing the music of the great composers to the public, offering performances of great quality. It has been able to adapt to new challenges with current repertoire for band commissioning premieres of Catalan composers.

Alfons Reverté born in Barcelona in a family of musicians, he got his diploma at the Conservatori Superior Municipal de Música in Barcelona in the following specialties: Clarinet, Solfeggio, Harmony, Composition, Instrumentation and Orchestra direction. At the same time, he attended the faculty of Law at the University of Barcelona. He broadened his studies in the field of Orchestra direction in England by attending the courses given by George Hurst, Head of the Department of Conducting at the Royal Academy of Music in London. In England, he also worked, among others, with Lawrence Leonard, Robert Houlighan, Rodolfo Saglimbeni and Michael Rose. As a clarinetist, since 1986 he has been a member of the Orquestra Simfònica de Barcelona i Nacional de Catalunya - OBC and the Quartet de Clarinets de Barcelona. He played in different orchestras as a soloist, performing together with the OBC the concert for basset horn composed by J. Backofen, with the Orquestra de Cambra del Reial Cercle Artístic and with several symphonic orchestras in Argentina the concert for basset horn composed by A. Rolla. At the Palau de la Música Catalana, he played the Concert for bass clarinet and orchestra "Blue Mosaics" with the OBC and Lawrence Foster, performed for the first time. This concert was dedicated by the North American composer R. Patterson to Alfons Reverté. In the pedagogic field, he was during 20 years conductor of the Orquestra Simfònica Diaula and nowadays of the Jove Orquestra Municipal de la Garriga. In addition, he gives various courses on chamber music and orchestral practice. He cooperated as a conductor with the Jove Orquestra Nacional de Catalunya as well as with various conservatories of the State. Among the current pedagogic projects, it is worth mentioning the publication of a collection concerning an orchestral repertoire adapted to different musical studies levels. He is also conductor of the Orquestra Ars Mèdica of the Col.legi de Metges (Medicines) in Barcelona. He conducted, among others, the OBC, the Orquestra del Gran Teatre del Liceu, the Orquesta Sinfónica de Tenerife, the Orquesta Sinfónica de La Coruña, the Orquestra Simfònica de les Balears, the Orquestra Simfònica del Vallès, the Orquesta Sinfónica Pablo Sarasate de Pamplona, the Banda Municipal de Barcelona, as well as the Orquestra de Cambra de Cervera and the Orquestra de Cambra Barcelona 216. In 1999 he was appointed assistant conductor of the OBC keeping this role until 2002 when he was appointed as a first conductor and artistic director of the Orquestra Simfònica Julià Carbonell de les Terres de Lleida - OJC. After a first successful tour in Argentina, where he was invited by different Argentinian orchestras, reviewed favorably from the critics, he was newly invited to conduct the Orquesta Sinfónica de San Juan. Also he has conducted the Orchestra of the Mittelsächsisches Theater in Freiberg (Germany), the Uppsala Symphony Orchestra (Sweden) as well as the Ràdio Orchestra in Sofia (Bulgary), among others. Between his next invitations: again Argentina and Poland. At the same time, he has started an intensive operatic activity which allowed him work as an assistant conductor of prestigious conductors of the international lyric scenario like Pinchas Steinberg, Giuliano Carella, Christian Zacharias or Marco Armiliato, among others, and also collaborate with singers like Maria Guleghina, Ainhoa Arteta, Irina Mishura, José Cura, Marco Berti or Carlos Álvarez, among many others. This activity was enriched with new responsibilities, due to the fact that the Orquestra Simfònica Julià Carbonell de les Terres de Lleida has been appointed the official orchestra of the new Teatre de l'Òpera-La Llotja in Lleida, opened officially in January 2010, where he conducted Il Trovatore by G. Verdi or recently Goyescas, by E. Granados.

1. Coronation March — William Walton (1902-1983)

2. "Crisopeya" — Oriol Cruixent (° 1976)
Alchemical Mantra for "Bronzen Piano" and Symphonic Wind Orchestra, op. 76

Commissioned by Confraria de Campaners i Carillonistes de Catalunya in occasion of the XIX World Carillon Congress - WORLD PREMIERE

3. La Plainte du Clocher — Guillaume Balay (1871-1943)

4. OriGens — Jordi Nus (° 1988)

Commissioned by Confraria de Campaners i Carillonistes de Catalunya in occasion of the XIX World Carillon Congress - WORLD PREMIERE

5. Tres paisatges pictòrics — Albert Guinovart (° 1962)
Caminant damunt d'un mar de boira
La Madonna col bambino
L'encantadora de serps

Commissioned by Confraria de Campaners i Carillonistes de Catalunya in occasion of the XIX World Carillon Congress - WORLD PREMIERE

6. Jazz Suite nr 2 — Dimitri Shostakóvich (1906-1975)

"CRISOPEYA" (Greek word) means the art of transmuting metals into gold.
The composition "CRISOPEYA", Op. 76 evokes the origin of the bell: the art of bell casting and the perseverance to find the necessary metal alloys that give rise to a bell sound that makes us transcend upon hearing it. The carillon itself is perhaps the most social of all instruments; its sound extends without limit, reaching everyone. In this composition, the carillonneur becomes a true alchemist, with his "mantra" leading us in a single move to the inevitable final transmutation. The work "CRISOPEYA" was created exclusively using the ancient Lydian and Phrygian mode.

Oriol Cruixent (Barcelona, 1976) studied piano and music theory in Barcelona, graduating "summa cum laude" in 1999. He also studied the violin and voice. In 2004, he obtained a diploma in Composition and in 2006 he completed the "Meisterklasse" with Prof. Dr. Dieter Acker at the Hochschule für Musik und Theater in Munich. Oriol Cruixent has won several international competitions, including: 1st Prize of the International Competition for Composing FCEC in Barcelona (1996), 2nd Prize of the Franz Josef Reinl-Stiftung competition for composing in Vienna (2001), 1st Prize of the Dimitri Mitropoulos International Competition for Composing in Athens (2007), Finalist of the Johann Joseph Fux Opera competition for composing 2009 in Graz.
Oriol Cruixent has an extensive catalog of more than 75 opuses that include compositions for solo, chamber, choir, orchestra and opera. His works have been commissioned, performed and broadcast internationally by renowned orchestras. Recordings of his works have been released by the Labels FCEC, Fuga Libera Outhere, EMI, Audite and Naxos/BR-Klassik

"OriGens" by Jordi Nus:
"Since I emigrated to New York three years ago, my environment has changed completely. One of the major differences and wealth of this city is the variety of multicultural backgrounds. This led me to reflect on the concept of "origin" and all its implications: What makes us different? What is the importance of genetic or biological characteristics in culture and society? These questions led me to the other meaning of the term "origin": a start, a time or action in which something is born. A simple idea that generates a story, a small action that triggers a movement ... This work emerges from this. The piece begins with a small explosion and chaos. From there, the music evolves in different passages representing this reflection: enigmatic sounds, mysterious, primitive and strong again."

Jordi Nus is a composer and violinist from Barcelona. He started to play violin at the age of 4, finishing his Professional Music Diploma in Violin Performance in 2006. Concurrently, he started to compose music and he finished his Bachelor in Composition in 2013 in the Superior School of Music of Catalunya (ESMUC, Barcelona). In August 2014, he moved to New York where he graduated two years later with Master of Scoring for Film and Multimedia in the New York University. During his studies, he was the recipient of the prestigious Alan Menken Scholarship/Award, chosen personally by multi-award winning composer Alan Menken.
He has worked as a composer, orchestrator and arranger in many projects in Barcelona and his music has been performed in the most important Music Halls in Spain and all around the world. He has been awarded in the 2017 Los Angeles Live Score Film Festival, 2015 Film Scoring NYU Competition (New York), the XII City of Reus Child Choir Competition (Spain, 2012), the V Amadeus International Contest of Choral Competition (Spain, 2011) and in the I Sant Cugat Symphony Orchestra Competition Contest.
His most recent credits as a film composer include "Gun Voyage" (2017),"Thieves" (2016), "Otter of the Underground" (2016). He has worked as an orchestrator for top productions such as documentary "LA 92" (produced by National Geographic) or Netflix TV Series "Ozark".

"Tres paisatges pictòrics" by Albert Guinovart:
"I've always been fascinated by the landscapes painted by favorite painters, especially when they are behind the figures that focus the viewer's attention. By way of inspiration and at the same time as a tribute, I have worked with the titles of three of my favorite authors.
The first movement, "Wanderer above the Sea of Fog" is inspired by the work with the same title of the German Romantic landscape painter David Friedrich, 1817. This is one of the most characteristic paintings of this author who endured many misfortunes in his lives, but who found spirituality and force through its landscapes.
The second movement mirrors the wonderful painting of 1510 "Madonna col Bambino" of Giovanni Bellini, a Venetian painter. In a monumental painting, the beautiful Madonna has the child Jesus standing on her knee, in a serene landscape with several little figures and details, like a cheetah.
The third movement is inspired by an author who is fascinating, naive, colorful and has great imagination: Henri Rousseau, French post-impressionist painter in the Naïve or Primitive manner. The painting that attracted me, "The snake charmer" of 1907, has features that allowed me great expressiveness and effusiveness in this music: a dream world, the specific colors, exoticism and mystery.
The music is not descriptive. The inspiration of the paintings are like impressions. Writing for carillon, an instrument that was not known to me, was exciting. The possibilities of timbre and dynamics, given by the combination of carillon and symphonic band, has given me a challenge that I accepted with great enthusiasm and interest.

Albert Guinovart trained as a musician at the Conservatorio Superior Municipal de Música de Barcelona. He went to London to study with Maria Curcio. His musical activities range from compositions, orchestrations, teaching and piano interpretations. As a pianist, he has played with orchestras like the Simfònica de Barcelona i Nacional de Catalunya, Sinfónica de Madrid, Sydney Festival Orchestra, Gürzenich Orchester-Kölner Philarmoniker, Orchestre Nationale de Montpellier, Helsinki Philharmonic Orchestra, Orchestre Nationale de Toulouse, Israel Chamber Orchestra and Franz Liszt de Budapest. He has been directed by Christopher Hogwood, Lawrence Foster, Franz Paul Decker, Edmon Colomer, Enrique Diemecke, Daniel Cohen, James Laughram, Josep Pons and Salvador Mas among others. He has collaborated with artists like Victoria de los Ángeles, Barbara Hendricks, María Bayo, Julia Migenes, Juan Diego Flórez and Nacho Duato. In his recitals as a soloist, he combines his own work with a great repertoire of romantic and Spanish music. He has recorded various records featuring Joaquín Turina, Enric Granados, Isaac Albéniz, Stephen Heller, Joaquín Rodrigo, Xavier Montsalvatge, Xavier Gols, as well as his own piano work. His last recording for Sony International includes his first two piano and orchestra concerts with the State Academy Symphonic Orchestra of San Petersburgo directed by Vasily Petrenko, as well as his celebrated "Valses poéticos."
His work catalogue as a composer includes operas called ATZAR (1998) and ALBA ETERNA (2009), the ballet called TERRA BAIXA (1999), copious symphony music (i.e. eight concerti for soloist and orchestra) and a prolific chamber production. His work has been directed by conductors like Phillipe Entremont, Lawrence Foster, Gianandrea Noseda, Franz Paul Decker and Vasily Petrenko; and arrangements of his conducted by Plácido Domingo and Gustavo Dudamel. He is also well-known for his musicals: MAR I CEL (1988 and 2004) (Max award for the best composition, 2006), FLOR DE NIT (1992), Desconcerto Grosso (1994), GAUDÍ, el musical de Barcelona (2003), Paradís (2005), La Vampira del Raval (2011)(Max award for the best composition, 2012) and SCARAMOUCHE (2016). In 2007, they performed the German version of Mar i Cel (Der Himmel und das Meer) for the first time in the Opernhaus de Halle, with a new symphonic orchestration. His relationship with the film industry has resulted in music for various movies i.e. "El largo invierno," directed by Jaime Camino, who he has won awards with. One great example of them collaborating is the work they did together to orchestrate the sound track for the Oscar award winning movie called "The Artist." In the audiovisual field, he has composed the theme songs of some television series, as well as different theatrical productions directed by Sergi Belbel. Additionally, he was in charge of the official music for the World Swimming Championships in 2003 and 2013. He has done recordings for Harmonia Mundi, Decca, Emi, and Sony, and his "complete" works have been edited by Editorial Tritó, S.L., la Casa Boileau de Barcelona and currently by Music Sales. Since 2002, he is a professor of orchestration and composition at ESMUC (Escola Superior de Música de Catalunya), and he is an academic member of the Reial Acadèmia de Belles Arts de Sant Jordi. He has won the Prize Ciutat de Barcelona.
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Joey Brink is the sixth University carillonneur at the University of Chicago, where he performs twice daily on the seventy-two bell Rockefeller Memorial Carillon and directs the University of Chicago Guild of Carillonneurs. He serves on the board of the Guild of Carillonneurs in North America, co-chairing the Johan Franco composition committee. Brink began his carillon studies with Ellen Dickinson in 2007, as an undergraduate at Yale University; graduated from the Royal Carillon School in Mechelen, Belgium in 2012; and studied further with Geert D'hollander at Bok Tower Gardens in 2015. In 2014, he became the first American to receive first prize at the International Queen Fabiola Carillon Competition, in Mechelen.
He is a noted composer of music for carillon, and works with graduate composition students in the University of Chicago's Department of Music, under the direction of Augusta Read Thomas, introducing them to the art of composing for the bells.
As an engineer, Joey holds B.S. and M.S. degrees in Mechanical Engineering from Yale University and The University of Utah. He completed an undergraduate design thesis on realistic-touch practice carillon keyboards, and repurposed the original House of Hope carillon keyboard as a personal practice keyboard. In 2015, he recieved the Ronald Barnes Memorial Scholarship to research affordable practice carillon design.

Koen Van Assche, born in 1967 in Morstel - Belgium, is co-carillonneur of the city of Antwerp, and city-carillonneur of three other Belgian cities (Lier, Turnhout and Herentals). He studied first music and flute in Antwerp, and at the age of 14 he started his carillon studies at the Royal Carillon School in Mechelen, where he graduated in 1986. He won performance prizes at several international carillon competitions, and gives regular recitals in Europe and the USA. He has recorded several CD's for carillon (eg. "The Four Seasons" of Anotonio Vialdi). He is president of the Flemish Carillon Guild, and vice-president of the World Carillon Federation. He is also the author of a playing method for the carillon and he teaches carillon at the Royal Carillon School "Jef Denyn" of Mechelen and the Academies of Music in Borgerhout and Lier. He is also known for his performances at concerts combining carillon with other instruments.

Anna Maria Reverté, born in Barcelona, began her musical studies with her parents and then she continued at the Conservatory of Music in Barcelona, where she obtained the title of Professor of Piano and Professor of Solfège and where she also did superior studies of harmony, counterpoint and fugue. She studied carillon with M.D. Coll (Cross of St. George in 2000) and with L.'t Hart. After that she perfected these studies in the carillon schools in the Netherlands and Denmark. In parallel she gratuated in Philosophy and Educational Sciences at the University of Barcelona.
She has been awarded with several international carillon prizes and also she took part of the jury of the prestigious international competitions. She has performed throughout Europe and the USA. She has also recorded music for Catalunya Música Ràdio and for different CDs and has signed pieces for carillon solo and in combination with other instruments.
She is also the author of more than 400 arrangements for carillon, many of which are dedicated to the Catalan music. She is the carillonist of the Palau de la Generalitat, seat of the Catalan government in Barcelona, and responsible for its promotion since 1988, while promoting also the Catalan music in different international events.

Anna Maria Reverté and Koen Van Assche started the project for their own mobile carillon, a research that resulted in 2013 in a unique mobile carillon, the Bronzen Piano (www.bronzenpiano.com).

Monday, July 3
In front of the Cathedral
Concert II with different carillon associations
LVSITANVS mobile carillon, Portugal

WORLD CARILLON CONGRESS BARCELONA 2017

NSCK - Nordisk Selskab for Campanologi og Klokkespil – 12:45

By Peter Langberg

Early original Danish Carillon Music

1. "Drømte mig en drøm and nat" — P. S. Rung-Keller (1879-1966)
Theme and variations based on a Danish song

2. From "Petite Suite" — Edwin Børresen Nielsen (1907-1983)
II: Romance

Contemporary Carillon Music from Norway

3. From: "Klokkerne and Vestervig" - "The Bells of Vestervig" — Sverre Eftestøl (° 1952)
III: Allegro Vivace

Arrangement for carillon of popular music

4. From the movie "Schindler's list" — John Williams (° 1932)
arrangement: K. Hermansen

Peter Langberg Educated as organist, music teacher, choir director and harpsichord playing from The Royal Danish Conservatory of Music in Copenhagen. Organ debutconcert from the soloistclass in 1970. Additional organstudies with Gaston Litaize in Paris and carillon playing at The French Carillon School in Douai, with Jacques Lannoy. Diploma as "Maître Carillonneur" avec "Medaille d'Or" in 1981. Honorary member of the Guild of Carillonneurs in North America. Pastpresident of the Danish Guild of Carillonneurs, and Past Vice-President of World Carillon Federation. Former teacher in organ playing at The Royal Danish Conservatory of Music and The Institute for Blind. Founded in 1979 The School of Church Music in Løgumkloster including the Scandinavian Carillon School. Director of the school during 30 years until 2009, and he is now teacher in Music Theory, piano, organ and carillon playing. Former City Carillonneur at King Frederick IX carillon in Løgumkloster, and now carillonneur in "Our Saviours Church" in Copenhagen and Århus City Hall. He has played noumerous organ- and carillonconcerts in European contries, and made 32 concerttours in USA. He has played several recordings for organ solo – among this all the organ works of César Franck - organ and flute, carillon and for two organists. He has written compositions for choir, organ solo, organ duet, carillon, piano voice and viola. He became knighted by the Danish Queen Margrethe II on January 8, 2007 as "Ridder af Dannebrog", R.

PSC - Polskie Stowarzyszenie Carillonowe - 15:00

By Anna Kasprzycka

1. Passacaglia for lute — Silvius Leopold Weiss (1668-1750)
arrangement: A. Kasprzycka

2. "Berceuse" from "The Dom Bells Triptych" Geert D'hollander (° 1965)
theme based on the Polish Child Song "Piyrso godzina"

3. Essai en mode antique et moderne — Jerzy Bojanowski (1893-1983)

4. What is that which the breeze half conceals, half discloses (p. II. from Illuminations) — Jerzy Bojanowski (1893-1983)

5. Study op. 4 n. 3 — Karol Szymanowski (1882-1937)
arrangement: M. Kazmierczak

6. That last Sunday — Jerzy Petersburski (1895-1979)
arrangement: A. Kasprzycka

Anna Kasprzycka is a Polish carillonneur and sound engineer. She received her master's diploma in the theory of music in 2004 from Gdansk's Academy of Music. She had her first lessons in carillon playing in Gdansk (Poland), and afterwards at Lemmensinstituut (Leuven, Belgium). In 2014 she graduated from Koniklijke Beiaardschool Jef Denyn. She has also taken part in several carillon courses in Gdansk, Leuven, Amersfoort, and Middelburg.
Anna Kasprzycka received the Erasmus/Socrates scholarship and cultural scholarships from the President of Gdansk (2007, 2008, 2017) and Polish Ministery od Culture (2014, 2017). She has given concerts in Poland, Belgium, The Netherlands, Great Britain, France, Denmark, Ukraine, in the United States (2011, 2012) and in 2012 Sankt Petersburg (Russia).
In 2013 won 3rd price at the International Duet Carillon Contest in Zwolle (Netherlands). In 2014 won second price at carillon competition in Saint-Amand-les-Eaux (France).
In 2017 (February-Mai) she followed Carillon Fellowship Program at Bok Tower Gardens (Florida, USA).
She took part in the recording of carillon music for tv programs and cd's. Anna Kasprzycka took part in world premieres of several contemporary composers: John Abram, Krzysztof Olczak, Piotr Słopecki, Agnieszka Stulginska, Krzysztof Zimmermann, Włodzimierz Nahorny.

Monday, July 3, 20:30

Palau de la Generalitat

PRESENTATION II with 7 Carillon Associations of the WCF

USA – Lithuania – The Netherlands – Northern Countries – Flanders – Poland - Russia

WORLD CARILLON CONGRESS BARCELONA 2017

By Linda Dzuris

1.Tree Sparrow's Sun Salutation — Linda Dzuris (°1970)

2. A Tribute to Copland — John Courter (1941-2010)

Linda Dzuris *See page 18*

GCNA - Guild of Carillonneurs in North America

By Austeja Staniunaityte

1. Svajone (The Dream) — Juozas Naujalis (1869-1934)
arrangement: K. Kacinskas

2. Apsnigtas miškas (Forest, covered with snow) — Balys Dvarionas (1904-1972)
arrangement: S. Žilevicius

3. Preliudas F-DUR, VL. 106 — Mikalojus Konstantinas Ciurlionis (1875-1911)
arrangement: A. Staniunaityte

4. Lyjo Lelyjo — Traditional Lithuanian Song
arrangement: A. Staniunaityte

Austeja Staniunaityte from Kaunas (Lithuania) is carillonneur of the Kaunas Carillon, Vytautas of the Magnus and War Museum. She is also organist and choir director at St. John Paul II Church, Kaunas. Furthermore, she teaches music to children. She studied music at the Conservatorio Licinio Refice, Frosinone (Italy) and holds a master of the Vilnius University (Faculty of Medicine Music therapy) and bachelors in Pedagogy and Opera singing. In 2013 and 2014 she won first prize of "Grand Concours International de Piano" of Lyon, France. She performed a concert with carillon and orchestra in June 2016, during the International Carillon Festival of Klaipeda (Lithuania), with music written by the Lithuanian composer Zita Bruzaite.

LCG - Lithuanian Carillonist Guild

By Malgosia Fiebig

1.Doen Daphne D'over Schoone Maeght — Jacob van Eyck (ca. 1590 – 1657)
arrangement: A. Abbenes

2.Toccata voor beiaard op. 45 — Leo Samama (° 1951)

Malgosia Fiebig (1975) is the city carillonneur of Utrecht and Nijmegen. She studied at the Music Academy of Gdansk, where she earned a Master of Music in Organ Performance and Choral Conducting. In 1999 she followed a carillon course led by Gert Oldenbeuving and which she became the first carillonneur of St. Catherine's Church in Gdansk after 60 years of silence. In 2001 she was appointed a second carillon in the City Hall Tower in the heart of Gdansk.
In 2004 she moved to the Netherlands and a year later received a Bachelor of Music in Carillon Performance with Arie Abbenes at the Dutch Carillon School. She graduated as Master of Music in June 2007 with Frans Haagen en Henk Verhoef. She won several first prizes at international carillon competitions and gave concerts in Europe and the US.

NKV - Nederlandse Klokkenspel Vereniging

By Peter Langberg

Early original American music for Carillon from 1931

1. From "Six Pieces for carillon" — Gian Carlo Menotti (1911-2007)
Preludio - Arabesque

2. From "Novena Di Natale" — Nino Rota (1911-1979)
Il Presépio (The Manger) - Gloria In Excelsis Deo

3. From: "Suite for Carillon" — Samuel Barber (1910-1981)
Legend - Allegro

Peter Langberg *See page 24*

Program Note: Gian Carlo Menotti, Nino Rota, and Samuel Barber, were among young students in composing, who were selected to go to Florida to study with Bok Tower Gardens' first carillonneur, Anton Brees. The Carillon Pieces they wrote in Lake wales in 1931 represent in that way the very first original American Carillon Music.

NSCK - Nordisk Selskab for Campanologi og Klokkespil

By Dina Verheyden

1. Impromptu opus 27, nr. 7 — Gerard von Brucken Fock (1859-1935)
arrangement: G. D'hollander

2. Baile de la Tarantella — Geert D'hollander (° 1965)

Dina Verheyden graduated at the Luca - School of Arts (Leuven, Belgium) with a Master in Classical Solo Singing, and with an option in organ and harmony. In 2007 she graduated at the Royal Carillon School "Jef Denyn" in Mechelen as a professional carillonneur. She has followed several masterclasses, not only for carillon, but also singing and dancing. She has a broad taste in music and she performed in several genres, from renaissance and classical music to contemporary folk music and tango. As a teacher, Dina has her own singing class and vocal ensemble. At the Royal Carillon School, she teaches carillon, piano and musical theory. She also is the proud conductor of 'Akabella', the handbell-ensemble of the carillon school, composed of students and alumni. Together with her husband, Richard de Waardt, she develops musical performances with a story, to make children discover the carillon. They also share their love for music in 'mixed concerts' (carillon combined with different other instruments) and in the musical quartet 'KampaKampa!', where they perform Argentinian music, Tango, French chanson and own compositions.

VBV - Vlaamse Beiaard Vereniging

CARILLON PLUS

By Anna Kasprzycka

1. "Nihil constat" for carillon and electronics (short version) — Katarzyna Kwiecien-Długosz (° 1978)
World premiere

2. "Pulsar B0329+54" for carillon and electronics — Agnieszka Stulgnska (° 1978)

Anna Kasprzycka *See page 25*

PSC - Polskie Stowarzyszenie Carillonowe

CARILLON PLUS

By Olesya Rostovskaya

1. "Catalonian carillon" for carillon and electronics — Olesya Rostovskaya (° 1975)
World premiere

This new composition by Olesya Rostovskaya is made specially for the World Carillon Congress 2017 in Barcelona. This is the newest part of her project "Singing Towers". Every part is a composition, specificly written specifically for one tower/ one carillon. In the composition "Catalonian carillon", the full range of the Barcelona carillon is used, together with the sound of musical features of this beautiful place and of the historical Catalonian culture.

Olesya Rostovskaya *See page 20*

RCF - Russian Carillon Foundation

Tuesday, July 4

In front of the Cathedral

Concert III with different carillon associations

Mobile carillon of Douai, France

WORLD CARILLON CONGRESS BARCELONA 2017

VBV - Vlaamse Beiaard Vereniging – 12:45

By Jakob De Vreese

1. Claire de lune — Claude Debussy (1862-1918)
arrangement: J. De Vreese

2. My Funny Valentine — Richard Rodgers (1902-1979)
arrangement: J. De Vreese

3. Spanish Impressions — Jakob De Vreese (° 1988)

Jakob De Vreese is a young and driven musician from Ghent, Belgium. At age eight, he began his musical studies in piano at the Music Academy of Ghent. Over the years, he developed an interest in the organ, studying first with Christian Van Holle, and later with his current teacher, Paul De Maeyer. Jakob pursued higher musical studies in piano with Allan Weiss at the Lemmens Institute in Leuven, and around the same time, he developed an interest in the carillon. He began studying at the Royal Carillon School "Jef Denyn" in Mechelen, where he takes carillon lessons with Dina Verheyden and Koen Van Assche, and expects to graduate in June 2017. Jakob is active as a liturgical organist in several churches and is co-founder and teacher at the OZMA Music School in Lokeren and Ghent. He is also assistant carillonneur of Ghent and a laureate of several carillon competitions in Belgium and the Netherlands, including the 2013 International Competition for Young Carillonneurs in Saint-Amands-Les-Eaux, France, where he won first prize. Interested in a wide variety of genres, Jakob has played in all kinds of musical settings, from classical orchestras to cover bands. However, most of the time you will find him performing classical music in small ensembles or on carillon. He has given carillon concerts in Belgium, the Netherlands, and the US, and frequently performs with Rachel Perfecto under the name Sonata Duo. As a duo, they enjoy playing and arranging music for carillon duet, carillon and oboe, and organ and oboe. In addition to his professional occupations, Jakob is a board member of the Flemish Carillon Association and the organ association 'De Principaal vzw' in Ghent.

By Florian Cosaert

1. Largo from the hartsichorde concert, BWV 1056 — Johann Sebastian Bach (1685-1750)

2. Fisher's Hornpipe — Percival Price (1901-1985)

Florian Cosaert started studying music when he was only four years old. At the Conservatory of Kortrijk, he studied solfège, music theory, classical guitar and electric guitar. He graduated at MUDA, high school for music and dance in Ghent, Belgium, with a degree in Jazz, piano, electric guitar and double-bass.For several seasons he played double-bass in the symphonical youth orchestra of Flanders (YEEMO), and as a jazz musician, he performed with several groups, varying from quintet to bigband. In the mean time, he studied at the Royal Carillon School "Jef Denyn", and graduated in 2014 with distinction. In september 2014 he was appointed as city carillonneur of Izegem in West-Flanders. As such, he became the youngest City-Carillonneur in Belgium at this time. He has since then performed in The Netherlands, Belgium, Ireland and France during the summer concerts. With his father Koen Cosaert, he plays four-hand carillon. In 2012 they went on a concert tour through the United States.

NKV - Nederlandse Klokkenspel Vereniging - 15:00

By Bob van der Linde

1. A Swinging Suite — Geert D'hollander (° 1965)
A sweet soft samba - Irish air

2. What a Wonderful World — Louis Armstrong (1901-1971)

3. My favourite things — Richard Rodgers (1902-1979)

By Gijsbert Kok

1. Variations on "Laat ons juichen, Batavieren", KV 24 — Wolfgang Amadeus Mozart (1756-1791)
arrangement: G. Kok

2. Grande Valse (from "Giselle") — Adolphe Adam (1803-1856)
arrangement: G. Kok

Bob van der Linde (°1995) studies organ and churchmusic at the conservatory in Utrecht, and carillon at the Dutch Carillonschool in Amersfoort. He won prizes in carillon competitions in Goes (1st. interpretation) and Breda (2nd. improvisation). Bob is organist/conductor at the Old-Catholic Church in Hilversum, and active as freelance carillonneur.

Gijsbert Kok studied organ, church music, improvisation and music theory at the conservatories of The Hague, Tilburg and Rotterdam. He studied the carillon with Bernard Winsemius at the Netherlands Carillon School in Amersfoort. He won prices at several carillon contests. Currently he is carilloneur of The Hague, Scheveningen, Voorschoten and Zoetermeer. He teaches improvisation at the Dutch Carillon School and music theory at Codarts Conservatory in Rotterdam. Gijsbert is organist of the Abdijkerk in The Hague / Loosduinen and the American Protestant Church of The Hague. As a recitalist, he performs regularly on the carillon as well as on the organ.

Tuesday, July 4, 20:00

Concert in Sagrada Família

String orchestra, carillon and soprano

Mobile carillon "Bronzen Piano"

WORLD CARILLON CONGRESS BARCELONA 2017

Song for the Light

CARILLON PLUS

Symphonic Orquestra Julià Carbonell de les Terres de Lleida
Conductor: Alfons Reverté
Soprano: Marta Mathéu
Carillon: Stefano Colletti, Geert D'hollander, Koen Van Assche and Anna Maria Reverté

Opening (orchestra)
1. Allegretto from Concerto grosso — Karl Jenkins (° 1944)

Moment of meditation *(carillon - A.M.R and orchestra)*
2. Largo from Concert nr 3 for piano and orchestra — Joseph Haydn (1732-1809)

3. Arias *(carillon - A.M.R., soprano and orchestra)*
"Vidit suum dulcem natum" from "Stabat Mater" — Giovanni B. Bygolesi (1710-1736)

"How beautiful are the feet "
from "El Messies, HWV 56" — Georg F. Haendel (1685-1759)

4. Preludium nr 9 *(carillon solo - A.M.R.)* — Matthias Vanden Gheyn (1721-1785)
Original for carillon, s. XVIII

5. Arias *(carillon - A.M.R., soprano and orchestra)*
"Laudate Dominum", Salm 116 from
"VesByae solennes de Confessore, KV 339" — Wolfang A. Mozart (1756-1791)

"Ave verum corpus", KV 618, motet — Wolfang A. Mozart (1756-1791)

"Pie Jesu" from "Rèquiem, op. 48, nr 4 — Gabriel Fauré (1845-1924)

Homage to Gaudí
6. Two carillon compositions, XX century
"Dreaming" ´- in honour of Gaudí — Geert D'hollander (° 1965)
Carillon solo - G. D'h.

"Hommage à Gaudí" — Stefano Colletti (° 1973)
Carillon solo - S.C.

Composition for carillon and string ochestra *(carillon- K.V.A. and orchestra)*
7. Caelesti Lumine — Martí Carreras (° 1993)
Prologus - Terra profunda - Aqua et vita - Caelum angelicum - Epilogus

Commissioned by Confraria de Campaners i Carillonistes de Catalunya and Symphonic Orchestra "Julià Carbonell de les Terres de Lleida" in occasion of the XIX World Carillon Congress - WORLD PREMIERE

The architectural embellishments in music
8. Arabesque nr 1 *(carillon solo - K.V.A.)* — Claude Debussy (1862-1918)

Moment of meditation *(Carillon (K.V.A.) and orchestra)*
9. Largo from Concert nr 21 for piano and orchestra — Wolfang A. Mozart (1756-1791)

Joyful Finale
10. Hallelujah *(carillon duo - K.V.A. and A.M.R., soprano and orchestra)*
From motet "Exsultate, jubilate", KV 165 — Wolfang A. Mozart (1756-1791)

Carillon arrangements: AM Reverté (2, 3, 5, 10), B. Winsemius (8, 9)

L'Orquestra Simfònica Julià Carbonell de les Terres de Lleida –OJC, promoted by the Fundació Julià Carbonell and with the input of the Diputació de Lleida, was created in 2002 as a cultural means serving all territory with a clear objective in mind: facilitating the access to culture and, in particular, to chamber and symphonic music in its various formats to all citizens without exception. The Paeria de Lleida, aware of the importance and significance represented by the OJC, joined later as an entity involved in and supporting the Orchestra. Nowadays, thanks to the efforts of many individuals, organizations and institutions the Orquestra Simfònica Julià Carbonell de les Terres de Lleida - OJC is already an established reality that with input, creativity and innovation it has achieved remarkable and sound success, renowned in the current context of the Catalan music, under the direction of Alfons Reverté i Casas, first conductor and artistic director of the OJC since its foundation. Thus, the Orchestra was created with the aim to regularly move to all parts of the country in order to make constantly available its program of concerts and activities to everybody. In the same spirit, the Orchestra has launched a social project, "L'Orquestra, amb tu" (the Orchestra with you), which seeks to bring the music to hospitals, schools, homes for the elderly, prisons, etc. breaking barriers and limitations in order to make music really accessible to everyone. In addition to this social project, the Orchestra is involved in other projects that promote current music making, musicological research and the interaction between different artistic disciplines and knowledge through its project "Univers" (Universe). The effort and enthusiasm, both of professionals and of the support of political, business, cultural, coral world and its audience, have made the OJC an established and prominent reality in the today's spanish music context. The Orchestra, besides sticking to one of its founding objectives by performing concerts in many towns, has also performed in emblematic halls such as the Gran Teatre del Liceu, the Palau de la Música Catalana and the Auditori of Barcelona. The OJC is the orchestra of the Auditori Enric Granados and the Teatre de la Llotja of Lleida. It also has a regular program at the Auditori AXA-Illa Diagonal of Barcelona.

Alfons Reverté *see page 22* / **Koen Van Assche** *see page 24* / **Anna Maria Reverté** *see page 24*

Stefano Colletti studied piano, solfege, 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 his "Diplôme supérieur d'écriture musicale mention très bien", including harmony, contrepoint , fugue forms and orchestration. After his start in Saint Amand les Eaux Stefano COLLETTI studied the carillon in Douai with Jacques LANNOY and obtained the final diploma of "maître carillonneur" in 1994. In 1998 he was appointed as the (town) carillonneur in DOUAI, being the 35th carillonneur from 1391. The carillon of Douai is a Paccard instrument with 62 bells wellknown for its musical quality. Stefano COLLETTI is also a professor of carillon at the Music conservatory of Douai, the only conservatory in France where it is possible to study carillon in order to become a professional carillonneur. He also teaches harmony, contrepoint and orchestration at the conservatory of Valenciennes. Stefano COLLETTI is also the director of the carillon festival in Douai. Each year Special concerts are organized with carillon and other instruments. In addition to playing recitals in his native France, he has performed in Belgium, Germany, Spain, The Netherlands, Denmark, Norway, Portugal, England, Ireland, Switzerland and the USA.

Geert D'hollander has studied piano, chamber music, choral and orchestral conducting, fugue and composition at the Royal Conservatory in Antwerp, Belgium, and graduated from the Royal Carillon School in Mechelen, with honors. He was first prize winner in more than 30 international competitions for carillon or composition (amongst others the "Queen Fabiola Competition" in Mechelen, Belgium, the "Grand Prix Europeen de Composition Chorale" in Tours, France, the "Visser-Neerlandia Prize" in The Netherlands). In 1997, D'hollander succeeded Ronald Barnes as University Carillonist and Professor of Carillon at the Department of Music at UC Berkeley. In 2008, he was awarded the "Berkeley Medal of Honors" for "Distinguished Service to the Carillon". Until 2012, he was teaching carillon and carillon composition at the Royal Carillon School "Jef Denyn" in Mechelen, and was city carillonneur of the historical instruments of Antwerp Cathedral (1655), the belfry of Ghent (1660), and the Basilica of Lier (1704). In 2012 Geert D'hollander was named Bok Tower Gardens' (Florida, USA) fourth full-time carillonneur, one of the most unique and prestigious positions in the world. He frequently gives master classes in Europe and the U.S., and performs all over the world.

Marta Mathéu Born in Tarragona, Marta Mathéu has a solid musical education as a pianist, organist and Singer, which allows her to approach frequently and effortlessly the main pieces and roles in opera, oratory and lied, as well as alternate these with the repertoire of the early música as well as the classical, romantic, XX century and contemporary repertoires. She won the Competition Francesc Viñas in 2008, with the Prize of the Audience and the Prize to the best Mozart interpreter, amongst others. She has also received awards at the Permanent Competition of the Spanish Musical Youths and the awards of the international competitions such as Manuel Ausensi and Montserrat Caballé. In the few last seasons she has performed as a soloist in the Palau de la Música Catalana, amongst other places, in the production of St Matthew Passion by Johann Sebastian Bach conducted by Jordi Savall; as well as the production of Le nozze di Figaro, with Amics de l'Òpera de Sabadell, debuting in the role of the Countess, which adds on to the already performed roles of Marcellina and Susanna, which she had performed previously; and she has offered lied recitals, amongst which we highlight those offered in Madrid, Santiago de Compostela and Lleida, in homage to the centenary of Enric Granados, accompanied on the piano by Albert Guinovart. Mathéu studied at the Conservatory of Music in her city of Tarragona and at the Superior Conservatory of Music in Valencia with Ana Luisa Chova, perfecting thereafter with Montserrat Caballé, Elena Obratzova, Ana María Sánchez, Isabel Penagos, Enedina Lloris, Carmen Bustamente, Robert Expert, Miguel Zanetti i Wolfram Rieger. Since then, she has performed under the conduction of masters such as Víctor Pablo Pérez, Antoni Ros Marbà, Neville Marriner, Fabio Biondi, Jordi Casas, Marzio Conti, Adrian Leaper i Ivor Bolton. In 2011, the TOWN HALL of Tarragona awarded her with the Diploma of Cultural Achievement for her international career trajectory and her task as an ambassadress of the city of Tarragona. Nowadays she is a member of the Tarragona Senate. She has recorded with the labels KLASSIC, Brilliant, Naxos i Opus Arte.

"CAELESTI LUMINE" In the beginning, the origin arises in a mineral world, with dust and wind. But a new element is created, which rains from the sky, forming streams, rivers and lakes, fountains and seas. Water and dust are forming the mud and life. The creating continues and animals are born, live and die. Humans slowly become aware of the universe and its mystery. The answers are in heaven, where everything becomes ethereal, subtle and brilliant. And here comes the desire to rise as angelic beings to the celestial light, the eternal light. "Caelesti Lumine" is a piece for string orchestra and carillon that narrates the journey from Earth to Heaven through water, the unifying element. The music describes the transition from a dark world, to a world of light, elevated and spiritual.

Martí Carreras has studied composition at the School of Music of Catalonia (ESMUC) with A. Guinovart and S. Brotons. He has received a scholarship by the Liceu High Conservatory of Music to study a MA in Applied Composition for Film and Audio-visual Media, where he has studied with J. Nieto, J. Vinader and P. Azorín. He has also joined some Film-scoring courses with J. A. Amargós, L. Vergés and A. Román, studied piano with G. Pons and J. Surinyac and clarinet with A. Reverté.
He has collaborated with the Autonomous University of Barcelona (UAB) Choir composing La Pell de Brau, a musical poem played by the Camera Musicae Orchestra. He has also composed music for two silent short films, the cantata A trip to Music, a set of piano studies (Tibidabo Suite) for the Liceu Professional Conservatory of Music, the Oxford sextet, and the FÍCAT theme (Fissured Association of Catalonia), among other compositions. Currently, he is composing the Elna motherhood opera that is going to be premiered next February, the Marta and Savanah cantata that is going to be premiered next June, the soundtrack for the videogame Overstory and a musical about the youth addictions to alcohol, drugs and energetic drinks. In 2016 he was awarded with the "XXIV Reus Awards for Children Choir". He has special interest in literature, animation and the Japanese culture and language.

Wednesday, July 5, 20:30

Closing concert of the congress, in front of the Cathedral of Barcelona

"Cobla", Catalan traditional orchestra, mobile carillons, percussion and swinging bells of the cathedral, festively accompanied by giants, bastoners, sardana dancers and human towers

WORLD CARILLON CONGRESS BARCELONA 2017

The combination of instruments with a powerful cultural background

CARILLON PLUS

Mobile carillon of Douai (France) and LVSITANVS mobile carillon(Portugal)
Cobla Sant Jordi – City of Barcelona
Conductors: Joan Gómez and Marc Timón
Carillon: Ana Elias, Stefano Colletti, Elizabeth Vitu, Laurent Pie and Anna Maria Reverté
Percussion: Pau Montané
Historic Giants: Pi, Sant Roc, Santa Maria del Mar and Sant Jaume Apòstol
Bastoners de l'Esbart Català de Dansaires
Colla sardanista Mare Nostrum - Castellers de Barcelona

Presentation of the LVSITANVS mobile carillon, Portugal *By* Ana Elias
Hommage a Zeca Afonso — Ana Elias (° 1974)

Presentation of the mobile carillon of Douai, France *By* Stefano Colletti
Papillons, d'"Images", nr 2 — Stefano Colletti (° 1973)

1. Sant Martí del Canigó, sardana — Pau Casals (1876-1973)
Pau Casals, a universal Catalan

2. Entry and dance of the Giants
A la festa, pasdoble — Joan Vila (1886-1981)
Ball de gegants de Santa Eulàlia i Pl. Nova — Traditional

3. Per tu ploro, sardana — Pep Ventura (1817-1875)
In honor of the bicentennial birth of Pep Ventura

4. La lluna dorm el dia, little waltz — René Picamal (°1961)

5. Ciutat reial, sardana — René Picamal (°1961)
Sardana in honor of Jaume I and Perpinyan

6. Ball de bastons
Ball de bastons de Vilanova i de l'Arboç — Traditional
Ball de bastons de Tarragona – Lleida — Traditional

7. Toc d'oració, sardana — Pep Ventura (1817-1875)

8. Mas Lloreda, sardana — Ricard Viladesau (1918-2005)

9. Puigsoliu, symphonic poem — Joaquim Serra (1907-1957)

10. Festive finale

Commissioned by Confraria de Campaners i Carillonistes de Catalunya in occasion of the XIX World Carillon Congress - WORLD PREMIERE

"The Strange Case of the Magic Carillon - The Legend of the Emporion Epic Bells", for carillon, percussion and cobla — Marc Timón (° 1980)

Cobla Sant Jordi – Ciutat de Barcelona, The Cobla Sant Jordi-Ciutat de Barcelona was founded in 1983 and in 1997 gained the title "Cobla Ciutat de Barcelona" [The City of Barcelona Cobla]. Since its foundation, the cobla has explored the vast repertoire available to such ensembles, and has focussed with particular energy on concert works, programming forgotten and new pieces along side the more familiar. Until 2007, it was directed by Jordi León. The current conductor is Xavier Pagès, who has worked under the direction of such prestigious names as Antoni Ros-Marbà, Josep Pons, Salvador Mas, Manuel Oltra, Salvador Brotons, Manuel Valdivieso, Mireia Barrera, Josep Caballé, Virginia Martínez and Josep Vila Casañas, amongst others.
The Cobla Sant Jordi has performed in each of the counties of Catalunya and El Rosselló, frequently participating in the principle events involving Sardanas (the Sardana is one of the most typical folk dances of the region), as well as taking part in various international music festivals, especially in the Cobla Concert Cycles celebrated in the Palau de la Música Catalana, being the cobla in residence for the cycle "Cobla, Cor i Dansa" [Cobla, chorus and dancing], as well as recitals in L'Auditori [Barcelona's premier concert hall], some of them in collaboration with the OBC [the Barcelona Symphony and Catalan National Orchestra].
The Cobla Sant Jordi's varied discography consists of more than 50 titles, the most prestigious ranging from monographs devoted to the compositions of such masters as Toldrà, Lamote de Grignon, Rafael Ferrer, Domènec Moner, Josep Serra and Narcís Paulís, as well as a CD directed by maestro Antoni Ros-Marbà, dedicated to the all-time concert classics of the cobla repertoire.

Stefano Colletti *see page 30* / **Elizabeth Vitu** *see page 16* / **Anna Maria Reverté** *see page 24*

Ana Elias (1974, Lisbon, Portugal) is carillonist, co-founder, music director, and teacher at the CICO – International Center for the Carillon and the Organ. Ana obtained her music diploma, with emphasis in Piano, from the Gregorian Institute of Lisbon, Portugal. She graduated with "Great Distinction" from the 'Jef Denyn' Royal Carillon School in Mechelen, Belgium and obtained her Master of Music degree in Carillon from the Lemmensinstituut in Leuven, Belgium. At the Mechelen Conservatory, Ana earned her Organ diploma with "Great Distinction". Moreover, she possesses a Master of Mining and Geological Engineering degree from the Instituto Superior Técnico in Lisbon, Portugal. Ana has also been recognized with several awards, including a second prize at the International Carillon Contest 'Queen Fabiola' in Mechelen. Ana and her sister, Sara Elias, were the winners of a prize that recognizes young Portuguese people; the mission of this prize is to "give expression to potential new Portuguese values through projects that are innovative and relevant to the Portuguese society". Ana and Sara's project envisioned the promotion of the carillon, its music and the art of playing it, and foresaw acquiring a travelling carillon: the LVSITANVS Carillon. Ana has played numerous carillon recitals in her native Portugal, as well as in several other countries in Europe, Australia, New Zealand, Russia, and in the U.S.A., and has been an invited performer and lecturer at diverse international carillon gatherings and festivals. Her carillon playing can be heard on a Portuguese CD, which she recorded with her sister at the Clérigos Carillon in Porto, Portugal, on the occasion of Porto 2001 – European Capital of Culture. Together, Ana and her sister Sara form the carillon duo Lvsitanvs©, which has the distinction of being the only one with two sisters as performers.

Laurent Pie born in Nantes, holds a master's degree in music and music sciences, from the University of Provence. At the same time, at the National Music Conservatory of Aix-en-Provence, he studied organ with organist Jean Costa. Since 1994, he is professor of music education and choral singing and currently working at the Collège Saint-Pierre de la Mer in Saint-Cyprien and at the Collège Saint-Louis de Gonzague in Perpignan (Port-Leucate branch). He was named carillonneur of the cathedral of Perpignan by an episcopal ordinance of 1 July 1996. From 1997 to 2004, in Barcelona, he attended the carillon classes of Anna Maria Reverté. In addition to his work as a carillonneur, Laurent Pie is president of the Friends of the Carillon Association of Saint-Jean-Baptiste Cathedral.

Pau Montané Born in Vilanova i la Geltrú, he began his studies at the Conservatory of Music of his birthplace. In 2012 he finished the Intermediate Music Studies at the Conservatori Professional de Música del Liceu with professors Juan Francisco Ruiz, Marc Cabero and Ivan Herranz. During the academic year 2011-12, the Ferrer-Salat Music Foundation awarded him a scholarship for young talents to pursue a course of preparation for the Bachelor's Degree in the Conservatori Superior de Música del Liceu. In May 2016 he finished the Bachelor's Degree in Performance Percussion Classical and Contemporary Music at the School of Music of Catalonia (ESMUC) under the guidance of professors Miquel Bernat, Lorenzo Ferrándiz and Gratiniano Murcia. During his training, he joined some youth orchestras, highlighting the National Youth Orchestra of Catalonia (JONC), Orquestra de Joves Interprets dels Paisos Catalans (OJIPC) and the Jove Orquestra de les Comarques Gironines. He has worked professionally with some relevant groups such as the Banda Municipal de Barcelona, Barcelona Symphony Orchestra (OBC), the Cadaqués Orchestra, the Orquestra Simfònica del Vallés, the GiOrquestra, the Orquestra Simfònica de Sant Cugat, the Camerata Eduard Toldrà, the Orquestra de Cambra Terrassa 48, the BCN216 Ensemble and the Ensemble of the Cadaqués Orchestra, among others.

Joan Gómez Born in Barcelona in 1960, flute and flabiol (piccolo tradicional catalan) player , conductor and arranger, biologist, technician in telecommunications and sailor. Has been member of coblas (catalan musical groups) of Sabadell, Ciutat de Mataró, Cadaqués i Ciutat de Granollers. Has been also a flute and flabiol soloist for Orquestra del Festival des Rencontres Musicales de Méditerranée de Corsica. His music activity is closely linked to traditional Catalan dance and music. In 1979 he began to collaborate with the Esbart Català de Dansaires and since then he has participated in several cultural initiatives such as the recovery of the Cobla de tres quartans or participation in groups of traditional music and orchestra and founding of el Grupet - musical group. In 1987 he began to work the musical direction of dance songs recitals. By celebration of the 85th Anniversary ofl'Esbart Català de Dansaires he has been offered by the entinty to become musical director, a position that he is currently developing. He is also the musical director of la Roda d'Esbarts Catalònia and Adifolk. Head of music aspects for Mercè Dansa in the city of Barcelona, collaborates regularly with Esbart Sabadell Dansaire (Sabadell Folk Dance) and l'Obra del Ballet Popular. Conductor for Cobla Nova Vallès and Cobla Ciutat de Granollers. He has participated as a player, musical production and as a director of recordings of many Sardana dances and other popular dances. Every year he records new dances for la Roda d'Esbarts Catalònia. For both, l'Agrupament d'Esbarts Dansaires and l'Esbart Català de Dansaires, he has recorded a disc of the centenary of the group. Responsible for the collection of music Música i músics de l'Esbart Català de Dansaires, that aims to catalog, record and review the archive of the organisation. Author of several articles and books on traditional music such as Rebost de tonades and Recull de Sardanes I, del contrapàs a la sardana actual that was awarded with a prize for publishing sardana dance studies in 2000 by l'Obra del Ballet Popular. His work is focused in recovering of various instrumental ensembles that have been used for traditional dance. In this field he conducted an orchestra for the commemoration of the centenary of a first esbart (popular dance group) in 2001; he has conducted also the ceremony of the centenary of l'Esbart Català de Dansaires in which the interpretation of each of the eighteen dances was made by a different instrumental group. In the International Catalan Folk Festival (Aplec) organised by Adifolk he conducted the following international orchestras: in 2011 - Orchestra and Choir of the Operetta in Budapest (Hungary), in 2012 - orchestra and choir in Verona (Italy). In 2009 he has beed awarded with the Medal of Merit to the Dance by Catalan Federation of Sardana Dance. Since 2014 he works in the recovery and dissemination of early Baroque music and Baroque with Quartet XVIII. As a composer he has created and arranged music for dance events, he orchestrated around of 50 dances. In 2009 he debuted at Palau de la Música Catalana the suite for cobla and timpani: Centenari (dedicated to l'Esbart Catalana de Dansaires). Creator of music for several popular dances for nans (dwarfs), gegants (giants) and panderetes(tambourines). Currently complements his activity with musical direction and presidency of Adifolk - the Association for the Promotion of Folklore that organises several cultural activities: JIF International Folkloric Festival of Catalonia, Aplec - International Catalan Folk Festival; the Catalan Festival and Folk Festival at Monjuic Castle.

“THE STRANGE CASE OF THE MAGIC CARILLON - THE LEGEND OF THE EMPORION EPIC BELLS”

Commissioned by the Confraria de Campaners and Carillonistes de Catalonia in occasion of the XIX World Carillon Congress – Barcelona 2017

Legend has it that at the Greek port of Emporion Palaiapolis, the Godess Artemis - Hellenic goddess of wild animals, wilderness, the moon and virginity - casted magic bells to keep men away from her virgin world. Every two thousand years, those bells come to life to create an instrument with great resonance to keep preserving the virginity of the moon, nature and wild animals to the destruction of man.

“The Strange Case of the Magic Carillon - The Legend of the Emporium Epic Bells” is a thriller epic for carillon, cobla and percussion, a magic combination in itself and greatly suggestive, both timbre and with regard to the dynamic possibilities.

The work originates from a range of augmented seconds, in which the backbone transitions and moments of instability, and develops through the concatenation issues modal and minor irregular rhythmic metric heartbreaking.

This composition explores not only the possibilities of the carillon, but also different timbre and rhythm. In the end, the work closes with a big climax when the carillon, the Cobla and percussion are mixed with the swinging bells of the Cathedral, evoking the wild nature and the great power of the magic carilon.

Marc Timón born in 1980, graduated in Musical Composition at the Higher Music School of Catalonia, and in Journalism at the Autonomous University of Barcelona (UAB). He is an award-winning film composer. He combines composition of genres such as cinema and documentary soundtracks, musicals, symphonic productions, choral and chamber music, jazz, pop-rock, electronic and video games with the orchestral conduction and the orchestration of all of his movies.
Timón is currently based in Los Angeles, working at the major Sonic Fuel Studios and at the same time composing for many projects for United States and Europe. Some of Timón’s best credits include the Marvel Tv Series “Agent Carter” (programmer and orchestrator) and as a composer, the feature films “The Little Wizard” (Jerry Goldsmith Award 2014) -animation/fantasy-, “El árbol sin sombra” (Best Spanish Score 2014 at MundoBSO Awards) -drama/horror- and the epic soundtracks for “Coliseum” and “Witches” (for symphonic orchestra and choir).
He has extensive experience conducting and recording soundtracks in Bulgary, Ukraine and Spain. As an instrumentalist, on his film scores he plays piano, keyboards and tible, an ethnic woodwind instrument with a medieval/folkloric sound. He has a great career in his country, having performed concerts at the most important halls (Gran Teatre del Liceu, Palau de la Música, Auditorium of Barcelona, etc.).
Some of the most important awards are the International Jerry Goldsmith Award (2006/2010/2014) and the Nomination in 2013 as Best Young Composer of the Year at the Goldspirit Awards with “The Little Wizard”, among others.
In cinema, each story and each genre need their own sound and style. Each movie needs you to listen to its images and its narrative to turn that into the best appropriate color in its soundtrack. That’s why Timón starts from the eclecticism, the importance of the combination between melody and textures and the fusion of different modern and traditional musical elements to approach any kind of film, always from the curiosity and concerns for the theme of this script.

POST-CONGRESS

Thursday, July 6, 20:00
Cathedral of Tarragona
Mobile carillon of Douai (France)

Music for a Cathedral

CARILLON PLUS

"Cor i orquestra dels Amics de la Catedral de Tarragona"
Conductor: Mn. Miquel Barbarà - Organ: Jordi Vergés
Organ: Jonatan Carbó
Trumpet: Sergi Marquillas
Carillon: Adrian P. Gebruers, Wylie Crawford, Hylke Banning, Dennis Curry and Anna Maria Reverté

I. Welcome from the Cathedral
Concert with the choir, organ and the orchestra of the Cathedral of Tarragona

II. Carillon solo, by current and former EC-boardmembers of the World Carillon Federation

By Dennis Curry (USA)
Passagaille — Sylvius Leopold Weiss (1687-1750)

By Adrian Patrick Gebruers (Ireland)
Lord Inchiquin — Turlough O'Carolan (1670-1738)
arrangement: A.P. Gebruers

By Hylke Banning (The Netherlands)
Image nr 2 — Emilien Allard (1915-1977)
Original for carillon

By Wylie Crawford (USA)
Campanella — Géo Clément (1902-1969)
Original for carillon

III. Final: carillon and trumpet
By Anna Maria Reverté and Sergi Marquillas

1. Prayer of Saint Gregory — Alan Hovhaness (1911-2000)

2. Preludium II — Johann Sebastian Bach (1685-1750)
From " Das wohltemperierte Klavier I", BWV 847 — arrangement: L.'t Hart

3. Sonata VIII, op. 5 — Arcangelo Corelli (1653-1713)
Prelude – Allemande – Largo - Gigue

4. Qui a respexit — Johann Sebastian Bach (1685-1750)
From "Magnificat", BWV 243"

5. Prelude — Johann Sebastian Bach (1685-1750)
From "Partita III for violin", BWV 1006 — arrangement: J. Bossin

6. Aria in D — Jonathan Battishill (1783-1801)

7. English Suite — Jeremiah Clarke (1674-1707)
Trumpet Tune – An Ayre – The Prince of Denmark's March

Dennis Curry, a Mariemont High School graduate – has served as Kirk in the Hills's Carillonneur for over 28 years, and was appointed Oakland University's first Carillonneur in 2015. Dennis was honored to be consultant and dedicatory recitalist for the new Elliott Carillon Tower where he performs weekly recitals there every Friday at noon. His carillon studies began with Dr. Frederick Marriott, and he advanced to Carillonneur member of the Guild of Carillonneurs in North America in 1989. A past President of the GCNA for 6 years, Dennis has also served on the Board of Directors for over 10 years and as juror on the Guild's Student Examination Committee. He is a member of the Executive Committee of the World Carillon Federation, having served as Treasurer, Secretary and Vice-President. In 2001, he hosted the GCNA Congress at the Kirk, which honored the centennials of Percival Price and Frederick Marriott. He supervised the formation of the Marriott Memorial Library and the complete renovation of the Kirk carillon – the world's largest (77 bells). In 2011, he hosted the joint GCNA and WCF World Congress in Michigan, celebrating the 75th Anniversary of the GCNA – which was the largest gathering of carillonneurs in the 500-year history of the carillon instrument. And in 2014, he hosted the Midwest Regional Carillon Conference on the newest carillon in the world at Oakland University. Dennis has performed on every continent, except Antarctica. An advocate for promoting the carillon art and building community awareness, Dennis has premiered and commissioned several carillon works, and established the Todd Fair Memorial Collection for scholarly research and student study at Oakland University.

Adrian Patrick Gebruers, of Flemish-Irish parents, holds the unique distinction of being the first Irish carillonneur in the long history of the instrument. A graduate of the National University of Ireland, he also studied at the Municipal School of Music in Cork (Ireland) and at the Universities of Salamanca and Navarra in Spain. He received his initial carillon tuition from his late father (Staf Gebruers) and subsequently attended the International Higher Institute for the Art of the Carillon in Mechelen (Flanders). In 2017 he celebrates his forty-seventh year as Carillonneur of St Colman's Cathedral in Cobh, a picturesque harbour town on Ireland's southern coast; in the summer of 2002 Cobh, and University College Cork, was the location for the 13th Congress of the World Carillon Federation and in the summer of 2003 of the IX Eurocarillon Festival. A frequent guest recitalist throughout Europe, Russia, North America, Australia, New Zealand, South Africa and Japan, as well as on radio, television and recordings, 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 Centre – Cork County Council Regional Bursary and commissions from the Contemporary Music Centre Ireland and Alfred University (New York). A former Assistant Principal of Colaiste Muire in Cobh, he is lecturer in carillon studies at the Music Department of University College Cork. A founding Vice-President of Eurocarillon, he was Honorary President of the British Carillon Society from 1997 to 2000 and again from 2001 to 2006. In 1998 he took on the highest executive position in the carillon world on being elected President of the World Carillon Federation and in 2002 was unanimously re-elected for a further four-year term. In 2005 he received from Pope John Paul II the very special honour of being made a Papal Knight of the Order of St Gregory the Great (KSG) for services to the Church. He has become increasingly interested in composing and adapting music of the Irish traditional idiom for the carillon, an instrument that he believes is particularly suited to this genre. He is married to physiologist Dr Elizabeth Gebruers and they have two sons, two daughters and nine grandchildren.

Hylke Banning, born in 1961 in Leeuwarden (The Netherlands), studied Electrical Engineering at the University of Twente and graduated in 1992. His musical engagement started when at the age of six he took up organ lessons with Dirk S. Donker, organist and carillonneur of several Dutch cities, including Groningen, Leeuwarden and Emmeloord. During his studies at the university, he discovered the bells of the campus carillon. Almost nine years he was taught how to play the carillon by Karel Borghuis, the carillonneur of Oldenzaal. In 1992 he succeeded his teacher as city carillonneur. Since then he plays almost weekly the beautiful Gillett & Johnston instrument in the tower of the St. Plechelmus basilica. He also studied for several years carillon at the Nether¬lands Carillon School in Amersfoort with Arie Abbenes, city carillonneur of Utrecht, Eindhoven and Asten. Hylke Banning won several first prices during carillon contests. From 1994 until 2000 he was secretary of the board of the Dutch Carillon Society (NKV) and also for almost ten years a member of the editorial committee of 'Klok en Klepel', the magazine of the NKV. Banning was secretary of the the Executive Committee of the World Carillon Federation (WCF) from 1996 until 2008. Not only did he perform in The Netherlands, he was also a guest recitalist in Belgium, Denmark, France, Ireland, Portugal, and the United States. As tenor he is singing in the chamber choir 'Canteklaer' in Enschede. He is webmaster of www.plechelmusbasiliek.nl, www.canteklaer.nl, www.klokkenspel.org (NKV), and www.carillon.org (WCF). At present he lives in Amersfoort and is as Functional Designer employed by Trans Link Systems, the company that issues and manages contactless smart cards that travelers can use for all public transport in The Netherlands.

Wylie Crawford is the Senior University Carillonneur at the University of Chicago, having served for 31 years as University Carillonneur. He is also the Resident Carillonneur for the Chicago Botanic Garden in Glencoe, Illinois (since 1986) and was the first City Carillonneur for the Millennium Carillon in Naperville, Illinois. He is the President of the World Carillon Federation (www.carillon.org), a federation of international associations that organizes conferences in countries with a carillon culture. Previously, Mr. Crawford served as its Treasurer from 1990 until 2006, when he was elected President. With an undergraduate degree in Physics and a Master's degree in teaching from the University of Chicago, Mr. Crawford is pleased to have initiated the first regular carillon instruction programs at four Chicago-area carillons. Mr. Crawford fulfilled the requirements of the Guild of Carillonneurs in North America (www.gcna.org) to become a certified Carillonneur in 1977. During his forty-three year membership in the Guild, he served three years as its Vice President. He is currently the Chair of the Guild's Membership and WCF committees and is also a member of its Web and Bulletin committees. He has given guest recitals in Belgium, Canada, Denmark, France, Japan, Mexico, Netherlands, Sweden, and the U.S. He appears occasionally as "The Spirit of the Bells" at various Renaissance Festivals on one of North America's three traveling carillons.
A Chicago native, he is the husband of Erica Karp and the father of twin daughters who have given him five grandchildren.

Anna Maria Reverté *see page 24*

Sergi Marquillas was born in 1993, in Sant Joan de Vilatorrada, Catalunya, Spain. He began his formal music studies at age 5, and by age 7, began studying trumpet. Until the age of 14, Sergi attended the Escolania de Montserrat. Sergi attended the Conservatory of Manresa from 2007 to 2011, where he earned a degree in trumpet under the instruction of Joan Arnau. In 2013, Sergi was accepted to the Escola Superior de Música de Catalunya, where he currently studies Interpretation of Trumpet with Mireia Farrés, Principal Trumpet of the Barcelona Symphony, and the cornetto with Lluís Coll, acclaimed cornetto artist. In 2016, Sergi was accepted to the I.S.S.M. Conservatorio "Guido Cantelli," in Novara, Italy, where he studied modern and baroque trumpet with celebrated Italian trumpet virtuoso, Gabriele Cassone. Sergi is currently Principal Trumpet of the Cobla Sant Jordi – Ciutat de Barcelona. Sergi frequently collaborates with organist and conductor, Marc Díaz, as a duet group for trumpet and organ. They both receive lessons from organists, Juan de la Rubia and Óscar Candendo.

Friday, July 7, 20:00

Concert in Monestir de les Avellanes
Mobile carillon "Bronzen Piano"

Symphonic Orquestra Julià Carbonell de les Terres de Lleida
Conductor: Alfons Reverté
Carillon: Koen Cosaert, Vegar Sandholt, Margo Halsted, Koen Van Assche and Anna Maria Reverté

CARILLON PLUS

Opening (orchestra)
1. Allegretto from Concerto grosso — Karl Jenkins (° 1944)

Moment of meditation *(carillon - A.M.R. and orchestra)*
2. Largo from Pianoconcert n. 3 — Joseph Haydn (1732-1809)

3. Concert in D *(carillon solo - K.C.)* — Antonio Vivaldi (1678-1741)
Allegro - Adagio - Presto

4. Adagio cantabile from Pianosonate "Pathétique" *(carillon solo - K.V.A.)* — Ludwig van Beethoven (1770-1827)

5. Andantino *(orchestra)* — Ottorino Respighi (1879-1936)

6. Takk ("Gràcies"), from l'op. 62 *(carillon solo - V.S.)* — Edvard Grieg (1843-1907)
arrangement: J. Courter

7. Larghetto *(orchestra)* — Edward Elgar (1857-1934)

8. Suite No. 1 for Carillon *(carillon solo - M.H.)* — John Courter (1941-2010)
Sonorities
Fantasia Octatonica

Composition for carillon and string ochestra
9. Caelesti Lumine *(carillon - K.V.A. and orchestra)* — Martí Carreras (° 1993)
Prologus
Terra profunda
Aqua et vita
Caelum angelicum
Epilogus

Commissioned by Confraria de Campaners i Carillonistes de Catalunya and Symphonic Orchestra "Julià Carbonell de les Terres de Lleida" in occasion of the XIX World Carillon Congress - WORLD PREMIERE

Moment of meditation *(carillon - K.V.A. and orquestra)*
10. Largo from n. 21 for piano and orchestra — Wolfang A. Mozart (1756-1791)

Joyful Finale *(carillon duet - K.V.A. and A.M.R., soprano and orchestra)*
11. Hallelujah from motet "Exsultate, jubilate", KV 165 — Wolfang A. Mozart (1756-1791)

Margo Halsted has been active in the carillon world for many years. She has performed in all countries with an established carillon tradition, taught over 100 students to play the carillon, consulted for eight carillon installations and three carillon renovations, and rediscovered and written about two historic carillon manuscripts. She has been a recitalist or speaker at four World Carillon Federation (WCF) meetings. She has received awards from the Guild of Carillonneurs in North America (GCNA), the WCF and the University of California, Berkeley. Thirty of her students have passed the GCNA Examination Recital to become Carillonneur Members. Presently Margo Halsted is an Adjunct Professor of Music at the University of California, Santa Barbara where she plays and teaches on the 61-bell Petit & Fritsen instrument in Storke Tower. (The view from Storke Tower of the mountains, ocean and islands is spectacular!) The University of Michigan School of Music granted her Professor Emerita status when she retired after serving as associate professor and University Carillonist from 1987-2003. Her other previous carillon positions were at Michigan State University, Stanford University and the University of California, Riverside. Halsted has earned bachelors and masters degrees from Stanford University in music and education, a masters degree in Performance Practice of Carillon from the University of California, Riverside and a practical diploma from the Netherlands Carillon School.

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 (cand musicae) in choral conducting at the Academy. Later Sandholt studied at The Scandinavian Carillon School in Denmark for seven years. Completing his diploma in April 2005, he gained the distinction "maître carillonneur". He was then granted a two-year scholarship at the soloist class. Sandholt has worked as an organist and choirmaster since 1986. In 1999 he was asked to take up the post as "carillonneur" in Oslo City Hall. With its 49 bells and a total weight of 20 000 kg, the Oslo City Hall Carillon is the largest carillon of its kind in the Nordic countries. In July 2004 Sandholt hosted the World Carillon Congress that took place in Oslo under the patronage of Her Majesty Queen Sonja. He held this position at the Oslo City Hall until 2013. Today Sandholt works as organist at Saint Olav Catholic Cathedral. He is the carillonneur at Bærum City Hall in the nearby town of Sandvika since 2001. Sandholt is the choir director of Saint Olav Cathedral Choir, Songlaget BUL in Oslo and Romerike Vocal Ensemble. He is also frequently asked to teach and to perform in Norway and abroad, both as carillonneur, organist and choral conductor.

Koen Cosaert is director of the Royal Carillon School "Jef Denyn", one of the leading institutes for carillon art in the world under the Patronage of Her Majesty Queen Mathilde. Since 1987 Koen Cosaert has been teaching carillon, campanology, harmony and music theory at this institute. He has been visiting professor for carillon and campanology at the St.-Petersburg University in Russia since 2007. He is carillonneur for the Belgian cities of Kortrijk, Roeselare, Harelbeke and Izegem. He performed carillon recitals and gave master classes all over Europe, Australia, Canada, Japan and the United States. As campanologist he lectures on topics of campanological interest and has published numerous books and articles. Koen Cosaert serves at the Executive Committee of the World Carillon Federation and the board of the Flemish Carillon Association (VBV).

"Caelesti Lumine" / **Martí Carreras** *see page 30*

Anna Maria Reverté / **Koen Van Assche** *see page 24*

Saturday, July 8, 12:15

Concert in Montserrat
Plaça de la Creu
Mobile carillon of Douai (France)
Stefano Colletti

By Anna Maria Reverté
Tribute to M. Dolors Coll, pioneer of carillon in Catalonia, honored by St George Cross in 2000

Introduction
Hymne for the Mare de Déu de Montserrat: VIROLAI — Josep Rodoreda (1851-1922)

By Stefano Colletti (France)

1. Prélude nr 6 pour clavecin — François Couperin (1668-1733)
La Bandoline (5ème ordre)

2. Sicilienne — Johann Sebastian Bach (1686-1750)
From Sonata n. 3 in for flute and piano, BWV 1031

3. Ciacona in f minor for organ — Johann Pachelbel (1653-1706)

4. Fantasia in d minor (K397) — Wolfgang Amadeus Mozart (1756-1791)

5. Adagio from hoboconcerto in d minor — Alessandro Marcello (1686-1739)

6. Allegro from Concert op. 3 n. 3 for violin — Antonio Vivaldi (1678-1741)

Anna Maria Reverté *see page 24* / **Stefano Colletti** *see page 30*

July 3

10:00 - Olesya Rostovskaya (Russia)

The drawing together of cultures and exploring new frontiers in the 21st century: Russian peal (zvon) in carillon composition.

When we look at the new carillon repertoire from the last few decades, we see that some composers and carilloneurs are keen on using the carillon to reproduce the characteristic sound of a traditional peal (zvon) of the Russian Orthodox Church. However, the nature of traditional Russian bells is different in many ways from that of carillon bells. Carillon bells are invariably tuned to a particular note (including the tuning of partial tones and overtones in the structure of their sound), while Russian bells are never tuned. Russian bell founders strive to achieve a timbre as rich as possible, so that each bell will sound as a complex chord. How can the exuberant, rich spectrum sound of Russian bells be expressed by carillon bells? Moreover, there is a huge difference in how the bells are manipulated. At first sight, the keyboard might seem to be more convenient, but a closer look shows that control by ropes provides opportunities that would be impossible for playing by keyboard.

This study will assist composers and carilloneurs in seeing the instrument from a new perspective, acquiring a more profound understanding of frequency interferences, and illuminating new possibilities for controlling bells from the carillon keyboard. We hope that this will allow composers greater freedom to express the impressions of the traditional Russian peal on the carillon and may lead to novel ideas in the sphere of experimental music.

Le « zvon » (sonnerie russe) dans la composition pour carillon : rapprocher des cultures et explorer de nouvelles frontières au XXIème siècle

Si l'on observe le nouveau répertoire pour carillon écrit ces dix, vingt ou trente dernières années, il semble que certains carillonneurs et compositeurs ont été enclins à tenter de reproduire au carillon le son caractéristique du « zvon », la sonnerie traditionnelle de l'Eglise Orthodoxe Russe. Néanmoins, la nature des cloches traditionnelles russes diffère en de nombreux points de celle des cloches de carillon. Les cloches de carillon sont toujours accordées en vue de produire une note déterminée, et ainsi en va-t-il de leurs tons partiels. En revanche, les cloches russes ne sont jamais accordées. Les fondeurs s'efforcent d'obtenir un timbre aussi riche en partiels que possible, ce qui fait de chaque cloche un ensemble complexe. Dès lors, comment rendre le son à l'exubérant et riche spectre des cloches russes avec des cloches de carillon ? En outre, il existe une différence d'importance dans la façon dont les cloches sont manipulées. A première vue, un clavier semble être l'outil le plus adapté, mais à la réflexion, l'utilisation de cordes offrent des possibilités pour contrôler le son que ne permettent pas le clavier.

Cette étude vise à offrir un nouvel angle de vue aux carillonneurs et compositeurs, les aider à développer une compréhension plus fine des interférences fréquentielles et mettre en lumière de nouvelles possibilités pour contrôler le son des cloches à partir d'un clavier de carillon. Nous espérons que cela donne aux compositeurs plus de liberté pour retranscrire leurs impressions en relation avec la sonnerie traditionnelle russe et que cela ouvrera la voie à des idées novatrices dans le domaine de la musique expérimentale.

De versmeltingen van culturen en het verkennen van nieuwe grenzen in de 21e eeuw: Russisch klokkenspel (zvon) verwerkt in beiaardcomposities.

Als we het nieuwe beiaardrepertoire van de afgelopen decennia bekijken, zien we dat sommige componisten grote interesse hebben om het karakteristieke geluid van het traditionele klokkenspel (zvon) van de Russische Orthodoxe Kerk na te bootsen. De aard van deze Russische traditie is echter op vele manieren verschillend van die van beiaardklokken. Beiaardklokken worden altijd gestemd (zowel de inwendige als uitwendige stemming), hetgeen niet het geval is met de Russische klokken. Russische klokkengieters streven ernaar om het timbre zo rijk mogelijk te maken met duidelijke zwevingen, zodat elke klok als een complex akkoord zal klinken. Hoe kan het uitbundige, rijke spectrum van Russische klokken uitgedrukt worden door beiaardklokken? Bovendien is er een groot verschil in hoe de klokken worden bespeeld. Op het eerste zicht lijkt het beiaardklavier gemakkelijker te zijn, maar de Russische traditie met het bespelen van de klokken via touwen biedt een controle die niet op dezelfde wijze mogelijk is via het beiaardklavier.

Deze studie wil beiaardcomponisten en beiaardiers helpen om de beiaard te zien in een nieuw perspectief, met daarbij het verkrijgen van een diepgaand begrip van frequentiestoornissen en een nieuwe visie op het gebruik van het beiaardklavier. We hopen dat dit de beiaardcomponisten meer vrijheid geeft om de indrukken van het traditionele Russische klokkenspel te verwerken in de beiaardmuziek, en dat het misschien kan leiden tot nieuwe ideeën op het gebied van experimentele muziek.

Olesya Rostovskaya was born in 1975 and studied piano in the Anna Artobolevskaya's class. After her studies at the Russian Central Music School, she studied with Albert Leman at the Tchaikvosky Moscow Conservatory from 1993 to 2000, specializing in composition. In 2001, she completed her specialization in organ with Oleg Yanchenko. She began playing the thereminvox in 1999 and the Russian bell tradition in 2003. In 2006, she began her studies in carillon, graduating in 2008 from the Saint-Petersburg State University as carillonneur (the first in the world to earn the Russian Carillon Diploma). In 2009, she graduated from the Royal Carillon School "Jef Denyn" in Mechelen where she studied with Jo Haazen.

Now, Rostovskaya is very active as a composer, having composed for symphony and chamber orchestras, various ensembles, choir, organ, carillon, theremin-vox, voice, musical theater, radio, and electro acoustic music. Her compositions have been performed in Russia, Western Europe, and the USA.

Rostovskaya is also active as a performer with classical and modern repertoire and improvisations. She recorded CDs such as "Soul of a Bell; Russian carillon music" and "What Peter the Great heard from the carillon tower," and she made a cycle of radio-programs called "Don Carillon." She has also presented on the carillon and bells at various musical conferences and symposiums, and she represented Russia at the World Carillon Congresses (USA 2011 and Belgium 2014).

She has won several awards and competitions, including the Sacred music contest (1996); First National Young Composers Contest (1999); "New generation music" contest (2000); Massalitinov's national music contest (2005); Piano improvisation contest (2006); and Russian Artiada (2010).

Rotovskaya is a member of the Russian Composers Union, the Russian Association of Electro-Acoustic Music, the Association of Russian Organ Art, and the "Russian Carillon" Foundation.

10:30 - Dr Thomas Laue (Australia)

Carillon PLUS soundscape compositions: creative and musical considerations

In this paper, and will outline creative and musical considerations involved in the composition and performance of music featuring live carillon combined with recorded soundscapes, specifically sounds generated by fauna. and will draw upon the compositional approaches used in the pieces heard at the Carillon Plus Australian Fauna Congress concert on the 2nd of July 2017. As the concert title suggests, the music features carillon bells combined with Australian animal sounds and calls, such as birdsong. Animal sounds often exhibit melodic features and, therefore, potentially lend themselves to emulation and musical development on pitched instruments. Sounds created by animals and most instruments often complement each other in a musical sense. However, the distinct partials of carillon bells, which contain pitches that are not harmonically related to the prime, as well as the inability to dampen or otherwise alter the pitch (as is possible on say a stringed instrument), makes for a interesting choice of instrument to perform alongside recorded sounds of fauna. and will also consider practice and research stemming from traditions such as musique concrète and musique acousmatique, and relate this back to the genre of 'carillon plus'. It will be shown that digital manipulation of recorded sounds of fauna, for example, can result in new sounds that resemble and perhaps even complement bell tones.

With the widespread availability of sound production and amplification gear, which can be set up either temporarily or permanently alongside any carillon, it is now easier than ever before to combine live carillon performance with pre-recorded sounds. But what is the purpose of such a genre of music? Who does it cater for? And how might such music be perceived, not just by carilloneurs, but by the public who listen to this type of music, willingly or otherwise? and hope this presentation may invigorate an ongoing sharing of ideas about how carilloneurs and soundscape artists might blend their art forms to achieve high standards of performance and aesthetic beauty, appreciated by those who use and live in the spaces where carillons can be found.

Compositions pour paysages sonores et carillon : considérations musicales et créatives

Au travers de cette conférence, je souhaite mettre en lumière les considérations musicales et créatives qu'impliquent le fait de composer et jouer de la musique

combinant du carillon avec des enregistrements de paysages sonores, en particulier des sons produits par la faune. Je partirais pour ce faire des approches utilisées pour la composition des pièces jouées lors du concert « Carillon + faune australienne » du 2 juillet 2017, durant le Congrès. Comme le titre du concert le laisse entendre, la musique combine des sons de cloches de carillon avec des sons et cris d'animaux australiens, comme par exemple des chants d'oiseaux. Les cris d'animaux présentent souvent des caractéristiques mélodiques, et, partant, peuvent potentiellement servir d'émulation et être développés musicalement sur des instruments accordés. Les sons générés par des animaux et la plupart des instruments sont souvent complémentaires dans une optique musicale. Néanmoins, parce que les cloches de carillon ont des partiels distincts, comportant des tons qui ne sont pas liés harmoniquement à la prime, et parce qu'il est impossible d'étouffer ou de modifier le son d'une façon quelconque (comme on pourrait par exemple le faire sur un instrument à corde), cet instrument est intéressant à combiner avec des enregistrements de sons d'animaux. Je traiterais également de la recherche et la pratique issues de traditions comme la musique concrète et la musique acousmatique, en le reliant au genre du « carillon + … ». Comme vous pourrez le voir, la manipulation informatique d'enregistrements de sons de la faune, par exemple, peut produire de nouveaux sons qui ressemblent et peut-être même complètent les tons des cloches.

La production et l'amplification du son étant maintenant à la portée de chacun, que ce soit via des installations temporaires ou définitives autour de n'importe quel carillon, il est aujourd'hui plus facile que jamais de combiner le carillon avec des sons préenregistrés lors de concerts. Mais quel est le but de ce type de musique ? A qui cela s'adresse-t-il ? Et comment une telle musique peut-elle être perçue, pas seulement par les carillonneurs, mais par le public qui écoute ce genre de musique, volontairement ou non ? J'espère que cette conférence encouragera un débat d'idée constant autour de la question : comment les carillonneurs et les compositeurs de paysages sonores peuvent mêler leurs arts pour tendre à une beauté esthétique et une musique de grande qualité, qui soit appréciées par celles et ceux qui occupent et vivent dans les endroits où se trouvent des carillons ?

Soundscape beiaardcomposities: creatieve en muzikale overwegingen

In deze presentatie zal ik creatieve en muzikale overwegingen in kaart brengen die betrekking hebben op het componeren en het uitvoeren van beiaardwerken in combinatie met geluidsopnamen uit de fauna.
Als uitgangsbasis zal ik de analyse maken van de composities die uitgevoerd worden tijdens dit beiaard wereld congres op het Australische Carillon Plus concert van 2 juli 2017. Zoals de concerttitel suggereert, bevatten deze composities de combinatie van beiaardklokken met Australische dierengeluiden, zoals deze van verschillende vogels.
Dierengeluiden vertonen vaak melodische eigenschappen en kunnen dus gebruikt worden om ze muzikaal te verwerken in een compositie. Als de opnames van deze geluiden live worden afgespeeld tijdens een beiaardconcert, kunnen ze bovendien een muzikale aanvulling zijn.
Het is echter geen eenvoudige opdracht, onder andere door de specifieke boventonen van de klok én het niet kunnen dempen van de klokkenklanken. Anderzijds is het uitermate interessant om specifieke muziekgenres te onderzoeken zoals "musique concrète" en "musique acousmatique" en om te bekijken in hoeverre deze kunnen worden gelinkt met Carillon Plus. Zo zijn er mogelijkheden om via digitale manipulatie de fauna-geluiden om te vormen tot klokkenklanken, zelfs op dusdanige wijze dat het deze kan aanvullen.
Met de wijdverbreide beschikbaarheid van geluidsproductie en -versterking, is het redelijk eenvoudig om live een beiaardconcert uit te voeren in combinatie met vooraf opgenomen geluiden. Maar wat is het doel van zo'n muziekgenre? Welk publiek wil je hiervoor aantrekken? En hoe kan zo'n muziek worden ervaren, niet alleen door beiaardiers maar ook door een divers publiek?
Ik hoop dat deze presentatie een voortdurende uitwisseling van ideeën kan teweeg brengen, ideeën waarbij beiaardiers en soundscape-artiesten hun kunstvormen vermengen om tot professionele resultaten te komen, hopelijk gewaardeerd door iedereen rond de beiaard.

Dr Thomas Peter Laue is Senior Carillonist at the National Carillon in Canberra, Australia. He is also Lecturer in Music at the Australian National University School of Music, and enjoys teaching Canberra's Junior Carillonists. Thomas started as Student Carillonist with Lyn Fuller in 2012, and has since studied intensively with Koen Cosaert and Eddy Mariën, and taken part in masterclasses and lessons with Geert D'hollander, Karel Keldermans, Peter Langberg, Tom Van Peer, among others. Thomas was promoted to Senior Carillonist since 2013 following assessment by Karel Keldermans. He has presented hundreds of concerts and commemorative recitals in Canberra. In 2014, he formed Parillax Trio (carillon + sax + perc.) resulting in a special concert featuring six world premieres, including his own composition "Rhapsody in Three". In the same year, Thomas was commissioned by the National Capital Authority to compose "Though Poppies Grow" to commemorate the centenary of the Great War. Thomas became the first Australian entrant and laureate at the International Carillon Competition Queen Fabiola, achieving Third Prize.

Thomas participated in high-profile international recitals in 2014 commemorating the centenary of the Great War, in Ypres and Mechelen. He has since been invited to perform at annual carillon festivals and summer concerts in Spain, Belgium, and France. In 2016, Thomas and Lyn Fuller began a new project to commission, perform, and record ten new carillon miniatures written by leading Australian composers. These works will be premiered at the 2017 Canberra International Music Festival and at the WCF World Congress in Barcelona. With a state-of-the-art sound system set up at the National Carillon in Canberra, Thomas is keen to nurture an ongoing collaboration between carillonneurs and instrumentalists, vocalists, ensembles of all kinds, and—of course—composers interested in writing for a new and very exciting medium also known as 'carillon plus'.

11:30 - Jan Verheyen (Belgium)

Carillon connects

In 2015, a new carillon in Neerpelt (Belgium) was inaugurated. The realization of this project was a long-term process, but afterwards, a great challenge followed: the instrument had to establish itself in the community. Neerpelt had never had a carillon before. Some residents thought of a carillon as something of the past or something that belongs in a city, not a small town… Others did not know what exactly a carillon was. The carillon culture here had to be reinvented, as it were: carillon 2.0, with the goal of bringing people together via the carillon – carillon connects.

For the past year and a half, the carillon has played every Saturday during the market. The carillonneur plays music that people want to hear. Every week, the theme/program of the concert is announced via the local news website. The carillonneur is in touch with what's popular and plays today's hits, but also brings forgotten melodies back to life. Song requests are possible. This way, the carillon stays relevant and gets talked about.

The carillonneur does not sit lonely in his ivory tower. Visitors regularly come up to explore. The carillonneur is seldom alone during the market recitals. Committee members walk around the market and bring those who are interested up the tower. In addition, groups visit regularly.

What is important is that the carillon connects to the cultural life of the community. For that reason, the carillon committee organizes concerts with local music groups in the church, thus offering these organizations an added value in that the concert is placed in a broader context. The carillon also plays during community events. During the summer months, the concert series, "Bronze Saturdays," includes a monthly carillonPlus concert, because the instrument and location lend themselves perfectly for playing the carillon in combination with other instruments.

Through these various initiatives, we try to reach a diverse audience within the community and keep the conversation going around the carillon.

Le carillon, un rassembleur !

Un nouveau carillon a été installé en 2015 à Neerpelt, en Belgique. La concrétisation de ce projet a été un travail de longue haleine, mais un défi au moins aussi grand nous attend. En effet, cet instrument doit s'intégrer dans la vie de la ville, Neerpelt n'ayant jamais connu de carillon auparavant. Certains Neerpeltois considèrent le carillon comme appartenant au passé ou quelque chose qu'on entend dans une ville mais pas dans un village… D'autres ne savaient pas précisément ce que c'était. Ici, la culture du carillon doit être réinventée : c'est le « carillon 2.0 », avec pour objectif que le carillon soit un élément rassembleur. « Carillon connects ».

Aujourd'hui, depuis plus d'un an, le carillon sonne tous les samedis lors du marché. Le carillonneur joue alors ce que les gens veulent entendre. Chaque semaine, le thème/programme du concert est annoncé sur le site d'infos local. Le carillonneur s'adapte à l'actualité, adopte les tubes du moment, mais fait aussi revivre des mélodies oubliées. Il est même possible de demander des morceaux spécifiques. C'est ainsi que l'on fait parler du carillon.

Le carillonneur ne s'enferme plus dans sa tour d'ivoire. Des visites ont lieu régulièrement. Le carillonneur est rarement seul lors des auditions. Des gens du Comité passent sur le marché et emmènent les curieux dans la tour. En outre, des visites de groupes sont fréquemment organisées.

Il est important que le carillon soit lié à la vie culturelle de la communauté. C'est pourquoi le Comité du Carillon organise des concerts dans l'église avec des groupes locaux et associe les associations aux bénéfices afin que le concert s'inscrive dans un cadre plus large. Le carillon joue également lors d'évènements organisés par la communauté.

Durant l'été ont lieu les "Samedis de Bronze", et chaque mois est organisé un concert « carillon + … », le carillon et sa localisation étant idéaux pour faire des combinaisons avec d'autres instruments.

Nous essayons toute sorte de formules pour toucher différents groupes-cibles au sein de la communauté et nous voulons que l'on continue de parler du carillon.

Beiaard verbindt!

In 2015 werd in Neerpelt (België) een nieuwe beiaard ingehuldigd. De realisatie van dit project was een werk van lange adem, maar hierna volgde nog een grote uitdaging. Het instrument moet immers ook ingeburgerd geraken. Er is nooit een beiaard geweest in Neerpelt. Sommige Neerpeltenaren beschouwen een beiaard als iets van het verleden of iets wat bij een stad hoort en niet bij een dorp… Anderen weten niet goed wat een beiaard precies is. De beiaardcultuur moet hier als het ware heruitgevonden worden: beiaard 2.0, met als doelstelling dat de beiaard de mensen samenbrengt: carillon connects.

De beiaard speelt nu al anderhalf jaar elke zaterdag tijdens de markt. Daarbij speelt de beiaardier wat de mensen willen horen. Elke week wordt het thema/programma van het concert via de plaatselijke nieuwssite aangekondigd. De beiaardier speelt in op de actualiteit, speelt hits van het moment, maar brengt ook vergeten melodieën terug tot leven. Verzoeknummers zijn mogelijk. Op die manier wordt er over de beiaard gesproken.

De beiaardier zit niet eenzaam in zijn ivoren toren. Er komt regelmatig bezoek over de vloer. De beiaardier is zelden alleen tijdens de bespeling. Mensen van het comité lopen over de markt en brengen geïnteresseerden mee naar boven. Daarnaast zijn er regelmatig groepsbezoeken.

Belangrijk is dat de beiaard aansluiting vindt bij het culturele leven van de gemeente. Daarom organiseert het beiaardcomité concerten met plaatselijke muziekgroepen in de kerk en biedt zo de verenigingen een meerwaarde doordat het concert in een breder kader komt te staan. De beiaard speelt ook in op de evenementen in de gemeente.

Tijdens de zomermaanden zijn er concerten onder de naam "Bronzen Zaterdagen", met elke maand een beiaardplus-concert, want de beiaard en de locatie lenen zich uitstekend voor combinaties van beiaard met andere instrumenten.

We proberen met allerhande intitiatieven verschillende doelgroepen te bereiken binnen de gemeente en willen het gesprek rond de beiaard levend te houden.

Jan Verheyen (°1976) is city carillonneur of Hasselt (BE) and is known in the carillon world for his innovative projects with Compagnie Aardbei, which he developed for wide audiences, focusing on a variety of genres and diverse domains (from theater and dance, to education, to large collaborative performances).

Since 2004, Aardbei has developed various carillonPlus concerts, including "Bell-Canto" (carillon and soprano), "Drum and Bells" (electronic percussion and carillon), and "Bells Ball" (carillon and a folk group, Naragonia). In 2014, Jan Verheyen put on the premiere of "Carillon Jam" together with DJ Courtasock, offering a contemporary mix of turntable/scratch and carillon. Together with the dance group Imago Tijl, Jan also brought "Symbiose" to the stage with choreography based on carillon music. Jan is also active in the area of theater; Compagnie Aardbei's first project was "Rocky het Klokkie" ("Rocky the Bell"), a children's theater performance in which the audience is introduced to bells and carillons. In 2012-2013, Jan was commissioned by the city of Mechelen to start a large-scale educational project for elementary schools, through which around 800 children have learned about the carillon. Since then, he has given occasional workshops with bells. He is the conductor of the handbell choir "Bellness." In 2016, he developed and produced the ambitious project, "Klankspiegelingen" ("Sound Reflections"), for choir, orchestra, organ, carillon, and dance.

Jan studied at the Mechelen carillon school and earned a bachelor diploma in carillon at the Netherlands Carillon Institute in Dordrecht. He was a longtime member of the Flemish Carillon Association and the nonprofit carillon organization in Neerpelt. Further, he is frequently invited to perform concerts in Belgium and abroad.

12:00 - Dr John Granzow and Tiffany Ng (USA)

Organization: University of Michigan, Ann Arbor (USA)

Hack The Bells: Using the Carillon to Drive Teaching Innovation

By bridging the arts, history, and new technologies, the carillon opens a unique space for interdisciplinary teaching at the university level. We propose, as a team with one professor specializing in carillon and the other in performing arts technology, to present three of our successful teaching collaborations at the University of Michigan, Ann Arbor (USA). Our work with researchers at Stanford and UC Berkeley has enabled us to develop new models of audience-interactive carillon performance and electronic composition, and we draw on that research to design student-centered learning experiences that our students number amongst their favorite projects.

Our first example is using bells to teach sound synthesis. To investigate novel modes of sound production, early electronic composers conducted experiments to simulate acoustic tones. After analyzing bell spectra, they made various attempts at resynthesis, a process that provided auditory benchmarks for evaluating synthesis techniques. At Stanford, John Chowning famously observed that non-integer ratios between the frequency of a pitch and the rate of vibrato produced bell-like enharmonic FM tones. In his early teaching, he chose particular bells for his students to resynthesize. We have adapted that approach to teaching sound synthesis in the twenty-firstcentury.

In our second example, carillon and music technology students collaborate to develop experimental compositions. Students in the "Performance Systems" course learn about the carillon and the degrees of separation between the performer, the production of sound, and the listeners. They use live computer processing of sound, extend the carillon into virtual dimensions, and use technology to explore the carillon's historical and social dimensions in public space. We will explain the setup required to go beyond carillon + tape and share what we've learned from teaching this course twice.

Our third and most well-known example is "Hack the Bells," a contest developed at UC Berkeley in 2014 and repeated at the University of Michigan in 2016. With roughly 40,000 students at each university, carillonists can only teach a tiny fraction of those students. However, all students know the bell tower, and many have ideas inspired by it. "Hack the Bells" invites entrants to submit creative works and proposals in any medium, from site-specific installations to remixes to poems, and in the process encourages them to learn about carillons and how they are played. The contest generates widespread excitement about the carillon, sparks new ideas from people who are not limited by traditional carillon thinking, and presents high-quality projects to the public. We will explain how to run such contests based on two years of experience, and present the winning proposals.

The University of Michigan has two carillons, and the opportunity to innovate using the most iconic symbols of the campus brings out the best in our students. Through this talk and handouts with sample teaching materials and technical information, we hope to lay the basis for others to explore new collaborations.

Hack The Bells: le carillon comme moyen d'innover dans l'enseignement

Le carillon ouvre la voie à des possibilités uniques d'enseignement interdisciplinaire de niveau universitaire en reliant art, histoire et nouvelles technologies. Dans cet exposé par un professeur de carillon et un professeur de Technologies pour les arts de la scène, nous présentons trois projets développés avec fruit à l'Université du Michigan, Ann Arbor (USA). Notre collaboration avec les chercheurs de l'Université de Stanford et de l'UC Berkeley a permis de développer de nouveaux modèles de composition électronique et de concerts en interaction avec le public. Ces études ont eu pour objectif de concevoir des expériences d'apprentissage centrées sur les étudiants, chose que ceux-ci apprécient au plus haut niveau.

Notre premier exemple concerne l'utilisation de cloches pour l'enseignement de la création de sons synthétiques. Investiguant de nouveaux modes de production de sons, les premiers compositeurs de musique électronique ont mené des expériences de simulation acoustique de tons. Ayant analysé des spectres sonores de cloches, ils ont fait plusieurs tentatives d'en refaire la synthèse, ce qui a posé des jalons pour l'évaluation de techniques de synthèse de sons. John Chowning de l'Université de Stanford a observé, c'est bien connu, que des rapports non entiers entre la fréquence d'un ton et la vitesse de vibration produisent des tons enharmoniques FM semblables à ceux d'une cloche. Pour ses cours, il choisissait des cloches dont les étudiants devaient reproduire les tons par voie de synthèse. Nous avons adapté cette approche pour cet enseignement au 21e siècle.

Notre deuxième exemple concerne la collaboration entre des étudiants de technologie musicale et d'autres étudiant le carillon, en vue de développer des compositions expérimentales. Les étudiants du cours 'Performance Systems' acquièrent des connaissances dans le domaine du carillon et sur la séparation qui existe entre concertistes, production de son et auditeurs. Regroupés par équipes, ces étudiants développent des idées pour transformer les concerts de carillon et l'auditoire. Ils utilisent pour ce faire le traitement informatique du son en live, confèrent au carillon des dimensions virtuelles et explorent les dimensions historiques et sociales du carillon dans l'espace public. Les élèves de carillon conseillent ces équipes et testent leurs productions. Nous ferons part de notre expérience pour développer le concept de carillon + bande enregistrée et partagerons l'expérience que nous avons acquise dans le cadre de ces cours déjà donnés deux fois.

Notre troisième exemple, le plus connu, est « Hack the bells ». Il s'agit d'un concours mis sur pied en 2014 à l'Université de Berkeley et qui a été réédité en 2016 à l'Université de Michigan. Des 40.000 étudiants inscrits dans chacune de ces universités, seul un petit nombre peut espérer pouvoir s'inscrire au

cursus d'apprentissage du carillon. Mais tous les étudiants connaissent la tour hébergeant le carillon universitaire et nombreux sont ceux qui ont des idées innovantes à son sujet. « Hack the Bells » les invite à faire des propositions pour le carillon et les encourage à avoir davantage de connaissances de cet instrument et de la manière de le jouer. Le concours suscite une très grande émulation autour du carillon, génère des idées nouvelles de la part de personnes non formatées par les traditions dans ce domaine ainsi que des projets de grande qualité pour le public. Sur base de notre expérience de deux éditions de ces concours, nous expliquerons comment les gérer et présenterons les propositions primées à l'issue des concours.

L'Université de Michigan possède 2 carillons. Les opportunités d'innover au moyen de ces 'icones' du campus produisent le meilleur effet auprès des étudiants. Par cette présentation et les exemples de matériel didactique et d'informations techniques qui l'accompagnent nous espérons jeter les bases permettant à d'autres la découverte de nouvelles collaborations.

Hack The Bells: het geven van impulsen voor innovatie van onderwijs met behulp van de beiaard

Door de beiaard in te schakelen in het verbinden van de kunst, de geschiedenis en de nieuwe technologieën, worden er nieuwe mogelijkheden gecreëerd voor wat het interdisciplinair onderwijs op universitair niveau betreft. In deze presentatie stellen wij drie van onze succesvolle projecten voor, uitgewerkt aan de Universiteit van Michigan (Ann Arbor, USA), in een team met diverse docenten, waaronder de docenten Beiaard en Technologie podiumkunsten.

Ons werk met onderzoekers van Stanford en UC Berkeley heeft ons in staat gesteld nieuwe modellen van publiek-interactieve beiaardconcerten en elektronische compositie te ontwikkelen. Hierbij staan studentgerichte leerervaringen centraal, iets wat onze studenten blijkbaar ten zeerste waarderen.

Ons eerste voorbeeld betreft het gebruik van klokken in de lessen rond geluidsynthese. In een vernieuwde aanpak rond geluidsproductie, hebben de eerste componisten van elektronische muziek experimenten uitgevoerd om akoestische tonen te simuleren, waaronder de klokkenklank. Aan de universiteit van Stanford ontdekte collega John Chowning dat de niet-integer ratio's tussen de frequentie van een toonhoogte en de snelheid van vibrato klokachtige FM-tonen produceerde. In zijn lessen gebruikte hij klokken als studieobjecten voor geluidsreproductie. We hebben die aanpak aangepast aan de geluidsynthese in de 21ste eeuw.

Het tweede voorbeeld behandelt de samenwerking tussen de beiaardstudenten en de studenten muziektechnologie om experimentele composities te ontwikkelen. In de 'Performance Systems' cursus leren zij over de link tussen de uitvoerder, de geluidsproductie en de luisteraars. In verschillende teams gebruiken deze studenten live-computer verwerking van geluid, virtuele uitbreiding van de beiaard en technologie om de historische en sociale dimensies van de beiaard in de openbare ruimte te onderzoeken. In deze presentatie zullen we onze ervaringen delen van de cursussen die we hebben gegeven rond het uitbreiden van het concept beiaard en tape.

Ons derde en meest bekende voorbeeld is 'Hack the Bells', een wedstrijd die in 2014 aan de universiteit van Berkeley is ontwikkeld en die in 2016 bij de Universiteit van Michigan werd herhaald. Met ongeveer 40.000 studenten op elke universiteit kunnen uiteraard maar een beperkte groep zich inschrijven voor beiaardlessen. Echter, alle studenten kennen de beiaardtoren, en veel hebben ideeën die erin geïnspireerd zijn. "Hack the Bells" nodigt deelnemers uit om voorstellen uit te werken in diverse deelgebieden, gelinkt aan de beiaard. De wedstrijd genereerde een wijdverspreide enthousiasme over de beiaard, ontplooide vernieuwende ideeën en leverde hoogwaardige projecten op voor het publiek. We zullen uitleggen hoe dergelijke wedstrijden worden uitgevoerd op basis van twee jaar ervaring en presenteer de winnende voorstellen.

De Universiteit van Michigan heeft twee beiaarden, en de mogelijkheid om te innoveren met behulp van de meest iconische symbolen van de campus brengt het beste uit in onze studenten. Via deze discussie en uitdelen met voorbeeldonderwijsmateriaal en technische informatie, hopen we de basis te leggen voor anderen om nieuwe samenwerkingen te ontdekken.

Tiffany Ng is Assistant Professor of Carillon at the University of Michigan, Ann Arbor. She holds a Ph.D. in musicology and new media studies from the University of California, Berkeley, where her dissertation explored how two contemporaneous developments shaped each other: cold war technology and diplomacy, and the historicist revival of organ and carillon building in America and the Netherlands. Ng earned a master's degree in organ from Eastman and a licentiate with great distinction from the Royal Carillon School in Belgium. Her concert career has taken her to major festivals in a dozen countries in Europe, Asia, and North America, where she has premiered over two dozen acoustic and electroacoustic works. She also serves on the faculty of the North American Carillon School.

John Granzow (Assistant Professor of Performing Arts Technology) applies the latest manufacturing methods to both scientific and musical instrument design. After completing a Master of Science in Psychoacoustics, he attended Stanford University for his Ph.D. in computer-based music theory and acoustics. Granzow started and instructed the 3D Printing for Acoustics workshop at the Stanford Center for Computer Research in Music and Acoustics. He attended residencies at the Banff Centre and the Cite Internationale des Arts in Paris. His research focuses on computer-aided design, analysis, and fabrication for new musical interfaces with embedded electronics. He also leverages these tools to investigate acoustics and music perception. Granzow's instruments include a long-wire installation for Pauline Oliveros, sonified easels for a large scale installation at La Condition des Soies in Lyon, France, and a hybrid gramophone commissioned by the San Francisco Contemporary Music Players. He is a member of the Acoustical Society of America where he frequently presents his findings.

In 2013, Granzow was awarded best paper for his work modeling the vocal tract as it couples to free reeds in musical performance.

July 4

10:00 - Dick van Dijk (The Netherlands)

Voice of the bells - My voice, caught in Bronze

We all know poems about bells: poems in which the carillon is celebrated, poems about the consolation and protection that bells bring us when they ring. But these bells also have a message for us, a message hidden high in the tower. Invisible to everyone, and therefore unknown.

"Voice of the City" was the theme of the World Carillon Congress in 2004 in the Norwegian capital of Oslo.

"Voice of the bells" is the title of this lecture, with the subtitle "My voice caught in bronze." The bells are living witnesses to the time in which they were cast. Anonymous at first (until 1400), but with a name and sometimes a message since the mid-15th century.

The bell of the town hall of Culemborg in the Netherlands tells us, "Sit pestis victa mala dum resonat benedicta," which means, "They overcome the plague as long as the sacred sound rings." This text gives us clues about the casting year—probably right after the plague that was rampant in Europe between 1346 and 1351. The word "sacred" refers to the bells' baptism. Then, bells played a mystical, narrative or mythical role: "Vivos voco, mortuos plango, fulgura frango"; "I call the living, and pity the dead, and break lightning."

The reason for the poetry collection "My voice caught in bronze," published by the Utrecht Bell Ringers Guild and the Utrecht Carillon Society, was the inscriptions on the six large bells (cast in 1505 by Geert van Wou) of the Dom Tower in Utrecht.

The Hemony brothers inscribed both functional and biblical texts on their bells for the Dom Tower carillon. On the 12 smallest bells, however, we find an ongoing story. The three lowest bells of the same carillon have beautiful text by Ad den Besten. In addition, the completion of the Dom Tower's set of swinging bells in 1982 has also yielded beautiful inscriptions.

In this lecture, and try to draw more attention to the texts that have been cast on the bells. They offer wise lessons and paint a perfect picture of society in the time in which the bells were made.

La voix des cloches : ma voix dans le bronze

Les poèmes traitant de cloches sont très connus. Des poèmes dans lesquels le carillon est célébré ou dans lesquels le son des cloches nous offre une protection. Mais ces cloches ont également un message pour nous, un message bien caché là-haut, dans la tour. Invisible de tous et donc méconnu.

Le thème du Congrès de la Fédération Mondiale du Carillon de 2014, qui s'est tenu à Oslo, capitale de la Norvège, était « La voix de la ville ». « La voix des cloches » est le titre de cette conférence, qui a pour sous-titre « ma voix dans le bronze ». Les cloches sont des témoins vivants de l'époque à laquelle elles ont été fondues. A l'origine (jusqu'en 1400) anonymes, elles seront ensuite nommées et parfois, à partir de la moitié du XVème siècle, ornées d'un message.

Voici ce que nous dit la cloche de l'Hôtel de Ville de Culemborg, aux Pays-Bas : « Sit pestis victa mala dum resonat benedicta », ce qui signifie « la peste est domptée tant que résonne le son sacré ». Ce texte nous livre un indice sur l'année de la fonte, qui a vraisemblablement eu lieu juste après l'épidémie de peste qui sévit en Europe entre 1346 et 1351. Le terme « sacré » réfère au fait que la cloche ait été baptisée. Par la suite, les cloches vont être amenées à jouer un rôle mythique, narratif ou mystique : « Vivos voco, mortuos plango, fulgura frango », « j'appelle les vivants, je pleure les morts, j'éloigne la foudre »

Ainsi, ce sont les inscriptions trouvées sur les six plus grosses cloches du Dom d'Utrecht, fondues en 1505 par Geert van Wou, qui ont amené la Guilde des Sonneurs d'Utrecht et l'Association du Carillon d'Utrecht à publier le recueil de poèmes « Ma voix dans le bronze »

Pour leur part, les frères Hemony ont employé, pour orner les cloches du carillon du Dom, des textes à la fois bibliques et fonctionnels. Les 12 cloches les plus petites relatent, quant à elles, une histoire en plusieurs volets. Les trois plus grosses cloches de ce même carillon comportent de magnifiques vers d'Ad den Besten . L'ajout, en 1982, de cloches de volées pour compléter l'ensemble, a amené dans la tour de nouvelles admirables inscriptions.

Au travers de cette conférence, mon but est d'attirer votre attention et de développer votre intérêt pour les inscriptions que portent les cloches. Elles sont le reflet de l'époque durant laquelle elles ont été fondues, ainsi que du contexte social d'alors.

De stem van de klok, in brons gegoten

U kent ze wel, de gedichten over klokken. Gedichten waarin de beiaard wordt bejubeld, gedichten waarin we troost en bescherming vinden als de klokken luiden. Maar klokken hebben voor ons ook een boodschap, een boodschap diep verborgen en vaak hoog in de toren. Voor iedereen onzichtbaar, en dus onbekend.

"Voice of the city" was het thema van het Wereld Beiaard Congres in 2004 in de Noorse hoofdstad Oslo.

"Voice of the bells" is de titel van deze lezing, met als subtitel "Mijn stem in brons gevangen". Klokken zijn levende getuigen van de tijd waarin ze zijn gegoten. Anoniem tot 1400, met een naam en soms een boodschap vanaf het midden van de 15e eeuw.

De luidklok van het stadhuis van het Nederlandse Culemborg vertelt ons "Sit pestis victa mala dum resonat benedicta", wat betekent "zij de pest overwonnen zolang de gewijde weerklink". Een tekst die ons aanwijzingen geeft over het gietjaar, waarschijnlijk direct na de pest die in Europa heerste tussen 1346 en 1351. Het woord "gewijde" verwijst naar de klokkendoop. Dan worden aan klokken een mystieke, verhalende of mythische rol toebedeeld: "Vivos voco, mortuos plango, fulgura frango"; "Ik roep de levenden, ik beklaag de doden, ik breek de bliksem".

De aanleiding voor de dichtbundel 'Mijn stem in brons gevangen' uitgegeven door het Utrechts Klokkenluiders Gilde en de Utrechtse Klokkenspel Vereniging waren de opschriften op de zes grote luidklokken (gegoten in 1505 door Geert van Wou) van de Domtoren in Utrecht.

De gebroeders Hemony plaatsten zowel functionele als bijbelse teksten op hun klokken van de Dombeiaard. Een verhaal apart is het hoogste octaaf van het Domcarillon, daar staat een doorlopend verhaal op de 12 kleinste klokken. De drie basklokken van het Dombeiaard hebben prachtige teksten van Ad den Besten. Ook de vervollediging van het Domgelui in 1982 heeft mooie randschriften opgeleverd.

Met deze lezing probeer ik meer aandacht en belangstelling te krijgen voor de teksten die op de klokken zijn gegoten, het zijn de wijze lessen van de opdrachtgevers van destijds of ze geven een mooi maatschappelijk beeld ten tijde van de gieting.

Dick van Dijk (1962) was born in Utrecht, under the sounds of the Hemony carillon of the Nicolai Church. He graduated in 1987 at the Dutch Carillon School in Amersfoort and recently at the Royal Carillon School "Jef Denyn" in Mechelen. He studied business administration.

In 1972 he stood at the cradle of the Utrecht Bell Ringers Guild, an association with over 800 members at present. After the completion in 1982 of the set of swinging bells from Van Wou of the Dom Tower, he has actively contributed to the restoration and new construction of the swinging bells of the Jacobi Church, Nicolai Church and Buur Church. In 2009, he was the initiator of the new carillon for Willibrordus Church of Vleuten (near Utrecht).

As a church musician, he is active in the Willibrordus Church of Vleuten and St. John's Church of Wijk near Duurstede. As a freelance carillonneur he has played carillon concerts in the Netherlands, in many countries of Europe and in the USA.

He is a board member of the Utrecht Carillon Society, the Foundation "Utrecht Organ Land" and the Friends of the New Philharmonie Utrecht. In 2009, he received the official title "Member of the Order of Orange Nassau."

10:30 - Jakob De Vreese (Belgium)

***Salvator*: an online platform for carillonneurs**

Salvator is a new online platform where carillonneurs can share carillon arrangements and compositions with each other. Today, some of the most popular sites on the internet rely on sharing and open collaboration (e.g. Wikipedia, Youtube, IMSLP…), and with Salvator, the carillon world can now benefit from the advantages that a sharing economy offers. Salvator has three main libraries: arrangements, compositions, and public domain pieces:

- Arrangements
The arrangement database is a database with arrangements added by the arranger. Everybody can add his or her arrangement to the database, after it is checked by the administrators it will be up for download by other carillonneurs.
- Compositions
This database contains compositions for carillon added by the composer.
- Public domain
This database contains pieces for carillon that are in the "public domain" (terminology used in Europe for music of composers who died more then 75 years ago). These pieces are added by the administrators of the website. The most important composer that is now in public domain in Europe is Jef Denyn.

All arrangements or compositions that are added to the website will be automatically putted under Creative Commons. The uploader can choose between 6 levels of CC-copyrights. You can find these on their website: creativecommons.org

Every piece is easily searchable by title, composer, arranger, genre, and key, but also by carillon-specific paramaters, such as range and bass tones used. Currently in development is a public calendar of carillon-related concerts and events, a discussion forum, and a resources library for campanological information.
This presentation will introduce Salvator to the world carillon community and demonstrate the site's main features. Further, the issue of copyright will be addressed and research on how copyright law pertains to carillonneurs will be presented. Lastly, the success of the site thus far will be analyzed and plans for new features will be announced.

In this presentation and will present SALAVATOR
www.beiaard.org/salvator

Salvator : une plateforme en ligne pour les carillonneurs

Dans le cadre de ma thèse pour l'Ecole Royale de Carillon de Malines, j'ai construit un site internet où les carillonneurs peuvent se connecter pour télécharger et déposer des compositions et des arrangements pour le carillon. L'objectif est que ce site constitue pour les carillonneurs une base de données regroupant des informations et de la musique dont ils et elles ont besoin. Le site comprend trois bases de données :

- Arrangements :
La base de données d'arrangements héberge des arrangements mis à disposition par leur auteur. Tout un chacun peut ajouter à la base de données son ou ses arrangements, et ils seront disponibles au téléchargement après visu des administrateurs du site.
- Compositions :
Cette base de données regroupe des compositions pour carillon proposées par leurs auteurs.
- Domaine public :
Cette base de données propose des pièces pour carillon qui sont "tombées dans le domaine public" (c'est, en Europe, l'expression utilisée pour qualifier des pièces dont le compositeur est décédé il y a 75 ans ou plus). Ces pièces sont mises en ligne par les administrateurs du site. En Europe, le principal compositeur pour carillon dont les pièces sont aujourd'hui tombées dans le domaine public est Jef Denyn.

Les arrangements mis sur le site ne sont pas soumis aux lois sur la propriété intellectuelle, parce que tout un chacun peut partager avec "des amis" des arrangements qu'il ou elle a réalisé. Puisqu'il faut s'inscrire au site et que seuls les carillonneurs y ont accès, cela constitue au regard de la loi un "groupe d'amis". Néanmoins, le fait de jouer ces arrangements pose problème dans certains pays, c'est pourquoi j'ai consacré un chapitre de ma thèse à cette question spécifique.

Tous les arrangements et compositions mis en ligne sur le site tomberont automatiquement sous la licence de Creative Commons. La personne qui met à disposition sa composition ou son arrangement peut choisir entre 6 formes de Copyright Creative Commons. Vous trouverez le détail de ces différentes formes sur le site : creativecommons.org

Cette présentation vous permettra donc de découvrir SALVATOR :
www.beiaard.org/salvator

***Salvator*: een online platform voor beiaardiers**

Voor mijn thesis voor de Koninklijke Beiaardschool "Jef Denyn" te Mechelen, heb ik een website gebouwd waar beiaardiers kunnen inloggen om beiaardbewerkingen en -composities delen met collega's. De website is bedoeld om een online platform te bieden met daarin drie databases:

- Beiaardbewerkingen
Deze database bevat beiaardbewerkingen, toegevoegd door de beiaardier die de bewerking heeft gemaakt. Iedereen kan zijn of haar bewerking toevoegen, nadat het door de beheerders is gecontroleerd
- Beiaardcomposities
Deze database bevat composities voor beiaard, toegevoegd door de componist.
- Publiek domein
Deze database bevat stukken voor beiaard die in het publieke domein (Europa) zijn. Deze werken - van componisten die minstens 75 jaar geleden zijn overleden - worden toegevoegd door de beheerders van de website. De belangrijkste beiaardcomponist uit het publiek domein is Jef Denyn.

De beiaardbewerkingen die op deze website zijn toegevoegd, vallen niet onder de auteursrechtelijke wetgeving, aangezien iedereen eigen bewerkingen kan delen onder 'vrienden'. Volgens de wetgeving kan deze site worden beoordeeld als een groep vrienden, vanwege het feit dat enkel beiaardiers zich kunnen registreren.

In sommige landen kan er evenwel nog een probleem zijn om de bewerkingen uit te voeren, maar hierover is er veel in beweging, hetgeen ik in mijn thesis verder heb uitgediept.

Alle bewerkingen en composities die aan de database zijn toegevoegd, worden automatisch onder Creative Commons geplaatst. De uploader kan kiezen uit 6 niveaus van CC-auteursrechten. U kunt deze vinden op de website: creativecommons.org

Meer info: www.beiaard.org/salvator

Jakob De Vreese graduated from the Royal Carillon School "Jef Denyn" in Mechelen. He studied piano with Alan Weiss at the Lemmensinstituut in Leuven and Organ with Paul De Maeyer. Since 2008 he is vice-president and co-founder of OZMA Music Wares vzw, a private music school for classical, jazz, rock and pop music. He is assistant-carillonneur of the city of Ghent, and is organist in several churches, with amongst others the basilica of Lourdes-Oostakker in Ghent.

11:30 - Miguel Carvalho, Dr Vincent Debut, Dr Jose Antunes (Portugal)

Reverse engineering techniques for characterizing historical bells of the Mafra carillons

The two carillons of the Mafra National Palace are a rare tangible testimony of the art of bell casting and tuning in the 18th century. Founded by Willem Witlockx from Antwerp, and Nicholas Levache from Liège, one of the remarkable features of these instruments is the preservation state of their bells, which still remain close to their original conditions. Neglected for decades, the Mafra carillons are currently undergoing a profound restoration process, and for reasons of preservation of cultural heritage, it seems timely to enrich the scientific knowledge on this collection of historical bells.

In a recent work [1], the authors successfully addressed the acoustic features of the two carillons by combining physics-acoustics techniques and musicological knowledge. From a detailed analysis of the bells vibrational properties, the standard pitch and musical temperament of these historical instruments were assessed in an objective manner, and tuning differences between the two carillons were highlighted.

A further step toward the characterization of the Mafra carillons has been recently taken in the context of a new interdisciplinary research project. The main objective of this work is to provide comprehensive ways to characterize and describe historical bells, and shed light into historical casting and tuning techniques. Rooted on recent advances in material sciences and music acoustics, the work involves the development of an instrumental technique for measuring the bell geometry - a challenging issue even for modern bell founders - and for characterizing the elemental and microstructural structure of the bronze alloys used by the founders.

In this paper, we will present the framework developed for the assessment of the bell geometry and the diagnosis of their vibrational characteristics. Our methodology is based on a reverse engineering process, and combines up-to-date imaging technology with modelling and computing techniques from vibration analysis. 3D scanning technologies are used to measure and reconstruct a 3D model of each bell, and Finite Element modelling is considered to compute the important frequencies of the bell partials, and corresponding modeshapes. Comparison with vibrational data previously obtained using experimental modal analysis [2] will be presented to illustrate the accuracy of the technique. From our results, the proposed strategy appears particularly well suited for the study of the vibrational properties of bells. To a larger extent, it also presents strong potential for applications in the bell industry, namely for restoration and re-tuning, as well as in virtual museology.

REFERENCES - [1] M. Carvalho, "Os carrilhões de Mafra: estudo e caracterização acústica dos sinos". MSc thesis, Lisboa: Faculdade de Ciências Sociais e Humanas, Universidade Nova de Lisboa, 2012.
[2] V. Debut, M. Carvalho, J. Antunes, "An objective approach for assessing the tuning properties of historical carillons". Applied Acoustics, 2016, 101, pp.78-90.

Techniques d'ingénierie inversée pour la caractérisation des cloches historiques des carillons de Mafra

Les deux carillons du Palais National de Mafra sont des témoins concrets et rares de l'art de la fonte et de l'accordage de cloche au XVIIIème siècle. Ils ont été fondus l'un par Willem Witlockx d'Anvers et l'autre par Nicolas Levache de Liège. Une de leurs caractéristiques notable est leur exceptionnel état de conservation, proche encore de leur condition d'origine. S'ils ont été négligés pendant plusieurs décennies, ils font aujourd'hui l'objet d'un processus de restauration en profondeur et, pour des raisons de conservation de l'héritage culturel, le moment nous semble venu d'enrichir la connaissance scientifique à propos de cette collection de cloches historiques.

Dans un ouvrage récent [1], les caractéristiques acoustiques des deux carillons ont été étudiées avec succès en combinant les techniques de la physico-acoustique et les connaissances musicales. A partir d'une analyse détaillée des propriétés vibratoires des cloches, il a été possible de déterminer de façon objective la hauteur de son standard et le tempérament musical de ces instruments, et de mettre en évidence les différences d'accordage entre ces deux carillons.

Une étape supplémentaire a été franchie en vue de la caractérisation des carillons de Mafra dans le cadre d'un nouveau projet de recherche interdisciplinaire. Ce travail a pour principal objectif de fournir des méthodes pour décrire et caractériser des cloches historiques de façon exhaustive ainsi que de lever le voile sur des techniques de fonte et d'accordage historiques. En s'appuyant sur de récentes avancées dans l'acoustique musicale et les sciences des matériaux, ce travail a amené le développement d'une technique instrumentale permettant de mesurer la géométrie d'une cloche (qui est aujourd'hui encore un défi pour les fondeurs de cloche modernes) et de caractériser la structure élémentaire et la microstructure de l'alliage de bronze employé par les fondeurs.

Lors de cette conférence, nous présenterons le modèle développé pour évaluer la géométrie de la cloche et pour établir ses caractéristiques vibratoires. Notre méthodologie repose sur le processus de l'ingénierie inversée et combine les technologies actuelles de l'imagerie avec des techniques de calcul et de modélisation employées pour l'analyse vibratoire. Nous utilisons les technologies de scanning 3D pour mesurer et reconstruire une modélisation 3D de chaque cloche, et la Méthode des Eléments Finis nous permet de calculer les fréquences importantes des partiels des coches et les profils correspondants. Nous comparerons ces résultats avec les données vibratoires obtenues précédemment en utilisant l'analyse modale expérimentale [2], afin de montrer la pertinence de l'emploi de cette technique. Au vu de ces résultats, la stratégie proposée semble particulièrement appropriée à l'étude des propriétés vibratoires des cloches. Plus largement, ces recherches ouvrent la voie à un large potentiel d'applications dans l'industrie campanaire, notamment pour la restauration et le ré-accordage, ainsi que pour la muséologie virtuelle.

REFERENCES BIBLIOGRAPHIQUES - [1] M. Carvalho, "Os carrilhões de Mafra: estudo e caracterização acústica dos sinos". MSc thesis, Lisboa: Faculdade de Ciências Sociais e Humanas, Universidade Nova de Lisboa, 2012.
[2] V. Debut, M. Carvalho, J. Antunes, "An objective approach for assessing the tuning properties of historical carillons". Applied Acoustics, 2016, 101, pp.78-90.

Reverse engineering technieken voor de analyse van de historische klokken van de beiaarden van Mafra

De twee beiaarden van het Mafra Nationaal Paleis zijn een zeldzame getuigenis van de kunst van de klokkengietkunst in de 18e eeuw. De klokken van deze beiaarden werden gegoten door Willem Witlockx uit Antwerpen, en Nicholas Levache uit Luik. , is een van de opvallende kenmerken van deze instrumenten de behoudsstatus van hun klokken, die nog steeds dichtbij hun oorspronkelijke omstandigheden blijven. De Mafra-carillons worden verwaarloosd door de jaren dertig. Het gaat om het behoud van het cultureel erfgoed, en het lijkt tijdig om de wetenschappelijke kennis over deze collectie historische klokken te verrijken.

In een recent werk [1] hebben de auteurs de akoestische kenmerken van de twee carillons succesvol aangepakt door fysica-akoestiektechnieken en muziekkundig kennis te combineren. Uit een gedetailleerde analyse van de trillingseigenschappen van de klokken werden de standaardhoogte en het muzikale temperament van deze historische instrumenten objectief beoordeeld, en de verschillen tussen de twee carillons werden gemarkeerd.

Een verdere stap in de richting van de karakterisering van de Mafra carillons is onlangs in het kader van een nieuw interdisciplinair onderzoeksproject genomen. Het hoofddoel van dit werk is het bieden van uitgebreide manieren om historische klokken te karakteriseren en te omschrijven en licht te werpen op historische casting en tuning technieken. Op basis van recente ontwikkelingen in de materiaalkunde en muziekacoustiek behelst het werk een instrumentale techniek voor het meten

van de klokgeometrie - een uitdagend probleem, zelfs voor moderne klokkentoren - en voor het karakteriseren van de elementaire en microstructuurstructuur van de bronlegeringen die door de oprichters.

In dit document presenteren wij het kader dat is ontwikkeld voor de beoordeling van de klokgeometrie en de diagnose van hun trillingseigenschappen. Onze methodologie is gebaseerd op een omgekeerde engineering proces, en combineert up-to-date beeldvormingstechnologie met modellering en computertegnieken van trillingsanalyse. 3D-scanningstechnologieën worden gebruikt om een 3D-model van elke klok te meten en te reconstrueren, en Finite Element-modellering wordt beschouwd als de belangrijke frequenties van de klokdeeltjes, en overeenkomstige modeshapes, te berekenen. Vergelijking met vibratiegegevens die eerder verkregen werden met behulp van experimentele modale analyse [2] zal worden gepresenteerd om de nauwkeurigheid van de techniek te illustreren. Uit onze resultaten lijkt de voorgestelde strategie bijzonder geschikt voor de studie van de trillingseigenschappen van bellen. In grotere mate biedt het ook een groot potentieel voor toepassingen in de klokindustrie, namelijk voor restauratie en re-tuning, evenals in virtuele museologie.

REFERENTIES - [1] M. Carvalho, “Os carrilhões de Mafra: estudo e caracterização acústica dos sinos”. MSc thesis, Lisboa: Faculdade de Ciências Sociais e Humanas, Universidade Nova de Lisboa, 2012.
[2] V. Debut, M. Carvalho, J. Antunes, “An objective approach for assessing the tuning properties of historical carillons”. Applied Acoustics, 2016, 101, pp.78-90.

Miguel Carvalho graduated in Musical Sciences at Universidade do Minho in 2010, and successfully presented his Master’s thesis titled, “Acoustic characterization of the Mafra carillon bells” in 2012, under the supervision of Vincent Debut (PhD), at Faculdade de Ciências Sociais e Humanas (FCSH), Universidade Nova de Lisboa (UNL).

In 2010 he joined INET-md (FCSH/UNL) and Applied Dynamics Laboratory (Campus Tecnológico e Nuclear/Instituto Superior Técnico/Universidade Técnica de Lisboa) in the project PTDC/EAT-MMU/104255/2008. Currently he continues his work at the same institutions towards his PhD in Musical Sciences, with a Grant from the Portuguese Foundation for Science and Technology (FCT) within the PhD awarded program, “Development of advanced methods in musical acoustics for tuning and restoration of historical carillons” under the supervision of Vincent Debut (PhD) and José Antunes (PhD) (CTN/IST/UTL). His main research interests are music acoustics and organology, in particular experimental modal analysis, physical modelling and optimization of musical instruments. His research has been published in book chapters, international peer-reviewed journals and international conference proceedings and has received two awards by the International Symposium on Musical Acoustics (2014) and Portuguese Museology Association (2015).

Dr Jose Antunes was born in Lisbon, Portugal, where he got a Mechanical Engineering degree from IST (1977). Later, he obtained his MSc (1983) and PhD (1986) degrees in France, from Paris University. He is currently Principal Researcher at the Nuclear Research Center of IST, in Portugal, where he is head of the Applied Dynamics Laboratory. For more than 30 years he has also been visiting researcher at the Nuclear Research Center of Saclay, CEA, France. He has coauthored 2 books, more than 50 papers in international journals and more than 100 papers in peer-reviewed international conferences. His work in flow-induced vibrations, nonlinear dynamics, system identification and music acoustics was awarded three international prizes, including two from ASME. He was recently honored with the “Foreign Medal 2012” of the French Society of Acoustics.

Dr Vincent Debut is a 38-year old French researcher based in Portugal for 11 years. His work merges two of his interests, Music and Physics, and for 15 years, he has focused his research on physical modelling and optimization of musical instruments. He was first a musician (oboe), then became a physicist (double MSc in Physics Engineering and Applied Acoustics, Institut National des Sciences Appliquées/Université du Maine, France, 2001) and earned a PhD in Music Acoustics (Aix-Marseille, France, 2004). To date, he is a postdoc researcher at the Instituto de Etnomusicologia, Música e Dança housed by the New University of Lisbon (UNL, Portugal) and an invited associate professor of Acoustics at UNL’s Music Department.

His scientific productivity includes 3 books chapters and 49 papers (11 in international peer-reviewed journals -38 in international peer-reviewed conference proceedings), mostly in the field of Music Acoustics, and recently, he has produced works in the area of Cultural Heritage for the preservation of rare musical instruments. His work has been awarded four prizes, and scientific recognition is also evidenced by the frequent invitations to lecture short courses, including at the recent EAA Summer School on Acoustics (Porto, 2016) for the Rooms and Musical Acoustics course. He has also been an active reviewer for the main journals and conferences in his field, and has a demonstrated track record of successful research supervision.

12:00 - Dr Carl Van Eyndhoven (Belgium)

“Les Cloches de Corneville”

A practice-based research on carillon transcriptions and arrangements of operas in the nineteenth century based on historical carillon manuscripts and repinning arrangements.

The many recently rediscovered repinning arrangements and manuscripts for carillon suggest that a thriving carillon practice existed in the 19th century. This challenges the widespread view of the 19th century as “the dark age of the art of the carillon.” The repertoire of these carillon manuscripts consists largely of elaborate and very virtuosic arrangements of popular opera themes. In this way, they connect to the similarly virtuosic transcriptions and arrangements of opera music for piano, guitar, clarinet, etc., which were immensely successful in the 19th century.

The research focuses on the making and execution of transcriptions and arrangements of 19th-century operas for automatic and manually played carillon. A practical and comparative research of the trajectory from the initial opera score through the piano reduction and piano transcription to the arrangement and transcription for carillon aims to elucidate which parameters (musical, technical, instrumental, or performance-related) were decisive in the process of making the arrangement or transcription. The main intentions are to enlarge the repertoire substantially for present-day carillonneurs, to gain new insight concerning the performance practice of this historic repertoire, and to provide inspiring tools to create transcriptions and arrangements of 19th-century, 20th-century, and contemporary music.

“Les Cloches de Corneville”

Présentation d’une recherche fondée sur la pratique concernant des arrangements et transcriptions pour carillon d’airs d’opéra du XIXème siècle, sur base de manuscrits historiques pour carillon et d’arrangements pour mécanismes d’horloge de tour

Si l’on en croit les manuscrits pour carillon et les arrangements pour mécanismes d’horloge de tour les plus récemment découverts, la pratique du carillon était florissante au XIXème siècle. Cela remet en question ce que l’on dit généralement du XIXème siècle comme étant « l’âge sombre de l’art du carillon ». Le répertoire présenté dans ces manuscrits pour carillon est principalement composé d’arrangements d’airs d’opéra connus, parfois particulièrement virtuoses et élaborés. En cela, ils ressemblent aux arrangements et transcriptions d’airs d’opéra faits pour le piano, la guitare, la clarinette, etc. qui ont connu un succès retentissant au XIXème siècle.

Cette recherche a porté sur la façon dont ont été conçus et joués ces arrangements et transcriptions d’airs d’opéra pour le carillon automatique et le carillon manuel au XIXème siècle. Au travers de cette recherche pratique et comparative, qui suit la trajectoire depuis la partition originale d’opéra via la réduction et transcription pour piano jusqu’à la transcription et l’arrangement pour carillon, le but est de distinguer quels ont été les paramètres décisifs (musicaux, techniques, instrumentaux, liés au jeu) dans le processus de transcription ou d’arrangement. Nos objectifs sont d’étoffer substantiellement le répertoire des actuels joueurs de carillon, de porter un regard nouveau sur la façon de jouer ce répertoire histoire et de donner des outils inspirants pour faire des arrangements et transcriptions de musique du XIXème, XXème ou XXIème siècle.

“Les Cloches de Corneville”

Een praktijkgericht onderzoek van beiaardtranscripties en beiaardbewerkingen van 19de-eeuwse opera’s, op basis van historische manuscripten en bewerkingen voor automatische speelwerken.

Veel recent ontdekte beiaardmanuscripten doen ons vermoeden dat er een boeiende beiaardpraktijk was in de 19de eeuw, en dit in grote tegenstelling tot het idee dat meestal wordt weergegeven in de beiaardgeschiedenis alsof de 19de eeuw een periode van verval was op beiaardvlak.
Het repertoire van deze manuscripten bevat grotendeels uitgebreide en zeer virtuoze bewerkingen van thema’s uit populaire opera’s. Er is een duidelijke link met gelijkaardige transcripties en bewerkingen voor andere instrumenten zoals piano, gitaar, klarinet, enz., hetgeen een groot succes kende in de 19de eeuw.
Mijn onderzoek richt zich op de praktijk van het maken en het uitvoeren van transcripties en bewerkingen van 19de-eeuwse opera’s voor beiaard en automatische beiaardspeelwerken.

Een vergelijkend onderzoek van het traject van de oorspronkelijke operapartituur naar de beiaardtranscriptie en beiaardbewerking - via de tussenstap van een pianobewerking - kan ons veel informatie opleveren over de parameters die doorslaggevend waren in het maken van de bewerking, op vlak van zowel muzikale als technische elementen, maar ook wat instrumentale en uitvoeringsgerichte elementen betreft.

Het doel van het onderzoek is onder andere om het huidige beiaardrepertoire uit te breiden en om nieuwe inzichten te verwerven in de uitvoeringspraktijk van dergelijke muziek. Op basis van de bovenvermelde vergelijkingen is er ook de mogelijkheid om inspirerende hulpmiddelen te geven voor het maken van beiaardtranscripties en beiaardbewerkingen van muziek uit de 19de, 20ste en 21ste eeuw.

Dr Carl Van Eyndhoven (°1959) studied organ and music pedagogy at the Lemmensinstituut (Leuven) and carillon at the Netherlands Carillon School (Amersfoort). He has a PhD in seventeenth-century carillon performance practice

from Leuven University and is dean at the Faculty of the Arts (LUCA - Leuven University). He is president of the Béla Bartók Archives of Belgium / Denys Dille Collection (KBR), and Resonant (Centre for Flemish Musical Heritage). From 2000 to 2012 he was the president of the Flemish Carillon Society ("Vlaamse Beiaard Vereniging"). He is the carillonneur of the cities of Tilburg (the Netherlands) and Mol (Belgium). He is renowned for his jazz improvisations on carillon and played concerts in Japan, U.S.A. and European carillon countries.

July 5

16:00 - Dr Luc Rombouts (Belgium)

The origin of the carillon: myths, pseudo-truths, and some new insights

The carillon is probably the most original achievement in the musical history of the Low Countries. As often happens with local phenomenons, several myths arose around the origin of the instrument, especially in Flanders. This is not surprising, since a 'national instrument' deserves some story telling. But historians too failed to identify the exact line of development that led from different pre-musical bell practices to the carillon. Moreover, in the 20th century, carillon historians copied each other's statements without much critical reflection. This resulted in the corrupted historiography on the origin of the carillon we face today.

Generally, historians tend to overestimate the role of tower clocks and their 'forestrike' in the development of the carillon. This led to the popular, though erroneous etymological interpretation of the term carillon as 'a forestrike of four bells'. According to primary sources, the term was derived from the practice of chiming on four swinging bells that existed from the 11th century in France (sonner a quareignon) and later in other regions in Europe. Chiming was performed by pulling ropes that were attached to the clappers of bells, and not by playing bells by means of hammers, as is often mentioned. This latter theory was probably inspired by the medieval practice of playing melodies on cymbala, which were sets of small indoor bells. This music instrument is commonly known thanks to numerous surviving illuminations, mainly in psalm manuscripts.

The technique of chiming by means of ropes was the direct predecessor of the carillon. The activity was called beyaerden, and the practitioners were called beyaerders, two terms in which we recognize the present-day word beiaard. It is important to know that the first records of melodical chiming, dating from around 1480 in Dunkirk and Antwerp, apply to chiming on swinging bells, not on forestrike bells. Probably a sort of keyboard was used to this end.

For several decades, melodic playing on swinging bells and musical time signals on forestrike bells existed in parallel. In 1510, clockmaker Jan van Spiere merged the two instruments by putting clappers in the nine bells of the forestrike in the city hall of Oudenaarde and adding a keyboard to it. This is the first record of the global instrument we have now, in which manual and automatic playing is combined. Of course it is not known whether clockmaker Jan van Spiere was the first to do this. Whereas chiming and the forestrike existed in different areas in Europe, the combination instrument seems to be a genuine development from the Low Countries. There is no convincing evidence that supports the popular hypothesis that the carillon originated in the Southern Low Countries and spread to the North only afterwards. There are indications that carillon playing had become a common practice in the Low Countries around 1530. If this observation is true, it means that there must hve been a rich world of carillon culture that is not documented yet.

De l'origine du carillon : mythes, pseudo-réalités et nouveaux éclairages

Le carillon est sans doute la réalisation la plus originale de l'histoire musicale des anciens Pays-Bas. Comme il arrive souvent avec des phénomènes locaux, de nombreux mythes virent le jour quant à l'origine de l'instrument, notamment en Flandres. Cela ne doit pas nous surprendre, puisque qu'un « instrument national » mérite de faire l'objet de légendes. Mais les historiens non plus n'ont pas réussi à identifier avec exactitude le fil du développement qui remonte aux pratiques pré-musicales sur des cloches pour arriver au carillon. En outre, au XXème siècle, les historiens du carillon se sont appuyés les uns sur les autres sans beaucoup de réflexion critique. Cela a abouti à l'historiographie dévoyée de l'origine du carillon que nous connaissons aujourd'hui.

En général, les historiens tendent à surestimer le rôle des horloges de tour et des ritournelles dans le développement du carillon. Cela conduisit à l'interprétation, erronée bien que populaire, du mot « carillon » comme étant « un jeu de 4 cloches ». Selon des sources primaires, ce terme provient de la pratique de frapper sur 4 cloches de volée qui était courante en France au XIème siècle (sonner à quareignon) et plus tard dans d'autres régions d'Europe. On sonnait en tirant sur des cordes attachées aux battants des cloches, et non à l'aide de marteaux comme on le dit souvent. Cette dernière théorie a sans doute été inspirée par la pratique employée au Moyen-Age pour jouer des mélodies sur des cymbala, qui sont des ensembles de petites cloches d'intérieur. Cet instrument est bien connu grâce à de nombreuses enluminures encore existantes que l'on trouve dans des psautiers manuscrits.

L'ancêtre direct du carillon est cette technique de sonnerie utilisant des cordes attachées aux battants. En néerlandais, cette activité était appelée « beyaerden » et les pratiquants des « beyaerders », deux mots dans lesquels on retrouve l'actuel mot pour carillon : « beiaard ». Il faut savoir que les premières traces de sonnerie mélodique, datant d'environ 1480 à Dunkerque et Anvers, correspondent à un jeu sur des cloches de volées, pas sur des cloches fixes destinées à la ritournelle. Il est probable qu'une sorte de clavier était employé pour ce faire.

Pendant plusieurs décennies, on jouait aussi bien des mélodies sur des cloches de volées que sur des cloches de ritournelle fixes. En 1510, l'horloger Jan van Spiere fusionna les deux instruments en ajoutant des battants dans les 9 cloches de la ritournelle de l'Hôtel de Ville d'Audenarde et en y adjoignant un clavier. C'est la première trace attestant de l'instrument global dont nous disposons aujourd'hui, où le jeu manuel et automatique sont combinés. Bien entendu, on ne sait pas si l'horloger Jan van Spiere était le premier à faire cela. La pratique de la volée et de la ritournelle existait dans différentes régions d'Europe, mais cette combinaison semble être propre aux anciens Pays-Bas. Il n'existe pas de preuve formelle étayant l'hypothèse populaire selon laquelle le carillon est né dans le sud des anciens Pays-Bas et se serait ensuite étendu au nord. Des documents attestent que la pratique du carillon était devenue courante dans les anciens Pays-Bas aux environs de 1530. Si cette observation est exacte, cela signifie qu'il dut y avoir une riche culture du carillon qui n'a pas encore été documentée.

De ontstaansgeschiedenis van de beiaard: mythes, pseudo-waarheden en enkele nieuwe inzichten

De beiaard is wellicht de meest opvallende muzikale realisatie uit de geschiedenis van de Lage Landen. Het is dan ook niet verrassend dat rond de oorsprong van dit muziekinstrument enige mythevorming is ontstaan, voornamelijk in Vlaanderen. Doch ook historici zijn er niet in geslaagd om uit de verschillende premuzikale klokpraktijken die in de late middeleeuwen bekend waren, de exacte ontwikkelingslijn naar de beiaard naar voor te halen. Dit heeft geleid tot verkeerde interpretaties in de geschiedschrijving over de oorsprong van de beiaard.

Over het algemeen hebben historici de neiging om de rol van torenklokken en hun 'voorslag' te overschatten in de ontwikkeling van de beiaard. Dit leidde tot de populaire, maar onjuiste etymologische interpretatie van de term beiaard als 'een voorslag van vier klokken'. Volgens de primaire bronnen is de term afgeleid van de praktijk van het beieren op vier luidklokken, zoals uitgevoerd in de 11de eeuw in Frankrijk (sonner a quareignon) en later in andere regio's in Europa. Het beieren bestond uit het trekken aan touwen die verbonden waren met de klepels van de klokken, en niet door bespelen door middel van hamers, zoals vaak wordt genoemd. Deze laatste theorie was waarschijnlijk geïnspireerd door de middeleeuwse praktijk om melodieën op cymbala te spelen, kleine binnenklokken. Dit muziekinstrument is algemeen bekend dankzij iconografie, vooral in psalmmanuscripten.

De techniek van beieren door middel van touwen was de directe voorganger van de beiaard. Het werd "beyaerden" genoemd, en de beoefenaars waren "beyaerders", twee termen waarin we het hedendaagse woord beiaard herkennen. Het is belangrijk om te weten dat de eerste bronnen van melodisch bespelen van luidklokken dateren van ca 1480 in Duinkerken en Antwerpen. Waarschijnlijk is een soort klavier gebruikt voor dit doel.

Gedurende een aantal decennia was er een parallelle ontwikkeling in het melodische bespelen van luidklokken en de muzikale voorslag van het automatisch speelwerk. In 1510 heeft de uurwerkmaker Jan van Spiere in Oudenaarde deze twee toepassingen samen gesmolten tot één instrument door de installatie van een stokkenklavier en het te verbinden aan de voorslagklokjes. Dit is de eerste bron die we tot nu toe hebben van deze samenspelting van manueel en automatisch spel. Het is natuurlijk niet zeker of Jan van Spiere de eerste was om dit te doen. Terwijl er in verschillende gebieden in Europa zowel het beieren als de voorslag bestaan, lijkt het combinatieinstrument een echte ontwikkeling uit de Lage Landen. Er is echter geen afdoend bewijs voor de hypothese dat de beiaard effectief is ontstaan in de Zuidelijke Lage Landen, om zich pas nadien verder naar het noorden te verspreiden. Er zijn echter wel aanwijzingen dat het beiaard spelen in de Lage Landen al rond 1530 een breed verspreide praktijk was. Als deze stelling waar is, dan betekent dit dat er een rijke beiaardcultuur was die nog niet is gedocumenteerd.

Dr Luc Rombouts (°1962) is city carillonneur of Tienen (Belgium) and university carilllonneur of Leuven (Belgium), where he plays the carillons of the University Library and the Great Beguinage. He has given recitals in Europe and in the USA and has performed during congresses and the festivals of Springfield, Lake Wales, Berkeley and Barcelona. Together with his colleague Twan Bearda he forms the carillon duet The Bells' Angels, that has been exploring the repertoire for four hands carillon playing since 2000.

In the 90's Luc published two collections of 18th century carillon music from Leuven, among which the original manuscript of the carillon preludes by Matthias Vanden Gheyn. He wrote the article Carillon in the New Grove Dictionary, was co-editor of the book "De beiaard. Een politieke geschiedenis" (Leuven University Press, 2009), and wrote an award-winning book on carillon history, entitled "Zingend brons. 500 jaar beiaardmuziek in de Oude en de Nieuwe Wereld" (Davidsfonds, 2010). This book was published in English in 2014 under the title "Singing Bronze. A History of Carillon Music" (Leuven University Press / Cornell University Press).

In 2016 he obtained a Ph.D. degree from the University of Utrecht on a thesis about the origin of the carillon. Luc coordinated the project that led in 2014 to the recognition of the Belgian carillon culture as a best safeguarding practice in intangible cultural heritage by UNESCO.

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Carillon of the Palace of the Generalitat of Catalonia / Inaugurated in December 1976 under the impulse of M. Dolors Coll / 49 bells, carillon in F1 / Total weight of the bells: 4898 kg / Bourdon: F1 - 905 kg - named “Catalonia” / Keyboard: C2, D2, E2, chrom. to D6 / Bellfounder: Petit & Fritsen / New keyboard from 2015 by Eijsbouts

Mobile Carillon “Bronzen Piano” / 50 bells, carillon in C2 / Total weight of the bells: 1951 kg / Keyboard: C2, D2, chrom. to D6 / Designed especially for use indoor concerts / Bellfounder: Eijsbouts

Mobile Carillon of Douai, France / 53 bells, carillon in C2 / Total weight of the bells: 4045 kg / Keyboard: G1, A1, Bes1, B1, C2, chrom. C6 / Bellfounder: Petit & Fritsen

LVSITANVS Mobile Carillon, Portugal / 63 bells, carillon in F1/ Total weight of the bells: 6857.8 kg / Keyboard: Bes1, C2, D2, chrom. to D6 / Bellfounder: Eijsbouts