

Carillon News



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Newsletter of the Guild of Carillonneurs in North America

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70th GCNA Congress Convenes at Clemson University

by Lynnette Geary and Chelsea Vaught

The 70th Congress of the Guild of Carillonneurs in North America met at Clemson University, S.C., June 18–June 22. Eighty nine attendees enjoyed a week of activities and fellowship beginning with artist recitals by Mary McFarland and Sam Hammond on Monday evening followed by a Welcome Reception at the Clemson House.

Opening day for the congress began with a business meeting where we welcomed 14 new attendees and then observed a moment of silence for those we lost this year, Maude Keldermans and Sydney Newhouse. The morning's activities included the North

American premiere of the delightful children's play *Billy the Bell* by Jan Verheyen, and a presentation by Lian-Marie Holmes, Assistant Professor of Theater at Bennett College, on the MELT method (Myofascial Energetic Length Technique). Using three small balls of varying firmness, she demonstrated hand and foot exercises to rehydrate connective tissues to relieve tension in the shoulders and the lower back.

Tuesday afternoon began with two examination recitals, followed with a session by Sallie McKenzie, Director of Marketing and Communications for the Brooks Center at Clemson. She noted that values perception is of primary importance to arts

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Carillon NEWS

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Carl Zimmerman

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McLellan, Tin-shi Tam

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Lee Cobb, Jeff Davis,
Thomas Lee, Tin-Shi Tam

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Sally Harwood, Sue Jones,
Roy Lee, Oliver McDonald

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Enrichment** Carol Anne Taylor, chair
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Heard, Thomas Lee, Janet
Tebbel, Phyllis Webb

see **Committees**, page 3

President's Column



It's the political season. Speciousness trumps truth; assertion challenges reason; platitude parades before logic; whim overwhelms consistency; illogic defies reason; enthusiasm outflanks moderation; pandering insults and hurts. Lies, purchased at unconscionable cost and defended with impunity, mislead the naïve and gullible while frustrating the informed beyond measure.

Or so it appears. Over 200 years ago, pondering prevailing post-revolutionary currents within the broader context of human nature, James Madison drew an intellectual bead on the sources of incorrigible human conduct and their antitheses. "As there is a degree of depravity in mankind which requires a certain degree of circumspection and distrust," Madison observed in *The Federalist No. 55*, "so there are other qualities in human nature which justify a certain portion of esteem and confidence."

In 85 essays which they published during 1787 and 1788, Madison, Alexander Hamilton, and John Jay promoted ratification of the United States Constitution. But beyond that immediate objective, they had

something much more fundamental and profound in mind. Hamilton highlighted this ingredient at the outset, in *The Federalist No. 1*.

"It has been frequently remarked," he wrote, reflecting on human nature within an emerging national context that could not confidently be predicted, "that it seems to have been reserved to the people of this country, by their conduct and example, to decide the important question, whether societies of men are really capable or not, of establishing good government from reflection and choice, or whether they are forever destined to depend, for their political constitutions, on accident and force."

Translated and applied to our microcosm—the Guild—Hamilton's view rings relevant and true, and we have done very well negotiating the shoals. Both as corporate entity embodying mission and objectives and as nurturing agent of individual talent and aspiration, the GCNA has forever—constantly, consistently, generously, and often magnanimously—shown itself wise in understanding, astute in judgment, logical in decision, accommodating in disputation, and most important of all, forgiving: over and over, forgiving.

In this season dominated by political disputation with its often outlandish contention and inevitable discontent, we of the Guild have a right to judge and believe in ourselves on a high plane. We are honorable members of an organization that deems decency central. We respect difference of opinion while valuing the constancy of community. We control our impatience. Our internal monitors are generally engaged. We admit our mistakes. We do not shirk from apology and we remember to express thanks. We are people, to recall Madison, whose instincts, while recognizing the wisdom of circumspection

Calendar

**Texas Regional Conference,
Corpus Christi, Tex.
October 19–20, 2012**

**52nd International Carillon
Festival, Springfield, Ill.
June 2–8, 2013**

**2013 GCNA Congress,
St. Paul, Minn.
June 17–21, 2013**

and the inevitability of occasional distrust, always uphold esteem and confidence as their guides. We are people, as Hamilton observed, who when presented with opportunities to make decisions, are free to do so either through "accident and force" or "reflection and choice," and we have determinedly chosen the latter.

All of this was most recently on soft, unspoken display at Clemson University, where in June, Linda Dzuris and her colleagues presented a wonderful congress. There, in the rolling hills of the South Carolina Piedmont, we gathered in affirmation and love. More important by far than the occasional difficulty and disagreement, we again encouraged and cared for one another.

What a wonder!

from Committees, page 2

Music Publications Laura Ellis, chair
Carlo van Ulft – Arrangements
Lee Cobb, Frank DellaPenna, Ellen Dickinson, Gordon Slater, Vera Wuensche
John Gouwens – Compositions
Elizabeth Berghout, Sharon Hettinger, Carol Anne Taylor

Nominations Carol Jickling Lens, chair
Jim Fackenthal, Lynnette Geary

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

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Sue Bergren, David Hunsberger, Mark Lee, Tim Sleep

Tower Construction & Renovation Pat Macoska, chair
Steven Ball

2013 Congress Dave Johnson, chair

2014 Congress Carol Jickling Lens

2017 Congress Richard Gegner, Richard Watson

Newly Certified Members

New Carillonneur Members

The Examination Committee and membership of the GCNA are pleased to announce that the following individuals successfully passed the examination for Carillonneur certification at the 2012 Congress at Clemson University, Clemson, S.C.



Jessica Hsieh began learning the carillon as a freshman at Yale University, where she was a four-year member of the Guild of Carillonneurs. She recently graduated from

Yale with a bachelor of arts in Linguistics. During her time with the guild, she served as a Tour Manager for three years, co-leading multiple tours throughout Europe and North America, and spent one summer co-hosting the Yale Summer Carillon Concert Series. This fall, she will begin work as a secondary school teacher in Singapore. In addition to the carillon, she also plays the fiddle, piano, and gamelan.

Vera Wünsche was born and raised in Berlin, and decided to study in the U.S. after spending her junior year in Virginia. During her freshman year at Yale University, she be-



came a member of the Yale University Guild of Carillonneurs and began studying the carillon with Ellen Dickinson. She recently graduated from Yale University with a BS in biology. Apart from playing the carillon she enjoys outdoor activities such as swimming, hiking, and skiing. She also is a huge fan of board games.



Katherine Zhou grew up in Chicago, Ill. She took her first music lesson at age four, but she first learned about the carillon when she arrived at Yale Univer-

sity as a college freshman in fall 2008. Katherine has just graduated from Yale University with a BS in Molecular Biophysics and Biochemistry. She has thoroughly enjoyed being a member of the Yale University Guild of Carillonneurs for the past four years.

We congratulate our newest Carillonneur members and look forward to their attendance at future congresses and continuing involvement in the Guild. Carillonneur membership in the GCNA not only benefits the individual by recognizing his or her achievement as a performer, but also strengthens us as an organization and furthers our commitment to carillon musicianship and advancement of the carillon art.

New Associate Carillonneur Members

Ethan Schwartz, 21, of Westlake Village, Calif., is the first person to pass the new GCNA Associate Carillonneur Exam. The fourth-year student at the Uni-



versity of California, Santa Barbara (UCSB), is majoring in biology and minoring in music. He received a unanimous vote by the ACE committee, chaired by Linda Dzuris.

Ethan's musical interests and instruments

are eclectic. His two years of carillon study have been with UCSB Adj. Prof. Margo Halsted. Ethan has performed regularly in student recitals, and he has arranged and performed classical pieces for carillon.

Since beginning high school Ethan has studied tuning and microtonal theory, and throughout high school he played jazz and big band music on piano and bass. He is self-taught on the traditional clawhammer banjo and its auxiliary instruments, rhythm bones, washboard, and jug. At UCSB he performs with the Gamelan class and the Middle East Ensemble, for which he plays the nay and double bass.

Ethan Schwartz's other interests include agriculture and restoration ecology (he gardens regularly), cooperative/communal/intentional communities (he lives in a student co-op), and cycling (he works as a bike taxi driver).



Janet B. Vong, a student of Margo Halsted at the University of California, Santa Barbara (UCSB), has passed the new GCNA Associate Carillonneur Exam. She is the

second student of Adjunct Professor Halsted to pass the AC Exam.

Ms. Vong was raised in Mountain View and San Jose, Calif., and graduated from UCSB last June, representing the first generation of her family to attend college. In fact, she completed her university studies in just three years, in which time she qualified for the College of Letters and Science Honors program as well as Phi Beta Kappa. Ms. Vong majored in Linguistics with an emphasis in Japanese, but she also studied Cantonese, Mandarin, Vietnamese, and Sanskrit. Her senior honors thesis was about the polite and impolite language used in on-line gaming.

Ms. Vong's musical training began with her first piano lessons at age three. Since then she passed through the California

Music Teachers' Association's Certificate of Completion, Levels I–X. She continued studying piano at UCSB, where she also studied music theory, conducting, and carillon. As a carillonist, Ms. Vong performed in four student recitals, and even played the carillon at her own commencement ceremony. While at UCSB, Ms. Vong also enjoyed Polynesian dancing, skydiving, bungee jumping, and ziplining.

This past summer Ms. Vong had an internship at the Math and Science Upward Bound summer camp at UC, Santa Cruz, where she worked as a teaching assistant (in math) and a residential assistant. Her future goals are to obtain a PhD in Linguistics or Applied Linguistics and teach at a university, to teach English in Nepal through the Fulbright Fellowship program, and generally to motivate students to excel in the humanities and arts.

from *Clemson*, page 1

marketing. You must identify which aspects of the carillon give it value; what kind of experience do you want to communicate to your audience; and how do you want the audience to view the carillon. Information



Mary McFarland,
recitalist

must not only be simple, credible, and concrete, it should have an unexpected twist, and should utilize the most effective means of communicating, i.e. e-mail, newsletters, and social media. Most impor-

tantly, patrons should be recognized as individuals and feel important to the group.



Billy the Bell, children's play



The afternoon continued with a presentation given by Laura Ellis on "Bert Gerken: His Arrangements and Original Compositions for Carillon," followed by Helen Hawley's artist recital featuring the works of Bert Gerken, a fitting tribute to a well-loved and admired member of our Guild. Day one

was nicely completed with the annual pizza party, sponsored by The Verdin Company and The Royal Bellfoundry Petit & Fritsen. We gathered at the President's Box at the Clemson Stadium for good food, good drink, and good company.

Wednesday began with an examination recital, followed by an artist recital by Julianne Vanden Wyngaard and George Gregory featuring the music of Ronald Barnes and two selections from *A Summer Serenade*, a new piece by Geert D'hollander. We took a break to assemble for the congress photo in front of Sikes Hall, and were served a box lunch as we listened to a recital of new music performed by Gordon Slater, Jeremy Chesman, Carlo van Ulft, Tim Sleep, George Gregory and Julianne Vanden Wyngaard, William McHarris, and Richard Giszczak.

David Hartman, Chair of the Department of Performing Arts, welcomed us to the Brooks Center Theatre for the afternoon business meeting. The results of Tuesday's board elections were announced: Laura Ellis, Linda Dzuris, and Thomas Lee were elected to three-year terms by the membership. Carol Jickling Lens presented the jury's recommendation that all three examination candidates be accepted as carillonneur members of the Guild. Congratulations to our new carillonneur members Vera Wuensche, Katherine Zhou, and Jessica Hsieh. Andrea McCrady reported that Sharon Hettinger will present her report as Barnes Scholar at the 2013 Congress and that there was a tie this year for the Barnes Scholar award. Tiffany Ng

continues
next page



Jacques Maassen and the University of
Florida gang



Pete
Olejar;
Sam and
Marie
Hammond



Congress host Linda Dzuris

and Ed Herrmann will share the award. Andrea also reported that the Heritage Carillon Music committee has initiated a pilot project to create a digital catalog of the music of Sally Slade Warner. Mary Kennedy and Carla Staffaroni at St. Stephen's, Cohasset, and Joy Banks at Bok are working on the project this summer.

Announcements: Rick Watson announced that Dick Gegner was named citizen of the year at Mariemont where he has played for 45 years; the Texas Regional Carillon Conference is scheduled for October 19 and 20 at Church of the Good Shepherd in Corpus Christi; the Western Regional will be held in the fall, probably at Kansas; and the Percival Price Symposium is scheduled for September 29 in Ottawa with guest artist George Gregory, featuring the music of Ronald Barnes.

Wednesday afternoon's activities included Jacques Maassen's presentation on



"Carillon with Other Instruments," a recital by the Blonde, the Brunette, and the Redhead soprano trio, and an artist recital performed by Roy Lee. John Gouwens's artist recital in the evening featured the premiere of three works for carillon: *Three Dances*, Op. 24 by Olivia Margaret Ontko, *Journey of the Monarch Butterfly* by Frances Newell, and *Fantasy No. 3*, Op. 29 by Gouwens. So, carillon music, new literature, and a pleasant evening, all good. Thanks to Meeks, Watson & Company for the annual ice cream social following the recital. It was a welcome treat on a summer night.



Dick Gegner, Shannon and Bart Richards

by Christoph Paccard Bell Foundry. A little caffeine and chocolate was very welcome at mid-morning.

Thursday morning resumed with Carl Zimmerman taking us on a tour of 55 years of research about bells and the towers that hold them throughout the world. Carlo van Ulft then gave a presentation on adapting popular music for the carillon, followed by a recital demonstrating the points discussed in the presentation. Several campus visitors who were taking pictures in front of Tillman Hall were dancing, and most GCNA attendees couldn't help tapping feet. What fun!

Thursday afternoon included a report of Carol Anne Taylor's project on *The Spanish Liturgical Year for Carillon* (SLY), and a presentation by Tim Sleep entitled, "Framing the Narrative: Lessons For the Carillon From the Political Debate." He emphasized that with so many communication avenues easily accessible to so many people, there is little quality control for the information that is distributed. Systems change so quickly we must be proactive to



Lynnette and Mark Geary

Results of Thursday's general business meeting include: Bill De Turk was made an Honorary Member of the Guild; full-time students will receive a \$15 discount on GCNA membership beginning in 2013; and Web and Public Relations responsibilities will be combined into a single committee. We dismissed for a coffee break sponsored





each received a copy of the book, and it will certainly be put to good use.

Friday afternoon concluded with an artist recital performed by Lynnette Geary, followed by a recital performed by Stephen Knight, Samford University Resident Car-



Chimemaster practice keyboard

be sure that accurate information about the carillon is available for the general public. Joy Banks at the Bok Tower remarked that she is investigating whether she can serve as the official editor for Wikipedia concerning the carillon.

We adjourned for an early evening recital by Jacques Maassen who celebrated his 25th year as Honorary Carillonner in the GCNA, followed by the Congress banquet at the Madren Conference Center, sponsored by Royal Eijsbouts. We were entertained by guitarist David Stevenson, who provided a perfect accompaniment for the evening.

illonner, his artist recital commemorating the 25th anniversary of his dedication recital for the Clemson Memorial Carillon. At the closing business meeting Linda Dzuris was thanked most heartily as host for the Clemson Congress. The Bell and Clapper were passed from Clemson to House of Hope

Presbyterian Church in St. Paul, Minn., where Dave Johnson will serve as our host for the 71st Congress in 2013. See you all next year!



Joey Brink and Chelsea Vaught

Friday morning began with a recital by Chelsea Vaught and Joey Brink from the class of 2011, and then Carol Anne Taylor played excerpts from her collection *El Año Español de Litúrgico Para El Carillón*. Following our mid-morning coffee break, we attended a presentation by Clemson Director of Percussion, Director of Music, and Professor of Music Paul Buyer. He discussed the ideas in his book *Working Toward Excellence: 8 Values for Achieving Uncommon Success in Work and Life*. We



The 2012 GCNA Congress First Time attendees gathered early Tuesday morning (June 19) for an orientation meeting with an amazing breakfast. Each received a gift certificate to purchase music from ACME and the GCNA publications. After introductions, a brief overview of the week was given and time for questions and insights about the congress experience. The First time attendees are (back row) Michael Solotke from Yale University; Thomas Bond from Michigan State University; Stephen Hall from Yale University; Barrett Smith from Cornell University; (middle row) Erica Ho from Cornell University; Jenny Xia from Cornell University; Kathy Miller from North Lima, Ohio; Claire Tse from Cornell University; Larry Brandenburg from Berea, Ky.; (front row) Joy Banks from Bok Tower Gardens, Fla; Amanda Rutherford from University of Florida; Lynnli Wang from Yale University; and Jennifer Beam from Bok Tower Gardens, Fla.

Creating a Digital Catalog of the Carillon Music of Sally Slade Warner

by Andrea McCrady

At the 2011 GCNA Congress, the GCNA Board approved the establishment of a Heritage Carillon Music Committee, with the initial concept of locating carillon music collections of past prominent North American carillonners, cataloging them, and linking them to the GCNA archives or website.

Over the course of the year, the committee decided to make the digital cataloging of the music of Sally Slade Warner a pilot project. Sally's music currently resides in the carillon practice room at St. Stephen's Church, Cohasset, Mass. In 2011, a student from Wellesley College, Carla Staffaroni, began organizing the large piles of music into alphabetical order and categories, but did not begin any digital database. Carla agreed to be available to resume the work for the month following the 2012 GCNA Congress. Mary Kennedy, as current carillonner at St. Stephen's, coordinated arrangements with the church, and supervised Carla on site.

In February the GCNA Board granted \$2,000 to engage Carla as an independent contractor for four weeks. In March the members of the Heritage Music Committee met in Lake Wales during the Bok Festival. At the meeting it was decided to use the Anton Brees Carillon Library (ABCL) software as the preferred system of cataloging, linking the data directly to the GCNA archives. ABCL Librarian, Joy Banks, offered to serve as technical consultant to Carla in Cohasset from her office in the Bok Tower throughout the month.

During her time in Cohasset, Carla was able to create records for Sally's folk song arrangements, arrangements of classical and popular music, and her hymn arrangements beginning with the letters a–i. She also discovered even more arrangements of classical and popular music during her last few days at St. Stephen's. She estimates that

there are about 150–200 uncataloged scores remaining in Cohasset. She ran into various glitches along the way – a delay in the activation of the new Brees Library software, some confusion over how much to catalog, and an unsatisfactory function of the Wi-Fi on site. Carla found that entering the data into an Excel spreadsheet worked best, and Joy is confident that this material can be converted to the Brees system. Joy reported that Carla processed an impressive total of 310 items. Eighty-three items are currently findable in the ABCL catalog, and 227 items are waiting processing from the spreadsheet. The easiest way to find the items at the moment is to do a search for "GHM" (GCNA Heritage Music) on their



Joy Banks, Carla Staffaroni,
and Mary Kennedy

new searchable online catalog for their collections:

<http://antonbrees.mlasolutions.com/oasis/catalog/?installation=Default>. No login is required to search the holdings in the catalog.

At the end of her month, Carla wrote, "I found that Sally's music collection was exceptional. It was exciting to see the richness and variety of her arrangements, and I felt very fortunate to have the opportunity to work with this music collection." Carla will be graduating from Wellesley in the spring of 2013, but is keen to complete the project or to assist whoever takes on the task. The Heritage Music Committee is determined to finish the digital catalog as well as eventually to scan Sally's unpublished arrangements into the GCNA archives. The originals will remain the property of St. Stephen's, thereby ensuring preservation of a complete anthology of her music at both venues.

GCNA and Bok Tower Gardens Formalize Archives Relationship

by Dave Johnson and Joy Banks

The GCNA Board has voted to establish a formal relationship with the Anton Brees Carillon Library at Bok Tower Gardens for the continued storage and preservation of the GCNA archives. The decision follows several months of discussion within the board and with Joy Banks, Bok Tower Gardens Librarian and Archivist.

The Brees Library has housed the GCNA archives since 1993. No formal arrangement between the GCNA and Bok Tower Gardens for storage of the archives has previously existed. Bill De Turk, who became Guild Archivist in 1972 and was appointed Assistant Carillonner at Bok Tower Gardens in 1993, brought the archives with him from Michigan, where they had led a peripatetic existence since the 1960s.

Bill's departure from Bok Tower Gardens and concurrent resignation as Guild Archivist in late 2011 placed the archives in limbo. Many members expressed concern about the future of the archives, and during a February conference call, the board began discussing the matter. In late February, Dave met with Bok President David Price to convey appreciation on behalf of the Guild for our long and positive relationship with Bok Tower Gardens and the Brees Library and to express our desire to develop and implement a formal relationship. During that same trip Dave also met with Joy to begin discussing a draft agreement that she had written.

At the Clemson Congress, Joy met with the board to discuss final details of the affiliation agreement, and the board approved it unanimously. The document's expressed intent is "to solidify the responsibilities of all parties involved to continue to maintain, preserve, direct and grow the GCNA archives" and provide "a more focused scope for the archives to gather clearly unique materials that will be valuable to future generations of the Guild." The GCNA Archives Committee will serve as the direct link with the Brees Library. Joy will be a member of the committee.

The agreement describes and analyzes the collection in terms of size and content

and outlines a development plan for the Guild archives. It summarizes administrative and staff responsibilities, includes examples of fees for various services, and provides guidance for both Bok Tower Gardens and the GCNA in regard both to expanding and dissolving the agreement.

As Joy reported in a September e-mail, the Brees Library has activated a new searchable online catalog. The link is <http://antonbrees.mlslolutions.com/oasis/catalog/?installation=Default>. No login is required to search catalog holdings. The link will become increasingly meaningful as Guild documents and materials are electronically cataloged.

“This moment in the archives’ history,” Joy wrote in an accompanying historical document, “seems to be the ideal time to finally establish a permanent home for the collection, something hoped for by the Guild fifty years ago.” Bill De Turk is a central and commanding presence in this story. As the Guild moves into a new relationship with Bok Tower Gardens, there is no better moment than now to thank him for his 40-year devotion to the archives. Bill has been shepherd, protector, defender, and advocate. We owe him praise and thanksgiving.

From the Singing Tower

by Joy M. Banks

Since 1967, the Anton Brees Carillon Library (ABCL) at Bok Tower Gardens has collected and organized a vast array of materials meant to capture the history and continuing study of international carillons and carillon performance. This new feature in *Carillon News* is meant to share with the members and friends of the GCNA more information about this unique collection and what it holds.

Most who have visited the Singing Tower in the last 15 years are aware that the ABCL houses the personal archives of the late Ronald Barnes. Filling more than four large filing cabinets, this collection contains a wealth of information about the development of carillon performance in North America in the 20th century, Barnes’s personal thoughts and contributions to the field, and a small sub-collection of Sidney Giles materials. Barnes donated his collection to the Gardens in 1996, confident in the care it would receive within the walls of the ABCL. In September of 1996, William “Bill” De Turk, then Assistant Carillonneur and Librarian at the Gardens, oversaw the transportation of Barnes’s extensive archive from Berkeley, Calif., to Lake Wales, Fla. Through his careful preservation of numerous scores and carillon artifacts, Barnes left a lasting legacy to the carillon world for future scholars and performers. More often than not, when I receive a reference question in the Tower, I am checking the Barnes Collection to see if I can find the answer.

Interested in learning more about the other unique holdings of the ABCL or in visiting the collections to do your own research? Contact me at jbanks@boktower.org for more information.

House of Hope Presbyterian Church To Host 2013 GCNA Congress

by Dave Johnson

House of Hope Presbyterian Church, St. Paul, Minn., will host the 71st Congress of the Guild of Carillonneurs in North America from Tuesday, June 17 through Friday, June 21, 2013. House of Hope has a long and dignified liturgical history and a music program that is among the finest in the Twin Cities. The church’s carillon is part of that tradition.

House of Hope is located on one of America’s most remarkable streets—Summit Avenue. Almost alone among residential boulevards of its kind, Summit Avenue has managed to retain its essential character through more than a century of urban upheaval. From Emmanuel Masqueray’s monumental Beaux Arts-Italian Renaissance Cathedral of St. Paul in the east to the magnificent Mississippi River



more than four miles to the west, Summit Avenue has not merely survived whim and circumstance largely intact, but continues to flourish and has never looked better.

The church’s 49-bell Noyes Memorial Carillon is housed in the lovely tower that unifies architect Ralph Adams Cram’s 1914 Gothic-Tudor vision. Initially an instrument of 28 bells cast by Michiels and dedicated in 1923, the carillon was variously enlarged and renovated between 1951 and 1991, the latter a comprehensive restoration designed by Richard Watson that included practice and playing keyboards and addition of the 49th bell. The instrument retains three original bells along with others cast by Paccard, Petit & Fritsen, and Arthur Bigelow.

The Congress will open Monday afternoon, June 17 with early registration from 3 to 6 p.m., followed by an evening host recital and a welcome reception. The week’s customary routines will follow, with artist recitals, presentations, candidate examinations, and business and committee meetings. The opening reception and the Wednesday ice cream social will be held in House of Hope’s Kirk Parlour and adjoining courtyard and art gallery. The Tuesday pizza party will take place at an 1882 Queen Anne Summit Avenue home. Thursday’s banquet and biennial Barnes Scholarship Auction will be at the official congress hotel, the Crowne Plaza, adjacent to the Mississippi in downtown St. Paul.

Heading the roster of performers will be Arie Abbenes of the Netherlands, who for many years taught at the Netherlands Carillon School and last performed at a GCNA

continues next page



Ronald Barnes on a Singing Tower balcony, March 1982

from previous page

congress in 1995. Other performers and presenters are also underway with planning and preparation, and new music will again be highlighted. Barnes Scholar Sharon Hettlinger will present the results of her "Carillon Family Tree" research. Michael Torke's GCNA-commissioned work will receive its premiere, as will a commissioned work by House of Hope Organist and Director of Music Aaron David Miller, who will also play a recital on the church's Fisk organ. Theophil Rusterholz (1907-2001), House of Hope Carillonist from 1941 to 1987 and fondly remembered within the Guild where he served as President, Legal Advisor, and 1963 Congress host, will receive appreciative recital nods throughout the week.

On Wednesday, the congress will meet for part of the day at Central Lutheran Church, Minneapolis. Central's carillon is a 47-bell instrument cast by Paccard and installed in 2006 in a new tower dedicated the same year, thereby completing the immense Gothic structure first used on Christmas Eve 1927. The church, located in downtown Minneapolis, is often called "The Cathedral of American Lutheranism."

There will be a post-congress trip on Saturday to Rochester, Minn., to visit the 56-bell carillon at the Mayo Clinic Plummer Building. The Rochester instrument originated as a 1928 23-bell Gillett & Johnston instrument. Petit & Fritsen cast and added 33 new bells in 1977, at which time Richard Watson designed and installed a new Verdin keyboard. Het Molenpad Expertise did extensive restorative work in 2006.

The Twin Cities offer a cornucopia of opportunities for exploration and discovery. St. Paul is the home of "Prairie Home Companion" (stay tuned for ticket information) and the Fitzgerald Theatre, the Ordway Center for the Performing Arts, the Saint Paul Chamber Orchestra, Park Square Theatre, the Science Museum of Minnesota, the Minnesota History Center, St. Paul Saints Northern League baseball, nearby Stillwater and the St. Croix River. There are restaurants and public houses of every description, many of them within easy walking distance of House of Hope. Minneapolis is home to the Minnesota Twins, the Guthrie Theatre, the Minneapolis Institute of Arts, the Walker Art Center, the Minneapolis Sculpture Garden, the Minnesota Orchestra, the Weisman Art Museum, and the University of Minnesota. The Mall of America is in suburban Bloomington.

Minneapolis-St. Paul International Airport (MSP) is 15 minutes from House of Hope by rental car or taxi and about 45 minutes by public transportation. Lodging information, including a special congress rate for the Crowne Plaza and for dormitory rooms at Macalester College near House of Hope, will be released in the spring along with registration information.

Our (Not-So-Silent) Barnes Silent Auction and Sale Returns

The bidding and buying fun will resume at the 2013 GCNA Congress when we host the Ronald Barnes Scholarship Auction and Sale.

The 2011 auction was a huge success, raising over \$5,000. So, how can we top it? Answer: Make it bigger and better in 2013! **We need you!** Why not comb your shelves and donate items of musical and/or campanological interest? Have pieces of music in duplicate or carillon recordings? Consider donating them to the auction! We take it all! Remember: All donations are tax deductible. Please contact Lisa Lonie (llonie@hotmail.com) or Janet Tebbel (jteb97@verizon.net).

Without the generosity of our members and bell founders, the auction wouldn't have been a success. We encourage YOU to join your colleagues in supporting this worthwhile event. With everyone's help we can have another successful auction and maximize the amount of money raised in support of scholarship

What's in a Name?

Two Proposals to Consider

by Margo Halsted

Language has the power to shape our thinking about almost everything. Words and names are extremely important and should be as exact as possible. This short article will present two naming changes the GCNA should consider.

I have been using the word "carillonist" for quite a few years to tell what I am and what I do. There are four reasons why I prefer the word carillonist to carillonneur.

The word follows the English language

practice for performers of other musical instruments (pianist, violinist, etc.). When I say, "I'm a carillonist," a listener understands and thinks, "Ah, she plays the carillon." The person may not know what a carillon is, but will strongly suspect it's a musical instrument.

However, if I say, "I'm a carillonneur," most people look confused, and those who know French likely think, "Hmm... She is a male French something. How strange."

Carillonist is fairly easy to spell and to pronounce. Almost none of us pronounce the traditional French word correctly, and many misspell it.

Using an unusual male French word for what we are is inexact and sounds pretentious. Here I quote from an e-mail sent to me this year from one of our particularly knowledgeable and worldly colleagues, Carlo van Ulft, the Centralia Carillonist who heads the North American branch of the Belgian Carillon School, "I have the feeling that, in the minds of people who are unfamiliar with the carillon (which is probably 99.5% of the US population), the word "carillonneur" puts us outside the realm of "musicians" and tends to generate the impression of a well-trained hobbyist or someone who tries to keep alive an ancient, dying art form."

Fellow musicians, let's seriously consider giving up the anachronistic "carillonneur" designation that doesn't really mean anything to the general public. Let's join the 21st century mainstream of musical culture.

In addition, here is one related and even more important proposal. Recently, the American Guild of English Handbell Ringers changed the official name of their organization. What is the new name? "Handbell Musicians of America." What good sense they had to make that change! Take a few minutes to think about our organization's name. "Guild"? What is a Guild? "Carillonneurs"? What is a "carillonneur"? A new title for our organization would be a most beneficial change. The word "musicians" in the title is key to placing us in the correct context. Colleagues, please seriously consider this suggested new title: "Carillon Musicians of North America." These words could mean something much more exact, interesting, and worthwhile to us and to our audiences and supporters.

New Electronic Strikers

by Carlo van Ulft

In August, a brief discussion evolved on the GCNA member-list concerning the new traveling carillon for Russia, manufactured by Petit & Fritsen from Aarle-Rixtel in the Netherlands. This instrument uses electronic strikers instead of a mechanical transmission system to make the bells sound. First, I need to admit that I have not played an instrument with this latest type of electronic strikers. But I am sure that, as with everything, those strikers are improving every year and will become increasingly more accurate as the years progress. From what I have heard in talking with those who play instruments utilizing these electronic strikers on a regular basis, the dynamic variability is quite good. As John Gouwens mentioned in one of his responses, they require a different playing technique than a carillon using a mechanical action.

About 10 years ago, the dynamic capability and sensitivity of such strikers was still in its infancy, about the same point as had been in the 1970s. If memory serves me correctly, one of the first automatic play systems with dynamically variable strikers was installed in the mid-late 1970s by the Royal Eijsbouts in the Phillips Carillon in Eindhoven, the Netherlands. This carillon is now housed in the Kathrien in downtown Eindhoven. This system was not in use for long (actually, the dynamic capability was surpassed soon after installation) because of unreliability of the variable dynamics.

Most musicians, including me, are quite often conservative and we usually do not like changes (often for good reasons!). But when the dynamic sensitivity and the reliability of these electronic strikers becomes equal to, or even better than, a mechanical system, I would not be opposed to playing such an instrument.

The firms doing research for the improvement of such strikers need to be commended because ultimately, when the electronic strikers reach the level of being equal to or better than a mechanical system, this will make carillons:

- cheaper to install
- easier to install (no need for positioning bells in such a way that a mechanical

transmission system must operate the clappers)

- more compact (secondary to the above item, bells can be placed closer together, small belfries can house bigger carillons, and belfries once deemed too small to house a mechanically played carillon may now be able to host such instruments)

But other questions arise. Our current keyboard layout was designed to create mechanical advantages in order for players to be able to move (and create varying dynamics) with a clapper belonging to an 18 lb bell as well as one belonging to a 12 ton bell. With the need for this mechanical advantage being eliminated by electronic strikers, we also eliminate the need for expensive keyboards. I am 100% certain that a decent electronic (piano) keyboard with excellent touch-sensitive keys, currently available for \$500 or less, will do a 10 times better job in steering those newest strikers than our current carillon baton keyboards outfitted with an electronic sensor system ever will. I think a wonderful comparison would be the typewriter keyboard. The earliest typewriter keys had a serious depth fall which was crucial for a human finger (and hand/arm) to create momentum to leave an imprint on the paper, through an ink ribbon. The introduction of the electric (and later electronic) typewriters eliminated the need for that mechanical advantage and the key fall began to be reduced. Subsequently, the typewriter became more compact, the key fall ultimately reduced to 0 (remember the progression from computer keyboards to touch screens) with the same, or even better, result and much less effort by the typist.

Upon hearing of the introduction of the newest traveling carillon for Russia, the following thought immediately came to mind: why install (or deliver) such an instrument with a traditional carillon (baton) keyboard? In my opinion, the only reason to outfit such an instrument with the traditional keyboard is to create a type of “circus act,” but musically, the baton keyboard does not contribute anything else. Outfitting such a carillon with a regular Midi (piano) keyboard will not only make it more musically accurate and easier to use in multiple venues/situations, but will also enable more musicians to play the instrument. Essentially, anyone able to play a piano would, in theory, now be able to play the carillon. In such a case, the carillon will take its place with all other in-

struments using a piano-like keyboard (think harpsichord, cembalo, clavichord, celeste, organ). Think of the possibilities – the GCNA could become an organization of several thousand members! Furthermore, climbing towers, dealing with narrow, slippery and worn steps, cold/hot and humid cabins, worrying about pigeon droppings or fear of heights and other discomforts that have accompanied the playing of the carillon for half a millennium would be eliminated.

Reaching this stage of possibilities, additional financial advantages would seem obvious for carillon owners/operators. The need for practice keyboards would be eliminated; a simple \$100 piano keyboard would suffice. One could even use the keyboard that is hooked up to the strikers and choose another sound source. But, as I let my thoughts wander to the future, I fear that bell founders will face the same prospects as did typewriter manufacturers (Olivetti, Smith-Corona, Royal, and others). Just as refinements are made in strikers, so too are improvements being made in reproducing bells sounds. It seems entirely probable that ultimately, an electronic bell sound will be indistinguishable from the sound of real, physical bells hung in belfries. The organ world already faces this dilemma. Renowned organists have been submitted to tests in which real stops (pipes) and electronically-generated pipe sounds are randomly used, then asked to identify the difference. The results are astonishing, since these specialists are rarely able to distinguish the difference between the two. As a result, many pipe-organ building firms are going out of business as more customers are choosing the less expensive, electronic (digital) reproduced organ sounds.

In thinking along this line, one can only assume that in the carillon world (as in other industries), progress with the new electronic strikers may in fact, ultimately ruin the bell foundries, change the instrument, and create the demise of the carillon as we currently know it.

Overtones

Regional Notes

Bok Tower's 21st International Carillon Festival

by Dennis Curry

After a hiatus of several years, the 21st International Carillon Festival took place at the historic Bok Tower Gardens during March 3–11, 2012. Geert D'hollander helped coordinate the festival, as he was



in artist-in-residence while the festivities were underway. Guest recitalists were Sue Bergren, Dennis Curry, Geert D'hollander, Malgosia Fiebig, and

George Gregory in solo and duet performance with Julianne Vanden Wyngaard.



Festival performers George Gregory, Julianne Vanden Wyngaard, Dennis Curry, Malgosia Fiebig, Sue Bergren, and Geert D'hollander

The gardens were at the height of their spring splendor, and the weather was superb. This year, the Curtis String Quartet returned (after an 80-year hiatus); Mary Louise Curtis Bok was instrumental in establishing the Curtis Institute of Music. Bok Librarian Joy Banks hosted the Curtis instrumentalists and showed them the Brees Collection which contains carillon manuscripts of other famous Curtis students: Samuel Barber, Nina Rota, and Gian Carlo Menotti. Other related events surrounding the festival were Hidden Garden Melodies, Lunch and Learn, Guided tours and the Carillon film series, and an art exhibit in the visitor center showcasing regional flora and fauna, including some finely detailed bronzes of Bok President David Price.

The moonlight recital ("Romance in the Air") was exquisitely played by Geert D'hollander, starting with his improvisation on "Blue Moon", and mixing in several salon music arrangements, his own compositions, and closing with Gershwin love songs. The festival also heard four world premieres: *Spring Ceremony and Song* (John Knox), "Promenade" and "Siciliana" from *Summer Serenade* (Geert D'hollander), "Aus Tiefer Not" from *Triptych of Martin Luther Hymns* (Ennis Fruhauf), and *Galactic Dancers* (Alice Gomez).

The Carillon at First Baptist Church, Huntsville, Alabama: 1987-2012

by John Bordley

Then

First Baptist Church in Huntsville, Ala., was founded in 1809, before Alabama was a state. The church moved several times and in 1956 purchased the present property on Governors Drive. The original plans of 1958 included plans for a tower built of masonry and reinforced concrete to be part of the church and to house a historic bell. The foundation was prepared, but the Federal Aviation Administration would not permit construction because the tower would be in the flight path of the airport. The congregation occupied the new church building in 1966, and in 1967, when a new airport opened in a different part of town, the church resumed plans for a tower. By the mid-1970s thought was given to a tower with a carillon, and in the 1980s plans were made. A 229 ft pre-fabricated metal tower was chosen; the steel tower with aluminum cladding was determined to be the tallest pre-fabricated tower in the world. The I. T. Verdin Company installed the 48 carillon bells cast by Petit & Fritsen. Rick Watson designed the carillon; the frame, clappers, action, and keyboard were built to Rick's designs and under his direction at Verdin. The tower was completed in 1987, and Rick Watson played the dedicatory recital on September 13, 1987.

Watson's program included: The National Anthem; *Fantasia in F* for carillon (Nees); "Air" from the *Orchestral Suite in D* (Bach); *Preludium no. 5 in D minor* (vanden Gheyn); three folk songs arranged for carillon (Myhre); "Andante" from *Sonatine I for Carillon* (Sjef van Balkom); *Hemony Suite for Carillon* (Albert de Klerk); "Meditation" from *Thais* (Massenet, arranged by Watson); *Impromptu (Hommage à Frederic Chopin)* (Ferdinand Timmermans); *Pas-sacaglia, Koraal, en Fuga for Carillon* (Benoit J. Franssen); and improvisations by Watson on three hymns: Amazing Grace, How Great Thou Art, and Blest be the Tie that Binds.



*Carillon Tower Dedication,
September 13, 1987*

Rick Watson reports an interesting episode that happened at the end of his recital. Access to the playing cabin is via a small, two-person service elevator. Riding in the elevator is a claustrophobic and frightening experience at best. Rick had been asked to come down promptly at the conclusion of the recital to meet members of the audience. In his haste, Rick forgot that, while he was playing, the elevator cabin had returned to the first floor. There was no safety interlock mechanism. So when Rick opened the door he almost fell into the elevator shaft. Music flew everywhere, and somehow he caught himself before he fell.

Now

Since it was installed, Michael Moore has played the carillon after services on Sunday mornings, daily during the Advent season and the week before Easter, and for the six performances of the Living Christmas Tree. Though his day job is as a lawyer, Michael also serves as supply organist on the church's impressive Casavant organ.

In the summer of 2011, Janet Tebbel arranged for several of the European visitors to the GCNA-WCF Congresses in Michigan to make recital tours. By some means, Anna Kasprzycka of Poland was chosen to make the southern circuit. I wrote to several of the carillon installations in the area, and First Baptist Church in Huntsville responded that it would like Anna to come there. Elizabeth Hostetter, the organist at the

time, did a wonderful job publicizing the event, and a crowd of several hundred people came for the evening picnic on the grounds. Since the carillon recital was so successful, Elizabeth and the rest of music staff decided to have a celebration of the 25th anniversary of the dedication of the carillon this summer. They invited me to play the recital. Trying to tie together the dedicatory recital with mine, I chose to play several pieces from Rick's program, namely: *The Star Spangled Banner*, the vanden Gheyn *Prelude no. 5*, and the three Myhre arrangements of *The Wonderful Crocodile*, *Poor Wayfaring Stranger*, and *Muss I Denn*. I also played spirituals arranged by Lee Cobb, Prakash Wright, and me; D'hollander's *Passacaglia Antiqua per Campanae*; arrangements of Shenandoah and Beautiful Savior by Laura Hewitt Whipple; four of Richard Giszczak's arrangements of tunes from 1940–1960; and my arrangement of Eventide. Elizabeth Hostetter retired as organist soon after she invited me to play, but the music staff carried on and once again did a fine job of publicity. There was a nice article in the Huntsville newspaper, and several hundred people attended the recital.

One of the nice things that has emerged from all this activity is that there is now a connection between First Baptist Church and the Sewanee carillon program. Michael Moore, a self-taught carillonneur, has joined the Guild, started taking lessons with me, and plans to take the Associate Carillonneur Exam. Also, the several-member music staff and the pastor are planning to attend one of the performances of Lessons and Carols here in Sewanee in December. Anna Kasprzycka and Elizabeth Hostetter need to be thanked for helping us to establish this new Huntsville-Sewanee partnership.



Michael Moore, Pastor David Hull, John Bordley, Minister of Music Billy Orton

New Honorary Member Feted

by Joy Banks

In celebration of William "Bill" De Turk's recent addition to the esteemed ranks of GCNA Honorary Members, Milford Myhre organized a surprise gathering of friends in Lake Wales, Fla. In addition to Milford and Bill, the group included Matt and Betty Thul, close friends of Bill and carillon admirers, and Joy Banks, Librarian at Bok Tower Gardens. Lee Cobb, Music Director and Resident Carillonneur of Episcopal Church of the Ascension (Clearwater, Fla.) hoped to attend as well but was seriously delayed by traffic. After reading the submitted proposal for honorary membership, Milford had the honor of presenting Bill with the official certificate. The evening was filled with wonderful food, warm congratulations from all to Bill, and several amusing stories from Milford and Bill that did not make it into the official nomination proposal. Our hearty thanks and congratulations go to Bill for the many years he has committed to the international carillon community.



Bill De Turk and Milford Myhre

Springfield Park District Announces the Arrival of a New Carillonneur for the Thomas Rees Memorial Carillon

Through an extensive international search, the Springfield Park District along with the Rees Carillon Society are extremely excited to announce Robin Austin as the new Carillonneur for the Thomas Rees Memorial Carillon.

Park Board President, Leslie Sgro: "The Park District is particularly proud of the role the Rees Carillon plays not only in our local community but the international world as well. Finding the right candidate was critical to our continued success. We are extremely excited to have Robin join our team."

Rees Carillon Society President, Peter Murphy: "We are fortunate to have a professional Carillonneur with such an extensive background not only as a Carillonneur but as a professional fundraiser and nonprofit manager as well. We look forward to helping facilitate Robin's vision for the future of the Rees Memorial Carillon."

Carillonneur, Robin Austin: "I am deeply honored to serve as Springfield's new carillonneur and grateful to the Springfield Park District, the Rees Carillon Society and the community for the warm welcome. The Rees Memorial Carillon and the International Carillon Festival are world renowned. It is a great pleasure to succeed my esteemed colleague Karel Keldermans who has contributed so very much to the art of the carillon both in the United States and abroad."

Robin Austin has served as Princeton University's carillonneur since 1993, playing weekly recitals, providing carillon instruction to University undergraduate and graduate students, and organizing the University's Annual Summer Carillon Series.



Robin Austin

He began his carillon studies with Frank Péchin Law, former carillonneur of the Washington Memorial Chapel in historic Valley Forge and passed the professional examination of the Guild of Carillonneurs in 1981. He continued his studies with Jacques Lannoy, director of The French Carillon School (Douai, France), earning the carillonneur's diploma in 1982.

As a fundraising professional, Robin has also held a variety of leadership positions at Recording for the Blind, Children's Hospital of Philadelphia, and most recently served as senior principal gifts officer at the Philadelphia Museum of Art.

A native of Pennsylvania, Robin earned a Bachelor of Arts from West Chester University and a Master of Social Service from Bryn Mawr College.

The Carillonneur is responsible for the promotion, management and oversight of the Rees Memorial Carillon. In general, this includes managing the following areas: public image, promotions, marketing, fundraising, scheduled and non-scheduled tours, weekly concerts, special events, budget preparation and oversight, International Carillon Festival oversight, museum operations, educational programming, teaching, maintaining Rees Carillon archives, working with school groups, managing volunteers, liaison to the Carillon Society, and liaison to the Carillon Belles.

Princeton University Appointment

Princeton University is proud to announce the appointment of Lisa J. Lonie as University Carillonneur. She is the fourth carillonneur in the instrument's 85 year history and follows a long line of distinguished players which include Robin Austin and Arthur Bigelow.

Lisa has been the Carillonneur at St. Thomas' Church, Whitemarsh since 1999. She also performs regularly on the oldest carillon (1882) in North America located at The Church of the Holy Trinity on Rittenhouse Square in Philadelphia. Prior to coming to Whitemarsh, she was the Carillonneur at Trinity U.C.C. in Bucks County, Pa., for 15 years.

She began her carillon studies as a teenager with Frank Law, carillonneur at the Washington Memorial Chapel Carillon in Valley Forge, Pa., and continued with Frank DellaPenna, Mr. Law's successor. She is a carillonneur member of the Guild, former chair of the Examinations Committee, and has served on its Board of Directors. Currently she serves on the Barnes Scholarship Committee (auction co-chair) and Music Heritage Project.

Known for her musical wit and creative programming, Ms. Lonie has performed in internationally acclaimed carillon festivals, as well as for several national congresses of the GCNA, as guest carillonneur for the 2002 National Convention of the American

Guild of Organists (AGO) in Philadelphia, and as an invited recitalist at the World Carillon Federation (WCF) Congress in Aschaffenburg, Germany. She also is one of the featured performers on the CD recording, *Princeton Carillon, Class of 1892*, and on the NBC television special "Ring in the Holidays at Longwood Gardens." Over 5,000 copies of her solo CD, *The Bells of Christmas at Longwood Gardens*, have been sold..



Lisa Lonie

Installations, Renovations, Dedications

“Finish the Bell Tower” Underway at North Carolina State University

by Jenny King

The 115 ft Memorial Tower at North Carolina State University, Raleigh, N.C., is preparing to house a 55-bell carillon.

And it has been a long time coming, according to Matthew Robbins, one of the persons spearheading the renewed commitment to fill the iconic but empty and stairless tower with a four-plus octave instrument that can be played manually or electronically.

“We’ve divided the project into four phases,” says Robbins. “The first, which includes a bourdon with clapper, has been completed and we are well along with phase two.”

That, he says, comprises four bells for a Westminster chime, a frame for the carillon and a control box.

The remaining 50 bells are phase three, and a klavier and practice console are the fourth and final step.

Meeks, Watson & Company of Georgetown, Ohio easily won the contract, Robbins says. The company competed with Verdin (The Verdin Company) and Paccard. A contract was signed in December of 2010.



The tower, Robbins says, was designed in 1920 as a memorial to 34 alumni of the university who perished in World War I. Ten-foot sections were added as funds became available. By 1926, 46 ft of granite



had been raised. The onset of the Great Depression halted the project for 10 years. Government money from the WPA helped finish the structure in 1937 and a granite clock face was donated by the class of 1938.

The Memorial Tower, he says, is a symbol of the university yet has never lived up to original expectations. It has had a couple of sets of electronic chimes connected to it,

Robbins says, but has not yet housed real bells.

Meeks, Watson has cast the first three: a bourdon, which is on a movable stand so it can be wheeled about to show donors and students what is involved; and two of the four Westminster chime bells.

The bourdon (F3 weighing 2,100 lb) has a rather large NCSU “Block S” emblem in raised letters on it, says Rick Watson. The

“Block S” has been the official monogram of NC State since 1925.

“It also has more than 80 names chased on it in smaller letters, names of the Class of 2010 donors who made the first contribu-

tions to get the “Finish the Bell Tower” project off the ground, Watson reports. “The other two bells are G4 and A4, the smallest two bells of the eventual Westminster chime.”

Robbins confirmed what Watson suspected: a go-ahead in September for the other two Westminster bells, C4 and F4.

There is a lot of work needed on the tower, including refurbishing the base on which it stands and eventually making the tower’s base handicap-accessible. A stairway and work to the bell deck also lie ahead, Watson says.

“The electronic gizmo now there will of course be removed,” Watson says.

Beyond that, he says, it is likely that bells will be added in logical groups as they are funded. The room behind the clock faces will receive some finishing to become the playing room, and a new stair from there will give access to the bell chamber.

Robbins reports that the Class of 2010 took a special interest in the carillon and made it the recipient of its class gift: a record \$56,000.

The plan, he says, is to complete the \$4.5-million project using donations. Around \$200,000 has been raised for the carillon specifically.

Information, including an animated video prepared by Robbins, is at www.bells.ncsu.edu.

Take Notes: Carillon Education

News from the North American Carillon School (NACS)

by Carlo van Uft

The NACS officially opened its doors on September 1, 2012. Thus far, three students have enrolled for the academic year for various courses. As our motto is “flexibility,” the NACS accepts students all year round and enrollment is not restricted to the start of the academic year.

We are very happy to announce that Frank DellaPenna (Cast in Bronze) has agreed to join the faculty of the NACS. He will specifically focus his attention on teaching the course “Marketing and Promotion of the Carillon.” As most of you know, Frank has been traveling the United States with his show “Cast in Bronze” for the past 20 years and in so doing, has been able to reach millions of listeners making them aware of the carillon's potential as a concert instrument. Most carillonists responsible for a carillon have had the experience of listeners telling them that they have seen/heard the “Cast in Bronze” show while on vacation or when “snowbirding” and Frank has guided the listeners to their local carillons for the chance to continue to enjoy the carillon sound. It is exciting that Frank has agreed to share his vast knowledge and experience with us. Many of us, including me, were trained to be performers, but were never taught how to market our instrument, how to utilize the media and how to cope with changes in the fine arts scene throughout the United States. As this issue of the GCNA newsletter goes to press, Frank is finalizing a course book that he specially designed for this NACS course. We are very happy that Frank has joined us with the course “Marketing and Promotion of the Carillon.”

Additionally, John Gouwens is structuring the course “Campanology/Carillon History.” This will most likely also end up becoming a NACS course book.

The Centralia Foundation and the Centralia Bell Foundation, the owners and operators of the Centralia Carillon, have granted access to, and the use of, the Centralia Carillon and its facilities to students of the NACS. They have also purchased another building (adjacent to Bell Tower Park in Centralia, Ill.) to host the new office of the Director/Carillonist of the Centralia Carillon, to house an enlarged lobby for welcoming tourists and visitors, and to provide room for students of the NACS while they are working and studying in Centralia. After remodeling the new building, the goal is to have it operational in early 2013.

European Carillon Refresher Course

by Margo Halsted

For two weeks in August my husband Peter and I scurried around France and Belgium (mostly by train, but also by bus, tram, automobile, and one airplane flight), while I played carillons in Perpignan, France, and seven cities in Belgium: Nieuwpoort; Brugge (Bruges); Kortrijk, Saint Martin's Church; Roeselare; Mol; Leuven (Louvain) and Mechelen (Malines). Many of the carillon towers in those cities were hundreds of years old and only one had an elevator. The carillons ranged from an instrument with 18th century bells to a modern carillon installed two years ago.

Most of the recitals were performed at night and listeners gathered in specified listening places. Five cities provided an announcer who worked out with me ahead of time where to place pauses that would allow the announcer to describe the next several pieces to be played. After speaking, the announcer called the cabin telephone as a signal for me to start playing again. Some of the recital locations serve beverages following the

recitals, which probably tends to keep the audience in the listening area and ready to greet the performer who is hurrying down the circular stairs. At other places, some of the listeners move on to the outdoor area of a nearby restaurant for refreshment and conversation with their friends and the performer.

The tour started in Perpignan, France, a charming town located in the southern part of the country, near the eastern end of the Pyrenees Mountains. The Bollée bells in the Saint Jean Baptiste Cathedral's free-standing tower, dating from the Paris World Exhibition of 1878, are not well tuned. However, they have a certain charm and most of my pieces worked well. By the end of the recital I loved the bells! I had been asked to play as much film and familiar music as possible, and I understand that some in the audience were actually singing softly along while I played Jacques Brel's “Ne me quitte pas” and “Auld Lang Syne” (there are French words to the song!).

Two carillonists manage the Perpignan instrument. Elizabeth Graves Vitu is a native Virginian who studied carillon with Charles Chapman in Luray and also with James Leland at Hollins University in Roanoke, Va., where she graduated with a special degree in carillon. She met her future husband while studying at the French Carillon School, and has lived in France since 1985. Her colleague is Laurent Pie, a music and cinema teacher at a local arts school. My halting French came in handy while speaking with him.



The Perpignan Carillon Tower with a nearby cathedral flying buttress



Elizabeth Vitu and Laurent Pie at the Perpignan keyboard

On earlier recital tours in Europe usually I was the only one to play that day. Fortunately, this trip allowed me the marvelous opportunity to hear seven colleagues perform. A Carillon Festival dominated the Nieuwpoort weekend with featured performers from Belgium (resident carillonist Els Debevere and Frank Deleu), France (Jacques Martel), Russia (Olesya Rostovskaya), and the United States.



Three festival performers: Margo Halsted, Els Debevere, and Olesya Rostovskaya

The Nieuwpoort carillon is in the tower of Saint Bernard's Church on the town square. A TV screen, located in a room just inside a church entrance, is available for the public to watch the carillonist play. The 57-bell Prague mobile carillon, imported for the weekend and driven by its designer and owner Petr (sic) Manousek, was first placed in the town square all day on Saturday, moved that night to a nearby town for a concert, moved Sunday morning to the front of a church so that it could be played before and after two masses, and then moved back and forth between two locations near the Nieuwpoort harbor so that it could be played at the beginning and the end of a long boat parade of many decorated boats. We estimated that per-



The Prague mobile carillon

haps 3,000 persons saw and heard the mobile carillon that weekend.

In Bruges I played a market day recital, a first for me. There were many people below, but they didn't have to listen to a formal recital. They could walk through the market place to buy things and enjoy talking to their friends. For that recital I played my most familiar music – and I played it loud. The tall Bruges tower is very impressive.

The Bruges Belfort

Frank Deleu is the Bruges carillonist. He must get along very well with the local government because, in the few years he has had the Bruges position, he has been able to restore and retune the carillon (Dumery bells, 1748), refurbish the bell and tower equipment, and add excellent historical displays and explanations on various tower floors for the many visitors to see as they climb all the way to the top of the tower steps.



The night of my Market recital we were able to hear Kenneth Theunissen of Hassalt play a formal recital from the Bruges Belfort. He is a former Queen Fabiola Competition winner (as well as the winner of other playing competitions), and is a wonderfully musical player.

Shortly before the end of our time in Europe, we traveled briefly to Utrecht, the Netherlands, to hear Belgian Guild President and Lemmens Institute teacher, Carl Van Eyndhoven, speak and perform as part of the Utrecht Early Music Festival.



Carl Van Eyndhoven

His performance included the wonderful singing group Capilla Flamenca. Following the lecture Carl, now up above at the carillon, and the singers, in the cloister below, alternated playing and singing examples that illustrated his earlier explanation. The presentations were a part of a doctoral dissertation that Carl is working on at Catholic University in Leuven.

Entitled *À la recherche du temps perdu*, the dissertation is an artistic reconstruction of carillon music in the first half of the 17th century, and is based upon historic carillon manuscripts and music of the time. I am on Carl's dissertation advisory committee and was impressed by the depth of his research and by his performance. Malgosia Fiebig of Poland is the Utrecht Dom carillonist, and the night before Carl's lecture I had heard her interesting recital of early music that opened the festival.

continues next page

In 1983 I spent a summer in Leuven, studying Dutch and watching a part of the reinstallation by Royal Eijsbouts of the renovated 1928 American Engineers Memorial Carillon, located into the Catholic University of Leuven (KU, Leuven) Library building tower. I was the head of a committee to raise funds to have that fine Gillett & Johnson instrument enlarged and playing again. Sixteen bells from that instrument, treble bells that were too light to balance the sound of the mighty bases, had been removed from the instrument and stored for some years until the present KU, Leuven carillonist, Luc Rombouts, received permission to install the bells in the Leuven Begijnhof church tower, to be played automatically. A few years ago, the church director agreed to purchase an additional 30 bells (carefully matched in pitch and tone to the English bells), and to install the bells in the tower with a carillon keyboard and mechanism. Voila! A fourth carillon in Leuven! It was this instrument of delightful small bells that I examined and played, along with Luc, on August 26.

Since the 1922 beginning of the Royal Belgian Carillon School Jef Denyn in Mechelen, the school's director has also been the Mechelen city carillonist. However, with the retirement of Jo Haazen in 2010, that single position is now held by two persons. As many of you know, after meeting him and hearing him play at the joint GCNA/WCF 2011 meeting in Michigan, the new school director is Koen Cosaert. Cosaert is also carillonist of Kortrijk and Roeselare. The present Mechelen city carillonist is Eddy Mariën, who is also the city carillonist of Leuven (St. Peter's Church) and Meise. (One evening we were fortunate to hear Eddy Mariën play a fine recital in Meise.) Since last October the carillon school has a new location in the Mechelen town center at Bruul 52. Each of the school's four spacious classrooms has a practice keyboard and piano.



Koen Cosaert, director of the carillon school



St. Rombout's Church carillon tower

It's always exciting and a bit scary to perform in Mechelen. My recital there was on the last night before flying home. I actually enjoyed walking up the 438 steps to the playing cabin twice in one day, once to play part of my program at noon and once again for the 8:30 p.m. recital. The official playing book in the cabin that all performers sign revealed that on June 11 Sally Harwood of Michigan played a formal evening recital, and also that on June 9 Americans Joey Brink and Margaret Pan performed their (successful) carillon school playing exams. Congratulations Margaret and Joey!

Some observations

History and tradition are extremely important for the carillon in the places I visited. In every town there was a civic committee dedicated to the promotion and care of their treasured bells. In fact, it is my understanding that, even if the musical instrument is located in a church, the carillon belongs to and is cared for by the city.

Players in France, Belgium, and the Netherlands seem to have no problem programming popular music on their carillon programs. Whereas, we here in the United States worry about copyright laws that keep us from playing music the public would especially love to hear, probably all European carillonists play the music they want to play because the institution in charge of the carillon has an agreement with an organization to whom they pay a

reasonable fee. I saw one formal program played by Luc Rombouts at KU, Leuven that was labeled "Juke Box Concert." Luc had played 14 mostly contemporary popular pieces and then the audience had voted so that their favorite pieces could be chosen. The next week the listeners were informed that the favorites turned out to be "Can you Feel the Love Tonight" from *The Lion King* by Elton John, "Yesterday" by the Beatles and "Hallelujah" by Leonard Cohen.

The carillon art in Flemish Belgium is thriving in many ways. Colleagues there seem to get along very well, the carillon school and guild work together well, and recent important musicological discoveries, such as the information about the oldest carillon keyboard identified to date (1510 in Oudenaarde) and the 17th century book by Heindrick Claes (active 1616–1633), invigorate the art.

Peter and I returned home very happy and immersed in history. The tour was a highlight of my life.

Foreign News

*Translated and summarized by
Wylie Crawford*

Le Bulletin Campanaire of the Association Campanaire Wallonne (ACW)
#69 – First Quarter 2012

President Jean-Christophe Michallek reviews the successes of 2011 – the publication of Géo Clément collections, meetings by carillon students, the various concert series, and the filing of documents supporting UNESCO's recognition of the carillon as a nontangible cultural asset. For 2012, the ACW anticipates updating its website (www.campano.be), an on-site bell founding in Gembloux at the end of June, a celebration of the 75th anniversary of the Verviers carillon, and preparation for the 20th anniversary of the ACW itself.

Emmanuel Delsaute describes the plans for the Gembloux bell founding, to be held June 22–24. Each bell will weigh between 250 and 350 kg. One of them will be dedicated to the 250th anniversary of the reconstruction of the ancient Benedictine abbey around which the city developed. A number of smaller bells will also be available for purchase. This is the first open-air founding done in Belgium since the 2005-6 event in Tellin.

Andreas Friedrich tells the story of the Albert Schweitzer carillon, which today is the Paltz traveling carillon, residing in the Netherlands. Walter Meierhans, an organist from Zurich, after discovering a passion for the carillon, studied with Géo Clément in Mons and Leen 't Hart in Delft. In 1965, combining his musical passion with his admiration of Albert Schweitzer, he decided to build a tower in the doctor's memory in the pastoral Swiss village of Libingen. Beginning with a single swinging bell "Gloriosa" (a 3.5 ton B-flat) and supplemented by 39 others from Petit & Fritsen, the first phase of construction of this carillon was completed. The first recital on this relatively light carillon (starting with a 1,200 lb G) was given in February 1966 and attended by ... nobody. Subsequently, he sent out 50,000 annual notices announcing his recitals, which greatly improved attendance. The official dedication of the instrument was by Leen 't Hart in May of 1966 and was attended by 5,000 people. He soon realized that the repertoire for a three octave carillon was quite limited and decided to expand

the instrument, adding eight bass bells and 12 trebles, for a five-octave range, minus B, C# and D#. The expanded instrument was inaugurated in July 1967, with the participation of Elisabeth Duwelz from Mons. Libingen became a tourist destination, receiving up to 50 buses and hundreds of tourists daily. As profits from these tours grew, Meierhans was able to build a large house next to the carillon, as well as a 500-seat screening room which showed documentaries on Schweitzer's life, as well as a live video feed from the carillon cabin.

The life of the carillon in Libingen was short, however, due to strained relationships with its neighbors. So, in 1977 (or 1979), Meierhans disassembled the carillon and left Libingen. Several reasons for his departure have been offered – that someone poisoned his dog (given as a gift to him by Lilli Palmer) or that the farmers claimed their cows would no longer give milk, or that the commune posted "no parking" signs on the streets, since he refused to construct a parking lot for the visiting buses. Eventually, the instrument was installed in Château de la Motte, 60 miles south of Paris. The newly-renamed "Carillon de Châteaurenard" (after a nearby village) was installed in 1982 before he had finished the paperwork for the purchase of the Château itself. He had hoped to receive funding from Prince Emmanuel of Lichtenstein, but it never arrived.

Once again, the carillon was disassembled and Meierhans returned, with it, to Switzerland and the village of Salavaux. Here he spent the last of his money in creating another memorial to Schweitzer. Tourists again visited the memorial and the carillon. However, during this period, Meierhans' partner Martin Bauer, who had already lost money on the Châteaurenard project, withdrew further support, leaving the carillon once again in fiscal difficulties. Furthermore, it couldn't remain in Salavaux, since the owner's wife wanted to use its location to raise horses. So, for a third time it had to move.

For a while in 1987, the bells were stored in Bern under the auspices of one of its creditors. Plans were made to donate them to the city, but the offer was rescinded and instead they were sent to Petit & Fritsen, with hopes of finding a purchaser. In the absence of any offers, the foundry proposed to put the bells (except the Gloriosa bell, which was bought by Bauer and now rests in a tower near Stuttgart, Germany) on a truck and to call it the "Papageno" traveling

carillon. The repeatedly itinerant bells were now officially part of a traveling carillon. The new instrument made its debut performance at the WCF Congress in Zutphen in 1990 and toured for several years, causing a continuing financial drain for its Swiss owner.

In 1996, the Dutch company E. S. Raatjes financed the expansion and renovation of a carillon in Weert. The company asked "Papageno" to join in the rededication ceremonies. Upon learning that the instrument was for sale, they made a lowball offer (estimated at \$1,000,000), which was accepted. After some changes, it was renamed the "Paltz Beiaard" and now resides in the Paltz estate near Soest and owned by Mr. Raatjes. Thus ends – for now, anyway – the peripatetic life of this particular carillon.

Walter Meierhans died in January 2006. After leaving Salavaux, he lived a modest life, surviving on his organ performances. His last concert, at the age of 84, was given on the new 49-bell Swiss carillon in St. Maurice abbey.

One change to the WCF statutes is reported – modification of the definition of a carillon to include "historic" instruments (those built before 1940 and comprising 15-22 bells). In addition, the WCF paragraphs describing the WCF Keyboard 2006 versus the other extant keyboard standards is given.

The Bell Gossip section includes the following tidbits: The Belgian Carillon School was forced to move from its historic location in Het Schipke, due to nearby construction which threatened the building's foundation. The new address is Bruul 52-bus 5, B-2800, Mechelen. Luc Rombouts was awarded the Visser-Neerlandia prize for his book "Singing Bronze" [which is planned to appear, in condensed form and with black-and-white illustrations, in English – Trans. note]. An international carillon contest will take place in Groningen on September 12, celebrating the 450th anniversary of Sweelinck's birth. Details are at www.carillon.org. The GCNA announces its 2012 composition competition. Details are also at www.carillon.org.

Vice President Serge Joris tells of the ACW's success in having the carillon recognized by the Belgium government as an intangible cultural art for the French-speaking part of Belgium. He explains that this recognition, which was applied for at the end of 2011 and received soon thereafter, allowed the ACW to submit a similar application for recognition to UNESCO in March. Meanwhile, the Belgian recognition creates the possibility of receiving funds to support the preservation of the carillon culture through the creation of carillon recordings, the acquisition of materials to maintain or publicize the carillon, etc. The VBW has already received this same recognition for the Flemish Belgians, as well.

Emmanuel Delsaute describes the plans for the Gembloux bell founding, to be held June 22-24 – the first such activity in Wallonia since 2006. This bulletin also includes an order form for bells of between 5 and 25 kg, which members can pre-order and receive during this event. The cost for the bells ranges from 300 euros to 1,000 euros depending on the size and whether the bell comes alone, or with a yoke and clapper.

The text (with photos) of the application to UNESCO is reproduced. It includes a lengthy bibliography and list of articles about the history and impact of the carillon on Walloon culture. The topics covered include the historical development of the carillon, the current list of activities carried on by the ACW, the fact that Wallonia has about 60 carillons (both automatic and manual), the traditional and sociological impact of the carillon, a description of the carillon's broad repertoire, its inter-generational appeal, a mention of the carillon culture elsewhere in the world, and the reasons for making this application.

The Bell Gossip section includes the following tidbits: Patrice Poliart is the new carillonneur for Enghien – while retaining his positions at Soignies and Mons. He succeeds Elisabeth Duwelz. Marie-Madeleine Crickboom, the carillonneur in Verviers, received e-mail requests this year for her St. Valentine's day concert. Elizabeth Vitu opened a carillon class in Perpignan (France) last September. Frank Steijns played his traveling carillon in Maastricht (Netherlands) last January, accompanied by no less than 2,000 students with handbells.

The new carillon school in Centralia, Ill., is mentioned, along with the retirements of Bill De Turk and Karel Keldermans.

A complete listing of summer concert series is presented, along with a schedule of recurring performances in 12 cities in Wallonia.

Vice President Serge Joris summarizes the annual meeting held in Namur on April 14, which was attended by some 20 members. President Jean-Christophe Michallek listed the accomplishments of the past year. He then honored the ACW's first honorary members, Philippe Dufrière and Emmanuel Vanderheyden. The election of the Board followed, during which two new seats were filled by Marc Streel and Audrey Dye.

Emmanuel Delsaute offers an illustrated report on the successful bell founding weekend in Gembloux, which was attended by 500 onlookers, plus the regional television network.

Jean-Pierre Felix presents the second part of his history of the bells of the Saint Nicholas tower in Brussels. The first part dealt with the history of the tower and the bells themselves. In this conclusion, he indicates that little is known of the first carillon in the tower, comprising 34 bells weighing about 16,000 lb. The municipal carillonneur, Jehan de Sany, received 18 florins in 1609 for having installed and tuned the bells. Nicolas Raes received an order in 1620 to found six more bells for this instrument. In 1662, François Hémony was asked to make a new carillon of 38 bells with a weight of 23,400 lb. (He had already delivered four other carillons to Belgium – two to Notre-Dame in Antwerp, another to Saint Michael's abbey in Antwerp, and a fourth to the Norbertine abbey in Averbode.) Originally, this new instrument was placed in the City Hall. But there was not enough space for the hour bell, so the carillon was uninstalled and moved to the Saint Nicholas tower. Sadly this tower was bombed by the French in 1695. By 1711, the city once again, through the actions of carillonneur Pauwel Nys, ordered 14 bells from Guillaume Witlockx of Antwerp to complement a set of bells they had earlier ordered from Melchior De

Haeze. Sadly (again), it was discovered (the hard way) that the bells were too heavy for the tower – which collapsed on July 25, 1714. The tower and the carillon were never rebuilt.

Jef Denyn's 150th birthday was celebrated in Leuven on May 14. Koen Cosaert, the director of the Mechelen Carillon School that bears Denyn's name, gave a conference dedicated to the school's founder. Serge Joris summarizes this presentation. Born in 1862 of a carillonneur father, Adolf, Jef inherited the title of Mechelen carillonneur from his father in 1887. Sixteen years later, he was involved in the renovation of Mechelen's cathedral carillon, and was the consultant for the renovation of the Saint Gertrude church carillon in Leuven. In both projects, he advocated for roller bar linkages, as opposed to the Broek system that was in favor at the time. His renown was primarily due, however, to his invention of a new playing style – one that emphasized lyricism and romanticism, using the expressive potential of the bells in the Mechelen instrument, which was the heaviest of the era. He also pioneered regular Monday night recitals, complete with printed programs. These concerts were exceptionally well-attended, by both locals and foreigners – so much so that the Belgian railways organized special trains from Antwerp and Brussels for the attendees. In order to continue his playing style, the Carillon School was to be established in 1913, but the inauguration was postponed until 1922 due to World War I. Financial support came from various sources, including John D. Rockefeller, Jr. An influential ambassador for the carillon, Denyn was the first to bring the instrument international attention.

The Bell Gossip section includes the following tidbits: Sixteen Wallonian carillons took part in the 5th anniversary celebration of the Open Church Foundation the weekend of June 3. The carillon in Parliament House in Brussels, until now only played automatically, inaugurated its first season of live performances. Last year, the interior of Bruges' belfry was renovated. It was visited by nearly 250,000 people in 2011!

Fabrice Renard has begun a series of recitals on the new four octave carillon in Echternach, Luxembourg. A new 65-bell carillon was inaugurated in May at the Mariahilf Church in Munich. Six UK carillons and six Canadian carillons rang simultaneously on June 5 for Queen Elizabeth's Jubilee.

A complete listing of the year's remaining concert series is presented, along with a schedule of recurring performances in 12 cities in Wallonia.

From *L'Art Campanaire*, the bulletin of the French Guild of Carillonneurs (GCF)
#76 – April 2012

The Guild celebrates its 40th anniversary this year. In this year, it is hoped that the UNESCO application (see details following) filed by the Belgians will be well-received. It is also hoped that a new set of bells in Notre Dame in Paris will be installed. The annual Congress will be held at Châlons en Champagne, the first time since 1989 (when it was called Châlons sur Marne). The ninth annual exams will take place during the three days of meetings.

A listing of the agendas for the two Administrative Committee meetings is given. The first meeting was January 29 in Paris and was followed by a visit to Sainte-Odile Church [Trans. Note - the only carillon in Paris]. The second meeting was in Tourcoing on April 29. Some of the agenda items concerned the disposition of the documents in the collection of the late Patrice Botteau, an inventory of French carillons, and the development of a website.

President Francis Crépin summarizes the Guild's participation in the UNESCO application to recognize the carillon as part of mankind's intangible cultural heritage. In order for France to lend its support to this project, it was necessary for the carillon art to be listed in France's own inventory of intangible cultural heritages. This activity was launched on March 19 by presenting a summary of the carillon art in France to the appropriate government commission. [Trans. Note: This summary indicates that Haydn and J. S. Bach played the carillon – you can read it for yourself (in French) by Googling "Culture du carillon"].

An article published in issue No. 16 of this bulletin (in 1980) was written by the most recent carillonneur at St.-Odile Church, Patrice Botteau, and is excerpted in this issue. In the article, he recounts the history of the bells in Notre-Dame cathedral in Paris. In the 17th century the south tower contained two large bourdons dating back to the 1400s and the north tower held six smaller bells. The larger of the bourdons, weighing 13.5 tons, broke in 1792. It, along with the other six were taken down and

melted into cannons. The smaller bourdon remains and in 1856 four new smaller bells were installed in the north tower. Continuing the story, according to a contemporary report by M. Crépin, there are changes in progress at the cathedral. In 2013, Notre-Dame will celebrate its 850th anniversary. On this occasion, the plan is to replace the four 1856 bells with eight new bells in the north tower, which will be supplied by the Cornille-Gavard foundry. In addition, a new bourdon for the south tower will be supplied by Royal Eijsbouts. This effectively restores – and supplements by two bells – the 17th century configuration. The cost of this work is estimated at 2 million euros and is completely financed by donations. The new bells will be blessed on February 2, with their first ringing scheduled for March 23. You can watch a video of the removal of the four 1856 bells this past February at vimeo.com/37186325.

Two announcements appear in this issue – each having to do with "twos." The first concerns the marriages, within two months of each other, of the two children (a son and a daughter) of Michel Goddefroy, the carillonneur in Tourcoing. The second tells of the birth of twins (a son and a daughter) to Christine and Charles Guyard-Dairay, who is the new carillonneur in Deinze (Belgium) and who lives in St Amand les Eaux.

A sadder announcement takes up several pages and tells of the death, in January, of Patrice Botteau at the age of 66. One of the founding members of the French Guild, he wrote prolifically and his heirs have generously donated his archives to the Guild.

Notices

Albany Article

by Charles Semowich

An article entitled "The Dedication Concerts for the Albany City Carillon" by Charles Semowich has been published in the Dutch Setters Society of Albany *Yearbook* Vol. 56, 2009–2012. It details the concerts given in 1927 by Jef Denyn at the dedication of the Albany Carillon. For copies of the *Yearbook*, contact Cheryle Webber, 2124 Amsterdam Ave., Schenectady, NY 12303, or cherylem29@aol.com.

Music Publications Note

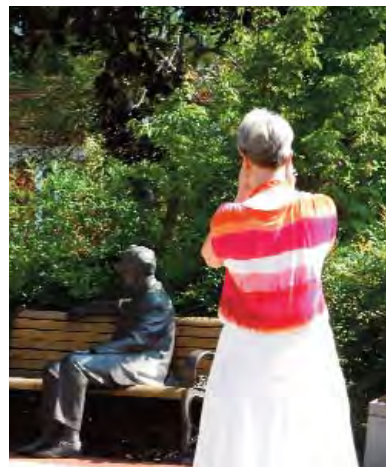
by Laura Ellis

Carillon News issues a reminder to all composers and arrangers that January 1, 2013 is the deadline for submission of materials to be considered for publication and release during the 2013 Congress at House of Hope. Please e-mail any submissions to Laura Ellis at llellis@ufl.edu.

Two Barnes Scholarships Awarded in 2012

This year the Barnes jury decided to divide the award between two winning applicants, Ed Herrmann and Tiffany Ng. A full article describing the projects proposed by each applicant will appear in the spring issue of *Carillon News*. The Ronald Barnes Memorial Scholarship Fund was established by the Guild in 1998 to provide the opportunity for North Americans to pursue studies within North America of carillon performance, composition, music history, or instrument design. A total of \$7,860 is available for distribution to one or more individuals in 2013. An application and procedural information are available on the GCNA website, www.gcna.org. Applications must be received electronically or postmarked by March 1, 2013.

Clemson





Congress



A large, ornate brass bell is the central focus, featuring a prominent white spherical clapper. The bell is part of a complex mechanical system, likely a bell tower, with various metal components, wires, and smaller bells visible in the background. The setting appears to be an interior space with brick walls and arched windows.

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