

Carillon News

Newsletter of the Guild of Carillonneurs in North America

November 2007
NO. 78
CHICAGO, ILLINOIS

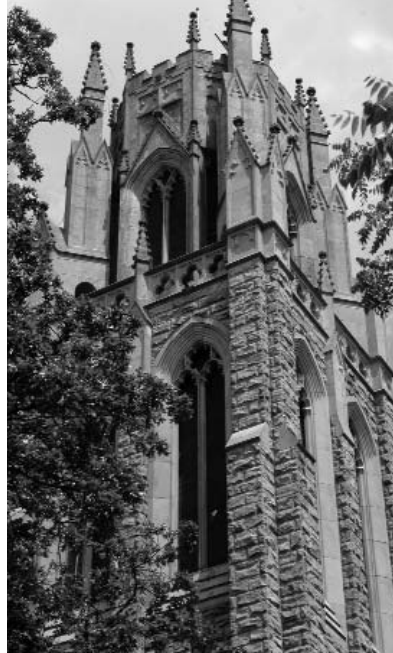
Inside

- 2 Letters to the Editor
- 3 Calendar
- 4 New Carillonneur Members
- 7 Installations, Renovations, Dedications
- 9 Overtones Regional Notes
- 12 Take Notes: Carillon Education
- 20 Foreign News
- 22 Notices
- 23 Something Different

GCNA Gathers in Sewanee for Its Annual Congress

by Mark Lee

The University of the South, Sewanee, Tenn., welcomed the GCNA's 65th Congress on June 18–21, 2007, to its serene and secluded domain of stately sandstone buildings, Southern gentility, and Appalachian charm. At the center of congress activities was the splendid Leonidas Polk Carillon in Shapard Tower of All Saints' Chapel.



Shapard Tower

The 56-bell carillon was designed by Arthur Bigelow in the late 1950s. Given full authority to design the carillon and select its builder, Bigelow fashioned "the acoustically balanced carillon" from

his research and examination of bells throughout Europe. The exquisite Paccard bells of the Sewanee carillon are characterized by the larger scale and tin composition of the treble bells, enhancing their balance with the middle and lower range bells, which produce a minimized minor third overtone. Bigelow, who died in 1967, 40 years ago this congress, described the Sewanee carillon as "the greatest thing I have ever done" and called it "a perfect instrument."

Situated on the Cumberland Plateau at the southern end of Appalachia, Sewanee naturally provided the context for the congress theme: The Music of Appalachia, from Shape-Note Singing to the Grand Ole Opry, with Stops along the Way at White Spirituals and Folk Music. Host John Bordley ingeniously integrated this theme into the congress program of high quality lectures, carillon recitals, a commissioned composition, and premier

see Sewanee Congress, page 5

An Invitation to Berkeley 2008

by Jeff Davis

The University of California at Berkeley invites you to the seventh Berkeley Carillon Festival and the 66th Congress of the GCNA, to be held on the Berkeley campus, June 10–13, 2008. The theme of the event is the North American carillon and its music.

Featured recitalists are (in alphabetical order) Jeremy Chesman, Linda Dzuris, Jim Fackenthal, Andrea McCrady, and Gordon Slater. Joseph Daniel, Margo Halsted, and Kimberley Schafer will give presentations. We are open to additional

presentations, and proposals should be sent to me as soon as possible.

The Class of 1928 was one of the most extraordinary classes to have graduated from Berkeley. Their collective sense of communal responsibility was remarkable by any standard. To celebrate the 50th anniversary of their graduation, and feeling a keen desire to give back to the university, beneficiary to benefactor, they decided to add a few bells to the chime so that pieces such as "The Star-Spangled Banner" could be played with all their notes included. In a very short time they raised enough money to enlarge the instrument to a 48-bell carillon.

Several years after the inauguration, Margo Halsted wrote an article in the GCNA *Bulletin*. In it she suggested that at some future time another class might want to add more bells, both bass and treble, to make the instrument a grand carillon.

After reading the article, Jerry and Evelyn Chambers decided to add 13 bells to the carillon, bringing it to five octaves, fully chromatic from low G. In addition to enlarging the instrument, the Chamberses' gift endowed the position of University Carillonist, a carillon library, practice keyboards, and a festival honoring the Class of 1928 to be held every five years counting from the year 1928.

As part of the endowment, in order to recognize persons making significant contributions to the art of the carillon, Jerry Chambers developed the Berkeley Medal. The university, which does not award honorary degrees, subsequently began using the Berkeley Medal to honor persons who have made exceptional contributions in other fields. A few recipients of the Berkeley Medal include Juan Carlos I, King of Spain; Mary Robinson,

see 2008 Congress, page 16

Carillon News is published each April and November by the Guild of Carillonneurs in North America, a California non-profit corporation.

Deadlines: Submissions for publication must be received by **February 15** for the Spring issue and **September 15** for the Fall issue. Submissions should be type-written and double-spaced and are appreciated by e-mail. Send materials to:
marklee@mac.com
suebergren@wideopenwest.com
Mark Lee
410 South Michigan Ave. Suite 528
Chicago, IL 60605
312-596-4022

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

Back issues of *Carillon News*, if available, cost \$2 per issue. Submit checks in US dollars only, payable to "GCNA." For further information contact:
Bill De Turk - GCNA Archivist
Historic Bok Sanctuary
1151 Tower Boulevard
Lake Wales, FL 33853
863-676-1154 (w)

Co-Editors
Sue Bergren and Mark Lee

Editorial Staff
Wylie Crawford, Joost Dupon,
Tammy Ghattas, and Dave Johnson

Story Contributors
S. Ball, H. Banning, J. Bossin, W. Crawford,
D. Curry, J. Davis, E. Dickinson, T. Durer, S. Elias,
M. Halsted, D. Johnson, D. Kehoe, J. King,
M. Klaneski, J. Knox, R. Laing, M. Lee, L. Lonie,
S. Magassy, W. Ritter, G. Ryan, K. Schafer,
C. Semowich, B. Slater, T. Sleep, R. Watson,
P. Webb, M. van der Mijden, C. Van Ulft

Photo Credits
S. Ball, B. Barger, J. Bordley, J. Davis, S. Elias,
J. King, M. Klaneski, J. Knox, R. Laing,
S. Magassy, A. McCrady, K. Schafer, T. Tam,
R. Watson, P. Webb, B. Zwart. Back page photo:
Denise R. Halverson

Design and Production
Sue Bergren, Jim Fackenthal, Mark Lee

Printing
D & R Press, Chicago, IL

Special Thanks to Tammy Ghattas

Copyright 2007 by The Guild of Carillonneurs in North America. All rights reserved. Reproduction in whole or in part without permission is prohibited. All items submitted for publication become the property of the GCNA, except that contributors assume liability for copyrighted photographs or music examples submitted, and assume responsibility for claims therefrom made against the publisher. For permission to reprint contact the co-editors at the address listed above.

Carillon NEWS

GCNA Officers:
Dennis Curry, *President*
dcurry@ford.com

Ellen Dickinson, *Vice-President*
ellen@ellen.cc

David Johnson, *Recording Secretary*
bourdonmn@hotmail.com

Tim Sleep, *Corresponding Secretary*
tsleep@ameritech.net

David Hunsberger, *Treasurer*
dhunsberger@cp.berkeley.edu

Board of Directors:
Dennis Curry (2008)
Ellen Dickinson (2010)
Jim Fackenthal (2010)
Helen Hawley (2009)
Patrick Macoska (2009)
Gordon Slater (2009)
Jim Smith (2008)
Carlo Van Ulft (2008)
Carl Zimmerman (2010)

HOW TO REACH THE GUILD

Guild Web Page:
<http://www.gcna.org>

Membership information and applications are available from:

Tim Sleep
28W640 Warrenville Rd.
Warrenville, IL 60555
630-393-2137
tsleep@ameritech.net

GCNA mailing labels are available to GCNA members as a free download from the members only section of the Guild Web Page <http://www.gcna.org>. Non-members may purchase labels for \$45. Send label requests and changes of address to:

Wylie Crawford
701 Sheridan Road
Evanston, IL 60202
847-328-2333 (h)
wylie@crawford.net

GCNA Committee listings see page 22.

Letters to the Editor

Dear Editors:

Since November 2000, when the newly designed Guild logo first appeared in *Carillon News*, I have studied its modernistic display with interest and puzzlement trying to establish what I believed was not quite right from a carillonistic aspect.

The shape was there, the symbolic wires were there, as were the clappers. "Holy Ding-dong Batman, can it be the loop-shaped crown?"

Modern carillon bells from the current familiar foundries do not come with crowns of any kind. The bells have a flat, circular top for direct fastening against a wooden or steel beam, using appropriate insulators.

Since this is supposed to be a modernized logo design, perhaps the logo needs a change, in order to properly depict the shape of bells installed in the carillons of today.

Respectfully yours,
James B. Slater

Dear Editors:

At the Sewanee Congress, two candidates were not successful in their quest for Carillonneur membership. For a candidate: no decision is more difficult to hear. For a juror: no decision is more difficult to make. For the committee chair: no other decision is more difficult to deliver.

Drawing on my own personal experience, I failed at the tape level twice before finally passing the third time. Did I deserve to fail? At the time, of course not! I was devastated not once but twice! What more did I need to do? "What's wrong with *that* jury?" "They've got it all wrong!" "They're expecting perfection." "The exams aren't working!" "I'm quitting the GCNA over this!" These are some of the comments from my teacher and his colleagues. While there wasn't a petition circulated at the time, there was a flurry of letters exchanged.

see **Letters**, page 3



From the President

Promoting Proactive Professionalism (and not procrastinating)

Our organization is dedicated to the promotion of the carillon art in North America. Restating our goals:

- The development of proficient carillon-neurs
- Improvement in the quality and availability of carillon music
- Encouragement of new carillons
- Improvement of existing carillon installations
- The general advancement of the art of the carillon in North America.

This year, I would like each of us to emphasize promotion in every aspect of our guild's work. The Latin word stem *pro* means *forward*. So promotion must simply mean to move forward. Further, I have asked each committee to establish goals that clearly emphasize promotion in their respective committee work. If we do not have clear goals in sight, then we may not be moving forward in the most efficient and professional way possible.

I would also ask each of us as guild members to find ways to promote the carillon in our own individual settings in our towers, in our local media, in our programming, in our personal development. In order to achieve measurable progress, we must be proactive (and not procrastinate).

While surfing the Web recently, I found that my alma mater has a great site that lists professional musical organizations and professional societies: http://library.music.indiana.edu/music_resources/societ.html. (This must be a great list, because it includes the GCNA and the WCF!) We should check several of the sites to see if there are any good ideas for us to consider for our professional promotion.

Characterizations: A reactive style is coiled, anticipating, and defensive. The proactive style is pushing out, busy, and alert. Both are vigilant stances, but we cannot move forward as a professional organization by being reactive. Reactive decisions or non-decisions, made out of fear and limited options, often force us to

react, cope, and struggle. If we want amazing, then we need to do, decide, and create (be proactive).

I know it all sounds a little businesslike, but sometimes we almost need to put our organization up on the whiteboard, get out the flow charts, and get a little analytical, un-emotional, objective, and practical about what the heck we're doing with our guild. We seem to waste a lot of energy stumbling along to nowhere in particular; nowhere that we really want to be, anyway.

In a nutshell, being proactive is basically the same as being reactive. The only difference is you do the reacting ahead of time. So, being proactive means being able to anticipate what the future will be and to react accordingly before it actually happens.

Ready, set, go!

from **Letters**, page 2

Nearly 20 years later, I listened to my recordings the other night. Did I deserve to fail? *Absolutely*. I listened as a juror, not as the player. I re-read the adjudication sheets, and they were spot-on. Well, almost. I still don't agree with the comment that I exhibited such a lack of musicality that I should vacate the tower, never to return again.

So what can come out of disappointment? *Motivation* to get back on the bench. Renewed *confidence* that the exam is possible to pass. *Determination* to play the carillon like it's never been played before.

I'm reminded of a card I read once: *Without challenge there is no achievement*. I'm not a poster child for the examinations, but I can attest that I'm



Tammy Ghattas



Calendar

Midwest Regional Meeting, Springfield, Ill. June 2-3, 2008

Springfield International Carillon Festival, Springfield, Ill. June 1-7, 2008

GCNA 2008 Congress, University of California at Berkeley, Calif. June 10-13, 2008

World Carillon Federation 2008 Congress Groningen, the Netherlands July 13-17, 2008

a far better carillonneur for having failed the challenge twice than for having passed the first time.

Lisa J. Lonie, Chair Examinations Committee

Carillon News is pleased to announce the addition of Tammy Ghattas to its editorial staff.

Tammy is a staff editor at the University of Chicago Press, a freelance editor, and a graduate student of writing at DePaul University. She performs in Golosa, a Chicago Russian folk choir, and is a carillon student of Jim Fackenthal.

In our efforts to improve your newsletter, we feel Tammy's knowledge and experience will bring more consistency and clarity to the news items we present to you, our readers.

Welcome, Tammy!

The Editors

NEW CARILLONNEUR MEMBERS

by Lisa Lonie

The Examination Committee and membership of the GCNA are pleased to announce that the following individuals successfully passed the examination for Carillonneur certification at the 2007 congress at the University of the South, Sewanee, Tenn.



Claire Halpert

Claire Halpert studied carillon at Yale University with Ellen Dickinson. As a member of the Yale student guild, Claire played regularly on the Yale Harkness Tower, and was a co-chair of the guild from 2005 through 2007. She graduated in May with a BA in linguistics, and will enter MIT in the fall to pursue a PhD in linguistics. Claire has studied piano for 16 years and has played solo and chamber music throughout college. While at Yale, she studied music theory and ethnomusicology as a secondary focus.



Yesol Huh

Yesol Huh also studied carillon at Yale University with Ellen Dickinson. During her time at Yale, she served as treasurer and tour manager for the Yale student guild and played regularly on the Yale Harkness Tower. She graduated in May with a double major in mathematics and economics, and will start a PhD in finance at Stanford in September. Yesol is originally from Korea. She loves photography and traveling, web design, cycling, and playing the piano.

We offer our congratulations, applaud all candidates on their performances, and look forward to their future contributions to the GCNA and to the profession. Carillonneur membership in the GCNA not only benefits the individual with renewed confidence as a performer, but also serves as testament to the public of our ongoing commitment to high standards of carillon musicianship and advancement of the carillon art.

GUILD EXAM ANNIVERSARIES

compiled by Lisa Lonie

This year the following GCNA carillonneur members are celebrating:

5 years (2002 at Ann Arbor)

Neil Thornock, Erin Schreiber, Joseph Daniel, Anne Kroeze

10 years (1997 at Lawrence)

Rosemary Laing, Suzanne Magassy, Patrick Macoska, Gloria R. Werblow, Elaine Brewer, Helen Hawley

15 years (1992 at Dayton)

Terence McKinney, Michael R. Hall, Vernon H. Kirk, Jr., Phillip E. Burgess, John E. Courter

20 years (1987 at Springfield)

Alan Rakov, Richard L. Valde, Jr., Daniel Zlatin, S. Sue Jones, Trent S. Buhr, Charles A. Collins

25 years (1982 at Trinity)

Leslie D. Wood, Timothy Hurd

30 years (1977 at Chicago)

Helen E. Fan, Lucy I. Dechéne, Wylie Crawford, David Smith, Dr. Mark L. Holmberg

50 years (1957 at St. Paul)

Bud Slater

Congratulations to you all!

2009 Examination

Information for the 2009 GCNA examination to obtain Carillonneur membership will be available online (<http://www.gcna.org>) after January 1, 2008.

- Cover letter
- Application form
- Examination policy with additional detailed information
- Sample adjudication form

- Helpful information on recording for the carillon
- Watermark page for duplicating music.

The **required pieces** are available from the GCNA and ACME publications. Order GCNA pieces from Laura Ellis (irellis@ufl.edu); ACME pieces from American Carillon Music Editions, 7614 Noelsch Road., Virginia, Illinois 62691.

Toccata Octofonica - Henk Badings (Mechelen School, available from GCNA

only to exam candidates)
Paraphrase on a Siciliana of Pasquale Ricci - Barnes (available from GCNA)
Movement I (Adagio) & Movement II (Allegro) from Sonata II (originally cello/continuo) - Marcello/Gerken (ACME).

The **application fee** is \$40 (non-refundable) due by Nov. 1, 2008, only by those who decide to actually apply. All applicants must be Associate members of
see Examination, page 5

from *Sewanee Congress*, page 1

performances, as well as activities for attendees in shape-note singing, a tour of the Jack Daniel's distillery, and even a "kick in the can" evening at the Grand Ole Opry.

General business meetings of the Guild were conducted with efficiency and collegiality as led by Guild president Dennis Curry. Among the highlights were the election of Ellen Dickinson, Jim Fackenthal, and Carl Zimmerman to the Board of Directors; the creation of an ad hoc committee to re-evaluate the Guild examination procedures; awarding the first Ronald Barnes Scholarship to Kimberly Schafer for research into the auditory culture of carillons on three North American university campuses; the presentation of a new Guild brochure; conferring honorary membership to John S. Middleton of Bryn Mawr, Pennsylvania; and the announcement of a GCNA composition commission to composer Lowell Liebermann. Claire Halpert and Yesol Huh were voted into Carillon member status by the Carillon member present.

A heartfelt and dignified tribute to Laura Hewitt Whipple, the late carillonist of the University of the South, was the dedication of a soon-to-be-installed bench in her memory by Rev. Tom Macfie, with spontaneous and eloquent testimonies

from her children April Hewitt Minkler, Owen Ted Hewitt, Jr., and Jamie Howard Hewitt, as well as her colleague and caregiver Deral Walker, former Sewanee carillonist Jeff Davis, and honorary carillonists Beverly Buchanan and Milford Myhre.

Recitalists at the congress were host John Bordley, Bill De Turk,

by Geert D'hollander, *Swinging Suite* by Geert D'hollander, and an arrangement of *The Tennessee Waltz* by host John Bordley.

Exceptionally well-prepared and presented lectures were given by William De Turk on Arthur Bigelow's influence on the North American carillon world; by University of the South professor of religion Gerald Smith on the history and development of religious music in the Southern uplands

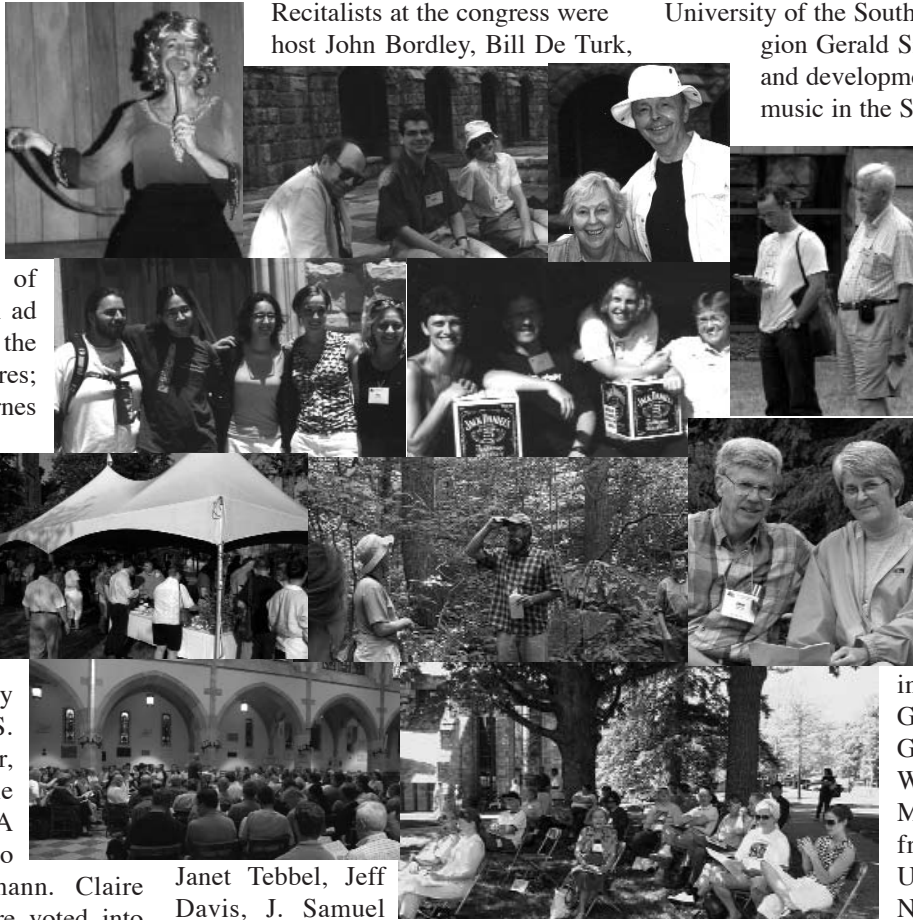
and core region of Appalachia from the mid-18th century to the present, including the Settlement period and the Great

Awakening, Migration, and Second Great Revival movements; a panel led by Beverly Buchanan that

included Richard Giszczak, John Gouwens, Phyllis Webb, and Dr. E. Michael Harrington from Belmont University, Nashville, entitled

"Arranging: What Is Right or Wrong?" and offering firsthand experiences and anecdotes on copyright issues and real-world answers; Associate Professor Stephen Miller's scholarly analysis of Ronald Barnes's *Preludes on Appalachian White Spirituals*; and Koen Cosaert's brilliant

see *Sewanee Congress*, page 6



Janet Tebbel, Jeff Davis, J. Samuel Hammond, Geert D'hollander, Eddy Mariën, Todd Fair, and Class of 2006 Carillonists Amy Johansen, Thomas Lee, Jon Lehrer, Christina Meyer, and Loretta Lanning. Premiere performances were *Shapard's Madness* by John Moll, *Seven Modal Pieces for Carillon* by John Courter (North American premiere), *Meanders* by Roy Hamlin Johnson, *Southern Triptych*

from *Examination*, page 4

the GCNA in good standing with dues paid by November 1. New membership applications must be postmarked by November 1, 2008. See www.gcna.org for membership information.

2009 Examination Dates and Deadlines:

January 1, 2008: Examination information available via download (<http://www.gcna.org>)

November 1, 2008: Application and \$40 fee postmarked on or before this date sent to chair. No exceptions.

January 20, 2009: Eight (8) CD recordings and eight (8) copies of all scores on watermark template postmarked on or before this date sent to the chair. No exceptions.

January 25–March 16, 2009: CD screening process by jurors.

Approximately April 1, 2009: Results of CD screening process mailed to candidate.

Approximately May 1, 2009: Eight (8) copies of all pieces and program for Congress recital sent to chair, postmarked on or before this date if candidate successfully passes at the CD level.

June, 2009 : Congress at Longwood Gardens, Kennett Square, Pennsylvania

from *Sewanee Congress*, page 5

presentation "Piano versus Carillon," a well-illustrated exploration of 19th-century changes in carillon keyboard construction in a historical and social context and of the parallel relevance to today's technological innovations in carillon construction and performance.

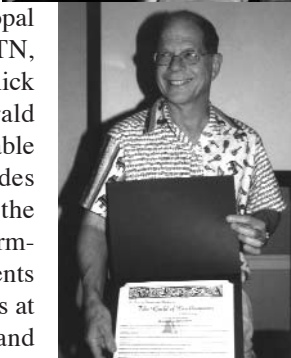
In addition, practical workshops were offered in using Finale music software, arranging for carillon, improvisation, carillon technique and interpretation, and change ringing. Other activities included hiking in Shakerag Hollow and Abbo's Alley and organ crawling at All Saints' Chapel and the Chapel of the Apostles.

Pre-congress events included the Sunday morning Service at All Saints' Chapel, an orchestral performance as part of the Sewanee Summer Music Festival, and an opening progressive reception with displays of bell memorabilia and art works by Marie Hammond. Excursions to the nearby Jack Daniel's distillery and the new Meeks & Watson carillon at St. Francis of Assisi Episcopal Church in Ooltewah, TN, with performances by Rick Watson and Gerald Martindale, were enjoyable midweek events. Besides their culmination in the Grand Ole Opry performance, post-congress events included visits to carillons at Belmont University and David Lipscomb University, with respective hosts Richard Shadinger and Donna King, and a stop at the Bicentennial Mall to view its bell installation.

Keeping with congress tradition, attendees enjoyed socializing at the ice cream social and pizza party with traditional folk music provided by Bran Potter and Andy Gay. The final night's banquet and Barnes Scholarship Auction were all-out fun and profit, with sumptuous culi-

nary delights, entertainment by Billy Terrill and the Good Ole Boys, live-action auctioneering, and hilarious Opry karaoke.

A huge debt of gratitude is due to John Bordley; Carolyn Fitz; the trustees, regents, faculty, and administration of the University of the South; and all the volunteers and sponsors, including Chime Master; Meeks, Watson & Company; Paccard Foundrie des Cloches; the Royal Eijsbouts bell foundry; the Verdin Company; and the Petit & Fritsen bell foundry. The 65th Congress of the GCNA will be remembered for its competent and professional organiza-



tion, its scholarly and artistic presentations, the depth of compassion and concern by and for Guild members and procedures, and, mostly, for the beauty of place and sound.

(The author acknowledges the assistance of William De Turk and John Bordley in compiling this report.)

Scholarship Auction and Sale Reports a Huge Success

by Lisa Lonie

The 2007 Ronald Barnes Scholarship Silent Auction and Sale was a huge success. During the Sewanee Congress banquet, just over \$4,800 was raised—an amount that far exceeded our expectations. Fun and laughs abounded, espe-

cially when our newest live auctioneer, Jim Smith, and his lovely assistant, Carol Lens, took to the floor during the banquet.

Some of the more popular items were Marie Hammond's and Carolyn Fitz's beautiful tower and bell drawings, Ron Barnes's organ sketches, historical carillon LPs, bottles of wine, 13-lb memorial bells cast by Royal Eijsbouts, and, of course, dozens of carillon scores and campanology books.

Congratulations to all of our winners.

So, how can we top Auction 2007? Answer: Make it bigger and better in 2008.

We need you! Why not comb your shelves and donate items of musical and/or campanological interest? Have pieces of music that you've read

through with a "NPA" (never play again) marking, duplicate scores, or carillon recordings? Consider donating them to the auction. We take it all! Remember, all donations are tax deductible. Please contact Lisa Lonie (llonie@hotmail.com) or Janet Tebbel (tebbj@comcast.net).

Without the generosity of our members and bell founders, the auction wouldn't have been a success. We encourage you to join your colleagues in supporting this worthwhile event. With everyone's help, we can have another successful auction and maximize the amount of money raised in support of scholarship.

Installations, Renovations, Dedications

Victoria Welcomes the Arrival of New Royal Eijsbouts Keyboard

by Rosemary Laing

The bells of the Netherlands Centennial Carillon in Victoria, B.C., rang out in joyful exclamation on August 1, 2007, to celebrate the installation of its new World Standard keyboard. The donor who supported the installation, who wished for the most part to remain anonymous, chose August 1 for the ceremony and inaugural recital in honor of his wife's birthday. The celebration came as a complete surprise to her, and she was moved to tears as the crowd belted out a rousing chorus of "Happy Birthday," accompanied by the carillon. She had been told that she was attending just another museum function. It had been Victoria's best-kept secret.

Several dignitaries and their invited guests were on hand: the family of Carillonneur Emeritus Herman Bergink, patrons of the Royal British Columbia Museum, and a handful of the original Dutch donors who had made the Netherlands Centennial Carillon a reality in the late '60s.

The media was out in full force, and the carillon was featured in all types of coverage, from live CBC radio interviews to an article in the *Globe and Mail*. A lavish catered reception followed the outdoor ceremony and carillon recital on a lovely summer afternoon, with a gentle breeze blowing off the water and the scent of flowers in the air.

For me, this story had begun in the dead of winter, when I was awakened from a deep sleep in the middle of the night by a phone call from the Royal Eijsbouts foundry in the Netherlands. Victoria was in the midst of a rare snowstorm, and the city had been at a complete standstill for days. When the phone rang, I panicked, afraid that it might be heralding the early arrival of my first grandchild ... in a blizzard.

Fortunately, it wasn't my grandchild. This was a birth of a different sort. The voice on the other end excitedly spoke



Overlooking the Inner Harbor, "de zingende toren" (the singing tower) welcomes thousands of visitors to Victoria each year.

about a new carillon keyboard soon to be on its way, and in my shock and disbelief the next morning, I wondered if the conversation had been a dream. In fact, it wasn't until I saw the new keyboard in the tower that I was convinced it was real.

The Royal British Columbia Museum had gone shopping for a new automatic play system to replace the original broken-down roll-type player and, thanks to Royal Eijsbouts, had come home with a lovely new baton keyboard and automatic player controlled by a MIDI system utilizing the clappers inside the lower 48 bells.

The new keyboard is aesthetically appealing and a real pleasure to play. Victoria is indeed fortunate to have this new instrument. Many thanks go to the donor for his wonderful generosity.

Naperville Tower Dedicated

by Tim Sleep

A grand celebration was held on Sunday, July 29, 2007, to mark the completion of Moser Tower, which houses the Millennium Carillon in Naperville, Ill. The celebration was the conclusion of a series of special events that culminated in the opening of the tower to the public. City Carillonneur Wylie Crawford and assistant carillonneurs Sue Bergren, Jim Brown, Christine Power, and Tim Sleep all helped to make the activities a huge success.

Tours early in the week for elected officials and dignitaries served as a "soft opening" to make certain that things would go smoothly. Two days of tours were held for the bell donors and other significant contributors, allowing many of these important people and their families to see and hear their bells for the first time.

Local carillonneurs provided the prelude music as well selections, some with trumpets, during the ceremony. The weather was perfect as a bagpipe band led the color guard to the podium for the opening of the ceremony. The mayor, Park District Board president, and Millennium Carillon Foundation chairman provided remarks that were upbeat, positive, and appreciative of those whose hard work through the years helped to get the tower completed and open to the public.

At the conclusion of the ceremony the tower was opened for public tours. The following week, the park district began conducting public tours of the tower, and the weekly recitals resumed after a year-long absence due to the construction. Everyone connected with this project was especially proud of the completion of the tower and its public opening. None of the carillonneurs were heard to say that they missed wearing the hard hats.

Installations continues on page 8

A New Carillon in Tennessee: St. Francis of Assisi Episcopal Church, Ooltewah

by Rick Watson

The carillon now at St. Francis of Assisi Episcopal Church in Ooltewah, Tenn., began with an idea of church Music Director and organist William H. Barger to give the church a bell in memory of his mother, Linnie M. Barger. Describing a discussion of bells with the late Laura Whipple (retired carillonneur at the University of the South, Sewanee, Tenn.), Mr. Barger has written, "As I listened to her advice, the idea for 'a bell' grew into a peal of bells. Laura also told me about Meeks, Watson & Company who were making bells here in the U.S. When I realized that we would not have to order from a European manufacturer to get a good set of bells, the project really began to take shape."

A small chime of 11 or 12 bells, with electric striking, was at first considered. But after seeing and hearing at Sewanee what could be done with a baton keyboard, and considering the musical limitations of such a small chime, Mr. Barger settled on a chime covering an octave and a half, chromatic, except for the lowest semitone: an instrument of 19 bells. The largest bell, G4, 260 lbs, would be mounted to swing as a regular church bell, replacing the function of the existing "farm"-type bell in use, which had been loaned to the church by Mr. Barger's business partner, Mr. Charles Nix. The bells would be mounted in a steel frame tower, as the church had no tower, with a playing cabin to be built of wood on-site, at ground level, to house the baton keyboard. The tower design was a collaboration between Richard Watson of Meeks, Watson & Co. and Terry Barker of River City Architects, Chattanooga, Tenn., who was the church's architect. From detailed drawings prepared by Mr. Watson, the sections of the steel frame structure were built by the McKinney Company in Chattanooga. Once on-site, carpenter Fred Flick built the playing cabin and hip roof, using materials harmonizing with the church design, as specified by Mr. Barker.



The chime was installed and dedicated in 2003. Initially, the keyboard was built without pedals; however, Mr. Barger became convinced of the usefulness of at least a few pedals, and in 2005 a pedal clavier of ten notes was added to the existing keyboard. The 20th bell, G#4, actual, was also added, making the chime completely chromatic.

From the early stages of the chime development, there was an idea that eventually, the chime might be placed in a taller tower and enlarged with a few larger bells to become a carillon. Matters moved more quickly after a congregational study of the concept for the church campus in 2006 showed the tower to be in a good, permanent location; it was decided that raising the height of the existing tower would be one important way to mark the building as a church and increase its visibility to passersby. A plan was formed to raise the height of the tower 20 ft. With the increased height, space became available for the addition of bells, and Mr. Barger asked Richard Watson to make a study and a conceptual drawing of an addition that would complete a carillon. This called for adding four larger bells, D4 (480 lbs), E4, F4, and F#4, as well as two smaller bells, D#6 and E6, to complete a range of 26 bells, chromatic except for the lowest semitone. The new carillon bourdon, D4, and the F4 would be provided with swinging mountings, to join the original chime tenor to form a Te Deum peal.

Originally, enlargement of the existing baton keyboard was considered; however, it happened that Meeks, Watson & Co. was working at the time on the renovation and enlargement of a chime at St.

Mark's Anglican Church, Niagara-on-the-Lake, Ont.; this nine-bell chime of Meneely & Co. (West Troy, N.Y.) bells would be tuned, and nine more were to be added. A transfer of the nearly new baton chime keyboard from St. Francis to play the enlarged chime of St. Mark's was arranged, and a new baton keyboard with a manual range from C3 to D5 and pedal range from C3 to D4 was constructed to play the carillon.



Meeks, Watson & Co. built the two new tower sections, the new keyboard (with woodwork by Barger & Nix Organs), and additional playing equipment, as well as casting and tuning the six new bells. The new tower sections, with the four largest new bells mounted, were delivered to the church on a company flatbed trailer by Josh Meeks during the week of June 11, 2007. Mr. Watson was already on site, and with help from a local crane company, Chuck Nix, and other St. Francis people, he had disassembled the action connections and "unpiled" the existing tower roof section and original bell section. Bill Meeks followed on with the new keyboard, and installation was completed before the visit from GCNA members on a bus trip from Sewanee on Wednesday, June 20, during the Congress. The formal dedication of the completed carillon by the Bishop of the Episcopal Diocese of East Tennessee, The Rt. Rev. Charles G. vonRosenberg, will take place on September 30. After beginning the service inside, clergy and congregation will process out to the carillon, and after dedicatory prayers, Richard Watson will play a recital on the new instrument.

Installations continues on page 18

OVERTONES

Regional Notes

Trinity College Holds Carillon Festival 2007

by Daniel Kehoe and Suzanne Magassy

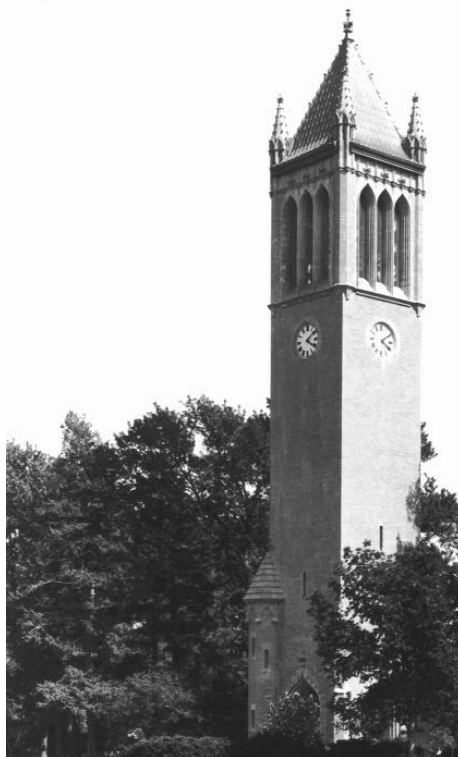
Iowa State University Carillon Festival 2007

by Tilman Durer

Iowa State University celebrated its 2007 Carillon Festival at the Stanton Memorial Carillon in Ames, Iowa, on Saturday, April 14. The festival featured guest carillonneur Don Cook of Brigham Young University and composer Jeffrey Prater of Iowa State University in a variety of events enjoyed by both local attendees and, thanks to live webcasting, a registered Internet audience. Iowa State University carillonneur Tin-Shi Tam hosted the event, which was sponsored by the Stanton Memorial Carillon Foundation.

The day began with a master class, led by Dr. Cook, on performance technique and interpretation. The informal setting gave participants and Web audiences numerous opportunities for questions and answers. The master class was followed by a concert by Iowa State carillonners, culminating in a performance of Dr. Prater's *Interfusions* and the premiere of the winning entry in the ISU Carillon Composition Competition, *Aller guten Dinge sind drei!* by Daniel Nass of Minneapolis. The Carillon Composition Competition was held to encourage the writing of original carillon compositions by young composers. Judges for the competition were Don Cook, Jeffrey Prater, and Tin-Shi Tam. Entries came from the United States, Canada, and the Netherlands.

After a delightful lunch, Dr. Prater conducted a seminar on *Star Bells*, his composition for carillon and orchestra. *Star Bells*, commissioned by the ISU Stanton Memorial Carillon Foundation in celebration of the centennial of the Stanton Memorial Carillon, was premiered in December 2002 at C. Y. Stephens Auditorium and the Campanile on Iowa State's central campus. Dr. Prater dis-



Iowa State Campanile

cussed the logistical and technical problems faced in the piece's first performance. Especially difficult were the intricate fiberoptic connections between the orchestra's concert hall and the carillon's tower that were necessary to allow each location to see and hear what was happening at the other in real time. But Dr. Prater argued that such a setup was better than simply seating an orchestra near the carillon; it allowed the carillon to be heard through speakers at a level that balanced with the orchestra in the hall and not dominate as it would in unmediated form. He also discussed musical aspects of the work and the aesthetic aspects of pairing carillon with orchestra.

The festival concluded with a public concert by Dr. Cook on the Stanton Memorial Carillon. Featuring music from the 18th through the 21st centuries, including arrangements by Dr. Cook himself, the concert was an excellent end to a fine day of carillon.

Trinity College, in Hartford, Conn., hosted a three-day carillon festival this past summer in celebration of the 75th anniversary of the chapel's Plumb Memorial Carillon as well as the 25th anniversary of Daniel Kehoe's appointment as College Carillonneur.

The festival, held on June 25–27, 2007, was envisaged in 2006 after casual conversation between Dan Kehoe and Suzanne Magassy, Trinity's Visiting International Carillonneur for the last two years. Both carillonners worked enthusiastically toward presenting a relaxed and enjoyable gathering for visitors, and so welcomed guests to the campus on the three festival days.



Participants at Trinity College Festival

The festival was primarily one of local talent; carillonners from nearby carillons, present and former Trinity students, and, of course, interested carillonners and friends from further afield were invited to attend. In addition to Suzanne Magassy, there were two other Australians in attendance: June Catchpoole, an honorary carillonneur at the University of Sydney carillon, and Catherine Mackenzie, a Sydney carillon enthusiast. Both came straight from the GCNA Sewanee congress to enjoy the delights of another beautiful tertiary institute with a carillon.

Half-hour recitals at noon, twilight, and evening began on Monday, highlighting in particular music of a light, relaxing style, Trinity Festival's underlying theme. Informative, humorous talks were heard on two mornings, with midday Tuesday providing visits to the nearby towers of the carillons at Simsbury and West Hartford. Recitals were presented at both—a combined "Pops at Simsbury" concert by Magassy, George Matthew, and

see *Trinity Festival*, page 10

from **Trinity Festival**, page 9

Charles Semovich at Simsbury and a George Matthew ragtime special at West Hartford. Norm Bliss was also on hand to answer queries about West Hartford, with Carl Coppersmith preparing the Simsbury carillon for our visit; our special thanks go to both.

Our final day included performances by Janet Tebbell, Sue Magassy, a brass band, a chamber group, and Dan Kehoe, playing his final recital as College Carillonneur. Kehoe will be relocating to Simsbury, nearer to his home, as carillonneur. We congratulated David Maker, carillonneur at the University of Connecticut, on his appointment as Trinity's new College Carillonneur.

Much social activity occurred at the festival, with the college providing a superb gastronomic reception, a banquet, pizza interludes, breakfasts, and continual refreshments whenever needed. Guests were accommodated on campus near the carillon for minimal cost, and evening keyboard entertainment was provided with much mirth by Dan Kehoe and George Matthew, in their inimitable styles. Red, white, and amber liquid was happily consumed, and some attendees tried flapper-style dance when George played more ragtime—it seems that June Catchpoole can outlast us all on the '20s-style dance floor.



June Catchpoole and Catherine Mackenzie, Sydney carillon colleagues of Sue Magassy, join Lucy Dechéne.

Special thanks are due to Mariah Klanski, student of Dan Kehoe and Wesleyan College, for wonderful website and computer work and her lovely hand-painted festival booklet. We also thank Donna Swols, former chapel secretary, for all the fabulous food arrangements, and especially those attendees who drove or flew farther than usual to be with us, including Janet Tebbell, June Catchpoole, Catherine Mackenzie, Carl and Marjorie Zimmerman, George and Sheree Matthew,

Lee Leach, and Linda Goss. Our gratitude goes also to all our closer-area visitors from Connecticut, New York, and Massachusetts, whose contributions made this a such an enjoyable carillon festival.

2007 Midwest Regional Carillonneurs' Conference Held in Springfield, Ill.

by Sara Elias

The 2007 Midwest Regional Conference was held in Springfield, Ill., on Monday, June 4, and Tuesday, June 5, which coincided with the second and third days of the 46th International Springfield Carillon Festival. The 2007 Midwest Conference encompassed presentations at the Hilton in the mornings and early afternoons, which allowed enough time for relaxation before the evening carillon festival concerts. The theme for this year's conference was "Contemporary Carillon Issues: Different Perspectives for Discussion."

The conference began with a welcoming speech from the host, Mr. Karel Keldermans, followed by the first presentation, given by Ms. Mary McFarland, carillonneur at First Presbyterian Church in Gastonia, N.C. Ms. McFarland shared her experience of playing carillon in church-related environments. She started by describing her experience at First Presbyterian Church in Gastonia, where she served for eight years as Director of Music before assuming her current posi-



Participants at Midwest Regional Conference

tion. The carillon at this church had gone through a succession of music directors who had no interest in the carillon and had thus survived several years with limited or no maintenance. The result, as Ms. McFarland said, was a "well-decorated carillon with all kinds of bird excrement" that resulted in "dandruff on your shoulders every time you played it." However, after so many difficult episodes, Ms. McFarland is now the carillonneur of what she considers a "very nice instrument." The second church included in Ms. McFarland's presentation was the First Presbyterian Church in Belmont, N.C. This church used to have a pastor who loved the carillon. However, the church split, and many staff members, including Ms. McFarland, were laid off. Ms. McFarland was laid off a week before Christmas, right after going through surgery, and after everyone had prepared for festivities. She still plays the carillon but as a volunteer. The budget for summer series is reduced, but Ms. McFarland can "count with good support from the top." As she said, "Working for a church is not easy; surviving sometimes is a bit difficult."

The second presentation of the day, "The Carillons of Dallas, Texas," was given by Gretchen Ryan, a carillonneur from Dallas. She described technical and historical details of the carillons of St. Marks School of Texas, Cathedral Shrine of the Virgin of Guadalupe, and Highland Park United Methodist Church. The carillon in St. Marks School of Texas was given by Tony Roosevelt, grandson of Franklin and Eleanor Roosevelt. Mr. Keldermans was the consultant for this instrument, which was installed by Petit & Fritsen, assisted by Verdin, in 2005. Currently, there is no official carillonneur at St. Marks School of Texas, but Ms. Mary Ann, widow of carillonneur Jim Livengood, is learning the instrument. The carillon at the Cathedral Shrine of the Virgin of Guadalupe is a 49-bell Eijsbouts instrument from 2005. It is located downtown, in an arts center, but at noon it is very difficult to hear it because of traffic noise. This instrument is played by Carol Anne Taylor, and the 2007 Texas Regional Carillon Conference will be held at this cathedral in October. The carillon at Highland Park United Methodist Church is a 48-bell Paccard instrument from 1984. Before its 1999 renovation, for which Mr.

see Midwest Regional, page 11

from **Midwest Regional**, page 10

Keldermans was the consultant, it was a very difficult instrument to play. Since then, it has become an instrument that needs little effort to play, and since 2003, the carillon has been maintained yearly by Mr. Richard Strauss. This carillon is played by a group of volunteers, in which Ms. Ryan is included.

The last presentation on the first day of the conference, "The Carillon Program at Baylor, in Waco, Texas," was given by Ms. Lynette Geary, carillonneur at Waco. Ms. Geary started by describing Baylor University's location and historical background and followed with a historical and technical explanation of the current 48-bell Paccard carillon, which was dedicated on November 4, 1988. After that, Ms. Geary explained the requirements for students who want to enroll in applied carillon lessons. Even though students enrolled in carillon receive credit for the class, there is currently no major for carillon performance at Baylor University. The carillon at Baylor is played for concerts on special occasions, such as homecoming, Christmas, graduation, tours, honors college colloquium, midwinter organ conference, summer organ camp, and prospective students' visits to campus. Ms. Geary concluded her presentation by listing her plans for the future, which include having more student recitals throughout the semester, improving and increasing the advertising of carillon recitals, and raising funds necessary for carillon repairs.

The second day of the conference started with a presentation by Ms. Beverly Buchanan, a carillonneur from Arlington Heights, Ill., entitled "The GCNA Examination Process: How Fair and Accurate is the Judging?" Ms. Buchanan began by dividing the Guild's examination process into three periods: 1930–1950, 1950–1980, and 1980 to the present. During the first period, there were neither requirements nor examination recitals, only recognition recitals, which were merely a formality. The first requirements appeared only during the second period. After a detailed listing of those requirements, Ms. Buchanan stated that even though the examination process standards had been improving, "you had, however, the blind leading the blind, as some of the jury members did not have playing skills either." In the 1980s, a group was formed in order to study what could be done to

improve the GCNA examination process. This resulted in the current guidelines of the GCNA examination process, which were succinctly described by Ms. Buchanan and compared with those of the preceding periods. The second part of Ms. Buchanan's presentation was given by her husband, Mr. Dick Buchanan, who described his own experience in Scottish pipe band competitions. After a detailed explanation of the pipe band competition requirements, Mr. Buchanan explained the importance of "shadow judges," who learn from experienced judges over a three-year apprenticeship.

The final presentation, "The Art of Carillon in Portugal," was given by Ms. Sara Elias, a carillonneur from Portugal. In her presentation, Ms. Elias described the historical and technical aspects of the Portuguese carillons, which are currently five. Two of them, dating from 1730, are in the National Palace of Mafra. The 47-bell LeVache carillon has been for many years out of use, and the 53-bell Witlockx carillon is currently closed for safety reasons; it needs a major restoration. At the north of Portugal, in Porto, there is a 49-bell Eijsbouts carillon from 1995, located at the Clérigos Tower, which belongs to the Clérigos Church. The fourth carillon, a 23-bell Petit & Fritsen carillon from 2004, is located in Leiria at the tower of the Leiria Cathedral. The newest carillon in Portugal is a 72-bell Eijsbouts instrument (still missing three big bells), which was installed in 2005 at the Pastorinhos Tower in Alverca. The inauguration of this carillon coincided with the beginning of the First International Festival of the Pastorinhos Carillon, a week-long festival that featured concerts by 19 renowned musicians (17 carillonneurs, one guitarist, and one electronic musician). The last day of the festival coincided with the award of the Prémio Milénio Sagres-Expresso competition, the largest and most important Portuguese award for young Portuguese people with innovative projects. The sister carillonneurs Ana and Sara Elias won first prize with a project for the promotion of the carillon, its music, and its performing art, which foresees acquiring a traveling carillon. With the proceeds from this prize, the sisters and their father recently co-founded the CICO Foundation (International Center for the Carillon and the Organ) and are currently looking for sponsors for the traveling carillon.

Ms. Elias concluded her presentation with some breaking news she had received hours before her presentation: in Tramagal, a town in the center of Portugal, the community is highly interested in acquiring a carillon for the riverside area, which they are trying to rehabilitate. The mayor of Tramagal, Mr. Fernando da Silva Pires, feels that the cultural impact a carillon would bring to the area is most important.

The 2007 Midwest Regional Carillonneurs' Conference ended with a closing note by Mr. Keldermans, which was followed by a selection of new carillon compositions played by conference attendees at the Rees Memorial Carillon at Washington Park. Attendants of this conference included John Agraz, Beverly Buchanan, Dick Buchanan, Tom Collins, William Engle, Sara Elias, Jim Fackenthal, Lynnette Geary, Mark Geary, George Gregory, Sharon Hettinger, Genie Howell, Sue Jones, Karel Keldermans, Linda Keldermans, Mary McFarland, Caleb Melamed, Bill Ryan, Gretchen Ryan, Vegar Sandholt, Elsa Slater, Gordon Slater, Richard Strauss, John Widman, Bill Wrede, Carl Scott Zimmerman, and Marjorie Zimmerman.

Dr. Lorn Howard Honored for 23 Years of Service

by Gretchen Ryan

Dr. Lorn Howard was honored February 4, 2007, by Highland Park United Methodist Church in Dallas, for his dedication and ongoing service as a volunteer carillonneur for the church. Dr. Howard began playing when the Porter Memorial Carillon was installed in 1984. Since then, his performances have included Sunday mornings, weddings, funerals, and special music recitals. In addition to performing, Dr. Howard has maintained the instrument and has taught beginning carillon students. With his wife, Etha, he is a regular attendee of carillon congresses and workshops, and has hosted and planned local meetings.

Regional Notes *continues on*
page 16

Take Notes: Carillon Education



Kim Schafer, recipient of the first Ronald Barnes Memorial Scholarship, first took carillon lessons under Margo Halsted at the University of Michigan, where she earned her BA in music in May 2002. She continued to play the carillon at the University of Texas at Austin and earned her master's degree in musicology in May 2004. While at UT, Kim took lessons from George Gregory and began teaching carillon to other UT students. The following year she studied with Eddy Mariën at the Royal Carillon School in Mechelen, Belgium, on a Fulbright grant. She graduated from the school with great distinction in May 2005. At the 2006 GCNA Congress at Yale, she advanced to full membership. In the same year, she played carillon concerts in Belgium, the Netherlands, France, and the United States. Her translation of Dr. André Lehr's carillon thesis was recently published by the GCNA as the 2005 edition of the Bulletin. Kim is currently a doctoral candidate in musicology at the University of Texas, where she continues to perform and teach carillon. Here she describes her proposed topic of research.

My dissertation will focus on the auditory culture of three American universities—Stanford University, the University of Texas, and Yale University—between the two World Wars. The sounds heard on American campuses at this time, while not unique to those locations, helped define the campuses as special communal places set aside from the outside world. In this study I will focus on sounds, ranging

from musical to non-musical, public to private, and indoor to outdoor, while examining more intimately those sounds that could be both heard by the most people and controlled by the University administration. Examples of prominent and distinctive musical sounds heard on a campus at this time are chimes or carillons, marching bands, and glee clubs. Non-musical sounds include radios, outdoor speakers, and traffic.

I argue that by fostering some sounds and attenuating others, university officials were able to construct the soundscape to reflect the contemporary nostalgia for collegiate ideals, as opposed to university ideals. A hallmark of this nostalgic resurgence of collegiate ideals around World War I was the concern for a tight community among students and faculty. Through their strong associations with the Old World community, bells in the form of a chime or carillon fit especially well into this fraternal campus vision. Significantly, by designing university campuses and systems after nostalgic yearnings for an idealized collegiate past, administrators, perhaps unwittingly, began marketing the college experience—a trend that has dramatically increased up to the present.

In addition, the sounds closely associated with sentiments and displays of University spirit ensured future nostalgic feelings when interwar students-turned-alumni heard them again. The mode of listening to these sounds, I argue, directly impacts the ability of the sounds to later stimulate nostalgic reactions. Campus sounds, tied to a particular context, with a special timbre, were often part of a larger sensory experience, so that the sounds may not have received focused attention when they were heard. Nonetheless, they were listened to enough to have become connected to fond memories made on university occasions. Thus, an alumnus can recognize sounds from college days and recall memories associated with the same sounds, eliciting nostalgia. In this study, I will not only explore the beginnings of the marketing of the college experience by American universities but also expand the standard context of listening in the musical field.

2008 Barnes Scholarship Application Deadline Is March 1

by Dave Johnson

The Guild of Carillonneurs in North America invites applications for the 2008 Ronald Barnes Memorial Scholarship. The application deadline is March 1, 2008 (postmarked).

For nearly 50 years, Ronald Barnes (1927–1997) was a major force in establishing an American approach to carillon performance, composing, and arranging. His numerous compositions and arrangements for the instrument altered the standard of the modern carillon repertory, not only in North America but throughout the world.

To honor Barnes's extraordinary contributions and to perpetuate the carillon art as it is developing in North America, the Guild established the Ronald Barnes Memorial Scholarship Fund in 1998. A generous lead gift, other major gifts, support from the GCNA and additional contributions from many Guild members and friends of the carillon made it possible to award the first scholarship in June of this year.

The scholarship honors Barnes's passion for American carillon music by helping to provide an opportunity to pursue studies, within North America, in North American carillon performance, composition, music history, or instrument design. All North Americans are eligible to apply.

A total of \$6,000 is available for distribution to one or more individuals in 2008. An application and procedural information are available on the GCNA website, <http://www.gcna.org>. For further information, contact the Barnes Scholarship Committee co-chairs: Andrea McCrady, 2410 South Fillmore Street, Denver, Colorado 80210; e-mail amccrady@msn.com; and David Johnson, 820 Holly Avenue, St. Paul, Minnesota 55104; e-mail bourdonmn@hotmail.com.

Carillon Instruction at Berkeley

by Jeff Davis

The Department of Music at the University of California at Berkeley offers five courses in carillon.

Music 40, beginning group lessons in carillon, is required of all carillon students. Prospective students must have a working knowledge of the keyboard; read treble and bass clefs fluently; be secure in key signatures through three sharps and flats; and be comfortable with common duple and triple meters. Singers and instrumentalists who are not keyboard players are encouraged, and declared music majors are given priority. Applicants play an audition consisting of a fast and a slow piece. The students choose both music and instrument (or voice) for the audition, in order to be as relaxed as possible. Technique and musicality are assessed through these performances. Afterward, the students are asked to critique their performances and talk a little about their attraction to the carillon and their expectations if accepted. Each semester, on average, about twenty students inquire, with about a dozen auditioning. Four students are accepted.

Music 40 students all play the same music. Some basic musicianship issues may come up (e.g., unsteady rhythm or wrong notes), but the emphasis is on proprioception. By observing and critiquing external body positions in each other, students begin to understand things for themselves, increasingly using only the effort necessary to make each movement. Hand and body positions are scrutinized by the group, as is the making of intelligent handling decisions.

Music 41A students have a private lesson every other week. Personal repertory is developed. Student and teacher work together to make sure both enjoy the music being studied, which must be good carillon music filling a technical need. (There is little popular music played at Berkeley.) Students begin learning different practice techniques. There are currently six students enrolled in Music 41A.

Music 41B students have a private lesson and play one ten-minute recital

each week. Musical questions come increasingly to the fore as technical and repertory issues recede. If the student indicates an interest, composition and arranging are included. Personal musicianship is examined, and musical horizons are extended. There are currently seven students enrolled in Music 41B.

All carillon students must be regularly enrolled in the university and are required to perform in an end-of-semester recital.

Students in the carillon program are a proactive group. Four years ago they started a student carillon guild, organized under the bylaws of the Associated Students of the University of California (ASUC). The guild has its own constitution and officers and receives annual funding from the ASUC. The Berkeley Carillon Guild has made brochures and t-shirts and produces constant good will on campus. They maintain a table during Welcome Week activities, which attracts many incoming students to the carillon.

Music 98 is a class instituted two years ago by the Berkeley guild for university students with a more casual interest in carillon or those unable to qualify for the Music 40 series. Music 98 is part of Democratic Education at Cal, or DeCal. Students are allowed, under faculty sponsorship, to teach these classes. The DeCal course "Learn to Play the Sather Tower Carillon" is a popular one, and its syllabus is a model for new classes. The course averages about 15 students each semester. Music 98 gives its own final recital each semester and has become an invaluable part of the carillon program. Many students continue into Music 40.

Music 129, Studies in the Carillon, is a classroom survey of the history and development of the carillon and its music. It is seldom taught and is mentioned here for the sake of completeness.

Berkeley has no degrees in any applied music specialty, offering only a general BA. The music MA and PhD are offered in history and literature, composition, and ethnomusicology. In spite of this absence of performance degrees, Berkeley is rich in student performances, many of which have their foundation in musical scholarship.

Carillon Instituut Nederland

by Martin van der Mijden

Dordrecht—the oldest city in the Netherlands—has a very unique position in the carillon world. In the very beginning, in 1966, city carillonneur Jaap van der Ende created what was, for those days, a new way of thinking about both the music to be played and the playing behavior of the carillon. He started with theme concerts wherein complete carillon compositions were performed. Because there was not enough original carillon literature, he also provided performances of high-quality classical works. He was the first carillonneur to arrange the complete violin works of Johann Sebastian Bach and perform them in a single evening. After this, the complete cello suites and other great works followed. Since 1970, the Bach concert has been a basic ingredient in the concert series of Dordrecht. Jaap van der Ende also inspired composers like Henk Badings and Kors Monster to write new carillon music. As new, virtuosic music is created for the carillon, the development of carillon technique rises equally. Van der Ende has a technical background and has made astonishing progress in the field of playing behavior of the carillon. In 1993, the carillonners Henry Groen and Boudewijn Zwart became his successors. They uphold the Dordrecht way of thinking, especially with regard to the organization of the themed concerts and the quest for the perfect playable instrument. In 1999, after very intensive fundraising activity, the carillon of the Grote Kerkstoren was renovated and enlarged into a "grand carillon" of 67 bells, founded by Eijsbouts, with a range of 5+ octaves from G0 (absolute tone E0, 10,000 kg), chromatic A, to D6. This makes Dordrecht's carillon the heaviest in Europe.

Because the offerings in carillon education in the Netherlands are limited to the Nederlandse Beiaardschool in Amersfoort, and many young aspiring carillonners want to be taught by the Dordrecht carillonners, the foundation of the Carillon Instituut Nederland was realized by close cooperation with the city council. The institute is a private school, in which Dordrecht provides the facilities. A

see **Education**, page 14



The Klokkhuys in Dordrecht

small house is being used, 't Klokkhuys, situated near the base of the tower, in which a beautiful practice keyboard stands. In the tower hall, Boudewijn Zwart's traveling concert carillon Bell Moods is being used. In 2004, Dordrecht bought the French traveling Paccard carillon from the Association Régionale de Promotion de l'Art Campanaire (ARPAC). Its purpose is to provide a focus on carillon lessons, and it is to be situated in the City Hall tower. (At the moment of writing, the progression of these plans is seriously delayed because of a verdict by the Raad van State granted to several people living around this tower who feared noise pollution. It is out of the scope of this article to give more detail about this matter.)

Boudewijn Zwart is giving the practical carillon lessons; Henry Groen is unable to teach the theory subjects because of a sudden illness that struck him in December 2003. In fact, he has been forced to completely abandon his job as a carillonneur. For lessons in campanology, Koninklijke Beiaardschool "Jef Denyn" in Mechelen, Belgium, should be contacted. Exchanges are being made of both teachers and students. To provide the students with a teaching program that is as complete as possible, in which lessons will be given in the theoretical subjects such as solfege, harmony, and other musical theory, a cooperation was established in 2004 with Bourdon Highschool voor Music. The advantage of this partnership is that now, at least until 2008, valid European diplomas can be given. With a cheerful exam concert on August 30, 2007, the Belgian carillonneur Jan Verheyen became the first student to graduate in Dordrecht. Eight other students from the Netherlands, Belgium, Germany, and Croatia still study at the school in Dordrecht.

For more information, please visit <http://www.bellmoods.com>.

Campus Reports

by Margo Halsted

As reported in the last Carillon News, the Yale University Guild of Carillonneurs asked me to be the first in a series of carillonneurs invited there to be a guest instructor. On April 13 and 14, I was in residence at Yale to teach private lessons, present two master classes, and play a formal recital on the 54-bell carillon in Harkness Tower. I was most impressed by the number (more than 20) and musical ability of the Yale students. They were particularly enthusiastic because they had just returned from a spring break trip to France, the Netherlands, and Belgium, during which the students had played quite a few instruments. Ellen Dickinson is the Yale carillon consultant.

On September 11, I was the guest speaker for the first University of Michigan carillon studio class of the academic year. Fourteen very motivated students and carillon instructor Steven Ball were present.

I loved being back in an academic environment. The state of the carillon art is in good hands at both institutions.

Changing of the Guard at Trinity College

by Mariah E. Klaneski

After 25 years of devoted service, Daniel Kerry Kehoe retired from his post as College Carillonneur at Trinity College in June 2007. Without missing a beat, David Maker, longtime member of the Trinity Guild of Carillonneurs, became the Interim College Carillonneur, beginning his duties in July.

Kehoe first began playing the carillon in 1974 as a freshman at Trinity and continued to have an active and prominent role in the student-run Guild of Carillonneurs throughout his undergraduate years. In 1982 Kehoe was appointed the first College Carillonneur at Trinity and defined the role during his tenure to reach beyond the responsibilities of performing for special events at the college. Since his appointment, Kehoe has taught weekly lessons for Trinity students and interested members of the community and has organized and hosted Trinity's annual summer concert series each season.

Kehoe is a supportive teacher who encourages every interested student. His students eagerly try to learn his improvisation techniques and mimic his natural sense of musicality and dynamics. Students and audiences alike enjoy his Flemish romantic style of playing, filled with tremolandos rolling off his fists. He has earned a reputation as a terrific musi-

cian with stellar improvisational skills—always ready to play a request and never in need of printed music. Kehoe is a performer. He plays for his audience and enjoys inviting listeners to climb to the playing console during his concerts.

In June, Trinity hosted the first ever Trinity College Carillon Festival, which, in part, celebrated the legacy of Kehoe. Along with Trinity's International Visiting Carillonneur, Suzanne Magassy of Australia, Kehoe and Maker organized the three-day event. Its timing nestled the festival perfectly between the GCNA Congress in Sewanee and Kehoe's farewell performance at Trinity as College Carillonneur. Dozens of local and not-so-local carillonneurs gathered for concerts on Trinity's pristine quad, lectures on different musical topics, and a field trip to the carillons in nearby West Hartford and Simsbury. In the evenings, the group wined and dined together while a musician or two provided a vast array of tunes on the keyboard and others listened (and danced). It proved to be a very successful and enjoyable event and an excellent send-off for Kehoe.

The final performance of the festival was Kehoe's farewell recital as College Carillonneur. He played it in true Kehoe style. Named "My Favorite Things," the program was simply stated as "an eclectic, thoughtful, reflective, and fun collection of the songs I have played on the Trinity College Carillon. Played in the style for which I am best known—spontaneously, inspirationally, and improvisationally." The spirited program, complete with encore and a full lawn of fans, was a

see Education, page 15

from *Education*, page 14

fitting end to Kehoe's career as carillonneur at Trinity.

To the hundreds of friends and families who have made Wednesday nights at Trinity a part of their summer picnic schedule, Kehoe has become a familiar face from week to week and decade to decade. His natural exuberance for the carillon and his great hospitality have been a blessing to the Trinity community. This summer, the audience members were introduced to the new man on campus: David Maker.



Trinity College, Hartford, Conn.

In addition to his new post at Trinity, Maker is the Associate Head of the Music Department at the University of Connecticut in Storrs, where he teaches music theory, among other things. He began his carillon studies at Trinity under Kehoe in 1995 and has been keeper of the Austin Cornelius Dunham Carillon at UConn since 1994. Most recently, Maker went on sabbatical in fall 2006 to study with Frans Haagen and Henk Verhoef at the Netherlands Carillon School in Amersfoort. He has been a Carillonneur member of the GCNA since 1999.

As a former band director, Maker created more than 350 arrangements and marching show designs, and more recently, he has had carillon compositions published by American Carillon Music Editions. Locally, Maker has become known for his "adapted change ringing" technique for carillon and has generated much interest both here and abroad. Simply put, it uses patterns written for traditional change ringing adapted to the carillon keyboard. It is an innovative and inviting way to raise

interest among those captivated by the instrument without requiring knowledge of musical notation.

Although Kehoe left large shoes to fill, Maker began defining his new role as the keeper of the 49-bell instrument in no time. Maker gave himself a new uniform to help both longtime audience members and newcomers alike easily spot the new man in charge from across the quad: a stark white blazer with black shirt and pants. Attendance continued to climb throughout the summer (as long as the weather behaved), and Kehoe was often found out on the lawn with family and friends enjoying the concert with good food, wine, and conversation. After so many years as the host himself, Kehoe was happy to be among the guests and enjoy the beautiful nights of music at Trinity's picturesque quad. Kehoe will continue to play the carillon at Trinity as a member of the Guild in addition to becoming the newly appointed carillonneur of the Foreman Carillon at Simsbury United Methodist Church.

Maker plans to continue Kehoe's tradition, offering weekly carillon and change ringing lessons during the academic year. With few undergraduates as active members of the Guild of Carillonneurs, Maker has made it one of his top priorities to increase interest among students this fall. With the graduation of one of the Guild's most dedicated students in the spring, Maker knows that this semester is critical for the revival and growth of student members for the Guild.

To kick off the semester, Maker has planned a special open house on the first day of classes to help welcome incoming freshmen and others to visit the tower and, hopefully, to become interested in taking lessons to learn how to play heavy metal. Maker enlisted current Guild members to play the carillon for the four days leading up to the big day, posted flyers around campus, listed the event in Trinity's campus calendar, and created a new sign to invite passersby to climb the 110 tower steps. It is sure to be a lively and well-attended open house to help entice new members.

Needless to say, it has been a smooth transition for Trinity College and its Guild of Carillonneurs with Maker taking the lead. There is no doubt that this changing of the guard will prove to be a good step for the future of bells at Trinity.

Carillon Instruction at Chicago Botanic Garden *by Wylie Crawford*

Since its inauguration on October 19, 1986, the Theodore C. Butz Memorial Carillon at the Chicago Botanic Garden in Glencoe, Ill., has hosted a Monday evening summer recital series. Over the years, this series has attracted a growing audience. In the summer of 2005, three of the recitals attracted more than 1,000 listeners, reaching a peak of 1,400.

In response to this success, the Garden decided that the carillon should be played more often than just during the summer months. Some discussions were initiated that involved automating the instrument. In response, I suggested that the Garden might establish an instruction program, which would not only meet the goal of highlighting the instrument—at lower cost—but would also showcase the instrument with live, expressively played musical performances, give Garden visitors more opportunities to visit the tower, and build a support group of local musicians focused on the carillon. The only challenge to implementing this suggestion was that there was no practice keyboard.

In January of 2006, I was invited to make a presentation to the Garden's president, the vice president of development, and a representative of the Butz Foundation. The responses to the meeting were positive from all sides, and a proposal to acquire a practice carillon was put before the Garden's board of directors. This proposal was approved, and in June of 2006, bids were solicited for the construction of a five-octave World Standard keyboard. In the fall, the Garden awarded the job to Royal Eijsbouts. The keyboard arrived in June of 2007 and was installed in a studio in the Regenstein Center.

The instruction program was announced this summer in local newspapers, in the catalog for the Garden's Joseph Regenstein Jr. School, and on all of the Monday night recital programs. The 12-session introductory course began on September 18 with five students, including two music directors from local churches and an audio engineer with a degree in composition. The GCNA's Chicago-area membership may well expand even further in coming years.

from 2008 Congress, page 1

President of Ireland; Bhumibol Adulyadej, King of Thailand; Oscar Arias Sanchez, Nobel Peace Prize winner; Joel H. Hildebrand, professor of chemistry; Birendra Bir Bikram Shah Dev, King of Nepal; François Mitterand, Prime Minister of France; His Holiness Tenzin Gyatso, the 14th Dalai Lama; Kofi Annan, Secretary-General of the United Nations; and William Jefferson Clinton, President of the United States.

The 2008 Berkeley Medal will be awarded at the congress banquet, to be held in the Great Hall of the Faculty Club, a building designed by Bernard Maybeck.

The Berkeley carillon program is fortunate. We play three ten-minute recitals each day and a 45-minute recital on Sunday afternoons. The university carillonist, two professional assistants, students, and guests perform these. There is also a large and active instructional program, detailed elsewhere in this newsletter.

In addition to the performance and instructional components, the Berkeley Carillon Institute, established by Ronald Barnes, is the research and publication arm of the carillon program. Works for solo and duet are available for performance and scholarly purposes online in

PDF format. You are invited to visit <http://music.berkeley.edu/BCIPublications.html> and download works that you find of interest. Most recently, a complete critical edition for carillon of Handel's *Spieluhr* has been posted.



Sather Tower

The Music Department at Berkeley, one of the important centers of music scholarship in the world, has five buildings: the new Jane Gray Hargrove music library; Morrison Hall, which holds classrooms and a small recital hall; Hertz Hall, a large concert hall; and, of course, Sather Tower. In addition, off central campus within a short walking distance, the Center for New Music and Audio Research is housed in a beautiful 1920s Mediterranean residence. Much research on the acoustics of bells is done at CNMAT.

A word about what to wear while you're in the Bay Area. In a word: layers. The weather is variable and unpredictable. Morning and evening might be cool and foggy. Or not. Midday might be sunny and balmy. Or not. It can rain. Northern California is different than "California."

"California" is blissfully warm and sunny all the time. Gentle reminder: layers.

Immediately before the festival and congress, Cal Performances will be presenting a week-long early-music festival and exhibition. Those interested in early music may want to arrive, well, early. The festival will include numerous performances in venues on and off campus, presentations, and a large exhibition by instrument makers. For the carillon festival and the congress, we have a number of special events in planning: tours of central campus and the new Music Library and a walking tour of nearby interesting architecture; a visit to the newly enlarged Stanford carillon; and, yes, something on a boat.

When you're not listening to recitals, going to meetings, or enjoying the rich culinary environment of Berkeley, there are many other things to do close to central campus. In what time you have left, there's always that other place you may have heard about: San Francisco is readily available from Berkeley either by car or, less problematically, by BART, the Bay Area Rapid Transit system.

We hope you will come to Berkeley for next year's congress and enjoy the beauty, richness, and diversity of the Bay Area.

from Regional Notes, page 11

Gebruers Commissioned for EarthCloud

by Laurel Buckwalter

Adrian Gebruers, carillonist at St. Colman's Cathedral in Cobh, Ireland, and past president of the World Carillon Federation, was commissioned to write a piece for carillon for the October 19, 2007, dedication of EarthCloud, a ceramic installation by the well-known artist and Alfred University faculty member Wayne Higby. Four years in its creation, EarthCloud is the largest installation in porcelain worldwide. Standing 27 ft high and 51 ft wide, the work embodies the idea of an ethereal fusion of earth, sky, and architecture and incorporates more than 6,000 individual elements. Funded by Alfred University trustee and benefactor of the arts, Marlin Miller, this magnificent art work stunning-

ly graces the grand staircase of the lobby of the Miller Performing Arts Center at Alfred University in Alfred, N.Y. Also a gift from Mr. Miller, the Miller Performing Arts Center houses the Division of Performing Arts (music, dance, and theater) and was the winner of several architectural design awards.

Sir Adrian will perform the premiere of his piece "From Earth to Cloud" as part of the dedication festivities. Dedicated to Laurel Buckwalter and Wayne Higby, the piece is a musical response to the art work, which Gebruers saw being installed when he performed at Alfred in 2006 and which symbolized to him the concept of human existence embracing both the material and the spiritual. With emphasis on the contrast between the low bass and upper treble bells of the carillon, the composition includes a melodic sequence derived from A-L-F-R-E-D, the plaintive Gregorian chant *Rorate Caeli*, and snatches of the Alfred University Alma Mater.

GCNA Member Wins Second Place at MTNA Competition

Lindsay Garritson, GCNA Carillonist member, who became the youngest person to gain Carillonist status at the age of 14, won second place at the national level of the Music Teachers National Association Young Artist Piano Competition, which took place in Toronto this spring. In order to compete at that level, she won the MTNA state-level competition in Illinois and subsequently won the East Central Division, which took place in Michigan, earlier this year. The field of contestants included pianists working on their masters degrees and doctorates at such prominent schools as Juilliard and Eastman. Lindsay is a senior at Principia College, in Elmhurst, Ill., graduating in May 2008. She studies carillon with Carlo van Ulft, carillonist and adjunct faculty member at Principia College.

The 46th International Carillon Festival in Springfield, Ill.

by Sara Elias

The 46th International Carillon Festival was held in Springfield, Ill., on Sunday, June 3 through Saturday, June 9, 2007, at the Rees Memorial Carillon in Washington Park. The Rees Carillon was dedicated in 1962 and includes, within an open tower, 67 bronze bells cast by Petit and Fritsen. In 2000, a World Standard Strauss-Verdin keyboard was installed, and since then, the carillon has been regularly maintained by Richard Strauss, whose work resulted in an instrument that is highly sensitive and easy to play. In regards to sound, the improvements done by Mr. Strauss also resulted in a very balanced instrument in which all the bells blend perfectly together as if they were hanging within a closed tower. This instrument also provides the carillonneur with a very wide range of dynamics.



*Karel and Linda Keldermans,
Springfield hosts*

The annual international festival began at 7:00 p.m. on Sunday, June 3, with a concert by Gordon Slater, Dominion Carillonneur of Canada. At 7:45 p.m., Karel Keldermans, carillonneur for the Rees Memorial Carillon, played the second concert of the day. The first day ended later that evening with a reception at the Hilton. During the next two days, the festival took place in conjunction with the 2007 Midwest Regional Carillonneurs' Conference. The Monday evening concerts featured performances by Mary



Rees Memorial Carillon

McFarland, carillonneur at First Presbyterian Church in Gastonia, N.C., and Vegar Sandholt, carillonneur at the City Hall in Oslo. On Tuesday, the concerts started at 5:30 p.m. with a performance by the Springfield Municipal Band, conducted by Gene Haas. At 7:00 p.m., John Widman, the City Carillonneur for Frederick, Md., played the second concert of the day, which was followed by a 7:45 p.m. carillon concert by Gordon Slater. The Monday and Tuesday evening concerts were followed by an informal gathering at the Keldermanses' suite for some pizza and snacks. Wednesday was reserved for the carillon festival banquet, and thus there were no concerts on that evening. On Thursday, the two evening concerts were performed by Roel Smit, carillonneur for the Lebuïnustower in Deventer, the Netherlands, and Mary McFarland. After these two concerts, the traditional dinner offered by the Keldermanses took place at Maldaner's, a restaurant in downtown Springfield. On Friday at noon, the Carillon Belles organized a picnic for the festival participants. In the evening, the concerts were performed by the carillonneurs Vegar Sandholt and John Widman. Later that evening, at around 9:30 p.m., fireworks were set off while carillonneurs Sue Bergren and Karel Keldermans played carillon duets. The 2007 Festival Fireworks were co-sponsored by the Springfield Park District and the Rees Carillon Society. On Saturday, the last day of the festival, the carillonneurs were Roel

Smit, who performed only arrangements of works from Frédéric Chopin, and Karel Keldermans, who played the festival's closing concert. After the closing concert, a final reception was held at the Hilton.

The 46th International Carillon Festival was presented by the Springfield Park District, which includes Karel Keldermans as the Park District Carillonneur, the Rees Carillon Society, and the Carillon Belles. The festival was widely publicized through fliers and other media. The superb organization of the festival made possible another magnificent gathering that included internationally renowned artists. A wide variety of music was thus heard at the festival, including original carillon music, classical music arrangements, hymn arrangements, and Mexican and Canadian folk songs. As in other years, Washington Park was crowded with people of all ages every evening of the festival, and their response to the carillon concerts was very positive; most of the people came back the following day. While listening to the concert, the audience was very attentive to the featured carillonneur, who could be seen performing on a big screen located at the bottom of the tower. After a few years of regularly attending this festival, I am most surprised, however, by the fact that no matter whom you ask in Springfield, he or she will know exactly where and what the Rees Memorial Carillon is.

The World of Carillon at Grosse Pointe Memorial Church

by Phyl Webb

At Grosse Pointe Memorial Church I invite our congregation to visit the tower any Sunday. I have decorated the practice room with individual carillon posters and large sheets of posterboard with pictures I took of carillons I have played since 1986.(even if only for 10 minutes at a congress). I invite you all to send me pictures of your towers. A map of the United States and Canada has pins showing every carillon's location. Other

see Grosse Pointe, page 18

from **Grosse Pointe**, page 17



*Grosse Pointe Memorial Church
Carillon Players*

posters list all carillons in the United States by city, state, or number of bells, and there is a WCF display showing the total present in every country. Brochures and newspaper articles further decorate the walls. I believe this helps to initiate our audience into the world of the carillon.

If you serve cookies, they will come

by *Jenny King*

Was it the program with information about the entire summer carillon series in one publication? Or was it abundant cookies and cold drinks served at no charge and with a smile? Maybe it was the perfect weather, with not one rainy Sunday. Or the ten carillonneurs who provided a wide variety of programs to an appreciative audience. Most likely it was all of the above that brought people back in increasing numbers to the 79th annual summer carillon series at Christ Church Cranbrook in Bloomfield Hills, Mich.

The series, sponsored by Music at Christ Church Cranbrook, broke precedence, forsaking Scottish pipe bands and folk musicians in favor of a carillon-only summer. And it expanded from six or seven to ten concerts, on consecutive Sunday evenings at 5 p.m. from June 10 through August 12.

"We decided to return to a carillon-only series, concentrating on our beautiful 50-bell instrument and local and international guest performers," says John Repulski, music director at the 79-year-old Episcopal church.

When the tent newly purchased as a shelter for refreshments broke down half way through the season, the cookies, lemonade and ice water were moved to the porch of the church. Volunteer docents

were available most Sundays to answer visitor questions about the art-filled sanctuary before each concert.

Another important change for Christ Church Cranbrook was the arrival of Joseph D. Daniel. Dr. Daniel joined the music staff in February (2007) as music associate and carillonneur. Jenny King



*Joseph Daniel, John Repulski, and
Jenny King of Christ Church, Cranbrook*

became the church's first carillonneur artist in residence, with continued responsibility for the summer series, which celebrates its 80th anniversary in 2008. King also plays carillon music for the major feasts of the year including Easter, Christmas and the annual Kirkin' O' the Tartan service. Together, Daniel and King keep the bells of the Wallace Memorial Carillon ringing on a regular basis for all to enjoy.

9/11 Remembered

by *Charles Semowich*

New York State held a program entitled "September 11th Remembrance Ceremony" on Sept 11, 2007. The program included remarks by the Mayor of Albany, the Albany County Executive, the Lieutenant Governor of New York, the Commissioner of Office of General Services, and Ground Zero task force leader Michael Della Rocca. The program included prayers and music. After the ceremony, Charles Semowich performed a special concert on the Albany City Hall Carillon. His concert consisted of the following pieces: *Lacrimosa Dies Illa*, by W. A. Mozart; *Epicidium 9/11*, by Peter Paul Olejar; *Pie Jesu*, by G. Fauré; *Towers (dedicated to the memory of all who perished Sept 11, 2001)*, by Alfred Fedak; *Valse Triste (In Memoriam 9-11-2001)*, by Pasquale Tassone; *In Memoriam September 11, 2001*, by John Courter; *Cancion*, by Luys de Narvaes; and *Remembrances 9-11* by Charles Semowich.

from **Installations**, page 8

Restoration of the Mayo Clinic Carillon

by *Steven Ball*
Het Molenpad Expertise

So near the reach of angels,
A carillon is hung,
That from its place so near the sky
Its message might be flung.

To reach the distances below
It rings out from on high
And vibrant tones rejoice the heart
Of some sad passerby.

—Excerpt from "Carillon," dated December 25, 1937, by Blanche and Ellis Stephenson (*Mayo Historical Collection*)

The American Division of Het Molenpad Expertise (HME) announces the completion of the restoration of the carillon of the Mayo Clinic in Rochester, Minn. This instrument is a traditional carillon of 56 bells with a baton keyboard. Originally composing an instrument of 23 bells pitched in B-flat, the bells were cast in 1928 by Gillett & Johnston of Croydon, England, with a total weight of 17,038 kg. The compass was extended upward two octaves in 1977 with bells by Petit & Fritsen of Aarle-Rixtel, the Netherlands, with additional transmission alterations, hardware, and keyboards by I. T. Verdin of Cincinnati, Ohio.

Although a large amount of the original mechanism, including the original keyboard and practice keyboard, pneumatic playing system, and wiring, existed from the original 1927 installation, it was decided that to return to the original playing keyboard with its two-octave configuration would be inadvisable, and so a decision was made early on to restore the existing G & J material whenever possible but within the context of the current installation.

Few changes had been made to the instrument in the years between 1927 and 1977, the clinic having had during that time only two carillonneurs. The work of 1977 represented something of a dramatic departure from the original design. Thick-walled treble bells of a completely different design than G & J profiles and manganese-brass clappers were the fashion of
see **Mayo Clinic**, page 19

from **Mayo Clinic**, page 18

the day, and they provided a sound that had little or nothing to do with the tonal aesthetic of the original instrument. This, combined with the significant errors in tuning of the new bells, which deviated both in temperament and actual pitch from the original set, created the sensation that there were two separate instruments installed in the same carillon frame.

The 1977 renovation also did little or nothing to address the various structural problems associated with the original instrument. In particular, the soft steel suspension bolts of the original G & J bells had deteriorated quite badly. The openings



Photo showing the extensive deterioration of the suspension bolts (bourdon).

drilled at the top of the bell for these bolts to pass through are very close to the size of the bolt stud itself. These studs, passing as



New clapper assemblies and spring mounts for Petit & Fritsen bells (left row), restored Gillett & Johnson clappers and springs (center foreground), and the new Taylor bell (right).

they do through the shoulder of the bell and bearing the entire weight of both bell and clapper, were in many places in danger not only of complete failure due to extreme oxidation but also of cracking the bells, the rust causing the bolts to expand in size exerting massive pressure on the confined area of the bore as it does so. This rust pressure had, in fact, split the smallest G & J bell (B-flat) at the shoulder some years before our arrival. This bell was replaced in this restoration by a new bell cast by Taylors, Eayre, and Smith (Loughborough, England) that was cast according to the same profile and with the same ornamentation as the original.

During the course of the restoration by HME this past year, all of the original 1927 bells were removed from the frame and reinstalled on new stainless steel bolts with new isolation pads while the existing original steelwork was cleaned and painted before reinstallation. The clappers were removed, restored (including resurfacing), and reinstalled on the original hardware with new stainless steel bolts. Both the 1927 (automatic and manual) and 1977 transmissions were removed completely and restored, new wires were installed on the playing transmission, and the noisy keyboard connection was re-engineered to be silent. The adjusters were removed and rebuilt, and new windows, lights, and floors were installed in the cabin. At the specific request of the clinic,

the existing keyboard and practice keyboard were retained and modified, when possible, to increase serviceability and playability.

Early on, it was recognized that the 1977 bells had to be completely dismantled because of the advanced state of deterioration of the clappers and suspension bolts, and it was decided that this opportunity would be ideal to address not only the necessity of new clappers that would be more in keeping with the original G & J instrument but also the significant tuning errors found in these bells, which have caused so many carillonners to remark on the occasionally noticeable discord among the harmonics of the newer bells when played against the old ones. Replacement of the set was not an option because these bells were a memorial gift to the clinic, so HME undertook both a careful retuning of the P & F bells as well as the manipulation of the reverberation times of the partials at our workshops to align them more closely with the original tuning of the older G&J bells. The P & F bells were then remounted on new stainless steel hardware with integrated closed bearing movements and fitted with forged and annealed iron clappers. Finding the existing situation unacceptable for restoration, we provided a completely different return spring design of our own manufacture. The result upon reinstallation was a dramatic improvement in the integration of these newer bells into the original tonal architecture of 1928. The various mechanical changes to the 1977 transmission and spring system have also yielded a dramatically improved keyboard response.

The completion of this project represents the final stage of a painstakingly detailed four-phase restoration project by the Mayo Clinic to return the Plummer Building, which houses this carillon, to its original 1927 splendor. We wish to express our thanks to the members of the clinic staff and to the enlightened leadership of the facility in the completion of this monumental project. In particular we must express our thanks to Mr. Jeffrey Daehn, carillonner of the Mayo Clinic. This magnificent structure is now, as it was originally conceived, equally harmonious to both eye and ear—in many ways, a true cathedral to the arts of modern medicine. We are honored to have been a part of this project.

Foreign news

Festival of New Carillon Music in Berlin

by Jeffrey Bossin

This summer, people frequenting Berlin's Tiergarten Park on Sunday afternoons were treated to a festival of new carillon music that I performed to mark the 20th anniversary of the building of the Carillon am Haus der Kulturen der Welt. The high point consisted of the latest in a series of concerts for carillon and electronics staged in cooperation with the electronic studio of Berlin's Technical University, sponsored by the Initiative Neue Music Berlin e. V. and held on August 5. It began with the premiere of *Curved Ringing* for carillon and tape, specially commissioned for the concert and written by the German composer Franz Martin Olbrisch, who has won several prizes for his works in many countries and who teaches at the University of the Arts and the Technical University in Berlin. *Curved Ringing* is a 13-page three-part work written for grand carillon. The title symbolizes the gradual descent of wide ranging sixteenth-note change ringing figures from the highest to the lowest bells in the first section. In the second section, an accelerando, they are reduced to a narrow range and confined to the middle part of the instrument. The piece closes with slow section of quarter-note chords made of complex chromatic harmonies and clusters. It was followed by the purely electronic work *Bellscape*, which the Argentinian composer Mario Verandi made using recordings of bell sounds and which was awarded the Zentrum für Kunst und Medientechnologiecomposition prize during the European Bell Days in Karlsruhe in 2004. The concert closed with the virtuosic 53-page piece *Vox Veterrima* (1988) for carillon and electronics, by the Argentinian composer Ricardo Mandolini, which is now available on DVD.

The entire month of September at the Berlin carillon was dedicated to the performance of further works of new music for grand carillon. The concert on

September 2 featured two pieces by the Berlin composer Johannes Wallmann: *Linien zu Klang geschwungen* (1995), a piece made of expressive lines and complex rhythms, and the premiere of *Klangfelder—rhythmisch schwingend*, a nine-page work combining varying harmonies with permutations of four different sixteenth-note values to produce a broad tone carpet of rhythmic sound.

On the following four Sundays, the various movements of the cycle *The Seasons on Pfaueninsel, Berlin* (2004–2005), by the English composer Anthony Skilbeck, were performed. His style consists of a highly expressive chromatic polyphony featuring the intervals of seconds, tritones, and sevenths. The performance of *Eintritt and Autumn Branches* on September 9 was accompanied by *White Composition* (2004), by the Russian composer and campanologist Sergey Tosin, which is based on the techniques of Russian bell ringing and uses only the white keys of the playing console. This was followed on September 16 by Skilbeck's *Winter Bells* and the premiere of the two pieces *Labyrinthe* and *Le Beffroi Enchanté* (2005) by François Vercken, a prominent French composer who, in addition to his many other works, wrote a few carillon pieces, including the beautiful *Un Angelus parmi les Lavandes et le Thym*, composed for the carillon duo competition held in Douai, the Netherlands, in 1994. The complex rhythms and exotic chromaticism of these two-voiced works are reminiscent of the music of Messiaen. The next concert, on September 23, featured performances of Skilbeck's *Spring: The Fountain and Castle Ruins* and *For Carillon* (1988), written by László Dubrovay, professor of composition at the Budapest Conservatory. The rhythms and harmonies of Dubrovay's piece derived from the natural overtone series are an extension of certain aspects of Bartók's method of composition.

The series of festival concerts ended on September 30 with Skilbeck's *Summer: The Rose Garden and Abschied* and the premiere of his latest work for grand carillon, entitled *Tidal Estuary* (2005), a set of eight variations gradually gathering pace to symbolize the rush of an incoming tide and its gradual ebb. It is the 49th of a series of works—solo compositions, pieces for carillon and ensembles, and pieces for carillon and electronics, as well as arrangements for solo carillon of

pieces originally written for other instruments or combinations of instruments—written for the Berlin carillon by 24 composers from 12 different countries during the past 20 years.

News from French-speaking guilds

Translated and summarized by Wylie Crawford

Le Bulletin Campanaire, of the Association Campanaire Wallonne #50—Second Quarter, 2007

Introductory note: The cover of this issue, which is in color, illustrates the three areas of interest for the ACW—bells in general, carillons, and tower clocks. (*Translator's note: In the future, my summaries will reflect only those articles that concern carillons.*)

On the occasion of the publication of the 50th edition of this bulletin, editor Philippe Slégers celebrates the 12 successful years of the ACW. He thanks outgoing president Thibaut Boudart and welcomes incoming president Jean-Christophe Michallek and notes the passion that M. Michallek brings to the organization's goal of recognizing the carillon as a serious musical instrument. He also celebrates recent achievements: the election of Serge Joris to the Executive Committee of the World Carillon Federation and the ongoing efforts to get governmental funding for an inventory of Wallonia's bells.

The passing of two carillon luminaries is noted—first, Maurice Clément, brother of Géo and carillonneur in Tournai for decades; then, André Lehr, former technical director of the Royal Eijsbouts foundry and of the National Carillon Museum in Asten, the Netherlands.

Serge Joris offers a history of the ACW bulletin, which has been published quarterly since the beginning of 1995. Edmond De Vos was its editor for the first 13 issues, followed by M. Joris himself, and now Philippe Slégers. The number of pages published has risen from 70 pages per year in the 1990s to the current self-imposed limit of 200 pages per year. An index of all 50 bulletins, arranged by sub-

ject and author, accompanies this edition. The cover of several editions has been printed in color on a few occasions—at the millennium, on the tenth anniversary of the association, and on the current edition. In the future, all covers will be in color, thanks to an increase in advertising revenues. Two hundred copies are printed, with seven coming to the United States.

Philippe Slégers gives a brief report on the 12th annual General Assembly, held on April 1 in Thuin, the site of a recent renovation of the town's 25-bell carillon. The meeting was followed by a tower tour and open playing on the carillon. Also noted is the fact that the ACW continues to offer five subsidies of 150 euros each to support carillon concerts in Wallonia each year.

Emmanuel Delsaute gives complete details on the question of copyright and carillon performances, including reporting requirements and payments due to SABAM, the Belgian Society of Authors, Composers, and Publishers. Royalties are payable on automatic-play devices, “auditions” (performances on a regular basis for which there are no published programs), and concerts. The organizers of the events are responsible for paying the royalties—not the performers themselves. For concerts, the royalty is 12.39 euros per concert (going down to 7.44 euros per concert, starting with the 11th concert in a year). For 1–25 auditions, the royalty is 31.92 euros per year (total—not per audition). For 26–50 auditions, 93.29 euros, for 51–110 auditions, 197.64 euros, and for 111–200 auditions, the royalty is 381.78 euros per year. All amounts exclude, and are subject to, the 6% Value-Added Tax. Automatic devices are charged by the percentage of “protected works” that are programmed into the devices. Since there are no programs published or reported for the auditions, the royalties have been based on reporting by the ACW and the VBV (the Flemish Guild) on the typical mix of music played.

A reprint of an article by Bruno Jousset details the history of mechanical clocks. Details are available (in French) at <http://Perso.Orange.fr/Bruno.Jousset>. You might want to know what a clepsydre is, for example, or what happened to Sir Cloudesley Shovel.

Bell gossip – The Czech traveling carillon performed at Wavre in March. The carillon class in St. Petersburg, Russia now has 25 students, following the 2001

installation of its carillon. ARPAC, in Douai, has started a handbell choir, using 81 bells imported from the U.S. Petit & Fritsen is showing a new profile for a major-third bell at the National Carillon Museum in Asten. Finally, Hervey Bagot writes that two linear motor systems (which were described in the preceding bulletin) have been installed in Australia.

Le Bulletin Campanaire, of the Association Campanaire Wallonne #51 – Third Quarter, 2007

Serge Joris thanks Thibaut Boudart for his six years of service as President of the ACW. He also profiles Jean-Christophe Michallek, who is a native of Tourcoing, a violinist, and member of the Philharmonic Orchestra of Liège, as well as being the carillonneur of St-Jean-l'Évangéliste in that city.

Philippe Slégers reports on a visit to the Vleeshuis Museum in Antwerp, hosted by Jacques Sergeys, the newest founder of bells in Belgium. The museum is housed in a 16th-century building and houses two sections—one on wind instruments, and the other on bells. A number of bells are housed there, including some by various van den Gheyn family members dating from the 1550s, four bells by Joris Du Mery from 1751, and a church bell from 1316. One can also visit a reproduction of a 19th-century bell foundry and play an electronic clavier that reproduces the bells of the Antwerp Cathedral.

The minutes of the April General Assembly meeting in Thuin are reproduced. The report includes a graph of the growth in membership of the organization, from about 30 in 1995 to more than 162 as of the end of 2006. The budget shows that substantial amounts will be spent this year on modernizing the website (1,500 euros) and publishing a second collection of carillon works (1,400 euros).

South America has only two carillons, and both are in Brazil, according to Serge Joris, who recently had the good fortune to visit both. The article describes the (no longer playable) 1950 Eijsbouts 47-bell instrument in Vila Formosa, a suburb of São Paulo. The second instrument was installed in 1959 by Petit & Fritsen and has 61 bells. It is in the cathedral in downtown São Paulo. Both instruments have an automatic player for at least 30 of the bells. The article includes pictures of both towers and both consoles.

Jean-Pierre De Caluwé offers a lengthy article on the first tower clocks in Mons (Bergen).

Bell gossip—The college of St-Barthélemy in Liège celebrates the 200th anniversary of a 37-bell mean-tone carillon by Matthias-Joesph van den Gheyn. Enlarged to 47 bells, it has fallen into disrepair, but maybe by celebrating such anniversaries, a “great day” will arrive.... The Belgian post office has issued a stamp that features the Royal Carillon School in Mechelen. Quadrillon, the association for friends and students of the French Carillon School in Douai, has been dissolved. Meanwhile, the George Cadbury Carillon School is planned to open in Bournville, England. Meeks & Watson recently added 13 bells to the 23-bell carillon in Guelph, Canada.

News from Dutch-speaking guilds

Translated and summarized by Joost Dupon

Klok & Klepel, no. 98: March 2007.

The Dutch guild's newsletter devotes attention to the uplifting story of the city of Cuijk. In 2004, the city council came close to discontinuing their carillon concert series. Now, less than three years later, the city has a brand new four-octave carillon and carillon culture is at a new high! Marcel Siebers gives us a look behind the scenes.

The University of Würzburg in Germany also boasts a new instrument and Jürgen Buchner proudly reports on its inauguration. Given the status of the music department at this venerable institution, the new instrument is set to become a powerful focal point of carillon culture in Bavaria.

The city of Tiel in the Netherlands advertises a part-time carillonneur position.

Notices

Beginning in August 2007, Iowa State University carillon concerts, including the weekday carillon concerts, are web-casting live on the Internet. Audiences can listen and watch the live concerts on the Web. Weekday carillon concerts are performed Monday through Friday at 11:50 a.m. (Central Time) when class is in session. Special carillon concerts are scheduled throughout the semester. The webcast link and concert schedule are available at <http://www.music.iastate.edu/carillon> under "upcoming events." For further information, contact the University Carillonneur at Iowa State University, Music Department, 149 Music Hall, Ames, Iowa 50011; phone: (515) 294-2911; e-mail: tstam@iastate.edu.

Deutsche Glockenspielvereinigung is proud to present an edition of carillon compositions of Wilhelm Bender (1911–1944), carillonneur at the Berliner Parochialkirche. This edition currently includes two books: book 1 includes original compositions, and book 2 includes choral music for the drum. A third book is planned to include arrangements of songs and choral music. To purchase the first two books, send 8 euros for each book, and 3 euros for shipping costs. If you purchase both books (1 and 2), the total cost is 18 euros.

Deutsche Glockenspielvereinigung e. V.
Geschäftsführer W. Ritter
Wilhelmshoher Allee 192
34119 Kassel

Information on an International Carillon Composition Competition can be found at:

http://www.carillon.org/eng/actueel/rhennen_1.htm.

For recently published new compositions and arrangements follow the link:

http://www.carillon.org/muziek/music_new.htm.

Notices continues, page 23

2007/2008 COMMITTEES	CHAIRPERSON	MEMBERS
Archives	Bill DeTurk	Lee Cobb
Barnes Scholarship Fund	Andrea McCrady Dave Johnson	Robin Austin Dave Hunsberger Lisa Lonie Jim Smith Janet Tebbel
		Jury George Gregory Sam Hammond Miford Myhre Sally Slade Warner Larry Weinstein Janet Tebbel, alternate
Brochure	Jim Smith	Steven Ball Julia Littleton
Bulletin	Elen Dickinson	Laurel Buckwater Jeremy Chesman Claire Halpert Margo Halsted Dave Johnson Kimberly Shafer
Bylaws	Roy Lee	Beverly Buchanan Wylie Crawford Bill DeTurk Tony Hill Dave Hunsberger Daniel Kehoe Gloria Werblow
Carillon Directory	Elen Dickinson	Carl Zimmerman
Carillon News	Sue Bergren Mark Lee	Jim Fackenthal
Central Mailing	Laurel Buckwater	
Examination	Lisa Lonie	Jeremy Chesman Lee Cobb Geert D'hollander John Gouwens Sam Hammond Pat Macoska Julianne Vanden Wyngaard
Finance Committee	John Widmann	Jim Brown Jim Smith
Franco Composition Fund	John Gouwens	John Courter Jeff Davis George Gregory Tin-Shi Tam
Legal	Dave Hunsberger	Sue Jones Tom Reif
Membership Enrichment	Janet Tebbel	Helen Hawley Thomas Lee Phyllis Webb
Music Publications	Laura Ellis - Carlo van Uft – Arrangements - John Gouwens – Compositions	Lee Cobb Elen Dickinson Gordon Slater Liz Berghout John Courter Sharon Hettinger Justin Ryan
Nominations	Beverly Buchanan	Bill DeTurk Sharon Hettinger
Policies, Procedures & Guidelines	Gloria Werblow	Beverly Buchanan Marie Robillard
Professional Concerns	Gloria Werblow	
Public Relations	Linda Dzuris	Norman Bliss Margo Halsted Julia Walton
Roster	Wylie Crawford	Sue Bergren Laurel Buckwater David Hunsberger Mark Lee Tim Sleep
Tower Construction & Renovation	Pat Macoska	Steven Ball
WCF Delegates	Wylie Crawford - president	Dennis Curry - treasurer Jeff Davis Pat Macoska
Webpage & Internet	Dave Johnson	Aria Jo Anderton Norm Bliss Wylie Crawford Dawn Daehn Jim Fackenthal Julia Littleton Tiffany Ng Carl Zimmerman, webmaster

Something Different . . .

Strange Happenings at Old Bond Street



One of the nicest things about the carillon in Old Bond Street, London, is that over the years it has attracted charming lady carillon-neurs who are also expatriate Americans. We have had Carol Lens and Heather Ewing both living in London in the past, and at present, we have Christina Anderson, who is living in North London and who plays on Friday evenings at 5 p.m.

Old Bond Street also attracts events of the strange, coincidental type. On April 26, 2007, for example, I had reason to telephone Christina, and as the conversation tailed out she casually mentioned that she had just flown back from a visit to Tripoli, Libya. She couldn't see my jaw drop open, but it did. I had just had a visit from Carol Lens to play the instrument, and she, too, had flown in from Tripoli, where she and her husband are now living. When I told this to Christina, she said "Wow!, What a coincidence."

There was another when Heather Ewing was living here. We were both in the playing cabin one Saturday, and I was playing when I heard footsteps clunking up the ladder. This was shortly followed by a shriek from Heather that stopped me in my tracks. Everything happens behind you when you play at OBS, and I quickly turned to see a young man with a bunch of roses, saying, "I knew I'd find you here." It was Heather's boyfriend from Washington, who had flown in completely unannounced and had rushed by taxi from the airport, straight to OBS.

Another time, one of the gargoyles fell off the spirelet, and they were all taken down to be re-bolted. Some of them were stored in the playing cabin while this problem was sorted out. Now, I must confess to being prone to talking to inanimate objects like teddy bears, statues, and the odd gargoyle. When I finished playing one brilliant piece I turned to the gargoyles and said "Well, boys, what did you think of that?" Can you imagine how my hair stood on end when one of them made a rude noise, something like a raspberry? Spine-tingling goose bumps! Handel had lived nearby, and it did cross my mind that he was there in ghostly form. Well, the horror left as I realized it was a pigeon "churling" and cooing. Apparently it did like the music. But the odd thing is that no pigeon has ever visited me before this event or since. Perhaps she was in love with one of the gargoyles, and just maybe she preferred the gargoyle to the music.

J. R. Knox

from Notices, page 22

Article submissions are being accepted for the 2007 *Bulletin*, Volume 56, and the 2008 *Bulletin*, volume 57. Articles on all subjects related to the carillon, such as carillon history, composition, performance, technique, pedagogy, tuning, and tower design, will be considered. To submit an article, please e-mail Ellen Dickinson at ellen@ellen.cc. If you need to send a paper copy of an article or photo, mail it to Ellen Dickinson, 69 Auldwood Road, Stamford, Connecticut 06902. Note that as of the 2007 *Bulletin*, advertisements will no longer be included. We thank all of our past advertisers for their support.

An ad hoc committee has been formed to look at the examination process and make recommendations to the board about how the process might be improved. All who have input are encouraged to contact Ellen Dickinson, chair, with comments, at ellen@ellen.cc. Input from long-time and newer members, teachers, students, past jurors, and others is welcome. Comments from those who have passed and not passed the exam are equally encouraged, and names of those who have shared comments will not be disclosed without permission. Thank you in advance for your help in this important process.

The Music and Publications Committee was pleased to bring forward ten new GCNA titles at the 2007 Congress in Sewanee. The original compositions subcommittee presented works by Lee Cobb, John Courter, Tiffany Ng, Stephen Rush, and Neil Thornock. The arrangements subcommittee brought forth five new titles, including arrangements by Lee Cobb, Ellen Dickinson, John Ellis, and Carlo van Ulft.

Thanks to all who submitted music for consideration. January 1, 2008, is the deadline to submit works for consideration for publication at the 2008 Congress. Scores may be sent electronically to Laura Ellis at irellis@ufl.edu.

Information about all the music published by the Guild may be found online. The online catalog has been recently updated and includes a complete list of the new titles, with pricing.

A hearty thank you goes out to all committee members for their hard work this past year. As always, the carillon studio at the University of Florida continues to look forward to processing your music orders.

At WCF 2008, a special feature will be an organ recital based entirely on carillon themes—a popular thematic device by French organ music composers for at least the past 400 years. The northern region of the Netherlands around Groningen is renowned for wonderfully preserved historic instruments. Julian Bewig will perform and is a gifted organist who has recorded a CD on carillon themes in organ literature, from Couperin to Langlais (Classicophon CL-2006-005). This CD also has a special treat of recorded swinging bells from nine French cathedrals.

Rockefeller Memorial Chapel
The University of Chicago
5850 South Woodlawn Avenue
Chicago, Illinois 60637

