

newsletter

Welcome to the 2015 issue of the Yale University Guild of Carillonneurs Newsletter! Through this publication, we hope to update you about the recent activities of the Guild. In these pages, Guild members share their thoughts on hosting the summer concert series, performing in the Newbie concert, and traveling around the U.S. and Europe on tour. We also present our new website and our plans for hosting the 2016 GCNA Congress. Finally, we have an introduction to the Guild's current members. Enjoy!

Summer Concert Series 2014

This past summer, the Guild of Carillonneurs welcomed alumni, national and international carillonneurs, and newly crowned GCNA members (who were also alumni) to Harkness Tower to play in the annual summer concert series. The concerts, at a glance, featured the following performers:

June 27	Yale Summer Carillonneurs
July 4	Ellen Dickinson '97, Yale University
July 11	Tiffany Lin '13, Yale University
July 18	Michael Solotke '13, Yale University
July 25	Julie Zhu '12, Yale University
August 1	Yale Summer Carillonneurs
August 8	Carlo van Ulft, Centralia, IL
August 15	Roy Kroezen, Netherlands

Behind this rather plain chart, though, was a summer filled with realizations, ups and downs, and a lot of beautiful sunsets accompanied by carillon music.

As one of the summer carillonneurs this past year, it was both a delightful and challenging experience. I worked mostly with Lynnli Wang (TD '16) and Ellen Dickinson to put together the multi-piece puzzle that is the summer series. We got off to a slow start, but after some group communication and a publicity push, our audience burgeoned from around 40 people to around 150 by the end of the series.

This year, we also tried out some new initiatives with advertising – and, by extension, funding – by allowing local New Haven companies to buy ads in the program. Andy Stautz (CC '16) helped Lynnli and me walk up and down Chapel and York Streets asking local businesses if they would be interested in



Harkness Tower in the summer. (Credit: Alicia Ding)

purchasing an ad. Although this initiative was not entirely successful (only Insomnia Cookies responded to the flyers we handed out, and they did so with a cookie trade which, although promising, we were ultimately unable to integrate into the concerts), perhaps with more organization and communication, it could increase recognition of the carillon in the wider New Haven community.

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A more successful initiative, though, was the addition of raffles during concerts. These involved handing out and collecting slips of paper asking people to give their contact information if they wanted to receive notifications from the Guild about future concerts and community events. At the end of the concert, a winner would be picked and would receive a free “Keep Calm and Carillon” t-shirt. This was highly popular with concert audiences, and involved much running around on my part as I collected slips and pens from audience members. Even better, though, this raffle has succeeded in helping us reorganize and expand our mailing list, both digitally and on Excel.

Being a summer carillonneur was a rewarding experience. It was incredible to welcome back Tiffany Lin (PC ’13), Michael Solotke (DC ’13), and Julie Zhu (MC ’12) and hear how much they had improved since their times at Yale, despite not necessarily having access to a carillon as regularly as in New Haven. And of course, Ellen Dickinson, Carlo van Ulft, and Roy Kroezen showed us just how beautiful a sound it is possible to get out of Harkness’s bells. Ellen also premiered the piece “Nocturne,” written by alumnus Joey Brink (CC ’11), and Carlo played some of his newly released arrangements of operas by Verdi. There were also plenty of funny moments, most notably when a hawk perched on one of the spires of the tower during Michael Solotke’s concert, and gave regular critiques of his playing (undoubtedly positive).

Overall, the 2014 summer series was a success, and I’m very much looking forward to what the 2015 summer carillonneurs, Andy Zhang (BR ’15) and Meg Brink (CC ’17) have in store for us!

-Alicia Ding, PC ’16



The Summer Concert Series audience. (Credit: Alicia Ding)

Summer Concert Series 2015 Schedule

June 26	Ellen Dickinson ’97, Yale University
July 3	Joey Brink ’11 and Vera Brink ’12, Yale University
July 10	Lynnli Wang ’16, Yale University
July 17	Tatiana Lukyanova, New Britain, CT
July 24	John Widmann, Frederick, MD
July 31	Katie Leiby ’14, Yale University
August 7	George Matthew, Jr., Middlebury, VT
August 14	Summer Carillonneurs (Meg Brink ’17 and Andy Zhang ’15)

The concerts begin at 7:00 p.m. and are free and open to the public. Seating is not provided, but audience members are encouraged to bring blankets and lawn chairs to the listening area in the Branford courtyard.

The Newbie Concert: A Bildungsroman?

On February 28th, 2015, from 5:30-6:30pm, the Guild’s newbies serenaded campus with an unprecedented display of Broadway-themed bell bravura. The concert was punnily named, “Do You Hear The People Ring?” Posters expertly parodied the poster from the 2012 film of *Les Misérables*. Programs were meticulously designed and the listed repertoire, ranging from carillon staples to Broadway hits, had been gingerly selected and carefully timed. Confident in their ability to execute the program with flair and grace, the newbies proceeded to do exactly that.

That’s the official story. But the real story behind “Do You Hear The People Ring?” is a little more interesting. It begins in late January, with six fresh-faced young carillonneurs who have no idea what they’re doing.

Tasked with readying both Eurotour repertoire and Broadway arrangements in only a few weeks, we went a little crazy. We practiced pieces for a week before swapping them out because they weren’t quite “right.” We doubted constantly. We felt unprepared, waffling between too many possibilities and uncertain about what to focus on, even up to the day of the concert.

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The Newbie Concert poster. (Credit: Sonia Wang)

That day, nervous energy launched us into a frenzy of practicing, photocopying, editing. Programs were finalized and printed around 5:00. Our finale piece, the iconic “Do You Hear The People Sing?,” arranged for six carillonneurs by our own Pong Trairatvorakul, was printed around 5:15. For ten minutes we practiced it together, frantically, for the first and last time. Feeling more unprepared than ever, we ascended to the playing cabin.

Supportive texts on the Guild GroupMe praised the concert’s strong beginning. We enjoyed charming duets like “Stars” (Tommy Kilmer, Sonia Wang) and “Edelweiss” (Tom Gurin, Eva Albalghiti) as well as stunning solos like “Tradition” (Jonathan Adler) and “If I Were a Rich Man” (Tom Gurin). The nervous energy, after its initial swell, subsided, leaving a feeling of satisfaction and pride in the music we had to share.

It went like this until about 5:50, when we realized that our program was much too long. Brows furrowed; a rustle of activity began. People made choices about what to play. “Is anyone playing actual

Eurotour pieces?” someone asked. “No,” several answered. Tempos were pushed. People rushed downstairs to practice their next piece or to seek out missing music. The hour was nearly forgotten, but saved in the nick of time by the ever-vigilant Pong. All along the way, sheets of music flew and the bench creaked and groaned with frequent adjustments. All this excitement meant that, for most of the concert, we weren’t all in the playing cabin together. That changed at 6:28, when it was time for our finale. We hurried to our places at the carillon, eager eyes seeking out the right octave, tensed arms jostling one another for room. There was counting, nervous laughter. Someone said, “when in doubt, tremolo.” Then it happened. From the first few frightened arpeggios, the melody began to take shape, growing, weaving, ballooning up, cascading down, twisting and turning and melting, finally, almost imperceptibly, into the half-hour. Then it was over, and all of us felt a little lighter than before.

Having done what we went up to do, we floated down the spiral stairs, the bliss of our freshly affirmed camaraderie quickening our step. As we left the tower, we were thrilled to see many other Guild members waiting in Branford courtyard with hugs and kind words. We basked in our shared accomplishment of the day and looked forward to those yet to come. And that’s the real story of how six newbies were welcomed into the wondrous world of carillon.

-Eva Albalghiti, DC '17

The Minotaur of the City of Friends

During the guild’s spring minitour (or “minotaur” as we came to fondly call it), a patriotic group of 14 guild members drove 175 miles south with the goal of ringing every bell in the city of Philadelphia that doesn’t have a huge crack in it.

The journey to the city of our founding fathers began on the night of February 6, when we made the 3 hour journey from Harkness Tower to the DoubleTree on Island Avenue. We were welcomed into the hotel with warm cookies and hot cider. All victims of their soothing power hit the hay within the hour.

The next morning, the bitter moods brought about by a ridiculously early call time of 8:30 AM were slightly

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alleviated by fresh bagels and an assorted collection of cream cheese accompanied by nostalgia-inducing Juicy Juice juice packs. We were ready to take on Philly.

The first stop was in fact not a carillon. We first visited the Macy's Center City Wanamaker Organ, the world's largest playable musical instrument. The organ certainly lived up to its title. Extending up five stories at the center of the Macy's store, the organ boasts over 28,000 pipes, of which we were only able to see a few hundred during our one hour tour with Rick Seifert, the Wanamaker's historian. Rick led us deep into the crevices of the organ, the whole of which was implanted inside the walls of the department store. It was my first time *inside* an instrument, and it was a humbling experience for all of us.



Inside the Wanamaker organ. (Credit: Sonia Wang)

After a lunch stop at Philly's famous Reading Terminal, we met with Janet Tebbel at the First United Methodist Church of Germantown (FUMCOG), just outside of Philly. The 50-bell Shelmerdine Memorial Carillon's playing cabin contained a practice carillon right up against the playing console, making it extremely tempting to play two-carillon duets. However, it was already 2 PM and we had two more carillons to play before sunset, so fortunately no badly synchronized two-carillon duets were heard.

Our next stop was the Shrine of the Miraculous Medal Carillon, which houses a very small wooden playing cabin that was built to accommodate far fewer than 15 people. The playing console was elevated on a pedestal, so we certainly were able to closely scrutinize each other's pedal technique. The newbies had a humbling experience.

However, the best carillon, at least in my mind, came last, at St. Thomas' Episcopal Church. The carillon had one of the most pure-sounding set of high bells that I have ever heard. They put Mother Harkness' high bells to shame. Some people played several times, yearning to prolong the high that came with hearing those bells (pun intended).

We then headed to Scoogi's Italian Restaurant for dinner with Janet, who hosted us at all three carillons today. It was then back to the hotel to rest in preparation for our last carillon the following morning: The Church of the Holy Trinity. For rest was much needed. The Trinity carillon had only 25 bells, which meant that most of us were playing pieces that we had hastily grabbed from the small collection of three-octave pieces just a couple weeks ago. Plus, it turned out that the events director at the church, Ed Weston, had put our concert on the church's official calendar, which was posted across the length of the billboard right outside the church doors. They even reserved parking spots for us, prepared a reception for our concert, and mentioned us in their service that morning. We truly were in the city of brotherly love.



The guild at the Church of the Holy Trinity in Rittenhouse Square. (Credit: Sonia Wang)

Our arrival was not welcomed by all, however, particularly some of the residents living around the church in Rittenhouse Square. Trinity is unique from the first three carillons we visited in that it is situated right in the middle of the city, not to mention in the middle of a hub of apartment complexes. The church has been dealing with complaints from nearby residents and office workers for many years now, and there doesn't seem to be an end in sight. Trinity offered us a perfect glimpse into the carillon world's

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clash with modernization. But as Ed told us, “The bells were here first, and are here to stay.”

After Trinity, we went our separate ways as I and a few others took the early car back to campus and the rest of the group stayed around to tour the city for a few more hours. And thus ended the great Philly Minotaur. I would like to thank our tour managers, Keshane Gan and Christopher Shriver, for giving me and the rest of the guild a very enjoyable spring minitour and a wealth of memories to treasure for the rest of our lives.

-Kevin Wang, ES '17

Come to Yale for the 2016 GCNA Congress!

The Yale University Guild of Carillonneurs is incredibly excited to announce that it will host the 74th Congress of the Guild of Carillonneurs in North America next summer! Mark your calendars for June 16th-20th, 2016 (with June 16th as a registration day). As part of the Yale Guild's 50th Anniversary celebration, we are commissioning fifty new pieces, including instant classics and innovative collaborations, that will be premiered throughout Congress. If that's not enough to convince you to come, other events will include a twilight concert, an improvisation contest, and the opportunity to connect with generations of Yale Guild members. Please send any ideas or questions to carillon@yale.edu. We hope to see you there!

-Paige Breen, SY '16

Eurotour Journal 2015

Sunday, March 8

Today was our first full day on the ground in Europe. It was a free day, so half of us visited Brussels, while Paige, Andy S., and Will went to Bruges, Meg, Chris, and Keshane went to Aachen, and Andy Z. and Lyndon went to Luxembourg.

I was in the Brussels group. Our first stop was the botanical gardens near the Brussels-North station. Not many flowers were blooming yet, but it was still a pleasant place to walk around. Our next stop was the musical instruments museum, which was closer to the

center of the city. There were so many cool instruments, many of which I'd never seen or heard of before, like the ondes Martenot and the higheghe (a.k.a. “trumpet violin”), as well as the largest music box I've ever seen (it was the size of a large grandfather clock). They even had a small practice carillon!

Afterwards, a few of us decided to visit the Atomium (one of the icons of Brussels, from the 1958 World Expo).



The Atomium. (Credit: Elena Perry)

At the Atomium, we walked through the exhibits about the building and the 1958 expo first, including an exhibit called "Orange Dreams" about the role of plastic in the new world envisioned by the young middle-class in the 1950s. Then we had to go back down and wait in line for half an hour for the elevator to the observation deck. The view from the observation deck was pretty good; we could see Antwerp faintly in the distance.

After the Atomium, we returned to central Brussels for a delicious dinner. Finally, we ended up back in our hostel in Mechelen with full stomachs, happy with

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our long day of adventures and eager to start playing the carillons tomorrow.

Monday, March 9

Today was our first day at the Royal Carillon School in Mechelen! We split into six groups to rotate among six "stations" - one with Eddy in St. Rombouts, one with Koen Cosaert in the carillon at the court of Busleyden (next to the old location of the carillon school), two lessons on practice carillons with Elena and Dina, arranging carillon music with Eric, and improvisation with Tom Van Peer. I was in group one with Paige and Andy S., so today we did everything except improvisation and the lesson with Dina - we'll do those two tomorrow.

Our first stop was St. Rombouts with Eddy. Both Paige and I had visited before, but it was all new for Andy. Eddy gave us a tour of all of the tower levels on our way up to the new carillon, including the weights for the automatic playing mechanism, the automatic drum, and the old carillon (the one that Jef Denyn and Staf Nees played; the new carillon was installed in 1981). The new carillon was even better than I remembered. For some reason I remembered it being very heavy, but it actually felt relatively light to me today, probably because it is so well-balanced and the mechanism is so smooth. Eddy's comments on our playing were very helpful and insightful, and he was not hard on us for the mistakes we made due to not being used to the European pedalboard.

Our next stop was the practice carillon lesson with Elena, who was particularly helpful with issues of proper voicing and bringing out the melody line. We then had lunch in the main room, with delicious bread, cheese, ham, and curry chicken salad. The ingredients were simple, but seemed to taste better than in the US - perhaps because they are fresher here.

After lunch, my group headed to the carillon at the court of Busleyden, named after its former wealthy builder/resident. It is quite a high and light carillon, with the largest bell being only about 250 kg - so the range is actually about the same as the mobile carillon that the school is currently building for use in concerts with other instruments. It was a harsher sounding carillon than the one in St. Rombouts, but as Koen said, it is a very good teaching instrument - it definitely requires you to have your fundamentals in place.

Our last lesson of the day was arranging for carillon with Eric, who explained some typical chord progressions to us with simple folk songs as examples.

We ended with a campanological tour of Mechelen led by Koen. Among other things, we learned that the carillon school was founded by Jef Denyn in 1922 (it had been planned in 1913 but then WWI happened), and that it was funded by an American, William Gorham Rice, who was also one of the first to introduce the carillon to the US. The Belgian carillon tradition was also recently recognized by UNESCO as one of the best-preserved "immaterial heritages." It was amazing to hear how the carillon in St. Rombouts sounded in different parts of the city, depending on how the sound traveled through the alleys and reflected off the walls; the acoustics were surprisingly good even from quite a distance in several places, including at the "Street without end," which was a popular spot for the summer carillon concerts back when Jef Denyn started that tradition.



Mechelen. (Credit: Sonia Wang)

Tuesday, March 10

We spent the morning in Mechelen again today. Paige, Andy S., and I had our improvisation lesson with Tom Van Peer. He explained how to improvise based on the chords that go with a melody, teaching us with a great deal of patience and good humor, which we all

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appreciated as we had little to no experience with improvisation. He demonstrated an improvisation on “De Winter is Vergangen” (well-known to all of us in the guild, of course, from Heel), which was amazing to watch – not only because of the improvisation, but also because Tom is blind and yet plays with an alacrity and accuracy that puts many of us guild members to shame.

After a final practice carillon lesson with Dina, we headed out with the rest of the guild for an afternoon in Lier with Koen van Assche. We were also joined by two American students who are currently studying at the carillon school in Mechelen – Carrie Poon (a graduate of Wellesley) and Mitchell Stecker (who is from University of Florida and hosted Yale during our South Tour three years ago).

We split into two groups to play the carillon, since the playing cabin is not large. I was in the second group, so while we waited for our turn, we walked around Lier to the beguinage (a semi-monastic community of women dating from the 13th century) and the park, where we chased the ducks and played a game of Dip.



Lier. (Credit: Sonia Wang)

We headed back to the church a little early to listen to the carillon from the public library courtyard, before switching with the other group and going up to play. Koen offered a number of helpful comments on our playing, but our favorite part was undoubtedly his advice to Will on “The Second Waltz” by Shostakovich. When Will expressed some hesitation about the many runs and arpeggios on the last few pages, Koen took over the bench and said, “Here, just do something like this,” and proceeded to blow all of our minds with his virtuosity.

Wednesday, March 11

We started the day with a visit to Antwerp, Koen van Assche's hometown. We purposely got there an hour and a half early so that we would have a little time to explore the city near the bell tower.

Antwerp was even more beautiful than I remembered. Antwerp-Centraal station is famously grand, with the high arches and windows and the detailed carvings and gold leaf in the domed atrium. There are a few skyscrapers in the city, but most of the buildings seem to be in a classic older European style, constructed from stone or brick with intricate decorations.

Koen met us at the base of the cathedral tower at 10:45. We climbed up to the clock face level without stopping, but we went slowly enough that it didn't feel too tiring, even though the tower is actually much taller than St. Rombouts (127 meters vs. 90 meters). Koen also showed us the automatic drum, and we learned that the clock and drum are about to be restored to make the tower the only one with a fully mechanical (as opposed to electronic) clock and drum.

We then had to split into groups of five because the playing cabin is small. The Antwerp carillon is mean tone, like Lier, except the mean tone-ness is perhaps even more prominent. It is also a rather heavy carillon. Next up on our schedule was a hand bell session with Dina back at the carillon school in Mechelen. We muddled our way through two pieces, but it was quite fun. Finally, it was time for our closing concert in St. Rombout's, which also gave us a chance to enjoy the sunset from the top of the tower.

Thursday, March 12

Today we made our way to Asten to see the Royal Eijsbouts bell foundry. Despite having to take four

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An unfinished Eijssbouts bell. (Credit: Sonia Wang)

trains and a bus, we arrived a little early, so we passed the time by playing a game of Dip.

The tour of the bell foundry was really cool. Well, not literally, as we got to see 1100°C bronze being poured into a bell mold. We also learned how the lost-wax casting process works. Afterwards, we visited the Klok and Peel museum – which was one of the strangest museums I’ve ever been to. Half of it was about the history of the carillon, which was pretty neat, while the other half was about the natural history of the region. The exhibits were well-done, but it was an odd combination.

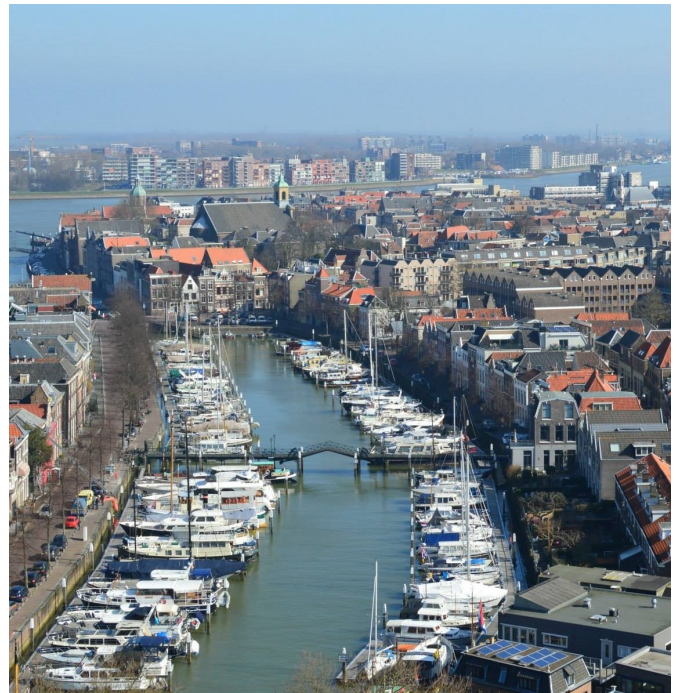
Friday, March 13

Today was Friday the 13th, but it turned out to be more of a lucky day than an unlucky one. For one thing, we met Boudewijn! In fact, we started out in Dordrecht, where we enjoyed tea and stroopwafels while receiving a brief introduction to change ringing. It's always fascinating to hear about other ways that bells are used besides in carillons, and it's also pretty cool that Dordrecht is one of very few places in the world - or perhaps the only place - where change ringers and carillonneurs interact. Boudewijn then gave us a tour of the church, which was very

impressive. My favorite observation, though, was something that Boudewijn pointed out: the choir seats have carvings on them, and many of the carvings actually depict activities that wouldn't be considered pious (e.g. drunkenness). Adding to the atmosphere of the church was the fact that the organist was practicing while we were there; he was playing on the "smaller" of the two(!) organs but it still sounded incredible.

After the tour, we split into two groups, with one group going up to the grand carillon while the other stayed on the ground floor for an improvisation lesson with Boudewijn on the practice carillon. I was in the first group to go up. The carillon was just as wonderful as I remembered from four years ago; every bell rings so beautifully, from the lowest to the highest, and the mechanism is very light. I finally got to play *Andante Cantabile* on the instrument where the recording that made me want to learn the piece was made.

After lunch, we switched places so that the improvisation group went up to play the carillon, while my group stayed down for the improvisation lesson. Funnily enough, the theme that Boudewijn picked was also “De Winter is Vergaan.” After a demonstration of his improvisation, he had each of us play a different variation, based on various suggestions he made, such as playing the melody in



View from the Dordrecht tower. (Credit: Sonia Wang)

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short sections, playing in octaves, sixths and thirds, adding tremolando, switching the melody to the feet while doing tremolo on random notes in the hands, playing an "echo" of the last two notes in every phrase, adding grace notes to each note, switching to a minor key, and so on. It was fun, and gave us a taste of how improvisation can work without making it seem so scary (although I'm sure I'll never be able to do it on the same level as Boudewijn).

Our last stop with Boudewijn today was the brand new carillon that was just installed at the city hall in Dordrecht, for which the bells were taken from a mobile carillon made by Paccard. Unfortunately, we couldn't go up with him because of safety concerns (the tower is still "under construction" since the bells were just installed and haven't even been officially inaugurated yet) but he was still able to give a short recital while we listened from the ground. The high bells sounded glorious. He played a piece by Mozart, then a short improvisation on "De Winter" (which made us all laugh), and he was just starting "Dance of the Sugar Plum Fairies" when we had to leave to catch our train to Rotterdam.

In Rotterdam, we dropped our stuff off at the Stayokay hostel – the one that's shaped like cubes. Apparently the concept behind the architecture was to make a "forest" – the cubes represent the branches and leaves of the trees, which sit on columns like trunks, so that you are supposed to feel like you are in a forest canopy.

Finally, to wrap up our very busy day, we met Richard (Dina's husband), to play two carillons in Rotterdam. The first was the Hemony carillon in Laurenskerk, which had an especially beautiful low C. The second was the city hall carillon, which required us to climb over a bit of an obstacle course, but rewarded us with very nice high bells.

Saturday, March 14

Today was Pi Day, even more special than in other years because rather than just 3/14, we had 3/14/15 at 9:26 (pi is 3.1415926...). We didn't do anything special for it, though; I don't think any of us had pie today. Instead, we started the day in Gouda, which had the most amazing outdoor market, with vendors of cheese, nuts, baking ingredients, bread, fruit and vegetables, wool socks, scarves, phone cases, and just about everything else you could think of. There were

also boxes of sprouting tulip bulbs everywhere. Boudewijn started off the ring in St. Janskerk with "Eine kleine Nachtmusik." Completely coincidentally, Boudewijn had also run into French carillonneur Stefano Colletti (whom the Guild met last Eurotour) in the market, and he came up as well to tour the church and carillon and play a short piece. The carillon is mean-tone, but sounded quite nice. It was very light, but has the distinction of being one of very few European carillons to have a low C#, and strangely enough, also a low F (but not any other notes below the low C).



Spare bells from the glass carillon. (Credit: Elena Perry)

Our next stop was Vleuten, a suburb of Utrecht, where we met Arie to play the Petit & Fritsen carillon at one of the churches in the area. Afterwards, we walked to the famous glass carillon. Unfortunately, it turned out that we could not play it today because it was too cold; the system connecting the playing console to the bells automatically turns off when the temperature gets too cold. Instead, we got to hear some of the non-carillon "bells" on the same tower, which are controlled by a digital piano keyboard. We also played around with the spare bells, which the man in charge generously laid out on a table for us.

While waiting for the train back from Vleuten, we had one of the most epic games of Dip ever, with multiple

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long rounds conducted at incredible speed. We drew a lot of attention from the other people waiting for trains; some people on the opposite platform were smiling as they watched us, and a young Dutch guy even came up to ask us about the game.

After dinner in Rotterdam, several of us went to one of the waterfront restaurants for drinks. While there, we went around and each said a Rose, Thorn, and Bud from this Eurotour. My favorite was Rachel's rose – visiting many of the same places as last Eurotour but as a completely different person than back then.

Monday, March 15

Today was our free day in Amsterdam. We got an early start, leaving the hostel in Rotterdam at 8am and arriving in Amsterdam just after 9am. After storing our luggage at the Hotel Van Gogh, a few of us went to the Van Gogh Museum, where we spent at least 3 hours before heading out for Italian food. I got a calzone that turned out to be absolutely massive, like probably 18 inches across.

Paige, Tom, Pong, and I then decided to walk around the city. We headed in the direction of the train station and made it most of the way there before turning back. On our way back, we stopped by a McDonald's to share two stroopwafel McFlurries, which were as wonderful as expected. McDonald's (and other fast food establishments) seem in general to be much nicer in other countries than in the US; the sit down area was surprisingly swanky for a fast-food place. We were right across from the flower market, so we walked through there on the way back to the Museumplein.

When we got back to the hotel, we heard that there was a piano recital by Richard Goode playing Beethoven at the Concertgebouw tonight. Luckily, we were able to get last-minute "rush" tickets for just 12.50 euros. The inside of the Concertgebouw turned out to be just as beautiful as I expected, with lots of red velvet, fancy wall detailing, and huge chandeliers. Tickets also came with unlimited free drinks! We each had a bottle (or more) of Chocomel, the amazing Dutch version of chocolate milk. And the seats we got were perfect – on the left balcony with a great view of the pianist. I could see (or rather hear) why the Concertgebouw is reputed to have some of the best acoustics in the world.

Tuesday, March 16

Today was another wonderful day with Boudewijn. We started off at Westerkerk, where Boudewijn demonstrated all the different sounds that the organ can make. To get to the carillon, we had to climb several stories of wooden stairs and ladders. The playing cabin was a little crowded, so a few of us took to sitting under the bells on top of the playing cabin.

After a lunch of fries, Boudewijn took us on a boat tour of the canals. Then it was time to head to Zuiderkerk. The carillon was a bit odd to play, with organ-style pedals and a clacky keyboard, but it sounded really nice from outside. As Boudewijn said, you don't play the carillon for your own pleasure but for the pleasure of the people in the area.

Our last carillon in Amsterdam was Oudekerk, which is located in the red light district. Boudewijn treated us to fresh-squeezed orange juice from a local vendor while we all crouched in the space just outside the playing cabin, while the setting sun added to the atmosphere.



Watching the sunset at Oudekerk. (Credit: Elena Perry)

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Wednesday, March 17

We started today in Utrecht at Dom tower, which in my opinion was the most beautiful tower and view so far. It is like an open-air cathedral in the sky. 34 of the 50 bells are original Hemony bells and they still sound superb; it is the "sister carillon" of Antwerp. In fact, the whole carillon sounded wonderful and quickly became one of my favorites.

After Dom tower, we walked to Nicolaikerk. The carillon is in A-flat, so it sounds extremely high – almost like a music box – and is very light to play. It is 3.5 octaves and the lower two octaves are original Hemony bells.

Thursday, March 18

Today was a mostly free day in Copenhagen, as we only had one carillon to play. A few of us walked to Frederiksberg Have in the morning, which was worth a visit for the numerous birds and wildflowers.

Later, at the Church of Our Savior, which is open to the public, we sat inside and listened to the organ for a while until our host, Lars, came to meet us. The organ is really impressive, a massive structure of incredibly ornate carved wood that hangs out from the wall. The pipes are still the original pipes from hundreds of years ago (late 1600s, I think), and the wood is original as well.

We were shown to the 48-bell carillon by one of Lars's former students, Johanna. It turns out that this carillon is one of the centers of the Scandinavian school of carillon. We had to be careful of the lower bells because they were below the playing level and therefore sounded much quieter to us than they sound outside, but overall it was quite a nice instrument.

Friday, March 19

We had our last carillon today, at the Church of the Holy Ghost. We got to the church early to hear the carillon play for about ten minutes before the noon ring, then we went inside to hear the organ play, although it turned out to be an actual church service (albeit a short one). The inside of the church was really beautiful; the organ was intricately carved and painted. The carillon itself was not too far up the tower. It had 49 bells, no missing bass semitones, and sounded really nice. We only had 30 minutes to play,



Church of Our Savior. (Credit: Sonia Wang)

which resulted in a kind of carillon highlights reel: Rachel just played the end of "Prelude in D minor" by Denyn, Andy Z. played only 90 seconds of "Hattem Groove," and so on.

After the carillon, several of us walked to the Citadel, which was much more beautiful than I expected. The Little Mermaid statue (dating to 1913) is also there, so we spent some time hanging out by the statue, which is right on the shore.

Eventually it was time for our closing meal at an Italian restaurant called La Perla, where we all enjoyed huge portions of pasta and pizza. The staff also brought out a birthday surprise for Sonia: an impressive bunsen burner-like "candle" in ice cream. It was a fitting end to a Eurotour that couldn't have gone more smoothly and yet was filled with plenty of adventure. A huge thanks goes to our tour managers, Chris and Keshane!

-Elena Perry, BR '15

Guild Love: The Year in Pictures



-Sonia Wang, JE '18

The Guild Unveils a New Website

This past year, the Guild has made more of an effort to connect and communicate with our audience, the Yale and New Haven community.

In the fall, we unveiled a new website at yalecarillon.org thanks to the efforts of our webmasters Christopher Shriver and Keshane Gan. The new design was aimed to be more appealing and more user friendly. The GCNA Congress information page will live on the same domain at congress.yalecarillon.org. Be sure to check this link later for more information about GCNA Congress 2016, which is also the 50th Anniversary of the Guild's founding!

To expand our media presence even more, we have also added a live audio streaming service this year. This program is called Mixlr, and it allows anyone in the world with internet access to listen to our daily rings and performances. In addition, we can interact with our listeners through Mixlr's chat feature. The direct link to the stream is mixlr.com/yaleguild, and an audio player is also on the front page of our website.

The Guild has been more active on Twitter as well. We have started tweeting the names of our songs as we play them, since we receive so many inquiries about the music that we play. And on our front page, you can read our live Twitter feed as you listen to our rings on the Mixlr player!

-Keshane Gan, BR '16

Will Heffner (SY '16 - Treasurer) is a rising senior double-majoring in Economics and Film Studies. In addition to playing carillon, Will likes making movies, playing percussion with the YPMB, playing tennis, playing Starcraft, and eating good food. Will's friendship comes cheap: if you want him to like you, bring him a good bowl of Ramen.

Tommy Kilmer (BK '17) is a rising junior majoring in Philosophy while doing premed (well, that's the plan for now anyway). In addition to playing carillon he likes improvising/fooling around on the piano. Other hobbies include frisbee, eating, and procrastinating.

Lyndon Ji (SM '16) enjoys trips to Narnia, the land of ducks and fractals. He also greatly appreciates Japanese writing utensils and anti-jokes.

Tom Gurin (ES '18) is from suburban Philadelphia. He appreciates classical music, good movies, warm sweaters, and socks. Many, many socks. Don't ask about his major. He plans to combine his two preferred instruments (carillon and clarinet) into one clarillonet in the near future. Stay tuned.

Andy Zhang (BR '15 - Social Chair) double-majored in Cognitive Science and Linguistics. He enjoys botany, cats, espresso, and metropolises.

Kevin Wang (ES '17) is a Molecular Biophysics and Biochemistry major from Nashville, TN. He loves Rachmaninoff, spicy food, scientific writing, and logic.

Pong Trairatvorakul (ES '18) is from Thailand, the land of eternal summer. He enjoys playing around with tech stuff and intends on combining it with music. Apart from playing the carillon and watching *Game of Thrones*, you can also find him bobbing his head to reggae.



Keshane Gan (BR '16 - Tour Manager, Webmaster, Recording Engineer) is from Memphis, TN. He joined the Guild because he wanted one of those cubbies on the practice floor with his name on it. Bad puns win his friendship.

Rachel Perfecto (SY '15 - Historian) double majored in Astrophysics and Music and loves playing oboe and large bronze instruments. She is happiest when she arrives at an intersection on her walk to lunch (her favorite meal) and hears the sound signifying that she can diagonal cross just as she reaches this point. Unfortunately, this rarely happens.

Gwen Antell (PC '16 - Librarian, Handbell Master) is an Ecology & Evolutionary Biology Major. When she's not in the Kenyan savanna chasing birds, you can find Gwen at the carillon, on the IM fields, or in the collections of the Peabody Museum. Her research interests include ethology and resource partitioning, and her artistic interests include cello and ballet.

Paige Breen (SY '16 - Co-Chair) is a rising senior from Raleigh, NC. She likes studying the Earth's climate, Italian, Disney (which is pretty academic), and pretty much everything.

Sonia Wang (JE '18) is from California. She enjoys taking photos, listening to movie soundtracks, and re-watching Disney/Pixar movies. Her world revolves around food. If you mention that you love *How to Train Your Dragon*, you will instantly become her friend.

Meg Brink (CC '17 - Publicity Chair) is an Art major from Boston. Her favorite activity is lying in bed and eating goldfish, even when she just finished dinner.

Jonathan Adler (ID '17) is a (prospective) Cognitive Science major, who hails from Philadelphia but now resides in Durham, NC. Outside of Harkness Tower, Jonathan enjoys playing the piano and the saxophone, hosting a jazz radio show on WYBC, and working with the Yale Undergraduate Jazz Collective.

Andrew Stautz (CC '16) is an English and French major. His academic interests tend toward the Medieval. Outside of school, Andrew rides bikes and grows plants.

Elena Perry (BR '15 - Co-Chair) majored in Ecology & Evolutionary Biology. When she's not studying or doing something music-related, she enjoys following the sport of horse racing, doing jigsaw puzzles, and watching Korean dramas.

Jonathan Shao (BK '17 - Heeler Monster) is from the never-drop-below-sixty-degrees land of California. He is a borderline nudist. If you happen to see a guy in a T-shirt and shorts in the winter, it is probably Jonathan Shao.

Eva Albalghiti (DC '17) offers a poem in lieu of a biography: atop the world, /daybreak: / a lone penguin shuffles / soundlessly / through the snow.

Christopher Shriver (BR '15 - Tour Manager, Webmaster, Recording Engineer) is from Madison, AL. Outside of the tower he enjoys piano, math, and dabbling in piano tuning.



Alicia Ding (PC '16 - Social Chair) sometimes laughs at inopportune moments, enjoys playing French horn in the Yale Symphony Orchestra and has an affinity for boxes.

Lynnli Wang (TD '16) spent the 2014-15 academic year in Taiwan on a Light Fellowship. She loves watching Ellen Degeneres on Youtube. If she's not busy bothering friends, laughing, hugging people, or sitting, she can be found at the top of Harkness Tower, serenading all Yalies. Private concerts on piano and violin also available upon request.

Ellen Dickinson ('97, '99 MUS) has previously been a member of the Board of Directors of the Guild of Carillonneurs in North America. She joined the Yale Guild in her sophomore year, and served as co-chair in her junior and senior years. She now serves as the Guild's adviser and teacher, and has two children.