

Carillon News



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Newsletter of the Guild of Carillonneurs in North America

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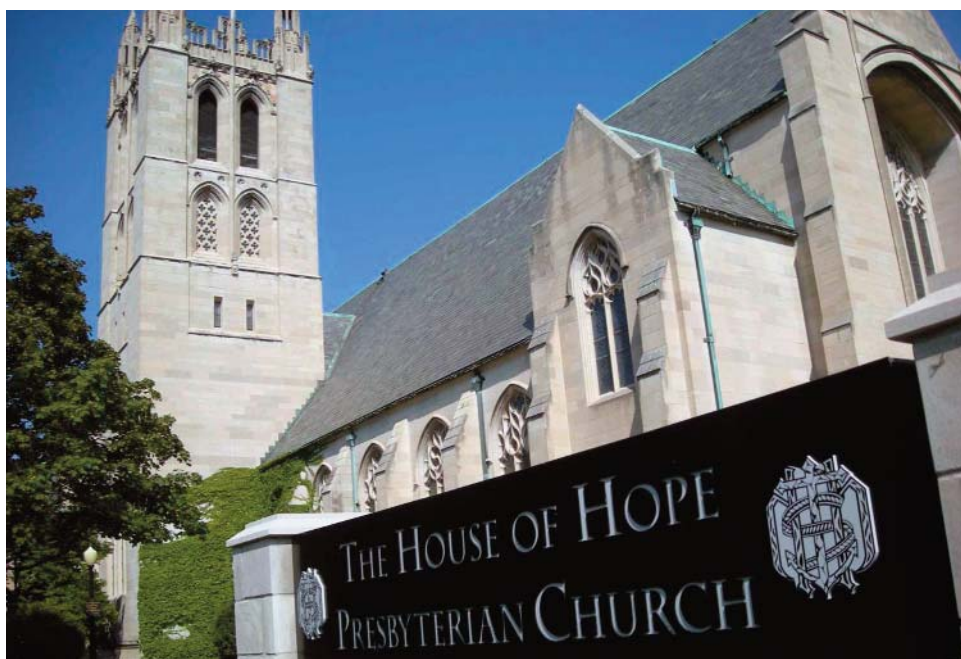
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71st GCNA Congress to Meet in St. Paul

by Dave Johnson

House of Hope Presbyterian Church, St. Paul, Minn., invites you to the 2013 Congress of the GCNA, to be held Tuesday, June 18 through Friday, June 21, 2013. There will be pre-congress events on Monday, a Wednesday day trip to Central Lutheran Church, Minneapolis, and a Saturday post-congress trip to the Mayo Clinic carillon in Rochester, Minn.

The congress is dedicated to the memory of Theophil Rusterholz (1907–2001), House of Hope carillonneur from 1941 to 1987. Rusterholz, who hosted the congress in St. Paul 50 years ago this summer, first played the church's Noyes Memorial Carillon in the

1920s when he was a Macalester College student. After teaching high school in rural Minnesota, attending law school, and joining a St. Paul firm, he returned to the carillon. During that 46-year period he oversaw two major renovations that brought the instrument to four octaves and included the replacement of all but three of the original 28 Michiels bells with those of Paccard, Petit & Fritsen, and Arthur Bigelow. Following his retirement, Rusterholz offered quiet counsel during total renovation and reconfiguration of the instrument by Verdin. The 1992 improvements, directed by Richard Watson, included new playing and practice keyboards, a new playing cabin, a practice room, and a 49th bell, a C-sharp.

see Congress, page 13

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Letter to the Editors

The Fall 2012 issue of *Carillon News* had two columns by colleagues that invoke a reaction, from me at least.

Carillonner? Guild?

The first was Margo Halsted, writing yet again to lobby for carillonners calling themselves carillonists, and doing away with the term "guild." I think my friend Carlo van Ulft is right, that the great majority (I'm hoping it isn't quite 99.5% but it could be) of North Americans have no idea what a carillon is. The bongatron industry has only made that worse, of course. The challenge we face isn't coming up with a more "understandable" term for the player - it's helping people understand what the instrument is in the first place. If people don't know what the root word is, it won't matter what suffix you put to it. Calling a person who gives massages a "masseur" or "masseuse" doesn't seem to have confused people about what a massage is, and massage parlors (as well as more legitimate massage clinics) show no sign of a decline in popularity because the people giving them have a French suffix on the French word for what they do. In that sense, Arthur Bigelow and Anton Brees really

had a better idea, calling themselves "Bell Masters." (I will entertain no protests about the "master" part of that until somebody claims on a biography to have completed a "mistress's degree" in music, or anything else for that matter.) If our organization really did change its name, I would adjust my title accordingly, but for all the posturing we've seen from people about this over the years, the idea hasn't taken hold.

Moving to "guild," Ms. Halsted seems to believe that people don't know what a guild is. I know that those of us who were educated in other parts of the country learned that guilds existed (and still exist today) to establish standards as well as to protect mutual interests of its practitioners. That definition is still in place, in any English dictionary. The Carillonner Member examination continues to be an important part of the GCNA's activity, even though most voting rights have been extended to Associate Members (some of whom, I remind you, have never attended even one GCNA congress). It's considered important enough, still, to be the topic of extensive argument, so nobody can seriously refute that the effort to establish "standards" isn't a significant part of the role of the organization. (I say this as somebody who has participated very actively in those

see *Letter*, page 3

President's Column



As a young piano student, I often found myself struggling during a lesson to make it to the bitter end of some piece I felt I'd adequately prepared but that was now becoming alarmingly less familiar with every measure. In those situations, my teacher would inevitably repeat a suggestion that he'd made almost from the beginning of our journey together when I was seven. "Work on the last page," he'd say, "or the last few measures. Practice that section until you are completely secure. Then back up and do the same for the preceding page or measures. That way," he reiterated, "when you play the piece, you'll feel increasingly confident and not increasingly terrified." I've never forgotten that simple technique. I apply it often. It's a great routine.

Recently I attended a piano recital in which most participants were new at the game, some of them virtual beginners. In her preliminary comments, the teacher indicated that as the recital progressed, she would ask each performer to reveal some

practice technique that they had found useful. What secret routine did they employ? Amazingly, one student announced that he would work on a measure until he had it well in hand, then back up! Others reported using a metronome as they played, practicing at the same time each day, warming up with scales. One said that he limits his practice time on an individual segment to seven minutes, at which point he moves to another. I especially liked that one: too often I find that I've been laboring at some part of a new carillon piece for ten, fifteen, twenty minutes, with steadily diminishing returns.

Routine thrives everywhere, whether in predictable conditions or, as with learning and practicing music, in conditions that are anything but predictable. It offers security, assurance, even protection of a sort when something new rattles an assumption, upsets a mode, challenges imagination, calls for innovative technology. Routine hovers, an anodyne, softening rough edges, expediting new patterns.

Within organizations it's no different. The GCNA is almost blindingly a case in point. As members of a body that seems at intervals almost defiantly determined to take cues from vague habit, opaque custom and obscure tradition, we are certainly no strangers to what we call our routines. It can be almost painful. Yet woe to the executioner! For our routines haven't kept us from implementing the Associate Carillonneur Examination after years of circling the issue if not the wagons. They haven't prevented both creating committees to undertake new or combined responsibilities and disbanding committees whose mandate has been superseded. They haven't

impeded expansion of the Guild Website. They haven't precluded jumping feet first into a new and promising relationship with Bok Tower Gardens and the Anton Brees Carillon Library for the continued storage and preservation of the priceless GCNA Archives. They haven't kept young and recent new members out of its recital towers or off its board and committees. They haven't ruled out the next pragmatic or idealistic initiative. Far from obstructing progress, our routines have clearly nourished us. They are ours.

Calendar

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

**Mid-Atlantic Carillon Conference,
Washington, D.C.,
Sep. 21–22, 2013**

**Midwest Regional, Naperville, Ill.,
Sep. 27–28, 2013**

**Percival Price Symposium,
Ottawa, Ont., Oct. 5, 2013**

**Texas Regional, Wichita Falls, Tex.
Oct. 11–12, 2013**

Here's to assumptions, experiments, innovations, progress! Three cheers for routine!

from **Letter**, page 2

discussions, and more than once been the target of criticism for same. People do care about it!) The addition of the Associate Carillonneur Examination to GCNA activities underscores a still broader mission on the part of the GCNA to promote standards - on more than one level, no less! Calling ourselves an "association" or a "society" does not acknowledge that role at all, but sounds more like a social group (not that we don't have an element of that, of course). A title like "Carillon Musicians of North America," which Ms. Halsted suggests, doesn't imply that there is any organization at all, and that the group might exclude those of questionable musi-

cianship. (No further comment needed on those two points.)

Guild is certainly not an archaic word. There is an abundance of them today, such as the Writers Guild, Screen Writers Guild, the Guild of Book Workers (which is involved in setting standards for book bindings, among other things), the Piano Technicians Guild (which also does examination and certification), the American Guild of Organists of course, and copious others. Some guilds, such as the Screen Writers Guild, are more labor unions than guilds in the traditional sense, but honestly, the GCNA fits the definition much better than many of those other guilds do. In short, by keeping our titles, and our organization's name, we identify ourselves

with an art that has already a distinguished and fascinating history, we set our purposes up front in the name of our organization, and we honor the example set before us by the pioneers who founded our organization.

Electric Keyboards?

In smaller circles of colleagues, I've commented on this before, but the time has probably come to air this more broadly. I certainly can appreciate the advantages Carlo cites about flexibility of bell placement, and also of placement of the console or keyboard, that an electrical connection between key and clapper of-

continues next page

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fers. He rightly points out the direction such development might ultimately go, though I honestly don't see how we carilloners can prevent the bell founders (and the bongatron manufacturers) from pursuing further development.

There is a very important point that he didn't touch on, and that's where I center my attention. The manner in which one depresses the key makes a dramatic difference in the sonority one gets from the carillon. Many who play, and teach, the carillon are sadly oblivious to this, though the indications you see for "staccato" at times in the music of, for example, Ronald Barnes, indicates that some are aware that one can make a difference.

For me, the real epiphany came in my college years, at the University of Michigan. On two Mondays (may even have been consecutive Mondays), I heard Jacques Lannoy (Douai, France) play a recital, and subsequently heard a recital by one of the most famous Dutch carilloners (who I will refrain from mentioning here for reasons that will be obvious). Particularly in the condition it was in at that time, the Baird Memorial Carillon had major problems with treble bells that didn't ring out well - just clunking. Jacques Lannoy managed to draw a remarkably singing, lyric sound out of the instrument - not eliminating its problems, admittedly, but making it sound astonishingly good. He used a technique that involved considerable forward movement at the beginning of a stroke, "Like a boxer," as he himself said. Then came the Dutch recital. Unbelievable! It sounded as if somebody had wrapped tape around all the bells! The clunkiness was terrible. (It wasn't worse than I had heard a few others do there, but it was pretty much equal with the worst of them.) Ever since that formative moment, I have worked to develop and improve my own control over the sonority I draw from any carillon I encounter. Anybody who has ever taken a carillon lesson with me will vouch for the priority I give to this matter. It is described in detail in "Playing the Carillon: An Introductory Method," with the early chapter: III. Very Basic Playing - Striving for a Beautiful Tone. Video demonstrations of technique that several of us did at Culver congresses in 1985 and in 2004 demonstrated this difference as well. By the time you are reading this (or soon thereafter), I will have an online

video, with the best audio quality I could arrange to show the difference, in which I cover that point, demonstrating it in several contexts. See for yourself! There are times when it is genuinely useful to use a more "martellato" or "staccato" touch on the carillon, but the most dramatic examples tend to involve passages that use both. In the Etude by Gary White, for example, the accented notes constitute a melody of sorts. By intentionally using a more "legato" touch on those accented notes, the listener can perceive the resulting melodic phrase quite clearly, "connecting the dots," as it were. (Since the Etude is the second piece in the method book, even a beginning carillon student is introduced to all that.)

None of this is particularly different from what a good piano teacher imparts to a student, though as you might guess, I emphasize it more with my piano students than many teachers would. Accomplished pianists often speak of these differences as "tone color," and there's a whole lot more to it than dynamic level. (In the piano, there is also the often-subtle use of the sustaining pedal, but that is beside the point for us.) MIDI keyboards, even the finest among them, are measuring only one thing: the time interval between two contact points. If the time interval is faster, the note is sounded more loudly; if slower, it is sounded more softly. There is nothing in the MIDI keyboard that measures or senses whether you began a note suddenly or jarringly, or whether you had a smooth acceleration up to speed; it measures only that time interval between the two points.

Will somebody, some day, create an electronic means to recreate subtler details of touch? It seems probable, as it would be related to the servo-pneumatic actions fitted to some larger tracker organs. Those rely on more of an "analog" than a "digital" control, in the case of Fisk organs actually a mechanical connection acting on the admission of wind into the pneumatics. Could it be done today for the carillon? Maybe it could, but not with a MIDI interface as we know it. Have any of you who are accomplished pianists ever been able to coax all the same nuances out of the finest digital "piano" you ever encountered that you could out of a fine Steinway? I know I've played on some fine digital pianos, but never found one that came close to offering that.

As you might guess, I am no advocate

of digital (bongatron) practice consoles either, as they similarly make no differentiation for your touch, nor do they properly address problems many players have with not properly finishing a keystroke. The touch difference you make with tone bars isn't the same as with the bells, but it is closer, and you find out in a hurry if you didn't finish the stroke properly.

Any of us who has dealt with electric strikers on a carillon is aware that even when no attempt is made to incorporate a dynamic difference, simple wear and tear throws an instrument out of regulation, so that some notes are very loud and harsh, and others barely sound. (The latter, by the way, is often because the clapper contact point has worn down, making it necessary to adjust the stop point on the striker action.) The challenges of keeping an electric action regulated enough for a dynamically-flat performances are significant enough; think how much more complex the upkeep would be to regulate electric strikers that are supposed to convey dynamics, let alone other nuances of touch! That might not be a major hardship on a small, portable instrument (such as the Russian instrument, or the one Frank Steijns owns), but imagine having to fuss with all this on a frame up in a tower! (I should quickly point out that Boudewijn Zwart's "Bell Moods" portable carillon and the "Bronzen Piano" now being made for Koen van Assche and Anna-Maria Reverte both have mechanical connections, so though the touch will undoubtedly be different from a tower carillon, both offer all the sensitivity and range of nuance one might want.) I suspect that the technology it would take to build and maintain an electric action for bells that offers that level of control would be complicated and expensive enough to keep it from ever offering a cheaper alternative to a good mechanical action.

My friend Carlo is certainly right that in the existing carillons with "baton keyboards" fitted to electric actions, the only contribution those keyboards make is the "circus act" element - though honestly, it's not a bad thing to have an accessible way for people to see how somebody plays that carillon up in the tower. (Incidentally, as I discovered playing there last August, Frank's carillon in Weert is fitted with video cameras and several monitors on the ground near the church, so that people can see what the player is doing. That serves a similarly worthy purpose.) I note that

some visible carillonners indeed turn what they do into more of an "act" than a musical performance, and some of them freely say so.

As I read Carlo's column, I was thinking, "What's next? Is he going to promote bongatrons?" He pointed out, rightly in my opinion, that such developments inevitably lead to bongatrons. I don't think the typewriter analogy quite works, since typists were never expecting to convey nuances of expression by the manner in which they pressed the keys, but if such bongatrons took hold, it could indeed doom the bell founders! Personally, I believe this won't ultimately happen. Even with all the improvements that have been made to loudspeakers over the years, the physical presence of bells (as with organ pipes) still makes an important difference. That, and the life expectancy of bongatrons, still makes the case strong for the traditional carillon.

Carlo's reference to organists auditioning sounds is interesting. Remember that for those tests, people are hearing both the pipes and the imitation by way of a loudspeaker. That said, I have yet to hear a recording of even the fanciest electronic "organ" (and believe me, I'm on their mailing lists) that can approach the beauty and effectiveness of a recording of a fine pipe organ. Also, when one hears the whole instrument together, the difference is more pronounced, just as when one is in a large room where all the windows are of a very faint green tint - in one window, you wouldn't notice it, but when all the light in the room is influenced by it, the difference is dramatic. I think I can safely say that nearly all of us who are carillonners passionately believe in the traditional instrument, and would do anything to help protect it!

In closing, I'll say that the GCNA now has an online forum, which is the ideal place to air such opinions. There we can engage in all the back-and-forth you want! Those of you who wish to jump into discussion of all this, let's take the discussion over to <http://forum.gcna.org>

The "carillonist/guild" discussion is already there, under "Guild Business." The electric strikers discussion is under "Technical Discussions."

John Gouwens, Culver Academies

Newly Certified Members



Shannon Norton Richards is the third Guild member to pass the Associate Carillonner Exam, on October 2, 2012.

Richards has a bachelor's degree from Brigham Young University in Music Education and a master's degree in Conducting from the University of Nebraska.

Upon entering the University of Nebraska in 2009, Richards discovered that carillon study was available there. She was presented with the basics of carillon playing by Dr. James Johnson, and her other instruction was self-taught using Leen 't Hart's textbook *Carillon Playing*. After beginning her study she also attended several carillon master classes. Richards plays regularly on the University of Nebraska carillon (47 bells, Paccard, 1988), and for three years she has played the Mobile Millennium Carillon at Omaha's Lauritzen Gardens on Memorial Day weekends.

While living in Utah, Richards was director of the local Sweet Adeline's Chapter. For 12 years she was a vocal, choral, and general music teacher in four elementary schools in Pennsylvania. Besides her carillon study and performance, she currently sings with the Omaha Symphonic Chorus and directs a church choir.

Her 25-page graduate music bibliography class research paper, *For Whom the Bell Tolls*, served as her history project for the AC Exam. Richards attended her first carillon congress in 2010, and in 2012 she was appointed GCNA Recording Secretary. She and her husband, Bart, have four children and their sixth grandchild will be born in April.



Gerald Martindale is the fourth Guild member to pass the Associate Carillonner Exam, on November 12, 2012.

Martindale was appointed carillonner of the Metropolitan United Church of Toronto in 1997 (54 bells by Gillett & Johnston, Petit & Fritsen, and Paccard, 1922, 1960, 1971). He earned a Bachelor of Music Arts degree of the University of Windsor and holds associate diplomas in Organ from the Toronto Royal Conservatory of Music and the Royal Canadian College of Organists. He studied carillon with Dr. Sydney Shep, former carillonner of the University of Toronto.

Martindale privately teaches carillon, organ and theory, sings in two community choirs, and rings with the Metropolitan United Church Handbell Choir.

For the past 12 years, Martindale has been active as a background performer for movie and television productions, and he has acted in over 300 productions. In July 2011, he concluded his fourth annual concert tour of the United States, and in August 2010 he completed his fifth biennial carillon concert tour of Great Britain and Europe.

Nominations for GCNA Board of

The Nominating Committee presents five GCNA members as candidates for the three positions on the Board of Directors for a three year term each. Once again we invited the three board members whose terms are expiring in June to run again. Two candidates stated they would like to run again. David Johnson respectfully declined, feeling he was ready to pass on the mantel. The election will take place at the 2013 Congress in St. Paul, Minn. Ballots will be mailed to voting members around May 1, 2013, and will also be available at the Congress.

Each nominee was asked to provide pertinent information as to his or her carillon work/interest; length of time in the GCNA; how regularly they attend congresses; activities relating to the carillon; previous Board and/or GCNA committee work; and their vision for the Guild and how they believe they can contribute. The information about each nominee appears below.

List of Nominees, 2013 Congress: (Three to be elected until 2016)

Joy Banks
Sue Bergren
Jeremy Chesman
Jon Lehrer
Tim Sleep

Current Board members and time served are:

Term Expiring 2013

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

Term expiring 2014

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

Term expiring 2015

Laura Ellis, 2nd term
Linda Dzuris, 2nd term
Tom Lee, 1st term



Joy Banks is the Librarian at Bok Tower Gardens, overseeing the Anton Brees Carillon Library, including the GCNA Archives, and the Chao Research Center Archives, the historical archives for the Gardens. While somewhat familiar with carillons before her 2010 employment at the Gardens, she has since become entrenched in the world of this unique musical instrument. In 2012, she became an associate member of the GCNA and also attended her first GCNA Congress at Clemson University. She currently serves as the chair of the Archives Committee for the Guild and has helped with the Sally Slade Warner Heritage Music Project. Joy would bring many years of leadership experience with her to the GCNA Board. Most recently, she served as the President of the Florida & Caribbean Chapter of the Special Libraries Association (SLA).

Vision for the GCNA and expectations as a Board member, if elected:

While technically a professional outsider, the access I've been granted to the Guild archives and the research I have done for members have given me a unique perspective of the group's history. My involvement with other professional associations provides insight into the current issues these valuable groups face in the 21st century. The GCNA is a dynamic group filled with individuals passionate about a common interest. My hope, if elected to the Board, is to honor the history of the Guild while also cementing the relevancy and vibrancy of the group for future generations.



Sue Bergren is an Assistant Carillonneur at the Millennium Carillon in Naperville, Ill. She has been a member of the GCNA since 2003, passed her guild exam in 2004, attends congresses regularly and is currently serving her 1st term on the Board. She plays recitals throughout the year in Naperville and at Rockefeller Chapel in Chicago, and is an active carillon recitalist in the summer. She devotes the majority of her time to musical activities, serving as organist for Our Saviour's Lutheran Church in Naperville, and running ACME (*American Carillon Music Editions*). She is active within the Guild, serving as co-editor of *Carillon News*, 2005–present, a member of the Archives committee, and a member of the Heritage Music committee.

Vision for the GCNA and expectations as a Board member, if elected:

I would like to see the Guild put an emphasis on providing educational activities – strategies and guidance for the young and young-at-heart desiring to play the carillon, but also programs and information to provide life-long learning opportunities for all levels of musicians and bell-enthusiasts.

I would like to see the Guild place a priority on providing opportunities for young carillonneurs to play recitals. These fresh and talented musicians need encouragement from the membership to continue playing the carillon, and it is sometimes difficult to obtain recital venues before becoming established in the caril-

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lon community.

I would like to encourage the Guild to continue preserving and organizing our historical records. I feel it is important to not only focus on GCNA documents, but to seek out important collections of documents and music from our membership that are perhaps stored in inaccessible places so that they can be preserved for the future.

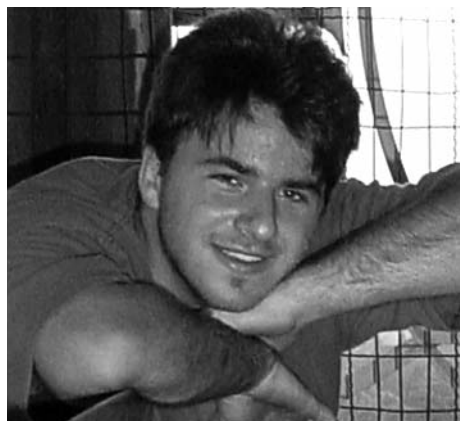
We members of the GCNA are a small group of people with a passion for carillons. Let's concentrate on supporting each other, preserving our history, and sharing our passion and skills with our fellow Guild members and the public.



Jeremy Chesman is a Carillonneur member of the Guild, having passed his Exam in 1999. Since then, he has served on the Membership, Bulletin, and Examination committees, and has attended congresses regularly. He was the first person to graduate with a Master of Music degree in Carillon Performance from the University of Michigan, where he also served as Assistant Carillonneur. Subsequent to that degree, he earned the Final Diploma with Distinction from the Royal Carillon School of Belgium as a Fellow of the Belgian-American Educational Foundation. Since 2002, he has served as University Carillonist and faculty member in the Music Department of Missouri State University. He has performed throughout the United States, Canada, Europe, and Australia. Currently, his research interests focus on carillon pedagogy and the improvement of carillon teaching.

Vision for the GCNA and expectations as a Board member, if elected:

The membership of the Guild is diverse. We have professional recitalists, carillon enthusiasts, students, and those who play the instrument just for enjoyment. The Board must work to include policies and programs that meet the needs of all of those groups. Members who don't play, for example, can be our best public advocates both locally and nationally, and can bring their experience from other fields to the GCNA. We should help develop programs for playing members to help develop and refine their skills through supporting educational offerings, the Carillonneur Exam and Associate Carillonneur Evaluation, and programs like the Ronald Barnes Scholarship. Rather than risk engaging in the divisiveness that separates us, the Board can grow the Guild by ensuring that each member has a place and can benefit from membership.



Jon Lehrer joined the GCNA in 2004, performed his examination recital at the 2006 GCNA Congress, and has been a regular GCNA attendee and occasional congress recitalist since. He is a graduate of Yale University and of the Royal Carillon School 'Jef Denyn' where he studied with Eddy Marien, Geert D'Hollander, and Koen Cosaert, and he has toured extensively on both sides of the Atlantic. Jon is a laureate of four international competitions for carillon, most notably the Queen Fabiola International Carillon Competition, where he was also awarded the SABAM prize for the

best interpretation of Flemish carillon music. He is also the winner of the 2010 International Carillon competition of the Dutch Carillon Guild and the International Alexius Julien Competition for Baroque Music. From 2008–2009 Jon performed the Cast in Bronze theatrical carillon show on the Mobile Millennium Carillon at Renaissance festivals across the United States. For the last five years he has also been a seasonal guest carillonneur for the Cathedral of St. John the Evangelist in Spokane, Wash. Jon currently works for GeneKey, a genomics company which analyzes individual cancer patients' tumors to determine what treatments will be most effective, and lives with his wife in Vancouver, B.C.

Vision for the GCNA and expectations as a Board member, if elected:

I envision a guild that encourages excellence not only through examinations and standards, but through safe and enjoyable environments that engage all members – environments which better enable us to share, teach, learn, grow, inspire, and enjoy. I believe we owe it to ourselves to limit the urge towards exclusivity and excessive contests of opinion, which can impede the free-flowing of information and sap energy, and which can (unfortunately) encourage members to keep quiet and play it safe. I would promote more opportunities for both master classes and informal playing and discussion around the clavier at our congresses, and I would emphasize skillful facilitation of these events to make them conducive to taking risks and exploring big questions. I also believe we must ensure that our lectures and presentations include relevant offerings for non-players and for carillonners of all stages and abilities.

Externally, I believe we can play a bigger role in revitalizing existing carillons. Quite a few North American instruments are unused or in disrepair. We have seen the occasional success story of a local advocate bringing their bells back to life; actively seeking out these individuals early, and providing greater access to the institutional resources and knowledge may

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very well make such successes more common. For carillons that are in some use, we can provide resources and support to add a summer series or otherwise expand their program of activities.

Our membership is diverse but we are united in our love for a rare and beautiful instrument. Our art is not threatened so much by a differing school of thought or a different style of playing as it is by obscurity and isolation. At its best, the GCNA unites us and rekindles our energies as players and advocates for the carillon. As we work to promote the carillon art to higher standards of playing, let us also strive to remain inclusive, accessible, and enjoyable for all our members.



Tim Sleep was appointed Naperville City Carillonneur in 2007 where he teaches and performs regularly on the Millennium Carillon in Naperville, Ill. He joined the GCNA in 2002, served as Corresponding Secretary from 2007 to 2012, elected to the Board in 2010, and elected Vice President at the 2012 Congress. He attends the congresses regularly and has performed on the New Music recitals. He is a Board Member and Secretary of the Millennium Carillon Foundation in Naperville. He performs carillon recitals at Rockefeller Memorial Chapel, University of Chicago in Chicago, the Chicago Botanic Gardens in Glenview, Ill., and guest recitals throughout the country. He has recently been selected as an instructor for the North American Carillon School.

He began his carillon studies with Wylie Crawford in Naperville and continued his studies with John Gouwens at the Culver Academies in Culver, Ind., becoming a Carillonneur member of the Guild of Carillonneurs in North America in 2004. He holds a bachelor's degree in Music Education from

North Central College in Naperville and a Master of Science in Educational Administration from Northern Illinois University in DeKalb, Ill. A retired band director and middle school principal, he is a long-time church musician currently serving as organist for Knox Presbyterian Church in Naperville.

Vision for the GCNA and expectations as a Board member, if elected:

The Guild serves an important function for the carillon world. It is the collective voice of our combined talents and passions as well as a collegial support group. I am excited about the recent improvements in our web presence both on social media as well as our forums for online discourse. The speed with which information now moves means that we cannot rest for a moment in the promotion of the carillon. I will work to support the creation of new and exciting repertoire, the expansion of existing carillons, the advocacy for new installations that play from traditional claviers, educational opportunities for new and seasoned performers as well as recruitment and retention of members. In short, as a Board member I need to see that the Guild does it all.

These challenges require a high performing organization. I would see that we continue to rely on, as well as enhance, our committee structure both for their specific responsibilities as well as to develop the future leaders that will serve the Guild for years to come. My vision for the Guild is that it be a relevant and viable force of which we all can be proud.

Two Barnes Scholarships Awarded in 2012

by Andrea McCrady

Each year the applications for the Barnes Scholarships have become more competitive and the quality of the proposals is extremely high. This year the scores of the Barnes jury resulted in an absolute tie, and it was decided to divide the award between the two winning applicants.



Ed Herrmann was granted a Barnes Scholarship to make high quality audio recordings of each of the individual bells at Rockefeller Chapel in Chicago. These recordings will be made freely available to the carillon community for use in practice instruments and composition software. With 72 bells, this set will be one of the largest collections of bell sounds available and should be sufficient to satisfy almost any player or composer's needs. In order to make this project most useful to GCNA members, Ed will send out a survey to ask what software and practice instruments they use, and what audio file formats they need. Ed is a composer and sound designer with a background in public radio. With over 25 years in audio production, he has created hundreds of audio tours for museums and historical sites; composed music for dance, theater, and broadcast; and produced radio features on a variety of subjects. Although he has long been a fan of "metal" music in the form of gamelan, gongs, and tam-tams, it was not until 2005 when Ed moved to Chicago that he was captivated by the charm of the carillon. After attending carillon recitals at the Chicago Botanic Garden, Ed took lessons with Wylie Crawford and he now performs biweekly at Rockefeller Chapel.



The second Barnes Scholarship has been awarded to Tiffany Ng, an Associate Carillonneur at the University of California, Berkeley, Calif. A chapter of her dissertation for her PhD in Musicology and New Media will investigate the carillonners' social role and repertoire from a historical standpoint by concentrating on the tenure of Frank Pechin Law, the late carillonneur of the Washington Memorial National Carillon (Valley Forge, Pa.) and the Netherlands Carillon (Arlington, Va.). Her intended research will be conducted at the GCNA Archives and Anton Brees Carillon Library in Lake Wales, as well as at the Library of Congress and the National Park Service Headquarters, the National Archives in College Park, Md., and the Netherlands Carillon in Arlington, Va., and the Washington Memorial National Carillon in Valley Forge, Pa. She will focus on the carillons' construction, post-Second World War concert life, and their highly varied audiences, by analyzing concert programs, recordings, correspondence, and donation records.

Ms. Ng began her carillon studies at Yale University. After earning a bachelor's degree in English and Music, she received a licentiate in carillon performance from the Royal Carillon School "Jef Denyn" in Belgium as a student of Geert D'hollander. She graduated magna cum laude, completing a multimedia catalog of the Municipal Carillon Museum of Mechelen. Back across the pond, she earned a master's degree in Organ Performance & Literature and the Arts Leadership Certificate from the Eastman School of Music.

The Ronald Barnes Memorial Scholarship Fund was established by the Guild in 1998 to provide the opportunity for North Americans to pursue studies within North America of carillon performance, composition, music history, or instrument design. All North American residents are eligible to apply. A total of \$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. For further information, contact Barnes Scholarship Committee co-chairs, Andrea McCrady (239 Fireside Drive, Woodlawn, ON, Canada, K0A 3M0; e-mail: andrea.mccrady@parl.gc.ca) and Robin Austin (Springfield Park District - Rees Memorial Carillon, Bunn Administrative Office, Springfield, IL 62703; e-mail: raustin@springfieldparks.org).

Silent Auction and Sale Returns

Back by popular demand! The Sixth Annual Silent Auction and Sale to benefit the Ronald Barnes Scholarship Fund will take place during the 2013 GCNA Congress during the banquet cocktail hour. Whether you're looking for a special piece of carillon music or an unusual bell related item, you are invited to join us to make this event great! The ever popular live auction will entertain you. There will be lots of campanological doodads and knicks-knacks available for every sized wallet!

But, we need your help, too! Do you have duplicate pieces of music in your library or scores that you know you'll never (ever) play again? Have items of interest to bell and music enthusiasts? Why not consider donating them for a tax-deduction?

Please contact Lisa Lonie at ltonie@hotmail.com or Janet Tebbel at jteb97@verizon.net for details on how to support this worthwhile event.

Summer 2013 Recital Series

compiled by Shannon Richards

CANADA

BRITISH COLUMBIA

Victoria
Netherlands Centennial Carillon
Sundays at 3:00 – 3:45 p.m., June
– August
Additional recitals on civic and
national holidays
Rosemary Laing, Carillonneur

ONTARIO

Ottawa
Peace Tower Carillon
July & August: every weekday,
11:00 a.m. to 12:00 noon
September to June: most week-
days, 12:00 noon to 12:15 p.m.
(The carillon is silent during Holy
Week.)
Dominion Carillonneur Andrea
McCready except as indicated.
Guest artists and/or additional
events:
Monday, June 3: Parliamentary
Memorial Service prelude: 9:30
a.m. to 9:55 a.m.
Monday, July 1, Canada Day, 9:00
a.m. to 9:25 a.m.
Tuesday, July 9: Sally Harwood,
11:00 a.m. to 12:00 noon
Tuesday, July 16: Isaac Wong,
11:00 a.m. to 12:00 noon
Tuesday, July 23: Wesley Arai,
11:00 a.m. to 12:00 noon
Tuesday, July 30: Canadian Caril-
lon Student Recital, 11:00 a.m. to
12:00 noon
Saturday, October 5: 5th Annual
Percival Price Symposium, 12:00
noon – 9:00 p.m. Carlo van Ulft,
Guest Artist. For further informa-
tion please contact:
Price.symposium@parl.gc.ca
Monday, November 11: Remem-
brance Day National Ceremony
prelude & postlude, 10:25 a.m. to
10:45 a.m., & noon to 12:15 p.m.
Thursday, December 5: Christmas
Lighting prelude: 5:35 p.m. to
5:55 p.m.

Toronto
University of Toronto
Soldiers' Tower
Wednesdays at 5:00 p.m.
July 10, Sally Harwood
July 17, Isaac Wong
July 24, Wesley Arai
July 31, Canadian Carillon
Student Recital

UNITED STATES

Cast in Bronze Traveling Carillon
www.castinbronze.com

ALABAMA

Birmingham,
Samford University
Rushton Memorial Carillon
Stephen Brooks Knight, carillon-
neur. All recitals at 4:30 p.m.
Monday, May 27
Wednesday, June 5
Thursday, June 6
Wednesday, June 12
Thursday, June 13
Wednesday, June 19
Thursday, June 20
Wednesday, June 26
Thursday, June 27
Monday, July 1
Wednesday, July 10
Thursday, July 11
Wednesday, July 17
Thursday, July 18
Wednesday, July 24
Thursday, July 25
Wednesday, July 31
Thursday, August 1
Wednesday, August 7
Thursday, August 8
Wednesday, August 14
Thursday, August 15
Wednesday, August 21
Thursday, August 22
Wednesday, August 28
Thursday, August 29
Monday, September 2

COLORADO

Denver
University of Denver
Williams Carillon
Sundays at 7:00 p.m.
June 30, Lisa Lonie
July 14, Carol Jickling Lens
July 28, Lee Cobb
August 11, Jeff Davis
August 25, Joey Brink

CONNECTICUT

Hartford
Trinity College Chapel
Plumb Memorial Carillon
Wednesdays at 7:00 p.m.
June 26 – August 14

New Haven
Yale University
Yale Memorial Carillon

Fridays at 7:00 p.m.
June 21 – August 9

Storrs
Austin Cornelius Dunham Carillon
Storrs Congregational Church
Mondays at 7:00 p.m. except as
noted
June 17, David Maker
July 22, Isaac Wong
August 25, 4:00 p.m.,
Ellen Dickinson

FLORIDA

Gainesville
University of Florida
Century Tower
Sundays at 3:00 p.m.
May 12, Laura Ellis
June 16, Ryan Chancoco & Harold
Rocha
July 14, Ryan Chancoco
August 18, Laura Ellis

ILLINOIS

Centralia
Centralia Carillon
All concerts start at 6:30 p.m.
June 7, Carlo van Ulft, Illinois
June 8, Arie Abbenes
June 9, John Gouwens
July 19, Carlo van Ulft with
"Little Egypt Brass"
August 31, Julianne Vanden
Wyngaard
September 1, Robin Austin
September 2, Carlo van Ulft

Chicago
University of Chicago
Laura Spelman Rockefeller
Memorial Carillon
Sundays at 5:00 p.m.
June 23, Arie Abbenes
June 30, Povl Christian Balslev
July 7, Isaac Wong
July 14, Vera Wünsche
July 21, Philippe Beullens
July 28, John Widmann
August 4, Gijsbert Kok
August 11, Lisa Lonie and Janet
Tebbel, Duo Carillonneurs
August 18, Dick van Kijk
August 25, Wylie Crawford

Glencoe
Chicago Botanic Garden
Theodore C. Butz Memorial Carillon
Mondays at 7:00 p.m.

June 3, Tim Sleep
June 10, James Fackenthal
June 17, Katherine Zhou
June 24, Arie Abbenes
July 1, Povl Christian Balslev
July 8, Isaac Wong
July 15, Vera Wünsche
July 22, Christmas in July:
Philippe Beullens
July 29, John Widmann
August 5, Gijsbert Kok
August 12, Lisa Lonie and Janet
Tebbel, Duo Carillonneurs
August 19, Dick van Kijk
August 26, Wylie Crawford
September 2, Mark Lee

Naperville
Naperville Millennium Carillon
Tuesdays at 7:00 p.m.
June 4, Tim Sleep
June 11, James Fackenthal
June 18, Katherine Zhou
June 25, Arie Abbenes
July 2, Povl Christian Balslev
July 9, Isaac Wong
July 16, Vera Wünsche
July 23, Philippe Beullens
July 30, John Widmann
August 6, Gijsbert Kok
August 13, Lisa Lonie and Janet
Tebbel, Duo Carillonneurs
August 20, Dick van Kijk

Springfield
Thomas Rees Memorial Carillon
52nd Annual International Carillon
Festival
Sunday, June 2, 7:00 p.m., Robin
Austin; 7:45 p.m. Carol Jickling
Lens
Monday, June 3, 7:00 p.m., Carol
Jickling Lens; 7:45 p.m. Arie
Abbenes
Tuesday, June 4, 7:00 p.m., Arie
Abbenes; 7:45 p.m., Malgosia
Fiebig
Wednesday, June 5, Festival Ban-
quet – no recitals
Thursday, June 6, 7:00 p.m.,
Malgosia Fiebig; 7:45 p.m., Brian
Tang
Friday, June 7, 7:00 p.m.,
Margaret Pan; 7:45 p.m., Robin
Austin
Saturday, June 8, 7:00 p.m., Brian
Tang; 7:45 p.m., Margaret Pan

INDIANA Culver Culver Academies Memorial Chapel Carillon Saturdays. John Gouwens, carillonneur April 27, 4:00 p.m. May 18, 4:00 p.m. June 1, 7:30 p.m. June 22, 4:00 p.m. June 29, 4:00 p.m. July 6, 4:00 p.m., Robin Austin, Guest Recitalist July 13, 4:00 p.m. July 20, 4:00 p.m. July 27, 4:00 p.m. August 31, 4:00 p.m. September 28, 4:00 p.m.	August 11, Philippe Beullens August 18, Lee Leach Norwood Norwood Memorial Municipal Building Walter F. Tilton Memorial Carillon Mondays at 7:00 p.m. except July 4 th recital July 1, Tatiana Lukyanova July 4, 3:00 p.m., Margaret Angelini and Lee B. Leach July 8, Margaret Angelini July 15, Richard Watson July 22, Helen Hawley July 29, Gerard de Waardt August 5, Gordon Slater August 12, Philippe Beullens August 19, Lee B. Leach	June 30, 10:45 a.m., Kipp Cortez July 30, 7:30 p.m., Gijsbert Kok Detroit St. Mary's of Redford Catholic Church Saturdays at 5:15 p.m. July 6, Patrick Macoska July 13, TBA July 20, Carol Jickling Lens July 27, Gijsbert Kok East Lansing Michigan State University Beaumont Tower Carillon Wednesdays at 6:00 p.m. July 3, Stephan D. Burton July 10, Philippe Beullens July 1, Ray McLellan July 24, Laura Ellis July 31, Gijsbert Kok Grand Rapids Grand Valley State University Beckerling Family Carillon July 10, Linda Dzuris July 17, Sue Bergren July 24, Laura Ellis July 31, Gijsbert Kok Grosse Pointe Farms Christ Church Grosse Pointe July 7 at 11:15 a.m., Robin Austin	First-Plymouth Congregational Church "Second Summer Saturdays" 6:15 p.m. to 7:00 p.m. June 15, Austin Ferguson July 13, Kathleen Johnson August 11, Brent Shaw Omaha University of Nebraska at Omaha Henningson Memorial Campanile July 4, 9:00 a.m., Patriotic Concert, "Let Freedom Ring" NEW YORK Alfred Alfred University Davis Memorial Carillon Wingate Memorial Summer Carillon Recital Series Tuesdays at 7:00 p.m. July 9, Carol Jickling Lens July 16, Sally Harwood July 23, Tim Sleep July 30, Philippe Beullens Rochester University of Rochester Hopeman Memorial Carillon Mondays at 7:00 p.m. July 8, Carol Jickling Lens July 15, Sally Harwood July 22, Tim Sleep July 29, Philippe Beullens
IOWA Ames Iowa State University Stanton Memorial Carillon ISU Carillon Festival 2013 Saturday, September 21, 10:00 a.m.– 4:00 p.m. Guest Carillonneur: Geert D'hollander	MICHIGAN Allendale Grand Valley State University Cook Carillon Sundays at 8:00 p.m. June 23, Anne Kroeze June 30, Julia Ann Walton July 7, Linda Dzuris July 14, Sue Bergren July 21, Laura Ellis July 28, Open tower - hosted by Julianne Vanden Wyngaard August 4, Helen Hofmeister Hawley August 11, Jeremy Chesman August 18, Julianne Vanden Wyngaard Bloomfield Hills Christ Church Cranbrook Wallace Memorial Carillon Sundays at 4:00 p.m. July 7, Robin Austin July 14, Phillippe Beullens July 21, Carol Lens July 28, Gijsbert Kok August 4, Kipp Cortez August 11, Dick Van Dijk Bloomfield Hills Kirk in the Hills Presbyterian Church Sundays at 10:00 a.m. and 12:00 noon June 16, Dennis Curry June 23, Steven Ball June 30, Stephan Burton July 14, Philippe Buellens July 21, Laura Ellis July 27, Gijsbert Kok August 11, Dick van Dijk September 1, Dennis Curry	MINNESOTA Minneapolis Central Lutheran Church Sundays at times noted July 7, Povl Christian Balslev, 9:30 a.m. July 28, Chelsea Vaught, 11:15 a.m. St. Paul House of Hope Presbyterian Church Noyes Memorial Carillon Sundays at 4:00 p.m. July 4, Dave Johnson July 7, Povl Christian Balslev July 14, TBA July 21, Dave Johnson July 28, Chelsea Vaught	NORTH CAROLINA Belmont First Presbyterian Church June 23, 6:30 p.m., Mary McFarland August 25, 6:30 p.m., Mary McFarland and Joseph Vaughan (Dueling Carillonneurs)
KENTUCKY Berea Berea College John Courter Carillon April 19, 12:00 p.m., Javier Clavere June 10, 6:30 p.m., George Gregory July (TBA) August 5, 6:30 p.m., John Gouwens	MARYLAND Owings Mills McDonogh School 35 th Annual Summer Carillon Recital Series Fridays, July 5 – August 2 at 7:00 p.m. July 5, Julianne Vanden Wyngaard July 12, Gerard deWaardt July 19, Lisa Lonie July 26, Philippe Beullens August 2, Buck Lyon-Vaiden	MISSOURI Springfield Missouri State University Jane A. Meyer Carillon Sundays at 7:00 p.m. June 9, Jeremy Chesman July 14, Karl Keldermans August 11, Tin-Shi Tam September 8, Jeremy Chesman NEBRASKA Lincoln	OHIO Mariemont Mary M. Emery Memorial Carillon Sundays at 7:00 p.m. except as noted May 26, Opening Duet Recital - Richard D. Gegner and Richard M. Watson (Recital in memory of Albert Meyer, Carillonneur-Emeritus) May 27, Memorial Day, 2:00 p.m., Richard M. Watson June 2, Richard D. Gegner June 9, Guest Recital, George R. Gregory June 16, Fathers' Day, Richard M. Watson June 23, Richard D. Gegner June 30, Richard M. Watson July 4, Independence Day, 2:00 p.m., Richard D. Gegner (Richard M. Watson, assisting)
MASSACHUSETTS Cohasset Saint Stephen's Episcopal Church The Cohasset Carillon Sundays at 6:00 p.m. June 30, Mary Kennedy July 7, Margaret Angelini July 14, Richard Watson July 21, Helen Hawley July 28, Gerard Dewaardt August 4, Gordon Slater			

July 7, Richard M. Watson
July 14, Richard D. Gegner
July 21, Richard M. Watson
July 28, Duet Recital - Richard D. Gegner and Richard M. Watson
August 4, "Lollipops & Balloons" Children's Concert - Richard D. Gegner
August 11, Richard M. Watson
August 18, Richard D. Gegner
August 25, Duet Recital - Richard D. Gegner and Richard M. Watson
September 1, Richard M. Watson
September 2, Labor Day, 2:00 p.m., Richard D. Gegner

PENNSYLVANIA

Bryn Mawr
Bryn Mawr Presbyterian Church will not have a 2013 summer series this year due to construction work on the bell tower.

Erie
Penn State University,
The Behrend College
Floyd and Juanita Smith Carillon
Thursdays at 7:00 p.m.
July 11, Carol Jickling Lens
July 18, Sally Harwood
July 25, Tim Sleep
August 1, Philippe Beullens

Fort Washington
St. Thomas Church, Whitemarsh
Catherine Colt Dickey Memorial Carillon
Tuesdays during July at 7:00 p.m.
July 2, Julianne Vanden Wyngaard
July 9, Gerard DeWaardt
July 16, Tebbel Lonie Duo
July 23, Sally Harwood
July 30, Linda Dzuris

Kennett Square
Longwood Gardens
Sundays at 3:00 p.m.
All of the performances take place at the Chimes tower
May 12, Stephen Schreiber
May 19, Lisa Lonie
June 23, Lisa Lonie & Janet Tebbel
June 30, Julianne Vanden Wyngaard
July 7, Gerard de Waardt
July 21, Sally Harwood
July 28, Linda Dzuris
August 4, Daniel Kehoe
August 18, John Widmann
August 25, Gordon Slater
September 1, Ellen Dickinson
September 8, Janet Tebbel
September 15, Doug Gefvert

Philadelphia
First United Methodist Church of Germantown
Shelmerdine Memorial Carillon
Mondays at 7:30 p.m.
June 24, Janet Tebbel
July 1, Julianne VandenWyngaard
July 8, Gerard de Waardt
July 15, Lisa Lonie and Janet Tebbel, duo carillonneurs

Valley Forge
Washington Memorial Chapel
Washington Memorial National Carillon
Wednesdays at 7:30 p.m.
July 3, Julianne Vanden Wyngaard
July 10, Gerard de Waardt
July 17, Janet Tebbel-Lisa Lonie Duo
July 24, Sally Harwood
July 31, Linda Dzuris
August 7, Daniel K. Kehoe
August 14, Music of the British Isles – Carillonneur TBD, Irish Thunder Pipes and Drums
August 21, Gordon Slater
August 28, Doug Gefvert

TENNESSEE

Jackson
First Presbyterian Church
Jackson Memorial Carillon
August 24, 6:45 p.m., Jackson Symphony Starlight Concert with Orchestra and Carillon

Sewanee
Sewanee: The University of the South
Leonidas Polk Memorial Carillon
Sundays at 4:45 p.m. following Sewanee Summer Music Festival Concerts, except as noted
June 23, J. Samuel Hammond
June 26, 7:00 p.m., J. Samuel Hammond
June 30, Robin Austin
July 4, 1:00 p.m., John Bordley and Charlene Williamson
July 7, Anton Fleissner
July 14, Ray Gotko and Michael Moore
July 21, Richard Shadinger

TEXAS

Austin
University of Texas
Kniker Carillon
Tuesdays and Thursdays, 11:45 a.m.–12:15 p.m.
Summer Carillon Recital Series: A Musical Journey Through the Ages (all performances by Austin Ferguson)
May 26, 4:00 p.m., Gregorian

chant and early music
June 16, 4:00 p.m., the Baroque period
July 7, 4:00 p.m., the Classical period
July 28, 4:00 p.m., the Romantic period
August 18, 4:00 p.m., contemporary music

VERMONT

Mead Chapel, Middlebury College
29th Annual Summer Carillon Series
Friday evenings at 5:00 p.m., except as noted
July 5, George Matthew Jr.
July 12, Elena Sadina
July 19, Tatiana Lukyanova
July 26, Sergei Gratchev
August 2, Phillipe Beullens
August 9, Gordon Slater
August 16, 7:00 p.m., George Matthew Jr.

Northfield
Norwich University
Summer Carillon Recital Series
Saturdays at 1:00 p.m.
July 6, George Matthew Jr.
July 13, Elena Sadina
July 20, Tatiana Lukyanova
July 27, Sergei Gratchev
August 3, Phillipe Beullens
August 10, Gordon Slater

WASHINGTON

Spokane
Cathedral of St. John the Evangelist
Monday, July 4, 9:00 p.m., Wesley Arai

WISCONSIN

Madison
University of Wisconsin Memorial Carillon
Thursdays at 7:30 p.m.
July 11, Lyle Anderson
July 18, Lyle Anderson
July 25, Lyle Anderson

FRANCE

Perpignan Carillon
Elizabeth Vitu, Carillonneur
Perpignan Carillon Festival Organizer
July 18, Ensemble Respiro: Cortrai, Belgique
July 25, Dennis Curry
August 1, Ray McClellan
August 8, Marc van Bets
August 15, Elizabeth Vitu
August 22, Roy Kroezen
August 29, Andrea McCrady

Rusterholz was President of the Guild from 1966 to 1969 and as Legal Advisor, a position he held for many years, wrote the Guild's Articles of Incorporation and By-laws.

Registration will begin Monday afternoon at 3:00. A host recital featuring the premiere of a work by House of Hope Organist and Director of Music Aaron David Miller will precede a welcome reception. In the usual manner, artist recitals will be presented throughout the week, as will the premiere of a Guild-commissioned work by Michael Torke, a new music recital, and a Class of 2012 recital. Planned presentations include "The Carillons of Canada," "Recent Developments on Restoration of Historic Carillons," "Our Evolving Repertoire: Music in Times of Tragedy," Barnes Scholarship presentations on the GCNA's "Carillon Family Tree" and on "High Quality Audio Recordings of Rockefeller Chapel Bells," a view of the modern day carillon art entitled "On Other Shores," an "Hysterical Interlude" featuring entertaining material drawn from the Guild's archives, and "Toward a Lifelong Love of Music: The Teacher as Coach." Aaron Miller will perform an organ recital, a tour of the nearby historic James J. Hill House will be available, and the annual pizza party, ice cream social and congress banquet—this year with a Barnes Scholarship auction—will complement and complete the week's activities.

Minneapolis-St. Paul International Airport (MSP) is a 15–20 minute drive from House of Hope. Metro Transit provides bus service from the airport directly to downtown St. Paul and the Crowne Plaza Hotel and, with a single transfer, service to House of Hope. The bus route from downtown serves both the church and Macalester College, where inexpensive dormitory accommodations are available.

A mail-in registration form, information on accommodations and transportation, and a preliminary congress schedule are included in this newsletter. Online registration will be available by April 1, 2013 at

<http://www.hohchurch.org/gcna>

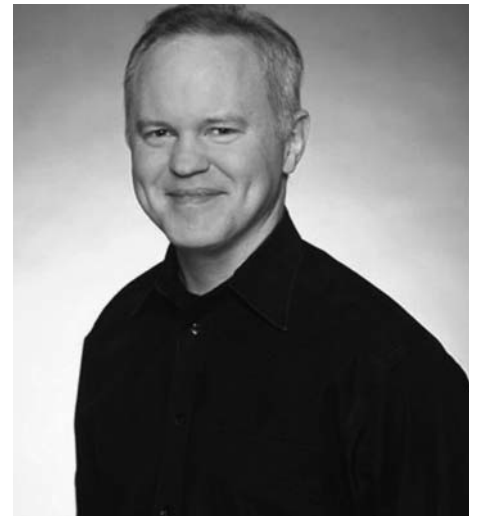
Michael Torke Premiere in St. Paul

by John Gouwens

At the 2013 Congress, John Gouwens will give the premiere performance of a new work, *The Bell Invites Me*, by Michael Torke. It was written on a commission from the Johan Franco Composition Fund.

Michael Torke studied at Eastman School of Music and at Yale. At 23, he cut short his graduate studies to begin his career in New York City, where he was signed by Boosey & Hawkes, became an exclusive recording artist with Argo/Decca Records, and began a five-year collaboration with Peter Martins and the New York City Ballet. He is one of the defining composers of "post-minimalism," writing music that utilizes repetitive structures along with musical techniques from both classical traditions and contemporary pop music. He is particularly active as a composer of orchestral scores, many of which have been choreographed by dance companies around the US and Canada. Major works include two large-scale oratorios—*Four Seasons*, commissioned by the Walt Disney Company to celebrate the millennium, and *Plans*, commissioned for the centennial celebration of Daniel Burnham's Plan for Chicago by the Grant Park Music Festival, as well as two evening-length story ballets, and two operas—*Strawberry Fields*, and *Pop'pea*, the latter a rock version (!) of Monteverdi's *Coronation of Poppea*. He has written a wide range of instrumental concerti, chamber works, and works for chorus and orchestra.

In 2003, he founded Ecstatic Records and acquired the rights to re-issue the Argo/Decca recordings of his works. The boxed complete set was selected by the New York Times as one of the top classical albums of the year. He has since issued several new recordings. He seldom writes works for solo instruments, but he was commissioned by the Stecher and Horowitz Foundation to write a piece for their third New York Piano Competition in 2006. The resulting piece is a joyous, addictive piece that begins like one of the more interesting "New Age" piano pieces, but unlike most "New Age" music, it develops and evolves, becoming quite virtuosic along the way. His most recent recording is of a delightful, tropical-flavored chamber work, *Tahiti*,



Michael Torke

recorded by the 10/10 Ensemble of the Royal Liverpool Philharmonic.

In approaching writing for carillon, he and John Gouwens got together in person and spent several hours together, getting him acquainted with a broad range of contemporary carillon literature. He was particularly taken with the great expressive range of the carillon and the powerful effects he heard in representative pieces by Roy Hamlin Johnson and especially John Pozdro. The resulting work is actually quite unusual in Torke's output. (No one would take it for "New Age" music.) He put a great deal of his heart and soul into writing music that very naturally fits the sonorities of the bells. The title, and the moods reflected in the music, refer to one of the more feverish scenes in *Macbeth*.

The work is in two parts. In the first, "A dagger of the mind," Macbeth has decided to murder Duncan, the king of Scotland, and take the crown. He waits for Lady Macbeth to ring a bell as a signal that she has drugged the king's guards, leaving him unprotected. He agonizes over the deed he is about to commit, even hallucinating about the murder weapon.

"... or art thou but—A dagger of the mind, a false creation,

Proceeding from the heat-oppressed brain?"

In the second part, Macbeth hears his cue,

"I go, and it is done; the bell invites me.

Hear it not, Duncan, for it is a knell

That summons thee to heaven or to hell."

The work fits the bells splendidly: a very dramatic work indeed! It will be for this writer a great honor to introduce you to this striking new composition by another prominent North American composer.

**2013 Congress at a Glance
(subject to change)**

Monday, June 17	Tuesday, June 18	Wednesday, June 19	Thursday, June 20	Friday, June 21	Saturday, June 22
	Board Meeting First Time Attendees Orientation Registration Business Meeting Examinations Congress Photo	Board Meeting Music Sales Examinations Travel to Central Lutheran Church, Minneapolis Artist Recital Business Meeting	Board Meeting Examinations Business Meeting Invitation to 2014 Congress Music Sales Presentation Artist Recital	Board Meeting Class of 2012 Recital Presentations Artist Recital	Post-Congress trip to Rochester MN Recital Rochester Carillon Open Tower
	Box Lunch at House of Hope	Box Lunch at Central Lutheran	Lunch on your own	Lunch on your own	Group Lunch in Rochester
Registration 3:00 – 6:00 Host Recital Artist Recital	New Music Recital Music Sales Open Presentations Artist Recital Organ Recital	Open Tower Church Tours Presentations Return to House of Hope Music Sales Artist Recital	Open Tower Music Sales Close Presentations Artist Recital	Artist Recitals Business Meeting	Return to House of Hope
Welcome Reception	Pizza Party	Dinner on your own Artist Recital Ice Cream Social	Banquet	Afterglow: The Muddy Pig	

Accommodations and Transportation:

Crowne Plaza, 11 East Kellogg Blvd., St. Paul MN 55101: (651) 292-1900; online reservation [Macalester College dormitory rooms: single \\$28/night, double \\$20/night. Non-air conditioned, shared bath. Includes sheets, pillow/case, blanket, towel, wash cloth, soap, cup. Email request to Dave Johnson, bourdonmn@hotmail.com. Payable to Macalester College at check in.](http://www.crowneplaza.com/redirect?path=hd&brandCode=cp&localeCode=en®ionCode=1&hotelCode=MSPSP&_PMID=99801505&GPC, Code P9Z, $119, pre- and post-days same based on availability; free high-speed wireless internet; pool; coffee shop; restaurant; reduced daily ramp parking.</p>
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Minneapolis-St. Paul International Airport (MSP), 20 minutes by car or taxi (\$20-\$25), Metro Transit from MSP, 45-60 minutes (\$1.75-\$2.25).

Additional information, including regarding shuttle, will be communicated separately.



CONGRESS 2013

THE GUILD OF CARILLONNEURS IN NORTH AMERICA

JUNE 17 – 21, 2013

THE HOUSE OF HOPE PRESBYTERIAN CHURCH
SAINT PAUL, MINNESOTA

Registration Form

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Location/Tower _____

(as you would like it to appear on your name badge)

_____ Check here if this is your first GCNA Congress

Number of Registrants _____ x \$140
_____ x \$150 if sent after May 1 = \$ _____

Registration includes banquet

_____ Vegetarian _____ Gluten-free

Additional Banquet tickets for non-registrants
(x \$40 per ticket) = \$ _____

Total = \$ _____

Method of payment (check one)

___ Visa ___ MasterCard ___ American Express

Charge # _____ Exp _____

___ Personal Check (US\$ to House of Hope Presbyterian Church, Memo "GCNA 2013")

Mail to: GCNA 2013 Congress
The House of Hope Presbyterian Church
797 Summit Avenue
Saint Paul MN 55105-3392

OR register online at <http://www.hohchurch.org/gcna> beginning April 1, 2013.



Theophil Rusterholz



The Muddy Pig



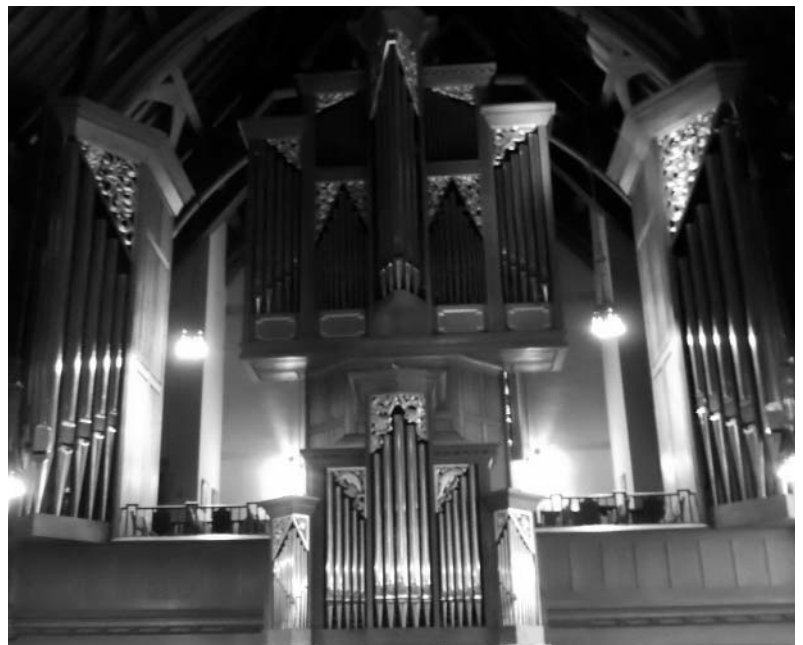
Central Lutheran Church, Minneapolis



Mayo Clinic Plummer Building



Aaron David Miller



House of Hope Fisk organ

Take Notes: Carillon Education

North American Carillon School News

by Carlo van Ulft

The North American Carillon School is moving forward in many different ways! Over the past half year, we have approached qualified colleagues around the United States and Canada to become part of and represent the NACS in their specific regions. Keeping in mind the motto of the NACS, “Carillon Education for Everyone,” it is prudent for aspiring carillonists to have a location nearby so they will not have to travel great distances for their carillon education. Lee Cobb, Ellen Dickinson, George Gregory, Carol Jickling Lens, Lisa Lonie, Ray McLellan, Tim Sleep, and Larry Weinstein have signed on to be part of the NACS team. As a team, we have been working on designing the requirements for the NACS Proficiency Certificate and soon we will tackle the requirements for the NACS Performance Diploma. One outcome of this team effort is that a student can take his/her Proficiency Certificate exam on the carillon with which they are familiar, with their own local instructor and two qualified carillonists from that geographic area (or carillonists performing in the area as guests) serving as judges. Over time, we anticipate serving the public even better with additional branch locations.

Frank DellaPenna has finished the writing of his course book, *Marketing and Promotion of the Carillon*. As the position requirements of carillonist at various locations and venues around the world are changing, this book makes us aware of marketing techniques and gives us specific ideas on how to promote the carillon. Most of us professional musicians (including me) were trained and focus only on performing. Once we enter the market place, we find that being a carillonist requires additional skills and that marketing our instrument is crucial. In his book, Frank gives us tools to bring the carillon and the carillonist position to the media, to promote it to the decision makers in the community and to “sell” the carillon to the general public. In addition, he gives us helpful hints and his interesting and thoughtful views on topics of general carillon promotion. Besides being a

wonderful source of information, it is also (as expected from Frank) a thoroughly enjoyable read! This publication will be for sale in early spring 2013.

John Gouwens is finalizing his course book for campanology. It is currently undergoing a test run to catch possible omissions and to review the “flow” of the book in an educational setting. As expected from John, this is a detailed, thorough but concise publication with a brief history of bells. John has gathered all the necessary information concerning the technical aspects of bells, transmission systems, and the mechanical workings of a carillon. This course book provides every current or aspiring carillonist with the crucial information (and more) necessary to understand the working of bells and carillons. Even for members who have been roaming the carillon field for decades, this book is of great value because it finally gives us a source that has all the practical information in one place, without having to read endless and often highly theoretical aspects of carillons and bells.

I am very grateful to Frank and John and admire their dedication to their subjects. Both course books will become assets to the North American carillon world.

One final note: on June 8, 2013, the first student of the NACS will be doing his Proficiency Exam in Centralia, Ill.

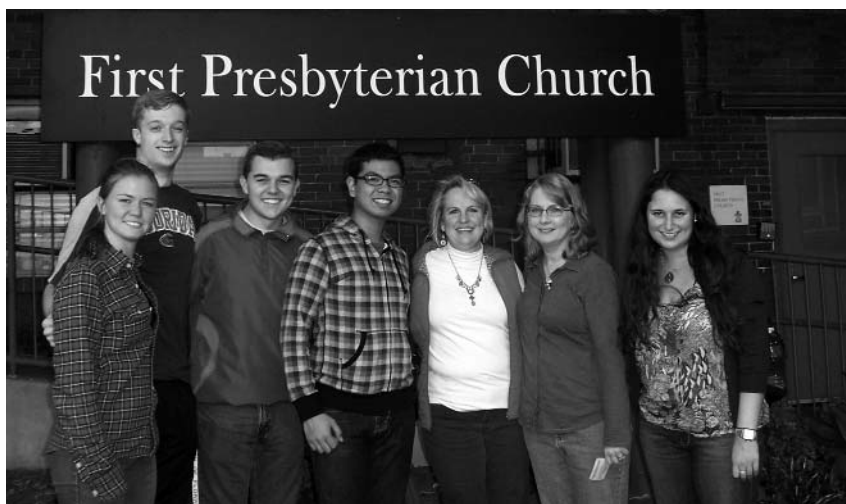
For more up-to-date information, please check: www.carillonschoolusa.org or find us on Facebook.

UF Carillon Studio Visits Birmingham

by Laura Ellis

In December 2012, members of the University of Florida carillon studio traveled to Birmingham, Ala., to discover the wide variety of instruments found in the area. Day one of the trip included stops at Sixth Avenue Baptist/Schulmerich digital carillon installation (host James Smith); Highlands Methodist Church/13 McShane bells with chimestand (host Chase Fell); Cathedral Church of the Advent/electric-keyboard chime of 15 Paccard bells (host Charles Kennedy); First Presbyterian Church/traditional 37-bell carillon of Taylor and van Bergen bells (hosts Robin Vines and Cathy Shelton); and the Rushford Memorial Carillon at Samford University/60-bell Eijsbouts (host Stephen Knight). On day two the group attended a change ringing rehearsal at Cathedral of St. Paul/8 Whitechapel bells (host Ted Clark). Who knew there were so many bells in Birmingham?

Pictured below outside First Presbyterian Church (left to right): Amanda Rutherford, Matt Gender, Mitchell Stecker, Ryan Chancoco, Cathy Shelton, Robin Vines, and Marla Borkson



Overtones

Regional Notes

Texas Regional Carillon Conference

by Julianne Vanden Wyngaard and Tom Collins

The 20th Texas Regional Carillon Conference was held at the Episcopal Church of the Good Shepherd in Corpus Christi, Tex., on October 19 and 20, 2012, with 30 attendees. Alex Kirkland, the carillonneur at the church, was the host. Two recitals were played on Friday, one by Karel Keldermans and one by Carol Jickling Lens, on the 48-bell carillon with bells by Petit & Fritsen, Meeks & Watson, and Whitechapel.

On Saturday the church provided a continental breakfast in the parlor before a presentation by George Gregory. His topic was the state of the carillon in Texas 50 years ago. With luck he found a thesis in the library of the University of Texas in Austin titled "A Study of the Carillons in the Southwest Area of The United States" dated August, 1961. A summary of the 1961 questionnaire that was used in the study was distributed and discussed. (It was later discovered that it was indeed Gregory's thesis.)

Also distributed to the group was a booklet of Gregory's talk delivered by him earlier in the year as part of the Percival Price Symposium at the Peace Tower on Parliament Hill in Ottawa. This booklet titled "Ronald Barnes – His Career and Influence on North American Carillon Music" contained the talk, drawings by Barnes, photos of Barnes at the Peace Tower carillon, and selections from Barnes's diaries while he was in Ottawa in the summer of 1948. Richard Strauss had created the design and layout for the booklet. The Barnes photos and diaries from Ottawa were discovered by Andrea McCrady. They were tucked into an old Peace Tower recital program in Barnes's



Episcopal Church of the Good Shepherd, Corpus Christi, Texas

folder labeled "Peace Tower" that is part of the Barnes collection at the Bok Tower Library. Dr. McCrady was the very first of our Honorary Texans (1993); we now have 34 Honorary Texans!

Following the business meeting and group photo, an informal recital was played: Loyd Lott was first with *Variations on The Yellow Rose of Texas* (arr. by John Acker). He was followed by Gretchen Ryan, Carmen McMillan, Alex Kirkland, Pieter Blonk, Austin Ferguson, Jacky Meador, Nathan Clement, Lynnette Geary, and Jim Quashnock. A duet with Julianne Vanden Wyngaard and George Gregory concluded the recital.

21st Texas Regional Carillon Conference to Be Held in Wichita Falls

by Jim Quashnock

All are invited to the 21st Texas Regional Carillon Conference to be held Oct. 11–12, 2013. The event will be hosted by Midwestern State University in Wichita Falls, Tex. The Royal Petit & Fritsen carillon was installed in 1952. Thanks to a generous donation by Bruce Redwine, the carillon underwent a complete renovation in 2002, the work being done by Meeks & Watson. Bells were repaired and the framework, keyboard, and transmission system replaced. Two new bells were cast bringing the total bell count to 37.

Mark your calendars now and save this date. All are welcomed regardless of where you call home. "Texas Friendly" is more than just a motto. Information concerning accommodations, program, and registration will be published closer to the date of the event. The Event Coordinator is Jim Quashnock at (940) 642-0155, or e-mail at quashnock@aol.com. If you would like to present one of the two formal concerts (about 30 minutes), please contact Jim as soon as possible.

Midwest Regional Carillon Gathering

by Tim Sleep

Mark your calendars and consider attending the Midwest Regional scheduled to be held at the Millennium Carillon, Naperville, Ill., September 27 and 28, 2013. Sessions and social activities will take place Friday evening and during the day on Saturday. More detailed information will be sent out via e-mail in the coming months. For more information contact Tim Sleep at tsleep@ameritech.net or Sue Bergren at suebergren@wideopenwest.com.

2012 Price Symposium: George Gregory on Ronald Barnes

by Andrea McCrady

Amidst the scarlet blaze of Canadian fall foliage, the fourth annual Percival Price Symposium convened in Ottawa on September 29, 2012. The symposium was established to continue the legacy of performance, teaching, and historical research of the first Dominion Carillonneur, Percival Price. The first three symposia concentrated on the careers and music of the prior Dominion Carillonneurs, Percival Price, Robert Donnell, Émilien Allard, and Gordon Slater. The historical focus of the 2012 conference was widened to relate to Donnell's 1948 summer student, Ronald Barnes, whose subsequent career revolutionized the art of the carillon in North America. Unlike Price, Donnell, or Allard, Barnes did not go on to study at the Royal Carillon School in Mechelen, Belgium. Instead, after he completed his bachelor's degree at the University of Nebraska, he joined the faculty of the University of Kansas. There he collaborated with his academic colleagues in creating an entirely unique style of North American carillon composition and performance.

Barnes's colleague and friend, George Gregory, was the 2012 Price Symposium guest artist. George Gregory met Ronald Barnes in 1962 after several years of correspondence, and studied the carillon with him for several summers during Barnes's tenure as Cathedral Carillonneur and Master of the Tower of the National Cathedral in Washington, D.C. Over the decades of their friendship, Barnes dedicated many of his compositions to him, and was also commissioned to write pieces for the Central Christian Church's carillon in San Antonio. George performed a recital of Barnes's music at noon. During the afternoon master class, he shared his expertise with nine students and five observers. Each player later received a DVD of their individual sessions. In the evening, George delivered a lecture at the University of Ottawa, discussing his perspective of Barnes's life and compositions.

The 2013 Price Symposium guest artist, Carlo van Ulft, will pursue the theme of the evolution of the North American style of carillon culture. Carlo is a past professor at the Royal Carillon School in Mechelen, where four Dominion Carillonneurs studied. Now he is the director of the newly-es-



Price Symposium attendees

tablished North American Carillon School. On Saturday, October 5, 2013, he also will play a recital, direct a master class, and deliver a lecture devoted to this topic. As always, registration is free, and registration material will be available at the 2013 GCNA Congress, and online via e-mail: Price.symposium@parl.gc.ca. To learn more about the Peace Tower Carillon, visit www.parl.gc.ca/Collections/carillon-e.htm, and then come join us in Ottawa!

Mid-Atlantic Carillon Conference

by Ed Nassor

To commemorate the 50th anniversary of the dedication of the Kibbey carillon in the Gloria in Excelsis tower, Washington National Cathedral will host a Mid-Atlantic Carillon Conference on September 21 and 22, 2013. The conference theme, "Fifty Years Going Forward," will examine the Kibbey carillon's role in the Cathedral's past, present, and how it can serve the program and ministry of the Cathedral in the future. The conference will feature historical lectures, arranging and technique workshops, tours of the Cathedral and its tower, plus hourly recitals throughout the two days by leading carillonneurs from the mid-Atlantic region. Registration information will follow. For more information, call Ed Nassor at (202) 537-6236.

Church of the Ascension Celebrates 30 Years Ringing

by Lee Cobb

On November 25, 2012, Church of the Ascension in Clearwater, Fla., celebrated the 30th anniversary of the dedication of the 49-bell Eijsbouts Carillon. Donated by Larry Dimmitt in memory of his wife Betty Jane, the instrument was dedicated in December of 1982. Sadly, Dimmitt died last year so this concert took on a special meaning as a memorial for him. Beth Hunter, who was Ascension's carillonneur when the instrument was installed, played the dedicatory recital in 1982. Since then, Linda Pointer, Phyllis Webb, Beth Kendall, and Lee Cobb have continued to ring the "Clearwater Carillon".

continues next page



Commemorative postcard of the Clearwater Carillon

from previous page

The 30th anniversary recital was played at 11:30 a.m., after the main 10:00 a.m. service and then repeated at 6:05 p.m. following the evening service. Student carillonneur Beth Kendall played Leen 't Hart's *Dancing Bells* at the service during a prayer said by Fr. Hiers. The recital featured music by Florida composers. Church of the Ascension's rector and his wife, John and Brenda Hiers, commissioned a new composition for the celebration: the author's *Psalm-Meditation: Puff of Wind and Passing Shadows* was performed along with works by Willis Bodine, Frances Newell, Geert D'hollander, Milford Myhre, and Bill DeTurk.

To herald this event, last year Ascension began a carillon studio class. This class meets every Tuesday morning and provides instruction for those wishing to ring. Student ringers assist with performances before and after church services.

A commemorative post card was made from a photograph of the Betty Jane Dimmitt Memorial Carillon under a double rainbow. Additionally, repairs to the spiral stairs have been completed, and the tower will receive a fresh coat of paint this year.

Church of the Ascension also offers a monthly Summer carillon recital series and the popular "Marshmallows and Moonlight" each February where concertgoers are treated to a marshmallow roast while music for Valentine's Day is performed.

Florida's Carillonneurs Offer a Triple Treat

by Frances Newell

I celebrated this Thanksgiving weekend by hearing some wonderful concerts by our Florida carillonneurs! I started at Bok Tower in Lake Wales, Fla., where Geert D'hollander is the newly installed director. Geert played *Introduction and Sicilienne* (1981) by Ronald Barnes, *Improvisation on Seasonal Hymns*, and *Ten Easy Pieces for Guitar*, Opus 89, by Antonio Diabelli.

Geert showed his amazing pedal technique and clearly enjoyed improvising to use the full range of expression in five octaves of Taylor bells!



Frances Newell and Laura Ellis

Then I went on to hear Lee Cobb play his recital celebrating the 30th anniversary of the Betty Jane Dimmitt carillon at the Church of the Ascension in Clearwater, Fla. I had heard Lee's lovely tenor voice in 2010, so I dropped a not-so-subtle hint that I wanted to hear him sing again! After directing the choir and playing the organ, Lee sang the Gregorian chant, "Ubi Caritas" from the *Liber Usualis*. The organ postlude was *Praeludium in C* by Buxtehude and, for Lee, that was just a warm-up!

Lee designed his carillon program to include carillon composers with a Florida connection. He played *Rigaudons I and II*, by Francois Andre Philidor, arranged by Bill DeTurk; *Prelude on "The King's Majesty"*, by Milford Myhre; and from "*Southern Triptych*", 1. *Pentatonic Pastoral (Holy Manna)* and 2. *Evening Meditation (Restoration)*, by Geert D'hollander.

Then Lee jazzed it up by giving the Florida premiere of *Sunset Swing!* by Frances Newell. He really let those bells ring and made everyone smile!

Lee then premiered his composition, *Psalm-Meditation: Puff of Wind and Passing Shadows*, which was commissioned for this occasion and heard by a son of Ms. Dimmitt. Lee called his new piece "modern". I called it refreshing, and an exploration of new tonalities!

Lee gave a repeat performance that evening, which was attended by Geert D'hollander and Milford Myhre.

He closed his concert with *We Are The Boys and Old Florida*, a tip of the

hat to the University of Florida at Gainesville, where Dr. Laura Ellis directs the carillon and organ program. I visited Laura at her Century Tower in March and heard her students play. Laura is a terrific teacher!

So, as Lee Cobb said, "Florida's three carillons are contributing something vital to our carillon culture". Onward and upward!

Dalai Lama Visits Middlebury College

by George Matthew, Jr.

On Friday, October 12 and Saturday, October 13, the Dalai Lama paid his third visit to Middlebury College. His Friday lecture was for the faculty and students. On the 13th he gave a lecture to the general public and another in Tibetan for local visiting Tibetans. Our campus was ablaze with Tibetan attire that day. I played preludes and postludes to all three lectures on the Middlebury carillon, using as many Tibetan and Nepalese songs as I could find on the web and in the Middlebury College library. I don't know what he thought of the carillon, but he sure heard it! His last visit was 22 years ago. He promises to be back in 22 years (if not sooner) even if he's in a wheelchair and talking a lot! He and I will both be 99 at that time. I may have to arrange for a helicopter or a bosun's chair to transport me to the carillon at that time, but I won't start worrying about that for a while yet!

Installations, Renovations, Dedications



Kniker Carillon, University of Texas at Austin

(Texas) Two-Step Renovation

by Austin Ferguson

The University of Texas at Austin is home to the largest carillon in the state, with 56 bells. The instrument started as a 17-bell chime cast by Old Meneely Foundry in New York in 1936, and was then expanded in 1987 by the Verdin Company with cast bells by the Petit & Fritsen foundry in the Netherlands. Since their installation, the bells have become an integral part of University life.

Over the course of the past 25 years, the fast-changing and often extreme Austin weather took its toll (pun completely intended) on the bells and the action of the instrument. A lack of proper maintenance only further pushed the carillon toward being completely unplayable. Fortunately, the University decided to take action before any more damage could be done.

The renovation to the Kniker Carillon would be done in two parts. The first step, completed this past summer, was the installation of a new set of service catwalks in the belfry level. The carillon was shut down, and abatement of lead paint on the metal

structure was undertaken. The next step was the actual installation of the supports and platforms... You could hear the hammering of the workmen from the ground across campus! After a number of weeks, the instrument was available for playing again, with a catch – the bells had been wrapped in plastic. The entire superstructure was painted, and the bells were unwrapped. Phase one was complete, and playing went on as normal.

Now for a more personal angle – that of the guy who plays the thing! As UT's head student carillonneur, I've had a lot of responsibility placed on me. I'm in charge of who plays the Tower, when it's done, what gets played, and I'm also the person who's called on by University administration to sit in on meetings and give my opinions regarding the carillon and its health, if you will.

Before the renovation, the instrument was in pretty bad shape. Almost all the wires connecting the clavier batons to the bells were bent, the action was so heavy after years of neglect that playing anything at a dynamic level softer than fortissimo was difficult, and most of the batons themselves were so out-of-position they wouldn't return to their "at rest" spot after they'd been played. It was pretty depressing, for lack of a better word.

When the University told me that they were embarking on a thorough renovation (I've been using the term "rebuild" with as much work as they're doing), I was thrilled. The Tower is the voice of campus and the University, and the carillon deserved far better treatment than it was getting.

The first round of the renovation went very smoothly. We are currently halfway through the more extensive part, renovating the action and making the Meneely bells safe again. During the initial inspection the Verdin Company found that some of the cast iron plates attached to the top of the Meneely bells had deteriorated to the point where they were a safety concern. I've been thrilled with what I'm seeing. Tim Verdin at the Verdin Company has been keeping a constant stream of e-mails with me, letting me know exactly what they're doing as they do it. Only two more months 'til the Kniker Carillon is, once again, doing its duty.

The work is set to finish on March 15, 2013. The grand re-opening recital, to be played by yours truly, is scheduled for March 21. Featuring everything from Bach to Shostakovich, it is my hope that everyone from the University who can will come to listen. The carillon's music, more than almost anything, is what draws us all together as UT students; though it often reminds us we're late to class with the Westminster Quarters, it reminds us – more importantly – that we are all Longhorns. Hook 'em.

P.S. Stay tuned in November - part two is coming up!

Geert D'hollander Named New Carillonneur at Bok Tower Gardens



Internationally-claimed composer, performer and teacher Geert D'hollander is the new Singing Tower carillonneur at Bok

Tower Gardens in Lake Wales, Fla. D'hollander is only the fourth musician to hold this position in the 83-year history of this National Historic Landmark.

D'hollander, 47, hails from Belgium and throughout his career has taught, composed and performed all over the world. No stranger to the Gardens, he has played the Singing Tower carillon several times before, including at five previous International Carillon Festivals.

"It's an honor to join the Gardens and a privilege to be chosen for this much coveted position," D'hollander said. "The Singing Tower carillon is regarded as one of the world's finest instruments of its kind and I look forward to furthering its international reputation."

Well respected among his peers, D'hollander studied piano, chamber music, choral and orchestral direction, fugue, and composition at the Royal Conservatory in Antwerp, Belgium. He was the first-prize winner in about 30 international competitions for carillon and/or composition, including the 'Queen Fabiola Contest' in 1987 for interpretation and in 2003 for composition.

In 2008, he was awarded the "Berkeley Medal of Honors" for "Distinguished Service to the Carillon," which is The University of California's top honor. In 2011, he won the prestigious Dutch "ANV-Visser Neerlandia Prize" with his carillon composition *Ciacona*. He frequently gives master classes both in Europe and the USA.

"Geert had been scheduled to be a composer-in-residence at the Gardens when we were starting our search to fill the carillon-

neur position," explains David Price, president of Bok Tower Gardens. "We put together a search committee to find a carillonneur, but over the course of Geert's time here I realized he had all the attributes we were looking for—performer, composer, teacher, and on top of that a personality that can charm the public. The planets just lined up for us both," Price said.

D'hollander has been playing the carillon since his early teens, but his father, also a carillonneur, introduced him to the instrument as soon as Geert could walk.

"I grew up with bells, they were in my blood. But in the beginning, I wasn't interested in the notes," D'hollander said. "I was more interested in climbing all those medieval towers and touching doors that no one had opened for a hundred years."

When D'hollander was 13, he decided to pursue a career in carillon and started classes at The Royal Carillon School in Mechelen, Belgium while still in high school. Four years later, at only 17 years old, he was the youngest person to graduate with a degree in carillon from that school.

He first saw Bok Tower Gardens in 1982 right after his graduation when his father toured him around the United States, visiting carillons throughout the country. The first carillon he played in America was the Singing Tower.

"I was very impressed with the instrument, the whole setting, everything. It was like nothing I'd ever experienced before," he said. "It's an oasis of rest and the perfect natural concert hall."

His career has taken him to various countries and carillons. He was appointed carillon professor at the University of California at Berkeley where he performed and taught. He also served as the carillon composition teacher at the Royal Carillon School, the same school he studied at as a teenager. Most recently he was the carillonneur at the Antwerp Cathedral and Belfry of Ghent.

D'hollander is only the fourth carillonneur since the Singing Tower was dedicated in 1929.

"Geert follows in the footsteps of our first carillonneur, Anton Brees, who also came from the Antwerp Cathedral and served as carillonneur at Park Avenue Baptist Church in New York City before being chosen by Edward Bok in 1928 to give the Singing Tower its voice," Price said.

Brees was the Singing Tower's carillonneur from 1929 to 1968. The Anton Brees Carillon Library in the tower was established in 1968 and is the largest and most comprehensive carillon library in the world. Dedicated entirely to the carillon and related subjects, the library includes books, periodicals, recital programs, music scores, recordings, slides, photographs, and vertical files on bells, chimes, and bell founding.

The second Singing Tower carillonneur was Milford Myhre, who retired in June 2004 after 36 years of musical service to the Gardens. Myhre studied at the University of Nebraska, the University of Michigan, and briefly at the Royal Carillon School "Jef Denyn" in Belgium.

William DeTurk resigned in October 2011 after 18 years as the Gardens' third carillonneur. He was assistant carillonneur and librarian from 1993 to 2004 before being promoted to carillonneur. DeTurk's interest in research in the field of carillons and bells has resulted in 11 published articles.

D'hollander will now continue the tradition of talented and awarded Singing Tower carillonneurs.

"We believe Geert is one of the world's best and the ideal person for the job," Price said. "I first heard him play over 20 years ago and again several times at our international carillon festivals and was taken by his mastery of the carillon and the emotion he played with. His passion for music and enthusiasm about our mission for education will lead to a renaissance of interest in the carillon."

With 60 bells ranging in weight from 16 lb to nearly 12 tons, the Singing Tower carillon was built in 1928 by John Taylor Bellfoundry, Ltd. of Loughborough, England. Maintained to the highest standards, this 205-foot, world-class "grand" carillon was the first of four carillons in Florida. There are approximately 200 in North America and 600 throughout the world.

A National Historic Landmark, Bok Tower Gardens was a gift to America from Edward W. Bok, a Pulitzer Prize-winning author, humanitarian, and advocate of world peace. Designated a National Historic Landmark, the Gardens are open 8 a.m. to 5 p.m. daily. Visit www.boktowergardens.org or call (863) 676-1408 for tickets and more information.

In Memoriam

Albert Meyer, 50 Year GCNA Member, Dies



Albert Meyer holding a proclamation in his honor from the city of Mariemont.

by Rick Watson

Our dear friend and colleague Albert Meyer passed away on December 29, 2012, in El Cerrito, Calif. Burial was in the Resthaven Memorial Gardens at Blue Ash, Ohio, a northern suburb of Cincinnati, on Saturday, January 12, 2013. The cemetery is only a couple of blocks from Blue Ash Presbyterian Church, where he served as organist for over 40 years. His sister Charlotte Ertel (with whom he had lived in California for his last several years) and niece Joyce Hulbert brought him home on the train, which he asked them to do. Al didn't like flying, and loved trains, so this was most appropriate; apparently it was the first time in a good many years that a casket arrived by train in Cincinnati. His burial was with full military honors, and was attended by a good group of family and friends. Among these were three sisters from the Episcopal Convent of the Transfiguration in Glendale, including long-time community carillonneur Sister Monica Mary, an early student of Al's. For 40 years or more, beginning in 1962, Al had played on the carillon in their chapel tower every Monday evening, and taught several generations of sisters to play. In 1968, Al joined the carillon staff of the Mary M. Emery Memorial Carillon, Mariemont, assisted in planning the expansion of the instrument completed in 1969,

and played regularly there with colleague Richard D. Gegner until 2005. Al was named Carillonneur Emeritus in a ceremony during the opening recital of the 2007 Summer season.

Al was born in 1922, and was a WW II Navy Veteran. He was a graduate of the University of Cincinnati in Electrical Engineering, and was an engineer in the electronic organ division of the Baldwin Piano Company, Cincinnati, for his entire working career. He joined the Guild of Carillonneurs in North America as a student member in 1963, and was advanced to Carillonneur membership in 1967 after a successful examination recital at the Peace Tower, Ottawa. In addition to his carillon activities, he was a lifelong church organist, and served as Dean and Registrar for the Cincinnati Chapter, American Guild of Organists. In the accompanying photo of Al in front of the tower, taken May 27, 2007, he is shown holding the proclamation in his honor from the Mayor of Mariemont, Mr. Dan Policastro. On that same occasion, he was presented with a certificate designating him as Carillonneur Emeritus by Mr. Lee Carter, President of the Thomas J. Emery Memorial, and with a small bell, suitably mounted, by his carillonneur colleagues Richard Gegner and Rick Watson.

Richard and I played a special recital in Al's memory at Mariemont the day following the burial, Sunday, January 13, with family members in attendance, followed by a dinner at the Mariemont Inn. Our opening duet recital of the 2013 Summer Series, will also be dedicated in Al's memory.

Dr. Lorn Howard



Dr. Lorn Howard at the keyboard

by Mary Dibble

Dr. Lorn Howard passed away on October 8, 2012, in Dallas, Tex., at the age of 94. He started playing the Porter Carillon when it was first installed in 1984 at Highland Park United Methodist Church. Lorn's performances included playing for Sunday morning services, weddings, funerals, and other special occasions. We are indebted for his many years of volunteer service. He maintained the instrument and taught beginning carillon students. Lorn was a regular attendee at the congresses of the Guild of Carillonneurs in North America and also the World Carillon Federation until recent health issues prohibited travel. Despite Lorn's not having been a professional carillonneur, he deserves the credit for keeping the Porter instrument alive.

For 29 years Lorn had been Professor of Electrical Engineering at Southern Methodist University. In conjunction with Southwestern Medical School, he founded the Biomedical Engineering Program, which is credited with developing the first electron microscopy lab. Since 1973 Lorn was the University Carillonneur and also was Chief Marshall of the Faculty Senate, where he created the first University Seal.

A special service honoring Lorn Howard was held at Highland Park United Methodist Church on November 3. His colleagues and friends are grateful for his many contributions and for his love of life.

Foreign News

News from Dutch Speaking Guilds

*Translated and summarized by
Todd Fair*

Klok & Klepel no. 117, October 2012

Gideon Bodden describes the renovation of the Van Bergen/Petit & Fritsen carillon at Hilvarenbeek, tracing its history in great detail and telling of the addition of bells by the German founder, Rudolf Perner.

Jolly van de Velden writes about the carillon culture in the Netherlands and Flanders. History and present day use are covered, including mobile carillons.

In his column, Boudewijn Zwart covers the sensitive issue of frustration on the part of “towerless” carillonners when they consider others that have up to 10 recitals per week. The intended discontinuation of the carillon post by the city of Hoogeveen was nipped in the bud through the actions of the Board of the Netherlands Carillon Society.

To mark the 450th anniversary of the birth of Jan Pieterszoon Sweelinck (1562–1621) the NCS and the city of Amsterdam organized a carillon festival on September 4. It included recitals on the carillons in the Westertoren, Munttoren, Oude Kerkstoren, Zuidertoren, and the mobile Concert Carillon of Boudewijn Zwart.

On September 13 there was an excursion to carillons in Moordrecht, Vleuten/Leischerij (glass carillon), and Maarssen. The Utrecht Museum of automatic musical instruments was also visited.

For some time, each issue of *Klok & Klepel* has included a musical offering, this time the arrangement by Boudewijn Zwart of the *Sonate in e minor* for recorder and continuo by Friedrich II “the Great” (1712–1786), to mark the 300th anniversary of his birth.

In Groningen, September 15 saw the fifth International Carillon Competition. Contestants were an American, a Pole, a Japanese, a Korean, and three Dutchmen. All played their own arrangements of a work by Jan Pieterszoon Sweelinck. Result: 3rd place – Dutchman Anne Kroeze; 2nd place – American Margaret Pan; and 1st place – Dutchman Rien Donkersloot.

During the annual Utrecht Festival of Early Music (August) Carl Van Eyndhoven compared automatic carillon music and manual play. His theme: when programming automatic music, the carillonner attempts to imitate manual play.

The tenth CD recorded on the tower of Dordrecht is devoted to the carillon music of Ronald Barnes (1927–1997), as performed by Boudewijn Zwart. Price is EUR 12 plus postage. Order at www.bellmoods.com Here one can see the track list and listen to musical examples.

News from French Speaking Guilds

*Translated and summarized by
Wylie Crawford*

From *L'Art Campanaire*, the bulletin of the French Guild of Carillonners (GCF) No. 77 – November, 2012

President Francis Crépin celebrates the ongoing summer series of concerts in Dijon, Perpignan, Taninges, Saint-Quentin, and Hondschoote as well as the new one in Saint-Amand-les-Eaux. He also solicits the support of the members of the Guild in building a new inventory of carillons and bell sets, and to provide regular communication about campanological activities in their regions. He finishes by posting the URL for the new web site of the Guild: Gilde-Carillonners-France.e-Monsite.com.

The 2012 Congress of the GCF was held from June 29–July 1 in Châlons-en-Champagne, which was attended by about 30 members. These were the only dates available, and were during the school year, which undoubtedly suppressed the attendance somewhat. The 56-bell carillon in the Notre-Dame en Vaux church, having been renovated by the Voegelé firm in Strasbourg, was the venue for the concerts and the examinations. Besides the nine exam candidates, concerts were given by Stéphanie Mille, Marc Van Bets, Patrice Latour, and Michel Goddefroy. A soiree was held, during which each attendee told of activities at his or her carillon. The group celebrated the 40th anniversary of the Guild, as well. A closing reception, sponsored by the city, featured the presentation of diplomas for the successful exam candidates as well

as an Honorary Diploma honor for Robert Dumont, who has played the six bells in Champignol-lez-Mondeville for 58 years.

The minutes of the Annual Meeting are presented. The president's report mentions, among some routine items, the selection of Mathilde Bargibant as the new carillonner at Sainte-Odile in Paris. Jean-Pierre Vittot hopes to expand the examination activities and proposes a roundtable discussion on this topic. Stéphanie Mille reports on the content of the website, for which she is responsible. Treasurer Jacques Martel gives his financial report. Several other activities are in progress, including: Participation in the Wallonian Guild's bicentennial celebration of the death of André Grétry, the centenary of the diocese of Lille, the proposal to have a second annual meeting of the GCF which would be less formal, and an increase in the annual dues. Finally, eight new members were admitted into the Guild.

André Simon offers news about his 28-bell carillon in Grézieu-la-Varenne. A 10th anniversary “Autumn Inter'Val” duet concert was given on September 23 by Jérôme Boutie and Benjamin Lautier. A celebration of the 1100th anniversary of the Grézieu-la-Varenne parish will take place September 14 and 15, 2013. Regular Sunday morning recitals are given year-round by one of the five local carillonners.

Under the heading of General Notices, Patrice Latour writes about the Cage 100 Festival, sponsored by Pierre Boulez. The idea is to play John Cage works on 50 carillons around the world during the 100th year of the composer's birth. Mathilde Bargibant is the new carillonner at Ste-Odile church in Paris, having studied with Gilles Lerouge in Saint-Amand-les Eaux and also with Jacques Lannoy and Stefano Colletti in Douai. To celebrate its 40th anniversary, the Guild is undertaking a list of manually-played carillons, no matter the number of bells in each instrument. But only the printed list will contain instruments of at least 23 bells. An inventory form is included in this newsletter.

Jean-Christophe Michallek writes a page-long obituary for the long-time Belgian carillonner Christian Boon, who succeeded his father Albert as carillonner of Wavre in 1996. A student of Aimé Lombaert, he established a performance competition in M. Lombaert's name in 1998.

President Francis Crépin celebrates the end of this year's 40th anniversary of the founding of the French guild (on February 5, 1972) by dedicating the first several articles of this issue to commemorating this event. He also announces the upcoming annual Congress in Seclin, in the north of France. He then reminds the world of the Guild's new web site:
Gilde-Carillonneurs-France.e-Monsite.com.

The GCF was founded in Douai to promote "the rich campanological traditions of our provinces and to improve the usage of carillons as musical instruments, and in particular to defend the manually-played traditional carillon art, which is the only way to allow for artistic musical expression." An excerpt from the first edition of the bulletin lists the founding members. The second edition includes a clarification of eligibility for Guild membership by President Jacques Lannoy, who points out that the Guild welcomes performers on smaller carillons, even as small as 4-bell instruments – that being the etymological minimum defined by the term "carillon." He also welcomes those who play previously-electrified instruments, in the hopes that they might be retrofitted to manual play in the future. Finally, he welcomes caretakers of swinging bells, which can be bases for future carillons. The terms and names of the nine Presidents of the Guild follow, along with a list of the 40 Congresses.

Jean-Pierre Carme, carillonneur in Castres, recalls the 1977 Congress in his city, which took place over six days. It was the first meeting in the French midi region and had 44 attendees, including the Dutch-American composer Johan Franco, the Belgians Jo Haazen and Paula van de Wiele, and Laura Meilink from the Netherlands. M. Carme notes that Jo Haazen attended, in part, so that he could view the "Esperanto" bell. A photo of the attendees appears, which identifies the carillonneurs, "carillonneuses," organizers, campanologists, and their families.

The next Congress will take place in Seclin, which celebrates the 80th anniversary of its carillon's construction – an instrument of 42 Gillett & Johnston bells (the only British carillon in France). The meeting, which will also host the 10th annual performance exams, will take place from May 10–12. It

will also include a presentation on the activities of the Schilling foundry in Apolda, Germany, which became the sister city to Seclin 50 years ago.

An illustrated article by Jacques Daunizeau, carillonneur in Châtellerault, tells of two "carillon machines" built by the Bollée foundry. They were real bells, actuated from a piano keyboard – the mechanism is not clearly visible in the illustration. One instrument was destined for a cathedral in Buffalo, N.Y. and the other for Perpignan, where it has been restored. A book of compositions for these instruments will be published in the near future.

Two page-long obituaries tell of the careers of the bell founder François Granier and Adalbert Carriere, carillonneur in Bergues. A 23 minute video of Granier discussing his life as a founder can be found on YouTube. Carriere was the great-uncle of Dany Boon, the creator of "Bienvenue Chez les Ch'tis" – the recent wildly popular film that brought the carillon to the attention of the French public.

Le Bulletin Campanaire, of the Association Campanaire Wallonne (ACW)
No. 72 – Fourth Quarter, 2012

The ACW Board expresses its condolences for the recent death of Christian Boon, carillonneur in Wavre since 1996. He assumed this position upon the death of his father, Albert, and studied with Aimé Lombaert and Charles Dairay.

Serge Joris writes about the 75th anniversary of the carillon in Verviers. The church tower that houses this instrument was built in 1647 and succumbed to a fire in 1810. The site is known for a miraculous event in 1692. During an earthquake on September 18, the parishioners had the impression that the faces of the "Black Virgin" and the Baby Jesus turned towards each other. The first carillon in this tower was from Félix Van Aerschodt of Leuven – an instrument of 36 bells – in 1901. Several faulty bells were replaced in 1902, but the instrument was still considered unsuitable for live concerts and was played only automatically. The bells were replaced by Marcel Michiels Jr. of Tournai in 1937 by refounding the 36 bells and adding four new ones. Once again, the instrument was rarely played, with the manual action becoming unusable until 1951, on the tricentenary of Verviers when the action was revived. But still, it was rarely played. Most recently, in 2005, ACW members, along with some

local support, relinked the clavier to the bells and began a regular performance series. The 75th anniversary celebration will take place in several phases, beginning with a recital on October 21, continuing with a carillon and dance performance in October 28, an open-air founding of a celebratory bell, and Christmas music played by the Liège carillon students on December 16.

The carillon at the Federal Parliament building in Brussels has been revived. Starting with only nine bells, played automatically, in 1985 the instrument was expanded to three octaves with manual action by Royal Eijsbouts at the urging of Jos D'hollander, then carillonneur in Gand. He also proposed having the instrument played twice a month, but it was only played sporadically – until this year when Frank Deleu (carillonneur in Bruges, Damme, and Menin) and Robert Ferrière (carillon in Nivelles) met with the presidents of the Senate and the House of Representatives to commission a series of six summer concerts by members of both the Flemish and Wallonian Guilds. Three television networks covered the inaugural concert and it is hoped that this series will become an annual event.

The exam results for the 2011–12 academic year in carillon are presented. Four graduates from Ath, three from Soignies, and five from Liège are celebrated.

The Bell Gossip section includes the following tidbits: 400 people participated in a "blind test" organized by Fabrice Renard at the Liège cathedral. A new traveling carillon of 50 bells is planned for the Mechelen carillon school. It will carry the name of Jef Denyn. Details are at www.beiaardschool.be. The Grassmayer foundry in Innsbruck, Austria has cast a 15,684 kg (34,500 lb) bell for the convent at Mount Tabor, Israel. The Bok Tower music catalogue is available online, with more than 6,500 entries. Royal Eijsbouts has delivered a 50-bell carillon to Herrenberg, Germany. Three new traveling carillons have been delivered in 2012 – a 48-bell Eijsbouts instrument to the Bell Museum in Asten, another from the Perner foundry – 49 bells – in Austria, and a 52-bell Petit & Fritsen carillon for Belgorod, Russia. This last one comprises four modules and is linked wirelessly to a baton clavier.

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

President Jean-Christophe Michaliek summarizes the many accomplishments of 2012 and reminds the membership of the upcoming master class, focusing on Géo Clément, and the annual general meeting – both to be held in Ath.

Emmanuel Delsaute describes the updates recently made to the Guild's website (www.campano.be), which was launched five years ago. The revised home page features video clips, including one of a carillon being played, and the agenda tab lists nearly two dozen audio clips from several carillons in Wallonia. Links to a list of all bell installations in the region are provided, along with links to more information about the three areas of interest to the Guild – carillons, swinging bells, and tower clocks. The tables of contents for the last four years of *Le Bulletin Campanaire* are listed, as well as indexes, by subject and author, of all articles ever published. In addition, six detailed articles on some of the most active carillon towers can be found in the Library (Bibliothèque) section. Finally, a Gold Book is provided for visitors to register and offer feedback.

A grant of 600 euros will be awarded this year to an original project in the area of bells, carillons, or tower clocks. It will be awarded in mid-May.

Two pages are dedicated to a description of the one-day master class, to be held on April 12 in Ath. It will include a presentation by Jean-Claude Molle, who studied with Clément and who will give guidance on how to interpret his music. Twelve participants will then split into three groups to perform and critique several selections of varying difficulty.

Marie-Madeleine Crickboom tells of the celebration of the 75th anniversary of the carillon in Verviers, which took place in the autumn of 2012. It included an expanded version of the “Autumn Sundays” concert series – one concert was played by seven carillonneurs, another with carillon and orchestra, and another was paired with an outdoor founding of the 75th anniversary bell. Finally, a “mega-concert” featured Fabrice Renard, playing his own composition that summarized 75 years of music, accompanied by saxophones and choir. The series started on October 7 and concluded on December 16, with a Christmas concert and the blessing of the anniversary bell. The au-

thor hopes that, as a result of this celebration, the population of Verviers has been “contaminated by the campanological virus.”

Serge Joris reports on Carl Van Eyndhoven's presentation of his doctoral thesis in Leuven. He is the former President of the Flemish Guild [Trans. Note – Frank Deleu is the new President] and carillonneur in Mol and Tilburg (the Netherlands). The topic was “The Search for Lost Time – An Artistic Reconstruction of Carillon Music Between 1600 and 1650 in Southern Netherlands Based on Programming Books for Automated Carillons of the Period.” The automated music collections surveyed were by Hendrik Claes and Théodore de Sany, both of Brussels. They included liturgical melodies, Italian madrigals, French songs, etc. The assumption was that the automatic play mimicked the manual performances. His thesis defense consisted of two parts – a performance of some of the selections, in August, followed by the oral presentation of the methodology in December. After deliberation by the jury, he was awarded the Doctor of Arts degree to warm applause. Congratulations are in order!

The Bell Gossip section includes the following tidbits: Two new organizations supporting local carillons have been created – in Soignies and in Mons. In Flanders, Jo Haazen was awarded the Order of the Belgian Crown. Koen Van Assche and Anna Maria Reverté are ordering a 50-bell “Bronze Piano” from Eijsbouts. The new President of the Swiss Guild is Matthias Walter. Finally, the tolling of bells commemorating the Newtown tragedy is mentioned, along with Geert D'hollander's appointment in Lake Wales.

Notices

Todd Fair has a new address:

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501 W. 11th St. no. 435
Wilmington, DE 19801

*A peregrine falcon perches atop the
Rockefeller Chapel tower in
Chicago, summer 2012.*



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