

Carillon News

No. 82 November 2009



www.gcna.org

Newsletter of the Guild of Carillonneurs in North America

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Longwood Gardens the Setting for 67th GCNA Congress



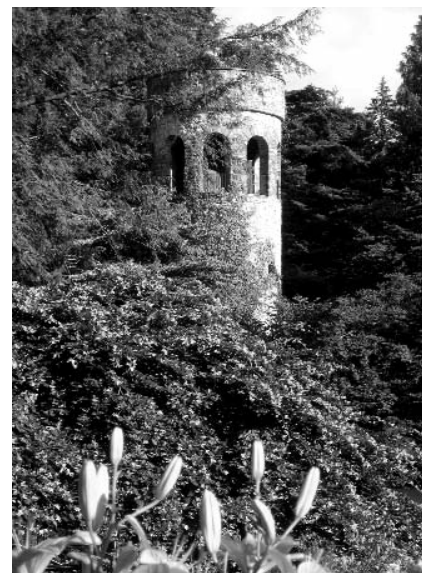
Longwood Gardens provided a spectacular setting for the Congress activities. The business meetings and presentations were conducted in the Visitor Center Auditorium, and the artists and examination recitals took place at the nearby Chimes Tower. The 61 foot Chimes Tower was built in 1929 to house a set of 25 tubular chimes installed by the J.C. Deagan Company. In 1956, the chimes were replaced by a 32-note electronic system which was used until 1989.

see Longwood Gardens, page 3

by Lynnette Geary

The 67th GCNA Congress met at Longwood Gardens, Kennett Square, Pa., from June 21–25, 2009.

Longwood Gardens was established by Pierre du Pont who bought the property from the Peirce family in 1906 so that he could preserve the trees. Through his management, formal gardens, fountains, an Open Air Theater, and a Conservatory were added to the estate. The Longwood Foundation was established in 1937 and received government approval in 1946 to operate the gardens for public education and enjoyment. Longwood Gardens now covers 1,050 acres with 20 indoor and 20 outdoor gardens. It hosts an extensive educational program and sponsors horticultural and performing arts events year round.



Carillon News

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

Deadlines: Submissions for publication must be received by **February 15** for the spring issue and **September 15** for the fall issue. Submissions should be typewritten and double-spaced and are appreciated by e-mail. Send materials to:

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

Back issues of *Carillon News*, if available, cost \$2 per issue. Submit checks in US dollars only, payable to "GCNA."

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Printing

D & R Press, Elmwood Park, IL

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Jim Brown

see Committees, page 21

Errata

On page 3 of *Carillon News*, no. 80, Fall 2008, the statement that Tintinnabulum was created by the Flemish Carillon Guild is incorrect.

Tintinnabulum, the organization managing the Brussels carillon, was in fact created by the combined efforts of the City of Brussels, the Flemish Carillon Guild (VBV), the Walloon Campanological Association (ACW), and the Brussels cathedral, each of these four organizations having delegates in the Tintinnabulum board. In 2008, about 25 carillon-neurs were invited by Tintinnabulum to play the Brussels carillon.

Carillon News regrets the error.

from the President



Evolution

As mentioned before, the strength of our organization is in our diverse membership. I am greatly impressed that the ongoing discussion on our e-mail listservers has been highly professional and thought-provoking. Many interesting points continue to be made, and I have personally responded to each sender stating appreciation for their comments which would be considered as we evolve this organization. While we have seen familiar names in the e-mails, there have been several other members (and non-members) which may have not been so familiar. It is encouraging that new voices are now being heard. Evolution, and not revolution.

from Longwood Gardens, page 1

Royal Eijsbouts installed a 62-bell carillon in the tower in 2001. The carillon sounds the quarter hours throughout the day and plays tunes on the hour on weekdays and on the hour and half hour on the weekends.

On Sunday evening, guests enjoyed an elegant reception in the Conservatory, entertained by harpist Janet Witman from the Brandywine Celtic Harp Orchestra. The following Host Recital by Lisa Lonie and Janet Tebbel was a perfect introduction to the 67th Congress.

GCNA attendees met in the Visitors Center Auditorium for Monday's sessions. Paul Redman, director of Longwood Gardens, welcomed the group and gave an overview of the mission for the Gardens, with an emphasis on the performing arts. Congress host Emily Moody, Performing Arts Assistant Manager, was introduced to enthusiastic applause in anticipation for a memorable Congress. The first business session included introductions of the Officers and the

At the Longwood Gardens Congress, the Board reviewed the report and recommendations of the Ad Hoc Exam committee, ably chaired by Carlo Van Ulft, and the Board agreed to continue on to the next level of investigation. Their charter was to 'examine' the current process and the report was presented to the Board and to the general membership in our business meetings. This next effort will take a look at the possibility of more than one level of carillon proficiency.

The charge to the new ad hoc examination committee:

- Develop a proposal for more than one level of carillon proficiency
- Analyze the e-mail discussions to date
- Contact others as needed to gain an understanding of all perspectives
- Compare process with other professional organizations (e.g. American Guild of Organists)
- Recommend accreditation process: standards, repertoire, adjudication
- Use Lisa Lonie and Carlo van Ulft as expert references
- Target dates: Board review (Dec. 2009), general membership (June 2010)

Pat Macoska has agreed to lead this new effort, and looks forward to evolve this guild with a new dimension. Some committee members are yet unconfirmed as of the writing deadline. Status will be communicated via periodic e-mail. (If you

Board of Directors, new attendees, non-North-American guests, the examination chair and judges for 2009. We observed a moment of remembrance for those we lost this year: Paul Hicks, Robert Lodine (from 1984), Aimé Lombaert, John Pozdro, David Shayt, Piet van den Broek, and Jerome Werblow.

Cleverly disguised, and with full musical accompaniment, special detective Peter

"Brother Blues" Gunn (a.k.a. Tim Sleep) distributed and collected ballots for the new board members. He and his assistants then departed to the bunker to



Calendar

49th International Carillon Festival, Springfield, Ill. June 6–June 12, 2010

Midwest Regional Carillon Festival, Springfield, Ill. June 7 and 8, 2010

2010 GCNA Congress, Naperville, Ill. June 13–17, 2010

haven't subscribed to our listserv, go to <http://www.gcna.org/mail-lists.html> for instructions.)

It is clear that we need to pursue new opportunities for certain members.

Evolution.

tally the ballots for a later report to the membership.

Officer and committee reports were presented. There was a proposal whether members would be agreeable to having full reports available online, or possibly distributed prior to the Congress, and that summary reports would be presented at the annual meeting, allowing more time for questions and discussion.

Dr. Steven Ball, Assistant Professor of Carillon and Campanology at the University of Michigan, and a specialist in theater organ, presented a session on the "Historic Bells of Philadelphia." Milestones noted were: the installation of eight Whitechapel bells in 1754 in Christ Church Cathedral; the Liberty Bell story from its arrival in Philadelphia in 1752, its ill-fated sound test, its repair—twice—by John Pass and John Stow, and its place in American history as a symbol of freedom; the installation of the 17-ton Gillett & Johnston bell atop the

continues on next page

Wanamaker Men's Store in 1925; and the public arts project of the 39 bells on lamp posts on the Avenue of the Arts, in operation from 1996–1998, designed to play compositions on the hour during the business day.

Lisa Lonie moderated a session for "Exam Adjudication 101." A lively discussion was led by exam committee members Jeff Davis and Julianne Vanden Wyngaard. Audio and visual examples displayed a range of playing quality from poor to excellent, and it was informative for committee members to articulate both the specific and the subjective elements considered for a passing exam performance.

In the late afternoon, the new publications artist recitals were presented by Sue Bergren, Tim Sleep, Linda Dzuris, Jeff Davis, Lee Cobb, John Gouwens, and Elizabeth Berghout. With such an array of new music, excellently performed, by the way, there is no lack for indulgence in new carillon literature this year.



Following a picnic dinner near the Chimes Tower, Ed Nassor presented an artist recital of "Chestnuts and Classics: Musical Parings on the Carillon." He played a broad variety of styles ranging from Pachelbel and van den Gheyn all the way through Erroll Garner and Duke Ellington.

The evening concluded with the annual Ice Cream Social hosted by Meeks & Watson, followed by a viewing of the 1923 silent film *The Hunchback of Notre Dame* starring Lon Chaney. Steven Ball accompanied the movie on the recently restored 1929 Longwood organ. The organ has 10,010 pipes and is the largest residence organ in the world. It is traditionally played on Sunday afternoons and for sing-alongs during the Christmas season. The intermission was announced by a fire alarm siren, complete with flashing lights, and the audience was invited to enjoy the fresh air on the terrace of the Conservatory for several minutes.

Tuesday, June 23, was a full day of visits to area carillons. Margaret Pan and Wesley Arai presented the Class of 2008 recital on the Shelmerdine Memorial Carillon at

the First United Methodist Church of Germantown. The carillon was installed in 1927 and renovated by Verdin/Rick Watson in 1990. It has 50 bells in concert pitch and is used for special occasions and a summer recital series.

Jason Lee represented the Class of 2008 for a recital at the Miraculous Medal Shrine in Philadelphia. The carillon of 26 Paccard bells was installed in 1900-01; renovated and extended to 47 bells by Arthur Bigelow in 1952; and restored in 1975 under Janet Dundore's tenure as carillonneur. It is the fourth oldest carillon in North America.



Barnes Scholar Carol Anne Taylor, presented an artist recital at St. Thomas' Church, Whitmarsh. The 48-bell Petit and Fritsen carillon, Rick Watson design, was installed in 1974 and dedicated to Catherine Colt Dickey. It seemed to be a theme for the conference: a beautiful setting with excellent music. Also, we were well-fed (always an important consideration) with Philly cheese steaks in the parish hall.

The afternoon business meeting featured a continuation of committee reports, with a question and answer session, and a presentation of the treasurer's report. In board action, committee reports should be submitted by May 15, 2010, and will be available online and printed for distribution at the annual congress. Also, the current examination jury will continue for 2010. Brian Mathias and Melissa Weidner were welcomed as new carillonneur members after successful examination recitals on Monday.

The nominations committee reported that the new board members are Linda Dzuris, Laura Ellis, and John Widmann. Congratulations to all, and thanks to the nominations committee for their work.

The day concluded with a visit to Washington Memorial Chapel at Valley Forge. There was particular interest in the reserved parking space for the carillonneur. Many pictures were taken to be forwarded to various church-college-municipal administrators.

National Patriots Bell Tower, Valley Forge

The Chapel was completed in 1917 and houses the National Patriots Bell Tower. Meneely installed fourteen bells in the Tower in 1926, and the carillon was expanded to 58 bells by Paccard in 1963. Jon Lehrer and Carlo van Ulft presented artist recitals—again, beautiful music in a beautiful setting—followed by the annual pizza feast and visits to the Chapel and the carillon tower. The evening concluded with the dedication of a bench sponsored by the students of Frank Law, Carillonneur of the Washington Memorial National Carillon from 1953-1985.



Wednesday, June 24, included the following announcements in the morning business session: the Texas Regional Congress will meet in San Antonio, October 16-17; the first annual Percival Price Symposium will feature a recital, a master class, and a lecture by William De Turk at the Peace Tower Carillon, House of Commons, Ottawa, Ontario, October 3; the 2012 GCNA Congress will meet at Clemson University.

Dr. Andrea McCrady nominated Sally Slade Warner for honorary membership in the Guild. The nomination was greeted with applause, cheers, and unanimous agreement. Congratulations to Sally for a well-deserved honor.

Roy Wilbur, Project Manager for the Marketing Innovation Program at The Pew Center for Arts and Heritage, presented a session on "Marketing a Successful Carillon Concert Series." He offered some very good, practical ideas about strategic planning for a series and how to market your events for the most productive results: know your audience, provide clear communication, and use as many tools as you can, from traditional mailings to Internet media



to reach your market.

Robin Austin, carillonneur at Princeton University and executive director of development for The Children's Hospital of Philadelphia, presented a ses-

sion on fund-raising for the carillon. Clearly identifying your primary needs, such as growing an endowment, funding a recital series, or establishing a maintenance fund will help to target donors who could contribute to the carillon. References recommended were *Roadmap to Fundraising Success* by Timothy Seiler, *The Millionaire Next Door* by Thomas J. Stanley and William D. Danko.

Both of these sessions provided quality information, both for those who are involved in active fundraising, and those who are considering campaigns. Fundraising and marketing are essential for any organization, and certainly no less for the carillon.

The annual group photo was organized(!) in front of the Chimes Tower just before lunch. The issue of hunger seemed to focus attention on the project at hand, and so with minimal distraction, we managed to acquire a photo in a reasonable amount of time.

The afternoon featured two examination recitals followed by an artist recital by Sara Elias, Managing Director of the Fundação CICO for the promotion and teaching of the arts. Her program included her own compositions and selections by John Courter, Sjef van Balkom, Jef Rottiers, and Raul Ferrão.

Another fine evening concluded with the annual Barnes Silent Auction and an excellent banquet in the Conservatory. Although several able assistants provided an entertaining libation auction, Jim Smith's wit and finesse were sorely missed. The Guild will certainly feel the loss of his enthusiasm and love for the carillon.



On Thursday, June 25, Joe Hannigan of Weston Sound presented a session on "Recording the Carillon – A Professional's Perspective." His experience provided a substantial wealth of advice on types of audio files, microphones, and equipment setups that should be considered in preparation for recording the carillon.

Laurel Buckwalter gave us quite a saga on the Davis Memorial Carillon at Alfred University. The University had accepted a gift in 1937 from alumni and faculty of 35

bells believed to be made by Pieter Hemony, J. du Mery, and A. van den Gheyn. The carillon was enlarged to 43 bells in 1953 by Petit & Fritsen, and enlarged to 47 bells in 1977, also by Petit & Fritsen. However, the older bells were of such poor quality, that Laurel was inspired to investigate the claim that they were made by 17th and 18th century bell founders. She found that the older bells were indeed counterfeit, and was responsible for the carillon's upgrade in 2006 by Meeks & Watson.

Afternoon artist recitals were presented by Roy Kroezen, carillonneur of the Taylor carillon of Zwolle, in a recital of Dutch and American composers to commemorate the 400th anniversary of American and Dutch friendship, and Gert Oldenbeuving, carillonneur in Zutphen, Lochem, Groenlo, Winterswijk, and Nijmegen, who performed a program of baroque masters.



The afternoon business meeting included a presentation by Wylie Crawford for the 2010 Congress, June 13-17, at the 72-bell Eijsbouts Millennium Carillon in Naperville, Ill. The theme for the Congress will be "Carillon and Other Instruments." Visits to area carillons are planned for the Rockefeller Carillon at the University of Chicago, and the Theodore C. Butz carillon at the Chicago Botanic Garden in Glencoe.

Frank DellaPenna, with a little help from his friends Jon Lehrer and Wylie Crawford, delighted both Guild members and park visitors with an evening performance of *Cast in Bronze*. The instrument of 35 bells, cast by Petit & Fritsen in 1980, was available throughout the week for carillonners to play, and provided an added appreciation for the evening presentation. The traveling carillon *Cast in Bronze* was created in 1991 to bring the art of the carillon to more listeners. The show appears at music, art, and renaissance festivals, and notably has performed at Disney World's Epcot Center, played in Central Park for the Mass of Pope John Paul II, has appeared on the NBC Today Show, and played for Alice Cooper's 2004 benefit concert.

The day ended with a fantastic light and water show with music. Varied patterns of water and colored lighting were accompa-

nied by recorded classical, patriotic, and popular tunes. It was an amazing display to transport viewers to quite another world.

The post-congress trip on Friday began with a visit to the Middleton Family Carillon at Bryn Mawr Presbyterian Church. The carillon was installed by Petit & Fritsen in 2005, and enlarged in 2006 to 47 bells. The group took turns investigating both the organ and the carillon and then proceeded to the next stop at Macy's department store in downtown Philadelphia for a noon concert on the famous Wanamaker organ by Peter Richard Conte. Great fun. Following the recital, the carillon group was invited to view the massive console with 6 manuals, 729 stops, 168 piston buttons, and 42 foot controls. The organ was designed by George Ashdown Audsley for the St. Louis World's Fair in 1904. John Wanamaker bought the organ in 1909 for his new store in Philadelphia, and enlarged it from the original 10,000 pipes to the present-day 28,500 pipes. The organ is played for daily concerts and for special occasions.

After lunch at the Terminal food court, Philly cheese steaks and all, we enjoyed an organ recital by Nathan Laube at the Verizon Hall Kimmel Center. The Fred J. Cooper Memorial Organ is the largest concert hall organ in the United States. It has 6,938 pipes and 111 stops, designed by Lynn Dobson.

The last stop for the musical crawl was a visit to the Founders Bell at the PNB building. The bell was cast by Gillett & Johnston in 1926, and at the time was the largest tuned bell in the world. It was commissioned by Rodman Wanamaker as a memorial to his father John Wanamaker and to celebrate the Sesquicentennial of the United States. It sounds a low D and weighs 15 tons, representing one ton for each decade of American independence. The group had a private tour to view the bell, and it was rung at 5:00 p.m. as a special demonstration.

Emily Moody deserves a tremendous thank you for her work on a beautifully organized Congress. The artist recitals and presentations, the trips, the food, the grounds, and the business sessions represented hard work and dedication on the part of so many people who contributed to a very successful Congress. We all enjoyed the benefits, and shall feast on the memories and all that we learned until next year.

New Carillonneur Members

by Lisa Lonie
Chair, Examinations Committee

The Examination Committee and Membership of the GCNA are pleased to announce that the following individuals successfully passed the examination for Carillonneur certification at the 2009 Congress at Longwood Gardens, Kennett Square, Pennsylvania.



Brian Mathias

Melissa Weidner studied carillon with Robert Grogan and Todd Fair, and plays on the Williams Carillon at the University of Denver. She earned a Bachelor of Music degree with a concentration in Music Theory from the University of Oregon and a Master of Music degree in Sacred Music with a concentration in Organ Performance from The Catholic University of America. Her musical interests include Gregorian chant and Baroque organ music, while her hobbies include pipe organ tuning and repair, poetry, and hiking.

We offer our congratulations, applaud all candidates on their performance, and look forward to their future contributions to the GCNA and to the profession.

Carillonneur membership in the GCNA not only benefits the individual with renewed confidence as a performer, but also serves as testament to the public of our ongoing commitment to carillon musicianship and advancement of the carillon art.

Brian Mathias studied carillon with Don Cook and has served as Associate Carillonneur at Brigham Young University in Provo, Utah since August 2005. He earned a Bachelor and Master of Music degree, with a concentration in Organ Performance, from Brigham Young University in April 2008 and August 2009 respectively. He is currently pursuing a Doctor of Musical Arts degree in Organ Performance at the University of Kansas. He performs frequently as a guest organist at the Salt Lake Tabernacle. His interests include composition, particularly for organ, carillon, and choral, cooking, and spending time with wife, Alicia.



Melissa Weidner

2011 Examination - at a glance -

Information for the 2011 GCNA Examination to obtain carillonneur membership is available online (<http://www.gcna.org>) after January 1, 2010.

The required pieces and pricing are available from the publishers after **January 1, 2010**. To order, please contact Laura Ellis (lrellis@ufl.edu).

Gavotte I & II, (J.S. Bach/arr. Winsemius, NL School publication to be available via GCNA)
Slavic Dance (Pozdro/GCNA)
Dance of the Tower Bells (Janssens/GCNA)

The application and fee (\$40 non-refundable) is to be postmarked by Nov. 2, 2010. All applicants must be Associate members of the GCNA in good standing with dues paid by November 2. New membership applications must be postmarked by November 2, 2010, and sent to the GCNA corresponding secretary. Membership applications are available on the website.

2011 Examination Dates and Deadlines:

January 1, 2010: Examination information available via download (<http://www.gcna.org>).

November 2, 2010: Application and \$40 fee postmarked on or before this date sent to the exam chair. No exceptions.

January 18, 2011: Eight (8) CD recordings and eight (8) copies of all scores on watermark template postmarked on or before this date sent to the chair. No exceptions.

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

Approx. April 1, 2011: Results of CD screening process

Approx. May 2, 2011: Eight (8) copies of all pieces and program for Congress recital sent to chair, postmarked on or before this date if candidate successfully passes at the CD level.

June, 2011: Congress at Kirk in the Hills, Bloomfield Hills, Mich.

Sally Slade Warner Awarded Honorary Membership

The following letter of recommendation for Honorary Carillonneur membership was presented at this year's GCNA Congress at Longwood Gardens:

The theme of this congress has been to promote the accessibility of the carillon. We can all agree that our instrument's accessibility is enhanced by the programming of high-quality music, played well by the resident carillonneur, and further increased by fostering guest recital series, workshops, regional gatherings, and national conferences. A colleague who has excelled in all these aspects is Sally Slade Warner.

Sally has been carillonneur at St. Stephen's Church in Cohasset, Mass., since 1985, when she succeeded her first carillon teacher, the late Earl Chamberlain. In 1973, Sally was employed as an assistant in the Music Department and as director of the Record Library at Phillips Academy in Andover, Mass. An organist by profession, she was attracted to the carillon by hearing Mr. Chamberlain play for the American Guild of Organists (AGO) chapter meeting in 1974. In 1977, she was named Academy Carillonneur and Instructor in the Carillon, teaching the Fuller Prize students the art of carillon playing until the Phillips Tower was closed because of structural hazards in the 1990s. After four years of study with Mr. Chamberlain, she attended the Jef Denyn Royal Carillon School in Mechelen, Belgium, for one academic year, studying with Piet van den Broek and earning the final diploma *met grote onderscheiding (magna cum laude)* in 1979. She also studied for a short time with Milford Myhre, whom she first met at an AGO convention in Denver in the 1960s. She faithfully attended the Bok Tower International Festivals, performing there on several occasions. In 1988, she was awarded the Berkeley Medal of the University of California for distinguished service to the carillon. She is also an honorary (ornery?) Texan carillonneur.

A Carillonneur member of the GCNA since 1980, Sally has served on the Board of Directors and on many committees. She hosted a memorable GCNA congress at Cohasset in 1996 and continues to organize a guest recital series at St. Stephen's every summer.

Sally holds the Choir Master and Associate degrees from the AGO, and she has been a dedicated member of its Boston and Merrimack Valley chapters since the 1950s. She was sub-dean of the New England Choir Directors' Guild and served as organist at the Church of St. John the Evangelist on Beacon Hill for 30 years. She continues to be an active substitute organist. While she is a devoted Episcopalian, she confesses, "I love playing for the Unitarians. You never know what they're going to do next!"

What sets Sally apart is her superb skill in adapting and arranging music for the carillon. Her many arrangements of hymns, folksongs, and popular melodies are completely idiomatic to the instrument and infused with style and wit. Her music is published both by the GCNA and ACME, and she is also wonderfully generous in sharing her music collection with her fellow musicians. Her pieces are performed throughout the carillon world, and many have been recorded. We have come to depend on Sally for excellence in taste and for providing us with marvelous material for recitals of any theme.

Sally has supported our art and made it truly accessible to players and listeners alike. Therefore, at this congress it is entirely appropriate to nominate and approve Sally Slade Warner for Honorary Membership in the Guild of Carillonneurs in North America.



*Margaret Angelini, Sally Slade Warner,
Bernie Cooper*

Knox Recognized for Extraordinary Service

by Lisa Lonie

At its annual congress at Longwood Gardens, the GCNA formally recognized John Knox with the Extraordinary Service Award, honoring John for his contributions to the North American and international carillon communities. For more than 50 years, John has worked tirelessly to expand the repertoire through arrangements, compositions, and commissions for players worldwide, in terms of not just quantity, but more importantly, of quality. The Extraordinary Service Award was unanimously and enthusiastically approved by everyone in attendance.



The 2009 Ronald Barnes Scholarship Auction and Sale was a huge success! During the Longwood Congress, just over \$2,800 was raised. Fun and laughs abounded, especially when the auction came down to its last minutes. Congratulations to all of our winners! Tim Sleep, you have a newly-revealed talent for extracting bids from people that may keep you busy long into your retirement!

Humble auction co-chairs, Janet Tebbel and Lisa Lonie, are going to take a year's sabbatical and resume the bidding and buying frenzy in 2011 at the congress to be held at Kirk in the Hills, Michigan. Since that congress will mark our milestone 75th anniversary as well as being held in conjunction with the WCF, we anticipate a huge response. Colleagues, keep the auction in mind as you organize, review and clean out—your trash may be our treasure!

Planning for 2010 Congress in Naperville

by Wylie Crawford

More and more, within the carillon community here and abroad, we are seeing our bells performing in concert with other instruments. The 2010 GCNA Congress Committee has therefore chosen “The Carillon in Concert with Other Instruments” as a timely theme for its meeting in Naperville, Ill. Registration will begin on Sunday, June 13, followed by a festive welcoming evening concert, open to the public. GCNA recitals, presentations, and other events will take place during the week, culminating with a banquet on Thursday night, June 17.

Most of the activities for this congress will take place in downtown Naperville (home to 140,000 residents and the third-largest city in Illinois) around the 72-bell Eijsbouts carillon in Moser Tower. A travel day is planned for Wednesday to visit the newly restored 72-bell Gillett & Johnston instrument at Rockefeller Memorial Chapel in Chicago and the 48-bell Petit & Fritsen carillon at the Chicago Botanic Garden in Glencoe.

Thanks to overwhelming interest after the presentation at the 2009 congress, we have confirmed that the post-congress event on Friday, June 18, will be a visit to the Sanfilippo Victorian Palace’s Place de la Musique in Barrington Hills, Ill. Although this venue is a private estate and not open to the public—and generally not open to any visitors on Fridays—we have prevailed upon the owners to allow us in on this particular occasion. The visit is scheduled for 10 a.m. to 1 p.m., which should allow time for post-congress participants to get to O’Hare Airport in time for a Friday evening return home.

The congress events in Naperville will include new music presentations, a special presentation on the music of LaSalle Spiers, recitals by the two newly minted carillonneurs from the 2009 congress, a history of the development of the Naperville carillon, and several recitals with other instruments, including a commissioned piece for carillon and percussion. Confirmed guest recitalists



Plans are well under way for the 2010 GCNA Congress which will be held in Naperville. Tim Sleep, Chuck Seidel, Wylie Crawford, Christine Power, and Sue Bergren had just completed a conference call with last year's conference host, Emily Moody, to discuss last year's congress.

include Toru Takao, Anna Maria Reverté, Koen Van Assche, Elizabeth Vitu, and Boudewijn Zwart.

The events at the University of Chicago will include an organ recital by University Organist Tom Weisflog on the newly restored E. M. Skinner organ, a presentation on the restoration of the carillon, and free time on both instruments.

We plan to close the travel day at the Botanic Garden with open tours of the many gardens, a sunset recital, and the traditional beer-and-pizza party.

At all locations, there will be activities suitable for spouses and their families. These include, in Naperville, the historic Naperville Settlement, the Park District’s Go-Pass activities (paddle boating, swimming, etc.), the DuPage Children’s Museum, and shopping and dining (just three blocks from the carillon). Around the University of Chicago, tours of Frank Lloyd Wright’s Robie House and visits to the University’s Oriental Institute and the Museum of Science and Industry are available.

More information and the PowerPoint presentation from the 2009 congress can be found at <http://www.gcna.org/documents/Congress-2010.ppt>.



Millennium Carillon, Naperville, Illinois

Marketing the Carillon

by Frank DellaPenna

Marketing introduction

To promote the carillon means that you have to assume the role of marketing director in addition to being a carillonneur. If you want your carillon to succeed, you have to treat it like any other business. You have to create a product and find a means of selling it to your customers.

To do this requires work, imagination, and a complete marketing plan.



The product

Each carillon in its own environment has something unique to offer to the community. You have to develop a means of getting people involved with your carillon. That means that you have to develop a complete product line using your carillon. Sit down and write a list of all the ways you might be able to use the carillon in your community.

For example, set up a schedule and let people know they can visit the tower for a tour of the instrument and demonstration. Contact all the schools in your area and encourage them to have a field trip to your carillon. If you have universities in your area, invite the music professors to a luncheon, recital, and a tour of the instrument. If the University has a music department, you might initiate an annual composition contest for the carillon. The winning compositions can be performed on a particular date and publicized in all the local papers and on local radio and TV stations.

Play the carillon with a choir, dancers, or gymnasts at the base of the tower. All of their families will attend and discover the carillon. Make a CD of your carillon and

have it available at all events, online, and in local music shops in your area. If possible, offer to do special birthday or anniversary concerts for people in your community for a fee to compensate you for your time.

Offer to do a concert for returning soldiers, or for all veterans. Local businesses will often sponsor such events.

These are just a few ideas, but this is the process. List all of the ways you can use your carillon with other professional organizations in your area. Try to develop a program that will include schools, universities, folk dancing groups, re-enactment groups, gymnasts, choirs, bagpipers, any group of people that you might be able to use with the carillon.

The more people you can get involved, the more success you will achieve. Try to remember to treat your carillon as a unique product that your community needs. You have to believe this in your heart and make them feel like their lives will be unfulfilled without the carillon. The important thing to remember is that the carillon has to reach out into the community if you expect people to support the carillon program.

Media contact

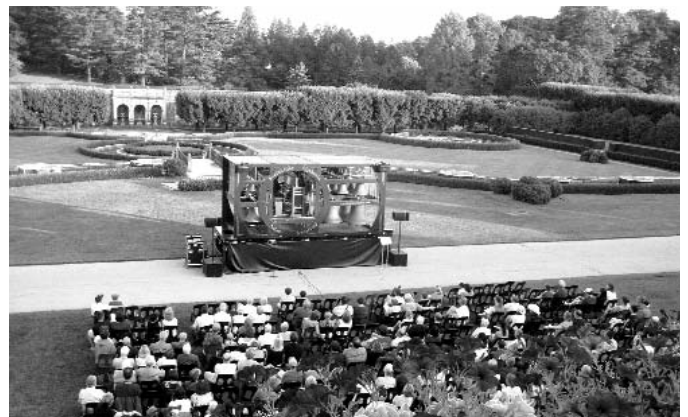
It may be of extreme importance to establish a personal relationship with the local media. You might offer to buy them lunch, and you may want to be sure you know something about the person you plan to meet before the lunch meeting. Find out where they went to school (they may have attended a university that had a carillon on campus). Talk to them about articles they have written and try to find some common ground where you can bring the carillon program into the conversation and how the carillon program has been set up to benefit the entire community. You might offer to bring them up the tower. Chances are, if you have done your homework, they will do a feature article and subsequent releases for specific events. The trick is to establish the contacts and main-

tain them. If you can convince them of the importance of the carillon program to the community, they will help you.

There are several local PBS stations always looking for interesting and educational programs. Don't expect them to fund a documentary on the carillon. They have their own funding problems. Try to make it as easy as possible for them to put you on the air. That means that you have to produce your own program on the carillon and submit it to them. It would be better if you actually handed it to them. It is easy to say "no" on the phone, but not so easy to say "no" to someone's face.

Visual presentation

While the carillon is one of the most beautiful instruments to hear, I often remember what the Epcot Show Director told me. He said, "I hired you because people listen to music with their eyes." The playing of the carillon is interesting to watch. At some point each and every carillonneur should have a DVD showing how the carillon is played. The actual content of the DVD will depend on what you are trying to accomplish with the DVD.



For example, you might want to have a completely educational DVD that explains the carillon, its history, the number of instruments in the world, and several examples of you playing the instrument. Such a DVD would be very useful for public speaking engagements for schools or local clubs looking for a guest speaker. Music teachers might also use this DVD to educate students about the carillon.

continues on next page

Churches

Every church in your area should know about the carillon. Why? Because they might end up buying a carillon someday, that's why. You might want to organize a luncheon, recital, and tour of the carillon to all the priests and pastors in the area. You might want to play a religious recital so they can imagine that sound coming from their church. You might not want to play the theme from *The Exorcist* or *Never on Sunday*.

Carillon lessons or master classes

Here is an interesting thought. What if you offered every music teacher in the local schools and every music professor in local colleges one free lesson on the carillon? If that is too much work, you could invite them for a luncheon and master class on the carillon, and give them each an opportunity to play the instrument. You might end up with a few students or, at the very least, a few colleagues for other musical projects with the carillon.

Conclusion

It is my belief that the carillon is one of the most unique cultural treasures a community may possess. It is also my belief that if the carillon is not treated as a business with a complete marketing plan, it will fail. If you want to ensure success, write up your business plan and make an appointment with the most successful business owner in your city. Ask him to review your marketing plan for the carillon and to offer suggestions. Once your marketing plan is finished, go to work. Good luck.

Overtones

Regional Notes

Midwest Regional Conference Asks "Ready or Not? Does Process Make Perfect?"

by Tom Collins

Ready or Not? Does Process Make Perfect?" was the title of the 13th Midwest Regional Carilloners' Conference attended by 31 participants in Springfield, Ill., June 1 and 2, 2009. The conference host, Springfield Park District Carillonneur Karel Keldermans, together with his wife Linda, meticulously planned meetings to create an awareness of the potential of the carillon art in North America and abroad.

The conference theme culminated in three years of analyzing, discussing, and rethinking the student examination process viewed from the perspective of candidates, instructors, and jurors from preparation through final performances.

A panel discussion was composed of Beverly Buchanan (Arlington Heights, Ill.), George Gregory (San Antonio, Texas), Sharon Hettinger (Lawrence, Kan.), and Karel Keldermans, with Dick Buchanan as moderator.

Individual presentations were delivered by John Agraz (Berkeley, Calif.), Sue Bergren (Naperville, Ill.), Laurel Buckwalter (Alfred, N.Y.), Karel Keldermans, Tim Sleep (Naperville, Ill.), Julianne Vanden Wyngaard (Grand Rapids, Mich.), and Gloria Werblow (Williamsburg, N.Y.).

Among problems discussed were intimidation and self-exclusion of potential candidates, students attending no congresses before or after their examination recitals, judges using different and arbitrary standards, inefficient use of congress time, the various difficulties encountered by the candidates and judges, and the overexposure of home audiences to exam pieces.

Solutions proposed for consideration included:

- Three tiers of certification corresponding to basic, intermediate, and advanced levels of performance
- Graded pieces of exam music, choices to be made from a list of carillon literature
- Reference performances available online for candidates to hear
- Apprentice judges training along with experienced judges to practice uniform standards
- Local or regional judging of candidates for basic and intermediate levels before advanced examination playing at an annual congress.

Presentations elicited spontaneous interested comments, opinions, and questions from those present with the hope of using and implementing ideas for future communications, commitments, and developments.

During both conference afternoons, carilloners Sue Bergren and Tim Sleep of Naperville played selections of new ACME carillon scores (<http://americancarillonmusiceditions.com>) on the Petit & Fritsen 67-bell Rees Memorial Carillon at Washington Park. Because the Midwest Conference was held to coincide with Springfield's 48th International Carillon Festival, evening festival recitals were also included in the conference's valuable activities.



Midwest Regional Attendees

48th International Carillon Festival Impresses

by Tom Collins

Washington Park in Springfield, Ill., with its Rees Memorial Carillon, was the site of the 48th annual world-famous International Carillon Festival, held from May 31 through June 6, 2009. Every evening, two scheduled recitalists each played 45-minute programs, resulting in a total of 12 recitals on the 67-bell Petit & Fritsen carillon during the week-long celebration.



Rees Tower, Springfield, Illinois

Jan Bezuijen, City Carillonneur of Goedereede, the Netherlands, included in his two programs a variety of compositions written or arranged by Dutch and Belgian carillonners, including Sjeff van Balkom's *Sonatine II* (ACME publication) and Leen 't Hart's *Dorische Suite*.

Laurel Buckwalter, University Carillonneur at Alfred University in Alfred, N.Y., played selections from Ronald Barnes's *Appalachian White Spirituals* (ACME) as well as a movement from Kamiel Lefévere's *Alfred Suite* and *Gershwin Medley*, arranged by John Courter.

George Gregory, carillonneur and organist at Central Christian Church, San Antonio, Texas, performed a recital in which much of the music had been dedicated to him. In his second program, Julianne Vanden Wyngaard joined him to play primo in duets written by Ronald Barnes: *Andante Cantabile* (GCNA) and several of his *12 Classical Country Dances* (ACME).

Karel Keldermans, carillonneur for the Rees Memorial Carillon, presented virtuosic music from various eras, including Mauro Giuliani's "Variations on a Theme by Mozart" from *The Magic Flute* (ACME), arranged for carillon by Jürgen Buchner. He also included music specifically written for his instrument.

Peter Langberg, formerly City Carillonneur of Løgumkloster, Denmark, performed an entire program of original carillon music, including Roy Hamlin Johnson's *Chartres* (GCNA) and Jacques Maassen's *Reflexes*. A second recital featured arrangements and transcriptions from the Romantic period, including "The Swan" from *Le Carnaval des Animaux* by Camille Saint-Saëns.

Julianne Vanden Wyngaard, carillonneur for two carillons on the campuses of Grand Valley State University in western Michigan, played music of Ronald Barnes, as well as John Courter's *Cortege and Fugue*, John Pozdro's *Who Will Dance with Me?* (GCNA), and Milford Myhre's *Three Designs* (GCNA).

Carillon programs in the ideal setting of Washington Park were well attended by local residents and visitors, thanks to the organizational skills of Karel Keldermans and the enthusiastic work, support, and publicity by the Rees Carillon Society and the Carillon Belles. The evening crowds received the wide variety of recitals with demonstrated enjoyment.

After the Friday evening performances, a spectacular 30-minute aerial fireworks display, sponsored by the Springfield Park District and the Rees Carillon Society, thrilled the large crowd of carillon listeners who watched the pyrotechnics.

University of Michigan Carillon Program Expands

by Jenny King and Carrie Poon

The University of Michigan is fielding another team this year. One that requires no stadium or courts, no uniforms or pep rallies.

In September, University Carillonneur Steven Ball was joined by Sipkje Pesnichak, Carrie Poon, and Jenny King in the growing carillon department housed in Burton Tower.

"Sipkje Pesnichak is working on her master's in performance on the oboe and is a second-year carillon student," Ball said. "She serves as our department librarian. And we have hired Carrie Poon, a master's in carillon performance student, as our public relations liaison, and carillonneur Jenny King as a lecturer," he said.

According to Ball, it has been more than 30 years since there has been a second carillonneur on staff at the university, which has the oldest carillon instruction and campanology studies program in the United States.

Ball said this fall the university is creating a kind of incubator program, combining the talents of artist, engineer, and musician to create a bell-founding operation.

"We hope to be able to offer bell founding as a class in the 2010-2011 academic year," he said.

Below from left, Carrie Poon, Jenny King, Sipkje Pesnichak, and Steven Ball are dwarfed by the 12-ton bourdon Taylor bell of the Baird carillon in Burton Tower at the University of Michigan in Ann Arbor.



Iowa State University Carillon Festival 2009

by Amy Brandau

Iowa State University Department of Music and Theatre hosted the 2009 Carillon Festival on Saturday, September 5. This year's theme was Irish music. The festival featured guest carillonneur Adrian Gebruers, from Cobh, Ireland. His wife, Liz, joined him for the day.

The day began with a seminar by Professor Gebruers titled "Irish Carillon Music." Attendees heard the history of Gebruers's home carillon in St. Colman's Cathedral. Pictures allowed the audience to understand the history and also appreciate the beautiful location. Professor Gebruers played multiple recordings of Irish carillon music, including *Golden Dance* (2003) by David Harold Cox. The recordings took the audience through the short time period represented by carillon music in Ireland.

The Irish theme carried through the day as the ISU Celtic Dance Society performed three Celtic dances for the audience and provided some lessons for those willing to try out Celtic dancing.



A lunch was held in the music building, allowing the festival attendees to visit with the Gebruerses and other carillon alumni. An impromptu discussion on electronic chimes brought out much debate and discussion.

In conjunction with the festival, a carillon composition competition was held to encourage the writing of original carillon compositions by young composers. Adrian Gebruers, Jeffery Prater, and Tin-Shi Tam judged 15 entries from the United States, Australia, the Czech Republic, Germany, and Poland. This year's winning composition is *Hunting St. Hubert* for carillon and



Stanton Memorial Carillon

recital on central campus in the afternoon that included pieces arranged by Gebruers himself. He also played "Allegretto Grazioso" from *Celtic Suite*, composed by his father, Staf Gebruers, and *Preludium*, by his uncle, John Gebruers. Iowa State University Carillon Alumna Society members, mingled among the crowd to answer questions, pass out programs, and provide cookies in the shape of bells and campaniles.

The day concluded with tours of the Stanton Memorial Carillon.

brass quintet, by Sárk Ondrej of Prague, Czech Republic. The premiere of this piece remains to be scheduled.

Professor Gebruers performed a carillon

Halifax Chime No Longer Rings

by Alan Stewart

The chime of St. John's United Church of Canada in Halifax, Nova Scotia, ceased to ring on January 4, 2009. The congregation, founded in 1793, has vacated what was its third building, built in 1920. Changing demographics in the downtown had reduced Sunday attendance from 1,200 to 200. The large building became too costly to maintain and to heat.

The congregation has temporarily moved two blocks down the street and around the corner to the Maritime Conservatory of Performing Arts. It is hoped that the church property will be redeveloped with a smaller and more cost-efficient building that includes a seniors' assisted-living center. These plans, however, do not include a bell tower.

I took this opportunity to retire from bell ringing after doing it for 21 years.



Gijsbert Kok, of Bodegraven, the Netherlands, talked with pre-concert tower visitors at Christ Church Cranbrook in Bloomfield Hills, Mich., in July. Figuring some guests might like to learn about the carillon before the regular 5:00 p.m. programs, Christ Church Cranbrook staff asked Kok and David Johnson (St. Paul, Minn.) to give early demonstrations on the 50-bell Booth-Wallace instrument. Kok, who has studied improvisation extensively in the Netherlands, wowed visitors with his impromptu variations on their suggested hymn tune, "Forest Green." Regular post-program tower tours have been a staple here, where Music at Christ Church Cranbrook sponsored the 81st summer series this year in Bloomfield Hills. (Photo and caption provided by Jenny King.)

Bells for Senator Kennedy

by Ed Nassor

Carillonneurs have many advantages compared to other musicians, in part because of the nature of our profession. Because we play an unusual instrument, we are more often than not permitted to program our recitals ourselves; we are not usually told what to play. Because we play such a public instrument, we always make our best impression when playing a program of music that touches the heart of the community.

Such was the case on the evening of August 29, 2009, the final night of the 46th concert series of the Netherlands Carillon, adjacent to the northeast gate of Arlington National Cemetery in Arlington, Va. It was a week when I had been preparing to play a light summer program of familiar classical arrangements from *The Magic Flute* by Mozart and proto-world music style carillon compositions like *Gamelan and Jhala for carillon, Op. 106* by Alan Hovhaness and *Prelude to Manvantara and Kongai, Soul of the Great Bell* by John Diercks. I had planned to intersperse these pieces with nocturnes by Emilien Allard, Johan Franco, and Margo Halsted because the sun sets during the final 15 minutes of the recital, causing the concert to conclude in the dark.

It was obvious in Arlington, however, that this was no ordinary evening. Parking spaces, usually plentiful during the final week in August, were virtually nonexistent, with many people walking toward Memorial Bridge and the main entrance to Arlington National Cemetery. This was the day that Senator Edward Kennedy was to be buried. Senator Kennedy's procession was to arrive in Washington, DC, from Boston in the mid-afternoon, stop at the Capitol building, then pass over Memorial Bridge to the senator's final resting place in Arlington Cemetery. He was to be buried near his two brothers, John Fitzgerald and Robert, at 5:30 p.m. The carillon recital was to start at 6:00, so it was with some surprise that I heard on my arrival to Arlington that the casket had just arrived at Andrews Air Force Base at 5:30, a full two hours behind schedule.

I began to play my recital promptly at 6:00, fully aware that the audience could see from the carillon down to Memorial Bridge and, if the wind blew from the northwest, the people at Memorial Bridge could hear the Netherlands Carillon. It seemed that the audience that evening had come not to hear the carillon but to witness history. Because recitals at the Netherlands Carillon do not require a printed program, I immediately abandoned the program I had prepared that week, instead playing a solemn program including Bach's "Prelude in C Major" from *The Well-Tempered Clavier, Book 1* ("Ave Maria"), Handel's "Dead March" from *Saul*, Bach's "Bist Du Bei Mir" as well as his "Sonatine" from *Actus Tragicus*, Gluck's "Minuet and Trio" from *Orfeo*, and Bach's "Sheep May Safely Graze."

At that point I could see over my shoulder that Memorial Bridge had been closed to traffic because the funeral cortege was arriving. I stopped playing and tolled the bourdon bell once a minute until the procession crossed Memorial Bridge and entered Arlington National Cemetery. From the tower of the Netherlands Carillon one could see the long procession of vehicles slowly wind their way down lower Constitution Avenue, past the Lincoln Memorial, and onto Memorial Bridge. The entire route was flanked by spectators standing on both sides of the roadway. Memorial Bridge was designed to be a symbolic link across the Potomac River between the north and the south, uniting the Lincoln Memorial on the northern end with the Lee-Custis Mansion, home of confederate General Robert E. Lee, on the southern end of the bridge. I don't know what others felt as they saw motorcycles escorting the hearse and several buses of the Kennedy family across that bridge, but it seemed to me that now, at last, the Kennedy brothers were together again.

When the final vehicle had crossed the bridge, I paused for a minute of silence before resuming the recital with arrangements of Fauré's "Pie Jesu," then Franck's "Panis Angelicus," followed by an im-



provisation on "When Irish Eyes Are Smiling" and an arrangement of "America the Beautiful." I continued by playing the national hymn, then concluded the recital with the national anthem. Throughout the recital, I could hear applause from the audience of the ground between numbers. The administering park ranger, Migel Roberson, said that it was the best carillon recital he had heard, a number of people at the base of the tower immediately afterward greeted me with similar enthusiasm. All too often, carillonneurs play high in their tower and feel remotely, if at all, connected to the audience on the ground. But every so often, historical events focus our vision toward the same subject, where the carillonneur has the opportunity to lead his or her audience to a heightened appreciation of the moment. Such was my privilege on that last Saturday of August.

Foreign News

Leuven Gets Fourth Carillon with Bells from the American Engineers' Memorial Carillon

by Luc Rombouts

When the Gillett & Johnston carillon in the library tower of the University of Leuven was restored in 1983, 16 treble bells were taken out in order to be replaced by new bells with a heavier profile. Since July 2009, these bells have formed the core of a new carillon of 45 bells that is located in the St. John the Baptist church of the Leuven Great Beguinage. To add to the 16 Gillett & Johnston bells, Royal Eijsbouts cast 29 new bells with the same profile and tuning features as the originals. The design of the new bells was inspired by the tuning book of Cyril Johnston and the treble bells of the Laura Spelman Rockefeller Memorial Carillon at the University of Chicago. The bourdon weighs 189 kg and sounds D2. Although light in pitch and profile, the bells have an excellent “singing” quality. The keyboard is the World Standard keyboard of 2006.



St. John the Baptist Church of the Leuven Great Beguinage

This project replicates the listening conditions of the golden age of the carillon. The Great Beguinage is an ensemble of approximately 100 small houses, mainly from the 17th century, mixed with grass areas, and it is free of any traffic noise. Consequently, the 500 inhabitants of the complex—all students or personnel of the University of Leuven—can enjoy the bell music in excellent conditions.

The new carillon will be played by University Carillonneur Luc Rombouts. With this instrument, the University of Leuven becomes the first European university to possess two carillons. And with four singing towers, Leuven now ranks second among cities worldwide, preceded only by the city of Amsterdam.

More information about the new carillon can be found at http://www.kuleuven.be/cultuur/beiaard/beiaard_groot_begijnhof.html.

Gregory and Vanden Wyngaard Play Curaçao



by George Gregory

Julianne Vanden Wyngaard and George Gregory were invited by museum curator Kahrine C.G. Durguti-Martijn to play a joint recital on March 19, 2009, on the “Four Royal Children” 47-bell Eijsbouts carillon at the Curaçao Museum, Willemstad, Curaçao, Netherlands Antilles.

The museum is a reconstructed military quarantine hospital built in 1853 especially for yellow fever patients. The carillon, located on the roof, was installed in 1951 and

was named after the four daughters of the late Queen Juliana, mother of the reigning Queen Beatrix of the Netherlands. The bells are visible through a bow window directly above the keyboard.

During the recital, a seated friendly audience, proud of their instrument, filled the large room housing the keyboard; many listeners were also on the grounds and several tour groups were visiting the museum.

The program Julianne and George played consisted of solos as well as five duets composed or arranged by Ronald Barnes. We think it was the first time duets had been played on the only carillon on any of the Caribbean Sea’s many islands.



The Four Royal Children Carillon at the Curaçao Museum

Details of the history of the Curaçao carillon by Janet Dundore appeared in vol. 35 of the *Bulletin of the Guild of Carillonneurs in North America* (1986), p. 26–31.

News from French-Speaking Guilds

translated and summarized by
Wylie Crawford

From *L’Art Campanaire*, the bulletin of the French Guild of Carillonneurs (GCF) #68—April 2009

President Jean Pierre Vittot tells the story of the carillon of Grézieu la Varenne, which this year celebrates the 70th anniversary of its 25-bell carillon. In the year of its founding, this instrument had but six bells. Over the years, and through several stages, the citizens of this small town just west of Lyon have collected the funds to acquire 19 more bells. All but one of these bells were

founded by successive generations of the Paccard family. It is on this instrument, and also the traveling carillon of Prague, where the candidates for this year's examinations will perform as part of the annual meeting of the French Guild.

The advancement examinations are described. First, for carillons of more than 23 bells, there nine levels, divided into three cycles. Then, for carillons of fewer than 23 bells, there are four levels in a single cycle. Each level represents a year of study. Each level has one or two required pieces and one piece chosen by the candidate. The annual meeting will take place on July 4 and 5, with July 3 reserved for the exams.

The Administrative Council of the Guild met in Grézieu on December 7, 2008. There was some discussion about separating the exams from the meeting because of the small size of the Grézieu carillon. But it was decided that various organizations would contribute funds to acquire a traveling carillon. At this time, the Belgian traveling instrument was planned and budgeted at 2,000 euros, plus lodging. The registration fees for the participants should not exceed 38 euros, including meals and tours of local attractions.

An outline of the day-by-day events for the upcoming exams and congress is given. Following this, there is a description of the Aimé Lombaert Contest in Wavre. [See the accompanying translation of *Le Bulletin Campanaire* #58 for details.]

Next, there is a reprint of a lecture given by Patrice Latour in which he takes an article that appeared in the *Musical Revue*, dated 1834, and provides his commentary to bring his audience up to date on the state of the carillon today. The article, written by a Monsieur Fétis, insists that the "violence of exercising two arms and two feet" for an hour requires a carillonneur to shed his or her clothing. Further, he claims that "it is rare that a carillonneur isn't forced into bed after having completed this long and difficult task." This, and many "truths" of the early 1800s are updated and corrected by Monsieur Latour.

Finally, Monsieur Latour takes a theme from a novel by Nicolle Morelle, *The Hanging Garden*, which deals in part with what literature should be played on an organ, and applies it to our carillon world. He includes two passages: the first describes the narrator as becoming more willing to appreciate accessible art, in addition to the more subtle and "snobbish" tastes that he had previously held. The second passage describes a battle

that ensues during an organ renovation between the purists who wish to restore the organ to its original state and the modernists who want the organ to reflect today's musical tastes. The parallels to the carillon world are obvious.

From *L'Art Campanaire*, the bulletin of the French Guild of Carillonneurs (GCF) #69—July 2009

President Jean Pierre Vittot celebrates the fact that the national carillon exam, which occurs immediately before the annual congress, has been "decentralized" out of northern France and into the Rhône Alpes for the first time since its inception in 2004. He also notes that, for the first time, a separate exam track is being offered for those who play carillons [sic] of fewer than 23 bells. Each track has five candidates—more than ever. The traveling carillon of Prague will be present and will be used for the traditional track's exams, and the 25-bell church carillon of Grézieu la Varenne will be used for the smaller track. Finally, he notes that the restoration of the Dunkerque carillon is in the works.

A tract written by Paccard in 1942 is reproduced that discusses the technical challenges of connecting a set of bells to an organ. How to allow the bells to resonate properly before damping them (if at all)? How to vary the force with which the set of bells (or each bell) is struck, given that the organ key doesn't transmit any variation in touch? The device used for this purpose is a "Barker machine." The tract is not designed to answer these questions but uses the Barker machine as a possible mechanism to solve the problems. The next article in this issue then gives a description of the Barker machine, which is a pneumatic device that was originally designed to reduce the perceived weight of heavy organ keys. It was designed in 1839 by Charles Spackmann Barker, an English organist working in Paris and was used with large coupled organs to make their touch lighter.

Jacques Martel offers an extract from *Popular Flemish Customs*, dated 1889, which describes the art of the carillon at that time, as well as various historical accounts of the first carillon, which claim—in addition to the 1510 instrument in Oudenaarde—an instrument in Belgium as early as 1487, and even one in Osnabruck as early as 1404. In passing, the article notes that Jean Jacques Rousseau, in his musical dictionary—besides

spelling the instrument "carrillon"—states that "bell music is always a musical joke." The article then continues with a listing of information about carillons of the time, which will continue in the next issue.

Patrice Latour notes, and appreciates, the recent appearance of the online photo archives from the Mechelen carillon school [See the accompanying translation of *Le Bulletin Campanaire* #59 for details]. He also notes that the same search engine can be used to search for anything—"orgel" for organ photos, "Lannoy" for photos of Maurice Lannoy, or city names. The photos are high resolution and can be "generously" enlarged.

One obituary is recorded, for Louis Pronier, honorary member of the Guild since 1975 and co-founder of the carillon committee in Maubeuge.

Le Bulletin Campanaire of the Association Campanaire Wallonne (ACW) #57—First quarter 2009

Translator's note: A reminder—this periodical covers the three areas of interest to the ACW: bells in general, carillons, and tower clocks. My summaries generally reflect only those articles that concern carillons.

In his New Year's message, Belgian President Jean-Christophe Michaliek celebrates past accomplishments of the Association and describes them as early signs of (r)evolution in the bell world. Among these accomplishments are the re-animation of carillons long silent, the establishment of the WCF 2006 keyboard standard, the beginning of a new carillon class in Liège, the publication of a collection of compositions by Léon Henry, and the new ACW internet site (<http://www.campano.be>).

Christian Boon memorializes Aimé Lombaert, who died too soon, having just celebrated his 63rd birthday. An internationally known performer, he was an instructor in choral music and carillon at Oudenaarde, Gand, Wetteren, and Deinze. He also served as city carillonneur for Bruges, Poperinge, Deinze, Grammont, Brakel, and Damme.

Raymond Jacob provides a ten-page illustrated description of the carillon of Malmedy, which dates from 1786 and includes a manual keyboard as well as two automatic playing mechanisms, one historic

continues on next page

and the other electronic. The historic mechanism provides from one to four hammers per bell, permitting the rapid striking of a bell. Martin Legros cast the 40 bells, of which the lower 35 are connected to the automatic mechanism. The manual keyboard was installed in 1952.

New publications: the *Bell Patrimony* of Greater Leuven has been published by Peeters Printers (<http://www.Peeters-Leuven.be>). This 335-page tome was written by Twan Bearda, Jacques Sergeys, and Jef Teugels and catalogs in great detail more than 300 bells in the area surrounding Leuven, including those in churches, convents, university buildings, public buildings, and museums. It represents 20 years of research by the Campanae Lovanienses organization. The cost is 55 euros plus postage.

Le Bulletin Campanaire of the Association Campanaire Wallonne (ACW) #58—Second quarter 2009

Cédric Leclercq summarizes the annual meeting of the ACW, held in Huy, the home of a 49-bell carillon (19 Hemony and 16 Vanden Gheyn bells). The meeting was attended by 30 members and will be further reported in a subsequent bulletin.

The Organizing Committee reports that 2010 marks the 500th anniversary of the existence of the manual carillon, according to the archives in Oudenaarde. It was from this date that the carillon could be considered its own instrument. The NKV (Dutch Guild), the VBV (Flemish Guild), and the GCF (French Guild) will join with the ACW in celebrating this anniversary. All carillons in the Lowlands will play a new composition by Geert D'Hollander on June 19 at 2:00 p.m.; a new carillon composition for carillon and wind instruments will be published in the Netherlands; a duet festival will take place in Bruges in September; the National Carillon Museum in Asten, the Netherlands, will host a carillon symposium on November 6 and 7; the Davidsfonds publishing house will issue a book on the history of the carillon; and an interpretation contest for ancient music will be organized in Lier. This list of events is expected to grow as the year approaches. It can be viewed at <http://www.carillon500.eu> (in Flemish and French).

Pierre Chantrenne and Thibaut Boudart report on the activities of Tintinnabulum, an organization formed to renovate the carillon in Brussels. This enterprise is now five years old and has organized a season of 28

recitals in 2008, while inspiring some excitement in ecclesiastical circles. They propose to create a CD as a fundraiser, which will be sold to the tourists who frequent the Cathedral St-Michel. They solicit carillonners who would like to perform for this CD on the 49-bell Eijsbouts instrument.

As part of its 11th International Carillon Festival, the Wavre Carillon Committee announces the first Aimé Lombaert Contest, which will take place on September 12, 2009. It will give aspiring carillonners (i.e., those who have not yet earned a diploma) a chance to demonstrate their talents and calls for a 20-minute performance from each candidate, including required pieces. Only ten candidates will perform. Two required pieces, both composed by Mr. Lombaert, will be available beginning in April. Prizes include up to 300 euros in cash, plus a weekend for two in Wavre, plus invitations to play several recitals in Wavre in 2010.

New publications: Heleen van der Weel has published a 152-page book on the carillon and its performers, up to the year 1800. It describes the history of the instrument in the northern part of the Lowlands, listing nearly 500 performers, their training, their tasks, their remuneration, their repertoire, etc. It includes an extended bibliography and is accompanied by a CD. The cost is 19 euros (plus postage), and the editor is Verloren in Hilversum (<http://www.verloren.nl>)

Le Bulletin Campanaire of the Association Campanaire Wallonne (ACW) #59—Third quarter 2009

An editorial by Philippe Slégers, son of the last active bell foundry in Wallonia, describes the long evolution of bell ringing, from the single ringer climbing the tower to pull a rope to today's complex bell systems, which involve various tradesmen from mechanics to electricians, from computer and communications specialists to (of course) carillonners. With all these diverse experts in the tower, who gets to decide what steps must be taken to improve and maintain tower installations? Usually, it is the people who control the purse strings, and they often lack the background or judgment to make proper decisions. Slégers notes that this problem is not limited to Wallonia. He proposes that the ACW can offer its assistance to improve this situation.

An earlier issue (first quarter 2007) described the functioning of linear motors. These motors, which can be effectively used

to drive swinging peals, are further described in this article by examining a mechanism supplied by the Campa firm and a recent renovation in Seraing by Marq-Pirlet.

To commemorate the 40th anniversary of Géo Clément's death, the ACW has decided to publish a representative collection of his works. M. Clément, who was largely responsible for the revival of the carillon in Wallonia in the second half of the 20th century, composed more than 40 works for carillon and 42 exercises. The publication will be in two parts, one of which is finished and includes 50 pages of music written between 1947 and 1967, plus a biography. It costs 14 euros (plus 6.30 shipping) and is available from the ACW. To purchase, send an e-mail (preferably in French) to secretariat@campano.be.

A "do-it-yourself" practice keyboard by Marc Van Eyck (carillonner at St. Gertrude Church in Leuven) is described by means of an interview with Serge Joris, accompanied by photographs. It consists of a silent baton-and-pedal keyboard (recovered from a renovation of an existing instrument), which is then attached to an electronic ivory keyboard, a mechanical connection between the two, and a sound system. When a baton is depressed, the connection causes the ivory key to be depressed, creating the sound through loudspeakers (or headphones). Thanks to various weights and springs, this system allows for trills and rapid play as well as transposition and other features, depending on the capabilities of the electronic keyboard. You can watch a video showing how to do it at <http://www.youtube.com/watch?v=JkHLwS1zYo0>.

Gossip: The carillon of Soignies has been restored, as of May. A new carillon has been proposed for Dinant, and an exposition soliciting contributions will be on display until August. The first four bells of a future private carillon in Rettigny have been baptized.

In Flanders, the opening concert of the season was dedicated to the memory of Aimé Lombaert; the 19-bell carillon in the Great Beguinage was extended to 45 bells (it is now the fourth carillon in the city of Leuven); the carillon school in Mechelen has put its photo archives online at <http://www.beeldbankmechelen.be> (type "beiaardschool" in the "snel zoeken" box); and the music school in Haalter has installed a practice keyboard using the 2006 World Standard.

Highlights from 50 years ago - 1959 compiled by Beverly Buchanan

The 1959 Congress: Christ Church Cranbrook, Bloomfield Hills, Michigan, hosted by Maurice Garabrant, Carillonneur and Music Director.

Recitalists: Fred Marriott, Milford Myhre, Dr. C.G. B. Garrett, Wendell Westcott, Emilien Allard, Robert Donnell. **Student Advancement recitals:** Robert Schaaf, Charles Rhyne, James Vaughan (at Grosse Pointe Memorial Church) **Organ Recital:** Mary Moore Grenier. Detroit area carillons visited: Jefferson Avenue Presbyterian Church, Christ Church Grosse Pointe, Grosse Pointe Memorial Church

Officers: President - Melvin C. Corbett, Vice President - Ronald Barnes, Secretary - Theophil Rusterholz, Treasurer - Frank Johnson

Honorary members: In 1959 donors of carillons were automatically invited to become Honorary members. W. Dudley Gale, III, donor of carillon at the The University of the South, Sewanee, Tennessee and Otto Kaap, donor of carillon at First Lutheran Church, Green Bay, Wisconsin, accepted the invitation to become honorary members.

Wendell Westcott gave a report of the 1959 North America Recital Tour of 38 concerts by Staf Nees. Specific comments received repeatedly in notes by listeners: 1) sensitivity of touch and expressiveness 2) masterful style and interpretation 3) mystical power to move 4) prodigious technical ability 5) capacity to "get more out of the bells."

Deaths of Carillonneurs in 1959: **Robert Kleinschmidt**, Carillonneur at the Rainbow Bridge, Niagara Falls, Ontario, died in Buffalo on February 2, 1959; **Boyd Jordan**, Municipal Carillonneur and Mayor of Mariemont, Ohio, died March 27, 1959; **Jef Van Hoof** of the Beiaardschool of Mechelelen died April 24, 1959; **Maurice Garabrant**, Music Director and Carillonneur, Christ Church Cranbrook, Bloomfield Hills, Michigan died September 29, 1959, shortly after the conclusion of the 1959 Congress that he hosted.

Additional New Carillonneur Member: Robert M. Olton, Jr. (played at Trinity College, Hartford, Connecticut, May 1959.)

New Recordings released in 1959: (12 inch 33 1/3 rpm) **James J. Drummond** at the Mayo Clinic, Rochester, Minnesota.; **Wendell Westcott** playing the carillon at the First Lutheran Church, Green Bay, Wisconsin. **Emilien Allard** playing the carillon at the Oratory of St. Joseph in Montreal.

Additions, new carillons, renovations: Contract for 77 bell carillon at **Kirk in the Hills**, Bloomfield Hills, Michigan awarded to Petit and Fritsen, to be completed by October 1959. James Akright to renovate the 48 bell carillon at **First Congregational Church**, Lincoln Nebraska. Four bells were added to the carillon at **Michigan State University**, East Lansing, Michigan.

Dedications and Rededication:

Arthur Bigelow played the dedicatory recital on the **Leonides Polk carillon at the University of the South**, Sewanee, Tennessee on April 12, 1959. **The Taft Memorial Carillon** in Washington, D.C. was dedicated by Arthur Bigelow on April 14, 1959. **The Noyes Memorial Carillon**, House of Hope Presbyterian Church, St. Paul, Minnesota was rededicated on October 25, 1959 by Arthur Bigelow

The First Annual Mid-American Symposium of Contemporary American Music was held at the University of Kansas and featured a recital of contemporary carillon music played by Ronald Barnes.

GCNA member, Mary Moore Grenier, studying organ and carillon in the Netherlands, was perhaps the first woman to play a recital on the old Hemony carillon in the tower of the Oude Kirk in Amsterdam.

Ronald Barnes edited selections from the Dupont Repertoire, available to members for 25¢ per page.

Winner of the 1959 annual competition for student carillonneurs held at Trinity College, Hartford, Connecticut: Jack Thrower; runnerup, Carl Zimmerman.

Ira Schroeder hosted a carillon workshop at Iowa State University during the Thanksgiving holiday.

Advancement Anniversaries per 2009

compiled by Lisa Lonie

Name	Location	Year	Anniversary
Don Wellington		1949	60
Edward Mack	Wellesley	1954	55
Ronald Haldeman	Wellesley	1954	55
Donald Kitchen	Kansas	1954	55
Fred Fahrner	U. Michigan	1954	55
James S. Vaughan	Grosse Pointe	1959	50
Robert D. Schaaf	Cranbrook	1959	50
Charles Rhyne	Cranbrook	1959	50
Robert Olton, Jr.	Trinity College	1959	50



continued next page

2009 Anniversaries continued

Name	Location	Date	Anniversary
Ennis Fruhauf	Nat. Cathedral	1964	45
Robert B. Grogan	Nat. Cathedral	1964	45
Jeffrey Light	New Haven	1969	40
Max Gould	New Haven	1969	40
Robert Bonds	New Haven	1969	40
Bruce Eberle	New Haven	1969	40
Leslie Mahaffey	Mariemont	1974	35
Bruce Rosenblum	Mariemont	1974	35
James G. Saenger	Mariemont	1974	35
Janet Tebbel	Mariemont	1974	35
Claude Aubin	Lake Wales	1979	30
Loyd Lott	Lake Wales	1979	30
Laura Hewitt Whipple	Lake Wales	1979	30
Richard P. Strauss	Lake Wales	1979	30
Dr. Andrea McCrady	Lake Wales	1979	30
Don Cook	Madison	1984	25
Katharine W. Webster	Madison	1984	25
Marcia de Bary	Albany	1989	20
Russell Sorensen	Albany	1989	20
Paul R. Emmons	Albany	1989	20
Beth Tegatz	Albany	1989	20
Dennis Curry	Albany	1989	20
Lisa Lonie	Albany	1989	20
Larry Weinstein	Albany	1989	20
Herbert Colvin	Provo	1994	15
David Osborn	Provo	1994	15
David Long	Provo	1994	15
Brandon Blazo	Provo	1994	15
Julianne Vanden Wyngaard	Ames	1999	10
Elizabeth E. Berghout	Ames	1999	10
Doug Hebert	Ames	1999	10
Dr. Frecky Lewis	Ames	1999	10
David M. Maker	Ames	1999	10
Michael Conrady	Ames	1999	10
Hisako Konno	Ames	1999	10
Jeremy A. Chesman	Ames	1999	10
Adrian Tien	Ames	1999	10
Rändel L. Wolfe	Ames	1999	10
Tim Sleep	Culver	2004	5
Sue Bergren	Culver	2004	5
Rhonda Sider Edgington	Culver	2004	5
Edward Lee Cobb	Culver	2004	5

Notices

Ellen Dickinson Named Trinity College's New Carillonneur

by Michele Jacklin



Ellen Dickinson begins her job as Trinity's new carillonneur beginning September 1, it was announced by Trinity Chaplain Allison Read.

"I am thrilled that Ellen will join us," said Read. "In consultation with leadership from the Guild of Carillonneurs of North America, an on-campus search committee selected Ellen from among several qualified applicants. We were all very impressed with her application, performance, and interview.

Dickinson discovered the carillon at Yale University, where she received a BA in Music and a master's degree in organ from the Yale School of Music and Institute of Sacred Music. As an undergraduate, Dickinson was co-chair and Summer Carillonneur of the Yale University Guild of Carillonneurs. She has attended the Summer Academy at the Netherlands Carillon School in Amersfoort, and in June 2000, she played an advancement recital to become a carillonneur member of the Guild of Carillonneurs in North America (GCNA). She serves as GCNA vice president and as editor of its annual Bulletin. Dickinson has performed carillon concerts throughout the United States, Canada, and Europe.

Dickinson currently serves as Yale University's carillon consultant and adviser. She is Director of Music at Norfield Congregational Church in Weston, Conn. In 2006,

she co-founded the Jubilate Ringers, a community handbell ensemble. She is the founding director of the Weston Summer Chorus and directed the Yale Summer Chorus for five seasons.

At Trinity, Dickinson will play the carillon for such College events as convocation and commencement, as well as for Chapel events. She will also direct the Carillon Summer Music Series held on Wednesday evenings; instruct students in playing the carillon; oversee the use and maintenance of the instrument; and coordinate and promote the Trinity Guild of Carillonneurs.

The 49-bell Plumb Memorial Carillon housed in the Trinity 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 President Remsen B. Ogilby hosted the first gathering of North American carillonneurs. That meeting led to the founding of the Guild of Carillonneurs of North America (GCNA) at the second such gathering, which was held in Ottawa, Ontario in 1936. 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.

"I trust that this historic instrument is in good hands and have no doubt that the tradition of excellent musicianship, as well as community life and student involvement that are the hallmarks of Trinity's Plumb carillon, will continue," said Read.

Carillon Composition Competition Announced

by John Gouwens

In the interest of encouraging new works composed expressly for the carillon, the Guild of Carillonneurs in North America is pleased to announce a Composition Competition. As many as two prizes may be awarded, the first prize being \$800.00 (US) and the second prize \$400.00 (US). The full rules are available on the GCNA website at: <http://www.gcna.org/composition-competition.html> including a link to a downloadable PDF file. Briefly, each composition must

have been written (completed) on or later than August 1, 2007. Older pieces will not be considered. Pieces previously adjudicated in this competition are also ineligible. Each composition must be an original composition for carillon (not a transcription or arrangement of another work). Full-scale compositions based on pre-existing melodies (such as hymns) are allowed, provided the melody in question is not under copyright; however, please be advised that the judges will be seeking original compositions rather than mere arrangements of tunes. Compositions employing additional instruments, pre-recorded sounds, or additional performers (more than one carillonneur) will not be considered. Furthermore, this work must be one which has never been performed (publicly), published, or awarded a prize in a previous competition, as the winning piece(s) will be premiered at a congress of the GCNA. Entries must be playable on a four-octave (47 bell) carillon. (Pieces for smaller ranges are fine; pieces for larger ranges must include alternate notes that make the piece playable effectively on 47 bells.) Winning pieces will be published by the GCNA. (Winning composers are required to assign publication rights to the GCNA.) Compositions must reach the chairman of the committee, John Gouwens, (who will be acting as coordinator, not as a judge, to assure anonymity of composers) no later than **January 15, 2010**. The results will be established within a few weeks, and composers will be notified shortly thereafter. The composition must be between four and ten minutes' duration (inclusive).

To enter, submit five clear, easy-to-read copies on single-sided pages (good photocopies, **no FAXES**) of your composition. Your name must not appear anywhere on the music. Please list your name, address, and phone number(s) on a note enclosed with the music. On this same note, please state the date the composition was written (completed), verify (state) that it has never been performed, and include your signature. Submit these materials to:

John Gouwens
Att'n Composition Competition
1300 Academy Road, #133
Culver, Indiana 46511-1291 (USA)
E-Mail: gouwenj@culver.org

continues next page

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Should you have any questions, please contact Mr. Gouwens, either by e-mail, or by mail at the above address.

The judges for the competition will be:
John Courter, Berea, Ky.
Jeff Davis, Berkeley, Calif.
Tin-Shi Tam, Ames, Iowa
Thomas Lee, Philadelphia, Pa.,
Alternate Judge

To preserve anonymity of the composers, we ask that composers refrain from contacting, directly or indirectly, any of the above people. Questions may be directed to John Gouwens.

For further suggestions about composing for the carillon, see the following web location: <http://faculty.culver.org/~gouwenj/compcar.asp#composing>

A video demonstration (with accompanying printed notes and examples) will shortly be available as a free download at the website location given below. The demonstration may also be purchased in DVD format. Ordering information will be provided at the website:

<http://carillon.vrvisuals.com>

New Publication from Fruhauf Music

by Ennis Fruhauf

For all of you who play the carillon and are on the lookout for additions to your music library, Fruhauf Music Publications has prepared a new edition of *An Album for the Carillon*, in two compact 8 1/2-by-11 softbound volumes.

These volumes are a mixture of new and old: first offered in 2003–2004 in a loose-leaf format, the collection has been reformatted into two bound volumes of 38 and 36 pages of music, respectively. The original contents have been augmented by five additions, two of which were prepared for the occasion of this publication. Included are settings of familiar hymn tunes and folk melodies, arrangements of several selections from the classics, and ceremonial music and national anthems.

Barnes Scholarship Application Deadline is March 1

The GCNA invites applications for the 2010 Ronald Barnes Memorial Scholarship. The deadline for postmarked applications is Monday, March 1, 2010.

Barnes (1927–1997) was a major force in establishing an American approach to carillon performance, composing, and arranging. His compositions and arrangements for the instrument altered the entire nature of the modern carillon repertory, not only in North America but eventually throughout the world. To honor his extraordinary contributions, the Guild established the Ronald Barnes Memorial Scholarship Fund in 1998.

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

A total of \$3,000 is available for distribution to one or more individuals in 2010. An application and procedural information are available on the GCNA website, <http://www.gcna.org>. For further information, contact Barnes Scholarship Committee co-chairs Andrea McCrady and David Johnson. Andrea McCrady can be contacted at 239 Fireside Drive, RR 1, Woodlawn, Ontario K0A 3M0, Canada; or by e-mail at amccrady@msn.com. David Johnson can be reached at 820 Holly Avenue, St. Paul, Minnesota 55104; or by e-mail at bourdonmn@hotmail.com.

The two volumes of *An Album for the Carillon* are available at a subscription rate (\$30, including domestic Priority Mail and handling). Specific details about purchase and delivery are available by phone, e-mail inquiry, postal mail, or the Internet. For the latter, please consult the website for Fruhauf Music Publications at <http://www.frumuspub.net>, where a home page billboard lists this new publication; hyperlinks lead to tables of contents, forewords, and afterwords for each volume.

An Album for the Carillon is intended primarily for a chromatic four-octave instrument. Some settings fall within a three-and-a-half-octave range, and individual verses or variations lie within two and a half octaves. Occasional lower notes from low

G up to tenor C that are present in four-and-a-half-octave instruments have been included for aesthetic reasons; optional octave pitches are provided where necessary, and performers will want to make careful choices when adapting selections from one carillon to another. Technical demands range from beginning to intermediate student levels, with several extended compositions that will provide musical challenges for advanced players.

Fruhauf Music Publications
P.O. Box 22043
Santa Barbara, CA 93121-2043
<http://www.frumuspub.net>
efruhauf@aol.com
phone: (805) 682-5727

from Committees, page 2

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John Courter, Jeff Davis,
Thomas Lee, Tin-Shi Tam

Legal Dave Hunsberger, chair
Sally Harwood, Sue Jones,
Roy Lee

Membership Enrichment Carol Anne Taylor, chair
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Michigan carillonneurs

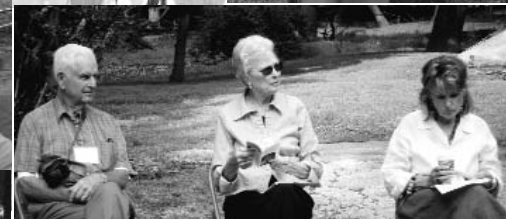
2012 Congress Linda Dzuris, chair

67th GCNA Congress



@

Longwood Gardens



In Memoriam



Jim Smith:

*Carillonneur, Organist,
Educator, Curmudgeon*

by John Widmann

James Winston Smith was born May 11, 1939, and recently passed away on August 20, 2009, at his home on Seminary Street in Mercersburg, Pa., not far from Mercersburg Academy, to which he devoted his life. He grew up in College Park and Laurel, Md., and graduated from High Point High School in Beltsville, Md. His undergraduate study was at the University of Maryland, and his graduate study was at Westminster Choir College in Princeton, N.J., where he received the Master of Music degree. He began his teaching career at St. Mark's School in Dallas, moving on to the job of organist at Mercersburg Academy in 1965. Jim was hired to play the organ, along with teaching a Bible class. He spent quite a bit of time studying the New Testament to present good lessons to the Academy's students upon his arrival there, at which point he discovered that he would be teaching an Old Testament course.

Jim liked to play poker with the other male teachers at Mercersburg. He struggled to remember which hand beat which and always kept a notebook open on the table with reminders about that. When he arrived there, Mercersburg was a boys' school, but that changed in the early '70s when Mer-

cersburg welcomed girls. Jim was pleased to form both the Women's Ensemble and Mercersburg's Chorale, a mixed-voice choir.

The carillon was played at Jim's memorial service on September 12 by Dianne Heard, Michele Prokopchak, Jon Lehrer, Julia Littleton, Dennis Curry, and John Widmann. The service was packed in Mercersburg's large chapel, featuring a lot of music as well as informative, and, of course, entertaining remembrances of Jim. After the organ prelude, which was a setting of "For All the Saints" by Leo Sowerby, Larry Jones, the school chaplain, welcomed all in attendance, inviting them to listen as academy organist Jim Brinson played J. S. Bach's "Toccatina and Fugue in d minor" BWV 565, Jim's favorite work. Listeners were later treated to Brinson's playing of Bach's "Sheep May Safely Graze", and Ralph Vaughan Williams's "Rhosymedre." The organ postlude was another favorite of Jim's, the "Toccatina" from *Organ Symphony No. 5* by Charles Marie Widor. The congregation joyfully sang hymns, including "All Creatures of Our God and King" (*Lasst uns Erfreuen*), "God of the Ages" (*National Hymn*), and "O My Soul, Bless Your Redeemer" (*Stuttgart*). A choir made up of those in attendance from the Mercersburg Chorale the Mercersburg Community Chorus sang Mozart's "Ave Verum Corpus." Jim had also helped found the community chorus in Mercersburg, a group that has grown in size and stature and that usually performs with full orchestra in the chapel. A former student, Angela Carstensen '85, sang Mozart's "Laudate Dominum." Alumnae members from Mercersburg's Women's Ensemble performed Mercersburg's Alma Mater, which Jim Smith had arranged.

While the service was long, it didn't seem so. Many people had much to say about Jim. All of it revolved around the fact that in his career at Mercersburg, he had worked very hard to obtain "curmudgeon" status and was very proud of that. One of his students talked of taking piano lessons from Jim:

He would come in the office [*she was somehow there first*] and greet me with "Hello, dear." He would work at his desk on a mound of paperwork as I played my pieces, seemingly not listening, that was, until I did something he didn't like. "You need to use the third finger there, not the fourth!" How did he know? My sister also took lessons from him later. He called her "Fern," for some reason that she never un-

derstood. She talked of practicing in a closed practice room on the piano one day, seemingly alone in the building, until she heard bellowing in the hallway: "USE THE SECOND FINGER, FERN!" How did he know?

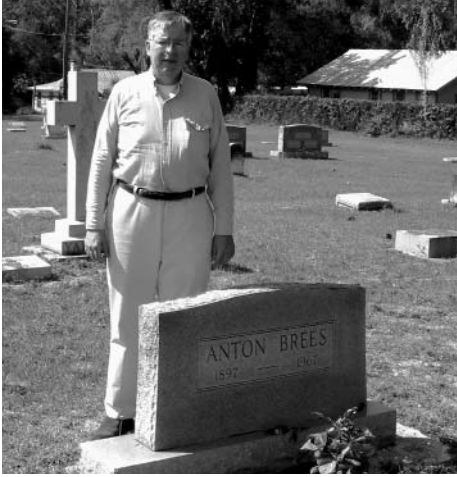
The Jim we knew was the Jim others knew. His brother-in-law related that he had been summoned, on many occasions, to pick up Jim at all hours. This was due to Jim's forgetfulness about filling gas tanks. "Come get me, I've run out of gas." "Where are you?" "I don't know." Wirt invited all to share stories of Jim after the service outdoors at the reception. He said, "If you don't have a Jim Smith story, either you didn't know him, or you need to check your vital signs." Wirt also remarked about Jim's struggles with technology. GCNA members will probably recall Jim's struggles with "Reply" and "Reply to all" in e-mails that were not always intended for larger readership. Wirt also recalled Jim's obsession with collecting floridly written obituaries, often from our southern states.

Jim will be remembered in the GCNA as a carillonneur member and board member until his death. He will be lovingly remembered by all for his creative, hilarious auctioneering of the Ronald Barnes auction and his membership and devotion to the Barnes Scholarship committee. He will be sorely missed by the GCNA. Guild members who attended the Ames congress in 1999 will fondly remember Jim's description of his coat-hanger fix to the sink in his room at the Iowa State University Union, which had two separate faucets for hot and cold, both spring loaded.

Lyle Anderson related this story:

Back at the Bok Winter Festival in March of 2004, I was walking one afternoon on what I thought was a semi-remote garden path when I heard Jim call to me from whatever large automobile he had driven down from Pennsylvania, at first startling me because I didn't know it was possible to drive a car in that part of the grounds (and probably it wasn't really permissible). He wanted to know if I could accompany him on an errand which would entail a short drive. Curiosity thusly piqued, I said "sure." In typical fashion, he only *gradually* revealed that what he wanted to do was go to the Lake Wales cemetery and have his picture taken next to Anton Brees's grave, and of course regaling me with many fascinating stories, anecdotes, and gossip in the process.

He directed the brief photo shoot, and as I had my camera also with me, I duplicated it with mine. Although Jim reminded me that Brees had been the first carillonneur at Mercersburg, it has never been clear to me why it was important for him to be photographed in the same frame with the tombstone. As I look at these today I notice that he and Anton attained almost exactly the same lifespan.



Laurel Buckwalter told this story:

John Widmann and Jim had very kindly invited me to play guest recitals at Frederick and Mercersburg in order to be better prepared for my hoped-for examination recital the next year. Jim was working somewhat frantically at the last minute to get the program done for my recital. When he showed up with it at the last minute, I noticed the name on the cover was Karen Buckwalter, not Laurel Buckwalter. Turns out he also knew a Karen Buckwalter [*Karen Buckwalter is an organist in the south-central Pennsylvania area*]. I did wonder if the audience was confused or not.

Outside of his musical endeavors, Jim was also a longtime member of Mercersburg's Town Council and was president of that council for several years. He was instrumental in starting Mercersburg's Historic District program. Jim wore many hats. Indeed, Jim liked to put his hat on statues. He would often place his hat on top of a Greek-style statue near his office at Mercersburg Academy, seemingly to let all know that he was there. His hat still remains on a dog statue in the Smiths' front lawn on Seminary Street as I write this article.

Jim is survived by his wife, Carol; his children, Ted, Hannah and Sarah, and Ted and Hannah's spouses and several grandchildren. He is succeeded at Mercersburg's carillon by Jim Brinson, who has already attended some of our congresses and looks forward to his continued association with the GCNA. We need to take Wirt Winebrenner's recommendation to heart in our next congress: let's tell some Jim Smith stories.



Rockefeller Memorial Chapel
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