

Carillon News

No. 80 November 2008



www.gcna.org

Newsletter of the Guild of Carillonneurs in North America

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Berkeley Opens Golden Arms to 2008 GCNA Congress

by Sue Bergren and Jenny King



The University of California at Berkeley, well known for its distinguished faculty and academic programs, hosted the GCNA's 66th Congress from June 10 through June 13. As in 1988 and 1998, the 2008 Congress was held jointly with the Berkeley Carillon Festival, an event held every five years to honor the Class of 1928. Hosted by University Carillonneur Jeff Davis, the congress focused on the North American carillon and its music.

The Class of 1928 Carillon began as a chime of 12 Taylor bells. In 1978, the original chime was enlarged to a 48-bell carillon by a gift of 36 Paccard bells from the Class of 1928. In 1982, Evelyn and

Jerry Chambers provided an additional gift to enlarge the instrument to a grand carillon of 61 bells.

The University of California at Berkeley, with Sather Tower and The Class of 1928 Carillon, provided a magnificent setting and instrument for the GCNA congress and Berkeley festival. More than 100 participants gathered for artist and advancement recitals, general business meetings and scholarly presentations, opportunities to review and purchase music, and lots of food, drink, and camaraderie. Many participants were able to walk from their hotels to the campus, stopping on the way for a favorite cup of coffee. General business meetings, presentations, and special events were held in Hertz Hall, the concert hall of the Department of Music. The numerous carillon recitals at Sather Tower provided a quiet, parklike setting for listeners to gather in solitude or as part of a group. Many restaurants were available within a short walk for a quick snack or meal.

see **Berkeley** page 11

*A preview of the 2009 GCNA Congress at Longwood Gardens
appears on page 13.*

Carillon News is published each April and November by the Guild of Carillonners 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:
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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:
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Printing
 D & R Press, Chicago, IL

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see **Committee Listings**, page 22

from the President

Partnerships



Partnerships—The fifth in a series of "p" words. In previous *Carillon News* articles, I urged us to *promote* our art form, to become more *proactive* in our mission and to improve our *professionalism* in all aspects of our work. As a result of these efforts, we have seen some real signs of *progress*. Now, I would like to address *partnerships*—both inside and outside our unique musical world.

There is no question that we are a vibrant and varied professional organization. I think this relates to the strengths of our partnerships. This strength comes from: diversity of expertise, capability, programs and series; knowledge of each other—culture and means; cooperation and variety of our strong committees.

These characteristics are mostly inwardly focused, however. We can also extend—or leverage—our partnerships externally: to local organizations/institutions or to seemingly unrelated groups. Consider a network that: crosses institutions, disciplines, functions and stakeholders; engages support activities, including external benefactors; resonates with the local community; and leverages state, national and international resources.

Some recent examples can be found by googling "partnership" and "carillon":

- The Michigan Theater joined the Ann Arbor Summer Festival and the University of Michigan and world premiered *The Hunchback of Notre Dame* accompanied by carillon. This partnership merged the Summer Festival's free outdoor cinema with the University of Michigan's carillon series and the Michigan Theater's silent film program.

- The Partnership for Prominence Campaign was conducted, establishing an endowment to renovate the Campanile and the Stanton Memorial Carillon at Iowa State University.

- The Flemish Carillon Guild created *Tintinnabulum*, to support the Brussels carillon. Four subsidies of 150 euros each were offered as a partnership for carillon concerts.

We should seek out and strengthen our partnerships with related professional organizations. The American Guild of Organists is perhaps our closest aligned partner organization. Their professional periodicals (*The American Organist* and *The Diapason*) often include carillon articles. Checkout www.ago.org for useful references and inspiration for our guild (e.g., I have asked our PR committee to take a look at the AGO's Outreach guidelines). Some of our GCNA members have already established professional partnerships with the AGO. Our Summer Carillon Series are listed

Calendar

48th International Carillon Festival, Springfield, Ill. June 1–June 6, 2009

Midwest Regional Carillon Festival, Springfield, Ill. June 1 and 2, 2009

GCNA Congress, Longwood Gardens, Pennsylvania June 22–25, 2009

(4 large pages this summer!); major renovations are given detailed coverage (Rockefeller Chapel and Riverside Church); regional reports often mention activities where carillon is partnered in an event.

Proactively promoting our profession with our partners—progress!

P.S. I am busting with pride at two major appointments—the Dominion Carillonneur at the Houses of Parliament in Ottawa (Dr. Andrea McCrady) and the University Carillonneur at the University of Michigan (Dr. Steven Ball). Congratulations to our partners!

Dr. Andrea McCrady Appointed Dominion Carillonneur of Canada

The House of Commons is pleased to announce the appointment of Dr. Andrea McCrady to the position of Dominion Carillonneur on Parliament Hill in Ottawa, Canada. Dr. McCrady will succeed Mr. Gordon Slater in the Peace Tower in November 2008.

The House of Commons would like to acknowledge those members of the Guild and others who applied for the competition and the assistance of the Guild in the selection process for the fifth Dominion Carillonneur.

Andrea McCrady, M.D., is a family physician in Spokane, WA. She began



playing the carillon in 1971 as an undergraduate at Trinity College, Hartford, Conn. (B.A., 1975). Then she studied in Europe on a Thomas J. Watson Traveling Fellowship, 1975-76, primarily at the Dutch Carillon School with Leen 't Hart. While attending medical school at McGill University, Montreal, 1976-80, she was carillonneur at St. Joseph's Oratory, and during her residency in Toronto, 1980-82, played at the University of Toronto and the

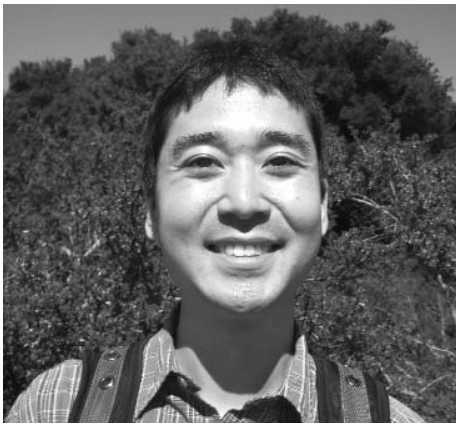
Canadian National Exhibition. She served for many years on the board of the Guild of Carillonneurs in North America (GCNA), and as its president, 1987-88. From 1990-96 she was Secretary of the World Carillon Federation. She has been co-chairman of the GCNA's Ronald Barnes Memorial Scholarship Fund Committee from its inception in 1998.

In addition to playing numerous carillon recital tours across North America and Europe, she performed at the 2000 Bok Tower International Carillon Festival, was a featured recitalist for the GCNA at the 2002 World Carillon Federation Congress, performed at the 2003 Springfield International Carillon Festival and gave Artist Recitals at the 1998 and 2008 Berkeley Carillon Festivals. Since 1990 she has coordinated the carillon program at the Cathedral of St. John the Evangelist in Spokane. In June 2008 she received a Bachelor's Degree in Music (Carillon Performance), magna cum laude, from the Lamont School of Music at the University of Denver.

New Carillonneur Members

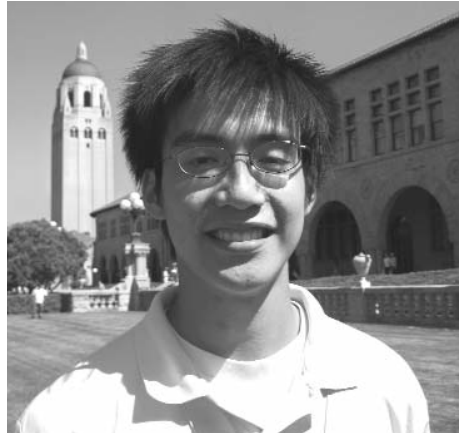
by Lisa Lonie
Chair, Examinations Committee

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 2008 congress at the University of California, Berkeley.



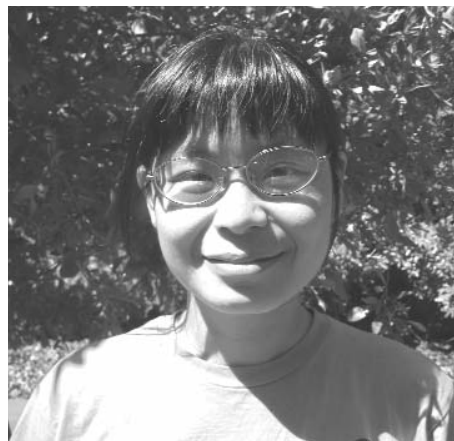
Wesley Arai

studied carillon with Jeff Davis and plays regularly at the University of California, Santa Barbara. In addition to the carillon, he has studied piano, trombone, and voice and has performed in several wind ensembles, marching bands, jazz bands, symphony orchestras, and choirs. While at the University of California, Berkeley, Wesley started studying the carillon and earned a BA in mathematics and statistics with a minor in music. He subsequently received an MA in mathematics from the University of California, Los Angeles. He currently works as an actuary for an insurance company in Los Angeles. One of Wesley's hobbies is arranging music for a variety of different ensembles. He has arranged works that have been performed by marching bands, brass quintets, trombone choirs, and a cappella groups. In addition, he has arranged and performed several pieces for the carillon.



Jason Lee

studied carillon with Ellen Dickinson while attending Yale University and served as co-chair of the Yale Carillonneur's Guild from 2006 through 2008. He earned a BS in music at Yale, focusing primarily on theory and composition, and he also passed the Associated Board of Royal Schools of Music Grade 8 Piano Performance exam with distinction. Jason remembers that when he heard the carillon during his first week at Yale, he thought it was completely automated. It was only when he heard mistakes that he realized that there are human carillon players. Jason plans to attend the Royal Carillon School in Mechelen, Belgium, next year.



Margaret Pan studied carillon

with Robin Austin and plays regularly at Princeton University and at Trinity Church in Holland, Pa. Margaret received bachelor degrees in physics and planetary science from MIT in 2001 and a PhD in astrophysics from Caltech in 2006. She is currently a postdoc at the Institute for Advanced Study in Princeton, N.J. Her hobbies include making desserts, trying new sports, and getting around by bicycle.



Carol Anne Taylor

studied carillon with George Gregory and plays regularly at the Cathedral Guadalupe in Dallas as the Cathedral Carillonneur. Carol Anne graduated from Louisiana College in Pineville with a Bachelor of Church Music in piano and organ. She earned the Master of Music in organ performance at the University of North Texas, where she studied organ with Jesse Eschbach and Madame Marie-Madeleine Duruflé-Chevalier. Carol Anne enjoys making jewelry and running. She completed her 15th marathon at Walt Disney World in Orlando, Fla., in January 2008. She is the Director of Children's Choirs, principal organist, and carillonneur at the Cathedral Shrine of the Virgin of Guadalupe in Dallas. Carol Anne is also the 2008 recipient of the Barnes Memorial Scholarship.

We offer our congratulations, applaud all candidates on their performance, 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 a testament to the public of our ongoing commitment to high standards of carillon musicianship and advancement of the carillon art.

Notes on the World Carillon Federation Congress, July 2008

by Carl Zimmerman

The 16th Congress of the World Carillon Federation met in Groningen, the Netherlands, on July 13–17, 2008. It was attended by more than 140 participants from 17 countries, representing all but one of the member guilds of the WCF, plus Japan, Korea, Portugal, and Spain. Included in that number were 25 Americans but no Canadians. Noteworthy was the presence of Paul and Barbara Rusterholz, Paul being the eldest son of the late Theophil Rusterholz, a well-known personality in the GCNA for many decades.

Saturday, July 12: Before the beginning of the congress, there were two meetings at the City School of Music. The first was for the Executive Committee (EC), and the second was for the Committee of Delegates (CD). The CD is the governing body of the WCF and meets only at congresses; it elects the president and the members of the EC. The EC operates between congresses; it elects the other officers of the WCF, arranges congresses, and lays out the agenda for CD meetings but has no authority otherwise. Delegates to this WCF congress from the GCNA were Wylie Crawford (WCF president), Dennis Curry (WCF treasurer), Janet Tebbel, and Carl Zimmerman.

In both meetings, there were the usual reviews of minutes, reports, etc. In the CD meeting, there were interesting and productive discussions about changes to statutes and bylaws; some of those passed were changes for consistency with the upcoming change in congress frequency (from every two years to every three years). There was a long discussion about the world keyboard standard report received at Gdansk in 2006, which was not resolved at this meeting.

Sunday, July 13: Registration for the congress was at the Academy Building, two blocks from our hotel. This impressively restored building is the site of one of the two carillons in the city and was the venue for many lectures and the two general assemblies.

Registrants received very readable nametags, plus a carrying bag with infor-



Academy Building, site of the General Assembly and lectures, with a 25-bell major third carillon in its tower
mation about the city and province of Groningen and the congress. Most important was a 72-page program book organized around the congress topic, “Theme with Variations.” This book is primarily in English but includes Dutch and French abstracts of most of the 16 lectures. It includes the congress schedule, plus letters of welcome from the mayors of Groningen and Winschoten and the president of the Association Carillon Congress Groningen 2008. It includes the concert programs accompanied by photos and resumés of performers, as well as program notes. It also includes photos and descriptions of the 11 carillons (eight fixed, three mobile) played during the Congress, plus a map of the inner city of Groningen.

The congress opened at noon with the Groninger Klokkenuidsgilde (Bell-Ringers Guild) ringing the great peal of 12 bells in the lower belfry of the Martinitoren. (The bass bell, cast in 1577 by Van Trier, weighs 7,800 kg; the four heaviest bells each require two men to ring them.) This was followed by the first of nine congress concerts by performers selected by the congress committee. (Later in the day came the first of ten guild concerts, played by representatives of WCF member guilds. The GCNA concert was played by Tin-Shi Tam.) The opening general assembly of the congress met in the impressive great hall of the Academy Building and began with welcomes by the rector magnificus of the Royal University and by the deputy mayor of Groningen. Next were brief presentations from the member guilds on their activities since the last WCF congress.

After the assembly, everyone walked across the central city to the Province House for a reception hosted by the province, city, and university. The welcoming speech was given by the deputy Queen’s Commissioner.

The remainder of the day was filled with more guild and congress concerts. There was also a service of worship in the Martinikerk (St. Martin’s Church), with readings done by Geoffrey Armitage (British Carillon Society) and Carl Zimmerman (GCNA) and the sermon given by a guest preacher in both Dutch and English. The service was followed by a brief concert on the splendid Arp Schnitger pipe organ, the first of several we were to see and hear during the week.

Monday, July 14: This day featured a bus trip through the lovely pastoral countryside to the small towns of Middelstum and Uithuizen. In addition to concerts on the town carillons (one of which is the only surviving unaltered Hemony), we heard two Arp Schnitger organs, plus the new traveling carillon of the Danish Carillon School. There were lectures in Groningen before the trip and in the churches of both towns, as well as another concert in Groningen after our return.



Martini Tower of Groningen

Tuesday, July 15: This day followed the previous day’s pattern, this time to the towns of Winschoten and Veendam. In the evening, there was the casting of a bell in a temporary open-air foundry on the plaza beside the Martinitoren. This was the first bell to be cast in the city in more than 200 years, and it was quite an exciting event.

continues on page 6

continues from page 5

Wednesday, July 16: The Committee of Delegates began a long and productive meeting early in the morning. After extended discussion, the CD almost unanimously approved the following statement: “The WCF recognizes the existing GCNA keyboard standard and the existing North European keyboard standard and accepts the report and proposed standard from the WCF Keyboard Committee of Gdansk 2006 as then the best available compromise between the GCNA and North European standards. The WCF encourages continued study of how best to refine, harmonize, and adapt the recognized keyboard standards. The WCF recommends that for new carillon installations or for major renovations of existing carillons, the selection of the keyboard standard to be followed and the determination of variations from that standard appropriate to the unique characteristics of the particular instrument should be made by a qualified independent carillon consultant (jointly with the currently appointed carillonneur, if one exists).”

Another important action by the CD was the election of three members of the Executive Committee. Hylke Banning (Nederlandse Klokkenspel-Vereniging) and Andreas Friedrich (Guilde des Carillonneurs et Campanologues Suisses) were retiring from the EC. Ann-Kirstine Christiansen (Nordisk Selskab for Campanologi og Klokkespil) was re-elected. To replace Banning and Friedrich, the CD elected Koen Van Assche (Vlaamse Beiaardvereniging) and Carl Zimmerman (GCNA). The CD also re-elected Wylie Crawford as president of the WCF.

For the rest of the congress participants, this day followed the pattern of the previous two days, visiting Heiligerlee (the Van Bergen Bellfoundry Museum) and Appingedam for tours, lectures, and concerts. Noteworthy was the castle of Menkemaborg, where the traveling carillon of the Danish Carillon School performed, after which there was an opportunity for participants to try out its WCF 2006 keyboard. In the evening, there was an elegant banquet at a fine restaurant in the country outside Groningen.

In Menkemaborg, the traveling carillon of the Danish Carillon School

Thursday, July 17: Since the bus trips of the previous days had enabled the participants to visit all of the carillons in the province of Groningen, there was no travel this day. There were more lectures and concerts, and a photo of congress participants was taken on the steps of the Academy Building. In the closing assembly of the congress, the WCF president introduced the new EC members and WCF officers and outlined the revisions to statutes and bylaws that had been approved by the CD. Dennis Curry gave a presentation about the site of the 2011 WCF Congress, which will be in Bloomfield Hills, Mich. (There is not yet any invitation for the 2014 WCF Congress.) Then it was time for the formal closing.

The congress concluded with two concerts. The first, in the Martinitoren, included premieres of two pieces for carillon duo, one of which included the bells of the great peal, again rung by the Groninger Klokkenuidersgilde. The second concert, in the nearby Fishmarket, involved the dePaltz traveling carillon (the largest in the world) with fusion band—something very different.



The dePaltz traveling carillon, the largest and heaviest in the world, at the Vismarkt

Altogether, the WCF Congress in Groningen was a great success. If the days' schedules sometimes seemed long, they were nevertheless very well arranged by the Congress hosts—filled with a wide variety of interesting and worthwhile events. While there were some gray days and spells of light rain, most of the weather was fine, enabling us to enjoy the long summer evenings and the fascinating sights of the city and the countryside. If you weren't there, you missed a great time.



Sixth International Queen Fabiola Competition

by Carlo van Ulft

The sixth International Queen Fabiola Carillon Competition was held in Mechelen, Belgium, on September 13 and 14, 2008. The competition, held every five years, consists of two parts: a qualifying round and a two-day final round. This year, fourteen carillonists from Belgium (four), the Netherlands (three), Poland (two), Russia (one), France (one), Japan (one), and the United States (two) participated. Because of the number of candidates, the qualification round was held over a two-day period on September 10 and 11. During the qualification round, the identities of the players were not known to the jury. Candidates had to perform the required work (commissioned especially for the competition), one selection of their choosing from their repertoire, and one repertoire work selected by the jury. The jury for the qualification round consisted of Jo Haazen, Koen Cosaert, Geert D'Hollander, Eddy Mariën, Elena Sadina (all Mechelen Carillon School faculty), Sjoerd Tamminga (Netherlands), and Frans Dubois (Belgium).

Selected as finalists were Kenneth Theunissen (Belgium), Toru Takao (Japan), Malgosia Fiebig (Poland), Monica Kazmierczak (Poland), and Jonathan Lehrer (United States). Finals were held on September 13 and 14, and on both evenings, the candidates performed three works from different periods: one Baroque/Classical piece, one Romantic, and one contemporary. The submitted repertoire had to consist of original carillon compositions, except for works of the Baroque/Classical period. On the final evening, the contemporary work, played by all candidates, was the required work.

John Courter (GCNA) was the composer of this year's required work. John accepted the commission in 2007 with the task of writing a new carillon composition that was set in a contemporary musical idiom, displaying both the musical and technical abilities of the candidates. The new composition, *Soliloquy*, is based on the octatonic tone scale and uses virtuosic and cadenza-like sections alternating with

see **Queen Fabiola** page 19

Search for Improving Carillons: Key Fall vs. Clapper Stroke

by Marc Van Eyck

On both sides of the Atlantic, we are seeing an interesting trend for improving existing and new carillons. Two major systems are being used: the reduction of key fall¹ and/or the adjustment of clapper stroke².

Key fall and clapper stroke: related or not?

It is remarkable that in discussion on distances of the keyboard itself, as in the WCF standard keyboard, not a single word has been said concerning the *relation* between the key fall and the corresponding clapper stroke. There is indeed a relation between key fall and clapper stroke because key and clapper are connected by a transmission system. If the transmission system remains unchanged, reducing key fall will reduce the clapper stroke and weaken the sound of the bell.

“Good” and “bad” carillons

Many carillonneurs tend to speak of “good” or “bad” carillon keyboards when in fact they are speaking of good or bad carillon *instruments*. It is very hard to convince some musicians that the keyboard alone is not the entire instrument; behind this keyboard there is a whole transmission system that will move a set of clappers.

Adjusting key fall

There is a current trend toward reducing key fall. The WCF 2006 standard keyboard now has a minimum key fall of 40 mm. For sure, reducing the distance of the key fall results in a lighter carillon keyboard; when cranks are left unchanged, reducing key fall by 50% will reduce key pressure by 75%. You will surely have a much lighter keyboard to play on, but if cranks are unchanged, you will certainly also have a completely different sound out of your carillon because reducing the key fall weakens the sound of the bell. This is only advantageous if the bell in question sounded too loud to begin with, in which case reduced key fall and clapper stroke may improve its sound to a nicer or even a perfect level. In other cases, weakening of a bell's sound will not be an improvement.

Adjusting clapper stroke

Adjusting the position of the clapper wire at the vertical crank reduces or increases the clapper stroke. Every clapper stroke of the bell can be adjusted both longer and shorter and also can be readjusted when necessary³. As of now, not one single carillon builder has built a carillon with multi-use cranks, i.e., cranks that can be used in every position without replacing the clapper wires⁴.

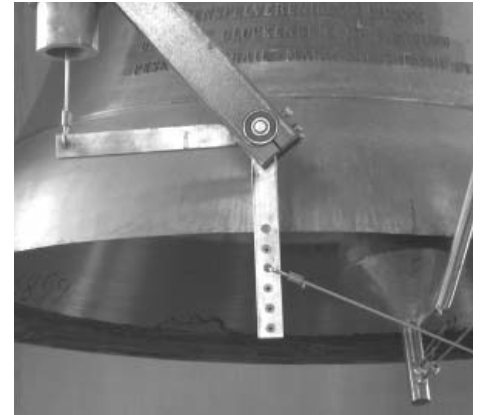


Photo of a crank with different (or adjustable) positions. Vertical wire on horizontal crank arm (left) goes up to the keyboard. Horizontal wire on vertical crank arm (right) goes to the clapper. Although the crank has multiple holes, adjusting is not possible because the wire is fixed and shackles are not used.

Conclusion

Reducing key fall *must* be done in combination with an increase in clapper stroke in order to maintain the same sound of a carillon. Only if certain bells of a carillon have been too loud in the past can reduced key fall alone be acceptable, if no physical problems occur *and* adjustable cranks are used or installed. Changing your old carillon keyboard to a WCF 2006 standard keyboard with different key fall without changing every corresponding clapper stroke is not a good solution to improving your carillon.



This is the best picture of the worst situation: the crank is in reverse position! The vertical wire at the horizontal crank arm (left) goes down to the keyboard and needs no holes for adjusting. The horizontal wire on the vertical crank arm (right) goes to the clapper. This arm needs holes in order to be able to adjust the sound of the bell. The person who installed this didn't know what he/she was doing! One small "positive" fact in this disastrous picture: the builder uses shackles for connecting wires.

1. Key fall: the distance traversed by a key when it is struck by a carillonneur.
2. Clapper stroke: the distance traversed by a clapper when it strikes a bell.
3. Readjustment may be necessitated by physical conditions of the carillonneur, new buildings close to the tower, etc.
4. When designing and using curved cranks, as described in my book *Beiaard Kwaliteits Standaard*, this problem is solved forever.

Belgium, Summer 2008

by Margo Halsted



Catholic University Leuven Library

An American carillon hangs high in the Library tower of Catholic University Leuven in Leuven, Belgium. It was donated by six U.S. engineering societies to honor the American engineers who gave their lives in the Great War (World War I). The 7.096-kg bourdon (a low F pitch attached to a low B-flat pedal note) reads, in part,

“THE LIBERTY BELL OF LOUVAIN,
JULY 4, 1928.”

The 48 Gillette and Johnston bells (one for each state) were installed in time for the new library building’s dedication in 1928, the previous library having been destroyed during World War I. The new building, in an eclectic style designed by American architect Whitney Warren, was built with American funds and had the names of many donor American schools and colleges etched attractively into the exterior building walls.

After World War II, the tower and bells were all that was left because the library had been bombed and burned. International funds rebuilt the library in the same exact style with the same school inscriptions. It happened upon the tower carillon in 1979, found it to be in an unplayable state, and thought I would try to raise about \$10,000 to get the instrument into good playing condition. One thing led to another, and my committee eventually raised \$250,000 to completely renovate and enlarge the carillon to 63 bells. Many GCNA members

donated funds to the project, and all donors’ names (companies, institutions, and individuals from Belgium and the United States) may now be found on bronze plaques installed near the library’s main reading room. The Royal Eijsbouts bell foundry did the retuning and casting work and provided a new keyboard and mechanism. The instrument is now one of the finest in Europe and is played often and well by University Carillonneur Luc Rombouts and guests.

This past summer was the 25th anniversary of the 1983 rededication of this carillon. Carillonneur Luc Rombouts and the University planned a special ceremony to be held on July 19, inviting me to play a recital and to be honored at receptions before the recital (formal with speeches, an “*academische zitting*”) and after the recital (informal with food and drink). Who would turn down such an invitation? I planned a recital that included some of the 1983 rededication music (as well as music by Bigelow and Rusterholz) and worked hard at saying with ease my three short paragraphs in Flemish to respond to the speaker. As for all the library carillon concerts, my performance was shown on three large screens in two areas outside the building, two in the large square in front and one in the rear at a special listening spot.

The main speakers for the formal program that started the evening were the Library Director, Professor Mel Collier, and the Library Archivist, Professor Jan Roegiers, the person who had provided me with complete information when I wrote the university in 1979 to ask why there was an American carillon in the library tower. Other special guests were Marianne Bigelow Lyon of Paris—daughter of Arthur

Bigelow, who was City and University Carillonneur of Leuven in the 1930s—and Professor Paul Rusterholz and his wife, Barbara. Paul is the son of our late GCNA past president and legal advisor Theophil Rusterholz, a wonderful man and good friend who had worked with me closely and who had provided excellent advice throughout the Leuven project.



(left to right) Margo Halsted, Marianne Bigelow Lyon, Paul Rusterholz, Barbara Rusterholz, Luc Rombouts

At the informal reception, a smiling man came up to me and said, “My name is Jef Denyn.” I listened with amazement as he went on to say that he was the small child mentioned by Nora Johnston in her memoir about studying at the Belgian Carillon School, a book I helped Jill Johnston publish for the 2002 GCNA Congress in Ann Arbor, Mich. (*Nora Johnston, A Memoir*. New York: Print Means, 2002, p. 92). This Jef Denyn in front of me was the grandson of the revered Jef Denyn, founding director of the Belgian Carillon School.

While my other performances in Belgium were neither as formal nor as almost overwhelming as the Leuven University one, I did go on to play eight more recitals, all of them memorable and fun. Following is some information about the next two and a half weeks of my Belgian trip. Perhaps this account may seem be too personal, but I want to convey the excitement of playing historic instruments, some in spectacular towers, and also the fun of interacting with foreign colleagues, who are doing very in-

teresting things for the carillon art.

After attending the extremely well-run and meaningful WCF meeting in the Netherlands, I headed for my favorite carillon country, Belgium. My husband, Peter, and I stayed mostly in Mechelen with a good friend, close enough to the St. Rombout's Cathedral tower to hear the carillon sound every seven and a half minutes during the daylight hours. I also spent three nights in Bruges (Brugge in Flemish) and heard that marvelous instrument also play every seven and a half minutes. The bells in both cities had my immediate attention every time they played. The unexpected and loud bell sounds are a glorious part of the cities' ambience. For time telling, the Mechelen bells are activated automatically by means of a computer, but the Bruges bells still are activated by a very large drum, with 30,500 holes, that needs to be manually reprogrammed at certain intervals (currently every two years, a process that takes about two weeks to complete).

Traveling around a country playing recitals on different instruments with little or no prior rehearsal on each new instrument can be daunting. Fortunately, I was already used to the European keyboard standard because my practice keyboard at home has that standard. I just decided to have a good time playing wherever I went. Usually, I felt at home on the instruments by the second piece. After recitals there were always locals down below to greet the performer, and there was always an opportunity afterward to drink good Belgian beer. At the after-concert get-together, someone from the church or the city would discreetly hand me an envelope containing the agreed-upon amount of euros for the recital. Considering the poor ratio of dollars to the euro, the payments were very welcome.

One carillon I did have the opportunity to play several times in advance was in St. Rombout's tower in Mechelen, the main performing instrument of the Royal Carillon School Jef Denyn. Once up the 440 steps to the playing cabin, I was able to spend 50–60 minutes playing the bells while basking in the history of that tower. Royal Eijsbouts cast the modern instrument in 1981, and the 49 bells transpose down a fourth. The transposition might seem to be too great for playing some music, but the great height of the tower makes the instrument sound just right on the ground. I heard John Bordley play a fine recital there on July 21.

The Monday evening recitals are well

attended. The listeners gather almost reverently in a nearby listening place, where an announcer with a microphone introduces several pieces at a time. The performer is signaled by telephone when to begin a new section. While I was performing one of the first pieces, some drama heightened the recital: a dignitary suddenly appeared in the playing cabin. Jo Haazen, director of the Carillon School, had brought up the Russian ambassador to the European Union to have him see the instrument being played and to take some photos. This caused a delay in the recital, and I am sure the listeners below were wondering what was the cause. A close connection exists between Jo Haazen and the Royal Belgian Carillon School and the carillon school that has been established in St. Petersburg, Russia. Haazen reports that there are 22 students in Russia.

One afternoon, on my way up the St. Rombout's tower, I stopped to examine the "old" carillon that was moved lower in the tower when the new carillon was installed. Its top 43 bells are still playable, but the instrument is not played any more. This old carillon contains 49 bells from 12 bell founders, cast over a period of five centuries.

The second of three carillons in Leuven is located in St. Gertrude's Church, a lovely Gothic building and tower started in the 13th century. The 49 carillon bells were cast by Zeelstman (1446), van den Gheyn (1777–79), van Aerschoot (1845–47), and Sergeys (1970–71). (The information about the bells in this article is taken mainly from



*Bell tower of St. Gertrude's Church,
Leuven*

Gilbert Huybens, ed. *Beiaarden en Torrens in België*. Ghent: Ludion, 1994.) Marc Van Eyke, a local carillonneur, has spent many thousands of hours in the past few years lowering the cabin floor and the treble bells and installing a modern keyboard to create a unique instrument. While one would think that so many historic bells cast by different founders in different centuries might not sound well together, there has been some retuning and the result works well. I had been asked to program music appropriate for mean-tone tuning, and I believe the choices were good ones. The access stairways to the playing area and bell chamber of this instrument are not for sissies.

Luc Rombouts was also my host for a recital in Tienen. The imposing St. Germanus Church building was built in Romanesque style. The bells are by Witlockx (1713–17), van Aerschoot (1886), Michiels (1961), and Petit & Fritsen (1964). While the bells do not match well, my mean-tone program worked fairly well, and I actually enjoyed playing after my ears got used to the sound. A renovation is planned for the instrument.

Frank Deleu invited me to play two of his carillons, in Kortrijk and in Menen. At the July WCF meeting in Groningen, Frank presented a talk about the Hendrick Claes manuscript (1630), which he rediscovered recently, that contains the oldest music ever found for automatic carillon drum. The Kortrijk City Carillon is located in a lovely tower in St. Martin's Church. The carillon is composed of 49 bells by van Aerschoot (1865), Michiels (1955), and Sergeys (1974). The Menen carillon transposes up a fourth and is composed of bells cast by Simon and Chevesson (the bourdon, 1775) and Petit & Fritsen (48 bells, 1948). Both towns have excellent designated listening spots. I was also able to play informally in Bruges and in Damme, a city near Bruges. The three-octave Damme carillon has 37 bells by Petit & Fritsen and Eijsbouts. The huge, 88-meter-tall Bruges tower is familiar to just about everyone. The bells are by Dumery (1748) and Eijsbouts (1969). A poster in the cabin lists the Bruges carillonneurs dating back to 1533. Aimé Lombaert, longtime carillonneur in Bruges, is very ill with cancer and has resigned his Bruges City Carillonneur position.

As many times as I have performed in Belgium over the years, the instrument in Mons was the only carillon I had played in Wallonia, the southern part of Belgium,

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where French is spoken. This trip, however, included recitals in Nivelles, Ath, and Tournai, and I am grateful to Serge Joris for his help in arranging those concerts. The Nivelles carillon is in St. Gertrude's Church,



St. Gertrude's Church, Nivelles

which was begun in 1046. The church façade has two front towers that have been joined together sometime during the centuries. The carillon has bells by Van Aerschodt, Sergeys, and Paccard. The church interior is unique in that it has two choirs, one at each end. There is a lovely cloister attached to the church, which provides a very serene listening place. A large screen provides the regular listeners and tourists a good view of the performer. My husband, who heard almost all my recitals and who carefully watched the listeners, liked this listening spot the best. From his reports about the various venues, I realize how important it is to have a video feed for the listeners, if possible. They leave the recital with an understanding and appreciation of what a carillon is and how it is played. At my new position at the University of California, Santa Barbara, I hope to be able to offer video coverage for scheduled recitals.

The carillon in Ath is presided over by Jean-Claude Molle, a former pupil of the late Géo Clement, who had a school in Mons. The tower in Ath is part of a church that was first begun in 1394, and the bells are by Michiels (1953) and Paccard (1981). The Tournai Belfort is the oldest one in

Belgium and dates from 1240. Inside there are 65 bells by Barbieux, Michiels, Eijsbouts, and Van Aerschodt that transpose up a major third. While I played my recital there, listeners could sit and stand outside the glass-enclosed cabin, facing my back, and they could come and go at will. The movement did not bother me, and it was fun to hear applause after every piece. Pascaline Flamme was my host. Playing in Wallonia was a marvelous experience. If you go, however, I recommend at least a small knowledge of French.

In general, the Wallonian carillon guild has been somewhat quiet in past years. However, that guild appears to be flourishing; there are regular publications of music and of a scholarly bulletin. Wallonian Guild president Jean-Christoph Michallek (carillonneur of *L i e g e / S a i n t - J e a n l'Evangeliste*), vice president and *Le Bulletin Campanaire* editor Serge Joris (carillonneur of Gembloux), and treasurer Pascaline Flamme (carillonneur of the Tournai Belfort) were present at the Groeningen WCF meeting. It is my understanding that the seven-member board meets about six times a year.

A side trip to Germany to visit friends produced an opportunity to examine and play informally the new carillon (2005) in Hahnenklee, located near Goslar in the Harz Mountains (18 bells by Schilling, 1976, and 24 bells by Perner, 2005). The instrument is located in the tower of a 100-year-old Norwegian stave church, and it transposes up one octave.

*Norwegian stave church
with bell tower in
Hahnenklee, Germany*



Tournai Belfort

I also had time on this trip for some research in two city archives and one private one. Janet Tebbel, Sally Slade Warner, and Stephen Knight, your final carillon diplomas are in the Mechelen City Archives (Carillon School boxes, year 1978–79).

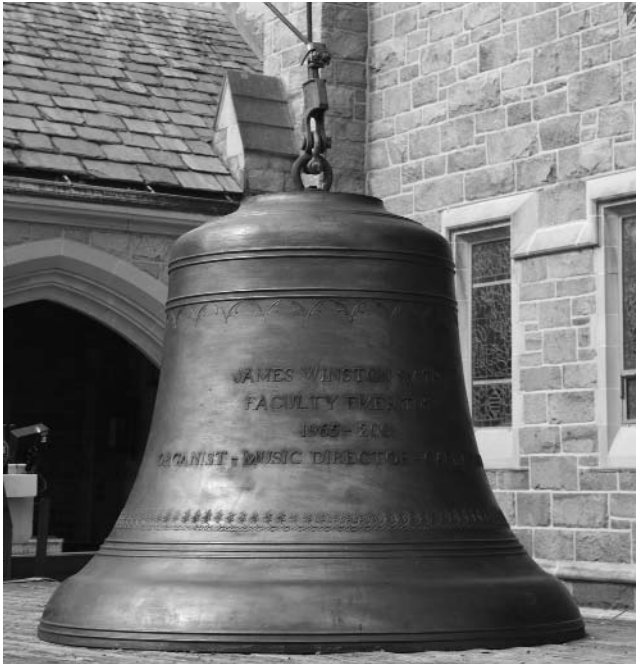
As you can see, a carillon concert tour in Belgium immerses the performer in the fascinating history of the carillon art and of bell-related architecture. It also provides social interaction with delightful Belgian colleagues. Last, but not least, the traveler/performer will enjoy great food and beer.



Installations, Renovations, Dedications

Mercersburg's New Bell

by James W. Smith



In 1926, when the Mercersburg, Pa., Gillett & Johnson carillon was installed, the low C#3 was not included. Even though there was always a manual key and a pedal key for it on the keyboard, the bell itself was never put in. That all changed on May 2, 2008, when a new two-ton White Chapel C#3 was hoisted into place high up into Barker Tower in the presence of guests, alumni, the faculty, and the entire student body of Mercersburg Academy. It was a great day for carillon music at Mercersburg. It was also a great day for the memory of our beloved Suzanne Magassy. It was she who first browbeat the headmaster a few years ago into at least being aware of the need for this bell. After several false starts, we finally got the funds together and, with the help and guidance of Richard Watson, the bell was ordered almost a year ago. It arrived on the evening of May 1, 2008, and

an honor guard stood watch over it during the night until the festivities the following morning.

A large crane was put into service with everyone watching. There was a lot of talk about whether it would fit through the window prepared for the bell. A mullion had been removed from the center of a window to reveal that there was only an eighth of an inch clearance for the bell to be shoved through the window.

I have to interrupt this essay to explain something about the bell before we see whether it fitted through. The year 2008 was my 45th year at Mercersburg. Much to my surprise, the major donor of the bell had expressed his wish that my name and dates be inscribed on the bell, something that pleased me very much. The bell was immediately referred to as the "Jim Smith Bell." Now, back to the story.

As the bell got near its entrance passageway, it really looked as if it wasn't going to make it inside. Once it got up there and was being moved into place, the bell scraped the side of the open window with quite an audible clank. My younger daughter, within earshot of a news reporter, was quoted as saying, "Don't worry about that, it wouldn't be a Jim Smith bell if it didn't have a clank in it." She was quoted in the local paper, much to my chagrin.

I am grateful to our president, Dennis Curry, for joining us for the occasion of raising the new bell in place. I apologize for forgetting to introduce him, and I actually almost walked away from the podium while asking the students to meet me outside on the grass. Fortunately, I came to in time to halt the procession and introduced Dennis, who spent the next ten minutes mimicking me at the congresses. He's got me down pretty well.

The next day, we had a celebration luncheon that brought in several performers from our stable of outstanding players: Lisa Lonie, Janet Tebbel, John Widmann, Julia Littleton, and Jim Brinson. All in all, it was a wonderful event from beginning to end. I'm grateful for the new bell, I'm grateful to have my name on it, I'm grateful for the lovely sound the bell makes, I'm grateful to Rick Watson for his guidance, I'm grateful to all who helped make it a memorable event, and I'm especially grateful to my three children, who were there, much to my surprise, having traveled from all up and down the Atlantic seaboard.

from **Berkeley**, page 1

Some highlights from the business meetings follow. Incumbents Dennis Curry, Jim Smith, and Carlo van Ulft were re-elected as directors of the GCNA board. Carol Anne Taylor, Cathedral Carillonist of Cathedral Guadalupe in Dallas, accepted leadership of the GCNA membership committee and was awarded a Barnes scholarship to study carillon performance with Bill De Turk this next year. Carlo van Ulft accepted leadership of an ad hoc GCNA exam committee; Gordon Slater received a commendation on achieving 30 years as Dominion Carillonist of Canada; and

Marilyn Clarke and Margo Halsted received honorary memberships in the GCNA.

Many thoughtful presentations were given during the week, including Elizabeth Berghout's "Performing Carillon Compositions of John Pozdro," Tin-Shi Tam's "Music for Carillon and Symphony Orchestra," Joseph Daniel's "The Rise of the American Handbell Culture," Margo Halsted's "Carillons of California," Justin Ryan's "Synesthesia of Handling, Regulation, and Articulation," and Kim Schafer's "The Construction of Nostalgia through the Chime and Carillon at the American University".



Carillon recitalists included the Berkeley Carillon Players, Richard Strauss, John Agraz, Jeff Davis, and David Hunsberger, who provided the opening host recital;

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the GCNA Class of 2007, Claire Halpert and Yesol Huh, who performed in Hoover Tower at Stanford University; Linda Dzuris, whose recital included the United States premier of three works by Dutch composer Ad Wammes; Andrea McCrady, who featured pieces arranged or composed by GCNA musicians; Jim Fackenthal, who featured a program of 20th-century original carillon music; Gordon Slater, who featured Canadian folk tunes and composers; Jeremy Chesman, who featured composers who have written only one or two works for carillon; and Geert D'hollander, who played a recital of his winning compositions of the Johan Franco Composition Competition from 1996, 2000, 2004, and 2008.

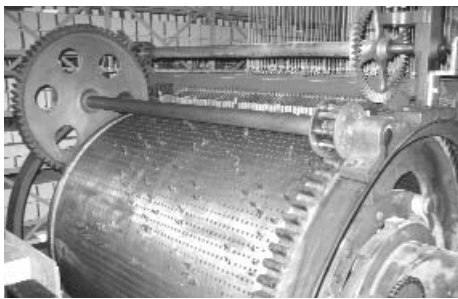
The Sonos Handbell Ensemble, directed by James Meredith, presented a concert



entitled "Music of Three Worlds," which included works of American, European, and Asian com-

posers. This special concert included flute, musical spoons, whistle, and, guest artists playing percussion and cello.

A trip to Stanford was just a short bus ride from Berkeley and provided participants with a demonstration of the Stanford Automatic Drum—the only working automatic drum in North America—and an opportunity to visit the University Art Museum and University Organ. This day concluded with a San Francisco Bay Cruise and buffet supper.



The pizza party and wine auction with James Winston Smith, auctioneer, and the ice cream social provided congress participants with additional opportunities to socialize. The final night featured the annual silent auction and banquet, where the

Berkeley Medal for Distinguished Service to the Carillon was presented to Gordon Slater, Dominion Carillonneur of Canada, and to Geert D'hollander, City Carillonneur of Antwerp, Ghent, and Lier, Belgium. The Berkeley Medal is the highest honor of the university, given in lieu of honorary degrees, which Berkeley does not grant.



Post-conference comments were solicited from several congress attendees. While he may not have traveled the greatest number of miles to reach Berkeley, Lee Cobb of Bok Tower in Lake Wales, Fla., likely drove the farthest. He said he wanted to stop along the way and see firsthand the magnificence of the Grand Canyon. "At the congress, I really enjoyed the 20th-century carillon music, the wonderful Sonos Handbell Ensemble with its choreography, Geert D'hollander playing his own compositions, and the banquet," Cobb said. Assistant Berkeley carillonist David Hunsberger also drove to the congress, but it was only a matter of a few miles from his Bay Area home. Hunsberger said he particularly liked the bay cruise on Thursday, June 12. "We went under the Bay Bridge and could see the progress of its reconstruction," he said. Arriving on time from Michigan but leaving early to join a choir tour in England, Christ Church Cranbrook carillonneur Joseph Daniel said he was



pleased to be asked to give his presentation on the growth of interest in handbells in the United States. He added that it was sometimes difficult to hear carillon recitals because of the ambient noise on the Berkeley campus.



Many thanks are due to Jeff Davis and his congress committee; Chime Master Systems; Christoph Paccard bell foundries; Fonderie Paccard; Meeks, Watson & Company; Royal Eijsbouts; the Verdin Company; the Berkeley Carillon Guild; Janet Broughton, Dean, College of Letters and Science; Bonnie C. Wade, Chair, Department of Music; and the Berkeley Department of Music staff.



Longwood Gardens Invites You to the 2009 Congress

by Emily Moody

Longwood Gardens invites you to the 67th Congress of the Guild of Carillonners of North America, to be held June 22–25, 2009, in the beautiful Brandywine Valley. Longwood Gardens is located in Southeastern Pennsylvania, 35 miles west of Philadelphia and 12 miles north of Wilmington, Del.

Longwood Gardens was created by industrialist Pierre S. du Pont (1870–1954) and offers 1,050 acres of gardens, woodlands, and meadows; 20 outdoor gardens; 20 indoor gardens within four acres of heated greenhouses; 11,000 different types of plants; spectacular fountains; extensive educational programs including horticultural career training and internships; and 800 horticultural and performing arts events each year, from flower shows, gardening demonstrations, courses, and children's programs to concerts, organ and carillon recitals, musical theatre, and fireworks displays. Longwood is open every day of the year and attracts more than 800,000 visitors annually.

In 1929, founder Pierre du Pont constructed Longwood's 61-foot-tall stone Chimes Tower based on a similar structure he had seen in France. Twenty-five Deagan tubular chimes were installed in the upper tower chamber. In 1956, two years after Mr. du Pont's death, the original chimes were replaced with a 32-note Deagan electronic carillon. From 1956 to 1981, the electronic carillon sounded the quarter-hours. In 1989, the electronic bells were in unacceptable playing condition and were disconnected. In June 2000, Royal Eijsbouts was awarded the contract for a new 62-bell carillon for the tower. The inaugural concert featured Robin Austin of Princeton University on Memorial Day, May 28, 2001.

Longwood's bells weigh 38,148 lb. The bourdon (B-flat) is 6 ft in diameter and weighs 6,908 lb, and the smallest bell (C) has a diameter of 6 in and weighs 20 lb. The five-octave carillon is tuned to concert pitch and, aside from lacking a low B-natural bell, is entirely chromatic. The instrument can be played by hand or automatically by computer. The upper portion of the tower is closed except after scheduled concerts by a carillonneur, but a lower stairway that exits midway up into a hillside path is open for public use. Video monitors show the carillonneur at work during live performances and display a video on how the instrument works at all other times.

Performing arts have always been an integral part of the Longwood experience. Pierre du Pont included performance venues throughout the Gardens, with a 1,500-seat open-air theater and, in the Conservatory, a 10,010-pipe Aeolian organ (currently undergoing restoration). Following this tradition, the performing arts staff seeks to enhance seasonal displays, showcase Longwood's facilities, and augment the visitor experience by presenting engaging performances in unique garden settings. Performing arts raise the profile of the Gardens by developing new audiences, ensuring community involvement by both audience and performers, and providing Longwood with additional publicity. Longwood presents approximately 400 performances a year by artists of all levels, from world-class organizations like the Philadelphia Orchestra and the Curtis Institute of Music to local community groups. Concerts take place year-round, indoors and out.

Longwood presents carillon concerts during the summer and fall seasons. Longwood does not have a resident carillonneur, and guest recitalists are booked by the performing arts staff. The carillon concert series is presented and marketed as part of the overall performing arts concert series at Longwood Gardens. Each concert is 45 minutes and is free with Gardens admission. Guests are invited to tour the Chimes Tower and meet the carillonneur after each concert. Paid, part-time staff assists with each concert. For the first time this Christmas, carillon music will be performed by Philadelphia-area carillonners before weekend ice-skating performances at the Chimes Tower, with projected event attendance of up to 2,500 people each day.

The 67th GCNA Congress will focus on accessibility. Learning sessions will include "How to Fund Your Carillon," "Marketing a Successful Carillon Concert Series," "Exam Adjudication 101," "Recording the Carillon: A Professional's Perspective," and "Historic Bells of Philadelphia."

We invite you to come early and spend the day exploring Longwood Gardens for the pre-congress on Sunday, June 21, with a welcome reception and carillon performance in the evening. Highlights of the week include an all-day bus trip to Philadelphia-area carillons on Tuesday, June 23. Our journey will begin in Germantown at the Shelmerdine Memorial Carillon at the First United Methodist Church, and we will continue to Catherine Colt Dickey Memorial Carillon at St. Thomas Episcopal Church in Whitmarsh and the Washington Memorial National Carillon at Valley Forge National Park. Our banquet and Barnes Silent Auction will be held on Wednesday, June 24, in Longwood's famed conservatory amid hundreds of gorgeous flowers. The final evening of the congress will feature an extraordinary performance by Cast in Bronze on the Chime Master four-octave Millennium Travel Carillon, followed by an illuminated fountain show on June 25.



A post-congress musical crawl on Friday, June 26, will include a visit to the new carillon at Bryn Mawr Presbyterian Church and a visit to the famous Wanamaker Organ at Macy's (the largest playing pipe organ in the world) in Philadelphia. Tentative stops may include visits to the 15-ton Gillett & Johnson Wanamaker Bell and the historic 1882 two-octave van Aerschoot carillon at the Church of the Holy Trinity.

We strongly recommend that you rent a car for the duration of the congress, if possible. There is no public transportation near Longwood Gardens. We hope you will join us! For more congress information, visit our website at <http://www.longwoodgardens.org> and click on "Events." On the drop-down menu, choose "June 2009" and scroll down to "June 22." Questions about the congress can be directed to Emily Moody at emoody@longwoodgardens.org or (610) 388-1000, extension 452.



2010 Examination at a Glance

Information for the 2010 GCNA Examination to obtain carillonneur membership is available online (<http://www.gcna.org>) after January 1, 2009.

The required pieces and pricing will be available from the GCNA after **January 1, 2009**. To order, please contact Laura Ellis (lrellis@ufl.edu). The pieces are:

“Toccata Lircia” from *A Simple Suite* (Barnes); *Menuet I & II & Sarabande* (Rameau/arr. Vitu); and *Sonatine Archaique—Impression* (Thornock).

The application and fee (\$40, non-refundable) is to be postmarked by Nov. 2, 2009. All applicants must be Associate members of the GCNA in good standing with dues paid by November 2. New membership applications must be postmarked by November 2, 2009 and sent to the GCNA corresponding secretary. Membership applications are available on the website.

2010 Examination dates and deadlines:

January 1, 2009: Examination information available via download (<http://www.gcna.org>).

November 2, 2009: Application and \$40 fee postmarked on or before this date sent to the exam chair. No exceptions.

January 20, 2010: 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.

Approx. Jan. 25—March 29: CD screening process by jurors.

Approx. April 1, 2010: Results of CD screening process mailed.

Approx. May 1, 2010: 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 2010 : Congress at Millennium Carillon, Naperville, Ill.



University of Michigan carillonneur Steven Ball shows off the little Dammit Doll, a gift several years ago to Christ Church Cranbrook from the late Sue Magassy, who claimed if things don't go well in the tower, just take it out on the toy with the button eyes.

2008 Exam Anniversaries

Milford Myhre	55
Rolfe Lawson	50
Dr. C. G. B. Garrett	50
Richard Lindamood	50
Mrs. Marjorie Tibbets	40
Patti Ouimette	40
Nancy Watson	35
Robert Walpole	35
Bryan W. Ness	35
Cary McGregor	35
Rev. William B. Austin	35
Richard H. von Grabow	35
Peggy Jenkins Hurd	35
Linda Walker Pointer	30
Gordon Slater	30
Holly Pierce	30
David Christensen	30
John Gouwens	30
Professor Judson Mayn	30
Mark Alan Dorr	25
Andrew Stalder	25
Dr. Sydney J. Shep	25
Jeff Davis	20
Christina M. Anderson	20
John M. Agraz	20
Timothy Zerlang	20
Dr. Brian Swager	20
Tin-shi Tam	15
Erven T. Thoma	15
Sara L. Sjöberg	15
Mary F. McFarland	15
Lynne Tidwell	10
Helena Chan	10
Dr. Charles Barland	10
Andrew Capule	10
Dr. Linda Dzuris	10
Steven J. Ball	10
Liesbeth Janssens	10
Sabin Levi	10
Andy Greene	10
Geert D'hollander	10
Jason Cheng	5
James M. Brown	5
James W. Smith	5
Caleb Melamed	5
Mark Lee	5
Justin Ryan	5
John L. Bordley	5

Overtones

Regional Notes

International Carillon Festival Held in Springfield, Illinois

by A J Anderton

The early days of June 2008 found gasoline prices soaring. U.S. passenger car traffic on highways was down. News reports spoke gloomily of recession. None of this, however, seemed to affect attendance or mood at the 47th annual International Carillon Festival at the Rees Memorial Carillon in Washington Park, Springfield, Ill.

Each evening from June 1 to June 7, several hundred to a few thousand attendees gathered in Washington Park. Some found a quiet place to sit to enjoy one or more of the concerts. Some found a spot near the large screen on which the performance was being projected. One family set up their own bistro, complete with crystal wine glasses, folding metal table, cushioned chairs, umbrella, and picnic supper. Still other listeners wandered through the large rose garden, enjoying the scents of a variety of roses.

The festival has a 32-year history of featuring performers from around the world and presenting new works written for the carillon. The 2008 festival continued this tradition, featuring an all female roster of recitalists: Laura Ellis, Gainesville, Fla.; Lyn Fuller, Canberra, Australia; Sharon Hettinger, Kansas City, Kans.; Sue Bergren, Naperville, Ill.; and Malgosia Fiebig, Gdansk, Poland.

Each year's festival features a Friday-night fireworks display, drawing thousands to enjoy the brilliant, colorful explosions, accompanied by a concert of patriotic and popular music.

Nowhere else in North America is there a festival like the Springfield Festival, and it is easy to see that its spectacular success is a direct result of outstanding community

support and involvement. This long-running festival receives strong support from its sponsors, the Springfield Park District, the Carillon Society (with a membership of approximately 400), and the Carillon Belles. Each evening during the festival, a tent is erected a short distance from the tower, and volunteers man the tent, selling t-shirts, programs, and recordings of music played on the Rees Memorial Carillon. Each year's program cover is designed especially for that year, and this year's original was auctioned off during the festival. Each year also has its own t-shirt design, and sales of this year's bright, contemporary design were brisk.

Two large fund-raisers in the fall help support the cost of this unique festival. On one weekend in September, original works of juried artists are available for sale, while music is played on the carillon. Art-related activities for children make this a family event. In October 2008, the fourth annual Jack-o'-Lantern Spectacular is expected to feature more than 2,000 jack-o'-lanterns. The pumpkins, donated by local farmers, are provided free to anyone who wants to carve them, and then the following evening, for a fee, anyone can wander through the park to view the glowing lanterns.

The week of the festival is a week of intense work but also features social events during which the volunteers, sponsors, and Park District officials who support the carillon are recognized.

To read more about the Rees Memorial Carillon and its many activities, visit <http://www.carillon-rees.org/index.html>.



Midwest Regional attendees

Midwest Regional Conference Focuses on Women

by A J Anderton

The gathering of carillonneurs may be called the Midwest Regional, but it draws attendees from a much larger area and presents a world-class program. The theme for the 2008 conference was "Ringing the Bells: Contemporary Issues for American Carillonneurs."

As part of an exchange of emails among GCNA members, the question was posed as to why carillon programs seem to be dominated by male performers even though the carillonneur membership of the Guild has a nearly equal distribution of males and females. The discussion was the spark that lit a fire, one that glowed brightly throughout the Midwest Regional. Contrary to the usual trend, most of the presentations were either made by females or were about females who have played an important role in the history of the carillon in North America.

*continues on
page 16*



Midwest Regional lecture

Also, a rich program of evening concerts was presented by females.

Linda Dzuris humorously opened her presentation about the program at Clemson University by commenting that when she was asked to do a presentation about her involvement “from a woman’s perspective,” she had to answer that that was the only perspective she knows.

Any carillonneur who is experiencing the frustration of a struggling program would do well to visit with Linda. In her presentation she related how she took the risk of accepting a part-time position as carillonneur and how, with time, energy, and creativity the job has involved into a full-time position and a robust program for students at Clemson. She had a special challenge because the state universities of South Carolina are bound by agreement not to duplicate each other’s programs.

Gloria Werblow of Williamsville, N.Y., spoke of the trials of being a church carillonneur, and although she reported from a woman’s perspective, others in attendance could easily relate to her frustrations of surviving changes of clerics, administrators, secretaries, committees and their chairs, and especially of raising money for the instrument only to be told the funds were being used for other purposes.

Carol Anne Taylor of Dallas, another church carillonneur, had a very different story to tell as she shared pictures of the installation of the carillon at Cathedral Guadalupe. Although she was not allowed to ride the bourdon into the tower, she did share pictures of herself in hard hat, climbing stairs with no hand railing (a considerable challenge for one with a fear of heights).

Both Bill De Turk of Lake Wales, Fla., and Bev Buchanan of Arlington Heights, Ill., enriched attendees’ knowledge of the history of involvement of women in the carillon world. Bill’s presentation related stories of women who were carillonneurs before the formation of the GCNA, and Bev’s presentation covered women important to the instrument since that time. Both presenters remarked on how interesting it was to note what a dynamic role women have played and the fact that most North American carillonneurs are not familiar with their names, much less their roles.

With a delightful Aussie accent, Lyn Fuller of Canberra had all laughing as she related the struggles of the Australian

women carillonists. Her special challenges have included taking on the Australian parliament. Her sense of humor, as expressed through music from the tower, even as the government was working to set a budget, got her into a bit of trouble. It was obvious, however, that her sense of humor and strong determination will give that program the best possible chance of surviving and thriving.

Julianne Vanden Wyngaard of Michigan, a former host of a GCNA congress, told of her experiences as carillonneur and associate professor at Grand Valley State.

The conference’s scholarly presentations closed with an energetic discussion led by Bev and Dick Buchanan about suggestions for improving the GCNA advancement process. A similar discussion was held at the previous year’s Midwest Regional, and Bev and Dick had continued to collect ideas and research possibilities for changes to improve the process.

Some attendees left to return home, while others continued on to the congress of the GCNA, but all left enriched by the strong program of the Midwest Regional Conference.

Bells “Neath the Elms” in Connecticut

by *David Maker*

It’s been a bright year for the Plumb Carillon at Trinity College, Hartford, Conn. In the past year, the college has welcomed a new Chaplain, Rev. Allison Read, and David Maker has begun his second year as interim College Carillonneur.

While the structure of the Trinity College Guild of Carillonneurs has fluctuated somewhat since the carillon’s inception, the free weekly group lessons offered by the chapel have been a constant over the past decades. The 2007–2008 academic year saw a surge of new student participation, while the existing core of local talent remained intact.

Recruitment initiatives, including open houses in September and December of 2007, produced seven new undergraduates at the chapel’s Tuesday-evening lessons in carillon playing and adapted change ringing. The new Trinity tintinnabulators were Hallie Blejewski, Michael Bojko, Elisabeth Cianciola, Natalia Davidzon, Chao Liao, Sarah MacPherson, and

Catherine Marinello. Longtime “regular” Bob Miorelli worked with David Maker, assisting in instruction and offering tower tours. The Guild took two road trips. The first, in the fall, was to Riverside Church in New York. Dio Lind graciously hosted this visit to the world’s largest carillon (by weight), introducing the Guild to fine Cuban dining afterward. Later, in the spring, the Guild made its annual pilgrimage to Boston’s Old North Church, trying its hand at traditional change ringing.

After a hearty lunch in the North End, the Guild proceeded to Wellesley College to take part in the annual carillon festival there. This reciprocated an earlier visit to Hartford and Simsbury by the Wellesley Guild.



Trinity Guild on its visit to the Wellesley carillon

Importantly, the Guild became a recognized student organization at Trinity, as of this spring, thanks to the initiatives of Katie Marinello and other students. The constitution of the new Trinity College Carillon Guild allows for non-student as well as student members, retaining the inclusivity that has been the Guild’s hallmark. An open house on September 2, 2008, had about two dozen visitors, and Trinity’s annual Activities Fair on September 10 garnered 14 interested students, with whom we are following up as this article goes to press.

The Trinity Carillon functions not only as a teaching instrument; it also now resumes an earlier timekeeping role, striking the hours and playing the Westminster chime at noon. The automation is a project of Trinity’s engineering department.

The carillon is a service instrument as well. College ceremonies for which it sounds include the President’s Convocation, Matriculation, Veterans’ Day, the Festival of Lessons and Carols, Honors Day, Commencement, and Alumni Weekend, as well as numerous weddings. Local carillonneurs

see **Connecticut**, page 17

Guild Awards the Ronald Barnes Memorial Scholarship



Bill De Turk and Carol Anne Taylor

Introduced to the carillon by Gert Oldenbeuving of the Netherlands, Carol Anne Taylor, recipient of the 2008 Ronald Barnes Memorial Scholarship, began her formal carillon instruction in November 2006 with George Gregory of San Antonio, Tex. In 1996, she earned a Master of Music degree in organ performance at the University of North Texas, where she studied with Jesse Eschbach and Madame Marie-Madeleine Duruflé-Chevalier. Carol Anne is the Director of Children's Choirs and Carillonneur at the Cathedral Shrine of the Virgin of Guadalupe in Dallas.

From the 2008 Ronald Barnes Memorial Scholarship Winner

by Carol Anne Taylor

My main focus for the past two years has been the GCNA advancement exam. While preparing for the exam, I realized that passing it was only the first step toward becoming a competent carillonneur; I needed to look beyond the exam for ways to grow as a carillonneur. In my carillon lessons, George has spoken often of Ron Barnes and his passion for the carillon along with his performance practice and sense of humor. It has become my goal to focus and refine my skills as a carillonneur and to contribute to the standard of excellence demonstrated by the master carillonneurs of North America. After visiting the Bok Tower Gardens in Lake Wales, Fla., I inquired about studying with Bill De Turk, and he graciously agreed to work with me. With the assistance of the Ronald Barnes Memorial Scholarship, my study will include two non-consecutive weeks of intensive instruction in repertoire, pedagogy, and performance. At the conclusion of my study, Bill will evaluate my progress and give recommendations for future study and performance.

Barnes Scholarship Application Deadline Is March 2

by Dave Johnson

The GCNA invites applications for the 2009 Ronald Barnes Memorial Scholarship. The deadline for post-marked applications is Monday, March 2, 2009.

Barnes (1927–97) was a major force in establishing an American approach to carillon performance, composing, and arranging. His compositions and arrangements for the instrument altered the entire nature of the modern carillon repertoire, not only in North America but eventually throughout the world. To honor his extraordinary contributions, the Guild established the Ronald Barnes Memorial Scholarship Fund in 1998.

The scholarship honors Barnes's passion for American carillon music by helping to provide an opportunity for North Americans 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 2009. An application and procedural information are available on the GCNA website, <http://www.gcna.org>. For further information, contact Barnes Scholarship Committee co-chairs Andrea McCrady or David Johnson. Andrea McCrady can be contacted at 239 Fireside Drive, RR 1, Woodlawn, Ontario K0A 3M0, Canada; or by e-mail at amccrady@msn.com. David Johnson can be reached at 820 Holly Avenue, St. Paul, Minnesota 55104; or by e-mail at bourdonmn@hotmail.com.

from Connecticut, page 16

Nicole Bernier, Suzanne Gates, Bob Miorelli, and emeritus carillonneur Dan Kehoe, along with several student Guild members, have assisted David Maker in covering these many engagements.

And, of course, Trinity's Wednesday summer recital series continued to bring the world's finest carillonneurs to attention of large audiences. The 2008 season began with the traditional Guild recital, featuring the talents of ten students and locals. Ellen Dickinson, Tin-Shi Tam, Anne Kroeze, Daniel Kehoe, Dionisio Lind, Claire Halpert, David Maker, Andrea McCrady, and John Courter constituted the artist roster in the weeks that followed.



The 2008 Ronald Barnes Scholarship Silent Auction and Sale was a great success. During the Berkeley Congress banquet, just over \$2,000 was raised. Fun and laughs abounded, especially when our live auctioneer, Jim Smith, and his lovely assistants took to the floor during the ice cream social and banquet. Some of the more popular items were Marie Hammond's beautiful tower and bell drawings, Ron Barnes's organ sketches, donations from Carol Anne Taylor, bottles of liquid libations, items from Margo Halsted's bell collection, and, of course, the dozens of carillon scores and campanology books. Congratulations to all of our winners!

So, how can we top Auction 2008? Answer: make it bigger and better in 2009. We need your help. Why not comb your shelves and donate items of musical and/or campanological interest? Have pieces of music that you've read through with an NPA ("never play again") marking? Duplicate scores or carillon

recordings? Consider donating them to the auction—we take it all. All donations are tax deductible. Please contact Lisa Lonie (llonie@hotmail.com) or Janet Tebbel (tebbj@comcast.net) for information.

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.

Highlights from 50 years ago compiled by Beverly Buchanan

1958 Congress: Valley Forge, Pennsylvania, hosted by Frank Law and Remy Müller

About 50 in attendance, including spouses.

Recitalists: Frank Law, Wendell Westcott, Robert Donnell, Frederick Marriott, Arthur Bigelow, Percival Price, Milford Myhre, Ray Wingate, Ronald Barnes. **Student advancement recitals:** Dr. Geoffrey Garrett, Rolfe Lawson and Richard Lindamood. Separate advancement committees were appointed by the president for each candidate. **There has been** noticeable improvement in the quality of musical performance at Congresses during the last few years.

Officers elected: President, Melvin C. Corbett; Vice President, Ronald M. Barnes; Secretary, Theophil Rusterholz; Treasurer, Frank L. Johnson.

A brochure prepared by Dr. Harvey Spencer on carillons and their installations is being set up for distribution. Its purpose is to set forth principles that should be followed in the design of towers in which a carillon may be properly installed and therefore it should be useful to anyone who may be in search of such information.

A new carillon cast by the firm of Paccard, Annecy-le-Vieux, France, is being installed at Sewanee, Tennessee. The design and installation are under the supervision of Arthur Bigelow.

Guild member Emilien Allard, carillonneur at the Oratoire Saint-Joseph, Montreal, Quebec, was winner of the international contest in carillon performance in Mechelen, Belgium, in September-October 1958.

Concerto Pastorale for carillon and orchestra, composed by LaSalle Spier was performed on Sunday May 25th as a feature of the 1958 Festival of American Music in the National Gallery of Art, Washington, D.C. Charles T. Chapman, Luray, Virginia, was the carillonneur. So far as is known, this is the first major work composed throughout for carillon and orchestra. The carillon was recorded separately and dubbed in.

An unusual recital of tower music was presented at the University of Michigan on August 13, 1958. Carillonneurs were Percival Price and Julia Hollyer (now Walton). The program included Tower Concerto for Carillon, Brass and Percussion Instruments in 3 movements. An unusual feature of this concert, performed in the bell chamber of Burton Tower, was the use of semantron in the ensemble. This is, without doubt, the first instance in the history of the carillon that the semantron has found its way into the bellchamber.

Willem J.A.P. Cremen's book *Elementary Exercises for the Art of Carillon Playing*, published in the Netherlands, is offered free to carillonneurs, for the cost of one guilder to cover postage. **Attention** to members of the GCNA is called to infringements of the U.S. Copyright Laws, and a warning to carillonneurs to observe the laws.

Ronald Barnes reviewed the carillon repertoire of André Dupont.

. . . and 40 years ago

1968: Milford Myhre was appointed Carillonneur of the Bok Singing Tower, January 1, 1968.

1968 Congress: The Bok Singing Tower, Lake Wales, Florida; Hosted by Milford Myhre, Mrs. Curtis Bok and staff of the Bok Tower. Over 80 attended. Theme of Congress: "The Many Aspects of the Carillon Art" viewed by the bell founder, the mechanical engineer, the composer, the administrator, the performer. **Recitalists:** Leen 't Hart, Milford Myhre, Margo Halsted, Lowell Smith, Beverly Buchanan, Robert Donnell, Ronald Barnes, Andre Wagemans, Albert Gerken, Daniel Robins. **Student recitals** approved by committee and membership: Marjorie Tibbits and Patti Ewing (now Ouimette). David Herman played recital at the University of Michigan but was not approved because he did not play at the Congress. (Yet a motion to amend the bylaws to require playing of student advancement recitals at a Congress was defeated.) Approved that student advancement requirements will be distributed at a Congress for the following year. **Examination Committee** agreed that previous requirements were too lenient and formulated a new set. A tape recording is now being requested, but not required, to assist the committee. (No tapes were received). Opinions of committee are only advisory.

see **Highlights**, page 19

Officers for 1968-69: President, Theophil Rusterholz, Vice President, James B Slater, Secretary, Milford Myhre, Assistant Secretary (new) Margo Halsted, Treasurer, Richard Watson. Elected to **Board of Directors**: Beverly Buchanan, Albert Gerken, Richard Watson.

Richard Watson gave a report on carillon standardization followed by discussion. He was directed to prepare another version without personal additions or recommendations to be used as a study sheet for the entire membership.

A decision was made that one issue of the **Bulletin** per year would be published.

Dues were increased as follows: Carillonneur members from \$7 to \$10; Associate and Student members: from \$4 to \$5 per year.

Frank Griesinger offered to duplicate his library of two octave music for anyone interested.

Lowell Smith announced that a Dutch concern was offering copies of the DeGruyters Book for \$2.75.

Bells are being cast for new carillon at **St. John the Evangelist**, Spokane, Washington.

. . . 30 Years Ago

1978 Congress: Co-hosted by Christ Church Cranbrook, Bloomfield Hills, Michigan (Beverly Buchanan, host) and the University of Michigan, Ann Arbor, (Hudson Ladd, host). **Nine carillons**, ranging from 23 to 77 bells, were visited during the Congress and pre-Congress day in southeast Michigan. **Examination recitals** played by Linda Walker (now Pointer), Holly Pierce, and Judson Maynard at Cranbrook; John Gouwens, Gordon Slater and David Christensen at UM. All were accepted.

Ronald Barnes premiered his new composition *Serenade I for Carillon*.

Elected to the GCNA Board: Janet Dundore, Richard Gegner and Frank Law. **Officers**: Janet Dundore, president; Bill De Turk, vice president; Richard Gegner, Corresponding Secretary; David Hunsberger, Recording Secretary; Helen Fan, Treasurer.

Membership as of June 1978:

Carillonneur Members	110
Student Members	155

Associate Members	177
Honorary Members	22
Sustaining Members	12
Total	476

A directory of carillons and a separate explanatory brochure of the carillon are being prepared under direction of Richard von Grabow. **Membership dues** were raised to Carillonneur \$20, Associate \$15, Student \$12. The membership unanimously approved the **statutes** of the WCF.

The first **World Carillon Federation** meeting in Amersfoort, The Netherlands, was

attended by 46 North Americans, including some family members.

Dedications and rededication of carillons:

Christ Church Cranbrook, recast 33 treble bells, rededicated June 1978.

The former Ward-Belmont carillon (now Belmont University), from Nashville, Tennessee, was restored by the Schulmerich Carillon Corporation at Sellersville, Pennsylvania, rededicated August 1978.

McDonogh School, McDonogh, Maryland, new carillon, dedicated October 1978.

Six new bells were added to the Davis Carillon at Alfred University, Alfred, New York.

A weeklong carillon **workshop** was held at Alfred University, August 1978.

The carillon at **House of Hope Presbyterian Church**, St. Paul, Minnesota, was played by Theophil Rusterholz for the funeral service of Senator Hubert H. Humphrey on a day with near zero temperatures. Rusty and secret service men were locked in the tower.

Two North Americans received **Fellowships** to study abroad: John Wright Harvey, University of Wisconsin, received the George Haight Traveling Fellowship for 3 months of travel and study in Belgium, summer of 1978. Andrea McCrady, graduating from Trinity College, Hartford, Connecticut, delayed Medical School in order to accept the Thomas J. Watson Foundation Traveling Fellowship allowing independent study in Holland and Belgium, 1975-76.

Carillons of the World, a compendium of all available information of carillons and chimes, published by the World Carillon Foundation, was announced and made available by Carl Scott Zimmerman.

introverted melodic parts. This new composition carries John's unmistakable signature.

The international jury for the finals consisted of Jo Haazen (Belgium, non-voting chair), Koen Cosaert (Belgium, non-voting secretary), Geert Bierling (Netherlands), Frédéric Devreese (Belgium), Ana Elias (Portugal), Alexei Panov (Russia), Vegar Sandholt (Norway), Tom van Peer (Belgium), and Carlo van Ulf (United States). Because of health problems, Mr. Devreese, a renowned Belgium composer and conductor, had to forego participation for both evenings. After intensive listening of virtuoso playing for two cold, Belgian nights, the six prizes were awarded as follows: fifth prize of €1,000 to Monica Kazmierczak (Poland); fourth prize of €1,300 to Jonathan Lehrer (United States); third prize of €1,500 to Malgosia Fiebig (Poland); second prize of €2,000 to Toru Takao (Japan); first prize of €3,000, plus a Royal Medal and a bronze bell, to Kenneth Theunissen (Belgium); and an extra prize of €1,000 (Belgian Society of Authors, Composers, and Publishers [SABAM] prize), for best performance of a contemporary Belgian composition, to Jonathan Lehrer (United States).

Prizes were presented by dignitaries of the institutions/organizations donating them. In the past, Queen Fabiola herself has presented the first prize, but because of the elderly queen's health problems, she sent regrets this year and appointed the Prime Minister of the Flemish Government to perform the honor in her stead.

The GCNA can be very proud of members participating in the competition this year. Besides having one of our members chosen to write the required work and another member chosen to be on the jury, most importantly, one of our members, Jon Lehrer, took home two of the six prizes.

Foreign News

International Carillon Festival Held in Oslo, Norway

by Karel Keldermans

Oslo, Norway, was the site of the fifth International Carillon Festival, August 1–3, 2008. Three carillons were used for this event: the 49-bell Olsen-Nauen instrument placed on top of the Oslo city hall; the 37-bell Olsen-Nauen carillon in the tower of the Uranienborg church, and a 50-bell Petit & Fritsen traveling carillon designed by Morten Langberg and owned by the Løgumkloster Church Music School. The invited carillonneurs were Jan Bezuijen, city carillonneur for Goedereede, the Netherlands; Karel Keldermans, carillonneur for the Springfield Park District, Springfield, Ill.; Laura Marie L. Rueslåtten, freelance carillonneur, Oslo; and Vegar Sandholt, carillonneur at Oslo City Hall and Uranienborg Church as well as organizer of this event. Each carillonneur gave a concert on both the city hall and church carillons as well as a shorter concert on the traveling carillon, which was set up on the steps leading to the City Hall entrance.



Karel Keldermans (carillonneur), Morten Langberg (Nordic Carillon - traveling carillon), Johan Adriaenssen (composer), Jan Bezuijen (carillonneur), Laura M. Rueslåtten (carillonneur), Vegar Sandholt (carillonneur) in front of the traveling carillon from Løgumkloster Church Music School / Scandinavian Carillon School.

Oslo City Hall attracts more than 100,000 visitors every year. It is best known as the site of the presentation of the Nobel Peace Prize. Because of the large number of visitors, Vegar conducted tours of its carillon during the concerts, which resulted in a large number of people from all over the globe coming into contact with the instrument. The concerts at the Uranienborg Church were also well-attended by attentive audiences who were allowed into the tower at the conclusion of each concert.

The combined concerts given by all the carillonneurs on the traveling carillon show once again how important it is for the audience to see and hear how a carillon can be played. Laura Rueslåtten played a new work by John Andrianssen entitled *Dance for Carillon*. The excellent dancer Kristin Ryg Helgebostad did an amazing job of interpretative dance while contending with slippery stones and a wandering audience. To conclude this concert, Laura and Vegar played a duet of a march by the Norwegian composer Alan Johanson. Many people in the audience knew the tune and were clapping in time to the rhythm.

Many who attended the 2004 World Congress in Oslo will remember Vegar as the host and organizer of that event. His skill as an organizer has not diminished. The International Carillon Festival was an excellent event.

News from French speaking guilds

translated and summarized by
Wylie Crawford

From *L'Art Campanaire*, the bulletin of the French Guild of Carillonneurs (GCF)

No. 64—December 2007

President Jean Pierre Vittot summarizes the content of the bulletin and announces the dates of the 2008 annual meeting, which will take place at Hondschoote on July 4 (for the performance examinations) and Bailleul on July 5 and 6 (for the meetings). He also announces that the city of Dunkerque will be restoring their carillon at the Saint Eloi church.

The fourth annual performance examinations took place at Cappelle la Grande on June 30, 2007. The jury comprised Mrs.

Anne Marie Deneckere (member of the Municipal Council), Antoine Langagne (director of the Hondschoote Music School), Patrice Latour (carillonneur at Rouen and Lisieux), Eddy Mariën (Adjunct Director of the Belgian Carillon School), and Jean Pierre Vittot (carillonneur at Chambéry). The carillon of Cappelle la Grande is a 1985 Paccard instrument with 48 bells, and seven candidates took part in the examination process: one from Bailleul, three from Tourcoing, one from Dunkerque, one from Cappelle la Grande, and the last from Tournai (Belgium).

The report of the annual meeting on July 8 lists 26 attendees, including 12 carillonneurs. Proxies were sent by an additional seven members. The newsletter was published three times this past year, with a circulation of 450. Denis Pierre Villenave wishes to do a census of carillon recordings. Thanks to the intervention and advice of the GCF, the carillon of Ferté-Macé rings again. Several members attended the WCF Congress in Gdansk, as well as the meetings of the Association Campanaire Wallonne, the Wallonian guild. In all, 96 subscriptions to the GCF were received. It was noted that with 53 manual carillons (of which a dozen are not operating), and with 23 carillonneur members, the doubts being expressed by certain people outside the GCF about the guild's national representation are without merit. It was further noted that of the GCF's 23 carillonneur members, 18 were represented at this meeting. The three members of the board whose terms were expiring were unanimously re-elected. A plaque memorializing Miss Jacqueline Goguet, longtime carillonneur at Sainte Odile in Paris, was proposed and discussed. Whether this plaque will be placed in the carillon cabin (to which the local priest objects) or on her grave is undetermined. The vote was that, in any case, such a plaque should be placed in a prominent location.

An article tells of the carillon of Dunkerque, which was destroyed by a bell-fry fire in 1940. Seven of its bells (four of which are pictured) were recovered but were significantly damaged. Dimensions and some tuning figures of the seven bells are given. All the bells are by van Aerschodt of Louvain (Leuven) and date from 1852. A complete listing and brief bios are given of the carillonneurs of Dunkerque, beginning in 1476 and ending with Jacques Lannoy (who served from 1962 to 1978, after the 1962 reconstruction of the instrument) and Adalbert Carrière (1978–97).

From *L'Art Campanaire*, the bulletin of the French Guild of Carillonneurs (GCF)

No. 65—April 2008

President Jean Pierre Vittot notes that municipal elections were held in March and that this bulletin is being sent to 100 mayors and cultural attachés in communities with carillons. This activity supports carillon-related activities—renovations, summer concerts, and festivals. Generally, this has been a grand success, with the exception being the cessation, more than ten years ago, of the annual financial aid that had been forthcoming from the Culture Ministry. He hopes that the carillon's importance will soon again come to the Minister's attention.

The fifth annual performance examinations are announced and are to be held in Hondschoote on July 4. Seven levels of performance are specified, divided into three cycles. Each level has one or two required pieces and one piece chosen by the candidate. The Annual Meeting will take place at Bailleul on July 5 and 6.

The Administrative Council of the GCF met in Tourcoing on December 9. It has been nearly impossible to collect historical information from a number of carillons. Rather than waiting for the missing information before publishing a complete book on the carillons of France, it was suggested that the information already received be distributed in loose-leaf form, with periodic updates as they come in. Other topics discussed and still in development are the website, relations with the Culture Ministry, the Annual Meeting, the WCF Congress, and a dedicatory plaque in memory of Jacqueline Goguet, carillonneur at Sainte-Odile in Paris.

Five pages of the bulletin are dedicated to a detailed description of the WCF Congress in Groningen and the sixth International Queen Fabiola Competition.

Two obituaries are recorded: for Paul Poizat, carillonneur of Grézieu-la-Varenne, and for Pierre Lasserre of L'Isle-Jourdain, an ardent supporter of both bells and organ.

From *Le Bulletin Campanaire* of the Association Campanaire Wallonne (ACW) No. 54—Second Quarter 2008

Bernard Chapelle, who is associated with the St. Aubin Cathedral in Namur, Belgium, gives a very poetic description of

his first introduction to tower bells and reflects on how they would have similarly impressed people of the middle ages. He is pleased to note that after some period of neglect in the 1960s and 1970s, bells—and especially carillons—are now being appreciated and supported once again.

Two reports from the Administrative Council of the ACW describe the principles upon which a set of bylaws have been created for the Association, as well as the criteria for awarding the annual €1,500 subsidy given by the organization.

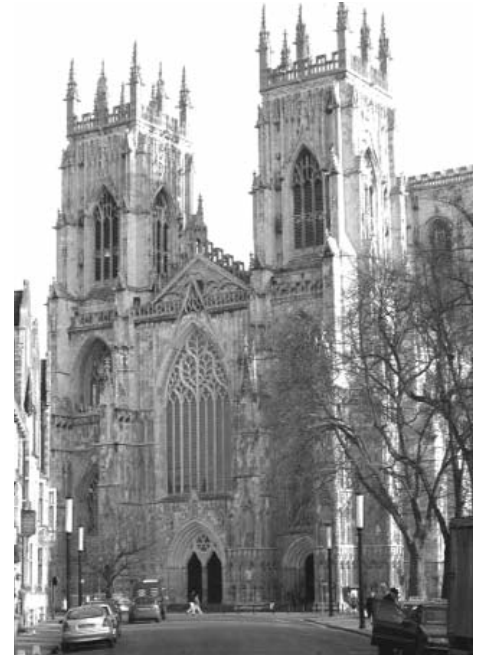
Emmanuel Delsaute writes several pages on how to resolve conflicts between parties when one of the parties lives near a bell installation and is troubled by the sound of the bells.

Serge Joris interviews Elisabeth Duwelz and Jean-Claude Molle on their memories of the Carillon School in Mons (Bergen), Belgium. Founded in 1957 by Géo Clément, it was active until 1968. Clément was born in Tournai, was the director of the Music Academy in Peruwelz, and was named carillonneur in Mons in 1954. He studied with Jef Denyn in Malines (Mechelen), where he received his diploma in 1929. The school had two practice keyboards, one of which was in his office. Coursework at the school required at least two years of study in order to become certified a carillonneur. Clément wrote some 40 exercises for carillon students, as well as another 40 performance pieces (a complete listing of his works was included in the ACW Bulletin No. 9, 1997). To become a carillonneur, a student needed to pass five exams—on theory, carillon history, virtuosity, arranging, and composing. About a dozen students completed the course, including the interviewees, as did Paula Van de Wiele, Walter Meierhans, and the teacher's half-brother Maurice Clément. [Translator's note: Ms. Duwelz is the current carillonneur at Mons, Enghien, and La Louvière, and Mr. Molle is carillonneur at Ath.]

The sixth Queen Fabiola International Carillon Competition is announced and will be held September 10–14 in Mechelen. Applications were to have been submitted by May 15. Details are available each year at <http://www.beiaardschool.be>.

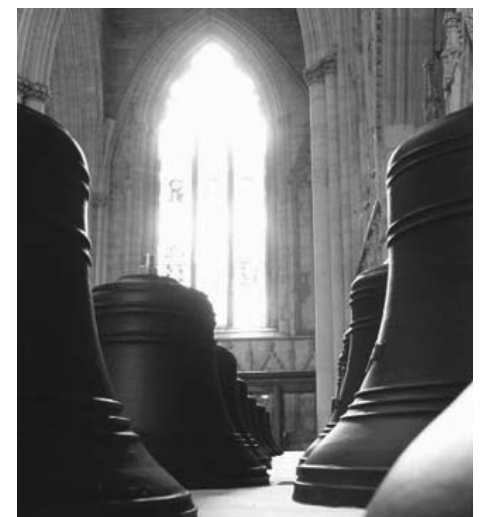
British Carillon Society News

The British Carillon Society website, <http://www.carillons.org>, provides information on events and a page on each carillon in Britain and Ireland.



York Minster

With the arrival of 24 bells in April 2008, York Minster became the first cathedral in England to have a carillon and marks the first new carillon in the British Isles in 40 years. The 35-bell carillon is based on the 11-bell chime acquired from St. Mary's Church, Nelson, Lancashire, when the church closed in 1989. All bells were cast at the Loughborough bell foundry of Taylor's, Eayre & Smith. The dedication of the York Minster Carillon will be October 18–19, 2008.



Franco Committee Reports Commission and Competition Results

by John Gouwens, Committee Chair

Over the past year, there has been much activity by the committee of the Johan Franco Composition Fund. We decided to commission a piece from Lowell Liebermann, and the resulting work, *Music for Carillon*, Op. 107, was premiered at the Berkeley congress by David Hunsberger. The piece is published by Theodore Presser Co., with which Liebermann has an exclusive contract.



Lowell Liebermann

Liebermann was born in 1961 in New York City. He is a virtuoso pianist as well as a composer. At the age of 16, he made his performing debut, playing his own *Piano Sonata No. 1* in Carnegie

Hall. He has continued to be a prolific composer of piano music. Mr. Liebermann was awarded the first American Composers' Invitational Award by the 11th Van Cliburn Competition after the majority of finalists chose to perform his *Three Impromptus*, which were selected from works submitted by 42 contemporary composers. In addition, he has written much chamber music, two symphonies, three piano concerti, and two operas. He wrote three concerti (flute, piccolo, and flute and harp) upon commission from Sir James Galway as well as concerti for violin and for trumpet. He has also written a considerable amount of choral music and songs for voice and piano.

Liebermann is active as a pianist and conductor. He has 60 commercial recordings to his credit, including performances by Sir James Galway, Stephen Hough, David Korevaar, and many others—among them, performances in which he was conductor, accompanist, or soloist. David Korevaar is engaged in an ongoing project recording Liebermann's complete works for solo piano. *Music for Carillon* is his first composition for the instrument.

The 2008 Franco competition generated some fine entries, with first prize going to Geert D'hollander for his *Four Flourishes*. The composer premiered the work in Berkeley, Calif., as part of a recital that offered a retrospective of many of his prizewinning carillon compositions. D'hollander has been a prolific composer of carillon music, much of it on commission. His carillon compositions have garnered prizes in numerous competitions not only for the GCNA but also for organizations in the Netherlands and Belgium. He has won prizes in competitions in Belgium and France with compositions for piano and for piano and violin, as well as choral works. He serves on the faculty of the Royal Carillon School "Jef Denyn" in Mechelen, Belgium, and at Roosevelt Academy in Middelburg, the Netherlands. He served from 1997 through 1998 as University Carillonist at the University of California, Berkeley, before returning to Belgium. Since 1986, he has been City Carillonist of Antwerp and serves in the same capacity in Sint-Niklaas, Ghent, and Lier. With his wife, Liesbeth Janssens, he plays carillon duets as the *H e m o n y Duo*.



Geert D'hollander

D'hollander studied piano, composition, and conducting at the *R o y a l Conservatory* in Antwerp and at the Lemmens Institute. He graduated *summa cum laude* from the Mechelen carillon school in 1982, where he studied primarily with Piet van den Broek. He has won copious playing competitions throughout Europe, on piano and especially on carillon.

Four Flourishes is published by the Guild of Carillonists in North America, in accordance with the terms of the competition. The next Franco Fund competition will be held in 2010. Meanwhile, the committee is actively considering whom it will next approach about commissioning a new work. Further contributions to the Franco Fund are always appreciated.

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In Memoriam



Sue Magassy, 1940-2008

by Dave Johnson

Suzanne Magassy died of malignant melanoma on May 22, 2008, at Clare Holland House, Canberra, Australia. She is survived by her husband Albert, son Julian, sister Carole, and brother Steve.

Sue was born February 12, 1940. Her music background began with piano and continued with related study at the Sydney Conservatorium of Music and Sydney Teachers' College. She taught music at the high school and college levels and for many years worked with disabled students.

In 1979, she began carillon studies with John Gordon, carillonneur at the Sydney and Canberra carillons. The following year, she became an assistant carillonneur at the National Carillon in Canberra, a position she held for two decades. She pursued further studies with Milford Myhre and Todd Fair, and in 1997, she became the first non-North American to achieve GCNA Carillonneur status, successfully performing her examination recital during the congress at the University of Kansas in Lawrence.

At regular summer intervals, Sue performed recitals in North America, most recently in 2007. In 2005 she was Visiting International Carillonneur at Trinity College in Hartford, Conn., a new initiative for the college that included master classes and lessons as well as performing in Trinity's summer recital series. Until illness intervened, she was preparing for another of her always marginally chaotic

escapades this past summer, with appearances scheduled throughout the Midwest.

Sue's visits were always episodic. She would emerge from terminal or station after a transoceanic or transcontinental journey, clutching in one hand a small bag that seemed to contain nothing more than an extra halter and pair of shorts, toothbrush, nail file, and comb; and in the other hand a sheaf of papers: her music (copied, folded, annotated, curiously taped or pasted, often somewhat mangled) and dozens of e-mail messages and travel instructions, all reproduced at virtually illegible reduction onto three or four sheets of paper. The lost would be found, and inevitably the found would soon be misplaced.

Thus armed, Sue invaded America as her hosts—whether through experience or word of mouth wise to her ways—braced for the inevitable outlandish menu requests (once memorably described by Jim Smith as “mostly grass, leaves, twigs, etc.”); the grandiose thoughts on how best to redecorate their entire house (she saw mine in shades of mauve, and when she got home, she helpfully mailed me an Aboriginal textile that she claimed perfectly fit her concept); the inquiries into which store within a hundred miles might most probably have in its inventory—for prompt shipment back to Australia—a padded blue toilet seat of specific hue; or the startling phone outbursts to astonished Greyhound and Northwest Airlines representatives, berating their employers' witless failings.

Sue defined and indeed gave new meaning to the term “high-maintenance.” She took over one's house and one's life. Try, however halfheartedly, as we did—often

more than once, often, if such is to be believed, more than twice—we did not resist her entreaties from afar, we did not choose aggressively to defend ourselves once she arrived, and—here is the magic—we missed her immediately when she was gone.

And we miss her now, so deeply, in our various ways, with quiet disbelief and wonder and gratitude. No embarrassment need follow our tears. No amount of reason need threaten our feelings. Wildly and eagerly she embraced and loved us, and we reciprocated in kind. It was amazingly, gloriously, and, occasionally frustratingly, special. Sweetly there comes to mind a comment that art critic Hilton Kramer once made about another iconoclast: the cartoonist Saul Steinberg. “There is a kind of primitivism in all this,” he wrote of Steinberg's nature and the art that ensued, “an animism, for everything ... even the most inanimate object or abstract thought is teeming with aspiration, ambition, and portents.”



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