

Carillon News

No. 81 April 2009



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Newsletter of the Guild of Carillonneurs in North America

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Welcome to the Brandywine Valley: Longwood Gardens Hosts the 67th GCNA Congress

by Emily Moody

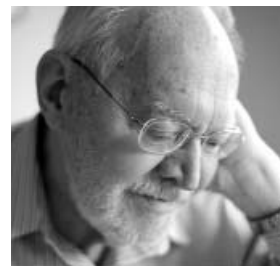
Longwood Gardens hosts the 67th Congress of the Guild of Carillonneurs in North America held June 22–25, 2009, in the beautiful Brandywine Valley. We hope you will join us for an exciting week of guest recitals, presentations, trips, and special events designed to highlight the theme of “accessibility.” We also invite you to take time to enjoy Longwood Gardens. There are 1,050 acres of beautiful gardens to explore and enjoy, and your registration name tag will act as your ticket into the gardens.

We are thrilled to announce the performers for the 67th Congress. Lisa Lonie and Janet Tebbel will kick off the pre-congress with a Welcome Recital following a reception

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Noted Composer John Pozdro Dies



by
John Gouwens

John Pozdro, age 85, passed away at his home on January 1, 2009

after an extended illness. He is survived by his wife, Shirley, as well as his son and daughter, and four grandchildren. Dr. Pozdro taught composition at the University of Kansas from 1950 until his retirement in 1993. Pozdro was one of the first composers to be encouraged by Ronald Barnes (then University Carillonneur at Kansas) to write for the instrument. Pozdro’s students at Kansas included Gary White, and his colleagues at the time also included piano professor Roy Hamlin Johnson – all key people in what is sometimes termed the “Kansas School” – skilled composers establishing new idioms perfectly suited to the sound of the carillon.

Pozdro was apparently the first American composer to apply what we now refer to as the “octatonic” scale to carillon music, in his first *Landscape* (1953) as well as many, but not all, of the pieces that followed. This scale was already being explored by many other composers, including his mentors at Eastman, but the strong minor-third content of the scale makes it a perfect fit for carillon music.

John Pozdro was born on August 14, 1923, in Chicago, of Polish and German

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Carillon News

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Errata

On page 15 of *Carillon News* No. 80, November 2008, Sharon Hettinger's address is incorrectly given as Kansas City, Kan. She lives in Lawrence, Kan.

On page 19 of *Carillon News* No. 80, November 2008, it is incorrectly stated that two North Americans received Fellowships to study abroad. Only one North American received a Fellowship to study abroad in 1978: John Wright Harvey. Andrea McCrady received the Thomas J. Watson Foundation Traveling Fellowship allowing independent study in Holland and Belgium in 1975-76. Her article regarding her experiences, "Tower Hopping in Europe, 1975-76: Memoirs of a Bell-Ringing Watson Fellow", was printed in the April 1978 *Bulletin*, volume XXVII.

Carillon News regrets the errors.

GCNA Committee listings

Archives	Bill De Turk, chair Lee Cobb
Barnes Scholarship Fund	Andrea McCrady, Dave Johnson, chairs, Robin Austin, Dave Hunsberger, Lisa Lonie, Jim Smith, Janet Tebbel Jury John Agraz, George Gregory, Roy Hamlin Johnson, Milford Myhre, Larry Weinstein, Janet Tebbel, alternate
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Bulletin	Ellen Dickinson, chair Laurel Buckwalter, Jeremy Chesman, Claire Halpert, Margo Halsted, Dave Johnson, Kimberly Schafer
Bylaws	Roy Lee, chair Beverly Buchanan, Wylie Crawford, Bill De Turk, Dave Hunsberger, Daniel Kehoe, Gloria Werblow
Carillon Directory	Ellen Dickinson, chair Carl Zimmerman
Carillon News	Sue Bergren, Mark Lee, chairs, Jim Fackenthal
Central Mailing	Laurel Buckwalter
Examination	Lisa Lonie, chair Jeremy Chesman, Lee Cobb, Jeff Davis, John Gouwens, Pat Macoska, Tin-Shi Tam, Julianne Vanden Wyngaard Ad hoc Carlo van Ulft, Beverly Buchanan, Ellen Dickinson Julianne Vanden Wyngaard

see **Committee Listings**, page 12

from the President



Change

Recently, I have been reflecting on life circumstances, and have reaffirmed that change is inevitable – whether wanted or unwanted. Adapting to change is also inevitable; it's how we do it that sets us together or apart.

How do we cope with change? I don't think that change is difficult to structure or navigate. I have never seen poorly-structured change succeed or well-structured change fail. I have seen well-structured changes poorly communicated, with the result being pain on the way to the change; I've also seen badly-structured changes beautifully executed, with the result that no one changes.

If the stimulus is the need to change, the typical response is to reject that need. We prefer to reject change rather than embrace it. Why? Inertia makes us feel comfortable. Change forces us to explore new

turf. When there is no change, things are familiar; hence, a feeling of security. Change is unsettling. But change can add an exciting twist to the mundane.

Change is continuous. The evolution of change causes great difficulty as it has appeared to accelerate beyond, in many cases, the human capacity to adapt. Generally, we are not prepared to embrace any change as quickly as most organizations wish to impose. Adaptability, flexibility, resiliency are the keys for adapting to change.

Change-filled environments spur creativity. So, let's exert our creative intelligence in the Guild's evolution. Let's be thoughtful about doing things in new ways.

Several quotes have helped me adapt to change:

Shakespeare: *We know what we are, but know not what we may be.*

Churchill: *To improve is to change; to be perfect is to change often.*

JFK: *Change is the law of life; and those who look only to the past or present are certain to miss the future.*

Obama: *Change will not come if we wait for some other person or some other time; we are the change that we seek.*

Shaw: *Progress is impossible without change, and those who cannot change their minds cannot change anything.*

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**

**Iowa State University Carillon Festival, Ames, Iowa
September 5, 2009**

**Texas Regional Conference
October 16–17, 2009
San Antonio, Texas**

Angelou: *If you don't like something, change it; if you can't change it, change your attitude.*

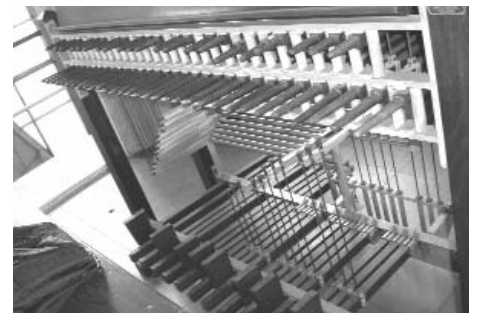
Bono: *Music can change the world because it can change people.*

David Chung



Silence in Sao Paulo

Immediately following last summer's WCF in Groningen, I had an afternoon to visit the massive Metropolitan Cathedral in Sao Paulo, Brazil, before business meetings. Also known by the locals as the Catedral de Se, it is reported to be able to accommodate 8,000 worshippers. The 61-bell Petit & Fritsen, sadly, is not played anymore. The manual action is very much in a declining state; there is also electrical play action, but this has also been silenced. The other carillon in Sao Paulo is at the Vila Formosa seminary, but this instrument, too, has long been silenced. Relatedly, Serge Joris and Laura Meilink gave a lecture at WCF about the history of the Sao Paulo carillons and their history, and their ties with Leen 't Hart.



Nominations for GCNA Board of

The Nominating Committee presents five GCNA members as candidates for three (3) positions on the Board of Directors for a term of three (3) years each. The election will take place at the 2009 Congress at Longwood Gardens in Pennsylvania. Ballots will be mailed to voting members May 1, 2009.

Each nominee was asked to provide his/her answers to the same questions: length of time in the GCNA, attendance at congresses, their activities relating to the carillon, major field of work, previous board involvement if applicable, GCNA committee work, and what they would hope to contribute as a board member if elected. Information about each nominee and what he/she would hope to contribute as a board member appear below.

Nominations Committee: Beverly Buchanan, William De Turk, Sue Jones, Sharon Hettinger

List of Nominees, 2009: (Three to be elected)

Linda Dzuris
Laura Ellis
Lynnette Geary
Gordon Slater
John Widmann

Current Board members and time served are:

Term expiring 2009

Helen Hawley, 1 term, retiring
Patrick Macoska, 2 terms, retiring
Gordon Slater, 1 term

Term expiring 2010

Ellen Dickinson, 2nd term
Jim Fackenthal, 3rd term
Carl Zimmerman, 1st term

Term Expiring 2011

Dennis Curry, 3rd term
James Winston Smith, 2nd term
Carlo van Ulft, 2nd term

Linda Dzuris

has been a member of the GCNA since 1998 and attends congresses regularly. She is a Carillonneur member.

She is Associate Professor of Music and University Carillonneur at Clemson University, Charleston, S.C.

Her responsibilities with the carillon at Clemson include performing half-hour recitals three times weekly during fall and spring semesters; special concerts; teaching; giving tours; and fundraising. She established a carillon program offering a BA degree and raised funds for carillon and tower improvements.

For the GCNA, she has chaired the Public Relations Committee since 2000 and served on the Examination Committee 2004–2007.

She has not served on the Board.

Her vision for the GCNA and what she expects to contribute as a board member if elected:

“My vision for the GCNA is one of continued growth. Direction needs to be charted with the needs and concerns of our membership in focus and the only way to do that is with healthy discourse: listening, reflecting on issues, and most importantly repeating what we think we heard in order to verify where we are as individuals. Then, together, we can proceed with action.

Dennis Curry’s columns in Carillon News have focused on “P” words: promoting our art, improving our professionalism, and partnerships within and outside our musical circle. To all that, I say yes. As a board member, I would add some personal O’s. Open-minded optimism. And do everything to avoid pettiness, which would add another “p” and no one wants to deal with POOP!”

Laura Ellis

has been a GCNA member since fall 2003 and is currently an Associate member. She attends congresses regularly.

She is University Carillonneur for the University of Florida, Gainesville, Fla.

Her responsibilities there include teaching the carillon students; performing and/or coordinating the daily concert series during fall and spring semesters; the Sunday afternoon monthly concert series and other special campus events; and giving tours.

Her major field of work is Education/Professor.

For the GCNA, she has been in charge of Music Publications since 2006 and has streamlined the ordering and publication process.

She has not served on the Board.

Her vision for the GCNA and what she expects to contribute as a board member if elected:

“The GCNA website outlines the following goals for the organization: the development of proficient carillonneurs; the improvement in the quality and availability of carillon music; the encouragement of new carillons; the improvement of existing carillon installations; and the general advancement of the art of the carillon in North America. This is an ambitious mission statement and I believe it is the duty of the board to ensure that these goals are met. As a board member, I would like to work with other members to strengthen the mechanisms already in place, assess goals that need additional attention, find innovative ideas to advance the organization on both local and global levels, and invigorate the entire membership.”



Directors 2009

Lynnette Geary

has been a member of the GCNA for 25 years. She is a Carillonneur member and attends congresses regularly.



She is the University Carillonneur at Baylor University, Waco, Tex.

Her responsibilities there include regular and special recitals, teaching, maintenance, tours,

and playing for special events.

For the GCNA, she was Chair of Central mailing for several years.

Her major work is Assistant to the Dean, College of Arts and Sciences.

She has not served on the Board.

Her vision for the GCNA and what she expects to contribute as a board member if elected:

"The GCNA is the best resource for the professional development of its members, and its members are the best resource for the education of the public about the carillon. My vision for the Guild is that the contributions from each member are both valued and evaluated in terms of strengthening the Guild's overall leadership in promoting the art of the carillon. As a member of the board, my goal would be to remain receptive to the ideas and suggestions of the Guild membership, in an effort to build upon the Guild's strengths so that it continues to be a vibrant, evolving organization."

Gordon Slater

has been a member of the GCNA for 30 years. He is a Carillonneur member and attends congresses regularly.

He recently retired as Dominion Carillonneur, House of Parliament, Ottawa, Ontario, and also served three other Ontario carillonneur positions for a total of 44 years.

He now is more active touring, arranging, teaching, and giving master classes.

For the GCNA, he has been involved in music selections for the Music Committee and has been on the Examination Committee.

He is a current Board member, finishing his first term.

His vision for the GCNA and what he would expect to contribute as a board member if elected:

"We must work to make the carillon as ordinary to the public as the violin. When we try to make the carillon 'special' we fail to connect with audiences and we alienate other musicians, thus defeating our object of elevating the art."



John A. Widmann



has been a member of the GCNA for 21 years. He is a Carillonneur member and attends congresses regularly.

He is the City Carillonneur for the city of Frederick, Md.

He plays the carillon weekly 48 Sundays annually and other special occasions. He is in charge of 12 guest recitals for the summer series.

He also teaches music in the Frederick County Public Schools and is Director of Music and Organist at the Frederick Presbyterian Church.

His major field of work is music education.

He is currently chair of the Finance Committee for the GCNA. He co-hosted the 2000 Congress.

He has not served on the Board.

His vision for the GCNA and what he would expect to contribute as a board member if elected:

"I envision the GCNA as continuing its role as the primary advocate for the carillon in North America. The GCNA has evolved well through its past leadership and membership to this role. I want to help to continue this tradition. Our primary purposes, in order of importance, should be: Dissemination of appropriate and accurate information about the carillon to North America; Providing adjudication and certification of professional Carillonneurs; Providing a periodic venue for the ongoing education and edification of Carillonneurs; Encouraging institutions in their goals of obtaining true carillons; and, last, but certainly not least, providing an annual event that "recharges the batteries" of our membership. The board's main responsibilities should be to facilitate these purposes, in as painless a manner as possible, for our membership. I'd like to help with that laudable, but not simple task."

Installations, Renovations, Dedications

Laura Spelman Rockefeller Carillon Renovation



from the Dean

by Elizabeth J.L. Davenport

After the buffeting of 80 years of Chicago winters, the majestic stonework of the University of Chicago's Rockefeller Chapel was in need of major repair. Up went the scaffolding, and at the same time, down came the 72 bells of the magnificent Laura Spelman Rockefeller Memorial Carillon. The restoration of the carillon by Eijsbouts – long a dream of University Carillonneur Wylie Crawford and his colleagues – took place while the vast tower which houses it was itself being made new.

At the end of February 2009, the 27 stories of scaffolding around the tower came down – the bells were all back in position, many of them after a sea journey to the Netherlands and back, and the refurbishment of the stonework itself, inside and out, had been completed. The carillon now rings again with the glorious clarity of its earliest days; and student carillonneurs from the University are scurrying up the tower to the new playing cabin to take their turn at giving recitals, alongside the long-time performers who had waited eagerly for this day.

Rockefeller Chapel's historic E.M. Skinner organ underwent a similar restoration at the same time as the carillon – removed from its chambers, taken to the shop (in this case, the Schantz Organ Co.), and lovingly returned to perfect condition, along with the addition of a state trumpet and other ranks. A gala concert last summer showcased both organ and carillon, with the voices of the University's three concert choirs heralding their return; and a similar gala is planned for June 6 this year. It has been a year of glad music-making from pipes and bells alike, and admirers have come from near and far. We say of this Chapel that it is a place which speaks to the nobility of the human capacity for awe and profound quest for meaning – and the sounds of its great instruments literally summon us to come and sit in its embrace. I hope that many of you will find your way to Chicago to visit us and to hear that call of our beloved bells.

from the Carillonneur

by Wylie Crawford

After 80 years of performances and almost 20 years of fund-raising aimed at restoring the second-heaviest musical instrument in the world, it is indeed a pleasure to invite fellow carillonneurs to experience Chicago's "new" Rockefeller carillon.

This 72-bell instrument, the near-twin of the instrument at Riverside Church in New York City, was installed on Thanksgiving weekend in 1932. During its long history, five carillonneurs have played, taught, and conducted summer carillon festivals on this instrument. They are:

Frederick Marriott – 1932-1953

James Lawson – 1953-1960

Daniel Robins – 1960-1969

Robert Lodine – 1969-1984

Wylie Crawford – 1984-present

The question of how to accomplish the long-awaited renovation deserves its own article, but in a nutshell, the work was done not due to the actions of any specific donors, but as a matter of economy. Because the University had scheduled a three-year project to resurface and replumb the Chapel itself, a compelling case was made that the (inevitable) carillon renovation would be more economical if it were carried out as part of this resurfacing and replumbing. Two hundred feet of scaffolding is expensive to construct, and a potential savings of over a half million dollars triggered the decision to renovate the carillon in the spring of 2007. This came as a pleasant surprise to me and other members of the Chapel staff.

At the first construction meeting, while touring the tower, another pleasant surprise arose – a decision had been made by the Facilities Department to replace the playing cabin, which meant that the upper bell frame would also be replaced, making possible a re-arrangement of the 58 trebles. This was a possibility that had never been envisioned in previous quotations from bell founders. So,

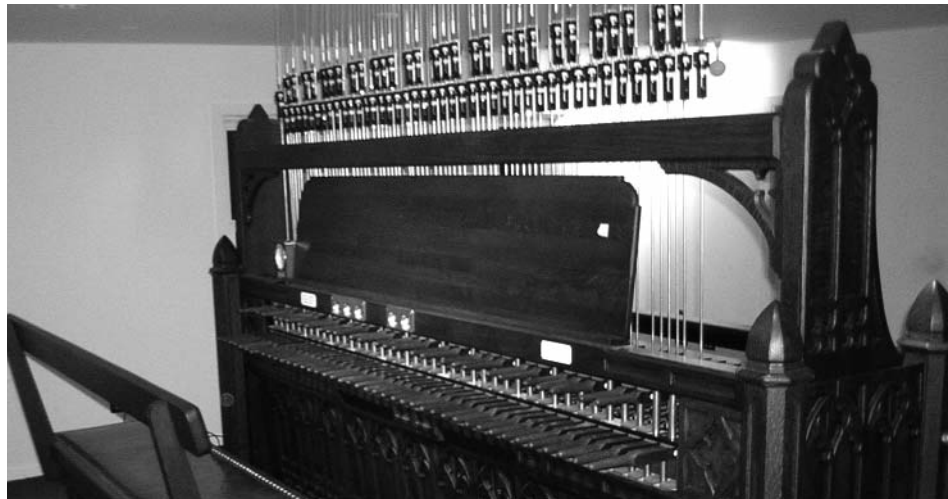
with expedited consultations with a number of consultants, a more playable and more audible arrangement of these bells was planned. This also allowed us to re-think the positioning of the clavier, as well.

The Facilities Department had kept copies of the various renovation proposals we had collected over the years and chose Royal Eijsbouts to do the work. In fact, it was Joep van Brussel who alerted us that the work was to take place. Construction of the scaffolding started in the early summer of 2007, and four Eijsbouts people removed the upper bells and clavier in September. The 43 highest bells were shipped to Astén, the 15 largest treble bells were put into storage in Chicago, while the largest 14 bells remained in the tower.

In May of 2008, I traveled to Astén to review the work that Eijsbouts had carried out. This included retrofitting a WCF Standard keyboard into the existing clavier frame, making the bench vertically adjustable, manufacturing larger clappers for the bells, and “touching up” the tuning of some of the bells, which had suffered atmospheric corrosion over the years. This last activity was one that was approached with considerable deliberation and caution, as we were all mindful that this is the

largest extant set of Gillett & Johnston bells in the world. Eijsbouts has possession of what appear to be the tuning specifications that Cyril Johnston was aiming for when he cast the instrument. From several sets of measurements that were taken, by Eijsbouts and others, it was clear that a number of the highest bells had gone seriously flat. They proceeded to make a replica of one of the smallest bells and, while I was there, we verified that this replica was, indeed, as flat and dissonant as the original. They then did a re-tuning of the replica while I was there and the result was a much more pleasant, consonant sound and it was achieved with only a modest removal of metal from the lip of the bell. Based upon this experiment, I concluded that it would not violate the integrity of the instrument to have this kind of modest “touch-up,” as long as the goal was to bring the bells back toward the goals established by Johnston.

In the spring of 2008, the bells and clavier returned to Chicago and were reinstalled. The clavier was moved back about 10 ft in the cabin, but with the performer still facing northward. This lateral displacement means that the connections to the bass 14 bells are centered in the tower, and are much shorter than in the previous “side-saddle” action. The smallest bells, which were directly above the cabin at the lowest level, are now at the top of the bell frame, for optimal “line of sight” to the ground, making them more audible. A central directed-crank action has replaced roller bars for all bells. Finally, new mechanisms for the bells that are used in the pneumatic automatic play system isolates this system from the carillon action. In the past, the weight of this system made some of the bass bells cumbersome to control.



While the performers in the 2008 summer series endured some hardships of ongoing construction in the tower, they were able to get a taste of the improvement in sound, as well as the smoother feel of the instrument. Performers in the 2009 summer series and beyond will also enjoy the new air conditioning system, as well as an audio system that will deliver a well-balanced sound into the playing cabin.

While the renovation was long in coming, the results have been well worth the wait.

Mariemont, Ohio Carillon Renovation

by Rick Watson



The Mary M. Emery Memorial Carillon, located in a freestanding campanile in Dogwood Park in the Cincinnati suburb of Mariemont, was given in memory of Mrs. Emery, the founder of the village, in 1929 by her sister, Isabella F. Hopkins. The original carillon of 23 bells was made by Gillett & Johnston, Croydon, England; the bourdon, C#3, weighs nearly 4,800 lbs., placing it firmly among the G&J heavy-scale instruments. In 1968, 26 treble bells were added by the Petit & Fritsen foundry, who also made additional framing, directed crank action, and new playing and practice keyboards to their interpretation of the 1966 GCNA keyboard standard resolutions.

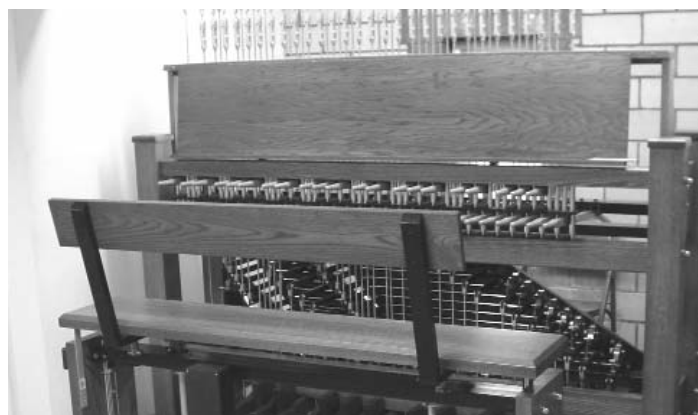
In recent years it became clear that the instrument was in need of a major renovation. The fittings and action of the 1929 bells remained as originally installed, and the rusting of the support bolts, and of the original part of the bell frame were major concerns. The clappers in these bells were very worn out, and the 1929 actions were rather unwieldy and had completely open hook-type bearings. The clappers in the 1968 bells were suspended from rubberized canvas strips, and many had given way over the years, causing sudden dead notes during recitals. Approaching its 40th anniversary, it was also clear that the 1968 keyboard was very much worn out. Thus in 2006 a study was done of the carillon by the two active carillonners, and a report was made to the

Thomas J. Emery Memorial, the foundation which owns the instrument and supports its upkeep and use. In 2007, a plan for the renovation of the instrument was formulated and was approved by Mr. Lee A. Carter, president of the Memorial. The renovation project was set in motion, with primary funding from the Emery Memorial, plus additional funds from an anonymous private donor.

The renovation project was carried out by Meeks, Watson & Company, who built the new keyboards and all new equipment in their facility at Georgetown, Ohio, and provided all rigging and installation. The action, clappers, and treble bells were taken down in preparation for painting of the bell frame in early April 2008, and the framing painted by the Baynum Painting Company, Covington, Ky. Meanwhile, some important

Tower in winter, showing new fence and gates

remodeling was carried out in the



New playing keyboard installed in remodeled playing room

playing room by Wietmarschen Construction Co. of Cincinnati. The room was enlarged by reducing the area of the carillonners' rest room, new lighting, dropped ceiling, painting, and carpeting were done, and for the first time, air conditioning of the space was installed.

Renovation of the carillon itself included rehangng all bells with stainless steel support bolts and new isolation material, and new cast-iron ball clappers for all bells, pivoted in new headpieces provided with stainless steel sealed ball bearings. Clapper design for all bells is on the "zero scrape angle" principle for direct striking, and the new bearings permit no side swing at all. The renovation has provided the occasion for the rearrangement of the third and fourth bell levels to improve action pull lines. In the third level, the bells progressed in "backward" configuration since the addi-

tions of 1968 required reversing the orientation of the keyboard; this bell progression has been reversed to match the keyboard alignment, the bells were realigned to center the array on the downwires for that section, and the two smallest G&J bells were taken into the revised fourth level. On the latter level, the 1968 P&F bells were originally hung in three long rows, spread across the top of the original frame, resulting in very long clapper wires. At this renovation, the treble section has been extensively re-framed, to bring the 28 bells now on the fourth level into four logical rows, and all within a comparatively short distance from their actions.

The new actions for the first 21 bells are made with stainless steel square tubular sections for the tumblers, with anodized aluminum arms, and these turn in sealed stainless steel ball bearings, the action being entirely designed on the "point-to-point" principle. Action to the 28 trebles is all of

the radial quadrant design, anodized aluminum quadrants operating in stainless steel sealed ball bearings in special holders. The 1968 action made use of "return weights" on the directed cranks for the bells added then, and these weights, together with the long clapper connections,

resulted in a poor ringing quality from the smallest trebles. In this renovation, adjustable return springs have been installed behind the clappers of all bells requiring them, and no weights are used; the trebles now sing very nicely right up to the highest note. Fully adjustable counter-springs have been installed on new brackets for all the basses and lower mediums requiring them. New wire steadies and new umbrellas were also installed, along with all new stainless steel rod connections throughout.

The new playing keyboard features Meeks, Watson & Company's improved wire adjuster design, first used in the 2007 keyboard for their carillon at St. Francis of Assisi Church, Ooltewah, Tenn. The carillonners find the touch of the instrument greatly improved, and the instrument is now very sensitive, even, and easy to control. The new clappers much improve the tone of all the bells, and it has especially been noted that the former very noticeable break



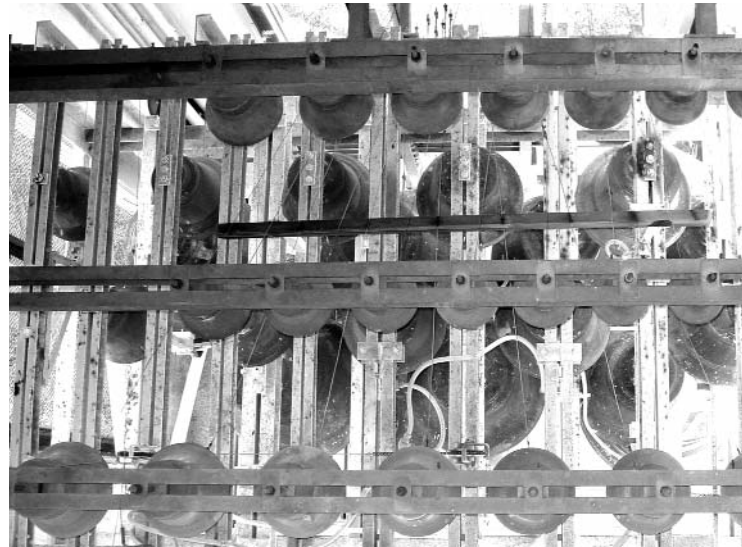
New transmission: looking up past the third level to radial action for trebles

between the English and Dutch portions of the instrument has been eliminated. Both new keyboards are furnished with the new Meeks, Watson & Company cordless electrically-adjustable playing benches, and each is provided with an adjustable back rest.

The renovated instrument was taken into use from the Independence Day 2008 recital forward. The carillon is played every Sunday of the year and on holidays by carillon-neurs Richard D. Gegner and Richard M. Watson. The 2009 Summer Series recitals will begin on May 24, 2009, with a formal rededication of the carillon and a program of duets by the carillon-neurs.



New transmission: tumbler action for basses and mediums



Showing the 1968 treble placement with very long clapper wires



The reframed treble section showing a compact design with much shorter clapper wires

Renovation of Our Lady of Good Voyage Carillon Planned

by Rick Watson

Meeks, Watson & Company has received the order for a general restoration of the historic Taylor carillon of the Church of Our Lady of Good Voyage, Gloucester, Mass.

Many members will be glad to hear that this instrument is to be renovated, and after this is done it will be possible to resume the regular recitals on it. It will receive a new hot-dip galvanized bell frame, new stainless steel bell support bolts, new cast iron ball clappers and playing action, all with sealed stainless steel ball bearings throughout, and all new connections. The existing playing

keyboard will receive some minor renovations, including new wire adjusters. Design work is under way, and it is expected that the on-site work will begin later in the spring.

Pastor of the church is the Rev. Eugene L. Alves, who grew up in this parish, and who learned to play the caril-

lon from Mary Mesquita Dahlmer when he was in high school, prior to leaving to attend seminary.

Summer 2009 Recital Series

compiled by Dave Johnson

CANADA

BRITISH COLUMBIA

Victoria
Netherlands Centennial Carillon
Sundays at 3:00 p.m.,
April–December
Saturdays at 3:00 p.m.,
July–August
Additional recitals on civic and
national holidays
Rosemary Laing, Carillonneur

ONTARIO

Ottawa
Peace Tower Carillon
July and August, weekdays 11:00
a.m. to 12:00 noon, Dominion
Carillonneur Andrea McCrady
except as indicated.
September to June, most week-
days 12:00 noon to 12:15 p.m.,
Andrea McCrady.
The carillon is silent during Holy
Week.
Tuesday, July 7, Roy Lee
Tuesday, July 14, Rosemary Laing
Tuesday, July 21, Gordon Slater
Tuesday, July 28, Claude Aubin
Friday, July 31, Andrea McCrady
and Mike Hart – Duets

UNITED STATES

CALIFORNIA

Santa Barbara
University of California, Santa
Barbara
Storke Carillon
June 13, Commencement
Ceremonies, Margo Halsted
June 14, Commencement
Ceremonies, Margo Halsted

CONNECTICUT

Hartford
Trinity College Chapel
Plumb Memorial Carillon
Wednesdays at 7:00 p.m.
June 17, Daniel Kerry Kehoe
June 24, Trinity College Carillon
Guild
July 1, David Maker and Nicole
Bernier
July 8, Gordon Slater
July 15, LVSITANVS – Sara and
Ana Elias

July 22, Helen Hawley
July 29, Elena Sadina and Sergei
Gratchev
August 5, Steven Ball
August 12, George Matthew, Jr.
Simsbury
Simsbury United Methodist Church
The Foreman Carillon
Sundays at 7:00 p.m.
June 28, Daniel Kerry Kehoe
July 5, David Maker
July 12, Mariah Klaneski
July 19, George Matthew, Jr.
July 26, Tiffany Ng

West Hartford
First Church of Christ
Congregational
Gordon Stearns Memorial Carillon
Thursdays at 7:00 p.m.
July 2, Daniel Kerry Kehoe
July 9, Gordon Slater
July 16, LVSITANVS – Sara and
Ana Elias
July 23, Ellen Dickinson
July 30, First Church Carillonneurs

FLORIDA

Gainesville
University of Florida
Century Tower
Sundays at 3:00 p.m.
May 17, Lee Cobb
June 21, Amy Johansen
July 19, Carol McCoy
August 16, Laura Ellis

ILLINOIS

Centralia
Centralia Carillon
June Carillon Weekend
Saturday, June 13
2:00 p.m., Tin-Shi Tam
2:45 p.m., Dennis Curry
Sunday, June 14
2:00 p.m., Ellen Dickinson
2:45 p.m., Carlo van Ulft
August Carillon Weekend
Saturday, August 29
2:00 p.m., Doug Gefvert
2:45 p.m., Marcel Siebers
Sunday, August 30
2:00 p.m., Julianne Vanden Wyngaard
2:45 p.m., Carlo van Ulft

Chicago
University of Chicago

Laura Spelman Rockefeller
Memorial Carillon
Sundays at 6:00 p.m.
June 21, Mark Lee
June 28, Gert Oldenbeuving
July 5, Ray McLellan
July 12, Jeff Davis
July 19, Jeremy Chesman
July 26, Dennis Curry
August 2, LVSITANVS – Sara and
Ana Elias
August 9, Carol Anne Taylor
August 16, Jim Brown
August 23, Julianne Vanden Wyngaard
August 30, Marcel Siebers

Glencoe
Chicago Botanic Garden
Theodore C. Butz Memorial Carillon
Mondays at 7:00 p.m.
June 8, Wylie Crawford
June 15, Tim Sleep
June 22, Mark Lee
June 29, Gert Oldenbeuving
July 6, Ray McLellan
July 13, Jeff Davis
July 20, Jeremy Chesman
July 27, Christmas in July
Dennis Curry
August 3, LVSITANVS – Sara and
Ana Elias
August 10, Carol Anne Taylor
August 17, Jim Brown
August 24, Julianne Vanden Wyngaard
August 31, Marcel Siebers
September 7, Sue Bergren

Naperville
Naperville Millennium Carillon
Tuesdays at 7:00 p.m.
June 9, Wylie Crawford
June 16, Tim Sleep
June 23, Mark Lee
June 30, Gert Oldenbeuving
July 7, Ray McLellan
July 14, Jeff Davis
July 21, Jeremy Chesman
July 28, Dennis Curry
August 4, LVSITANVS – Sara and
Ana Elias
August 11, Carol Anne Taylor
August 18, Jim Brown
August 25, Julianne Vanden Wyngaard

Springfield
Thomas Rees Memorial Carillon
48th International Carillon Festival
Sunday, May 31, 7:00 p.m.,
George Gregory
Sunday, May 31, 7:45 p.m.,
Karel Keldermans

Monday, June 1, 7:00 p.m.,
Jan Bezuijen
Monday, June 1, 7:45 p.m.,
Laurel Buckwalter
Tuesday, June 2, 7:00 p.m.,
Laurel Buckwalter
Tuesday, June 2, 7:45 p.m.,
Julianne Vanden Wyngaard
Thursday, June 4, 7:00 p.m.,
George Gregory
Thursday, June 4, 7:45 p.m.,
Peter Langberg
Friday, June 5, 7:00 p.m.,
Jan Bezuijen
Friday, June 5, 7:45 p.m.,
Peter Langberg
Friday, June 5, 9:30 p.m.,
Festival Fireworks
Saturday, June 6, 7:00 p.m.,
Julianne Vanden Wyngaard
Saturday, June 6, 7:45 p.m.,
Karel Keldermans

INDIANA

Culver
Culver Academies
Memorial Chapel Carillon
John Gouwens Saturdays at 4:00
p.m. except as noted
April 25, May 23, June 6 (7:30
p.m.), June 27, July 4, 11 (Tim
Sleep), 18, 25, August 1, Septem-
ber 5, October 3

IOWA

Ames
Iowa State University
Stanton Memorial Carillon
Saturday September 5, Carillon
Festival, Adrian Gebruers

KENTUCKY

Berea
Berea College
Draper Building Tower
Mondays at 7:30 p.m.
June 8, 7:30 p.m., Jonathan Lehrer
July 6, LVSITANVS – Sara and
Ana Elias
August 3, John Courter
September 7, TBA

MARYLAND

Owings Mills
McDonogh School
Fridays at 7:00 p.m.
July 3, LVSITANVS – Sara and

Ana Elias
July 10, Groningen Carillon Duo –
Adolph Rots and Auke de Boer
July 17, Buck Lyon-Vaiden
July 24, Lisa Lonie
July 31, Richard M. Watson

Frederick
Joseph Dill Baker Memorial Carillon
Sundays at 6:00 p.m.
June 14, Jonathan Lehrer
June 21, David Maker
June 28, TBA
July 12, LVSITANVS – Sara and
Ana Elias
July 19, Doug Gefvert
July 26, TBA
August 2, Thomas Lee
August 9, Dave Johnson
August 16, TBA
August 23, Karel Keldermans

MASSACHUSETTS

Cohasset
Saint Stephen's Episcopal Church
The Cohasset Carillon
Sundays at 6:00 p.m.
June 28, LVSITANVS – Sara and
Ana Elias
July 5, Margaret Angelini
July 12, Gordon Slater
July 19, Helen Hawley
July 26, Sergei Gratchev
August 2, Steven Ball
August 9, George Matthew, Jr.
August 16, Sally Slade Warner

Norwood
Norwood Memorial Municipal
Building
Walter F. Tilton Memorial Carillon
Mondays at 7:00 p.m.
June 29, LVSITANVS – Sara and
Ana Elias
July 6, Margaret Angelini
July 13, Gordon Slater
July 20, Helen Hawley
July 27, Sergei Gratchev
August 3, Steven Ball
August 10, George Matthew, Jr.
August 17, Daniel Kerry Kehoe

Springfield
Trinity United Methodist Church
Trinity Singing Tower
Thursdays at 7:00 p.m.; indoor
concerts at 6:00 p.m. by various
artists and ensembles
July 2, Anne Kroeze
July 9, Daniel Kerry Kehoe
July 16, Gordon Slater
July 23, Helen Hawley
July 30, David Maker

MICHIGAN

Allendale
Grand Valley State University
Cook Carillon
Sundays at 8:00 p.m.
June 28, Margo Halsted
July 5, Patrick Macoska
July 12, Gijsbert Kok
July 19, Todd Fair
July 26, "Snow Spectacular" –
Grand Valley Carillon Collabora-
tive
August 2, Ray McLellan
August 9, Open Tower
August 16, Julianne Vanden Wyngaard

Bloomfield Hills
Christ Church Cranbrook
Wallace Memorial Carillon
Sundays at 5:00 p.m.
July 5, Kim Schafer
July 12, Joseph Daniel
July 19, Gijsbert Kok
July 26, TBA
August 2, TBA
August 9, TBA
August 16, Dave Johnson

Detroit
Jefferson Avenue Presbyterian Church
Sunday, June 28, 12:00 Noon,
TBA
Thursday, July 30, 7:30 p.m.,
Joseph Daniel
Sunday, August 23, 12:00 Noon,
Jenny King

East Lansing
Michigan State University
Beaumont Tower Carillon
Wednesdays at 6:00 p.m.
July 1, Margo Halsted
July 8, LVSITANVS – Sara and
Ana Elias
July 15, Gijsbert Kok
July 22, Wylie Crawford
July 29, Ray McLellan

Grand Rapids
Grand Valley State University
Beckerling Family Carillon
Wednesdays at 12:00 Noon
July 1, Margo Halsted
July 8, Gijsbert Kok
July 15, Todd Fair
July 22, Julianne Vanden Wyngaard
July 29, Ray McLellan
Grosse Pointe Farms
Grosse Pointe Memorial Church
The Grosse Pointe Memorial Carillon
Tuesdays at 7:15 p.m.
July 7, Phyllis Webb and
Grosse Pointe Volunteers
July 14, Joseph Daniel

MINNESOTA

Minneapolis
Central Lutheran Church
Sundays at 11:10 a.m.
July 12, Carlo van Ulft
July 19, Linda Dzuris
July 26, LVSITANVS – Sara and
Ana Elias
August 2, Julianne Vanden Wyngaard

Rochester
Mayo Clinic
Rochester Carillon
Sunday, June 21, 4:00 p.m.,
Jeffrey Daehn
Monday, July 13, 7:00 p.m.,
Carlo van Ulft
Sunday, August 16, 4:00 p.m.,
Randel Wolfe

St. Paul
House of Hope Presbyterian Church
Noyes Memorial Carillon
Saturday, July 4 and Sundays at
4:00 p.m.
July 4, Dave Johnson
July 12, Carlo van Ulft
July 19, Linda Dzuris
July 26, LVSITANVS – Sara and
Ana Elias
August 2, Julianne Vanden Wyngaard

MISSOURI

St. Louis
Concordia Seminary Carillon
Tuesdays at 7:00 p.m.
June 2, Peter Langberg
June 9, Karel Keldermans
June 16, Karel Keldermans
June 23, Karel Keldermans
June 30, Karel Keldermans

NEW JERSEY

Plainfield
Grace Episcopal Church
Sunday, June 21, Noon,
Wesley Arai

Princeton
Princeton University
Grover Cleveland Tower,
The Class of 1892 Bells
Sundays at 1:00 p.m.
June 28, Amy Johansen
July 5, Groningen Carillon Duo –
Adolph Rots and Auke de Boer
July 12, Janno den Engelsman
July 19, Margaret Pan
July 26, Carol Anne Taylor
August 2, Doug Gefvert
August 9, Edward Nassor
August 16, Scott Brink Parry
August 23, Jonathan Lehrer

August 30, TBA
September 6, TBA

NEW YORK

Albany
Albany City Hall Carillon
Sundays and July 4 at 1:00 p.m.
June 7, Charles Semowich
June 14, Amy Heebner
June 21, George Matthew, Jr.
June 28, Wesley Arai
July 4, David Maker
July 5, Gordon Slater
July 12, Anne Kroeze
July 19, Alexander Solovov, Elena
Sadina and Sergei Gratchev
July 26, Tiffany Ng

Williamsville

Calvary Episcopal Church
Niederlander Carillon
Wednesdays at 7:00 p.m.; addi-
tional entertainment at 8:00 p.m.
July 1, Gloria R. Werblow
July 15, Dennis Curry
July 22, Laura Ellis
July 29, TBA

NORTH CAROLINA

Belmont
First Presbyterian Church
William James Pharr Carillon
Sundays at 7:00 p.m.
May 24, Duets – Mary McFarland
and Suzanne Fairbairn
June 28, Mary McFarland
August 23, John Bordley

OHIO

Mariemont
Mary M. Emery Memorial Carillon
Memorial Day, Independence Day
and Labor Day at 2:00 p.m.
Sundays, May 24 through
September 6 at 7:00 p.m.
May 24, Rededication Ceremony
and Opening Duet Recital –
Richard D. Gegner and
Richard M. Watson
May 25, Memorial Day,
Richard M. Watson
May 31, Richard D. Gegner
June 7, Richard M. Watson
June 14, Richard D. Gegner
June 21, TBA
June 28, Richard M. Watson
July 4, Independence Day,
Richard D. Gegner
July 5, LVSITANVS – Sara and
Ana Elias
July 12, "Summer Pops Recital,"
Richard M. Watson

continued on page 12

July 19, Richard D. Gegner
 July 26, Richard M. Watson
 August 2, "Lollipops and
 Balloons" Children's Concert –
 Richard D. Gegner
 August 9, Richard M. Watson
 August 16, Duets – Richard D.
 Gegner and Richard M. Watson
 August 23, Richard D. Gegner
 August 30, Richard M. Watson
 September 6, Richard D. Gegner
 Richard M. Watson
 September 7, Labor Day,
 Richard M. Watson

PENNSYLVANIA

Fort Washington
 St. Thomas Church, Whitemarsh
 Catherine Colt Dickey Memorial
 Carillon
 Sunday, June 28 and Tuesdays at
 7:00 p.m.;
 additional entertainment at 8:00 p.m.
 June 28, Cast in Bronze and the
 Mobile Millennium Carillon
 June 30, Amy Johansen
 July 7, Groningen Carillon Duo –
 Adolph Rots and Auke de Boer
 July 14, Lisa Lonie
 July 21, Janno den Engelsman
 July 28, Carol Anne Taylor

Kennett Square
 Longwood Gardens
 Chimes Tower
 67th Congress of The Guild of
 Carillonneurs in North America,
 June 21-25, 2009
 Sunday, June 21, 8:00 p.m.,
 Welcome Host Recital – Lisa
 Lonie and Janet Tebbel
 Monday, June 22, 5:00 p.m., New
 Publications Recital: ACME – Sue
 Bergren and Tim Sleep
 Monday, June 22, 5:30 p.m., New
 Publications Recital – Linda
 Dzuris
 Monday, June 22, 7:00 p.m.,
 Edward Nassor
 Wednesday, June 24, 5:00 p.m.,
 Sara Elias
 Thursday, June 25, 2:15 p.m.,
 Gert Oldenbeuving
 Thursday, June 25, 7:30 p.m.,
 Cast in Bronze
 Sundays at 3:00 p.m.
 Sunday, July 12,
 Groningen Carillon Duo–Adolph
 Rots and Auke de Boer
 Sunday, July 19,
 Janno den Engelsman
 Sunday, August 16, David Maker
 Sunday, August 30,
 Karel Keldermans

Mercersburg
 Mercersburg Academy
 The Henry Bucher Swoope Carillon
 Saturday, August 22, 3:00 p.m.,
 Karel Keldermans
 Sunday, August 30, 3:00 p.m.,
 James W. Smith

Philadelphia, Germantown
 First United Methodist Church of
 Germantown
 Shelmerdine Memorial Carillon
 Mondays at 7:30 p.m.
 June 1, TBA
 June 8, Duets – Lisa Lonie and
 Janet Tebbel
 June 15, Roy Kroezen
 June 22, Jonathan Lehrer
 June 29, TBA

Valley Forge
 Washington Memorial Chapel
 Washington Memorial National
 Carillon
 Wednesdays in July and August at
 7:30 p.m.
 July 1, LVSITANVS – Sara and
 Ana Elias
 July 8, Groningen Carillon Duo –
 Adolph Rots and Auke de Boer
 July 15, Doug Gefvert
 July 22, Janno den Engelsman
 July 29, Carol Anne Taylor
 August 5, John Widmann
 August 12, Edward Nassor
 August 19, Music of the British
 Isles – Doug Gefvert; Irish Thun-
 der Pipes and Drums
 August 26, Karel Keldermans

TENNESSEE

Sewanee
 The University of the South
 Leonidas Polk Memorial Carillon
 Sundays at 4:45 p.m. following
 Sewanee Summer Music Festival
 Concerts
 June 21, John Bordley
 June 28, Richard Shadinger
 July 5, J. Samuel Hammond
 July 12, Peggy McClure
 July 19, LVSITANVS – Sara and
 Ana Elias
 July 26, Anton Fleissner

VERMONT

Middlebury
 Middlebury College
 Fridays at 7:00 p.m. except as
 noted.
 July 3, George Matthew, Jr.
 July 10, Sergei Gratchev
 July 17, Gordon Slater
 July 24, Elena Sadina

July 31, Julia Littleton
 August 7, Alexander Solovov
 August 14 (4:00 p.m.), George
 Matthew, Jr.

Northfield
 Norwich University
 Saturdays at 1:00 p.m.
 June 27, Anne Kroeze
 July 4, George Matthew, Jr.
 July 11, Elena Sadina and Sergei
 Gratchev
 July 18, Gordon Slater
 July 25, Alexander Solovov
 August 1, Julia Littleton

VIRGINIA

Luray
 Luray Singing Tower
 Belle Brown Northcott Memorial
 Carillon
 Saturdays and Sundays in April,
 May, September and October at
 2:00 p.m.
 Tuesdays, Thursdays, Saturdays
 and Sundays in June, July and Au-
 gust at 8:00 p.m.
 Recitals by Luray Carillonneur
 David Breneman except as noted.
 Saturday, April 18, George
 Matthew, Jr.
 Saturday, June 20, LVSITANVS –
 Sara and Ana Elias
 Thursday, July 9, Groningen Caril-
 lon Duo – Adolph Rots and
 Auke de Boer
 Saturday, July 11,
 Gerald Martindale

Music Publications Laura Ellis,
 Chair
 Carlo van Ulft – Arrangements
 Lee Cobb,
 Ellen Dickinson,
 Gordon Slater
 John Gouwens – Compositions
 Liz Berghout,
 John Courter,
 Sharon Hettin-
 ger, Justin Ryan

Nominations Beverly Buchanan,
 chair, Bill De Turk,
 Sharon Hettinger,
 Sue Jones

**Policies, Procedures
 & Guidelines** Gloria Werblow,
 chair, Beverly
 Buchanan, Marie
 Robillard

**Professional
 Concerns** Gloria Werblow

Public Relations Linda Dzuris,
 chair, Norman Bliss,
 Joseph Daniel,
 Margo Halsted,
 David Maker, Ray
 McLellan, Carol
 Anne Taylor, Julia
 Walton

Roster Wylie Crawford, chair
 Sue Bergren, David
 Hunsberger, Mark Lee
 Tim Sleep

**Tower Construction
 & Renovation** Pat Macoska, chair
 Steven Ball

WCF Delegates Wylie Crawford,
 president, Dennis
 Curry, vice presi-
 dent, Janet
 Tebbel, Carl
 Zimmerman,
 treasurer

**Webpage
 & Internet** Dave Johnson, chair
 Arla Jo Anderton,
 Norm Bliss, Wylie
 Crawford, Dawn
 Daehn, Jim Facken-
 thal, Julia Littleton,
 Tiffany Ng, Carl
 Zimmerman,
 webmaster

from Committee Listings, page 2

Finance Committee John Widmann, chair
 Jim Brown, Jim
 Smith

**Franco Composi-
 tion Fund** John Gouwens, chair
 John Courter, Jeff
 Davis, George
 Gregory, Tin-Shi
 Tam

Legal Dave Hunsberger, chair
 Sue Jones

**Membership
 Enrichment** Carol Anne Taylor,
 chair, Helen
 Hawley, Thomas
 Lee, Janet Tebbel,
 Phyllis Webb

Carillon Mechanics and Technique

by Justin Ryan

Last June in Berkeley, I presented on bell timbre, technique, handling, and clapper adjustment. The talk was about my crusade to answer these questions:

1. Can I control the bell's tone color?
2. What wrist motion should I use to strike the key?
3. How should I choose handling?
4. What is the best way to adjust the clappers?

To which I gave the following answers:

1. No.*∫£
2. The bells don't care.§_€
3. Based on the tempo.†¥Δ‡
4. Like a piano.∞∞∂

The asterisks, etc. deserve far more than a newsletter article or a 45-minute talk, and will be the subject of my master's thesis. I will try to outline the major points here. Audio, video, photo, and graphic examples will be posted at

<http://carillontech.org>

to illustrate the arguments, and to update progressing research.

Imagine the carnival game involving swinging a sledgehammer at a lever, sending a weight flying upward to strike a bell. The harder you swing, the louder the bell sounds. If you don't swing hard enough, the weight never reaches the bell. This is essentially how a properly-adjusted carillon or piano behaves. Once the weight leaves the lever, it is completely out of your control. The weight *escapes* the lever, hammer, and your hands, acted on only by gravity in its free-flight. A hammering brute with some practice can control a) **when** the bell is rung, and b) **how loud** it sounds—the faster the weight is moving, the louder the sound. No other nuances of form or strength can affect the ringing of that bell, since the weight is sent flying through the air on its own, the momentum established upon leaving the lever. Once it strikes the bell, the weight bounces away and falls back to the ground.

The carillonneur and pianist have exactly the same degree of control as the sledgehammer swinger: **when** and **how loud** (though a pianist controls **how long** and can add pedal effects). By design, both instruments *throw* their striker against the resonator, so that the player cannot possibly

hold the clapper or hammer against the bell or string(s). Doing so would dampen vibrations and deaden the sound, with undesirable results. While theoretically, a slightly longer clapper-bell contact time can suppress lower overtones and allow higher ones to ring, our hands and carillon mechanisms are simply not accurate enough to allow this precision.

Every carillonneur has experienced the thud and shriek of a bell deadened by a too-tight clapper. The only way to prevent this is to adjust the clapper so that it is *impossible* to hold it against the bell, like in a piano's transmission. Or, to put it another way, when the key is at the bottom of its travel (and with a little compression of the felt or rubber), the clapper must not be touching the bell. The player gives the clapper enough momentum to continue *past* the bottom of the key, to *escape* and strike the bell while in free-flight, guaranteeing a clean bounce and allowing the bell to vibrate freely. The extra distance is possible since wire-loop linkages and flexing wire allow for slack in the system (see diagram).

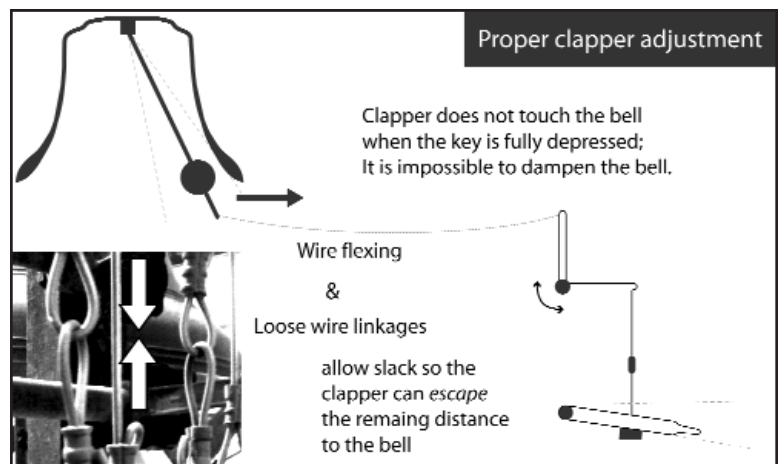
It is indeed easier to play softly with tightly-adjusted clappers, but many players do so and don't realize they are deadening the bells and making ugly sounds in the process (there were several examples at this past congress). Players who do adjust tightly still allow the clapper to escape most of the time by releasing the key above the bottom. We all play to the bottom of the key fall at least some of the time, though, which *inevitably* deadens the bell if the adjustment is too tight and the clapper does not escape.

Since a reliably clean strike requires an escaped clapper, the carillonneur has no opportunity to control the bell's tone color, like the carnival game. The clapper's velocity at the time of escape determines volume only, and no other factors are in the

player's control. All musical sounds are made up of several different pitches, where tone color is defined by the pitch and relative intensity of these overtones. For a bell, these overtones are essentially fixed after casting and tuning. Clapper shape and material, strike location, and contact time can alter the overtone profile (i.e. tone color), but they are not of use to the carillonneur during performance.

Therefore, while choices of wrist technique, handling, and 'articulations' profoundly influence the loudness of the bells, they have absolutely no bearing on tone color. These choices are important for accuracy, speed, efficiency, and preventing injury, but technique needs foremost to serve the most careful control of timing (**when**) and dynamics (**how loud**).

This limited control over the instrument is not a bad thing. Dynamics are a [non-organist] musician's most important tool for playing expressively, and nuances in rhythm and tempo make or break a con-



vincing performance. Perfectly musical interpretations are possible using only the subtleties of dynamics and timing. Demystifying what we actually control on the carillon focuses our musical intentions where they will reach the listener. It is of no use, for example, for a pianist to believe that pressing the key harder makes a crescendo.

I gladly welcome any thoughts and discussion on this issue; however, any claims to the contrary need to be backed up with a recording. Timbre is quantifiable, and spectral analysis is far more accurate than our ears and brains.

Composer Profile: LaSalle Spier 1890-1982

by Elizabeth Vitu

Carillonneur, Perpignan Cathedral, France

A native of Washington, D.C., LaSalle Spier was pianist, composer and teacher. He was a pupil of Rafael Jossely in New York, and of Richard Burmeister in Berlin. He studied composition with Joseph Henius at the Institute of Musical Art in New York, and with Burmeister in Berlin. A brilliant pianist, Spier appeared as piano soloist three times with the Berlin Philharmonic Orchestra, and with the Lenox, Rich and National String Quartets. After his studies in Europe, Spier taught music in New York before returning to Washington, where he taught for 61 years, and became known as the “teacher of teachers”. He also lectured on harmony and composition.



Spier was actively involved in the nation’s capital, founding in the 1920s the Washington Chamber Music Society, and was one of the driving forces of the Friends of Music at the Library of Congress, which established the National Symphony Orchestra. Along with several other musicians, he helped establish the Washington Music Teachers Association, and co-founded the D.C. chapter of the National Piano Playing Auditions. For many years, he was President of the Washington Composers Club.

During the early summer of 1947, one of his piano students told him that a carillon had been built in the Shenandoah Valley, a place dear to his heart where he had spent most of his childhood vacations. He came to

most of that year’s summer concerts given by Charles T. Chapman, renowned carillonneur of the Luray Singing Tower. Spier was fascinated by the “strangely beautiful effects” that Chapman produced on the instrument.

Spier wrote to Chapman in March 1948, inviting him to one of his piano recitals at the Phillips Memorial Art Gallery in Washington, D.C. His recently composed Two-Piano Suite: *Carillon Hour at Luray, Va.*, which he described to Chapman in his letter to him, simulated one of his carillon recitals in Luray. This first meeting between Spier and Chapman blossomed into a life-long friendship and collaboration.

On July 29th, 1951, Mr. Chapman performed an entire program of first performances on the Luray Singing Tower; this was a concert organized by Spier, featuring original

compositions written especially for carillon by members of the Washington Composers Club. Members included Deane Shure, Eric Bovet, Emerson Meyers, Dorothy Emery, Mary Howe, and LaSalle Spier.

A firm supporter of Virginia’s folk music, its influence permeates Spier’s compositions, influencing harmonies and rhythms. He religiously sent Chapman brief “notes” concerning the arrangement or composition that he had worked on, describing the image which needed to be produced by the music, what influenced him while composing, and most often the history behind the folk tune. He would come regularly to Luray, for work sessions with Chapman at the practice keyboard, piano, and carillon. Chapman taught Spier everything he needed to know about bells, overtones, and technical difficulties for the carillonneur;

this precious knowledge Spier put to use while composing for the instrument. His on-the-spot composing with Chapman was a remarkable thing to witness.

Spier’s arrangements vary from “Aura Lee” with its interesting accidentals, to the haunting harmonies in “Seven Sleepers”. His compositions for carillon stem most often from original piano or orchestral compositions, such as *Invocation*, or *Indian*. Imagery is everywhere.

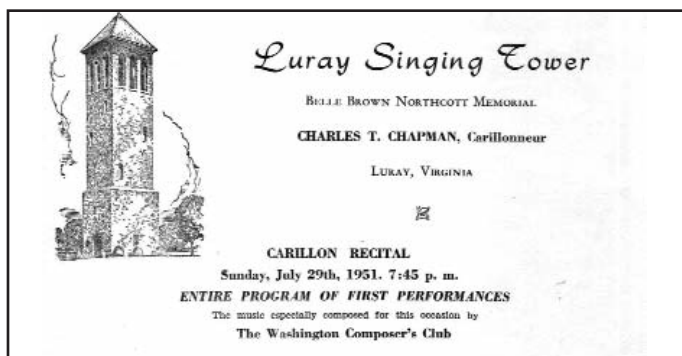
The greatest of his compositions is his *Concerto Pastorale for Carillon and Orchestra*, written in 1957 and first performed in May 1958 at the National Gallery of Art in Washington, D.C., under the direction of Richard Bales. This composition was the first of its kind in the world.

A sound engineer taped Chapman on the Luray carillon in the fall of 1957. The night of its première the following spring, the recording was played simultaneously with the live orchestra. It was so well received by the audience and critics that a second concert was given at the Gallery just a few days later.

LaSalle Spier has made a remarkable contribution to the carillon repertoire, with over 40 compositions and arrangements which are musical delights, and challenging for the carillonneur to play. He composed and arranged an ensemble of music for Mr. Chapman, which was performed regularly by him in Luray as well as on his recital programs throughout the United States.

Thanks to the generosity of the Chapman family, I have edited all of LaSalle Spier’s carillon music, and with the excellent help of John Knox and the British Carillon Society the music has been published in two volumes. American Carillon Music Editions (ACME) has taken on the task of publishing Spier’s *Concerto for Carillon and Orchestra*, through permission of The Free Public Library of Philadelphia; publication is due within the year.

This remarkable addition of original compositions, as well as delightful arrangements which Spier has given to the carillon world should be a major part of every carillonneur’s repertoire. May you enjoy Spier’s music, perform his oeuvre regularly on concert programs, and play them with sensitivity and reflection, bringing out the image and ambiance which Spier wished to create.



Overtones

Regional Notes

50th Anniversary of the Dedication of the Leonidas Polk Memorial Carillon at The University of the South

by John Bordley

Between 1950 and 1970, Sewanee went from being a regionally recognized liberal arts college of about 400 men to a nationally recognized college of about 1,000 men and women. Under the leadership of Vice-Chancellor Edward McCrady, many new buildings were added in the 1950s and 1960s. However, the centerpiece of all this construction was an expanded All Saints' Chapel with its adjoining Shapard Tower. The original aim was to finish the chapel in time for the centennial celebration of the founding of the University during the 1957-58 school year. Although the calendar goal proved impossible, the carillon was indeed dedicated on April 12, 1959, and the much enlarged chapel reopened for its first service amid a week of festivities in June, 1959, a week that also included a carillon concert by Staf Nees, director of the Royal Carillon School in Mechelen, Belgium.

Arthur Bigelow and Dudley Gale

W. Dudley Gale III (GCNA Honorary Member 1959), was a Sewanee alumnus, class of 1920, and great-grandson of Leonidas Polk. (Polk is well known in Sewanee, as he was a bishop of the Episcopal Church, a lieutenant general of the Confederacy, and a chief planner of the creation of The University of the South.) Gale interrupted his education to go to France in World War I. In a publicity piece entitled *To Polk and Sewanee: A Carillon*, appears this quote: "There, besides a knowledge of the French language, drama, and art, he (Gale) also acquired a love for the bells that pealed

from little churches and big cathedrals. ...He acquired a technical knowledge of carillons when he, as chairman of the carillon committee of Christ Church, Nashville, spent weeks in consultation with America's great authority in the field, Dr. Arthur Lynds Bigelow of Princeton. And so it was natural that, when pondering on a suitable centennial gift to Sewanee in memory of his great-grandfather, Gale thought of a carillon."

Construction of the chapel

Planning for a grand chapel had been started by 1886. Construction of the original All Saints' Chapel actually began in 1905 but came to a halt in 1907 due to the great financial panic of 1907. It wasn't until McCrady's arrival in the early 1950s that the project got moving forward again. The Shapard family donated the money for the tower, and Dudley Gale donated \$65,000 for the Polk carillon. Because of Gale's earlier contacts with Arthur Bigelow, Bigelow was able to be involved with the plans for the construction of the tower. One early suggestion was the openings into the belfry behind the buttresses of the fourth story of the tower. Unlike the sequence of events in many bell towers, the bells could be installed as the tower was being constructed.

The Bells

The entire carillon installation was directed by Arthur Bigelow. In 1955 Bigelow traveled to the Paccard foundry to discuss his specifications for the bells. The smaller bells have unusually thick walls, giving them a stronger and more beautiful sound and longer duration than had been available in earlier carillons. The bells are 78% copper and 22% tin. One source says the upper bells had an even higher percentage of tin to "give them more 'ring'". In 1957, since Sewanee wasn't ready to receive the completed instrument, both Gale and Bigelow visited the Paccard firm to inspect the bells. According to the dedication program for the carillon, "The foundry was too small to set up the carillon for playing, so the bells were

moved by raft to the Isle of Swans on a nearby lake. Here, with the Alps in the background, the lake dotted with small boats, and with people gathered on the mainland coast, Bigelow gave 'testing' concerts all during August." The photograph shows Bigelow with Sewanee's bells on the Isle.

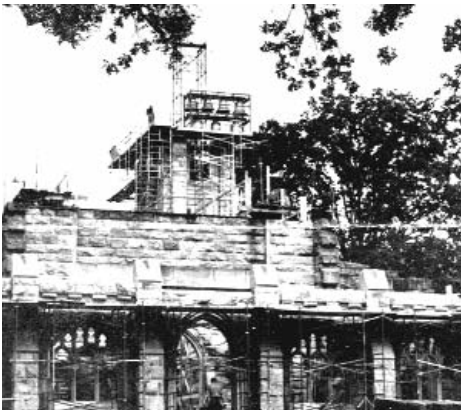


Richard Watson adds: "The clavier used for this temporary installation was one made by Paccard and used for testing in their foundry. As the larger bells were deemed too heavy to transport to the island, only three of the basses were set up in a temporary wooden 'A-frame' and connected to the temporary clavier."



Bigelow "standing on the back of the keyboard and applying one of his adjustable tuning forks to one of the basses."

continues on page 16



The photo shows seven bells in place, as the narthex is being worked on.

The chapel construction years: 1957–59

Construction began in 1957, and in 1958 the bells were shipped from France to New Orleans and then traveled by rail to Sewanee. Placement of the bells in the tower started in the summer of 1958 and ended in that autumn, as the installation was concomitant with the tower construction. For each level, the bells were put into the tower when the tower was at the correct height, and then the walls at that level were completed and the next level was started. The playing cabin is located at the bottom part of the fourth level, above the eight largest bells and below the 48 smaller bells. One of Bigelow's goals was to minimize the lengths of the wires that connect the batons on the clavier to the clappers in the bells. With the split design for the bell chambers, the longest connection is about 15 ft (except for the connection to the bourdon).

The finished carillon

At the time, the Polk carillon was the third largest in the world—at least in terms of the number of bells (56). More importantly, Bigelow thought the tuning of the bells was “as perfect as it was possible to make. (The profile of the bells) allows an even timbre from bass to treble, permitting a more constant intensity. This means that the high bells will be just as important as the lower ones, not losing tonal effect because they weigh less....the Polk Carillon is one of the largest and most important in the world.”

The dedicatory recital

Bigelow returned to Sewanee on several occasions after the installation in 1958, but his most memorable visit was for the April 12, 1959 dedicatory recital. On the first page of the *Concert Register and Autograph*

Book appears a description of the event. “The premiere concert was a great occasion. On the lawn were about a thousand people with many more remaining in their cars, listening to the ceremony over station WCDT. Only the unfavorable weather kept the event from being perfect. A rain the previous day left mud puddles, the sky was overcast and the temperature about 40°. There were more autos than anyone remembered having seen at Sewanee. ... The music of the bells seemed to surprise everyone. For perhaps nine-tenths of the audience it was the first experience of its kind.

“...When the concert was over, Bigelow remained (at the keyboard) for ten minutes extra to pose for some movie cameramen. For a few moments he simply simulated the striking of the clavier but then enthusiasm swept over him and he broke into a wild and beautiful series of chords and runs literally bouncing from one end of his bench to the other. As he left the bell-ringers cubicle he said, ‘This is the greatest day of my life. There is no such instrument in the world. I am supremely happy about it.’”

Bigelow's recital program was annotated by him. No mention is made about arrangers, but Bill De Turk, Milford Myhre, and Rick Watson believe that Bigelow made his own arrangements, as was the style of Belgian performers of the day. Watson adds: “In fact, he may have at least ‘semi-improvised’ them on the spot. I say ‘semi’ because some of them may have been arrangements he never wrote down, but simply improvised first, and memorized; each time he used them afterwards, he would have done them partly from memory, incorporating new ideas of the moment, so they could possibly be termed ‘prepared improvisations’.”

The program began with the ringing of the Bourdon, the *National Anthem*, and a *Gloria in Excelsis*. Item 2 is marked *An Introduction to the Bells*. “One by one the bells will be sounded, from bass to treble, then in chords and arpeggios in all registers of the instrument, to acquaint the listeners with its extensive range and tone.” Item 3 was two hymns (*Onward, Christian Soldiers* and *How Firm a Foundation*). Item 4 was two Bach pieces: *O Sacred Head* and *Come, Let us to the Bagpipes' Sound*. Item 5—two Old English tunes: *Greensleeves* and *Drink to Me Only with Thine Eyes*. Item 6—two spirituals: *Swing Low, Sweet Chariot* and *Nobody knows the Trouble I've Seen*. Items 7 and 8 were Handel's *Where'er You*

Walk and Schubert's *Moment Musical*. “Handel's measured grace lends itself easily to the carillon. It can surely be said that Handel, in this number, approaches the sublime. ... (The Schubert piece is) a direct contrast to the number above. Here the carillon is played in quick tempo, in light and mirthful spirit.” Item 9 was three Southern melodies: *O Susannah*, *My Old Kentucky Home*, and *Dixie*. “These numbers need no comment. They are given a new interpretation on the carillon.” Item 10 was Denyn's *Postludium in G-Minor*. The Brahms *Lullaby* and Sewanee's *Alma Mater* ended the program.

Concert by Staf Nees

On Thursday, June 4, Staf Nees, Director of the Carillon School at Mechelen, Belgium, presented a carillon concert as part of the Commencement Week activities. The Nees program consisted of: an Improvisation; three pieces by Nees (*Preludium in C for Carillon* [dedicated to Kamiel Lefevere], *Dance of the Bells*, and *Fantasie No. 1* [dedicated to Jef Denyn]; two Bergerettes from the Weckerlin Collection (*Non, je n'irai plus au bois* and *Que ne suis-je la fougere*); two pieces by and in memory of Jev Van Hof, professor of composition at the Carillon School in Mechelen, who had died on April 24 (*Intermezzo*, *Menuet*, and *Sonata*); *Intermezzo* from *Cavalleria Rusticana* by Mascagni and *Pizzicati* (from *Sylvia*) by Delibes; *Tango* by Albeniz; *Santa Lucia*, a Neapolitan Folksong, and *O Sole Mio* by De Capua; and *Clair de Lune for Carillon* by F. Marriott. Staf Nees wrote a nice note in the *Red Book* which was translated by someone, “It was a rare pleasure for me to play the lovely Paccard carillon of the University at Sewanee. The beautiful tower, the clean sounding bells, as well as the exemplary appointments, make the playing of this instrument a treasure for the carillonneur.” “Van ganser harte proficiat!” (congratulations).

In conclusion

For this 50th anniversary of the Leonidas Polk Memorial Carillon, there will be carillon concerts on April 12, 2009 (anniversary of the dedication and the program by Bigelow), and on June 7, 2009 (anniversary of Nees's program). John Bordley, current carillonneur, is trying to gather the pieces from the 1959 programs so that he can perform as many of the pieces as possible.

Albany Winterfest 2008

by Charles Semowich

Albany's Winterfest celebration was held on December 27 at the Albany, N.Y., City Hall. This free event for families included three "American Idol" finalists, a scavenger hunt, fireworks, music, dance, a puppet show, face painting, story telling, a ventriloquist, a hypnotist, and games. As part of this celebration, Charles Semowich played two carillon recitals. The first recital focused on children's music such as Disney tunes, music from the *Sound of Music*, and other popular tunes. The second hour contained music related to celebrations, time, and winter, including an original piece by the carillonneur, music by Leroy Anderson, and Vivaldi's *Winter Concerto*.

Mariemont Carillonneur Albert Meyer Honored

by Rick Watson



Albert Meyer, seated, Rick Watson and Dick Gegner

The opening program of the 2007 Summer Recital Series at the Mary M. Emery Memorial Carillon in Mariemont, Ohio, was at 7 p.m. on May 27th. A special feature on that occasion was the recognition of carillonneur Albert Meyer for his many years of service, and proclaiming him Carillonneur Emeritus of the Mary M. Emery Memorial Carillon. After a program on which several duets were played by carillonneurs Richard D. Gegner and Richard M. Watson, and on which also Al Meyer played the American Salvationist Hymn "The Bells of Hell" in the arrangement by the late Theophil Rusterholz, the audience and the carillon-

neers gathered at the base of the tower to hear presentations by the Mayor of the Village of Mariemont, and the President of the Emery Memorial.

Mariemont Mayor Dan Policastro presented a proclamation from the Village honoring Al's nearly 40 years of service as Carillonneur. President of the Thomas J. Emery Memorial, Lee A. Carter, presented a citation from the Memorial, naming Al Carillonneur Emeritus. Carillonneurs Richard Gegner and Richard Watson then presented Al with a small Meeks, Watson & Company carillon bell, about the size of the smallest bell in the Mariemont carillon, on a stand with a plaque engraved with Al's name, the designation Carillonneur Emeritus, and the date, to mark this occasion. After receiving warm congratulations from the many in attendance, Al, his sister Charlotte, and several friends including the other two Mariemont carillonneurs, were the guests of the Memorial for a celebratory dinner in the Chess Room at the Mariemont Inn.

The Mary M. Emery Memorial Carillon tower was dedicated in November 1929, with 23 bells cast by Gillett & Johnston. In 1968, 26 bells were added, cast by Petit & Fritsen. The instrument underwent a thorough renovation over the winter and spring of 2008, and the Summer Recital Series commenced with the Independence Day recital, July 4, continuing through September.

The opening program of the 2007 Summer Recital Series at the Mary M. Emery Memorial Carillon in Mariemont, Ohio, was at 7 p.m. on May 27th. A special feature on that occasion was the recognition of carillonneur Albert Meyer for his many years of service, and proclaiming him Carillonneur Emeritus of the Mary M. Emery Memorial Carillon. After a program on which several duets were played by carillonneurs Richard D. Gegner and Richard M. Watson, and on which also Al Meyer played the American Salvationist Hymn "The Bells of Hell" in the arrangement by the late Theophil Rusterholz, the audience and the carillon-

Carillon Concert for Martin Luther King Jr. Memorial Holiday

by Charles Semowich

A special carillon concert was performed on Jan. 19, 2009, at the Albany City Hall Carillon, Albany, N.Y. The concert was part of the official New York State Celebration of the Martin Luther King Jr. Memorial Holiday.

The concert consisted only of works by African-American composers. Such composers represented in the concert included Scott Joplin, Imogene Giles, Duke Ellington, Kalvert Nelson, W. C. Handy, Aaron J. R. Connor, Fats Waller, Florence B. Price, John Rosamond Johnson, and others. It was performed by Charles Semowich.

The Bells of St. James Chimes Festival

by Michel Allard and Peter Ryde

St. James Anglican Church, Stratford, Ontario, is celebrating the 100th anniversary of the Bells of St. James on Saturday, June 20 and Sunday, June 21, 2009.

The tower at St. James is home to an 11-bell chime that was installed in 1909 by Meneely & Co. of West Troy, N.Y. It is played from the original pump-handle chimestand, with mechanical transmission to the bell clappers. Also in the tower is a 1909 E. Howard No.3 chiming tower clock; hand-wound, running and in original condition.

There are plans to rebuild the chime in 2010, replacing the old bell-frame, tuning the original bells, installing new clappers and transmission, and renovating the chimestand. We are also adding four new high bells to considerably expand the musical capabilities of the chime. So here is a golden opportunity to experience playing the chime just as it was installed in 1909.

A most welcome addition to the Chimes Festival weekend is an Open House for the 11-bell chime at Christ Church Anglican in Petrolia, Ontario on June 19. This chime is celebrating its 100th birthday in 2009 as well. There is an enthusiastic group of chimers who would love to show you around the picturesque church and tower. Petrolia is where the oil industry in Canada started, and there is a museum in town dedicated to the area's history.

Festival updates will be posted on the Bells of St. James webpage at

<http://www2.cyg.net/~stjam/chime.htm>
RSVP by May 1, 2009. Send all inquiries and RSVP's to p_ryde@hotmail.com or call (519) 285-3443.

Stratford is a lovely place to visit in June. The gardens will be blooming and the Shakespearean Festival will be in full swing. The Tower at St. James has cast a long shadow over Stratford, and the Bells of St. James have provided the background musical score over all this activity for a century now. We hope you can come celebrate this milestone event with us.

Centralia Carillon Hosts Illinois Carillonist Weekend

by Sue Jones

On a beautiful weekend late in September 2008, in an event marking the Centralia Carillon's 25th anniversary year, resident carillonist Carlo van Ulft and his wife, Stephanie, hosted six Illinois carillonists and their families for a weekend of all-Illinois carillon concerts at the Centralia Carillon.

The Centralia Carillon boasts 65 bells cast in 1982 and 1983 by the Paccard Fonderie de Cloches in Annecy, France. The North American Standard keyboard was installed in 1992, followed by a newly designed transmission system in 2001.

Performing concerts during the weekend were Wylie Crawford and Jim Fackenthal, Chicago; Tim Sleep and Sue Bergren, Naperville; Sue Jones, Champaign; and Centralia carillonist Carlo van Ulft.



Illinois carillonists and guests in Centralia

The weekend opened on Saturday morning with the host recital by van Ulft, followed by a concert played by Sue Jones. On Saturday afternoon, concerts were provided by Sue Bergren and Tim Sleep. Bergren and Sleep treated listeners to a brief departure from solo player format as they segued from one to the other with an interlude of duets. The Sunday afternoon audience heard performances by Jim Fackenthal and Wylie Crawford.

At the end of each set of two concerts, visitors were invited to meet the carillonists, enjoy refreshments inside the base of the tower and, if so inclined, ascend the 174 steps to observe the inner workings of the tower, see the playing cabin and the belfry,

and check out the view of the surrounding area.

Audience members taking advantage of a weekend of bell music and unseasonably warm weather ranged from small children to seniors. Listeners included not only local citizens but also visitors from out-of-state. One older couple drove from their home in Missouri to hear the concerts.

On Saturday evening, between concert days, Carlo and Stephanie entertained the carillonists and their families with a delicious cookout, lively conversation, and easy camaraderie at their home on Lake Greenville. Enjoying the van Ulfts's hospitality along with the carillonists were family members Erika Karp, Donna and Sam Fackenthal, Kathy Sleep, and Mark Bergren. It was a weekend of wonderful bell music in Centralia. A grand time was had by all.

16th Texas Regional Carillon Conference Hosted by Baylor University

by Lynnette Geary

Twenty-seven guests from Texas and beyond attended the 16th Annual Texas Regional Carillon Conference at Baylor University in Waco, Tex., on October 17 and 18, 2008.

Activities began with a tour of the 36-bell Petit & Fritsen carillon at St. Alban's Episcopal Church with a demonstration by the Reverend Jeff Fisher.

University Carillonneur Lynnette Geary presented a recital of arrangements by Carillonneur Emeritus Herb Colvin on the McLane Carillon at Baylor, followed by

dinner at the new McMullen-Connally Faculty Center. Special guests were Dean William May, Baylor University School of Music, Herb and Mary Ila Colvin, and Barbara Boone. Dr. Colvin and Ms. Boone were recognized for their part in bringing the carillon to Baylor. Herb Colvin served on the committee, with Danny Boone as chair, to explore the feasibility of acquiring a carillon and of raising funds for the project. Through the generous donation by the Drayton McLane family, the 48-bell McLane carillon was installed in the tower of Pat Neff Hall in 1988. The evening concluded with a 20th anniversary recital by George Gregory who also played the dedication recital on November 4, 1988.

Guest recitalists on Saturday were Carol Anne Taylor and Julianne Vanden Wyngaard. We also enjoyed presentations by Andrea McCrady on "Fighting the Fear of Fear Itself: Managing Performance Anxiety," and Richard Strauss on "The End of Technique," discussing the point that good writing and being attentive to the inherent energy in the bell are of primary importance in producing an optimum musical performance.

Many, many thanks to our guest recitalists and to our presenters for a most enjoyable conference. Thank you, too, for the help from Diana Davis in Baylor's office of Conference and Event Management, and to Kathy Johnson and Dean William May, Baylor School of Music, for their support and advice for the weekend's events.

See you next year "On the San Antonio River."

Texas Regional attendees



Foreign News

News from Dutch-speaking guilds

Translated and summarized by Joost Dupon

Klok & Klepel, no. 101: December 2007

This issue looks at the renovated carillon in Voorschoten. The carillon had been commissioned from Eijsbouts and installed in 1965. This was the first major restoration for the instrument. The carillon has new action and new clappers. The keyboard was refurbished and one bell added to the instrument.

Seven streets in the Hague have been named for 17th and 18th century carillon-neurs.

There is a report of the International Carillon Competition in Zwolle, won by Malgosia Fiebig and Toru Takao.

NKV follows with interest and concern the ongoing conflict between neighborhood organizations and carillon enthusiasts over noise complaints.

Thieves made off with four of the eleven bells of an automatic chime in Roermond.

Klok & Klepel, no. 102: March 2008 reports on the restoration of the playing drum of Appingedam. This old mechanical automatic carillon player had gone missing for many years. In 2003, it was rediscovered and added to the holdings of the Foundry Museum in Heiligerlee. The drum has now been restored, fitted with 12 carillon bells, and returned to full working order.

Henk Lemckert contributed a profile of Rainer Schütte, the conservator of the National Carillon Museum in Asten since André Lehr entrusted him with this position in 2001.

There is a report of the Tour de Carillon, a carillon composition festival in Limburg, and a look ahead to the world conference in Groningen.

Foeke de Wolf reviews the Boudewijn Zwart and Gideon Bodden's CD, *Carillon Music – Oude Kerk, Amsterdam*.

Buma/Stemra launches its online title catalog. Those interested can subscribe here: <http://www.bumastemra.nl/en-US/Home.htm>

In **Klok & Klepel, no. 103: June 2008**, Boudewijn Zwart writes an obituary for Mathieu Steijns, former carillonneur in Heerlen and one of the driving forces behind the summertime carillon concert series in Maastricht.

Wim van der Meer introduces himself as the new president of the Nederlandse Klokkenspel-Vereniging.

Henk Lemckert talks to Joost van Balkom, carillonneur in 's Hertogenbosch and Drunen.

The carillon of the National Monument in Den Helder is back in commission and the one in Veendam is inaugurated after its restoration.

Foeke de Wolf and Loek Boogert are new honorary members of the NKV. They are also frequent contributors to *Klok & Klepel*.

Most of the rest of the issue is dedicated to the annual meeting and the 80th anniversary of the NKV.

In **Klok & Klepel, no. 104: September 2008** Foeke de Wolf looks back at the "Carillon controversy of Sneek", the very first skirmish of the NKV 80 years ago. In May of 1918 the city council of Sneek wanted to sell the city's carillon, which was in a pretty dire state of disrepair. The newly founded Klokkenspel Vereniging successfully fought for the restoration of the carillon.

The carillon in Veendam has been restored. More than that, it is now an almost completely new instrument. The old instrument dated back to 1958. Forty nine new bells were cast for this carillon.

Foeke de Wolf reports on the International Carillon Competition in Middelburg. Toru Takao took first place in category A, with Jonathan Lehrer taking second.

Five contributors look back at the World Carillon Federation's 16th conference in Groningen.

The Nederlandse Beiaard School extended three master's degrees to Roy Kroezen, Gerda Peters, and Toru Takao.

Rosemarie Seuntiëns reports on her experiences in the United States playing the "roaming bells" together with a symphony orchestra. She is also the new city carillonneur of Roermond.

Photo Archive of Mechelen Carillon School Can be Viewed Online

The photo archive of the carillon school of Mechelen has been digitized. You can access it via www.beeldbankmechelen.be

It is a regional database, so selection of materials was based on the relevance of the pictures to Mechelen and the region, not on the importance of the materials to the carillon world. Still, they have attempted to include photos of foreign carillonneurs who have studied in Mechelen and the like.



Bell of the Liberation. Picture taken at the Grote Markt place in Mechelen, for the celebration of the liberation after WW II. (from the photo archive)

from page 1

on Sunday, June 21. A New Publications Recital features Sue Bergren, Tim Sleep, and Linda Dzuris among others on June 22 as well as an evening recital by Ed Nassor. Sara Elias will delight audiences on June 24 and Gert Oldenbeuving performs on Longwood's carillon on June 25. Our Tower Tour on Tuesday, June 23 is bursting with performances including Wesley Arai and Margaret Pan of the Class of 2008 who will perform at the Shelmerdine Memorial Carillon at the First United Methodist Church of Germantown. Class of 2008 participant Jason Lee performs at St. Vincent Seminary in Philadelphia and Carol Anne Taylor plays the Catherine Colt Dickey Memorial Carillon at St. Thomas Church in Whitemarsh. The tour concludes at the Washington Memorial National Carillon at the Washington Memorial Chapel in Valley Forge with performances by John Courter and Carlo van Ulft.

Learning sessions include a presentation on "Historic Bells of Philadelphia" by Steven Ball, "Exam Adjudication 101" with Lisa Lonie, "Marketing a Successful Carillon Concert Series" with Roy Wilbur of the Philadelphia Cultural Management Initiative, "How to Fund Your Carillon" with Robin Austin, Joe Hannigan of Weston Sound's "Recording the Carillon: A Professional's Perspective" and "Heavy Metal Fraud: The Story of the Davis Memorial Carillon" with Laurel Buckwalter.

Throughout the week a "Fun Activity Hour" will give registrants the opportunity to take a guided tour of Longwood Gardens, enjoy a behind-the-scenes tour of our magnificent fountains, tour the Chimes Tower and have time with the carillon, play the



Chime Master four-octave Millennium Travel Carillon, and have a unique chance to explore Longwood's famous organ, currently under renovation.

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 host recital. Highlights of the conference include a silent film by Steven Ball on the Longwood organ followed by an ice cream social, a day-long bus tour to Philadelphia-area carillons, the banquet and Barnes silent auction held in Longwood's famed Conservatory, and a performance by Cast in Bronze on the Chime Master four-octave Millennium Travel Carillon, followed by Longwood's renowned illuminated fountain show. Plan to stay for the post-congress musical crawl which includes a recital and tour of the famous Wanamaker Organ at Macy's, and a performance on the largest concert hall organ at the Kimmel Center.

We hope you will all register for the congress. Registration includes admission to

Longwood Gardens for the entire week of the congress, learning sessions, recitals, a welcome reception, a boxed dinner on June 22, the ice cream social and silent movie with organ, and the tower tours to Philadelphia-area instruments which includes an authentic Philadelphia cheese steak lunch and pizza dinner. Registration also includes the banquet dinner, congress photo, t-shirt, and tote bag. Some of the hotels offer free breakfast, but if not, all the hotels are surrounded by many food options. The Terrace Restaurant at Longwood Gardens is also open for lunch daily and for dinner on Thursday, June 25.

Registration brochures have been mailed out and can also be downloaded from Longwood's website at

www.longwoodgardens.org.

Click on "Events" and scroll to "June 2009." Then click on "2009 Congress of the Guild of Carillonneurs in North America."

For more information, contact Emily Moody at emoody@longwoodgardens.org or (610) 388-1000 ext. 452.



Michigan carillonneurs met at Kirk in the Hills in Bloomfield Hills to begin planning for the 2011 combined congresses of the WCF and the GCNA. The Kirk will serve as congress headquarters. Carillon-rich Michigan should provide an outstanding venue for the meetings, which are likely to be the largest convergence of carillonneurs anywhere, anytime. Pictured are, from left: Pat Macoska, David Enos, Steven Ball, Dennis Curry, Ron Kressman, Glenn Miller, and Phyllis Webb. (Photo and caption provided by Jenny King.)

GCNA Happenings, 1949 - 60 years ago

compiled by Beverly Buchanan

The 1949 Congress was held at Springfield, Mass., with Trinity Methodist Church hosting. The carillon has four octaves. Other carillons used were Hillcrest Park, 21 bells; The Community Church, Storrs, Conn., 21 bells; and Trinity College Chapel, Hartford, Conn., 30 bells. Twenty members and their guests attended.

Officers in 1949: Percival Price, President, Ray W. Wingate, Vice-President, Melvin C. Corbett, Secretary-Treasurer, Robert Donnell, Musical Advisor.

It was voted to discontinue the office of Librarian.

The office of Archivist was created. Duties for the Archivist, Musical Advisor, and the Advisor of Public Relations were determined.

Harvey Spencer presented consideration of the formation of a group "Friends of the Carillon" patterned after the organization at Wellesley College that has been highly successful.

The first documented "test recital" was played before the Membership Committee, by Student member, Don Wellington, a student of Robert Donnell, Dominion Carillonneur, Ottawa, Canada. Because of the proficiency of this performance, he was accepted as a Carillonneur member of the Guild.

The 1949 Executive Committee met at Riverside Church, New York City, October 29, 1949.

The new carillon at Greenwood, S.C., was inaugurated on January 8, 1949, at Callie Self Memorial Baptist Church. An older carillon, with electrical keyboard, was enlarged to a carillon of 35 bells played from a newly installed hand clavier. The bells were cast by the Netherlands foundry of Andries H. Van Bergen. Three inaugural recitals were played by Dr. Kamiel Lefevere with an estimated 15,000 listeners at one of the recitals.

John Challis, harpsichord builder, wrote an article about silencing the action of the carillon, listing steps to follow and where materials could be purchased.

The National Film Board turned the Peace Tower's 53-bell carillon, Ottawa, Canada, into an orchestral instrument.

The construction of the tower began at Valley Forge to permanently house the bells.

Two large bells, cast by Paccard in France, were added to the carillon at St. Vincent's Seminary in Germantown, Philadelphia, under the supervision of Arthur Lynds Bigelow.

A large number of minor alterations were being made to the Bok Singing Tower, Lake Wales, Fla. The most important was the complete removal of the automatic playing mechanism that had long fallen into disuse.

Ira Schroeder wrote an article about the problems of recording the carillon, based on his experiences at Iowa State College. Some of the problems faced were what selections to use to appeal to the public, which selections would record well, and placement of the "mike" to get a balance in the recording.

Membership in the GCNA in all categories totaled just under 75 members in 1949. Dues for Carillonneur members for 1949-50 were \$5.00: for Student Members \$3.00, annually. Cash on hand, October 22, 1949, was \$175.99.

Two *Bulletins* were published and issued in 1949.



Notices

Musical Towers and Musical Chairs

With the departure of Dr. Andrea McCrady to Ottawa in October, the carillon position at the Cathedral of St. John the Evangelist in Spokane, Wash., is now open. St. John's carillon was installed in 1968, consisting of 49 Taylor bells, with more than two octaves of pedals, completely chromatic from C1. The concert pitch bourdon C weighs 5,000 lbs. The practice keyboard matches the tower console. The instrument was recently serviced by Richard Strauss. The carillon program is solely funded by a dedicated endowment which generates between \$7,000-\$9,000 per year, from which the carillonneur is paid on a per recital basis. Approximately \$2,000 annually of this fund is also devoted to the summer guest series and to maintaining the carillon music library. The carillonneur is expected to perform on Sunday mornings and for special occasions, to coordinate a summer guest recital series, play the annual 4th of July concert, and to train student carillonneurs (privately paid lessons). Wedding and funeral recitals are also privately paid. A formal position description is available from the Cathedral office. Qualified applicants must have attained Carillonneur status in the GCNA or hold the equivalent diploma from a carillon school. Interested individuals may contact the Dean of the Cathedral, William Ellis, via the following address/numbers:

The Cathedral of St. John the Evangelist
E. 127 12th Avenue
Spokane, WA 99202-1199
Cathedral phone: (509) 838-4277
Fax: (509) 747-4403
E-mail: bellis@stjohns-cathedral.org

*St. John the Evangelist Cathedral
Spokane*

Notices continues on page 22

Chime Master Mobile Carillon Going West



The Chime Master Mobile Carillon will be in the Seattle area mid-July. We are offering dates after July 12 to interested parties on the west coast and along a route back to Ohio to be determined.

The carillon can be booked without a musician. This flexibility allows a carillonist at an institution without bells to share their talent with a local audience, or to permit the staff of an existing instrument to send a performer "out in the field" to expand the outreach of the carillon for educational purposes.

Booking information is available by calling Jeff Crook at Chime Master; (800) 344-7464, or inquire via e-mail to jeffcrook@chimemaster.com.

Technical data is available at www.mobilemillennium.com.

Iowa State University Carillon Composition Competition 2009

by *Tin-Shi Tam*

Iowa State University Department of Music is proud to announce the Carillon Composition Competition 2009. The competition is a part of the Carillon Festival to be held on September 5, 2009.

The purpose of the competition is to encourage the writing of original carillon compositions by young composers under age 35. Prizes include one cash award of \$500 and the premiere performance of the

winning composition at the Carillon Festival.

The submitted work shall be an original composition for four-octave carillon (tenor C to C4), with two-octave pedal board (C-C2). The composition may be a solo, a duet for one carillon, or a work for carillon with one or more other instrument or chorus. Submitted composition must be postmarked no later than Friday, July 31, 2009.

Judges for the competition are Adrian Gebruers (carillonist at St. Colman's Cathedral, Cobh, Ireland), Jeffrey Prater (Professor of Music and Chair of Composition and Theory Division at Iowa State University), and Tin-Shi Tam (University Carillonist at Iowa State University).

For more information, visit the web: <http://www.music.iastate.edu/carillon> or contact the University Carillonist at Iowa State University, Music Department, 149 Music Hall, Ames, Iowa 50011; Phone: (515) 294-2911; e-mail: tstam@iastate.edu

One more thing: The 2009 ISU Carillon Festival will be held on Saturday, September 5. Guest carillonist is Adrian Gebruers. Hope you can come.

Order Online with American Carillon Music Editions (ACME)

by *Sue Bergren*

ACME has new owners, and a new website. The new owners are Mark and Sue Bergren from Naperville, Ill. The new website, www.carillon-music.com, offers an online shopping cart that accepts credit card payments using PayPal, provides PDFs of the first page of many scores, and in the future will also provide composer notes and range information. The new website offers keyword searching, searching by category, composer, arranger or product code, volume discounts, and the ability to buy gift certificates for your favorite carillonists. The print version of the online catalog contains an Order Form for those of you who prefer postal mail to e-mail. The printed catalog will be sent on request, but it can also be downloaded from the new website.

College Carillonist

Trinity College, located in Hartford, Conn., is presently seeking applications for the position of College Carillonist. Trinity College is consistently ranked as one of America's best colleges. Founded in 1823, Trinity is home to approximately 2,200 students who enjoy a magnificent New England campus and benefit from a dedicated faculty and administration committed to providing the finest environment and resources for the College's mission.

The 49-bell Plumb Memorial Carillon housed in the Trinity College Chapel tower is one of the finest in the country. Built by the John Taylor foundry, the carillon was dedicated in 1932, with the consecration of the Chapel. In 1934, Trinity College President Remsen B. Ogilby founded the Guild of Carillonists of North America (GCNA). The carillon was expanded in 1978 from its original 30 bells to 49, which extended its range to four octaves. The bourdon weighs 5,600 pounds and is tuned to B natural.

The successful candidate will be responsible for playing the carillon for such College occasions as convocation, matriculation, honors day, and commencement as well as for weddings and funerals in the Chapel; directing the Carillon Summer Music Series; instructing undergraduate students in playing the carillon; maintaining the instrument and overseeing its use; and coordinating and promoting the Trinity Guild of Carillonists. This position is part-time; candidates can expect to receive a stipend and private fees on some occasions.

Qualified applicants must have attained Carillonist status in the GCNA or hold the equivalent diploma from a carillon school. Ability to climb a belltower also required.

Review of applications will begin immediately, and will continue until the position is filled. To apply, please submit a resume, cover letter, and the names, telephone numbers and addresses of three professional references to: Sandra Magee, Human Resources Specialist, Human Resources, Trinity College, 300 Summit Street, Hartford, Connecticut 06106.

Trinity College is an Equal Opportunity/Affirmative Action Employer. Women and minorities are encouraged to apply. Applicants with disabilities should request any needed accommodation in order to participate in the application process.

In Memoriam

from page one

extraction. He studied piano and music theory at an early age with pianist Nina Shafran. Prior to World War II, he studied piano with Edward J. Collins at the American Conservatory of Music in Chicago. He earned the Bachelor of Music (1948) and Master of Music (1949) degrees from Northwestern University, studying there with composer Robert Mills Delaney. At the Eastman School of Music, he earned the PhD in Musical Composition with Howard Hanson and Bernard Rogers.

Pozdro wrote a wide range of music for other media, including three symphonies, works for chamber and string orchestra, two works for the stage, works for various chamber ensembles, several works for the piano – including six sonatas – and vocal and choral pieces. How fortunate we are that he also blessed us with several compositions for carillon.

I had the pleasure of a long friendship with him over the years, though during my year as a student at Kansas, we knew each other mostly in passing; I never had a class with him. He and his colleagues established an annual “Symposium of American Music,” which brought many fine composers to Kansas, and in itself often led composers to contribute new works for performance. These pieces included carillon music, especially when Ronald Barnes was there, and one of the more memorable submissions was Johan Franco’s stunning *Lawrence Nocturne*.

John was a gentle, self-effacing fellow, very particular about his own compositions yet supportive of others. I got an excellent taste of that in very recent years when we worked together on *A Summer’s Night* and when I sent him a few other compositions of mine for comment. He always had some useful suggestions to offer. He was very modest about his own work, despite his fine achievements over the years, and unfortunately this makes it difficult to find his compositions now (scores or recordings).

He had a slightly mischievous sense of humor, which showed through in his music sometimes, notably the final movement of *The Winds of Autumn*, with its wild send-up of *Ride of the Valkyries*. Many of you are familiar with the interview article I did with him in the 2004 issue of the *GCNA Bulletin*, which certainly offers a taste of his humor,

as well as his serious, learned approach to the music he wrote. Ultimately, I believe it was his ear more than an analytical approach that led to such fine carillon compositions. (He was a very skilled improviser at the piano.) Even when we weren’t working on some musical project, he and I kept in touch often. What wonderful stories he had about the composers he knew over the years! His selflessness showed in the fact that in our many phone conversations, he never once mentioned that he was fighting cancer himself, so I must admit his death came as a surprise to me, in spite of his age. I’ll miss him greatly, but we can all be thankful for the legacy he left us, and continue to play his carillon music, all of which is readily available.

John Pozdro’s compositions for carillon: *Landscape [I]* was written for the University of Kansas carillon and first performed there by Ronald Barnes in the summer of 1953. (GCNA)

Landscape II: Ostinato was written in 1969 for Albert Gerken and first performed by him at the University of Kansas on April 13, 1969. (GCNA)

Rustic Landscape was written in 1982, also for Albert Gerken and premiered by him at the University of Kansas on October 31, 1982. (American Carillon Music Editions, Inc.)

Variations on a Slavonic Theme was commissioned by the Stanton Memorial Carillon Foundation of Iowa State University, and also written in 1982. It was premiered by University Carillonneur Richard von Grabow at Iowa State on May 18, 1983. (ACME)

Triptych (Intermezzo, Variations-Fantasy, and Slavic Dance), commissioned by the Johan Franco Composition Fund Committee of the GCNA, was written in 1989 and premiered on June 27, 1989, at the GCNA congress at Albany, N.Y. by Albert Gerken. (GCNA)

The Winds of Autumn (A Breath of Wind, Who Will Dance with Me? and I Make the Storms) was also a commission from the Johan Franco Composition Fund Committee. Written for the GCNA congress at the University of Kansas, Albert Gerken played the premiere on that occasion on June 3, 1997. (GCNA)

A Summer’s Night, completed 2003, was written as a collaborative effort between John Pozdro and John Gouwens, and premiered by Gouwens at The Culver Academies on May 29, 2004. (GCNA)

Marilyn Clark

1927–2008

by Margo Halsted

Marilyn Clark, longtime member of the GCNA, passed away on May 19, 2008, following an extended illness.



She was born Sept. 30, 1927. Starting in 1985, Marilyn played the 31-bell Taylor carillon at the Church of Our Lady of Good Voyage (Roman Catholic) in Gloucester, Mass. Her earlier career had been as a teacher at Gloucester High School.

Marilyn was a kind, happy, and generous person who loved to travel. Her e-mail address name was “Happy Wanderer” and it fit her well. I remember running into her in Amsterdam many years ago just after she had arrived for carillon study. She also traveled to much more of Europe, as well as to England, South America, Egypt, and all across the United States. It’s not widely known that she personally sponsored the Gloucester carillon recital series as well as housing for her guests. She would have been very happy to learn that money is finally available for her instrument to get a badly needed restoration this year.

Three children, seven grandchildren, and two great-grandchildren survive her.

Ira Paul Schwarz

1922–2006

by Charles Semowich

Word has only recently been received of the death of Ira Paul Schwarz, who died June 9, 2006. He was living in England at the time of his death. He was born in 1922 and had been professor and Professor Emeritus at the State University College of New York at Brockport. He had degrees from Morningside College, the University of South Dakota, and the University of Iowa (PhD). He studied music with Nadia Boulanger, Richard Herwig, and others. His music has been recorded by MCC Records, New Ariel Recordings, and North/South Recordings. He was the author of four books. He wrote three pieces for carillon: *Evening Song*, *Morning Song*, and *Contemplation in a Japanese Garden*.

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

