

Carillon News

No. 84 November 2010



www.gcna.org

Newsletter of the Guild of Carillonneurs in North America

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Naperville Hosts 2010 Congress



by Jim Fackenthal

Last June, the City of Naperville, Ill., welcomed the 68th Congress of the GCNA. Naperville (population 144,560, slightly larger than Kansas City, Mo.) proudly dedicated its new carillon in 2000, then celebrated its tenth anniversary this year by hosting the June carillonneurs' meeting with enthusiasm and genuine civic pride.

Before the first meetings on Monday, June 14, the assembled carillonneurs heard a hosts' recital performed on the Millennium Carillon in Moser Tower by the Naperville carillonneurs, Mark Lee, Christine Power, James M. Brown, Sue Bergren, and Tim Sleep, the Naperville City Carillonneur.

see Congress, page 5

Michigan Joint Congress to Celebrate GCNA Anniversary

by Dennis Curry

Next year, the GCNA turns 75, and we have invited the world to help us celebrate. Southeastern Michigan will be the location of the festivities, with its wealth of carillon history and fine instruments and settings.

The Michigan carillonneurs are busy planning a spectacular congress, combining the GCNA's annual congress with the WCF's triennial congress—which will likely be the largest gathering of carillonneurs in the five-hundred-year history of our instrument. Specific details will be communicated as they evolve and will be posted on the GCNA and WCF websites.

Dates: June 26—July 1, 2011

Highlights include:

- Opening festive service and recitals at Kirk in the Hills
- Recitals at Christ Church Cranbrook and St. Hugo of the Hills
- A Guinness World Record recital celebrating our 75 years
- Ann Arbor visit: 75th anniversary of Baird Carillon

see Joint Congress, page 8

Carillon News

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

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

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

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

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photo: Denise R. Halverson

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Printing

D & R Press, Elmwood Park, IL

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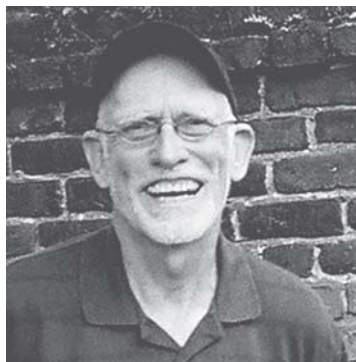
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Carillon News	Sue Bergren, Mark Lee, chairs, Jim Fackenthal
Central Mailing	Laurel Buckwalter
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Legal	Dave Hunsberger, chair Sally Harwood, Sue Jones, Roy Lee
Membership Enrichment	Carol Anne Taylor, chair Helen Hawley, Diane Heard, Thomas Lee, Janet Tebbel, Phyllis Webb

see Committees, page 3

from the President



I am honored to have been chosen as your president. In the 16 years since I became a member of the Guild, and especially during those that I served as recording secretary, I've acquired deep appreciation for our organization and the diverse group of individuals who comprise it. Often with passion and intensity, and always sincerely determined to advocate and do the right thing as we see it from our widely varied and informed perspectives, we are collectively a wise and energizing force on behalf of the unique instrument that we embrace. As we seek to advance the interests of the Guild, we seldom shy from expressing and promoting our convictions. We have shown ourselves to be blunt, aggressive, and stubborn. Yet even in moments of discomfort brought on by intense disagreement, we ultimately incline to honor and respect our adversaries, clearly convinced that we must never allow difference of opinion to trump the search for a sensible solution, almost invariably through accommodation and compromise.

from *Committees*, page 2

- Music Publications** Laura Ellis, chair
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John Gouwens – Compositions
Liz Berghout, Sharon Hettinger, Carol Anne Taylor
- Nominations** Carol Lens, chair
George Gregory, Sue Jones
- Policies, Procedures & Guidelines** Gloria Werblow, chair
Beverly Buchanan, Marie Robillard
- Professional Concerns** Ellen Dickinson

As we move forward on various fronts, our current organizational circumstance should comfort each of us. New committee chairs recently joined the ranks, bringing fresh enthusiasm and ideas to the Guild's work, while seasoned chairs continue with their respective agendas. The joint 2011 GCNA-WCF congress, being planned by the Michigan contingency, promises to be a hosting and showcasing opportunity without precedent. As always, we will no doubt continue to generate reasons and opportunities for philosophical and practical discussion and debate.

So we certainly need to look ahead with wisdom, courage, imagination, and sensitivity. Equally important, we need to pause and reflect on the growth and achievements of the recent past. My predecessor, Dennis Curry, deserves our sincerest gratitude and thanks. With his informed perspective, his insights into organizational management, his institutional memory, and his profound understanding of the Guild's individual and collective idiosyncrasies constantly in evidence, he brought wise, thoughtful, demanding, humane, and sensitive leadership to his work. He encouraged openness, sought and welcomed creative suggestions, advanced many of his own, outlined approaches to planning, promoted professionalism, moderated and mediated differences of opinion, represented us proudly at home and in the international community, reminded us not to overlook potential partnerships in our various neighborhoods, oversaw and implemented many organizational changes, and initiated others currently underway.

Certainly the most significant of these changes has been the outcome of work by

- Public Relations** Linda Dzuris, chair
Norman Bliss, Joseph Daniel, Frank DellaPenna, Margo Halsted, David Maker, Ray McLellan, Carol Anne Taylor
- Roster** Wylie Crawford, chair
Sue Bergren, David Hunsberger, Mark Lee, Tim Sleep
- Tower Construction & Renovation** Pat Macoska, chair
Steven Ball

Calendar

2011 Joint GCNA and WCF Congress, Bloomfield Hills, Mich. June 26–July 1, 2011

50th International Carillon Festival, Springfield, Ill. June 5–12, 2011

Midwest Regional Carillon Conference, Springfield, Ill. June 6 and 7, 2011

the Ad Hoc Examination Committee, led by Pat Macoska. Its deliberations, and particularly its synthesis of survey data submitted by the membership, led to the board's decision at Naperville to proceed with the creation of an Associate Carillonneur Examination process. Charged by the board to implement the decision, a committee headed by Margo Halsted is now at work. Years of speculation and argumentation concerning this fundamental issue are about to see concrete resolution.

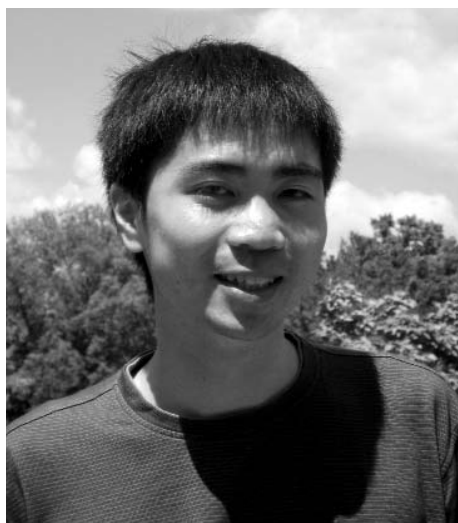
Thank you, Dennis, for all you did, for all you are continuing to do, and in the current context, for all you have conveyed to me and to others, directly, indirectly, and intuitively, about the nature, purpose, demands, and limitations of leadership.

- WCF Delegates** Wylie Crawford, president, Dennis Curry, vice president, Janet Tebbel, Carl Zimmerman, treasurer
- Webpage & Internet** Carl Zimmerman, chair and webmaster, Norman Bliss, Wylie Crawford, Dawn Daehn, Jim Fackenthal, Arla Jo Gideon, Julia Littleton, Tiffany Ng, Brian Tang
- 2011 Congress** Dennis Curry, chair
Michigan carillonners
- 2012 Congress** Linda Dzuris, chair

New Carillonneur Members

by Lisa Lonie

The Examination Committee and Membership of the GCNA are pleased to announce that the following individuals successfully passed the examination for Carillonneur certification at the 2010 congress at the Millennium Carillon in Naperville, Ill.



Brian Tang

Brian Tang studied carillon with Jeff Davis for three years at the University of California at Berkeley. He earned a Bachelor's degree in Cognitive Science from Berkeley in 2010 and his other academic interests include operations research and algorithm design. Brian has taken piano and cello lessons for seven years, and although he's discontinued the lessons, he remains an avid piano enthusiast. His hobbies include good food and, unrelatedly, chinchillas.



Andrew Wetzel

Andrew Wetzel studied carillon with Jeff Davis for 3.5 years at the University of California at Berkeley, having also studied piano, violin, and percussion, particularly marimba, vibraphone, and timpani. He earned a Bachelor of Science degree in physics with a minor in music from Harvey Mudd College in 2005. This past May, he earned a PhD in astrophysics from the University of California, Berkeley. This fall, Andrew will begin a postdoctoral research position in astrophysics at Yale University.

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.



Laura Ellis

Laura Ellis is an associate professor in the School of Music at the University of Florida, Gainesville, and teaches undergraduate and graduate organ, harpsichord, and carillon. She earned a Bachelor of Arts in Music from Luther College in Decorah, Iowa, as well as a Master of Music degree in sacred music and a DMA in organ performance from the University of Kansas. She studied carillon with Bert Gerken at the University of Kansas and more recently Karel Keldermans at the Rees Carillon in Springfield, Ill.



This highly eclectic series of performances was followed by "Dancing With the Bells," a guest recital performed by Frank Steijns, the carillonneur for Maastricht, Heerlen, and Weert, in the Netherlands.



As the formal meetings began, musicians gathered at the Naperville Council Chambers, a short walk from the Millennium Carillon, and were warmly greeted by Mayor A. George Pradel, who recounted his appearance at the Millennium Carillon dedication ten years earlier, with his crowd-stoking cry, "Ring those bells!" Afterward, the congress was treated to a presentation by Chuck Seidel, the founder of the Millennium Carillon project. With incisive humor and trenchant wit, Seidel recounted the history of this carillon from its conceptual days to its concrete reality, with the assistance of key donors, publicists, and strategically placed adversaries. Patrick Mascoska followed with a discussion of the Ad Hoc Examination Committee, designed to address controversies and solidify future directions of the GCNA examination process.

After lunch and the first examination recital, the attendees were given a workshop-style presentation on reducing performance tension using the Feldenkrais Method. Steve Duke, Professor of Music at Northern Illinois University, led the carillonneurs through a series of head-shaking and eye-rolling exercises designed to promote relaxation and freedom of movement.

After the evening's ice cream social, the congress enjoyed a recital by Lee Cobb, performed as a tribute to the recently departed and much missed Sally Slade Warner, followed by an impressive performance by Dutch carillonneur Boudewijn Zwart.

The following morning (Tuesday), congress attendees mounted buses to Chicago to hear the Laura Spelman Rockefeller Memorial Carillon (the second-heaviest musical instrument in the world) played by University Carillonneur and congress host Wylie Crawford, and Assistant University



Carillonneur Jim Fackenthal. The performances demonstrated the tonal and dynamic ranges of this spectacular Gillett & Johnston instrument. During their visit to the University of Chicago campus, congress attendees also heard informative presentations: "Copyright Issues for Web: Published Works," by attorney Philip Carey-Bergren, and "The Renovation of the Rockefeller Carillon," by Wylie Crawford. The music continued with a performance by University Organist Thomas Weisflog on the University's 132-rank E. M. Skinner organ. Weisflog's selections demonstrated the full range of tone colors from this magnificent romantic instrument. Later, Laura Ellis, from the University of Florida, gave a performance on the Rockefeller Memorial Carillon.



That evening, the congress moved to the beautiful Chicago Botanic Gardens in Glencoe, Ill., for a tour of the gardens and a dinner party. At the end of the evening, a moving collaborative recital was performed on the Theodore C. Butz Carillon, across the pond from where the guests were assembled. The recital was organized as a tribute to John Courter, beloved composer, performer and teacher to the carillon community. Courter, from Berea, Ky., was

continues on page 6

Orientation of Congress, or We're Here! Now What Do We Do?

by Carol Anne Taylor

Early Monday morning at the 68th Congress of the Guild of Carillonneurs in North America, 15 attendees gathered for an orientation meeting in the Visitor Center of the Millennium Carillon in Naperville, Ill. Attendees at the orientation included John Acker, Dallas; Joey Brink, Yale University; Clarence Cheng, Yale University; Jeremy Domingo, Clemson University; Peter Hayward, John Taylor & Company bell foundry; Ed Herrmann, Chicago; Lisa Jarrell, Clarksville, Tenn.; Kate Kraft, Yale University; Paula Kubik, Volant, Pa.; Andrew Lai, Yale University; Andrew Mills, John Taylor & Company bell foundry; Richard Siegel, Crest Hill, Ill.; Brian Tang, University of California, Berkeley; Andrew Wetzel, University of California, Berkeley; and Julie Zhu, Yale University. Members of the Membership Enrichment Committee serving as hosts for the orientation were Thomas Lee, Dianne Heard, and Carol Anne Taylor.

After a time of introductions, an overview of the Congress provided insight to the events of the week. From meal time to business meetings to recitals, a brief explanation of what to expect brought the week into perspective and enabled participants to catch a glimpse of the dynamics within the Guild. Attendees were also presented with gift certificates for music purchases from ACME and GCNA.

The 2010 Orientation Class participated throughout the Congress and exhibited the desire to be active contributors to the goals and mission of the Guild. As we look to our next Congress, members are encouraged to meet as many of the first-timers or returnees and help them find their place of service in the Guild.

dying of cancer as the recital was conceived and performed. Fourteen carillonners performed the moving program of Courter's best compositions and arrangements, and a recording of the recital was delivered to him within days. It was played for him while he was unconscious, just before his passing on June 21, 2010.



The next day, back in Naperville, attendees heard a performance by the second advancement candidate, a presentation by John Gouwens (Culver, Ind.) on new publications to be featured in a later recital, including *For the Planet with the Smallest Voice* (Gabriel Lubell) and *Légend* (Ennis Fruhauf), joint second-place winners of the Composition Competition organized by the GCNA's Johan Franco Composition Fund Committee. This was followed by a very interesting overview of the life and carillon compositions/arrangements of LaSalle Spier of Virginia. The presentation was delivered by



Elizabeth Vitu, the Franco-Kentuckian who later performed an instructive recital of Spier's works on the Millennium Carillon.

The recitals that followed included illustrations of Vitu's remarks about Spier, as well as newly published works by Emma Lou Diemer, John Courter, Sylvius Leopold Weiss, and the two Franco Competition winners introduced during John Gouwens's presentation. Later, another recital was performed by the duo performers Anna Maria Reverte and Koen Van Assche, featuring transcriptions of virtuoso keyboard works by Beethoven, Chopin, Brahms, and Ravel. Later, Sue Bergren and her daughter, Maggie Bergren, performed *Bring in the Rain*, a

Instruments."

On Thursday, June 17, attendees heard the final examination candidate's recital, followed by a panel discussion/demonstration entitled "Build Practice Keyboards," moderated by Mark Bergren, husband of Sue, and father of Maggie and Philip. Other speakers included Pat Macoska, who demonstrated his own experimentation with simple, affordable mechanisms for homemade practice keyboards. Later, congress host Wylie Crawford moderated a panel discussion on carillons played with other instruments.

The final carillon performance of the congress was by the successful examinees from 2009, Melissa Weidner (Denver) and Brian Mathias (University of Kansas). This was followed by a very useful presentation by John Bordley on editing and publishing Web recordings of the carillon. After Dennis Curry's introduction and invitation to the 2011 congress in Bloomfield Hills, Mich., attendees enjoyed the congress banquet as they were entertained by a roving magician and an exciting Klezmer band.



composition for carillon and multiple percussion by Ben Wahlund, performed with a video feed

that allowed direct observation of the younger Bergren's percussion athleticism. This was the performance that anchored the congress theme, "Carillon with Other

Exam Committee Moves to New System for Selecting Required Pieces

by Lisa Lonie

Based on recommendations by the Ad Hoc Examination committee, the Board has approved the revamping of the system used to select required pieces for the annual Carillonneur exam. It was agreed to develop a master list that will contain (potentially) several dozen pieces, grouped according to the three required categories: technically difficult, arrangement/transcription, expressive. The list will be published on the GCNA website, primarily to illustrate to students and teachers the Guild's expectation of the musical level required for Carillonneur membership. The master list will be continuously reviewed, expanded, and contracted as good pieces are added to published catalogs or fall out of print.

From the master list, the Exam Committee will annually designate several pieces per category from which the student will choose one per category. This system will allow teachers and students greater artistic flexibility and freedom to select pieces that best fit their instrument, personal interest, and programming considerations. As is the practice now, the required piece choices would change annually and be announced in the fall. Please see the article on Exam 2012 in this edition of *Carillon News* for the 2012 selections.



Dave Johnson, and Tim Sleep, and officers Dave Johnson (President), Dennis Curry (Vice President), Dianne Heard (Recording Secretary),

Tim Sleep (Corresponding Secretary), and Dave Hunsburger (Treasurer).

Meet the New Honorary Members

by Rick Watson

Two recommendations for honorary membership in the Guild were acted upon favorably by the Board of Directors during the 2010 Congress and ratified by the membership on unanimous voice votes.



Honorary member William H. Barger and Rick Watson

Mr. William H. Barger is an organ builder, a partner in Barger & Nix Organs of McDonald, Tenn., and longtime Director of Music at St. Francis of Assisi Episcopal Church in Ooltewah, Tenn. Mr. Barger is the donor of the Linnie M. Barger Memorial Carillon of the Church of St. Francis of Assisi. This instrument began as a 19-bell chime, with a baton keyboard; through Mr. Barger's enthusiasm and generosity, it was soon enlarged to 20 bells, and then, just prior to the Sewanee Congress in 2007, it was further expanded to 26 bells; and a bus trip during that Congress allowed members to hear and play it. A 27th bell is currently on order with makers of the instrument, Meeks, Watson & Company of Georgetown, Ohio. Mr. Barger has become a fine arranger and performer on the carillon; earlier on, he studied with the late Laura Whipple at Sewanee. Mr. Barger was recommended for honorary membership by Richard Watson, who presented Mr. Barger with his framed certificate at a dinner in Chattanooga, Tenn., on July 7.



Dick Gegner, new Honorary member Lee A. Carter, and Rick Watson

Mr. Lee A. Carter is a Cincinnati, Ohio, native with a long history of founding and leading many philanthropic organizations in that community. One of his great contributions for now many years has been as President of the Emery Memorial, which owns and supports the operation of the Mary M. Emery Memorial Carillon in Mariemont, Ohio. Mr. Carter was instrumental in the planning and underwriting of the 2008 renovation of the Emery Carillon, and his enthusiasm and work resulted in a major grant from the Memorial to make a thorough renovation possible. The recommendation letter from Richard Gegner and Richard Watson, the two currently active Mariemont carillonners, also cited Mr. Carter's tremendous ongoing support for the program of the carillon. The carillonners took Mr. and Mrs. Carter to dinner at the Mariemont Inn on August 8 and presented Mr. Carter's framed certificate, after which the group adjourned to the tower for Mr. Watson's recital that evening.

Honorary membership was also bestowed on Carillonner member John Courter at the 2010 Congress.

A remembrance of John's life and immense contribution to the Guild and the carillon art appears on page 22 of this issue.

Chuck Seidel Honored at 2010 Congress



New Honorary member Chuck Seidel

by Tim Sleep

Longtime Naperville, Ill., resident Chuck Seidel was recognized at the June 2010 Congress by the board and membership with honorary membership. He was the driving force behind the initiative that built Moser Tower and brought the Millennium Carillon to Naperville.

Wylie Crawford, who worked with him as consulting carillonner, nominated Chuck for the honor, stating, "Chuck was the spark that truly ignited enthusiasm in the city of Naperville and its inhabitants for the carillon—most of whom, like the general population, had only the vaguest idea of what a carillon was or what it would do for their community."

Although the carillon took nearly eight years to fully complete and open to the public, Chuck stayed with the project and continues today as the carillon's biggest fan and cheerleader. He works closely with the Park District to lead tours when the tower is open to the public as well as for special tours and events for visiting dignitaries.

Wylie sums it up appropriately: "He is, in two words, 'Mr. Carillon' for this instrument and this community." The honorary membership caught Chuck by surprise, and he was, for once, speechless. When he regained his composure, he thanked the Guild for the honor and said how moved he was by the recognition.

Naperville's ability to host the 2010 congress with a world-class instrument was a direct result of Chuck's efforts. We are all appreciative and grateful for his work and support.

Carol Anne Taylor Wins 2010 Barnes Scholarship Award

by Andrea McCrady

The winner of the 2010 Barnes Memorial Scholarship was announced at the GCNA congress in Naperville, Ill., in June: Carol Anne Taylor, Director of Children's Choirs and Cathedral Carillonneur at the Cathedral Shrine of the Virgin of Guadalupe in Dallas. She holds a Bachelor of Church Music with piano and organ concentrations from Louisiana College in Pineville, La., and she earned a Master of Music in organ performance at the University of North Texas in 1996, where she studied with Jesse Eschbach and Madame Marie-Madeleine Duruflé-Chevalier. She also studied carillon with George Gregory, Organist and Carillonneur at Central Christian Church in San Antonio, Texas, and passed her GCNA advancement recital at the 2008 congress in Berkeley, Calif. She was the recipient of a Barnes scholarship in 2008, studying carillon performance with William De Turk at the Bok Tower.



Barnes Scholarship winner
Carol Anne Taylor

Her current proposal is to research, arrange, and publish a carillon book of the Spanish liturgical year. At the cathedral in Dallas, she performs musical selections reflecting the songs chosen for Mass and has found there are very few arrangements of Spanish liturgical music currently available. She proposes a solution to this void that incorporates musical styles represented by Hispanic cultures. This carillon book would be a valuable tool for carillonners who share the same desire to expose their audiences/listeners to this rich Hispanic music.

Approximately 85 songs have been selected to be a part of the book. The first goal is to represent the liturgical year and the second to include a section of general sacred songs. Basic translations will be available, along with tempo markings so that carillonners may have enough information to perform in the style and mood of each song. The arrangements will be carefully constructed so that they are useful for both church and concert settings. The finished publication will be available at the 2012 GCNA congress at Clemson University.

The Ronald Barnes Memorial Scholarship Fund was established by the Guild in 1998 to provide the opportunity for North Americans to pursue studies within North America of carillon performance, composition, music history, or instrument design. All North American residents are eligible to apply. A total of \$6,000 is available for distribution to one or more individuals in 2011. An application and procedural information are available on the GCNA website, www.gcna.org. Applications must be post-marked by Tuesday, March 1, 2011. For further information, contact the Barnes Scholarship Committee co-chairs, Andrea McCrady (239 Fireside Drive, Woodlawn, Ontario K0A 3M0, Canada; e-mail: amccrady@msn.com) and Robin Austin (2801 Pennsylvania Avenue #A106, Philadelphia, Pennsylvania 19130-1741; e-mail: robin.austin@yahoo.com).

News from Music Publications

by Laura Ellis

Carillon News issues a reminder to all composers and arrangers that January 1, 2011, is the deadline for submission of materials to be considered for publication and release during the 2011 Congress. Many fine new works have been published in the last few years; why not submit that piece you have been working on?

Included in the October mailing was an updated hard copy of the GCNA Catalog of Music Publications. This hard-copy catalog has been released and mailed to the membership every other year. To manage expenditures, in future years the catalog will be made available as PDF download from the GCNA website. For anyone without Internet access, a hard-copy catalog can be requested at any time.

from Joint Congress, page 1

- Barnes Scholarship Auction—the biggest one to date
- Presentations, exhibits, camaraderie, food, and fun

The congress hotel will be the Centerpoint Marriott, where blocks of rooms have been reserved at \$75/night (normally \$139). Other accommodations will also be available. Especially for our foreign visitors, there will be opportunities to participate in recital circuits—before and after the congress—to help defray travel expenses, and to provide opportunities to hear seldom-heard carillonners.

Other nearby diversions:

- Cranbrook Gardens, Art Museum, and Institute of Science
- Great Lakes Chamber Music Festival
- Ford Motor Company factory tour
- Detroit Institute of Arts
- Detroit Zoo

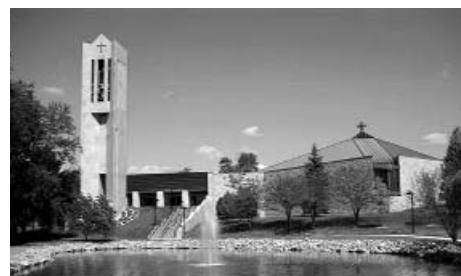
So plan to come to Motown next year and find out “What’s Going On.”



Kirk in the Hills



Christ Church Cranbrook



St. Hugo of the Hills

1510–2010

Celebration of the Five Hundredth Anniversary of the Carillon

by Rick Watson

Summer 2011 Carillon Recital Tours in North America

by Janet Tebbel

With the WCF and GCNA meeting concurrently in Michigan from June 26 to July 1, 2011, there will be many overseas carillonners who would like to attend these events.

In an effort to help carillonners coordinate a recital tour that will help pay travel expenses, we have created a number of “circlets” (small recital tours, all geographically close). We have included most or all carillons in any given area, even if they don’t currently have a recital series, or even a resident carillonner.

By the time you read this, there will be a circlet directory posted on the public area of the GCNA and WCF websites. With active input from the persons responsible for the recitals and carillons, the information will be current, making it easier for a wide variety of carillonners from all over the world to create efficient recital tours. We will also note which dates are already filled.

This document may help a foreign carillonner explore a new area of North, and we hope that it will encourage musicians who have never played in North America to set up a tour. Many recitalists are familiar with touring in North America, and we encourage them to visit and play some new instruments in other areas.

The circlets all take place within one week. Of course, certain weeks will have more or fewer recitals as the various series start and stop (this information will be included in the directory as soon as it is received). We encourage visiting carillonners to set up a tour that includes as many carillons as possible within a week, and to avoid coming into an area to play only the best-known or best-paying carillon. The weeks immediately before and after the congresses will be the most sought after, so we urge visiting carillonners take only one of those convenient weeks.

North American carillonners: this is a great opportunity to communicate with the persons responsible for other instruments in your area and to encourage them to have a featured recital or an expanded series. Even if there is no recital, overseas carillonners may be interested in visiting other towers while they are in the area.

Visiting carillonners: please contact the individuals responsible for all the carillons in an area by e-mail. With schedule variations, it may not be clear exactly which carillons will have recitals during a certain week. In your e-mail, please mention which other carillons you are contacting.

It is an interesting historical fact that there were sets of bells used for playing musical tunes (as distinct from swinging bells used for pealing) as early as the first half of the 15th century, particularly in the area of the Low Countries of Europe, Belgium and the Netherlands. These sets of bells were not played by human musicians but by clockwork playing drums or barrels having pegs in them like gargantuan music boxes; by the turning of the drum, the pegs would, through linkage, lift gravity hammers mounted beside the bells, and let them drop, thus striking the bells and playing notes. The clockwork, driven by weights, would operate each hour, or more frequently, turning the drum and playing a tune. There is some evidence that musicians may have found ways of manually chiming tunes on such sets in a few places in the later 15th century; however, the earliest definite record of a keyboard being installed to allow a person to play such a set of bells dates to 1510, in the Belgian town of Oudenaarde.

There, a craftsman named Jan Van Spierre worked on the set of bells early in that century; he added to the range of bells, and made a new playing drum mechanism. The drum was set to play the “Salve Regina” every hour and “Peccatores” every half hour. It was he who in 1510 installed a keyboard in the tower to allow manual playing of the bells.¹ That started the development of the carillon as a musical instrument; by the middle of the following century, the carillon keyboard had acquired pedals, making the playing of harmony more practical; and in the next century (the 17th), the brothers Francis and Pieter Hemony, working in Amsterdam, discovered how to accurately tune bells in sets over three octaves, much improving the musical quality of the instrument. Their carillons have been exceeded in accuracy of tuning only with the use of electronic pitch-measuring apparatus in the 20th century. Many of their carillons exist still and may be heard and appreciated today.

The art of tuning declined after the death of the Hemony's, and by the 19th century, it was crudely practiced, if at all. The John Taylor & Company foundry in Loughborough, England, began to redevelop the art of accurate tuning at the end of that century; and they were closely followed in this by the foundry of Gillett & Johnston in Croydon, England, makers of the original two octaves of bells in the Emery Memorial Carillon. Later, the Whitechapel foundry in England and the continental bell founders relearned this art. One earlier American foundry, that of Meneely & Company at Watervliet, N.Y., developed the art of tuning and made several carillons in the period 1928–35. At present, there are just seven foundries in the world making tuned (carillon) bells: two in England, two in the Netherlands, one each in France and Norway, and one in the United States (Meeks, Watson & Company, in Georgetown, Ohio).

This year, carillonners around the world are celebrating the five hundredth year of the carillon with special recitals and other events.

¹ Deleu, F. (2010). History 1510-2010; 500 Years of Carillon in 2010. Retrieved in May 2010 from <http://www.carillon500.eu>

Overtones

Regional Notes

Midwest Regional Carillonneurs' Conference Springfield, Illinois

by Beverly Buchanan and Sharon Hettinger

The 14th annual Midwest Regional Carillonneurs' Conference was held in Springfield, Ill., on June 7 and 8, in conjunction with the International Carillon Festival at Springfield with 35 Regional attendees from several states. The meeting place for the regional was the Conference Center of the President Abraham Lincoln Hotel in Springfield. Breakfasts and sit-down lunches were served to the participants.



Midwest Regional attendees

The theme for this year's regional was "Notable Composers for Carillon." An in-depth study was done of several composers of carillon music. Ten composers were discussed, and the presenters were as follows: Sharon Hettinger, presenting Peter Paul Olejar and Arthur Meulemans; Laura Ellis, presenting Geoffrey Cook; George Gregory, presenting Alice Gomaz; Richard Strauss, presenting Johan Franco; Karel Keldermans, presenting Robert Byrnes and John Knox; Julianne Vanden Wyngaard, presenting Roy Hamlin Johnson; Beverly Buchanan, presenting Percival Price; and Sue Bergren, presenting Karel Keldermans.

In addition, three of the above-mentioned composers were present: Peter Olejar, Roy Hamlin Johnson, and Karel Keldermans.

At the conclusion of each day's session, Sue Bergren performed new ACME publications on the Rees Carillon at Washington Park. Publications for ACME and the GCNA were available for sale during the conference.

Presentations were given using PowerPoint and Keynote, containing photos of the composers and other applicable material; some used handouts with samples of parts of the scores and written information, and there were also demonstrations using the piano keyboard brought by Julianne Vanden Wyngaard and simulated by Richard Strauss to imitate carillon bells. This keyboard was used frequently to demonstrate examples of composers' works and was very effective. Recordings of some of the works were played, some in part, some in entirety.

Participants were also welcomed at a reception on Sunday evening and invited to remain for the festival banquet on Wednesday evening, providing the opportunity to meet and talk with Rees Carillon Society board members, members of the Carillon Belles, and Springfield Park District Board of Trustee members. Opportunities were also provided to enjoy serious discussions with other attendees in addition to lighter fellowship and camaraderie and to enjoy excellent carillon concerts. The conference host was Karel Keldermans, Springfield Park District Carillonneur, assisted by Linda Keldermans.

During the conference, lifetime achievement award plaques were presented to Gloria Werblow, Richard Strauss, and Beverly Buchanan for their contributions to the art of the carillon.



Beverly Buchanan, Gloria Werblow, and Richard Strauss display their awards.



Presenter Julianne Vanden Wyngaard discusses a composition with composer Roy Hamlin Johnson during a presentation at the Midwest Regional Conference.

An Outsider Looks at Regional Carillon Conferences

by Dick Buchanan

Being a person who does not play the carillon, yet has attended a number of regional carillon conferences, I offer my insight on such events. Some of these insights may prick the conscience of the reader. If that is the case, then the reader has something to think about.

There are two important questions that immediately come to mind and are, in fact, linked together. Why are there regional conferences, and what are the benefits derived from them? An attendee will invest time and money, so what is to be gained?

Without question, there is much to be gained by attending regional conferences, assuming they are well organized and offer the attendees a return on their investment—yes, even for the non-carillonneur. A well-planned regional offers the attendee an opportunity to listen to and, more importantly, to be involved in thought-provoking and interesting presentations on topics such as carillon installations, the care and maintenance of the instrument, playing techniques, recital programming ideas, the recital audience, recital series planning, the history of composers, current composers, music for the instrument, and the future of the instrument.

I strongly encourage regional conference attendees to be involved in presenting the topics mentioned, then allow for input and discussion from the others in attendance. This promotes the free flow of information, impressions, and ideas. Indeed, we can learn from each other. The real key to a successful conference is for the attendees to take useful information home that will help them in the profession, whether this is knowledge of specific topics and/or ways of increasing their music repertoire and skill level. There is nothing more deadly than attending a national or regional meeting that is poorly organized and administratively ineffective and has programming of little or no relevance to the carillonneur.

Regionals characteristically have a much smaller attendance than national meetings. This is an asset that promotes greater interaction between attendees and offers both newer and veteran carillonneurs a greater feeling of acceptance as they are brought into the group and made to feel “part of the family.”

All the good aspects of a regional conference can be achieved only by sound meeting planning and execution on the part of the host. There can be a number of planning options. I will present one that I have experienced. This option involves a two-and-a-half day time commitment. The start of the conference is in the evening, with a host recital and an informal social gathering with refreshments to follow at the hosting hotel—not at some noisy restaurant or bar with a lot of distractions. The two full days parrot each other as far as timing goes. Presentations take place in a hotel conference room from 9:00 a.m. to 3:00 p.m., with a one-hour lunch break. The lunch is pre-paid and catered at the hotel. This promotes attendee interaction and gets everyone back for the afternoon session on time. The time

slot from 3:00 p.m. to 5:00 p.m. can be used for presentation of new music on the host carillon. The evening is devoted to a formal recital by a conference attendee, or two shorter recitals can be given, which involves more attendees. Both evenings conclude with an informal get-together at the hotel, with refreshments, again away from external distractions. During these informal social periods that I have attended, I have heard a lot of carillon experiences shared among the attendees, which increases ones knowledge base on what works and what does not work in the profession.

As an “outsider,” I have experienced the above format at the Midwest Regional in Springfield, Illinois. As a non-carillonneur, I did take home a lot of new knowledge, and further, I was made to feel part of the family at the conference.

In closing, I would encourage carillonneurs in the United States and Canada to establish regional conferences that are based on good planning and interesting programming and that foster a good balance of professional and social outcomes. Stop wishing and dreaming what could be done; just get started. That is a challenge. Do you want to accept it?

How Not to Run a Summer Series

by Jenny King

Ann Arbor, Mich.—The 2010 version of our summer carillon series Seven Mondays at Seven started with a locked tower—and a locked university building where the key to the locked tower lay.

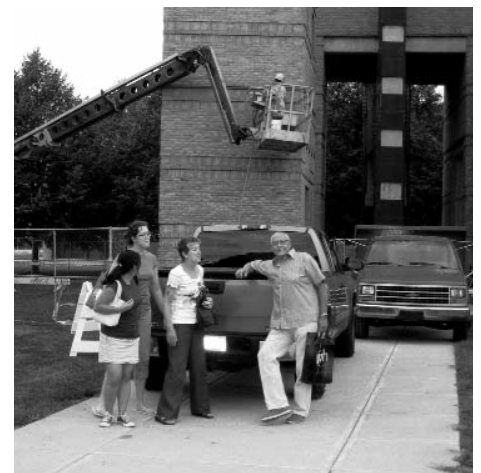
University of Denver carillonneur Carol Lens and her sister Julia Jickling waited patiently while we contacted campus security at the University of Michigan. It was the Monday after the Fourth of July weekend, and everything was shut down.

The officers could get us into the Lurie Tower and its restroom, but no one could access its elevator. That translated to a 201-step climb, which some did a couple of times to accommodate visitors who wanted to see the carillon playing chamber after the program.

The following week, crossed wires would have led to visiting Dutch carillonneur Anne Kroeze going unhosted, save for the graciousness of Ann Arbor carillonneur

Kathleen Beck, who stepped in where the “team” was absent.

The third Monday brought another surprise: an accompaniment to Danish carillonneur Peter Langberg’s fine program by a couple of workmen, their vehicles, and their tower repair equipment. They finished their 6:00 p.m. dinner break in time to return to the job at 7:00 p.m., inside the chain-link fence that now surrounded the Lurie. Some well-placed phone calls from local carillonneurs Pat Macoska and Sipkje Pesnichak changed the Monday work schedule, although the fence continued to appear fully locked and formidable. The Lurie Tower is the province of the School of Engineering, which was unaware of our series.



Peter Langberg and equipment at base of tower and, left to right, Carrie Poon, Sipkje Pesnichak, and Jenny King.

For guest Geert Oldenbeuving, there was no air conditioning on a warm summer night. Operator error. By program number five, played beautifully by Ann-Kirstine Christiansen, our earlier non-audience was being replaced by a few picnickers who were delighted to stay for a tower tour.

And why so few to enjoy seven nights of music? The publicity for the series stated it would be on the main campus at Burton Tower, also the site of renovations, even though the programs clearly announced the location as Lurie Tower. Another operator error.

As one of the workmen shrugged that noisy July evening as he climbed back on his tractor, “Too many smart people here at the university.”

Michigan Students Play Carillon from Ground Level

by Jenny King

Last April, people walking across the School of Engineering complex on the University of Michigan's North Campus had an opportunity to play the 60-bell carillon at the Lurie Tower.

From the ground. With no music lessons. On a touch-screen computer monitor.

"Listen Up" was the project conceived by carillonneurs Caroline Poon and Sipkje Pesnichak, who teamed up with Justin Crowell, School of Music Media Arts.

Early in the fall semester of 2009, the threesome wrote a proposal and submitted it to the Grant Opportunities for Collaborative Spaces (GROCS) program at the University. GROCS defines itself as a program of the Digital Media Commons. Each year it funds "interdisciplinary, student-driven projects to explore new technologies in academic activities."

Listen Up was one of only six projects selected; each received a \$2,500 grant from the university. They showed their work in April 2010.

The carillon team devised a way for an individual standing before a screen on the ground near the tower to play one of two dozen bells that would respond to the touch screen.

"Each group had to present two design reviews," said Pesnichak. "For our second design review at the end of March, we had intended to have the entire project up and running. Unfortunately, we spent the entire design review working out all the bugs."

By the time of the gallery opening in late March, the project was ready for its debut.

"We designed a digital media installation to simulate engagement with the carillon," said Poon. The touch screen was networked to a MIDI-controlled hammer system in conjunction with a live tower-based carillonneur to create interactive musical works.

While the other five GROCS winners, plus various engineering student groups, displayed their projects and ideas on the grassy mall, anyone who wished to stop and "play" the carillon was able to do so.



Carrie Poon at the computer in Lurie Tower

"People who tried it were fascinated," said Poon. "I think it gave many who never thought about the carillon a new appreciation of the instrument."

Naperville Carillon Wins "Secret Corner of Chicagoland" Contest

by Sue Bergren

Naperville's Millennium Carillon and Moser Tower were voted the People's Choice winner of the "What Makes Your Place Great? Your Secret Corner of Chicagoland" contest, sponsored by the Chicago Architecture Foundation and Metropolitan Planning Council. Three other locations were also selected by MPC judges. Each will be featured in a Chicago Architecture Foundation tour this fall.

The Metropolitan Planning Council and Chicago Architecture Foundation asked residents of Chicagoland and Northwest Indiana to nominate their favorite undiscovered public places. The slate of candidates included two dozen public places around the Chicago area. In total, 4,782 votes were cast online between August 9 and September 10. The Naperville Millennium Carillon and Moser Tower received 1,273 votes, 26% of the total votes.

Pictured roasting marshmallows before the recital are, left to right, Phyllis Webb, Linda Pointer, Sue Bergren, Beth Kendall, and Lee Cobb.

Cast in Bronze Celebrates 20 Years

by Frank DellaPenna

In 2011, Cast in Bronze will celebrate its 20th anniversary. During those 20 years, Cast in Bronze has performed more than ten thousand shows in an effort to share the beauty of the carillon with listeners while demonstrating its versatility with other instruments.

For the anniversary, Cast in Bronze is constructing another traveling carillon that should be completed before the end of 2011. In addition, Frank DellaPenna has partnered with Brother Entertainment, a Florida-based show producer, to release a CD of classic rock anthems performed on carillon. The CD will be available before the year's end.

In January, this music will be performed live, filmed, and made available on DVD.

For additional information, please visit www.castinbronze.com.

Marshmallows and Carillon in Florida

by Lee Cobb

In late February, the Episcopal Church of the Ascension in Clearwater, Fla., hosted their first ever Moonlight Carillon Recital and Marshmallow Roast. Sue Bergren played Ascension's 49-bell Eijbouts carillon. Hot beverages were also served at this fourth concert on the Music at Ascension 2009–2010 concert series. The weather was brisk enough to give local Floridians an excuse to bring out their winter hats and coats.



Carillon Music at Sewanee, Advent 2010

by John Bordley

The carillon at Sewanee, Tenn., will celebrate Advent 2010 with the 51st annual Festival of Lessons and Carols on December 4 and 5. To mark the occasion, John Bordley, Carillonneur at Sewanee, has commissioned the creation of three hymn tune settings by Ennis Fruhauf.

THE CARILLON at SEWANEE
 A Triptych of Advent Hymns
 Three Hymn Tune Settings for Carillon
 by Ennis Fruhauf



commissioned the creation of three hymn tune settings by Ennis Fruhauf.

A Triptych of Advent Hymns includes "Rounded Variations on St. Stephen," "Three Verses

on Herald, Sound (with Mirror)," and "Canon, Air and Coda on Psalm 42." Written for Sewanee's Paccard carillon, the three settings offer a wide variety of treatments, harmonies, and structures as well as moderate technical challenges; they are prepared for a four-octave instrument in C with a B-flat bourdon.

The new compositions will be featured in carillon recitals preceding each of the three services (5:00 p.m. Saturday, 5:00 and 8:00 p.m. Sunday). The 5:00 service on Sunday is the most important of the three as far as the carillon goes, because people stand outside from 3:00 to 4:00 waiting to get into the chapel! The carillon plays again as people depart. In addition to *Triptych*, John Bordley's pre-service recitals will include additional Advent hymn tune settings by D'hollander, Whipple, and many others; Bordley will also play his own arrangement of "Conditor alme siderum."

Starting on October 15, the full score for *Triptych* will be available from Sewanee's website (www.sewanee.edu/carillon) as a complimentary PDF download. Geert D'hollander's *Advent Triptych* from 2007 can also be downloaded from the same URL. Printed copies (loose-leaf or bound) are available (at cost plus postage) by contacting John Bordley at jbordley@sewanee.edu or 735 University Avenue, Sewanee, Tennessee 37383-1000.

Golden Anniversary for Carillonneur

by Ed Nassor

Lawrence Robinson descended the tower on July 4, just as he has for many years, after performing his most recent recital of patriotic music on the bells of the Virginia War Memorial at William Byrd Park in Richmond, Va. This year, however, he exited the tower to step onstage at Dogwood Dell, the amphitheatre adjacent to the carillon tower, where he was honored by city officials with a plaque and an award for his 50 years of service to the city of Richmond. Ever the southern gentleman, Mr. Robinson accepted his accolades and then reminded the audience that he was not contemplating retirement, before ascending the 240-foot tower once again to continue Richmond's Independence Day tradition of performing Tchaikovsky's *1812 Overture* with a live orchestra, two howitzer cannons, and the 53-bell carillon.



Lawrence Robinson

Born in South Carolina, Lawrence Robinson graduated from the University of Michigan and completed further studies at Northwestern University before moving

to Richmond in the 1950s to teach at Richmond Professional Institute, now Virginia Commonwealth University.

He trained as an assistant to then-carillonneur Wyatt Insko, to play before and after performances at Dogwood Dell. When Insko left Richmond for another position, Robinson became the City Carillonneur of Richmond in 1960. He studied briefly with Charles Chapman, carillonneur of Luray, Va., and began a long association with James R. Lawson, carillonneur of Riverside Church in New York and later the Crystal Cathedral in Garden Grove, Calif.

Mr. Robinson taught many carillon students during his long career as an organ and piano professor at Virginia Commonwealth University, before retiring as Professor Emeritus. In addition to the official recog-



Richmond Carillon

nition on on July 4, the City of Richmond Department of Parks and Recreation sponsored the Larry Robinson Carillon Concert Series at Byrd Park, which featured performances by Mr. Robinson, Lon Mitchell,

Edward Nassor, and Ryan Hebert.

In addition to the eight to ten performances that Mr. Robinson gives on the carillon each year, he remains active as a pianist and is preparing a recital to commemorate the bicentennials of Frédéric Chopin and Robert Schumann. He is the organist at the Leigh Street Baptist Church in Richmond's Church Hill neighborhood, where he is busy planning the centennial next year of their historic 1911 Kimball organ.

Albany Hosts Students and Summer Performers

by Amy Heebner

In early March, Albany welcomed about 18 Yale students, led by Joey Brink and Jessica Hsieh, who were touring various carillons while the Yale carillon was under renovation. Everyone enjoyed playing at least one piece on the Albany City Hall Carillon.

In early September, we hosted about 20 kids, ranging in age from kindergarten to middle school, from a downtown church camp. They all liked the tower and said it reminded them of *Harry Potter*. All of the girls went all the way up to the playing cabin, while some of the boys stopped before the last set of stairs. They said it was too scary! I think the tower was more memorable than the carillon, but perhaps some of them will remember the instrument.

Over the summer we celebrated the five hundredth anniversary of the carillon with our concert series. We enjoyed concerts by Marcel Siebers, Hans Hielscher, Jon Lehrer, George Matthew Jr., Dan Kehoe, and Charles Semowich. Our 14th Annual Autumn Carillon Concert closed our concert season on September 19.

Two Special Anniversaries at the Netherlands Carillon

by Park Ranger David Lassman



65th Anniversary brochure

On May 5, 2010, Edward M. Nassor performed a special carillon concert to commemorate the 65th anniversary of the Liberation of the Dutch Netherlands by the United States from German occupation during World War II. The ceremony was hosted by Chief Ranger Vincent L. Santucci of the George Washington Memorial Parkway at the Netherlands Carillon in Arlington, Va. The Netherlands Carillon was celebrating its own anniversary, because it was dedicated 50 years ago, on May 5, 1960.

Netherlands Deputy Ambassador Gerard van der Wulp, along with a large number of the embassy staff, attended the ceremony and concert. As part of the ceremony, Air Commodore Tom de Bok of the Royal Netherlands Air Force presented a bronze statue to the American Clement Leone, who was shot down over the Netherlands while piloting a B-24. Mr. Leone was captured by the German “home guard” in Holland, but the Dutch helped him to escape. He spent nearly five months with the “Dutch Underground” before he successfully reached England.

Carillonneur Edward M. Nassor played a selection of ten pieces by Dutch and



Clement Leone and Air Commodore Tom de Bok

American composers at the ceremony. One unique selection was Sjoerd Tamminga’s arrangement of “Perfect Day” (1972) by Lou Reed, which the Dutch frequently have performed at their official events. In 1987, the National Park Service appointed Mr. Nassor as the Director-Carillonneur of the 50-bell Netherlands Carillon. In 1990, he joined the Washington National Cathedral’s music department as Cathedral Carillonneur, performing recitals and preludes before services on the 53-bell Bessie J. Kibbey carillon. In 1991, he received a Fulbright scholarship to the Netherlands in campanology, where he earned a practical diploma from the Netherlands Carillon School of the Hogeschool voor de Kunsten Utrecht. In 2002, he earned his doctorate from the Benjamin T. Rome School of Music at the Catholic University in America. He has been a member of the GCNA for more than 30 years and has served as a juror on the Guild’s student advancement committee. He has recorded for the Angel/EMI, Centaur, and Gothic labels.



Ed Nassor

Foreign News

Jill Forrest Retires from University of Sydney

by June Catchpoole
Acting University Carillonist,
University of Sydney

Dr. Jill Forrest, AM, University Carillonist of the University of Sydney, retired from her position on June 30, 2010.

Jill was appointed University Carillonist in 1992, and prior to that she was an Honorary Carillonist from 1978, serving 32 years in all.

Jill and her husband, engineer John McKerral, PSA, made an extraordinary team, keeping the carillon at the cutting edge of the art in every way.

The huge respect that Jill and John have generated with their work for the university carillon was evident at three retirement celebrations: a superb “carillon family” luncheon at Veronica Lambert’s home in Bondi on June 26; an afternoon tea at the university the next day, following Jill’s splendid final official Sunday recital, which sparkled around the quadrangle on one of the best of the sunny, mild winter days; and the official university luncheon in the Great Hall on June 29, the second-last day of Jill and John’s reign.

Jill and John were honored by the presence of the Vice-Chancellor, Dr. Michael Spence, with his wife and family, at her Sunday carillon recital, as well as at the official university luncheon by the presence of the Chancellor, Her Excellency Professor Marie Bashir; the Vice-Chancellor, Dr. Michael Spence; the retired Chancellor Dame Leonie Kramer; and well over a hundred colleagues, friends, and family members.

The guests at the university luncheon were welcomed with an organ recital by Stacey Yang, university organ scholar and honorary Carillonist. The University Organist, Amy Johansen, was attending the GCNA Congress in the United States. Conductor Chris Bowen and members of the University of Sydney Graduates’ Choir sang a special selection of songs for Jill and John, both staunch supporters of Chris and the choir.



*Dr. Jill Forrest and husband
John McKerral*

The Chancellor presented Jill and John with two inscribed golden ship's bells and a painting of Jill at the carillon by Simon Fieldhouse, a Sydney artist renowned for his portraits of university academics for posterity. A special carillon composition by Timothy Hurd, QSM, in honor of Jill's carillon career and his warm message of congratulations, were presented on his behalf, as he was unable to attend.

After the luncheon, the Tuesday lunchtime carillon recital proceeded. Each carillonneur who was present played an item, most of which were compositions or arrangements by Jill Forrest. The final item was a special composition by Lyn Fuller, Carillonneur at the National Carillon Canberra, commissioned in honor of Jill for the occasion and titled "Exit Stage Left."

Few people know the depth of Jill and John's quiet, lifelong commitment to the University since their teenage years.

Everything carillon-related has been left in top order, and of course Jill and John would never leave anyone stranded—both are more than willing when asked to guide and advise post-retirement. Their knowledge is vast.

The carillon family at Sydney is feeling bereft, bewildered, and somewhat sad, but we rejoice that we have been privileged to know, learn, and share life with Jill and John. We wish them great pleasure in retirement.

A New Beginning at the Royal Carillon School in Mechelen, Belgium: A Conversation with Koen Cosaert

by John Bordley

Popular carillonneur and campanology teacher Koen Cosaert became the new Director of the Royal Carillon School in Mechelen, Belgium, on September 1, 2010, upon the retirement of the longtime former director, Jo Haazen. Cosaert is only the fifth director in the school's almost 90-year history.

Cosaert began the conversation by explaining the history of the school. Jef Denyn, city carillonneur of Mechelen since 1887, had attempted to start the school in 1913, but World War I caused a delay until 1922. Denyn and Staf Nees were the original faculty members, and in 1932, when Denyn was 70, Nees became the city carillonneur. Denyn died in 1941, and because of World War II, Nees was not named director until 1945. Piet van den Broek, who had been a faculty member at the school, was chosen as Director and City Carillonneur in 1965. In 1981, when van den Broek reached the required retirement age of 65, Jo Haazen was asked to be the City Carillonneur and Director of the school. Although Haazen had been a student at the school, he had not been on the faculty when he was chosen. Koen Cosaert started as a student in Leuven and then became a student at the carillon school in 1983. In 1987, Haazen asked Cosaert to teach campanology. Cosaert was both teacher and student until he graduated from the school in 1991. Haazen reached the age of 65 in December 2009 and was replaced by his assistant Eddy Mariën as City Carillonneur. In the late summer of 2010, during an examination procedure, Cosaert was selected to be the new director of the school.

Cosaert continued by explaining the governance of the school. Since the school's founding in 1922, an independent, non-profit board has acted as its board of directors. It was not until the 1950s that the Flemish state government began paying the

salaries of the teachers. In 2005, the Flemish government issued a decree to protect for the future the organization and finances of the Mechelen carillon school as an institute of special interest. In 2008, the city of Mechelen took over the former "Free School," i.e., one that was not organized by any government organization. The non-profit board still functions in promoting the interests of the school, but it transferred all authority to the city.



The classic Jo Haazen: giving a speech at the reception in the City Hall after the final concert of the summer carillon series.

Jo Haazen is credited with enlarging and bringing international attention to the school. He served at a time when directors of all schools of the arts went from being mainly artists and "figures of recognition" to being administrators and planners of the future. Cosaert is a recognized carillon artist and is the carillonneur at five towers, but he also brings the idea of teamwork to the administration of the school. Haazen served as director during the time of transition; Cosaert continues forward with the new style.

Cosaert mentioned two new initiatives at the school. The first is to introduce improvisation and practical harmony as a core subject. When Cosaert was a student, the final examination included performance of an improvisation, although there was no formal course instruction in the subject. The unpopular and unsatisfactory "piano-beiaard" class will be replaced by the new improvisation class. The second new idea is for new sorts of teaching, such as master classes and short summer classes, on specialized topics.

When asked "how Koen Cosaert is going to take care of Koen Cosaert," the answer

continues next page

from previous page

was "through organization." Examples include playing the weekly concerts at three of his towers all on the same day and playing the same program at each of the three; usually coming to Mechelen from his home in Kortrijk only two days a week (albeit working during the train ride in each direction); and emphasizing the idea of teamwork among the staff members of the school. He also believes that living in Kortrijk will allow "distance" from the school and time for himself.



Koen Cosaert had everyone in attendance at the reception laughing as he described each of the former directors.

The Carillons of Lithuania

by Gerald Martindale

During my most recent European carillon concert tour in August 2010, it was my privilege to perform recitals on the carillons in Lithuania. There are only two, one located at the War Memorial in Kaunas, the other at the historic post office in Klaipeda.



War Memorial Carillon in Kaunas, Lithuania

In 1937, a set of 35 bells cast by Michiels was installed at the War Memorial. In 2006, the carillon was renovated, the bells were retuned, and 14 new bells were added to the instrument, manufactured by Eijsbouts, for a total of 49 bells. A new playing keyboard was provided at the same time. The instrument transposes up three semitones. The carillon is played regularly by Giedrius Kuprevicius and Julius Vilnonis.



The carillon at the Post Office in Klaipeda, Lithuania

At the post office in Klaipeda, constructed in 1893, a carillon of 48 bells was placed in the tower in 1987. The bells were cast by the Schilling Bell Foundry in Apolda, Germany. In 2007, Eijsbouts cast 48 new bells, and a new playing keyboard was installed. The instrument transposes up five semitones. Kestutis Kacinskas and Stanislovas Zilevicius play the carillon every Sunday.

News from French-Speaking Guilds

translated and summarized by Wylie Crawford

Le Bulletin Campanaire of the Association Campanaire Wallonne (ACW) #62—Second Quarter 2010

Cédric Leclercq explains why the annual meeting of the ACW will be held in Mons (Bergen) this year. First of all, the city will be designated the European Cultural Capital for the year 2015. Second, its belfry has been listed on UNESCO's World Heritage List—its exterior has been restored,

and a budget has been established to restore the interior as well. Further, Mons was the location of the first carillon school in Wallonia, with Géo Clément as its director. Finally, one of its students, Elisabeth Duwelz, is retiring, and the ACW would like to honor her long and meritorious service to the art of the carillon. For these reasons, the annual meeting will be held in Mons on April 17 of this year.

The directors of the ACW are offering a subsidy of €1,200 to finance an activity concerning bells, carillons, or tower clocks—an exposition, festival, or other campanological event. This subsidy is open to current members of the ACW upon application. The award will be decided by the directors.

A new association, Tintinnabulum, has been created to manage the activities of the carillon of St. Michael's Cathedral in Brussels. The ACW will send two representatives to take part, along with representatives from the Flemish Guild, a representative of the Cathedral, and four citizens of Brussels. Candidates for the ACW representation are solicited.

On May 27, a study day will be held by the ACW in cooperation with the Institute of Wallonian Heritage. The subject will be bells, carillons, and tower clocks. Admission is free and is limited to 120 attendees.

Serge Joris reports on a February 3 symposium titled "What Shall the Carillon Play?" Held in Antwerp, it was presented by the Mechelen carillon school and the Flemish Music Council. Five presentations were given, including one by Jo Haazen, then director of the Mechelen school.

Achim Bursch, a German member of the ACW, describes archives he found that indicate the existence of a six-bell carillon with baton keyboard in St. Mary's church in Lübeck, Germany. This instrument was destroyed during World War II, but a photo taken in 1933 shows the keyboard and the automatic drum. This instrument dates back to 1509. So it might have been the actual first carillon. [Translator's note: Maybe we should have celebrated last year!]

Gossip: A Heritage Notebook dedicated to the campanological heritage of Wallonia has been edited and will soon become available. Eddy Mariën is the new carillonneur for Mechelen, succeeding Jo Haazen, who is retiring. A committee, headed by the founder of the National Orchestra of Lille, has been formed to create a 50-bell carillon in Paris. A new major-third carillon of 38 bells has been installed in Cologne.

Germany now has 42 concert carillons. Mention is made of the GCNA's interactive map of carillons in North America.

Summer concert schedules are given for the following carillons: Tournai, Ath, Liège, and Nivelles, plus the traveling carillon of Prague.

You can receive e-mail notices of changes to the ACW website (www.campano.be) by sending an e-mail to Secretariat@Campano.be with the subject "infos flash".

Le Bulletin Campanaire of the Association Campanaire Wallonne (ACW) #63 – Third Quarter 2010

Cédric Leclercq reports on both the annual general meeting of the ACW and the study day held in Amay on May 27—a day that, it is hoped, will lay the groundwork between the ACW and the Institute of Wallonian Heritage as they both work to preserve the historic bells of Wallonia.

Jean-Claude Molle writes a tribute to Elisabeth Duwelz, who died on June 13, shortly after being lauded by the ACW at their annual meeting in Mons, her hometown. She was 76 years old. She became interested in the carillon in 1962, then convinced her brother to build a practice keyboard for her, and received her carillon diploma in 1966. In 1969, she and Paula Van de Wiele shared a joint appointment as co-carillonners of Mons. During her 40+ years as an active carillonner, she and her brother worked for the restoration and maintenance of numerous Wallonian carillons.

A symposium marking the end of celebrations for the five hundredth year of the carillon will be held in Asten, the Netherlands, on November 6 and 7. It will include presentations by Koen Cosaert, Luc Rombouts, Frank Deleu, Heleen van der Weel, Serge Joris, Jacques Maassen, and Carl Van Eyndhoven. All presentations will be in English and registration costs €50. For more details, contact the National Carillon and Nature Museum in Asten: info@museumasten.nl.

Ann-Kirstine Christiansen presents an article entitled "10,000 Hours on the Carillon Keyboard," which tells of her experiences and opinions about practice keyboards as well as the "adaptable" keyboard design of Tim Hurd. Ten thousand hours is the amount of time claimed to be necessary for someone to become a good carillonner. This translates to six hours a day, seven

days a week for five years – a time commitment that obviously necessitates the use of a practice keyboard. This "do-it-yourself" keyboard uses aluminum tone bars and a concave, radiating pedal board, which can be adjusted horizontally and vertically to meet all three extant keyboard standards. The first keyboard version was robust and weighed about 1,700 lb. It is suitable for a school or conservatory. The second version weighs under 300 lb, and a third version is being designed that should reduce the price of the keyboard to about ten thousand euros. The original full article is in English and is available from either Ann-Kirstine or Tim.

Gossip: The carillon of Namur has been extended to 49 bells, and Thierry Bouillet succeeds Edmond De Vos as carillonner. The "Queen Fabiola" traveling carillon in Mons is no longer traveling, having failed a highway inspection. Oudenaarde celebrated the five hundredth anniversary of the carillon on May 9 with great pomp and circumstance, including performances on three traveling carillons. The carillon in Bruges has been renovated, with several bells having been replaced by replicas. A new North European keyboard was installed as well. A 65-page booklet on the campanological heritage of Wallonia has been published. It can be ordered from the ACW for a cost of €11.50 by writing to secretariat@campano.be.

Summer concert schedules are given for the following carillons: Nivelles, Tournai, Brussels, Ath, and Wavre, plus the traveling carillon of Prague.

From *L'Art Campanaire*, the bulletin of the French Guild of Carillonners (GCF) No. 71 – April 2010

President Jean Pierre Vittot writes of the 150th anniversary of his region's union with France. French President Nicolas Sarkozy came to celebrate this event on April 22, where he was serenaded with piano, voice, and carillon. On September 18, 1,800 musicians (including carillonners) played an original composition as part of the yearlong celebration of this event. [Translator's note: The outside cover of this newsletter is now printed in full color, on glossy paper—which effectively one-ups the Walloon guild's full-color newsletter on matte paper.]

The advancement exams are announced, to be held on July 2 in Bourbourg during the

annual meeting. There are three categories, each with subcategories of one, two, and three years' experience, each for carillons of more than 23 bells. There is also a single category with one, two, three, and four years' experience for "carillons" of fewer than 23 bells. The required pieces are chosen by the Guild president.

A summary of the November 2009 board of directors meeting reports that, among other things, the Guild was asked to publish an updated list of French carillonners and that a compensation survey would also be welcome. President Vittot hopes to pass on his presidency in the near future and asks candidates to announce themselves. Plans are underway for the creation of a website. Finally, it appears that a committee was formed in October 2009 to promote the idea of a large concert carillon for Paris.

A series entitled "Our Carillons" is continued from a previous newsletter (no. 69). It consists of listings and descriptions of carillons in a book copyrighted in 1889. The carillons listed are Bergues, Bouchain, Bourbourg, Cambrai, Cassel, Le Cateau, and Comines. [Translator's note: Several of these instruments had fewer than 23 bells, and only Bergues, Bourbourg and Cambrai are in the current WCF list. The carillon of Bergues, incidentally, was featured in a recent wildly popular French movie, *Bienvenue chez les ch'tis*, which brought the carillon to the general public's attention. There is talk of doing an English-speaking version.]

From *L'Art Campanaire*, the bulletin of the French Guild of Carillonners (GCF) No. 72 – July 2010

President Jean Pierre Vittot summarizes the successful completion of six years of annual advancement recitals, representing 43 diplomas awarded, with eight more anticipated in 2010. Candidates came from all over France, as well as Belgium, with the juries equally widely distributed. He also notes that the date of the annual meeting (usually the first week of July) marks the beginning of summer vacation for many candidates and therefore he suggests moving the exams (and also the annual meeting) a week earlier in order to increase the number of candidates.

A listing is given of the summer concert schedules for Chambéry, Dijon, Grezieu La

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Varennes, Champagne, Hondshoote, Saint Quentin, and Tourcoing.

A series entitled “Our Carillons” continues from the previous newsletter. The carillons listed are Douai, Dunkerque, Esquelbecq, Estaires, Gondcourt, Hazebrouck, Hondshoote, Lille, Merville, Roncq, Roubaix, Saint-Amand, Seclin, and Troucoing. [Translator’s note: Once again, several of these instruments had fewer than 23 bells. Esquelbecq, Estaires, Gondcourt, Merville, and Roncq are not in the current WCF list.]

Jean Christophe Michallek reports the passing of Madame Elisabeth Duwelz on June 13. She had been carillonneur, along with Paula Van de Wiele, in Mons (Bergen), Belgium. They succeeded Géo Clément, who died in 1969.

News from Dutch-Speaking Guilds

translated and summarized by
Joost Dupon

Klok & Klepel 110: March 2010

The March issue of *Klok & Klepel* devotes much attention to the five hundredth anniversary of the carillon. Heleen van der Weel and S. Groenveld sketch the historical context of the Netherlands at the beginning of the 16th century. They look at the economic, cultural, musical, and religious lay of the land at the time when the carillon is said to have emerged. L. A. A. Romeyn looks at the roots of the carillon from a different angle. He investigates how the invention of mechanical clocks and the prevalence of clock towers influenced the emergence of the carillon. Bauke Reitsma reports on a symposium in Antwerp that took place in February and took as its title *Hoe zal de beiaard spelen?* (How shall the carillon play?) Seventy-five attendees looked at the art and history of carillon playing and reflected on the future of the instrument. They concluded that in order for the carillon to continue to be an instrument that is valued by the public, both the instrument and the player have to answer to high standards. In order to achieve this, the carillon requires high quality in both mainte-

nance and education in the mechanics of playing as well as the arts of composition and adaptation. Through a number of lectures, these different aspects of the carillon art are more closely examined.

Vleuten, near Utrecht, has a brand-new carillon. Dick van Dijk and Arie Abbenes consulted with the Utrecht council to make this happen. Vleuten now boasts a four-octave instrument cast by Petit & Fritsen. The larger bells are remarkable because the creators opted to reduce the subsidence of the sound. Intrigued by the shorter subsidence in the Zwijndrecht bells, they decided to investigate and found that the bells contained a lower amount of tin, but a higher amount of zinc and lead. This composition was replicated in the larger bells at Vleuten to create a crisper sound. For the smaller bells, however, the results were less favorable, and these were cast with the traditional alloy.

The National Carillon Museum at Asten will host a symposium on November 6 and 7 about the five hundredth anniversary of the carillon (www.carillon500.eu).

Klok & Klepel 111: June 2010

More attention for the five hundredth anniversary of the carillon in the June issue. Henk Verhoef begins a series of articles on the Monnickendam carillon entitled *De oudste beiaard ter wereld* (The oldest carillon in the world). Until the beginning of the 16th century, Monnickendam was a rival to Amsterdam as leading city in the region. The article charts the history of the bells in the city bell tower. The author finds evidence of a bell bought from Van Wou in 1513 after a great fire in the city. He finds indications that the precursor to the present tower was of the lantern type, which indicates that it probably contained bells for a chime. In 1573, all but the largest of these bells were melted down to aid the war effort, and only the largest of the Van Wou set was retained. Even though the earliest immediate evidence for the acquisition of a carillon dates to the 1590s, Verhoef finds serious circumstantial indications that a carillon was present here from at least the 1510s onward. To be continued...

Further articles report on the international symposium on the five hundredth anniversary of the carillon in Mechelen in March of this year and the celebration in Oudenaarde.

Work has started on the restoration of the Lebuïnus Tower at Deventer. The Gothic

tower was built in the 1480s to replace an earlier Romanesque tower. In the 17th century, the tower was extended and equipped with a Hemony carillon. The last restoration dated back to the 1960s. During maintenance on the carillon in the 1990s, it became clear that the tower itself was getting into bad disrepair. This, however, offered an unrivaled opportunity to fix the structural problems of the carillon while repairing the tower. The plans will attempt to recreate the original intention of the 17th-century architect and ensure that the carillon remains a playable instrument. For the technical organization and traction of the instrument, however, the original setup will be retained as much as possible and modernization will be eschewed.

Bauke Reitsma talks about the Stichting Martini Beiaard Groningen. The foundation started out as a committee to raise funds for a restoration of the Groningen carillon and celebrated its 25th anniversary last year. Two years ago, the SMBG came to prominence when they hosted the WCF conference. More information on their many activities, concerts, and music editions can be found at www.martincarillon.nl (in Dutch).

VBV Magazine, vol. 16, no. 1 (Jan.–Mar. 2010)

Carl Van Eyndhoven looks at the carillon of Mol. Only 49 bells make up this instrument, but they weigh in at 16,504 kg (more than 36,000 lb), with a bourdon of 3,240 kg (7,100 lb). The instrument is housed in a 16th-century tower. References to the bells of Mol date back to 1497. Until after World War II, the bells in the tower numbered ten or fewer. In 1951, Marcel Michiels was commissioned to cast a carillon for the tower of Mol and delivered an instrument of 49 bells modelled on Jef Denyn’s vision of the ideal carillon. Eijsbouts was commissioned in 1967 to restore the carillon. They replaced some of the bells, repositioned the others, and provided a new keyboard. In 2009, the carillon underwent another extensive renovation and is now back to peak performance quality.

Luc Rombauts reflects on five hundred years of carillon in the Low Countries and beyond in his article “De beiaard: ethnisch instrument of wereldinstrument?” (The carillon: ethnic instrument or world instrument?) After looking at the state of the carillon world today, he formulates some possible objectives for the next five hundred

years. He believes that the frequency of playing needs to be increased and that the number of carillons needs to be increased dramatically the world over in order to bring some sense of the instrument to everyone on the planet. He deplors the fact that three-quarters of existing carillons are accounted for by Belgium, the Netherlands, and the United States alone. If the impact of the carillon as an instrument is to be augmented, it needs to exceed its status as an ethnic instrument from the Low Countries and burst forth onto the international stage. This will also improve the diversity of its repertoire as more diverse cultural backgrounds come into contact with the instrument. More carillons would mean more exposure to more listeners and more opportunities for more players.

Two carillonners are newly installed: Koen Cosaert replaces Frank Deleu in Kortrijk, and Eddy Mariën is the successor of Jo Haazen in Mechelen.

VBV Magazine, vol. 16, no. 2 (Apr.–Jun. 2010)

Elis Debevere takes a close look at the carillon of Nieuwpoort. This carillon comprises 67 bells for a total weight of 8,976 kg (ca. 19,800 lb), with the bourdon weighing in at 1,407 kg (3,100 lb). Records include references to bells and chimes in the city hall dating back to 1415. From 1578 onward, these chimes began to be augmented to a playable instrument. From 1608 onward, we find references to carillonners being paid to play the bells. These bells continued to be played until 1735, when a new instrument was commissioned, with Pieter Van den Gheyn providing new bells and a new keyboard. It was housed not in the city hall, but in the “new” belfry (which had been under construction for about a century). This carillon underwent many repairs and replacements and was seriously damaged at the end of the 18th century during the French siege. After World War I, not much was left of the carillon and soon plans were underway to build a third incarnation of Nieuwpoort’s instrument. Before they could come to fruition, however, the Second World War broke out, and planning was interrupted until the 1950s. By 1952, the city council had given the commission to Marcel Michiels. By September of that year, the carillon was installed, but it was not until 1954 that the carillon was equipped with an automatic chime and taken into commission after the first set of

repairs. In the early 1990s, this carillon underwent extensive renovation. Notable city carillonners of Nieuwpoort include Johannes de Gruyters and Paul Bourgeois.

Another article reprints the lecture delivered by Arie Abbenes at the carillon symposium in Mechelen in March 2010 under the title “Beiaardrestauratie in de 21^{ste} eeuw—illusie of realiteit?” (Carillon restoration in the 21st century—illusion or reality?). In it, he gives an overview of the history of the carillon to determine which kinds of instruments are worthy of restoration. He follows this up with a systematic treatment of what can be done for each of the components of the instruments and concludes that carillon restoration needs to take the history of the instrument into account, that differences between instruments are an enrichment of the carillon landscape, and that carillonners would do well to take the nature of their instrument into account when choosing their repertoire. He fears that further standardization of the carillons through restoration will impoverish the world of the carillon.

Steve Schreiber recently performed at the Curaçao Museum, Willemstad, Curaçao, Netherlands Antilles, and submitted the photos below.



Book Review

by Margo Halsted

Zingend Brons. 500 jaar beiaardmuziek in de Lage Landen en de Nieuwe Wereld. (*Singing Bronze: 500 Years of Carillon Music in the Low Lands and the New World*) by Luc Rombouts. Leuven: Davidsfonds, 2010. 463 pages, soft cover. Price: €39.95.

Singing Bronze has arrived just in time to help celebrate the five hundredth anniversary of the carillon art. A receipt for a carillon keyboard, dated 1510, has been found in the City Archives of Oudenaarde, Belgium. Undoubtedly, there were other keyboards in use before 1510; we just cannot document them at this time.



Singing Bronze is a remarkable book. It’s not just about carillon music. Think about all you might want to know about bells and you will find it here: bell history, bell music, the origins of the

words for *bell*, bell instruments, bell founders and tuning, bells and war, bells and religion, bells and politics, bells and philosophy, bells and carillons of the past and now, bell players and composers of the past and now, carillon donors, bells in literature and bells in graphic art, memorial carillons, etc. I’ve taught campanology courses, studied much of the available literature, and written about bells myself, but I learned a great deal from this book.

Author Luc Rombouts is carillonist of the Belgian city of Tienen and of the Katholieke Universiteit Leuven (KU). His many articles about bells, carillons, and carillon music are listed in the bibliography. Rombouts certainly is qualified to write a bell history book, and his writing style is direct, concise, interesting, and engaging.

The bibliography is a listing covering six and a half pages of two columns each, written in fairly small type. It is a treasure trove of resources. There are notes for each chapter, letting the reader know where the information came from. Also, there are 230

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wonderful photos, drawings, and maps in the book. I've seen some of the photos before in other publications, but there are many additional photos taken by the author, as well as other appropriate photos that Rombouts has found. All the photos are clear, and most are in color.

Dauidsfonds, the publisher, is a Catholic organization in Flanders, founded in Leuven in 1875, that has as its purpose the promotion of Flemish culture in the areas of history, literature, and art.

The book is divided into three sections: "Prehistory" (before 1510); "Bronze Time in the Low Countries" (1510–1789) and "An Old Instrument in a New World" (1789–present). Any one of the sections could be a complete book.

Why start a section with the year 1789? That was the year of the storming of the Paris Bastille. In 1790, France took over the southern Netherlands. Over time, there followed a systematic French plunder of the bells of the southern Netherlands, and it is estimated that about a hundred thousand bells were taken and most of them melted down. It's most interesting and sad to read in this section about the long history of wars and takeovers and some religious and political abuses in relation to bells.

In the third section, I also came upon new-to-me information about two of my favorite historic carillon personages: Arthur Bigelow and Nora Johnston. Bigelow, after two years of studying engineering in the United States, wrote to Jef Denyn applying for entrance the Mechelen Carillon School. He said, "If I am privileged to study under you, I will devote my whole time to the bells, and try to carry (on) in America that which you have so well done in Europe." Bigelow was at the school for two years. According to Rombouts' text, Denyn described Bigelow in a letter as "active, energetic and of a good character," but said also that "he has too much self confidence and ... he wants to walk too fast." (Translation from the French by M.H.).

After receiving his diploma in 1933, Bigelow went to Leuven to study German and to play the carillons at St. Pieter's Church (where he was bestowed the title of City Carillonist in 1934) and the KU (where there is an American engineers' war memorial instrument). Bigelow must have fit into the life of Leuven extremely well, for it was reported that he mastered the dialect of Leuven, as well as being able to speak excellent

Dutch. He is described as a carillon virtuoso, a well-known figure and an American carillon troubadour. He met and married Johanna Canivez while in Leuven.

Ever since I assisted Nora Johnston's niece Jill Johnston in publishing Nora's memoir (*Carillonneur*) in 2002, I've wanted to know what instrument Nora took with her when she played for and spoke to various groups. In 1938 she traveled with her "child" to the United States, giving her talk "The Romance of Bells," playing for special documentary radio broadcasts, performing with a symphony orchestra, and even visiting Eleanor Roosevelt at the White House.



Nora Johnston playing her carillon.

I was delighted to find a photo in the book of Nora Johnston playing her specially designed traveling carillon. The picture shows an instrument with a regular baton keyboard and tubular chimes for sound. (The original photo also shows a large white animal on one side. I found the same photo on the web [Google Photos], and removed the animal because I wanted my readers to focus on the instrument.) Author Luc Rombouts has told me that Nora donated her instrument to the Mechelen Carillon School and that it is stored in a Mechelen warehouse.

Near the end of the book, Rombouts moves on to the carillon and chime art in North America. He correctly identifies all the historic people and their contributions. It is particularly interesting to me to discover what a knowledgeable European carillonist thinks of the North American carillon culture. He "gets it"; alas, even down to our dreadful past and present use of electronic instruments. He rightly states that the instrument at Holy Trinity Episcopal Church in Philadelphia (1883, bells cast by Séverin

Van Aerschodt) was the first carillon in North America. (Too bad, we have missed the 100- and 125-year anniversaries. Let's be ready for 2033.)

After reading earlier in the book about the terrible destruction of European bells during past wars, and seeing heartrending photos of broken bells and grotesque shapes of bell towers and molten metal from bells after bombings and the resulting fires, I realize once again how fortunate our bells and society have been to have escaped the physical consequences of war.



Luc Rombouts

Rombouts writes about our instruments on University campuses with marvelous listening spaces, and the fact that, after each of the two great wars, in some parts of the world there arose a tradition of memorial carillons that helped increase the numbers of instruments.

Carillon players and carillon lovers will adore this book. Almost every important aspect of bell instrument and bell music history is included, starting at a time more than eight centuries ago. The information in *Singing Bronze* should be available to every campanologist, carillonist, and music library in the world. Unfortunately, this exceptional book currently has been published only in Dutch. We all must hope that the Belgian publisher Dauidsfonds will decide to share it with many others in the world by creating an English translation. Those of us who play bells, love them, and work with them need to have the information in this book at hand.

Margo Halsted studied at the French and Belgian Carillon Schools and has a diploma from the Netherlands Carillon School. She was awarded the certificate "Dutch as a Foreign Language, Level A" from the Institute for Living Languages in Leuven, Belgium. She has also studied Dutch at the Universities of Michigan and California (Los Angeles). She admits to using her Dutch-English dictionary extensively to review this book. Her favorite Dutch/Flemish words in the book are the compound ones such as *hoogwaardigheidbekleders*.

Notices

Jon Lehrer Takes Two Big Wins for North America

American carillonneur Jon Lehrer swept the international carillon competition scene with an undefeated record for the year 2010. On August 28, he was awarded first prize in the International Carillon Competition of the NKV (Dutch Carillon Guild) in Bolsward, the Netherlands, and on September 12, he was awarded second prize in the First International Carillon Competition of Old Music “Alexius Jullien” in Lier, Belgium. The remaining two finalists in that competition tied for third, and no first prize was awarded.



The contest in Bolsward was part of a yearly series of contests held by the NKV. (Lehrer previously won second prize in the 2008 competition in Middelburg, the Netherlands). It celebrated the 55th anniversary of the city’s instrument, the 555th anniversary of the city itself, and five hundred years of the carillon. Though the Bolsward carillon is smaller than the usual competition instrument—44 bells transposing up one octave—it is a particularly beautiful specimen and historically significant as the first carillon ever cast by Royal Eijsbouts. Special mention was given at the awards ceremony for the success of international performers in the competition—of four winners, three were from outside the European continent. The final roster was as follows: Category A: first prize, Jonathan Lehrer (USA); second prize, Toru Takao (Japan). Category B: first prize, Dick Klomp (Netherlands); second prize, Jungeun Kim (South Korea).

The Alexius Jullien competition was held in honor of the five hundredth anniversary of the carillon and is expected to be held

The 2012 Examination at a Glance

Information for the 2012 GCNA Examination to obtain Carillonneur membership will be available online (www.gcna.org) after January 1, 2011.

The required pieces and pricing will be available from the publishers after January 1, 2011. To order, please contact Laura Ellis (lrellis@ufl.edu) at the GCNA and Sue Bergren (suebergren@wideopenwest.com) at ACME. Candidates are to choose one piece from each required category below and indicate their choices on their application.

Technically Difficult:

Reflexies—Maassens (GCNA)
Pealing Fire—Larson (GCNA)
Carillon at Twilight—Gouwens (GCNA)

Expressive:

“Chanson Triste” from *Suite IV* (movement 2)—Courter (GCNA)
Elegy—Johnson (GCNA)
Image 2—Allard (GCNA)

Arrangement/Transcription:

“Ewie with the Crookit Horn” from *Scottish Folk Song*
Preludes—Barnes (GCNA)
“Tempo di Borea”—
Bach/Gerken (ACME)
“Come Back to Sorrento” from *Collection I*—Westcott (GCNA)

every ten years. Contestants were required to produce their own arrangements of the required piece, a set of dances for harpsichord by Jean Baptiste Loeillet, and prepare a total of 20–30 minutes of music from the Dutch baroque keyboard repertoire. The jury was as diverse as it was prestigious, including leaders in the field of baroque performance (most notably, Gustav Leonhardt and Wieland Kuijken) as well as top-notch carillonneurs, organists, and performance teachers. The preliminary round of competition was held on September 11, and three players advanced to the finals on September 12. Lehrer received second prize, and third prize was shared by Roy Kroezen (Netherlands) and Toru Takao (Japan).

Both contests provided cash prizes and concert offers for the upcoming summer season.

Please check GCNA website regularly for Exam 2012 performance notes or contact Examination Chair Lisa Lonie (llonie@hotmail.com).

The application and fee (\$40, non-refundable) is to be postmarked by Nov. 2, 2011, and mailed to Lisa Lonie, 1391 Walton Road, Blue Bell, Pennsylvania 19422. 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, 2011, and sent to the GCNA corresponding secretary. Membership applications are available on the website.

2012 Examination Dates and Deadlines:

Jan. 1, 2011: Examination information available via download (www.gcna.org).

Nov. 2, 2011: Application and \$40 fee postmarked on or before this date sent to the exam chair. No exceptions.

Jan. 17, 2012: Eight CD recordings and eight copies of all scores on watermark template postmarked on or before this date sent to the chair. No exceptions.

Approx. Jan. 25—March 29, 2012: CD screening process by jurors.

Approx. Apr. 2, 2012: Results of CD screening process sent to candidates.

Approx. May 2, 2012: Eight 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 2012 : Congress at Clemson University.

Performance Note on 2011 Exam by Lisa Lonie

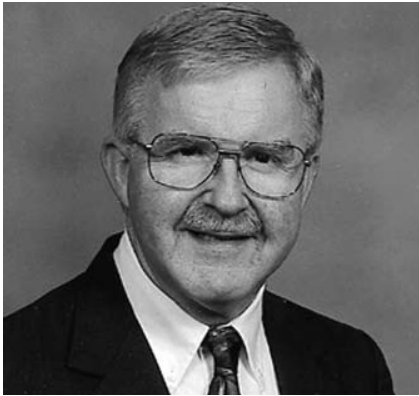
Periodically, exam updates for candidates and teachers, including clarifications and notices, are necessary. Please refer to *Performance Notes* on the GCNA webpage for the latest information. This document will be updated as needed. Please continue to check your e-mail, the website, and/or contact me directly to make sure the latest information is obtained.

In Memoriam

John Courter

by Dennis Curry

John Courter, organist and carillonneur at Berea College and retired professor of music, died Monday, June 21. He was 68.



John joined the Berea College faculty in 1971 as a teacher and organist. After retiring from teaching in 2007, he continued to serve as College Organist and Carillonneur. In addition, he was

the Organist at Union Church and a longtime contributor to the music of St. Clare Catholic Church, both in Berea, Ky.

A native of Lansing, Mich., John earned a bachelor's degree in choral music education from Michigan State University in 1962 and a Master of Music degree in organ in 1966 from the University of Michigan. He also studied at the North German Organ Academy and held diplomas from the Netherlands Carillon School.

John Courter contributed to the musical life of the campus and larger community in numerous ways during his 39 years at Berea. In the music department he taught organ, piano, chime, and carillon performance, church music, and music theory and was a former director of the Harmonia Society. A well-known organist in the region, he was Dean of the Lexington Chapter of the American Guild of Organists.

John was involved in the renovation of the Holtkamp pipe organ in Gray Auditorium at Berea and the recent restoration of the ten-bell chime in Phelps Stokes Chapel. He was the driving force behind Berea's 56-bell carillon, the largest in the state of Kentucky, and served as the College Carillonneur since 2000, when the instrument was installed.

In 1995, John received Berea College's esteemed Seabury Award for Excellence in Teaching, and in 2006, he received the Elizabeth Perry Miles Award for Community Service for his numerous contributions to the campus and community as a musician and for volunteer service with Madison County's public radio station.

In 1993, he was awarded the prestigious Berkeley Medal for Distinguished Service to the Carillon as a performer and composer. John was also a Fellow of the American Guild of Organists, the highest certificate of achievement, and a member of the Guild of Carillonneurs in North America. At this year's GCNA congress, the Board of Directors and membership of that organization bestowed on him Honorary Member. Twenty carillonneurs participated in a moving tribute recital plus other recitals of John's music at this year's congress in June. The rain-laden clouds departed immedi-



ately before the tribute recital, and a brilliant rainbow emerged, touching down above the carillon tower. John's spirit was with us. A recording of the recitals was later played for him as he slipped into his final coma.

John Courter was one of the leading contemporary composers for the carillon. He won several international prizes with his original compositions for the instrument, and his works have been published in Germany, the Netherlands, and the United States as well as performed on carillons throughout the world. He wrote works commissioned by the Palace of Government in Barcelona; the cities of Utrecht, Kampen, and Almelo (the Netherlands); the Arts Council of Ireland; the University of Michigan and Grand Valley State University; and many other places. His *In Memoriam—Sept. 11, 2001*, a piece written to honor victims of that event, has been offered free online and played around the world. One of his compositions is also included in the New Grove Dictionary of Music and Musicians and Grove online.

In 2005, John established the Summer Carillon Concert Series at Berea College, which continues to bring international performers of the instrument to Berea's campus. The opening of this year's series was a moving experience, as John departed this earthly life on the morning of the first recital. The tower windows were draped in black bunting, and at the request of the university to toll the bells in an opening moment of remembrance, I felt it was appropriate to start my recital with *In Memoriam* and close with my commissioned piece, *O Lux Beatissima*.

In his will, John made arrangements for the ongoing maintenance of Berea's carillon, which will be renamed and dedicated as the John Courter Carillon during the College's Homecoming on November 13, 2010. Details of the celebration weekend will be made available as they develop.



Wendell Westcott

1911-2010

Statement by the Michigan State University College of Music

The MSU College of Music was saddened to learn of the death on April 30, 2010, of Wendell J. Westcott, professor emeritus of piano and the University Carillonneur from 1941 to 1987.

"Many thousands of MSU students and faculty over several generations have enjoyed the traditions and music of the Beaumont Tower carillon," said Jim Forger, dean of the College of Music. "They probably did not know it was Wendell Westcott who brought the carillon alive for them. We will miss this talented and devoted teacher and performer whose long service to MSU touched many lives."

"Wendell was highly respected and justifiably famous for his romantic playing style and his arrangements of popular and folk tunes for the carillon," said current University Carillonneur Ray McLellan. "I so appreciated his support of our carillon recitals by his faithful attendance."

McLellan played a tribute recital on the Beaumont Tower carillon on Wednesday, July 14, at 6:00 p.m. as part of the Muelder Summer Carillon Series.

The family provided the following obituary:

"Wendell Westcott, renowned carillonneur at MSU's Beaumont Tower and beloved community figure, passed away at home on April 30, 2010, surrounded by family. Wendell was born on January 20, 1911, in Jackson, Mich., where he soon established himself as a child prodigy at the piano. By age 14, he was the assistant organist at the Methodist Church in Jackson. Because of his remarkable abilities, he was admitted to the Michigan State University School of Music on full scholarship, where he studied piano and eventually received his MA.

"With the advent of World War II, Wendell enlisted in the U.S. Army and was stationed in Cairo, Egypt, where he served as accompanist to an Army chaplain. Upon returning from the war, he served as a professor in the MSU music department, where he taught piano. In the early 1950s, the head of the department asked Wendell if he would be interested in playing the carillon in



Wendell and Iris Westcott

Beaumont Tower. Wendell accepted the offer and soon established a reputation in the East Lansing community for his wonderful playing. In 1956, Wendell attended the Royal Carillon School in Mechelen, Belgium, where he pursued an advanced degree in the carillon. There he earned highest honors for playing and composition, an unprecedented achievement. He then returned to MSU, where he continued to teach piano and carillon until his retirement.

"Though Wendell is known primarily for his carillon playing, he was particularly proud of his creation of the Spartan Bell Ringers in the mid-1950s. The Spartan Bell Ringers was a handbell group that Wendell forged into a human carillon, able to perform musical pieces with great speed and complexity. The routine they developed was tremendously popular, and the group subsequently toured all over the United States, even performing for Vice President Richard Nixon at a White House tree-lighting ceremony. In 1970, Wendell published *Bells and Their Music*, a book that is still considered the authoritative work on the subject. He also wrote articles on bells and bell ringing for *Encyclopædia Britannica*. In recent decades, Wendell delighted MSU students, East Lansing residents, and visitors to the MSU campus with his free carillon concerts at Beaumont Tower. It became an MSU tradition for students and families to lounge on the campus lawns and listen to his music. Wendell also delighted fans by inviting them into Beaumont Tower, where they climbed the winding stairs, signed the guest book, and watched him play the carillon. Wendell loved these interactions with the public, and he was instrumental in the restoration and rededication of Beaumont Tower and its carillon in 1996.

"At age 93, Wendell played the carillon for members of the Guild of Carillonneurs in North America, who were specially bused to MSU from an Ann Arbor convention. There, surrounded by the most accomplished carillonneurs in the country, Wendell gave an impeccable virtuoso performance. Wendell continued play the carillon at Beaumont Tower until the age of 96, when vertigo made it impossible for him to ascend the stairs. He credited that daily ascent, however, with his extraordinary health, vigor, and longevity. After Wendell retired from carillon playing, he continued to play the piano at his home for four hours a day until his hearing failed at the age of 97. He passed away at the age of 99. Wendell was preceded in death by his daughter, Alicia, in 1994. He is survived by his wife of 62 years, Iris."

Remembering Frank Law


by Todd Fair



The year 2010 marks the 25th year since Frank Péchin Law (1918–85) passed away.

Frank held an M.M. from Temple University and studied carillon with Kamiel Levévere and Percival Price. He was carillonneur of Washington Memorial Chapel, Valley Forge, Pa., from 1926 until his death. He gave many guest recitals in the United States and Europe.

Significant is the number of his private students who have remained active in the carillon art. The list includes Robin Austin, Frank DellaPenna, Janet Dundore (deceased), Doug Gefvert, Todd Fair, Lisa Lonie, Edward Nassor, and Frances Rodgers (deceased).



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