

Carillon News



No. 87 April 2012

www.gcna.org

Newsletter of the Guild of Carillonneurs in North America

Features

**2012 GCNA Congress
at Clemson 1**

**Nominations for Board
of Directors 4**

**Summer Recital
Series 8**

Plus

Calendar 3

**Installations,
Renovations,
Dedications 11**

Transitions 18

**Overtones
Regional Notes 20**

**Take Notes: Carillon
Education 22**

Foreign News 23

Come to South Carolina



by Linda Dzuris

Please join Clemson University in celebrating the Clemson Memorial Carillon's silver anniversary by attending the 70th GCNA Congress from Tuesday, June 19–Friday, June 22, 2012, in Clemson, S.C. Forty seven bells cast by the Paccard Fonderie de Cloches of Annecy-le-Vieux, France, are housed atop the campus's main building, Tillman Hall.

Early registration will begin Monday afternoon and will be followed by opening recitals given by Mary McFarland and Sam Hammond. A week of diverse performances and presentations are being prepared just for you!

Clemson University is in Upstate South Carolina on the shores of Lake Hartwell and nestled in the foothills of the Blue Ridge Mountains between Charlotte, N.C. and Atlanta, Ga. While the university student population is approximately 19,000, the city of Clemson's population is 13,000.

There are several transportation options. Greenville-Spartanburg Airport (GSP) is the nearest international airport, located off Interstate-85, 48 miles from campus. Other regional airports include Charlotte Douglas International Airport (CLT) in Charlotte, N.C. and Hartsfield-Jackson Atlanta International Airport (ATL) in Atlanta. Both airports are about 2.5 hours from campus. There is an Amtrak station located at the corner of Calhoun Memorial Highway and College Avenue in Clemson, station code CSN. The Crescent Route travels through Clemson with stops connecting New Orleans and New York City.

A mail-in registration form, housing information, and preliminary Congress schedule are included in this newsletter or beginning April 1, you may register online at www.clemson.edu/PerfArts/GCNA2012.php

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

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

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

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Printing

D & R Press, Elmwood Park, Ill.

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Carillon NEWS

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Guild Web Page:

www.gcna.org

Membership information and applications are available from:

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GCNA mailing labels are available to GCNA members as a free download from the members only section of the Guild Web Page www.gcna.org.

Non-members may purchase labels for \$45. Send label requests and changes of address to:

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GCNA Committee listings

Archives

Barnes Scholarship Fund Andrea McCrady, Robin Austin, chairs, David Hunsberger, Lisa Lonie, Janet Tebbel

Barnes Scholarship Jury Arla Jo Anderton-Gideon, John Bordley, Loyd Lott, Mary McFarland, David Osborn, Jim Fackenthal, alternate, Joseph Shields, alternate

Bulletin John Bordley, chair
 Laurel Buckwalter,
 Jeremy Chesman, Ellen Dickinson, Todd Fair,
 Susan Gentry, Claire Halpert, Margo Halsted,
 Kimberly Schafer

Carillon Directory Tiffany Ng, chair
 Jason Lee,
 Carl Zimmerman

Carillon News Sue Bergren, Mark Lee, chairs, Jim Fackenthal

Central Mailing John Bordley, chair

Examination Pat Macoska, chair
 Jeremy Chesman, Lee Cobb, John Gouwens,
 Helen Hawley, Carol Jickling Lens, Ray McLellan, Tin-shi Tam

Associate Carillonneur Examination Margo Halsted, chair, Don Cook, Ellen Dickinson,
 Linda Dzuris, Jim Fackenthal

Finance Committee John Widmann, chair
 Larry Weinstein

Franco Composition Fund John Gouwens, chair
 Lee Cobb, Jeff Davis,
 Thomas Lee, Tin-Shi Tam

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

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

see **Committees**, page 3

President's Column



“The only people who treasure systems are those whom the whole truth evades, who want to catch it by the tail,” Ivan Turgenev reflected in an 1857 letter to Leo Tolstoy. “A system is just like truth’s tail, but the truth is like a lizard. It will leave the tail in your hand and escape; it knows that it will soon grow another tail.”

GCNA members tend to show that they understand the difference between systems and the whole truth: how the organization functions vs. what constitutes its nature. In general, we’re not inclined to be “people who treasure systems,” but rather individuals who understand and are committed to “the whole truth.” If the trees sometimes obscure our view, we eventually correct course.

Unsurprisingly, we sometimes reveal that we value dependability, predictability, and order. Few among us would casually propose to change practices that have helped sustain and refine our objectives. Thus, at first glance, we sometimes appear unimaginative in our tendency to invoke past procedures. But in debating and deciding

whether to do what has always worked (or what we assume has always worked) or what might work better, we often generate useful tension. And in turn, we tend to respond positively—although not always as promptly as some would wish—to calls for change, whether voiced or implicit, broad-based or situational. In the process, we show that “whole truth” trumps “systems.”

And so, even as we’re inclined to honor and maintain what works, we show pragmatism, imagination, and creativity in designing new things that also work—sometimes better—and ideally speak to emergent needs. If we’re sometimes cautious about or even suspicious of change, we’re far more often likely to show eagerness and enthusiasm for growth and change. Our love for the carillon and our various modes and levels of interaction with the instrument help assure that we don’t lead bare lives. We need more frequently to recognize and honor these qualities in ourselves.

In his *Memoirs*, the Chilean poet Pablo Neruda noted that “intervals of dreaming help us to stand up under days of work.” Members of the GCNA are hardly strangers to this view. Within the Guild, such intervals of dreaming have led, for example, to conceptualizing, designing, and implementing the Associate Carillon Examination, which is now attracting applicants. They have produced a new and much-praised website design, which evolves and grows. Further, PayPal was recently activated, and online dues payments and membership applications are now a reality. Plans are underway to bring the GCNA Music Catalog online as a store, also with PayPal support. A GCNA blog is imminent. In February the Board agreed to provide additional

from *Committees*, page 2

- Music Publications** Laura Ellis, chair
Carlo van Ulft – Arrangements
Lee Cobb, Ellen Dickinson, Gordon Slater
John Gouwens – Compositions
Elizabeth Berghout, Sharon Hettinger, Carol Anne Taylor
- Nominations** Carol Jickling Lens, chair
George Gregory, Sue Jones
- Policies, Procedures & Guidelines** Gloria Werblow, chair
Beverly Buchanan, Marie Robillard

- Professional Concerns** Ellen Dickinson, chair
- 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

51st International Carillon Festival, Springfield, Ill.
June 3–9, 2012

2012 GCNA Congress, Clemson University
June 19–June 22, 2012

Price Symposium, Ottawa, Ontario
September 29, 2012

financial support to the Heritage Carillon Music Committee to enable digital cataloging of Sally Slade Warner’s music, housed at St. Stephen’s Episcopal Church, Cohasset, Mass. This summer project will serve as a template for an eventual comprehensive digital catalog of “Heritage Carillon Music Collections” that will include the carillon compositions of many North Americans.

Yes, we sometimes look and act like a herd of cats. But it’s our herd. It deserves a smile, a chuckle, and a cheer!

- WCF Delegates** Wylie Crawford, President,
Dennis Curry, Carol Anne Taylor, Carl Zimmerman, Treasurer
- Website & Internet** Norman Bliss, Wylie Crawford, Tiffany Ng, Sipkje Pesnichak, Brian Tang, Carl Zimmerman
- 2012 Congress** Linda Dzuris, chair
- 2013 Congress** Dave Johnson, chair

Nominations for GCNA Board of

The Nominating Committee presents five GCNA members as candidates for three (3) positions on the Board of Directors for a term of three (3) years each. The Nominations Committee decided last year that it would invite those Board members whose terms are expiring to run again. We felt that people who have given their time to serve the GCNA in this capacity deserve the respect to decide for themselves if they would like to seek another term or not. It is then up to the membership to decide. The election will take place at the 2012 Congress in Clemson, S.C. Ballots will be mailed to voting members around May 1, 2012, and will be available at the Congress.

Each nominee was asked to provide his/her biographic information which includes carillon work/interest; length of time in the GCNA, attendance at congresses, activities relating to the carillon, major field of work, previous board involvement if applicable, GCNA committee work, and their vision for the Guild and how they believe they can contribute. The information about each nominee appears below.

List of Nominees, 2012 Congress: (Three to be elected until 2015)

Jeremy Chesman
Linda Dzuris
Laura Ellis
Tom Lee
John Widmann

Current Board members and time served are:

Term expiring 2012
Linda Dzuris, 1st term
Laura Ellis, 1st term
John Widmann, 1st term

Term Expiring 2013
Sue Bergren, 1st term
Dave Johnson, 3rd term
Tim Sleep, 1st term

Term expiring 2014
Dennis Curry, 4th term
David Hunsberger, 6th term,
non-consecutive
Julianne Vanden Wyngaard, 1st term



Jeremy Chesman

Jeremy Chesman is Associate Professor of Music and University Carillonneur at Missouri State University. He was the first person to graduate from the University of Michigan with a Master of Music degree in Carillon Performance. Subsequent to that, he studied as a Fellow of the Belgian-American Educational Foundation at the Royal Carillon School of Belgium, where he earned a Final Diploma with Distinction. He performs regularly throughout the United States and Europe, and has a particular interest in carillon pedagogy.

The membership of the Guild is diverse. We have professional recitalists, carillon enthusiasts, students, and those who play the instrument just for the enjoyment. While all of these parties have different needs from the Guild, we are all unified by our love of the carillon and the desire to promote the instrument as much as possible. I believe that the Board can help meet the needs of individual members by engaging them to become active according to their needs. Those who don't play, for example, can be our best public advocates both locally and nationally. All who play the carillon can be encouraged to take a step to improve their playing through a number of Guild programs. The Board can develop mentorship programs connecting professional players with beginners. Rather than risk engaging in the divisiveness that separates different groups, the Board should work to bring members together to promote the carillon art.



Linda Dzuris

Linda Dzuris is an Associate Professor of Music and the University Carillonneur at Clemson University in South Carolina. After study with Margo Halsted at the University of Michigan, she passed her carillon exam in 1998. In August 1999, she established the carillon program at Clemson and will be hosting the 2012 GCNA Congress in June. Other guild service includes Public Relations Committee Chair (2000-present), Board Member (2009-present), Associate Carillonneur Exam Committee Member (2010-2011) and Adjudicator (2011-present), and Examination Advancement Juror (2004-2007).

Having had various roles within the guild, from student exam candidate to board member, I strive to assess issues from all angles with an open mind. If elected to serve a second term, I will continue to support initiatives that honor the work of past members, promote the work of current members, and encourage projects that will give our guild a firm foothold in the future.

Directors 2012



Laura Ellis

Laura Ellis is an Associate Professor in the School of Music at the University of Florida where she teaches sacred music courses and applied lessons in undergraduate and graduate organ, harpsichord, and carillon. Ellis is a graduate of Luther College (Decorah, Iowa) and holds a Master of Music degree in church music and a Doctor of Musical Arts degree in organ performance from the University of Kansas. Her major organ teachers have been James Higdon and William Kuhlman. While in residence at the University of Kansas, she studied carillon with Albert Gerken and recently coached with Karel Keldermans. Prior to her Florida appointment, Ellis served as professor of music at McMurry University and held the position of parish organist at the Episcopal Church of the Heavenly Rest in Abilene, Tex. Ellis began her teaching career at the University of the Ozarks in Clarksville, Ark.

A carillonneur member of the Guild of Carillonneurs in North America (GCNA), Ellis currently serves on the organization's Board of Directors and is chair of the Music and Publications Committee. In addition to her performances on the carillon in Century Tower on the University of Florida campus, Ellis has performed solo carillon recitals throughout the United States, Canada, and Australia. Recent appearances include solo recitals at the University of Chicago; the International Carillon Festival, Springfield, Ill.; Mayo Clinic, Rochester, Minn.; Iowa State University, Ames, Iowa; the University of Rochester, N.Y.; Alfred University,

N.Y.; Calvary Church, Williamsville, N.Y.; and the Cathedral of St. John the Evangelist, Spokane, Wash.

Ellis is also active in the American Guild of Organists (AGO) and is Councillor for Region IV (Southeast).

"Dedicated to promoting the carillon art." This statement appears in the second paragraph on the opening page of the GCNA website (www.gcna.org). While I am sure that all of us in the organization believe this is a worthy goal, are we doing enough? What are we doing to ensure that the carillon, its literature, and its history will survive? As a member of the GCNA board, I would work with fellow board members, committee members, and general membership to look for new strategies to inspire the membership to action. Can we find innovative methods to retain members and bring in new ones? How do we encourage both associate and carillonneur members to become fully engaged? What can be done to publicize the instrument, performers, and literature? I am committed to exploring ways in which the GCNA can become more relevant to its membership and truly promote the carillon art.

My statement includes many questions. What are the answers? The organization will need your assistance as we look toward the future. I would be honored to serve on the board of the GCNA as we take this journey together.



Thomas Lee

Thomas Lee has been a member of the GCNA since 2006, when he passed his accreditation exam at Yale University. He first studied with Frecky Lewis at Yale, and later with Eddy Mariën at the Royal Carillon School in Mechelen, Belgium, where he graduated in 2006 with "Greatest Distinction". He is currently living in Philadelphia, where he is a doctoral student in psychology at the University of Pennsylvania, and where he plays carillon at the First United Methodist Church of Germantown. He performs regularly throughout the United States, Belgium, and the Netherlands, both solo and as part of the carillon duo "Campana Nova" with Eddy Mariën. Since becoming a carillonneur member, he has served on the Franco and the Membership Enrichment committees, and looks forward to being even more involved in the GCNA.

I would like to see the GCNA take a larger role in helping carillonneurs within a given region of the U.S. organize and coordinate their concerts. One of the things I've admired and enjoyed in my time in Philadelphia is how the carillonneurs and administrators of the many towers here make an effort to coordinate their plans and schedules with each other, allowing them to present themselves as a circuit of performances. This increases the attractiveness of the region for invited performers, and makes it easier for the performers to plan their summer tours.

continues next page

from the previous page

I believe this is a model that can be adapted throughout the country—while certain regions already have such an organization in place, others could greatly benefit from this type of coordination. The GCNA can help encourage regional cooperation, and perhaps even coordination between regions.

On top of this, there are many towers that could use some repair, and more towers that do not have summer concert series at all. The GCNA has the financial resources to do something about the former, and the organizational experience to fix the latter. I envision a fund, similar to the Barnes Fund, run by a committee of individuals who have had success in creating a summer concert series for their carillon, or have been able to stir up local interest in the instrument. The purpose of the fund would be to a) help individuals who are interested in restoring their carillon raise the money to do so, and b) help local organizations develop their own concert series. Combined with greater regional organization between nearby instruments, I believe these efforts can quickly increase awareness and interest in the carillon.



John Widmann

John Widmann is the City Carillonist for the City of Frederick, Md., where he plays recitals the first Sunday of each month at noon, year round, on the Joseph Dill Baker Carillon in Baker Park. He has now held that position for 19 years. Mr. Widmann graduated from Indiana University of Pennsylvania, and is nearly complete in his pursuit of his Master of Music degree from Towson University. In addition to his Sunday recitals, he is employed by Frederick

County Public Schools as a General/Vocal Music teacher. Mr. Widmann became a Carillonist member of the Guild of Carillonists in North America in 1996, and has been an elected member of the national board of that organization since 2009. He maintains an active concert schedule, and lives in Frederick with his wife and their two children.

I am finishing my first term on the GCNA Board, and I feel like I have more to contribute. I have made all of the board meetings in the two years that I have served, and I believe that I have made a difference with my contributions. Our primary goal has been, and should continue to be furthering the carillon art in North America. Our biggest contribution has been the new ACE, Associate Carillonist Exam. I am looking forward to seeing the rewards of this endeavour. We need to continue to do what we can by furthering the educational and professional opportunities for carillonists of all abilities, and the ACE process is just one of the steps toward that direction. The three biggest areas that I see the board working on are:

- 1. Deciding what to do with the Sally Slade Warner bequest to the GCNA*
- 2. Deciding what to do with the John Courter bequest to the GCNA*
- 3. Securing the future of the GCNA archives, currently resident at Bok Tower in Florida, in particular the aging recordings that are resident there.*

The first two areas are a blessing. It is great to have money to spend, and the third area may be a place that we need to spend that money. It is important to preserve the past, and I see this as part of our mission involving advancing the carillon art, and creating professional opportunities. I hope that the membership will see fit to continue my term on the board. As always, ALL members should feel free to speak to me with any concerns, or to e-mail me.

Errata

On page 4 of *Carillon News*, No. 86, Fall 2011, the following photographs and biographies were inadvertently mismatched. *Carillon News* sincerely regrets the errors.



Stephan Burton

Stephan Burton studied the carillon with Don Cook at Brigham Young University while pursuing a bachelor's degree in math and is currently pursuing a master's degree in math, also at BYU. When he was four years old, he saw the BYU carillon for the first time. He started taking piano lessons with the goal in mind of eventually playing the bells. He still plays the piano in his spare time, particularly jazzing up hymns. He enjoys taking trivia quizzes or simply browsing Wikipedia pages, reading about whatever new topic he wants to learn about. He always has some math book checked out from the library for "fun."



Joseph Peeples

Joseph Peeples, a student of Don Cook at Brigham Young University, has completed a bachelor's degree in art from California State University Channel Islands and a master's degree in organ performance from BYU. When he's not practicing one of his instruments, he likes to do computer programming, catch up on the news, learn about the latest tech gadgets, or play racquetball.

Welcoming a New Carillonneur

by Lisa Lonie and the Philadelphia area Carillonneurs

Shortly after I passed my GCNA carillonneur exam back in '89, I received a phone call which seemed innocent at the time, but would eventually prove to be one of the most pivotal conversations I ever had as a carillonneur. George Matthew, then carillonneur at the First Presbyterian Church, Stamford, Conn., had reached out to me with an invitation to perform that following summer at his tower. He further encouraged me to contact other New England towers and plan a tour. His philosophy: invite a new carillonneur member to help them get their name out and give them concertizing experience.

In Philadelphia, that same philosophy has become a time honored tradition. Every year during our planning session we specifically reserve dates for a student who passed the GCNA exam the previous year. Why do it? Well, we asked our current and past recitalists.

How did you feel when asked to play the Philadelphia circuit?

I felt honored to be given this opportunity - the area is home to several excellent carillons. In my case, having recently moved to Philadelphia for work, I also feel that it is a good way to get in touch with local carillonneurs and/or GCNA members.

Nick Huang, Class of 2011

What benefit(s) did you experience as a new colleague playing the Philadelphia circuit?

The primary benefit was an incentive to keep playing, improving my skills, and extending my repertoire. Preparing for and playing my first invited recital provided experience and confidence that improved my subsequent recitals. It also gave me considerable fulfillment as a musician to play for a public audience. Finally, I benefited from the opportunity to meet new musicians and feel like a full member of the GCNA community.

Andrew Wetzel, Class of 2010

Why should towers invite a colleague from the previous year's exam class?

I think there are 2 reasons:

A. Members who just passed the exam have demonstrated a high level of aptitude in playing the carillon very recently. This helps to ensure a good concert (contingent on their ability to maintain their playing standards), which in turn improves the reputation of a tower and draws audiences.

B. For new members, playing regional circuits are advantageous in several ways:

- It is a good opportunity to interact with GCNA members outside of Congress

- It encourages them to maintain their carillon skills

- Generally, regional circuits help carillonneurs plan out their recital schedules more efficiently

Nick Huang, Class of 2011

I think it would be great for more areas to extend performance invitations to people who have recently passed the exam.

Everyone who passes the exam is obviously well-qualified to give a recital anywhere, and it is very gratifying to receive that recognition from the carillon community. Playing recitals is also a great way to develop relationships with others in the GCNA, which helps a new carillonneur member feel welcomed and also helps the new member become respected as a performer.

Melissa Weidner, Class of 2009

I will never forget the generosity of George Matthew. The motivation to move beyond my home instrument—both physically and musically—has proven to be invaluable. Why not pay it forward and start a similar tradition at your tower? Invite a new colleague!



Associate Carillonneur Exam

by Margo Halsted

The Associate Carillonneur Exam evaluates a candidate's skills at an intermediate level utilizing carillon repertoire of moderate difficulty. The complete exam requirements and application form may be downloaded from the GCNA website (www.gcna.org).

As of February 15, the deadline for this article, only one application had been received for the new exam. However, it's clear that quite a few more are working on the exam because I've received many exam questions. I'm happy to answer questions by e-mail about any part of the exam (mhalsted@music.ucsb.edu).

One concern from potential applicants has been how a video might be shot and then sent. The video I received by e-mail was of our applicant playing one required piece that had been shot by a friend on a Blackberry phone. The friend had e-mailed the video to the applicant who e-mailed it to me. I know it's also possible to shoot and send about 90 seconds of video on an iPhone, and 90 seconds could be enough for the committee to be able to well see the performer's head, torso, hands, and adequate footage of foot movement. The sound on the video does not need to be really high quality because the committee will also have a good audio recording of the same piece.

There is one rule change that will help some of you. The committee has decided that those who play four-octave instruments may choose their required pieces from both the four- and the three-octave listings. In addition, those who play three-octave instruments may choose one of the two required pieces from the four-octave list, if successful adaptations for the missing notes can be made.

There is no deadline to apply for the Associate Carillonneur Exam. The committee welcomes applications from North America and we look forward to helping create a new level of recognized performing ability for the GCNA. Please use the mailing address given at the website when you send an application.

Summer 2012 Recital Series

compiled by Sue Bergren

CANADA

BRITISH COLUMBIA

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

ONTARIO

Ottawa
Peace Tower Carillon
July & August, weekdays, 11:00
a.m. to 12:00 noon,
September to June, most week-
days, 12:00 noon to 12:15 p.m.
The carillon is silent during Holy
Week.
Dominion Carillonneur Andrea
McCrary except as indicated:
Friday, July 1, Canada Day, 9:00
a.m. to 9:25 a.m.
Tuesday, July 10: Julianne Vanden
Wyngaard
Tuesday, July 17: Joey Brink
Tuesday, July 24: Trevor
Workman
Tuesday, July 31: Andrée-Anne
Doane
Tuesday, August 14: Student
Recital
Saturday, September 29: 4th An-
nual Percival Price Symposium,
George Gregory, Guest Artist

Toronto
Metropolitan United Church
Massey/Drury Memorial Carillon
Thursday at 7 p.m. except as indi-
cated
July 3, Toni Raats
Sunday July 8, 10:30 a.m., Gordon
Slater
July 26, Trevor Workman
August 9, George Matthew

University of Toronto
Soldiers' Tower
Wednesdays at 5:00 p.m.
July 11, Julianne Vanden
Wyngaard
July 18, Joey Brink
July 25, Trevor Workman
August 1, Andrée-Anne Doane
August 8, TBD

QUEBEC

Montreal
St. Joseph's Oratory
Regular performing schedule by
Andrée-Anne Doane,
(Wednesday to Friday: 12:00 p.m.
& 3:00 p.m. Saturday: 12:00 p.m.
& 2:30 p.m.
Sunday: 12:15 p.m. and 2:30 p.m.
Break in February)
Sundays at 6:30 p.m.
July 8, Julianne Vanden Wyngaard
July 15, Joseph Brink
July 22, Trevor Workman
August 5, Roy Lee

UNITED STATES

Cast in Bronze Traveling Carillon
www.castinbronze.com

ALABAMA

Huntsville
First Baptist Church
July 29, 5:00 p.m., John Bordley

CALIFORNIA

Santa Barbara
University of California, Santa
Barbara
Storke Carillon
Commencement Ceremonies, 8:15
a.m., 12:15 p.m., 3:15 p.m.
June 16, Margo Halsted and
graduating students (at 12:15
Philip Hu, Evan Gravelle, and
Sean Bureau)
June 17, Margo Halsted and
graduating students (at 12:15
Janet Vong)

COLORADO

Denver
University of Denver
Williams Carillon
Sundays at 7:00 p.m.
June 24, Jacques Maassen
July 8, Carol Jickling Lens
July 22, Jim Fackenthal
Aug 5, Koen Coessart
Aug 19, David Hunsberger

CONNECTICUT

Hartford

Trinity College Chapel
Plumb Memorial Carillon
Wednesdays at 7:00 p.m.
June 20, Claire Halpert
June 27, TBA
July 4, Ellen Dickinson
July 11, Trevor Workman
July 18, Groningen Carillon Duo
July 25, Joey Brink
August 1, Lisa Lonie
August 8, TBA
August 15, Dan Kehoe

Mariemont
Mary M. Emery Memorial
Carillon
Sundays at 7:00 p.m. except as
noted
May 27, Opening Duet Recital -
Richard D. Gegner and
Richard M. Watson
May 28, Memorial Day, 2:00 p.m.,
Richard D. Gegner

June 3, Richard M. Watson
June 10, Richard D. Gegner
June 17, Fathers' Day, Guest
Recital, Geert D'hollander
June 24, Richard M. Watson
July 1, Richard D. Gegner
July 4, Independence Day, 2:00
p.m., Richard M. Watson (Richard
D. Gegner, assisting)
July 8, Richard D. Gegner
July 15, Richard M. Watson
July 22, Richard M. Watson
July 29, Duet Recital -

Richard D. Gegner and
Richard M. Watson
August 5, "Lollipops & Balloons"
Children's Concert -
Richard D. Gegner

August 12, Richard M. Watson
August 19, Richard D. Gegner
August 26, Duet Recital -
Richard D. Gegner and
Richard M. Watson
September 2, Richard M. Watson
September 3, Labor Day, 2:00
p.m., Richard D. Gegner

New Canaan
St. Mark's Episcopal Church
Tuesday at 7:30 pm
July 17, Gerald Martindale

New Haven
Yale University
Yale Memorial Carillon
Fridays at 7:00 p.m.

June 22, Nick Huang
June 29, TBD
July 6, Trevor Workman
July 13, Joey Brink
July 20, Ellen Dickinson
July 27, Adolph Rots and
Auke De Boer
August 3, Lisa Lonie
August 10, Yale Summer
Carillonneurs

Simsbury
Simsbury United Methodist
Church
The Foreman Carillon
Sundays at 7:00 p.m.
July 1, Simsbury Guild of
Carillonneurs
July 8, Ellen Dickinson
July 15, Trevor Workman
July 22, TBD
July 29, Daniel K. Kehoe

Stamford
First Presbyterian Church
Maguire Memorial Carillon
Thursdays at 7:00 p.m.
July 19, Gerald Martindale

Storrs
Storrs Congregational Church
Austin Cornelius Dunham
Carillon
Mondays at 7:00 p.m. except as
noted
June 18, Daniel Kerry Kehoe
July 30, Joseph Brink
August 26, 4:00 p.m., David
Maker

West Hartford
First Church of Christ,
Congregational
Gordon Stearns Memorial Carillon
Thursdays at 7:00 p.m.
July 12, Gordon Slater

FLORIDA

Gainesville
University of Florida
Century Tower
Sundays at 3:00 p.m.
May 13, Laura Ellis and
Mitchell Stecker
June 17, Jacques Maassen
July 15, Harold Rocha
August 19, Laura Ellis

ILLINOIS

Centralia
Centralia Carillon
June 23, 2:00 p.m., Toni Raats
June 23, 2:45 p.m., Carlo van Ulft
June 24, 2:00 p.m.,
Ellen Dickinson
June 24, 2:45 p.m.,
Erik Vandervoort
September 2, 2:00 p.m., Tim Sleep
September 2, 2:45 p.m.,
Jeremy Chesman
September 3, 2:00 p.m.,
John Bordley
September 3, 2:45 p.m.,
Carlo van Ulft

Chicago
University of Chicago
Laura Spelman Rockefeller
Memorial Carillon
Sundays at 5:00 p.m.
June 17, Toni Raats
June 24, Tim Sleep
July 1, Joey Brink
July 8, Stephan Burton
July 15, Anna Kasprzycka
July 22, Robert Grogan
July 29, Gordon Slater
August 5, Chelsea Vaught
August 12, Sue Bergren
August 19, Jim Fackenthal

Glencoe
Chicago Botanic Garden
Theodore C. Butz Memorial
Carillon
Mondays at 7:00 p.m.
June 4, Christine Power
June 11, Wylie Crawford
June 18, Toni Raats
June 25, Tim Sleep
July 2, Joey Brink
July 9, Stephen Burton
July 16, Anna Kasprzycka
July 23, Christmas in July,
Robert Grogan
July 30, Gordon Slater
August 6, Chelsea Vaught
August 13, Sue Bergren
August 20, Jim Fackenthal
August 27, Kim Schafer
September 3, Jim Brown

Naperville
Naperville Millennium Carillon
Tuesdays at 7:00 p.m., except as
noted
June 5, Christine Power
June 12, Wylie Crawford
June 19, Toni Raats
June 26, Tim Sleep
Wednesday, July 4, Joey Brink
July 10, Stephan Burton
July 17, Anna Kasprzycka

July 24, Robert Grogan
July 31, Gordon Slater
August 7, Chelsea Vaught
August 14, Sue Bergren
August 21, Jim Fackenthal

INDIANA

Culver
Culver Academies
Memorial Chapel Carillon
John Gouwens Saturdays at 4:00
p.m. except as noted
April 28, May 19, June 2 (7:30
p.m.), June 23, June 30, July 7,
July 14, July 21 (Matthew
Gender), July 28 (Matthew Gen-
der), September 1, October 6

IOWA

Ames
Iowa State University
Stanton Memorial Carillon
Tuesdays at 7:00 p.m.
May 29, 7:00 p.m., Elizabeth
Graves-Vitu
June 26, 7:00 p.m., Robert B.
Grogen
July 24, 7:00 p.m., Sue Bergren
August 28, 7:00 p.m., Julianne
Vanden Wyngaard

Cedar Falls
University of Northern Iowa
Campanile
Thursday, April 12, noon,
Karel Keldermans
Friday, April 13, noon,
Karel Keldermans

KENTUCKY

Berea
Berea College
John Courter Carillon
Mondays at 7:30 p.m.
June 18, Geert D'hollander
July 9, Don Cook
August 6, Rick Watson and
Richard Gegner

MARYLAND

Owings Mills
34th Annual Summer Carillon
Recital Series
McDonogh School
Fridays at 7:00 p.m.
July 6, Buck Lyon-Vaiden
July 13, Dick van Dijk
July 20, Adolph Rots and
Auke de Boer
July 27, Margaret Pan
August 3, Edward Nassor

MASSACHUSETTS

Cohasset
Saint Stephen's Episcopal Church
The Cohasset Carillon
Sundays at 6:00 p.m.
June 24, Claire Halpert
July 1, Mary Kennedy
July 8, Stefano Colletti
July 15, Auke DeBoer
July 22, Joey Brink
July 29, Trevor Workman
August 5, Lisa Lonie
August 12, George Matthew, Jr.

Norwood
Norwood Memorial Municipal
Building
Walter F. Tilton Memorial Carillon
Mondays at 7:00 p.m. except as
noted
June 25, Claire Halpert
July 2, Lee Leach
July 4, 3:00 p.m., Lee Leach
July 9, Stefano Colletti
July 16, Auke deBoer
July 23, Joey Brink
July 30, Trevor Workman
August 6, Lisa Lonie
August 13, George Matthew, Jr.

MICHIGAN

Allendale
Grand Valley State University
Cook Carillon
Sundays at 8:00 p.m.
June 17, Julianne Vanden
Wyngaard
June 24, Julia Ann Walton
July 1, Holiday Open Tower Event
July 8, Karel Keldermans
July 15, Carol Jickling Lens
July 22, Timothy Sleep
July 29, Melissa Weidner
August 5, Ray McLellan
August 12, George Gregory/
Julianne Vanden Wyngaard play-
ing the Chimemaster Traveling
carillon
August 19, Julianne Vanden
Wyngaard

Bloomfield Hills
Christ Church Cranbrook
Wallace Memorial Carillon
Sundays at 5:00 p.m. except as
noted
July 1, Toni Raats
July 8, Ray McLellan
July 15, Qi Yang
July 22, Wesley Arai
July 29, TBD
August 6, Melissa Weidner

Bloomfield Hills
Kirk in the Hills Presbyterian
Church
Sundays at 10:00 a.m. and 12:00
Noon
June 17, Dennis Curry
June 24, TBD
July 1, Toni Raats
July 8, TBD
July 15, Ray McLellan
July 22, Wesley Arai
July 28, Melissa Weidner
August 5, Vanden Wyngaard
September 2, Dennis Curry

Bloomfield Hills
St. Hugo of the Hills Catholic
Church
Thursdays at 7:00 p.m.
July 12, Karel Keldermans
July 19, Carol Jickling Lens
July 26, Wesley Arai
August 2, Melissa Weidner

Detroit
St. Mary's of Redford Catholic
Church
Saturdays at 5:15 p.m.
July 7, Karel Keldermans
July 14, Patrick Macoska
July 21, Wesley Arai
July 28, Melissa Weidner

East Lansing
Michigan State University
Beaumont Tower Carillon
Wednesdays at 6:00 p.m.
July 4, Ray McLellan
July 11, Karel Keldermans
July 18, Anna Kasprzycka
July 25, Wesley Arai
August 1, TBD

Grand Rapids
Grand Valley State University
Becker Family Carillon
Wednesdays at 12:00 Noon
July 11, Karel Keldermans
July 18, Carol Jickling Lens
July 25, Timothy Sleep
August 1, Julianne Vanden
Wyngaard

Grosse Pointe Farms
Grosse Pointe Memorial Church
The Grosse Pointe Memorial Car-
illon
Sundays 9:30 a.m.
June 17–September 2, dates and
recitalists TBD

MINNESOTA

Minneapolis
Central Lutheran Church
Sundays at 11:15 a.m.

July 8, Sue Bergren
July 15, Tim Sleep
July 22, Wylie Crawford
July 29, Lyle Anderson

Rochester
Mayo Clinic
Mondays, 7:00 PM
July 2, TBA
July 9, Sue Bergren
July 16, Tim Sleep
July 23, Wylie Crawford
July 30, Lyle Anderson

St. Paul
House of Hope Presbyterian
Church
Noyes Memorial Carillon
Wednesday, July 4 and Sundays at
4:00 p.m.
July 4, Dave Johnson
July 8, Sue Bergren
July 15, Tim Sleep
July 22, Wylie Crawford
July 29, Lyle Anderson

MISSOURI

St. Louis
Concordia Seminary Carillon
Tuesdays at 7:00 p.m. except as
noted
May 1, 5:00 p.m. and 7:00 p.m.,
Karel Keldermans
Friday, May 18, 6:00 p.m.,
Karel Keldermans
June 5, Karel Keldermans
June 12, Karel Keldermans
June 19, Karel Keldermans

NEW JERSEY

Morristown
St. Peter's Episcopal Church
Sunday at 2 pm
July 22, Gerald Martindale

Princeton
Princeton University
Grover Cleveland Tower,
The Class of 1892 Bells
Sundays at 1:00 p.m.
July 1, Jeff Davis
July 8, Dick van Dijk
July 15, Trevor Workman
July 22, Margaret Pan
July 29, Robin Austin
August 5, Julia Littleton
August 12, Lisa Lonie
August 19, George Matthew, Jr.
August 26, Steve Schreiber
September 2, Nick Huang

NEW YORK

Alfred

Alfred University
Davis Memorial Carillon
Wingate Memorial Summer
Carillon Recital Series
Tuesdays at 7:00 p.m.
July 10, Trevor Workman
July 17, Janet Tebbel
July 24, Auke de Boer and
Adolph Rots
July 31, Koen Cosaert

Rochester
University of Rochester
Hopeman Memorial Carillon
Mondays at 7:00 p.m.
July 9, Trevor Workman
July 16, Janet Tebbel
July 23, Auke de Boer and
Adolph Rots
July 30, Koen Cosaert

Williamsville
Calvary Episcopal Church
Niederlander Carillon
Wednesdays at 7:00 p.m.
July 18, Janet Tebbel
July 25, Auke de Boer and
Adolph Rots
August 1, Koen Cosaert
August 8, TBA

NORTH CAROLINA

Belmont
First Presbyterian Church
June 24, 6:30 p.m., Mary
McFarland
July 22, 6:30 p.m., Joseph
Vaughan

Charlotte
Covenant Presbyterian Church
Sunday at 12:00 noon
June 17, Gerald Martindale

PENNSYLVANIA

Bryn Mawr
Bryn Mawr Presbyterian Church
Thursdays at 7:00 p.m.
June 21, Nick Huang,
Class of 2011
June 28, Wylie Crawford
July 5, Jeff Davis
July 12, Dick van Dijk

Erie
Penn State University,
The Behrend College
Floyd and Juanita Smith Carillon
Thursdays at 7:00 p.m.
July 12, Trevor Workman
July 19, Janet Tebbel
July 26, Auke de Boer and
Adolph Rots
August 2, Koen Cosaert

Fort Washington
St. Thomas Church, Whitemarsh
Catherine Colt Dickey Memorial
Carillon
Tuesdays at 7:00 p.m.; additional
entertainment at 8:00 p.m. as indi-
cated
July 3, Jeff Davis
July 10, Dick van Dijk
July 17, Trevor Workman
July 24, Margaret Pan
July 31, Lisa Lonie

Kennett Square
Longwood Gardens
Sundays at 3:00 p.m.
All of the performances take place
at the Chimes tower except for
Cast In Bronze, performing on the
mobile carillon.
June 24, Nick Huang,
Class of 2011
July 1, Wylie Crawford
July 8, Jeff Davis
July 15, Dick van Dijk
August 19, Doug Gefvert
August 26, John Widmann

Philadelphia,
First United Methodist Church of
Germantown
Shelmerdine Memorial Carillon
Mondays at 7:30 p.m.
June 26, Wylie Crawford
July 2, Jeff Davis
July 9, Dick van Dijk

Valley Forge
Washington Memorial Chapel
Washington Memorial National
Carillon
Wednesdays at 7:30 p.m.
July 4, Jeff Davis
July 11, Dick van Dijk
July 18, Trevor Workman
July 25, Margaret Pan
August 1, Julia Littleton
August 8, Doug Gefvert
August 15, Music of the British
Isles - Doug Gefvert, Irish Thun-
der Pipes and Drums
August 22, Jonathan Lehrer
August 29, Lisa Lonie

TENNESSEE

Sewanee
The University of the South
Leonidas Polk Memorial Carillon
Sundays at 4:45 p.m. following
Sewanee Summer Music Festival
Concerts, except as noted
June 24, Geert D'hollander
July 1, J. Samuel Hammond
July 4, 1:00 p.m., John Bordley
and J. Samuel Hammond

July 8, Anton Fleissner
July 15, John Bordley, Ray Gotko,
and Charlene Williamson
July 22, John Bordley

VERMONT

Middlebury
Middlebury College
Mead Memorial Chapel
Fridays at 7:00 p.m. except as
noted
July 6, Dr. Lucy Dechene
July 13, Gerald Martindale
July 20, Gordon Slater
July 27, Anna Kasprzycka
August 3, Elena Sadina and
Sergei Gratchev
August 10, Amy Heebner
August 17, George Matthew Jr.

Northfield
Norwich University
Saturdays at 1:00 p.m.
July 7, Charles Semowich
July 14, Gerald Martindale
July 21, Gordon Slater
July 28, Anna Kasprzycka
August 4, Elena Sadina and
Sergei Gratchev

VIRGINIA

Luray
Luray Singing Tower
Belle Brown Northcott Memorial
Carillon
Saturdays and Sundays in April,
May, September, and October at
2:00 p.m.
Tuesdays, Thursdays, Saturdays,
and Sundays in June, July, and
August at 8:00 p.m.
Recitals by Luray Carillonneur
David Breneman except as noted.
Saturday, April 21, George
Matthew, Jr.
Thursday, July 19, Dick van Dijk
Tuesday, July 24, Gerald
Martindale
Thursday, August 9, Charles
Semowich

WISCONSIN

Madison
University of Wisconsin
Memorial Carillon
Thursdays at 7:30 p.m.
July 5, Lyle Anderson
July 12, Lyle Anderson
July 19, Lyle Anderson
July 26, Lyle Anderson

Installations, Renovations, Dedications

Renovation of the Austin Cornelius Dunham Memorial Carillon

by Richard Watson

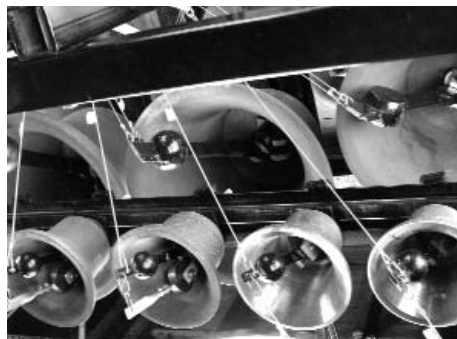
The Austin Cornelius Dunham Memorial Carillon, located in the tower of the Storrs Congregational Church, but owned by the University of Connecticut (formerly the Connecticut Agricultural College), was made by Meneely & Company of Watervliet, N.Y., in 1931. This dual status, being a carillon owned by a governmental body, but located in a church tower, came about because the then-Storrs Community Church, constructed in 1927, also served for a time as the college chapel. (The church website notes a very interesting historical connection: the origins of Meneely & Company reach back to 1785, when a bell foundry was established by Col. Benjamin Hanks, on Hanks Hill Road in Mansfield, just two miles from this church.) The Dunham Carillon was made possible by the sale of some farm land that had been given to the College by Mr. Dunham, a successful businessman in Willimantic, in 1917.

The dedication of the carillon took place during the weekend marking the 50th Commencement of the university, June 5, 6, and 7, 1931. Within the Baccalaureate Service on Sunday, June 7, the carillon was formally dedicated and was accepted for the College by President C. C. McCracken; the dedicatory prayer was given by Rev. J. Garland Waggoner, and then two hymns were played on the carillon by Melvin C. Corbett, "Faith of our Fathers", and "Joy to the World". After the benediction, the recessional was the hymn "O God Our Help in Ages Past" on the carillon. Mr. Corbett also played a carillon recital at 12:30 p.m. on Saturday, June 6, as well as recitals at 2:30 p.m. and 8:00 p.m. on June 7. Melvin Chittenden ("Jim") Corbett was then carillonneur of the first Meneely carillon, at St. James' Episcopal Church, Danbury, Conn., and was a founder and long-time Secretary-Treasurer of the GCNA.

Prof. Torrey, a professor of botany at the University, served as "unofficial" University Carillonneur 1931–1964; in 1951, he began teaching University faculty member and church member Jack Hall Lamb, and Prof. Lamb succeeded him, playing until his death in 1987. (Both Prof. Torrey and Prof. Lamb were GCNA members.) An endowment in Prof. Lamb's name provides funding for special summer recitals. David Maker, Associate Professor of Music, assumed stewardship of the carillon from 1994 through 2007. Now retired from the University, he serves as the church's Carillonneur-in-Residence.

In late 2009, the University contracted with Meeks, Watson & Company, Bell Founders & Carillon Builders at Georgetown, Ohio, for a general renovation of the carillon. The playing keyboard was disassembled and taken to their facility in Georgetown for renovation, which included repair and refinishing all wood and metal parts, replacement of missing or damaged parts (including a new music rack), re-felting, re-bushing, and provision of new wire adjusters. It is of historical interest that this is the only remaining Meneely & Company carillon keyboard still in use playing its original instrument.

New cast iron ball clappers were furnished for all bells, along with new sealed ball bearing headpieces; a complete new transmission action was designed and built, using sealed stainless steel ball bearings throughout. This is of the radial design for all but the six largest bells, where tumbler type action was used. A new umbrella rack and new wire guides were furnished. The medium and treble sections of the carillon were re-framed to improve action connection lines.



In 1931, the keyboard was made with five additional unused keys at the treble end; however, the instrument was never completed by Meneely to the designed three octave compass. That has now been done, with bells of special scale and tuning by Meeks, Watson & Company. It should be stressed that no tuning was done to any of the original 31 Meneely bells; the new bells were worked into the scheme in such a way as to simulate their having been made by the original founders. The carillon renovation and completion project was spearheaded for the University and Church by Dr. Theodore (Ted) Yungclas, Assistant Dean, and Chair of the Carillon Ad Hoc Committee of the School of Fine Arts; project manager was Mr. George T. Kraus, P. E., of UConn Architectural and Engineering Services. Preparing and painting the bell frame was carried out by a local painting contractor under the direction of the University.



The Austin Cornelius Dunham Memorial Carillon was rededicated April 30, 2011, by the church's Senior Pastor, Rev. Matthew C. Emery, following a recital by David Maker and Richard Watson, in celebration of the Carillon's 80th anniversary and the 50th anniversary of the School of Fine Arts.

The author wishes to express his indebtedness to Storrs Congregational Church for historical information on Mr. Dunham. Information on the dedication of the carillon from items in Melvin C. Corbett's recital scrapbook.



Callie Self Memorial Baptist Church, Greenwood, South Carolina

by Harry van Bergen

Those attending the 2012 GCNA Congress in Clemson, S.C., may want to take a side trip to play an instrument from the 1939 New York World's Fair. The original carillon of 25 bells starting with middle C weighing some 630 lb, was the electrically operated carillon at New York's Netherlands Building. This instrument was purchased by Mr. James C. Self, textile entrepreneur from Greenwood, S.C., who heard the instrument at the fair. He agreed to purchase the instrument once the exhibit closed from Harmannus T. van Bergen, a member of the van Bergen Bell Founding Company, Heiligerlee, the Netherlands. The church and original carillon was dedicated on February 2, 1941. Mr. Self also arranged for permanent papers so that Harmannus T. van Bergen, his wife Johanna, and son Harry would remain in the United States and live in Greenwood.

After World War II, the original instrument was enlarged to 35 bells starting with a low bass bell of 3,300 lb, musical note D#. The original electric mechanism was removed and a manual clavier was installed for all 35 bells. The dedication was held in 1948 by Kamiel Lefevere, carillonneur at the Riverside Church of New York City.

In the 1950's, Mr. van Bergen and Mr. Self arranged to have a Dutch carillonneur, Mr. Jan Kwist and family, permanently move to Greenwood to play the instrument. After the death of Mr. Self, the church had to assume the responsibility of playing the instrument. This is one of the few Dutch van Bergen Heiligerlee carillons remaining intact and can still be played manually. Carillonneurs are welcome to contact the church office, 509 West Kirksey Drive, Greenwood, SC 29646, to play the carillon. The Rev. Dustin L. Sims is the Senior Pastor. (864) 227-2881; Home (864) 229-3877; e-mail pastor@callieself.com.

The Joy Bells Park Chime

by Jenny King

This interesting 15-bell 1929 Paccard chime originally was purchased by Henry B. Joy, an early owner of the Packard Motor Car Company, and installed on the grounds of his Lake St. Clair estate Fair Acres in Grosse Pointe Farms, Mich. It reportedly was used by his wife to call Mr. Joy in from his yacht for dinner. Today the instrument, which according to Bill De Turk was not factory-tuned, rings the quarter hours as dictated by its clock mechanism in the Joy Bells Park in Grosse Pointe Farms. Last spring the city, assisted by a grant from the Grosse Pointe Farms Foundation, invested \$25,000 in refurbishing the bells and their mechanisms. A maintenance foreman, Dan Chauvin, spearheaded the project. Chauvin telephoned Paccard for advice on how to safely clean and protect the bells. They subsequently were blasted with non-abrasive material and given a polyurethane coating at Paccard's suggestion, Chauvin says. The bells were returned to the park last summer and continue to be played by the original drum and reels. "Still having that and another (unidentified) drum is one of the best parts of this," Chauvin says.

The Making of the Callie Self Memorial Carillon with their maker, Andries H. van Bergen, Heiligerlee, the Netherlands

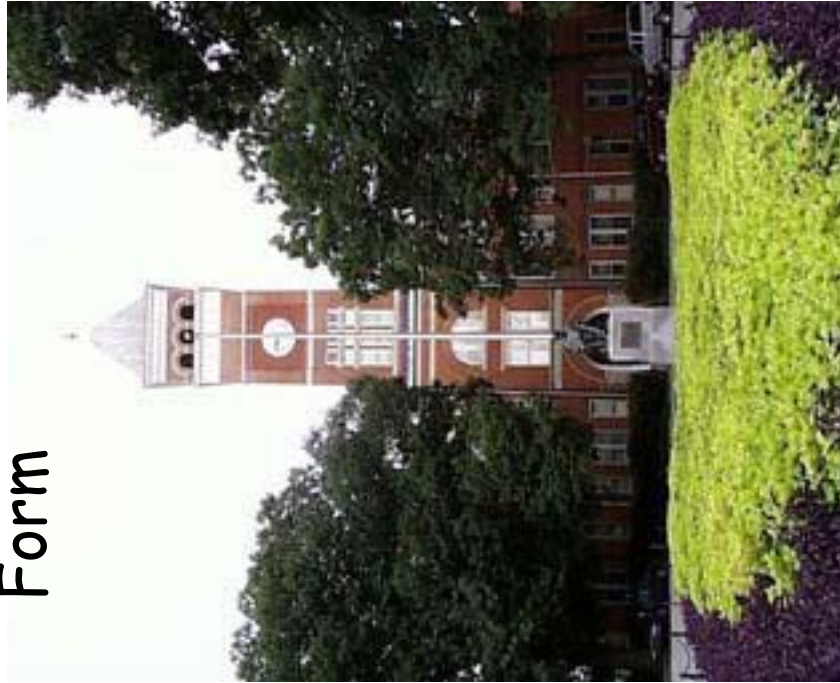


70th GCNA Congress



June 19-22, 2012

Registration Form



Registrant Name (s) _____

_____ Check here if this is your first GCNA congress

Mailing Address _____

Phone _____ Email _____

Location/Tower _____
(as you would like it to appear on your name tag)

Number of Registrants _____ = \$ _____
_____ x \$140

x \$150 if sent after May 1
A portion of your registration fee will be tax deductible.
Registration includes your banquet ticket.

Check here if you are a vegetarian _____
Additional Thursday night banquet tickets _____ x \$30

= \$ _____

Accommodations

A 5 night dorm room package at Clemson House across from tower is available for \$105/person. You will have 1-3 roommates with a shared bath.



Number staying in dorm _____ x \$105 = \$ _____

TOTAL = \$ _____

Mail completed form, together with payment (checks in US\$ made out to Clemson University and GCNA 2012 on memo line) to

GCNA 2012 Congress
c/o Susan Kaplar
221 Brooks Center Box 340525
Clemson, SC 29634-0525

OR you may register online registration at www.clemson.edu/PerfArts/GCNA2012.php beginning April 1, 2012.

Other Lodging Options

Receive a group discount rate when you make your own reservation (mention GCNA) at the following:

Courtyard By Marriott

201 Canoy Lane, Clemson, SC 29631
(864) 654-8833 www.marriott.com
30 King Rooms available @ \$99/night + tax



Holiday Inn Express Hotel & Suites Clemson

1381 Tiger Boulevard, Clemson, SC 29631
(864) 654-9410 or (877) 863-4780 hiexpress.com
\$92/night + tax



There will be a shuttle running from both hotels to campus at designated 2 hour blocks each morning, afternoon, and evening.

*GCNA Board will meet in the Calhoun Room at the Courtyard



2012 Congress at a Glance

(subject to change)

Monday June 18th	Tuesday June 19th	Wednesday June 20th	Thursday June 21st	Friday June 22nd
	Business Meeting	Exams Artist Recital	Exams Presentations	Artist Recitals
Registration Open 3-6 p.m.	Presentations Lunch on your own	Group Photo Box Lunch & New Music Recital	Lunch on your own Presentations	Presentations Lunch on your own
Artist Recitals 6-8 p.m.	Exams Presentations	Business Meeting Presentations	Business Meeting Presentation	Artist Recitals
Welcome Reception	Artist Recital	Artist Recital Dinner on your own.	Artist Recital	Business Meeting
	Pizza Party	Artist Recital Ice Cream Social	Banquet	



Welcome to the Library

by Joy M. Banks

For the first time in its history, the Anton Brees Carillon Library at Bok Tower Gardens is being cared for by a professional librarian, and I am so excited to be the person selected for this honor. Since November of 2010, I have been working on adding new items to our collections, making connections with visiting researchers and performers, and mapping out a strategic plan for this unique and valuable collection. We are in the middle of some very intensive policy planning for the collections that I hope will streamline the process for working with our materials and help us keep track of who is researching on what topics so that we can better direct future projects and collection development. I very much look forward to working with more of you in the future. I am currently part-time and am typically in the library Monday and Tuesday from 9 a.m. to 5 p.m., and Wednesday from 9 a.m. to 1 p.m. The cataloged collections can also be searched 24/7 by using our online catalog system: <http://opac.libraryworld.com/opac/signin?libraryname=Anton%20Brees>

So, what could you expect to find in our collections? The library is located on level five of the Singing Tower at Bok Tower Gardens and was founded in 1968. After the death of Anton Brees, his estate donated his music and archives to form the basis of the collection, and it has only grown from there. With nearly 8,000 cataloged items and many more primary source documents yet to be documented, the collection is one of the largest, most comprehensive collections of carillon related materials in the world. The library also holds the archives of several influential people in the carillon world including Ronald Barnes, Sydney Giles, and Arthur Bigelow. In addition, the library has also served as host to the GCNA archives since 1993. Tangentially related to the Anton Brees Carillon Library is the Chao Research Center Archives, located on level 2 of the tower, which hold items of historical importance to Bok Tower Gardens and its greater mission. Together, these two collections form a wonderfully unique wealth of knowledge to various fields of study. Any questions about research or visiting the collections can be directed to me at library@boktower.org.

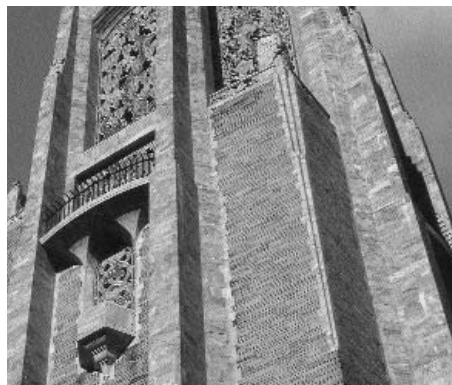
Bok Tower

An Interesting Twist in a Copyright Case

by Richard Giszczak

I have to begin with a little history on this project. Back in 2007, I put together a group of 12 Disney songs, or so I thought. When I started applying for a print license I found out that Walt Disney Music Company does not own the rights to all of the songs used in Disney animated features. Music from some of the earlier films is controlled by Bourne Company. If you have a copy of *Film Favorites for Carillon* you will notice that the first six songs list Walt Disney Music Company in the copyright notice and the last six songs, including pieces from *Snow White and the Seven Dwarfs*, *Pinocchio*, and *The Three Little Pigs*, list Bourne Company. The copyright notices are actually given to me as part of the contract with the publisher. I have to print exactly what they tell me to print. As part of the contract I have to specify exactly how many copies I am going to print and the price I will charge for the final booklet. That puts me in a rather interesting position of having to know how long each arrangement is in order to get an accurate estimate of the printing cost before I have permission to arrange. The publisher specifies in what geographical region I may sell the books. It is usually USA and Canada or the world. The publisher often specifies that I may not change the tune. They usually specify what I can or cannot use for a publication title. For example, I was not allowed to use the word "Disney" in the title. Publishers also require that I send them a copy of the publication. They certainly have the ability to check whether or not I have followed their instructions.

Bourne Company went a little further than some companies. They required the printed message I placed on the back of the title page and insisted on three copies of the final publication. They also specifically



stated that I had only three years in which to sell my 100 copies. They did say that an extension was possible. I was unable to convince them to drop the "three year" requirement. Well, my three years ran out. I delayed a bit in asking for the extension. Finally in 2011, I had to ask for the extension because I wanted to sell copies at the Michigan Congress. They would only agree to a one year extension. The contract extension reads in part:

"The period during which you shall have the right to sell off copies of the Publication on hand at the time of the expiration of the term of this Agreement shall be for a term commencing May 18, 2011 and terminating May 17, 2012."

So I only have until May 17th of this year to sell off any remaining copies of *Film Favorites for Carillon*. I will not be allowed to sell any at this year's congress at Clemson. As a result I have cut the price on this one booklet in half to \$6.00 and agreed to pay part of the shipping by asking for only \$2.00 for shipping. Once May 17th comes, any remaining books cannot be sold. The book will also never be reprinted. If you would like a copy, please contact me at Singing Winds Music Co., 3107 Gensley Rd., Ann Arbor, MI 48103. My e-mail address is richg@umich.edu. My home phone number is (734) 665-1660.

New Music for Carillon

Fruhauf Music Publications announces the publication of a **Triptych of Martin Luther Hymns** (14 p., softbound 8.5x11, 4-5 minutes each, \$15 USPS Priority Mail incl.). These extended settings for four-octave carillon include: Prelude and Fugue on *Vom Himmel Hoch*; Three Verses on *Aus Tiefer Not*; and Three Variations on *Ein Feste Burg*. Each arrangement presents a familiar chorale in contrasting textures and structures and combines sonorous harmonies with moderate technical challenges for the performer.

Visit www.frumuspub.net, or contact: Eafruhauf@aol.com; (805) 682-5727, mornings, Pacific time; or write Fruhauf Music Publications, P.O. Box 22043, Santa Barbara, CA 93121-2043.

Historical Documents of the Madison Carillon

by Lyle Anderson

This article appeared in the *Wisconsin State Journal*, June 2, 1935, page six. Cyril Johnston (1884–1950) called himself “Managing Director” of Gillett & Johnston bell founders, Croydon, England, in a letter sent to Norris Wentworth shortly after his visit to Madison. The Gillett & Johnston bid for a carillon of “25 bells and appurtenances in the amount of \$10,720 delivered and completely installed” was approved on June 10, 1935. Cyril had hopes of returning to Madison for the dedication of the completed instrument in June 1936, but his schedule did not permit it. He again hoped to visit Madison in 1938, after five lighter bells from his foundry were added to the carillon, but this too became impossible. However his American daughter Jill Johnston (1929–2010) made her introduction to the GCNA at the Madison Congress in June 1984, as recounted in her book *England’s Child: The Carillon and the Casting of Big Bells* (San Francisco, 2007).

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CROYDON. May 31, 1935

Mr. Norris Wentworth
Memorial Union
University of Wisconsin
Madison, Wisconsin

Dear Mr. Wentworth:

Many thanks for sending me the telegram which I received safely on the train.

I have been talking to Mr. S. O. Fairweather, of the University of Chicago, and he kindly telephoned one or two people to ascertain news concerning P. W. A. regulations about foreign firms. He mentioned Mr. A. L. Kurze, State Engineer, Vt. Adm. Bldg., Milwaukee, but you know about him already.

Mr. Madewell (Regional Director of Federal Resources and former P. W. A. Administrator) says that the previous rules, disallowing grants for foreign firms' contracts, will probably apply in the new order—but the new order is not issued yet.

Mr. Fairweather, who was intimately connected with the project of purchasing our Carillon for the University of Chicago, suggests that possibly an appeal to Mr. Harold Ickes, Secretary of the Interior, and controller of the matter (Graduate of the University of Chicago and well known to Mr. Fairweather and his associates) might assist in extending the P. W. A. grant to your Carillon. The plea would, I

Mr. Norris Wentworth -2- May 31, 1935

presume, be on the grounds of artistic development of bell founding and tuning and incidentally, of favorable price—as far as bell shaped bells are concerned.

Yours sincerely,
Cyril Johnston
Cyril P. Johnston, Managing Director
GILLETT & JOHNSTON, LTD.
Bell Founders
Croydon, England

Sunday, June 2, 1935

Carillon Tower's Site Ideal, Expert Asserts

Simple Keyboard, Pedals to Operate Bells on University Campus

The University of Wisconsin bell tower, the architect's drawing for which is shown here, is built on a site which will enhance the effect of the carillon to be installed in its belfry within a year, according to Cyril Johnston, here to confer with university officials on the installation. Johnston represents Gillett and Johnston, Ltd., English bell manufacturers.

The hill on which the tower is nearing completion and the woods and water which surround it make the spot an ideal one for the carillon, Johnston said.

Incidentally, you can have your choice of two pronunciations of the word "carillon," Johnston said. The original French and Belgian pronunciation is "ka-ree-yon," while the English version, "kar-i-lon," is the usual American pronunciation.

Australian Wrong

The Australian college professor who insisted that it should be "karil-yon" is completely wrong, he contended.

The carillon is played by means of a simple keyboard and pedals, the latter enabling the carillonneur to play a bass accompaniment on the large bells while he plays the higher notes with his clenched fists. The carillonneur strikes the keys with the lower part of the hand and the little finger, which are protected by a leather pad.

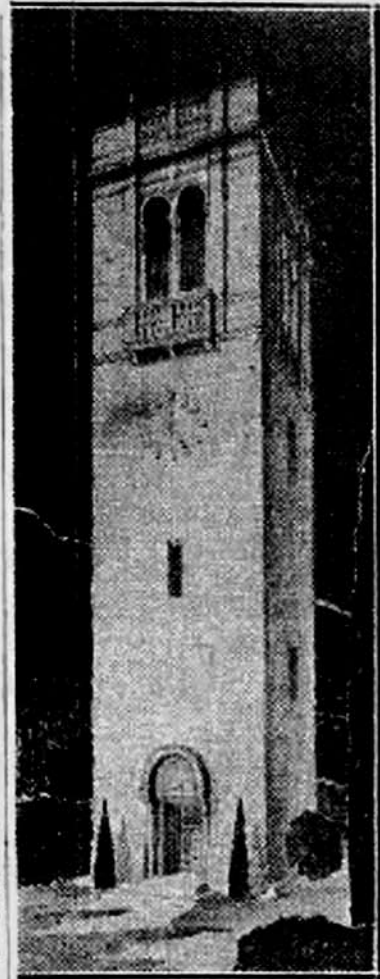
Johnston said that ability to play simple music on the carillon is soon acquired by anyone with ordinary musical talent, although some guidance is needed at first. Several students in the school of music can easily learn the art.

Can Last 500 Years

He also revealed that to get the most enjoyment out of listening to the carillon, one should be about 300 yards from the tower. On a fine, clear day, with the wind in the right direction, however, the bells can be heard for two or three miles, and the effect is better over water, such as Lake Mendota.

A good bell can last five centuries and remain unchanged in tone, Johnston said.

He said that by listening to a carillon bell, he can tell who manufactured it, since there are distinct differences in the foundry methods of various bell makers, most famous of whom are the Belgians, Dutch, and French.



Cyril Johnston
1884–1950

The Compleat Carillonneur: Karel Keldermans

~On the occasion of Karel Keldermans's retirement in December 2011, after 35 years as carillonneur of the Thomas Rees Memorial Carillon, Washington Park, Springfield, Illinois~

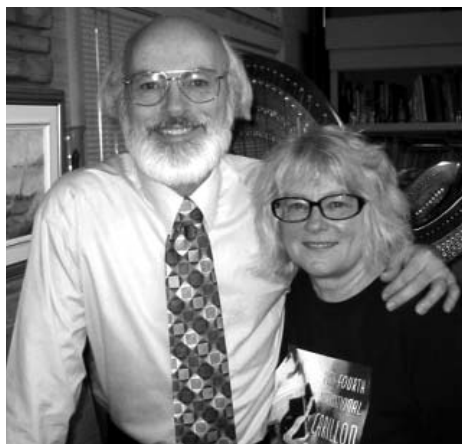
by Sharon L. Hettinger

I first met Karel and Linda Keldermans in Lawrence, Kans., in 2000, upon the retirement of carillonneur Bert Gerken, from the University of Kansas. I was immediately very comfortable with both of them, and we started sharing musical connections, discussing literature, politics, philosophy, education, a love for our beloved dogs, and whatever else came to mind. That first meeting was the basis for a deep friendship—and continuing my carillon education.

The next summer was my first-time experience at the Midwest Regional. An opportunity to meet a small number of carillonneurs in informal settings was a nice entrée to learning more about the carillon, its literature, and its performers. In that setting, I learned about various concerns facing carillonneurs—from keyboards being responsive (or not), building audiences—what works?, publicity, creating an atmosphere of support and encouragement; I heard new music for the carillon, and had the opportunity to visit with international carillonneurs. Successive regional events focused on advancement exams, juror options, ‘master’ carillonneur status, and—most recently—in depth studies of various composers for the instrument. Karel established themes for the Regional gatherings, and lectures and conversations were planned around those ideas. In addition, the best hotel deals, great culinary experiences at receptions, and luncheons at the best price (low!) were sought out by both Karel and Linda to keep the regional event especially affordable. Many of those in attendance couldn't wait to return the next year.

Karel began his role as carillonneur at the Thomas Rees Memorial Carillon in 1976, following his father's retirement from the position. Perhaps you remember?

The International Carillon Festival, begun in 1962 by his father, carillonneur Raymond Keldermans, has been maintained by Karel. Because the first event



Karel and Linda Keldermans

was so successful, Raymond Keldermans suggested it be repeated the following year. And so the International Carillon Festival was birthed and continued. Karel's work with his wife Linda, the Carillon Society, the Carillon Belles, the Park Service, and many behind the scenes, continued to create a full week of festivities, with numerous carillon recitals attended by thousands of visitors to the park. Recent years have culminated with firework displays, bringing even more people into close proximity of the carillon world. Beverly Buchanan said, “My most memorable memories of Karel and Linda are of their being a team. When the 2000 WCF [World Carillon Federation] meeting was held in Springfield, with a record of nearly 250 attendees, they handled it without any apparent hitches, even when an evening concert was held in pouring rain.” Their teamwork shows up in many facets: Karel was raised bilingual (Flemish and English; and he speaks Dutch) and Linda is fluent in French and comfortable in Spanish—and five languages (or more) certainly help when running an International Carillon Festival.

As a carillonneur, Keldermans has performed in many venues in the United States and internationally. Karel not only plays the carillon musically, but has continually worked with Richard Strauss to make the Springfield, Ill., instrument one

of the most responsive instruments to the carillonneur's touch. He has served as consultant on a number of carillon projects—to improve the existing carillons and to help committees make decisions on acquiring a carillon.

Another area into which Karel has delved (from both necessity and desire), is composition for the instrument. Not only arrangements and transcriptions, but a number of original works for carillon have come from his pen. Working side by side with Linda, the couple also produced a comprehensive history on the subject of carillons entitled *Carillon: The Evolution of a Concert Instrument in North America* (Springfield [Ill.] Park District, 1996). Another endeavor involving teamwork was their 12-year stint as owners of ACME [American Carillon Music Editions]: over 215 original works and 370 arrangements were added to the catalog during their tenure.

Enlightening the public—from tours in the tower to writing about the instrument—has culminated in one final coup: Following the 50th International Festival in 2011, a bell museum opened at the Rees Memorial Carillon. It allows young and old alike to see all kinds of bells and carillon paraphernalia.

In addition to teaching and coaching carillonneurs, Karel has continued to educate the local community about the carillon. It has been an ongoing project. A true testament to the Springfield community's knowledge about the instrument is when more people than not know what a carillon is: Finding myself lost one summer, I asked someone how to get to the ‘carillon park’ and they knew exactly what I was trying to find! That is education, that is publicity, that is marketing, and that is exceptional success. And that is what Karel, with Linda at his side, has promoted and made a reality: the accessibility of the carillon—the people's instrument. What a legacy!

A Legacy of Service



Bill De Turk

by Carol Anne Taylor

Six years ago, I had no idea how my life would be changed. With the installment of a carillon at the Cathedral Shrine of the Virgin of Guadalupe in Dallas, a whole new world opened for me. Among the many wonderful people I have met since then, one person in particular has blessed my life: Bill De Turk.

When in January of 2008, I went to run the Disney marathon in Orlando, Florida, I planned an excursion to Bok Tower Gardens at Lake Wales. Wow! What a beautiful, magnificent place! The Singing Tower was amazing, and the sound of the bells was more magical than Disney World. I met Bill at the base of the tower following his recital and found him to be gracious and personable as well as knowledgeable. While reflecting over the last three years, three characteristics have emerged about Bill: his service, his pursuit of excellence, and his friendship.

Bill has embodied a legacy of service to the art of the carillon as well as to the church. He served the GCNA as Guild Archivist for 39 years and President for four years. Early on he held the post of University Carillonneur at the University of Michigan for seven years, and served Gross Pointe Memorial Church as Director of Music/Organist and Carillonneur for 17 years. Upon moving to Florida, he began singing at St. Paul's Episcopal Church in Winter Haven and in September 1995 became Organist/Choirmaster, a position he continues to serve.

Bill was appointed Assistant Carillonneur at Bok Tower Gardens in 1993 and

was named Carillonneur in 2004. After 18 years, Bill resigned from Bok Tower in October 2011.

A pursuit of excellence has been evident in Bill's musical performances on the carillon and the organ. In March 2011, I had the opportunity to hear his Moonlight Recital at Bok Tower and marveled at the beauty of the sounds emanating from the tower. His attention to detail and careful preparation were evident. Even more electrifying is to hear Bill play the organ at St. Paul's.

What I hold most dear about Bill is our friendship. Stories and experiences he has shared run the gamut from serious to hilarious. I have learned a great deal about the history of the Guild, especially the carillonneurs, their contributions, and their unique personalities. Bill mentioned several times that it is time for others to step up and make their marks. Don't be misled though; he continues to pursue his love of the organ with many more marks to be made. Time is available now to take a walk, to have long talks with friends, and to enjoy a glass of wine!

50th Anniversaries

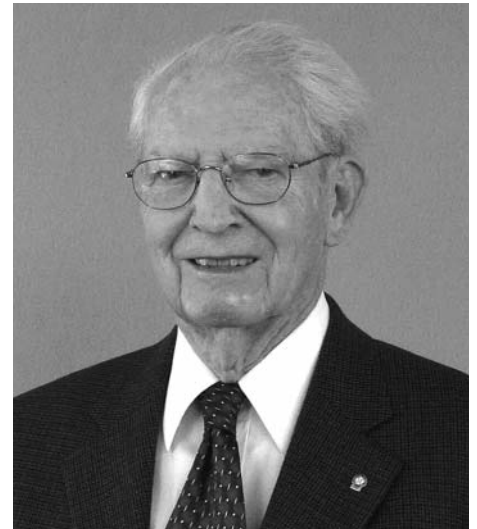
by Helen Hawley

This year marks the 50th anniversary of becoming a carillonneur member for four people: George Gregory, who will be performing at the Congress; Carl Zimmerman, who will be presenting at the Congress; Charles Farris, who continues to perform at Mercersburg Academy; and Bert Gerken, University Carillonneur Emeritus at the University of Kansas.

Bert Gerken taught many carillon students at Kansas, and I consider myself fortunate to be one of the them. Bert taught the art of playing the carillon, not just the mechanics. When one had a lesson with him, one was expected to play every phrase musically, and not just push down the right keys at the right time. To a beginning student, the thought of playing musically on that large and rather unwieldy-seeming instrument appeared to be a daunting task, but Bert worked tirelessly with each student to achieve that end. Once one mastered his technique, the music became much easier.

Unfortunately, Bert will be unable to attend the summer Congress at Clemson, but he has nevertheless left a lasting legacy on the art of carillon performance.

In Memoriam



Sidney Newhouse

by Phyllis Webb

Sidney Newhouse was recruited by Bill De Turk to learn to play the carillon at Grosse Pointe Memorial Church, Grosse Pointe Farms, Mich., along with Jenny King and Phyllis Webb in 1981. Sid had just retired and this sounded perfect for him to continue his musical interests. He sent for the advancement pieces one year and learned them. However, he said he preferred to play music he really likes to play, and especially the hymns in Beverly Buchanan's Cranbrook collection. He also wanted to allow time to continue playing the piano at his home. Although he attended the local congresses, he did not travel to out of state ones. He was always available to play for GPMC weddings and memorial services when needed. He played in our annual recitals featuring our volunteers and students. He played his last recital in 2007 at the age of 92 and continued playing for church services for two more years until he and his wife moved to a retirement home several miles away. Sid belongs to that large army of carillon players who keep many instruments alive even though they don't aspire to be professional world carillonneurs. They illustrate to the community that a carillon is here and is an important part of the church, park, edifice, etc. of the community. Sidney Newhouse died Thanksgiving morning at the age of 96.

Overtones

Regional Notes

Texas Regional Carillonneurs' Conference

by Gretchen Ryan

On October 28–29, 2011, 39 attendees gathered at Highland Park United Methodist Church, Dallas, for the 19th annual Texas Regional Carillonneurs' Conference.

Beginning at 5:00 p.m. Friday afternoon, a Members' Recital I was played by Shannon Richards, Christine Power, Linda Dzuris, Loyd Lott, and Lynette Geary. Dinner followed in the Great Hall with Chris Brunt, HPUMC carillonneurs' liaison to Music Ministries, as Master of Ceremonies. He welcomed all present, introducing Sandi Dillon, Administrative Assistant to Music Ministries; Dr. Andrea McCrady, guest recitalist; Milford Myhre, composer/arranger of all music played by Dr. McCrady; George Gregory, lecturer; and Mary Dibble, HPUMC carillonneur, who presented Dr. Lorn Howard with a Carillonneur Emeritus certificate from the HPUMC Friends of the Carillon. Mary spoke of Dr. Howard's 29 years of service to Southern Methodist University in the electrical engineering department, 13 years as University Chancellor and University carillonneur. Since 1984, when the HPUMC Porter carillon was installed, Lorn has played regularly, taught, secured equipment and music, and offered support and encouragement. A standing ovation honoring Dr. Howard was well deserved.

Attendees moved to the Jonsson Garden as Dr. McCrady, Dominion Carillonneur, Houses of Parliament, Ottawa, Canada, presented a recital on the 48 Paccard bells Porter carillon. Afterwards, at the home of HPUMC carillonneur Carmen and EG McMillan, dessert and coffee was enjoyed



Mary Dibble and Dr. Lorn Howard

by all. Mark Geary and (Octogenarian!) Milford Myhre were surprised by the recognition and singing of "Happy Birthday." HPUMC carillonneur John Acker presented Honorary Texan certificates to newcomers Shannon Richards, Omaha, Nebr., Christine Power, Naperville, Ill., and Byrl Cinnamon, Spokane, Wash. Individual introductions followed, recognizing Honorary Texans from California, Illinois, Florida, South Carolina, and Canada, Texans, and guests. Fun and fellowship completed the evening.

Saturday morning a continental breakfast was provided by HPUMC carillonneurs prior to the opening 9:30 a.m. presentation. George Gregory spoke on chords and key changes in 12 pieces of Ronald Barnes's music, using illustrations and piano examples. Ronald Barnes was a well-known American carillonneur composer/arranger whose music is played all over the carillon world. An Honorary Texan certificate was presented to University of Texas student Camellia Onn, from Malaysia. Additional HT certificates, from attendance last year will be belatedly sent to Peter Tissot, Wisconsin, Nathan Clement, Utah, and John Hammond, Ohio. Members' Recital II, played by Austin Ferguson, Amanda Jensen, Pieter Blonk, George Gregory, and Karel Keldermans followed with attendees listening from the Jonsson Garden. A group photo was taken there. An organ recital, played by Chris Blunt, displayed the many colors and musical possibilities of the \$3 million Dobson organ. Following this recital, attendees could remain to "have a go" at the keyboards or take turns on the Porter carillon, or both, time permitting.

Box lunches were distributed in Fellowship Hall, eaten, and final farewells extended. Those remaining in Dallas over Saturday made independent plans (opera, Dutch BBQ dinner, playing the HPUMC carillon Sunday morning prior to the 11:00 a.m. service.) The 2012 October Texas Regional destination is undecided. All are welcome to come! You will enjoy hearing multiple carillon recitals, presentations of interest furthering the carillon art, open tower of carillons, and a warm renewal of friendships.

Texas Regional Attendees





Third Annual Price Symposium in Ottawa

by Andrea McCrady

Once again carillonneurs assembled in Ottawa on the first Saturday in October to celebrate the legacy of Percival Price through performance, pedagogy, and historical discourse. Each year the Symposium has grown in popularity. For 2011, there were 30 registrants, representing three countries, five institutions of higher learning, and seven carillon towers. After greeting each other in the elegant Commonwealth Room of the Centre Block of Parliament, the attendees bundled up against a brisk breeze to hear the noon recital by this year's featured artist, Gordon Slater, Dominion Carillonneur, 1977–2008. In addition to repertoire by his predecessors, Gordon performed improvisations on Canadian folksongs. "Lead sheets" for these pieces were provided in the symposium packets, so that the listeners could further appreciate the creativity of the recitalist.

This year there was an overwhelming interest in the master class. Due to a slight muddle in this year's registration, there was a duplication of the subscription for the class. The Ottawa local carillon students deferred to the out-of-towners, but nonetheless, 11 players were accommodated over 90 minutes of the class. Each participant was asked to take one page from their selection and identify a particular passage that caused them difficulty in playing or interpretation (e.g., embellishments, tremolando, phrasing, dynamics, pedal/manual handling choices, etc.) Each played that page—into and out of the problematic area—and then asked Gordon for his advice. This "problem-oriented" approach turned

out to be very productive. There was little overlap in the topics chosen, providing a wide variety of issues from which all the players and observers benefited. The trade-off for less individual "bench time" was a broader coverage of musical questions, and all the visiting players in the class had a chance to try the Peace Tower Carillon.

So far the first symposia have concentrated on the music and careers of earlier Dominion Carillonneurs. In 2009 William De Turk chronicled Percival Price (Dominion Carillonneur, 1927–1939), and in 2010 Milford Myhre concentrated on the life of Émilien Allard (1975–1976). Gordon rounded out the history of the past Dominion Carillonneurs by delivering a lecture at Freiman Hall on the campus of the University of Ottawa. He described the tenure of his immediate predecessor, Robert Donnell (1940–1975), as well as offering a retrospective of his own time in the position.

Since Thanksgiving weekend will be celebrated in Canada on October 6–8, the 2012 Price Symposium will move up to Saturday, September 29. The featured artist will be George Gregory. He will focus on the music and heritage of Ronald Barnes, who studied under Robert Donnell in Ottawa in the summer of 1948. As always, registration is free, and the day will include the guest recital, expanded time (but limited size!) for the afternoon master class, tours of Parliament, and an evening lecture and reception. Publicity and registration material will be available at the 2012 GCNA Congress, and on line. To learn more about the Peace Tower Carillon, visit our website: www.parl.gc.ca/Collections/carillon-e.htm and then come enjoy the autumn colour in Ottawa!

Western Regional Workshop Attendees

First Western Regional Workshop Held in Denver

by Shannon Richards

The First Annual Western Regional Carillon Workshop, November 21–22, 2011, was held at the University of Denver's beautiful Carl M. Williams Carillon. Our host, Carol Jickling Lens told the history of DU's carillon, explained the amazing artwork in the interior of the tower, and led a discussion on recital programming both for daily play and formal recitals. Jeremy Chesman (Missouri State University) showed his tremolando and trill technique, and discussed his ideas applying the philosophies of Jacques Dalcroze to legato playing on the carillon. Elizabeth Berghout (University of Kansas) demonstrated and described Albert Gerken's style and methods. All students and faculty in attendance had multiple opportunities to play the carillon and implement the new concepts—often under the pleasant scrutiny of the three faculty members simultaneously! Impromptu solos and duets entertained as we shared music.

Monday's evening recital was the highlight of the event. Carol proved that longer carillon pieces can sustain the audience's attention in her performance of Dvorak's "Eja Mater" (from *Stabat Mater*), arranged by Kroezen. Three spirituals, premiered by Elizabeth and arranged by her husband, Daniel Berghout, were a big hit. Jeremy's mastery was delightfully showcased in Van Den Gheyn's *Preludio No. 3* and two Belgian works. This intimate and friendly workshop was both educational and enjoyable. After the recital, dinner at a nearby bistro, followed by ice cream at Carol's house, gave more opportunities to talk about the ideas presented during the day.

see *Western Regional*, page 22



from *Western Regional*, page 21

In attendance were Carol Jickling Lens, Carolyn Bolden, Jim Hill, Andrew Bishop, and Steve Tang from Denver, Elizabeth Berghout and Jo Krauss from Kansas, Shannon Richards from Nebraska, and Jeremy Chesman from Missouri. Rick Breitenbecher joined us for the Monday evening recital and dinner. In addition, Robert and Alberta Cook, non-carillonists and part of the Lamont Music Society decided that this was the perfect way to learn about the carillon and joined us on Monday. Don Cook and his Brigham Young University students were unable to attend at the last minute. We look forward to meeting with them next year.

Albany Note

by Amy Heebner

At midnight on Sunday, July 24, 2011, the first same-sex marriages were performed in New York State. In Albany six couples were married. Amy Heebner played festive music on the carillon for an hour before, during, and after the ceremonies.

D'hollander Workshop in Sewanee

by John Bordley

Geert D'hollander will present a workshop at Sewanee: The University of the South from June 13 through June 15, 2012. The workshop is intended for carillonists with some experience who are preparing for the new Associate Carillonist Exam (ACE). D'hollander will offer both master classes and private lessons. Practice time for participants will be available on both the studio instrument and the Leonidas Polk carillon. Host and organizer, John Bordley, will present several talks on campanology, with an emphasis on the history of bells and carillons and on the overtone series of bells. An introduction to and practice with the composition program *Finale* will be available for those who are interested. The workshop will conclude on Friday afternoon with a concert by the participants. Enrollment in the workshop is limited to six people. Please contact Bordley for registration information: jbordley@sewanee.edu

Take Notes: Carillon Education

North American Carillon School Established as affiliate and North American representative of the Royal Carillon School Jef Denyn in Mechelen, Belgium

by Carlo van Ulft

Centralia, Ill., will be center stage for the newly established North American Carillon School (NACS). The Centralia Foundation, owner and operator of the Centralia Carillon, has agreed to make the 65-bell Paccard carillon (concert pitch, bourdon G: 11,000 lb), the matching practice keyboard, and the other carillon facilities available to students of the NACS. The goal of the North American Carillon School is to provide carillon education to a wide variety of musicians who desire to begin, improve, or polish their carillon playing skills. Flexibility will be the motto of the school. Considering the greater travel distances within the United States, the NACS will tailor its courses toward the specific schedules and needs of each individual student. Education at the student's home carillon may also be an option. The North American Carillon School will also utilize Skype and other electronic media for theory courses and to perform progress checks when a student is unable to attend "live" classes.

Centralia offers inexpensive, short-term hotel accommodations. Reasonably priced, long-term (monthly or yearly) housing options are also available.

The Centralia Carillon will be available for practice many hours each week for students who have reached an acceptable playing level. The practice keyboard will be available 24/7 to all enrolled students. The Centralia Foundation is considering offering summer internships for students of the NACS.

In addition to carillon performance, the following carillon-related courses will be offered:

- Arranging for Carillon
- Application of Pop Music to Carillon
- Harmony/Composition
- Carillon Improvisation
- Campanology/Carillon History

The North American Carillon School has acquired the status of affiliate and American representative of the Royal Carillon School, Jef Denyn, in Mechelen, Belgium. With this affiliation, the NACS is able to offer carillon education according to the curriculum of the Royal Carillon School (RCS). Those wishing to obtain a degree from RCS will have the opportunity to complete most of the required coursework here in the United States. For purposes of quality checks, the RCS has agreed to send a faculty member to Centralia at the end of each academic year to proctor and adjudicate student progress. A major goal of this affiliation is to make it easier, less expensive, and less time-consuming for American carillonists to obtain a degree from the respected and reputable Royal Carillon School.

Director of the North American Carillon School is Carlo van Ulft. Prior to accepting the position as Carillonist/Director of the Centralia Carillon in 1997, Carlo served as faculty member of the RCS from 1985 through 1997. It is mainly due to this relationship that this new cooperation between the NACS and RCS has been established.

John Gouwens, Carillonist of Culver Academies, Culver, Ind., has agreed to serve as a faculty member of the NACS and will be responsible for courses in Harmony/Composition, Improvisation, and Campanology/Carillon history.

Additional information will be forthcoming. In the meantime, if you have questions, please contact:

Carlo van Ulft at carlo@centralia-carillon.org

or

John Gouwens at gouwenj@culver.org

Foreign News

From *L'Art Campanaire*, the bulletin of the French Guild of Carillonneurs (GCF) No. 75 – November, 2011

Translated and summarized by Wylie Crawford

President Francis Crépin summarizes the activities of the annual meeting in Tourcoing the weekend of July 1-3. The event celebrated the 50th anniversary of the recently restored 64-bell carillon of St. Christopher's Church, as well as the 8th series of exams for carillonneur candidates. He also announces that the former president, Jean-Pierre Vittot, decided to not stand for reelection.

Guild Secretary Patrice Latour submits the minutes of the annual meeting. There were 20 members present holding six proxies, plus the nine carillonneur candidates. Twenty eight members were excused from attending. Several activities were reported: The mayor of Charlieu has expressed interest in reactivating and expanding its small carillon. Châlons-en-Champagne has offered to host a congress, but it will be necessary to establish the condition of their instrument before accepting. Luc Rombouts has approached the Guild about supporting the UNESCO project. Contact should be made with the appropriate French ministry. Roughly 400 copies of this bulletin have been distributed – twice this year. Sixteen cities are members of the Guild. Future locations for congresses include Seclin in 2013 and perhaps Saint-Quentin in 2012.

M. Latour summarizes news from the World Carillon Federation [Trans note – a translation of an e-mail I sent, as WCF President, to all WCF members]. A 13th member has joined the WCF, representing Catalonia. The Committee of Delegates approved revisions to the WCF Keyboard 2006 description on the web page. A Yahoo forum has been created for delegates to continue discussions between meetings. The next WCF Congress will be in Antwerp in 2014, sponsored by the Flemish Guild. Changes to the WCF statutes were listed.

M. Crépin tells of a manuscript by Gustave Cantelon, carillonneur of Saint-Quentin from 1880 to 1930. This writing describes the mechanical drum, which was roughly four ft in diameter and was capable of playing tunes with up to 378 notes spread among the four quarters of an hour. Extracts of the manuscript are reproduced, along with a photo of the drum itself.

Le Bulletin Campanaire of the Association Campanaire Wallonne (ACW) No. 68 – Fourth Quarter, 2011

Translated and summarized by Wylie Crawford

Serge Joris pens an editorial on the carillon art in Wallonia, occasioned by his attendance at the GCNA/WCF Congress in Michigan. He compares the activities in Wallonia with those in the rest of the world. As for carillons, most of the Wallonian instruments are “historic,” many of them with the faults that come with older instruments –and many others either renovated or scheduled for renovation. Thanks to the several musical academies that have begun carillon classes, the number of performers has increased significantly in recent years. Some have reached proficiency that will allow them to play internationally. He hopes they will become more visible in the future. In the political area, regional authorities have allocated funds for the publication of collections of Wallonian carillon music. Local authorities are a more mixed bag, however, where a city's carillon is sometimes ignored. The ACW continues to support growth in all of these areas, representing, as it does, the third most densely-populated carillon region of the world (after the Netherlands and Flanders).

M. Joris then reports on the WCF Congress itself, listing all the presentations and venues, and noting that seven Belgians were among the 200 attendees. He hopes that more French-speaking members will be present for the 2014 Congress in Antwerp.

Audrey Dye writes the cover article concerning the recent carillon keyboard designed by Olympic Carillon of Port Townsend, Wash. Three members of the ACW Board traveled to Løgumkloster, Denmark to see two prototypes of this “adaptable” keyboard. The pedals can be adjusted three ways—their height can be changed so that the carillonneur's knees can form a right angle while playing, the depth can be adapted to the performer's leg length, and the pedals can shift laterally to match the American, European, or WCF 2006 standards. Crank wheels are provided for these adjustments. The pedal board is concave as well. The keys are not round, but are flattened on the top (a “duck bill” shape) and are spaced according to the WCF 2006 (and European) standard. The keyboard can be delivered in 4- or 5-octave configurations. A “Lego Keyboard” is available as a kit, with a fixed pedal

board. A third keyboard is in development, which should reduce the price of the kit even further.

The results of the year-end exams at three of the Wallonian carillon schools are presented—each with three or four students. Five students also attend the Mechelen school.


The Bell Gossip section includes the following tidbits: Two compositions by Fabrice Renard, carillonneur in Liège, have been published. Forty carillonneurs and supporters met in Mechelen to study the conservation and cataloging of intangible cultural artifacts, as part of the UNESCO project. A new, lighter clapper for the 24-ton bell in St. Peter's Church (Cologne, Germany) has been delivered. Malgosia Fiebig is named the new city carillonneur for Utrecht, following Arie Abbenes's retirement. The Gdansk city hall celebrates its 450th anniversary this year. The Geneva carillon has added 17 bells, bringing its total to 37 bells.

The dates and participants are given for carillon series through the end of 2011 in Brussels, Liège, Mons, Tournai, and Verviers. Next year, on Sunday, June 3, the Open Church Foundation hopes to have all the bells in Belgium rung to celebrate its 5th anniversary. “Happy Birthday” is to be played at 2 p.m., followed by a carillon concert of each performer's choosing and a tower tour. More information (some in English) is found at www.openchurches.be/country.asp?menuparent=true&lgid=1.

Minutes of the annual meeting of April 16 are enclosed. Thirty six individuals attended, with 26 excused or represented by proxy. The organization now counts 182 members (up from 176 in 2009).

Projects completed - A study day and a publication were achieved addressing the campanological heritage of Wallonia. An excursion to the Rhineland was conducted. Many towers participated in the 500th anniversary celebration. The possibility of hosting the WCF Congress in 2014 was discussed, but lacked a host city. Volume 4 of carillon music was published. The ACW continues to subsidize carillon festivals in several cities. A team of five carillonneurs in Mons carries on the activities of the late Elisabeth Duwelz.

Projects planned – A student exchange of ideas will be created. Participation in the WCF Congress in Michigan. Participation in the UNESCO project.

A large, ornate brass chandelier with multiple white globe lights hanging in a museum setting. The chandelier features a large, curved brass body with several white globe lights attached to it. The background shows a brick wall and other museum exhibits.

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