

Carillon News



No. 90 November 2013

www.gcna.org

Newsletter of the Guild of Carillonneurs in North America

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The 71st Congress of the GCNA in 2013

by James D. Fackenthal

Over 130 carillon enthusiasts came to St. Paul, Minn., for the 2013 Congress (June 17–21) of the Guild of Carillonneurs in North America (GCNA). The congress, hosted by GCNA president David Johnson and the House of Hope Presbyterian Church, was a festival of carillon performance, music sales, meals together, and only one reported injury.

The event began on the evening of June 17 with carillon recitals performed on the Noyse Memorial Carillon by congress host and House of Hope Carillonneur David Johnson (St. Paul, Minn.) and Lee Cobb (Lake Wales, Fla.). Most of the audience sat on folding chairs in the parking lot across the street from the church, listening to the

see *Congress*, page 4

WCF World Congress 2014 in Antwerp

The Flemish Carillon Guild (VBV, Vlaamse Beiaard Vereniging) has the honor to invite you to the 18th WCF World Congress in 2014 in Antwerp. This triennial congress will be held in Belgium with as pre-congress in Mechelen the International Carillon Competition Queen Fabiola and as post-congress lectures and special concerts in Bruges.

A comprehensive package is presented, with the following parts:

Pre-Congress - Mechelen

Wednesday, June 25, 2014–Saturday, June 28, 2014, International Carillon Competition Queen Fabiola. Selections: June 25 and 26; Finals: June 27 and 28.

Congress - Antwerp

Sunday, June 29, 2014–Thursday, July 3, 2014, WCF official meetings (General Assembly, Committee of Delegates, Executive Committee); Lectures; Exceptional concerts and events.

Post-Congress - Bruges

Thursday, July 3, 2014–Sunday, July 6, 2014, Lectures; Exceptional concerts and events; Commemoration of "The Great War."

Registration is available by part separately, or in a complete package with reduced registration fee. Contact information can be found at the WCF website:

www.carillon.org

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

Deadlines: Submissions for publication must be received by **February 15** for the spring issue and **September 15** for the fall issue. Submissions should be typewritten and double-spaced and are appreciated by e-mail. Send materials to:
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Opinions expressed in *Carillon News* are not necessarily those of the editors, nor do they necessarily carry the endorsement of the GCNA.

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Design and Production

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Printing

D & R Press, Elmwood Park, Ill.

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Interior view of the Williams Carillon Tower, site of the 2014 GCNA Congress in Denver

President's Column



It has been a very busy time since I was elected President at the 2013 Congress aptly hosted by Dave Johnson and his crew at House of Hope Presbyterian Church. I am honored to hold this position and look forward to serving and promoting the Guild and the carillon at every chance I get. I am also indebted to Dave for his support as my “go to guy” for questions about the job of President. Dave has also done a great job leading the Guild and I want to publicly thank him for his service.

The Board and I have had several teleconferences since June and I am very proud to serve the Guild with this amazingly talented group of people. Sadly, I had to accept the resignation of Tom Lee as Vice President and from the board. I

would like to welcome Dianne Heard as our newest board member. She was appointed to fill the remainder of Tom’s term in addition to her role as Recording Secretary. At the same meeting Julianne Vanden Wyngaard was elected to fill the Vice President’s spot. Congratulations to both women. We are fortunate that they were willing to step up and fill those positions.

It is my pleasure to announce that the 2015 Congress will be held June 15–19, 2015, at Missouri State University in Springfield, Mo., hosted by Dr. Jeremy Chesman. He is already hard at work preparing for this event and has some great ideas.

Shortly, you will be receiving the fall mailing which will include the membership roster. I would like to ask that you will take a moment to review the list for people who should be on the list, but are not members of the Guild. If you know of people who should be members, I hope that you will consider contacting them and inviting them to join or rejoin us. Sometimes it only takes a note or personal contact to bring them back into the fold.

As summer winds down I enjoy selecting and learning new music for next year. I like pulling the music out of the files to work on; however the pile usually has enough in it for several seasons. We are fortunate to have the availability of so much quality carillon literature. It’s often hard to decide what pieces to learn and which ones to return to the files.

Calendar

March 8–16, 2014
22nd International Carillon Festival at Bok Tower Gardens

June 4–8, 2014
53rd International Carillon Festival Springfield, Ill.

June 16–20, 2014
GCNA Congress University of Denver

June 29–July 3, 2014
WCF Congress Antwerp, Belgium

I’m looking forward to next year’s congress in Denver and hope that you will all consider attending. It promises to be a great event. Our congresses and regional gatherings offer quality programming and recitals as well as chances to learn from and share with each other. I always come home re-energized and with lots of ideas.

I encourage you all to keep up the good work. Hardly a day goes by that I don’t see news items in my Google alert about the great events that go on in the carillon world.



Denver Congress

by Carol Jickling Lens

The 72nd GCNA Congress, in honor of John Knox, will be held in Denver, Colo., next summer. Registration will begin on Monday afternoon, June 16. That evening’s entertainment will be the host recital featuring new compositions for the occasion by John Knox and Peter Olejar, along with a special arrangement by Carlo van Ulft. The welcome reception will follow, with open time on the tower for those wishing to play appropriate cocktail music!

Other features of the congress will include artist, exam, new music, and class of 2013 recitals; presentations by the Barnes Scholars, Ellen Dickinson, and John Knox; a tour of the Coors brewery; an organ recital at St. John’s Cathedral by a few of

our own; the “Other Instrument Recital”; and the debut of the GCNA singers. Of course the requisite pizza party, ice cream social, and banquet will also take place.

The official congress hotel will be the Hilton Garden Inn DTC. The rooms are \$124, plus tax, including breakfast. It is about 40 minutes away from the airport and just a few stops away from the University on the Light Rail. The least expensive way to get to the hotel is to book the Super Shuttle (www.supershuttle.com). It should be around \$25 per person one way. There will be dorm rooms available, as well as a list of other hotels in the area. Both the hotel and the Williams Tower are within a ten minute walk from the Light Rail. I hope this mode of transport will be both fun and convenient.

Master classes will be offered on Monday afternoon by Jeff Davis and Carlo van Ulft. We hope to also have follow up classes available with them on Friday afternoon. The Post-Congress trip will be a tour of the Air Force Academy Chapel and organ, lunch in Manitou Springs, and a trip up Pikes Peak on the cog railroad.

If you would like to play during the opening cocktail hour, join the GCNA singers, participate in the “Other Instrument Recital,” or have an idea for a presentation, please contact me on cjicklens@mac.com. Information about the congress will be put on the DU website as it becomes available. Just go to www.DU.edu/lamont and put carillon congress in the search box. I look forward to seeing you all in Denver next summer!

from **Congress**, page 1

music and swatting mosquitos. After the recitals, the crowd enjoyed a reception inside the church. As always, this first reception of the congress provided an opportunity for many carillon friends from all over the world to see each other for the first time in a year.



First Time Attendees

Next morning, Carol Anne Taylor (Dallas) hosted a First-time Attendees orientation breakfast, an opportunity for newcomers to meet each other and be welcomed to the North American carillon community. Later that morning, during the first General Business meeting, it was announced Wylie Crawford (Chicago) had a minor fall in his hotel room and was undergoing routine patching and monitoring. Happily, Wylie's injury was not serious.

Later in the morning, the first two of five advancement examination recitals were performed. The performers were Andrée-Anne Doane from Québec (student of Andrea McCrady, Ottawa, Ont.), and Michael Soltke from Yale University (student of Ellen Dickinson, New Haven, Conn.), who passed the exam and were later welcomed by the membership as new Carillonneur members.

Later, after the banter-filled congress photo shoot and box lunch, composers and performers presented the annual new music recital, showcasing music published within the past year. The performance featured "The Bell Invites Me," commissioned from noted composer Michael Torke by the GCNA Johan Franco Composition Fund, performed by John Gouwens (Culver, Ind.). Other pieces included "mc2" by Carlo van Ulft (Centralia, Ill.), "Variations on a Polish Air" by John Knox (Northumberland, England), and several other newly pub-

lished compositions and arrangements.

Later in the day, Ed Herrmann (Chicago) presented the results of his Barnes Memorial Scholarship award research, "Sampling the Rockefeller Chapel Carillon." Herrmann presented his work on recording the bells at the Laura Spelman Rockefeller Memorial Carillon (University of Chicago) for distribution as digital files for use in practice instruments and other applications.

Afterward, Aaron David Miller (House of Hope Organist) performed an organ recital of stylistically diverse pieces on the church's Fisk tracker organ.

Later, Joy Banks, the carillon librarian at Bok Tower Gardens in Lake

Wales, Fla., presented a talk on preserving archival material in the digital age. Joey Brink (Salt Lake City) then performed a carillon recital including his own composition "Mixolydian Mixup." After the recital, attendees gathered at the Lorenz-Meyer home a few blocks from House of Hope to enjoy the annual Pizza Party, sponsored by the IT Verdin Company and the Royal Bell-foundary Petit & Fritsen, and graciously hosted by the Lorenz-Meyer family.



Pizza party on the porch

The next day (Wednesday), two more advancement candidates, Tiffany Lin and Julie Zhu, both from Yale University and both students of Ellen Dickinson, played successful examination recitals and were later welcomed to Carillonneur member status. The crowd then boarded busses for Min-



Central Lutheran Church, Minneapolis

neapolis to visit Central Lutheran Church. There they heard an Artist Recital performed by John Widmann (Frederick, Md.), featuring both North American and European selections. Ellen Dickinson (Stamford, Conn.), the principal carillon teacher at Yale University, then presented a talk on "The Teacher as Coach," focusing on stimulating the motivation within the student and allowing the student to drive the progress in developing as a carillon player.

After the congress participants returned to St. Paul, Jim Fackenthal (Chicago) played a recital of early music selections, and Amy Johansen (Woodford, NSW, Australia) played a recital that included works with special connections to Sydney, Australia. The recitals were followed by the annual Ice Cream Social sponsored by Meeks, Watson & Company.

The following morning, Jonathan Hebert, from Ottawa, Ont., played the fifth and final successful examination recital. Jonathan is a student of Andrea McCrady, and was welcomed as a new Carillonneur member. After a business meeting featuring a comic invitation to donate to the Belgian Carillon, Carol Jickling Lens (Denver) presented a

see **Congress**, page 16

Congratulations to Our New Carillonneur Members . . .

The Examinations Committee is pleased to announce that the following individuals played successful advancement recitals at the 2013 Congress in St. Paul, and were approved by the voting membership in attendance to become our newest Carillonneur members.



Andrée-Anne Doane

Andrée-Anne Doane is the carillonneur at St. Joseph's Oratory in Quebec, where she plays five days a week. She studied carillon with Claude Aubin and Andrea McCrady. Andrée-Anne received a bachelor's degree in music and voice and a diploma from the Vincent d'Indy School of Music where she taught "Laberge technique" for children. She was cantor at the Oratory for several years before starting to learn the carillon. Since 2009 she has held the position of Carilloniste at the Oratory. Her favorite activities center around the three men in her life: her two sons, ages 5 and 9, and her husband. They especially enjoy the out-of-doors, both winter and summer.



Michael Solotke



Tiffany Lin

Tiffany Lin is a member of the Yale Guild of Carillonneurs, where she studied with Ellen Dickinson. She graduated this year with a BA degree in Economics and Mathematics. Tiffany also plays piano and violin, and enjoys chamber music.



Julie Zhu

Michael Solotke is a member of the Yale Guild of Carillonneurs, where his instructor was Ellen Dickinson. He graduated this year with a BS in Molecular Biophysics and Biochemistry. In 2012, he participated in summer study as an Intensive Package student at the Royal Carillon School 'Jef Denyn' in Mechelen, Belgium. In addition to the carillon, Michael also plays the trombone and piano. Outside of music, he enjoys the outdoors, reading, science, and a good beer.



Jonathan Hebert

Jonathan Hebert studied with Dr. Andrea McCrady and plays the Peace Tower Carillon in Ottawa. He has studied piano since the age of five and received his Bachelor of Music degree in Piano and Music Education from the University of Ottawa in 2008. He has been studying carillon with Dr. McCrady since 2009. Jonathan works at the Library of Parliament in Ottawa as an Information Officer and enjoys Canadian politics. He is originally from Nova Scotia, and enjoys playing golf and watching hockey. In past years he was a hockey referee.

Julie Zhu has studied with Ellen Dickinson, Eddy Marien, Erik Vandevooort, and Koen Cosaert. As a student, she played regularly at St. Rombout's in Mechelen. Julie graduated from Yale in 2012 with a double major in mathematics and art. She graduated this year from the Royal Carillon School 'Jef Denyn' in Mechelen, Belgium.

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

The Committee would also like to remind you that information pertaining to the 2014 Exam can be found on the GCNA website. Requirements for the 2015 Exam will be posted on the website in early January 2014.

and New Associate Carillonneur Members



Carolyn Bolden

Carolyn Bolden, a student of Carol Jickling Lens at the University of Denver, has passed the Associate Carillonneur Exam. She has been a UD employee for almost 24 years and she currently works in Technology Services as the Banner Resource Coordinator. Bolden began playing the piano at the age of seven and the organ at age sixteen. She studied Music Education at the University of Minnesota where her major instrument was organ. After teaching for two years in Minnesota, she moved to Denver where she has been actively involved in various church music programs in the area. Her history project was a brochure for the DU carillon.

Two Canadian Students

Two students of Dr. Andrea McCrady, Dominion Carillonneur at the Peace Tower in Ottawa, have passed the Associate Carillonneur Exam: Rebecca (“Beckie”) Manouchehri and Julie Tomicic.



Rebecca Manouchehri

Beckie Manouchehri taught herself to play mandolin, bowed psaltery, autoharp, and recorder. Since the age of ten she has taken classical voice lessons. She both administrates and teaches voice, violin, piano, cello, and music theory at two music studios. Besides playing the carillon, she is a violinist in Divertimento Orchestra and an active member of the Gloucester Music Club. Manouchehri has lived in Ottawa her entire life, and always loved hearing the bells on Parliament Hill. In September 2011 she attended the third annual Price Symposium and fell in love with the carillon. Her history project was a four-page study entitled “The Paccard-Bigelow Bell Tuning Technique.”



Julie Tomicic

Julie Tomicic also recorded her examination selections on the Peace Tower Carillon in Ottawa. Tomicic, a native of Gatineau, Que., has studied the piano for seven years, and has been studying carillon for two. She recently completed her studies at the University of Ottawa in Chemical Engineering, and plans to enter a career in environmental engineering. Her history project was a history of the Peace Tower Carillon.

Two University of Florida Students

Two students of Dr. Laura Ellis at the University of Florida have passed the Associate Carillonneur Exam: Ryan Chancoco and A. Mitchell Stecker.

Ryan Chancoco graduated this year with a BA degree in Japanese. His musical background is in piano, clarinet, and flute. While a member of Dr. Laura Ellis's carillon studio for three years he played not only in Gainesville's Century Tower, but also in



Ryan Chancoco

other U.S. carillon towers. Chancoco spent the 2011–2012 academic year studying abroad in Japan, and was given the rare opportunity to perform in a concert on the Bells of Flanders carillon in Itami, one of the few carillons in Japan. After graduation, he moved to Hartford, Conn., where he currently works for a translation firm. His history project was an outline of the exam history required reading.



Mitchell Stecker

Mitchell Stecker is in his fourth year at the University of Florida, studying Music in combination with Linguistics, and has been a member of the UF carillon studio since January 2011. He has attended the last three GCNA congresses. Stecker is a member of several other musical groups at the UF and in the Gainesville area, including the UF Organ Studio. He is the organ scholar at Holy Trinity Episcopal Church, participating in the liturgy by playing the organ, singing in the choir, and playing in the handbell ensemble. In his free time, he enjoys discovering and collecting world music, following university athletics, reading, and studying foreign languages. His history project is a website that features particulars of his carillon, carillon history in general, sample music, upcoming events, and a “Debunking Myths” section.

Connecting Carillonneurs through Our Family Tree Branches

A Report from the 2011 Barnes Scholarship Winner

by Sharon L. Hettinger, DMA

When I first joined the Guild and became a Carillonneur member, I remembered meeting a lot of new people. Everyone seemed to know everyone. Except for me! Over time, I heard people's stories . . . and little by little, I came to know their path to the present . . . but I kept wondering, "how did you get here?" Several names always came to the forefront: Price, Law, Gerken, Barnes, Myhre, and others . . . But WHO was connected to WHOM?!

An invitation for you to participate in my project was sent in mid-November 2010. I sent a letter and response form to 330 members of the GCNA whose names I took from the mailing list (before I applied for and was awarded the Barnes scholarship in summer 2011).

These letters were sent to Guild members living in North America and I received 145 responses (a fantastic 44.5%!). As a result of the information, here is the basic data entered into two volumes of carillonneur [studio] family trees:

- Number of teachers for whom I have created charts: 108
- Number of names included in the index: 420
- Number of pages in two volumes, plus the preface and index (which is placed into both volumes, for ease of use): 506
- Percentage of your responses also including the story of how you learned about the carillon: 45%

Our family tree...ah...so nice and neat. My hope and expectations were that a beautiful family tree emanating from a core group of individuals would result. The reality of it all is that we are a very messy family! There are cross relations at nearly every intersection.

Volume I contains the family tree chart for each instructor. The page or pages behind each tree include a "file card" on each member of the tree. The file card includes whether this is a primary or secondary instructor, whereabouts the lesson took

place (if mentioned on survey form), and also the other information that was submitted regarding other teachers with study sites, as made known to me.

Volume II includes the worksheet information that you provided to me (I did omit some personal comments to me), and it also includes your stories about how you came to be involved with the carillon.

The Index lists all of the names submitted to me. These are all of the names on the trees, the names of carillonneurs, associate members, or names of carillonneurs who may have been influential in getting you interested in the carillon. If a name was listed on the "intake" form, it appears in the index.

Where do we go from here? There is, of course, a lacuna of information, especially regarding earlier members and instructors. Perhaps you know some of the [older] members who didn't reply for one reason or another, or people who are not associated at this time with the Guild. This missing information may be best learned *now, today*. As members continue to age and die, we will lose much of that knowledge. So, please, offer the hand of friendship and collegiality among colleagues, and ask people to help complete our wild web of carillonneur pedagogues!

For those who may desire to purchase the two-volume set, please contact me. Hardbound copy: \$100; wire-bound spiral copy: \$75. These figures include shipping and handling in the United States.

Additionally, I am pleased and thankful to accept updated information and corrections to what I have begun. Please use this e-mail address:
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2013 Barnes Auction a Success

by Janet Tebbel and Lisa Lonie, Co-Chairs



Barnes Auction Items 2013

The 2013 Ronald Barnes Scholarship Auction and Sale was a huge success! During the GCNA Congress in St. Paul just over \$1,400 was raised. Fun and laughs abounded, especially when the auction came down to its last minutes. A special shout out goes to our donors and auctioneer, Tim Sleep, who was highly successful in encouraging members to open their wallets! Congratulations to all of our winners and thank you for your energetic support!

Frances Newell Is the 2013 Barnes Scholar

by Andrea McCrady

The 2013 Barnes Scholarship has been awarded to Frances Newell, who plans to study carillon composition under the mentorship of Carlo van Ulft.

A native of New York City and the Jersey Shore, Frances Newell has a BA in Music and Drama (high honors) from the University of California, San Diego, followed by graduate opera study at the Manhattan School of Music. She began as a guitarist and singer of folk-rock and later expanded into opera, singing roles with the Rome Festival Orchestra, Bayreuth Youth Festival, concerts in Portugal, Austria, and Mexico, and three recitals at the United Nations. A carillonneur at St. George's-by-the-River in Rumson, N. J., her published works include compositions for carillon, chorales, and English handbells. She teaches creative writing and composition at her community college, and is an avid nature lover, enjoying bicycling, hiking, and swimming.



In her Barnes proposal, Frances intends to adapt her variety of experience in composition to the carillon, using the articulations, tone-painting, phrasing, and other expressive techniques that she has employed in orchestral and vocal writing. She will submit her work to Carlo van Ulft for his critique and advice. She hopes to have several pieces completed in time for distribution at the 2014 GCNA Congress, where she will present a lecture discussing her music and the knowledge she acquired from the process.

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 **\$8,838** is available for distribution to one or more individuals in 2014. An application and procedural information are available on the GCNA website, <http://www.gcna.org>. Applications must be received electronically or postmarked by March 1, 2014. For further information, contact Barnes Scholarship Committee co-chairs, Andrea McCrady (239 Fireside Drive, Woodlawn, Ontario, Canada, K0A 3M0; e-mail: andrea.mccrady@parl.gc.ca) and Robin Austin (Springfield Park District - Thomas Rees Memorial Carillon, Bunn Administrative Office, 2500 S. 11th Street, Springfield, IL 62703; e-mail: raustin@springfieldparks.org).

Take Notes: Carillon Education

News from the North American Carillon School

by Carlo van Ulft

The spring of 2013 has been a busy time at the NACS. Two course books were finished and published. Frank DellaPenna's "The Marketing and Promotion of the Carillon" was the first course book to see the light of day, immediately followed by the book "Campanology" by John Gouwens. Both books have received excellent reviews from the North American carillon community and abroad. Sales have already surpassed expectations. The books are available for purchase through the NACS or via Amazon.com. The books were also available at the GCNA congress in June. More publications are expected to arrive early spring 2014.

We are also very happy to announce that Andrea McCrady and Robin Austin have joined the team of instructors (Lee Cobb, Ellen Dickinson, Frank DellaPenna, John Gouwens, George Gregory, Carol Jickling Lens, Lisa Lonie, Ray McLellan, Tim Sleep, and Larry Weinstein) making structured and organized carillon instruction now possible in 14 locations within North America.

The team met for the first time during the GCNA Congress in St. Paul, and is now working on the rules and requirements for the NACS Performance Diploma.

On June 7, 2013, the first graduate of the NACS received his Proficiency certificate. Hans Harmadi, originally from Jakarta, Indonesia, a student of Carlo van Ulft at Principia College, received his Proficiency certificate after playing a 25 minute recital on the Centralia Carillon in Centralia, Ill. Besides playing this recital, Hans also finished the required NACS theory courses: Marketing and Promotion of the Carillon 101 and Campanology 101. The jury consisted of Arie Abbenes, Frank DellaPenna, John Gouwens, Carol Jickling Lens, and Carlo van Ulft. Hans



Hans Harmadi

played a very nice examination recital and set the bar quite high for this level of certification.

Last but not least, a four to five day summer workshop is being planned at the NACS headquarters in Centralia in August 2014. Two or three members of the NACS Team will be available to work with a limited number of students. More information will follow in the spring edition of *Carillon News*.

Completion of the Digital Catalog of the Carillon Music of Sally Slade Warner

by Andrea McCrady, Chair
Heritage Music Committee

In the 2012 fall issue of *Carillon News*, the GCNA Heritage Music Committee reported on the project to create a digital catalog and to preserve the collection of unpublished carillon music of Sally Slade Warner, former carillonneur at St. Stephen's Church, Cohasset, Mass. This work was undertaken by Carla Staffaroni, a student from nearby Wellesley College. Mary Kennedy, as current carillonneur at St. Stephen's, coordinated arrangements with the church, and supervised Carla on site. Joy Banks, Librarian of the Bok Tower's Anton Brees Carillon Library (ABCL), served as technical consultant to Carla in Cohasset from her office in Florida throughout the project.

Carla had organized and cataloged over half the collection in the summer of 2012, and this year she succeeded in completing the digital catalog of over 500 pieces and scanning 473 pieces of music, which included seven of Sally's manuscript notebooks. The cataloged items eventually will be accessed at the ABCL through a search for "GHM" (GCNA Heritage Music) on their new searchable online catalog for their collections:

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



St. Stephen's Church, Cohasset



Sally Slade Warner with children

The scores fell into the categories of folk tune arrangements, classical transcriptions or arrangements, popular music arrangements, film or movie music arrangements, and arrangements of other existing carillon music. All of these were arranged, many more than once, in order to fit the Cohasset, Andover, Gloucester, Norwood, or Wellesley carillons. The scanned versions, along with the original hard copy manuscripts, will be kept at the church. Because a formal executor of Sally's estate has yet to be designated, the GCNA does not yet have permission to copy the manuscripts. The sole purpose of scanning was to make backup copies. Like the originals, the new digital backups will be the property of Sally's estate.

At the end of her work in Cohasset, Carla wrote, "Cataloging and scanning Sally's music has been a truly rewarding experience. It is amazing that she arranged so many pieces of music, and it was really exciting and inspirational to look through all of her brilliant arrangements as I cataloged and scanned them. It seems like she was a wonderful woman, and I feel that I have

gotten to know her by working with her collection over the past two summers and hearing stories about her from other carillonneurs."

With the completion of the creation of a Warner digital catalog, the Heritage Music Committee has turned its attention to future projects. The goal of the committee is to identify, locate, digitally catalog, and link collections of

unpublished music of prominent past North American carillonneurs to the archives at the Bok Tower. The committee members were consulted regarding potential target lifetime collections, and their suggestion was to focus not only on deceased carillonneurs, but also on the libraries of eminent retired carillonneurs. Consequently, upon the

recommendations of the committee, the chair contacted Beverly Buchanan to discuss the whereabouts of her personal collection. Beverly was agreeable to the proposal, and reported that she had divided her collection, sending all of the 2-octave pieces directly to the Bok Tower, all of her 3-octave music to Midwestern State University in Wichita Falls, Texas (Jim Quashnock is the current carillonneur), her duets to Mary McFarland in North Carolina, and the remainder to Laura Ellis in Gainesville, Fla. The GCNA Board has approved a budget for this project, and Mitchell Stecker, a student in the carillon studio of Laura Ellis at University of Florida, Gainesville, will be available to undertake this work at the end of the 2014 spring academic term.

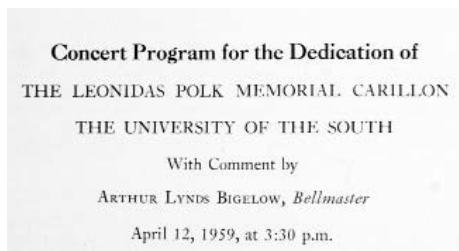
Overtones

Regional Notes

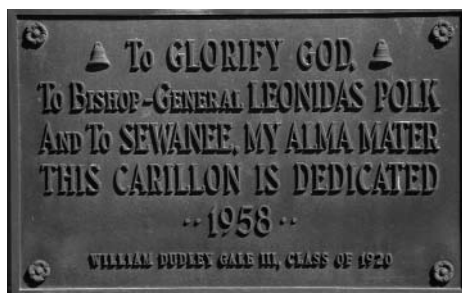
When Was the Sewanee Carillon Dedicated?

by John Bordley

In late 2008 and early 2009, I convinced myself that the carillon had been dedicated in the spring of 1959. I found the original program booklet and set about obtaining and learning the music so that I could replicate the 1959 recital in a 50th anniversary event.



Several times recently, a plaque on the chapel wall near the outdoor steps to the tower has caught my attention:



On a normal day, one does not really notice the plaque. It is dark and off to the side. However, once you have seen something you cannot not see it anymore! I kept noticing and thinking, "That plaque is wrong!" Or, maybe, was the plaque correct and the dedicatory program incorrect?

While looking through some older editions of the *Sewanee Purple* (via scanned images that are available on the Web) for information on another project I am working on, I came across this snippet from an article about the April 1959 dedication (Vol. LXXVI, No. 20; April 8, 1959; page 1):

At long last, the carillon is to be dedicated. It was first planned that the dedication should take place on Founders' Day, Oct. 10, but the tower had not yet been completed. Then it was announced that the date would be on April 5, but circumstances caused the date to be changed to April 12.

Mystery solved!

Centralia Carillon Opens New Offices

by Carlo van Ulft

Due to space limitations in the tower, and the Centralia Carillon tower needing major maintenance performed on its metal interior structure, the Foundations which own and operate the Centralia Carillon decided to permanently relocate the carillon office and the carillon lobby (which housed the practice keyboard and was used to receive tourists). Both boards wanted the new offices to be as close to the tower as possible which caused some delay of the move.

An existing office building one block south of Carillon Park was acquired. The office was remodeled and finished in July 2013. The carillonist now has to walk 200 yards to the tower. The new office building hosts the office of the Centralia Carillon Director/Carillonist, a separate music library, a lobby with the practice keyboard with seating for 25 tourists, as well as a meeting/work room for students of the North American Carillon School. In addition, a 20 car parking lot was acquired together with the building and now has designated parking bays for the Carillonist and Carillon Guests.

On September 18 the official ribbon cutting ceremony took place with city dignitaries and others in attendance. The maintenance on the tower will very likely take several months to complete. During that time, tours of the carillon and the tower will not be possible.



New offices at Centralia Carillon

John Cage Centenary

by George Matthew, Jr.

In October 2012, Middlebury College Chaplain Laurel Jordan forwarded to me an invitation from the Forum Zeitgenössischer Musik, Leipzig, to perform the five carillon works of John Cage as part of the worldwide celebration of his centenary.

I had occasionally included his Carillon Music #1, 2, and 3 in programs of contemporary carillon music and I had heard these three performed at Smith College in the fall of 2003, but I had never made a study of the works. In preparing for the performances, I learned many interesting things, for instance that #2 and #3 are mirror images of each other and that #4 was created by placing a transparent overlay on a star chart.

#4 calls for electronic feedback at times, and percussion effects (“log-like”) at precise intervals. I was not able to arrange these and so did not perform #4. It was performed in Svendborg, Denmark and York, England, and Jeff Bossin included it a few years ago in a program of carillon and electronic music in Berlin. The composer calls for “three-octave electronic instrument with accompaniment” and his postscript reads, “New York City, 1966.” I was doing graduate study at Wesleyan (Conn.) 1977–1980 and met some professors who had known John Cage. They held different opinions as to whether #4 was indeed intended for an electronic instrument or for real bells.

#5 presents a different challenge: Cage’s instructions for this piece read, “The notation (treble and bass staves giving equal space for each of 47 bells omitting low C# and D#) is on plywood, five unnumbered blocks given here on photograph, both sides, the grain, etc., to suggest what bells are sounded”.

I decided to be proactive in this one and created a framework with John Cage’s name in a 26-tone atonal scheme, combined with the change-ringing discipline, “Oxford Treble Bob Minor.” On this musical trellis Cage’s aleatory notes derived from the grain of the wood climbed like vines.

After my two concerts were over, I heard Erfurt carillonneur Ulrich Seidel’s realization, which was very different.

The first part of my program was entitled, “The carillon works of John Cage: Deconstruction, Revolution, or Innovation?” The second part was entitled, “The Legacy of John Cage: Reconstruction, Assimilation, or Synthesis? The works of four contemporary women composers.” Emma Lou Diemer, Chin-Chin Chen, Kathryn Mishell, and Sister Joyce Evans all put music back together in very different ways.

My programs were at 4 p.m. Saturday, May 9th at Middlebury College, and 1 p.m. Saturday, June 22nd at Norwich University.

Middlebury College, Middlebury,
Vermont, USA
Carillon Recital, 4 PM Saturday,
May 9, 2013
George Matthew Jr., carillonneur

John Cage and the Carillon; his works
and his legacy

I. The Carillon Works of John Cage: De-
construction, Revolution or Innovation?

Music for Carillon #1
Middletown, CT, 1952

Music for Carillon #2
Middletown, CT, 1954

Music for Carillon #3
Middletown, CT, 1954

Music for Carillon #5
Hollins College, VA,
1967

II. The Legacy of John Cage: Recon-
struction, Assimilation or Synthesis?
The Works of Four Contemporary
Women Composers

Reflections from the Tower
Emma Lou Diemer, 1990
b. 1927

Prior to Landing
Chin-Chin Chen, 2001

Spirals
Kathryn Mischell, 2000

Toccat; Jubilate Deo
Sister Joyce Evans,
1986
(1931 - 1994)

Program Notes:

Cage’s instructions for “Music for Caril-
lon #5” read as follows:

“The notation (treble and bass staves giving equal space for each of 47 bells, omitting low C# and D#) is on plywood, five unnumbered blocks here given as photographs, both sides. The grain, etc., to suggest what bells are sounded.”

Hollins College, Virginia, Feb. 18, 1967.

My interpretation:

I enter John Cage’s name into a 26-tone system (A=1=middle C, B=2=C#, to Z=26=C# two octaves higher), thus:

J=10	C=3
O=15	A=1
H=8	G=7
N=14	E=5

Then combine this with the change-ringing discipline “Oxford Treble Bob Minor.”

This creates a framework of shifting tonality. Some of the woodblocks show little grain, others are extremely complex. The wood grain takes precedence over the framework, like vines growing on a lattice.

Cage is famous for his aleatory elements, yet in many of his works, he demands precise timing and structure. The results are sometimes quite beautiful; for instance, Carillon Music #1, 2, and 3 are reminiscent of birds singing in the early morning. I feel that I’ve made a consistent extension of his work.

“Freedom develops from structure and
structure from freedom.”

Brandon, Vermont, April 15, 2013

Emma Lou Diemer has composed extensively for many media, especially choral and organ, and is a professor at University of California, Santa Barbara. Chin-Chin Chen is professor of music at Iowa State University and head of the Electronic Music Department there. Kathryn Mischell, a Texas composer, is host of two radio programs highlighting the music of contemporary women composers. Sister Joyce Evans, a member of the Music Society of St. Anne, was an organist, carillonneur, instructor, and composer.

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About 50 instruments worldwide took part in the Cage centenary observance in some 13 countries: Australia, Belgium, Denmark, France, Germany, Lithuania, Luxembourg, the Netherlands, Norway, Sweden, Switzerland, the U.S.A., and the U.K.

Here is a summary of the programs at American carillons:

<u>Date</u>	<u>City</u>	<u>Institution</u>	<u>Carillonneur</u>	<u>Cage pieces played</u>
May 17	Albany, N.Y.	City Hall	Charles Semowich	1, 2, 3 and 5
June 8	Alfred, N.Y.	Alfred University	Laurel Buckwalter	1
July 19	Ames, Iowa	Iowa State University	Tin-Shi Tam	2 and 3
June 10	Glencoe, Ill.	Botanic Garden	James Fackenthal	2 and 3
June 11	Naperville, Ill.	Millennium Carillon	James Fackenthal	2 and 3
June 30	Chicago, Ill.	University of Chicago	Paul Christian Balslev	5
July 1	Glencoe, Ill.	Botanic Garden	Paul Christian Balslev	5
July 7	Naperville, Ill.	Millennium Carillon	Paul Christian Balslev	5
July 28	Chicago, Ill.	University of Chicago	John Widmann	1
July 29	Glencoe, Ill.	Botanic Garden	John Widmann	1
July 30	Naperville, Ill.	Millennium Carillon	John Widmann	1
May 4	Clemson, S.C.	Clemson University	Craig Goodman	1
May 4	Clemson, S.C.	Clemson University	Brett Tomashitis	2
May 4	Clemson, S.C.	Clemson University	Ann Williams	3
May 19	Clemson, S.C.	Clemson University	Linda Dzuris	5
May 12	Gainesville, Fla.	University of Florida	Laura Ellis	1
July 4	Madison, Wis.	University of Wisconsin	Lyle Andersen	2 and 3
July 25	Madison, Wis.	University of Wisconsin	Lyle Andersen	5
May 11	Middlebury, Vt.	Middlebury College	George Matthew Jr.	1, 2, 3 and 5
June 22	Northfield, Vt.	Norwich University	George Matthew Jr.	1, 2, 3 and 5
May 9	Winston-Salem, N.C.	Wake Forest University	Benjamin Strickler	2
May 9	Winston-Salem, N.C.	Wake Forest University	Raymond Ebert	3

In closing, I wish to thank Sebastian Vaske and Phillip Weiss of Zeitgenössischer Musik, Judith Cline and James Leland of Hollins College, and Greg Vitercik of Middlebury College for their advice, help, and patience in this endeavor, and also Tom Weiss of WGDR for recording and broadcasting the Norwich University concert. C.F. Peters provided all the scores for Zeitgenössischer Musik.

Carillon and Anonymity

by Julie Zhu



New Carillonneur member Julie Zhu spoke this summer at the TEDx Conference in Sitka, Alaska, narrating her experience with the carillon, especially her time in Mechelen, Belgium. Her presentation can be viewed on YouTube at https://www.youtube.com/watch?v=QR2TxaMIRXU&list=PLsRN0Ux8w3rOEZoaY5EpDf_obxjk_rKSi&index=6. A transcript of the presentation is printed here. She begins by pantomiming the performance of a piece to a recording of it.

That was Stephen Rush's *Etude I*, played on the carillon of St. Rombout's tower in Mechelen, Belgium, the main instrument of the Royal Carillon School, from which I graduated a month ago.

Almost every other day for the past year, sitting 30 stories high, in a wooden cabin that was not much larger than a bathroom, I played for the city of Mechelen. The nearest bathroom, by the way, is 500 winding stone steps down. That wooden console that I'm playing on is suspended in a cloud of bells, hanging to-

gether like ripe fruit. The smallest bells are about as big as flower pots, and they're above my head, in rows. The largest bells are THIS big (*run around in a circle*) and they're below me. The biggest bell, named Salvator, meaning Savior, weighs 8,884 kg. That's more than five SUVs combined.

At the touch of my finger, I can delicately depress a baton down and play so that only a person right next to the bell can hear it. But I can also stomp on the pedals and pound the keys using my fists, the normal technique to play this particular

carillon, and cause thunderous noise that's carried for miles. And when I'm done, I lock the door, race down the cathedral tower, and escape out the little red side door into the street.

So when I tell people that I carillonned in Europe for a year, what I really mean is that I was a menace to thousands of people and got away with it. Especially when I play contemporary music.

Okay, so what is a carillon? I get asked this a lot. Also, "why?"

The What is easy—the carillon is the largest and heaviest musical instrument in

the world. It's probably, on average, also the loudest; the only comparable instrument is the pipe organ. Sitka has bells, in St. Michael's, but they're played using ropes—a carillon has a keyboard. There are more than 600 carillons in existence, on six continents, and 300 of them are concentrated in the Low Countries, Northern France, and Western Germany, which together, is about the size of New York State.

The United States has 164. One of those is in Harkness Tower at Yale University, where I first learned how to play. And fell in love.

Why? I don't know. But it feels so typically human to obsess over a rare and strange thing, to be different. A long time ago, I played piano, but I quit to focus on painting. Carillon was my second chance at music. So after I graduated college with degrees completely unrelated to music, I decided to study carillon professionally at the oldest and most prestigious carillon school in the world, in Flanders. The other two carillon schools are close by though, in Holland and in Northern France.

I had the time of my life in Belgium, and my favorite part was traveling to play other carillons, even though St. Rombout's kept me busy several times a week. Oh the instruments that I got to play! They were all so different and sometimes it was difficult to adjust. Tiny, tinkly ones at the top of abbeys; large, tower trembling ones in a spider web of wires connecting the clappers of the bells to the keys; carillons that are stuck in attic corners at the top of open staircases or ladders that are hundreds of years old and aren't even nailed down at the top, so when someone tells us to "break a leg," sometimes we do! I played on bells that are more than 500 years old, cast by the most famous of bell founders, who must have been geniuses, since they cast perfectly tuned bells without modern tuning systems. Starting in the 17th century, bells were tuned by shaving out the inside, like a cannon, but no one knows how bell founders did it before. Even today, keeping all procedures the same, good and bad bells come out—the casting process is complicated and unpredictable—which makes these old bells magical.

In fact, as carillonners, we're just passing through. The bells have lived through history. The carillon is 500 years old! Older than the piano! And bells have been around for thousands of years! Play-



Julie Zhu playing air carillon at Sitka TEDx conference

ing on one of these old instruments is like playing on a Stradivarius violin, and as a visiting carillonner, all you have to do is ask.

In medieval times, the Why was more practical. Bells were hugely important in your life because they told you how to live it. In one part of France, there was a special bell rung to warn mountain folk that the tax collector was on his way, which gave people time to hide. There's also a bell that wakes you up, a bell that tells you to go to bed, a bell that tolls for dinner, for death, for birth, a fire bell, a bell for execution, a bell for revolution. When a town was conquered, their enemies would break their bells, which would be like breaking their spirit.

Bells came before clock hands. In Dutch, "klok" means bell, and the number of times the bell rang was the hour. And to make sure you counted correctly, a small jingle was played beforehand to warn you to count. The most famous of these is the Westminster Chimes. It plays in Sitka every noon. Eventually, this was programmed on a drum with pegs, like a music box, and that's how the carillon was born, and the carillonner, alone in the tower, without pomp or glory, would play every week for the people.

Carillon sounds very different from other keyboard instruments. The composition of the bronze (around 78% copper, 20% tin and 2% of impurities) and the bell shape determine the sound and overtone structure of a bell. Not enough tin, and

your bell is dull. Too much, and your bell will break. That's why the liberty bell has a crack in it. Another broken bell is the Tsar Bell, the largest bell in the world at 20 ft wide and tall, outside the Kremlin in Moscow. Before installation, it fell, and a door-sized piece broke off, and now it's used as a chapel.

When a bell with the perfect balance of brightness and fragility is struck, and you listen carefully, you'll hear that the bell sound is built from more than one tone. There's a prominent minor third overtone that gives the bell its melancholic resonance, which is why minor pieces sound particularly well on the carillon, like this arrangement I made of Bach's *Organ Fantasy in G Minor*.

But that's not to say you can't play other music, too, like John Courter's *Blues for Bells*. Or Lady Gaga, or Justin Bieber, or the *Harry Potter* Theme Song. Hundreds of people have also written especially for the carillon, including John Cage.

But today, the iPhone has a ringer called "Bell Tower." And when people hear bells, they think it's a recording or played by a computer. Because we're anonymous, carillonners are easily forgotten. Carillon art is not threatened so much by technology as it is by obscurity and isolation. There are scores of carillons out of use like the one in the National Zoo in Washington, D.C., without even a ladder to get to the instrument.

The carillon player may be invisible, but our job is physical and dirty. When I finish playing, I've soaked through the armpits of my shirt, even in winter, and my hands are grimy with sweat, dirt, and machine grease. Even with all the carillonners who, over time, should have sponged up the accumulated dust on the stone walls and stairs, there's still enough grime to get on my pants. Running up, my left leg spasms more than my right because the staircase only turns clockwise. I kick off my shoes, step into thin-soled slippers, and grasp the railing to keep going—throat dry, calves clenching—until I get to the door of the playing cabin. All this and I haven't even started playing yet.

The large force required to overcome the striction of heavy metal forms calluses on the pinkie side of my fist, an occupational hazard specific to playing god with

continues next page

from previous page

the public sound waves. They're hard-won battle scars of practice, but now, the wooden batons mold perfectly to my hands, ready to strike.

I begin with pieces that I know by heart, ones that make me feel like an extension of the large instrument, my body swaying with the dynamics, my eyes closed and my hands and feet knowing where to go on muscle memory. With more modern pieces, I feel like a professional Wac-A-Mole player, hitting all the notes with speed and accuracy only children at Chuck E. Cheese's can comprehend. Then I make a mistake and the wrong note rings and rings with the characteristic minor third echo, and I feel like a chef who accidentally used salt instead of sugar in the dessert course. I curse loudly, since no one else is there to hear. I feel like pounding diminished chords, embarrassed and angry at myself for the irrecoverable blunder, it's all wrong now, but who cares anyway, no one knows it's me. I don't though, because someone is always listening.

I play the lyrical *Godfather Love Theme* instead, to smooth things over. It's easy to hate these single melody line chestnuts that are especially popular with people, who in the summer bring lawn chairs to listen in the courtyard. There are no virtuosic strings of arpeggios that I can use to show off. It's as if polyphony had never been invented. But then I remember how I fell in love with the carillon: listening to a lamenting strain of a popular serenade—played not for the amusement or fancy of the musician, but for a community, a city, a people. That's why anonymity is beautiful: it allows the carillon to humbly become part of everyday life, raining music down from the sky, not more or less important than the bread that is baked every day.

And I don't think it's necessary to know what a carillon looks like, or how it's played, or the history of bell-making. When you hear something that catches your ear, be it a carillon or a whistling stranger, or a singing bird, pause your conversation and listen. Don't listen, even; just feel. Let the music pass through you as though it's ringing through a substance purer than air. Let it, and you will become empty enough to join the atmosphere—a collective sigh, composed of all the town's rustles and murmurs, supporting a melody that rises above.

Transitions

Boardwalk Hall's Historic Organ Restoration Committee Appoints Resident Organist/Outreach Director



Dr. Steven Ball has been named Resident Organist and Director of Outreach and Fundraising for the historic pipe organs at Atlantic City's celebrated Boardwalk Hall.

In this newly created position, he will accomplish the fund raising mission for the Historic Organ Restoration Committee at the hall.

Ball will showcase Boardwalk Hall's two world-famous pipe organs, the seven manual/449 rank Midmer-

Losh (opus 5550) which is the world's largest pipe organ, as well as the magnificent four manual/55 rank Kimball (KPO 7073) installed in the Adrian Phillips Ballroom. This Kimball organ has the unique distinction of now being the largest unaltered example of a Theater Organ by Kimball.

Ball will provide tours of the famous organs and will conduct free public performances. The organs also will be highlighted at selected events at Boardwalk Hall throughout the year.

Additional information about the Boardwalk Hall organs is available at <http://www.boardwalkhall.com/organs.asp>.

Ball has served as University Carillonneur and a faculty member of the Organ Department at the University of Michigan, where he also was director of the Stearns Collection of Musical Instruments. He also held positions as senior staff organist at the Michigan Theater in Ann Arbor and cathedral organist at Blessed Sacrament Cathedral in Detroit. He was recently appointed Artist in Residence at Philadelphia's historic Roman Catholic Cathedral Basilica of Sts. Peter and Paul.

Installations, Renovations, Dedications

Oakland University Plans New Carillon

by Dennis Curry

Ground is broken for Oakland University's Elliott Carillon Tower ...



... and the 49 Petit & Fritsen bells have been cast. Soon to be the new icon of Oakland University (site of the 2011 World Carillon Congress banquet at Meadow Brook Hall), this striking 151 ft tower is starting to take form. Ground was broken in April by the donors, Hugh and Nancy Elliott, and various university dignitaries.

The Elliott Carillon Tower is designed to be a rallying point for student activities, and will create a stunning centerpiece for OU's campus life, complete with a water fountain, garden, and decorative landscaping. The Verdin Company was chosen by the university for the carillon design and installation; Wet Design (Burj Khalifa and Bellagio) is doing the fountain, and Barton-Mallow is the general contractor. Dennis Curry is the carillon consultant, and has been asked to start a carillon education program and regular performance schedule as university carillonneur.

Dedication is targeted for fall 2014.

Ring in the New (Pun Completely Intended)

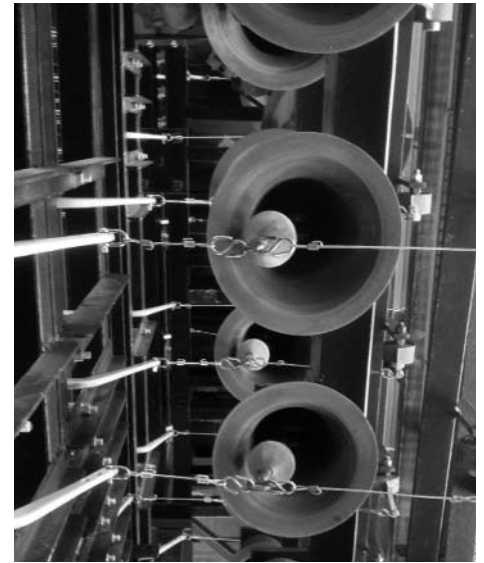
by Austin Ferguson

A few months ago, I wrote a piece covering the renovation of my instrument, the Kniker Carillon, down here at the University of Texas at Austin. At that point, the instrument was pretty much torn apart, awaiting parts to be shipped down from Ohio and installed in the Tower. Now, it's like a brand-new instrument that is truly fitting of being the pride of campus once again.

As I previously mentioned, the KC was in pretty sad shape around this time last year. A catwalk had been installed by University construction crews who, unfortunately, didn't think twice before fiddling with the instrument, taking it from a damaged action that could be played musically – if you knew how – to a piece of machinery that could hardly function. It existed in this sad state for most of the fall semester until our contract with the Verdin Company came into effect in October. A few months of intensive (and agonizingly long) work brought us up to the time of my last article.

Fast forward to now. To say that the instrument now has changed for the better would probably be the understatement of the century. I don't think the KC has been in as good of shape as it is now since about 1987, when it was first installed. The console, for the first time since I've been playing it, is responsive and capable of making music! The bells have been stabilized and are no longer of breaking off and falling through the roof on top of us. Our guide wires were replaced and are now fast and precise when in use. If you can't tell, I'm pretty darn happy about everything.

In addition to all of that, our electrical system was completely replaced. The Westminster Quarters that have rung across campus for 76 years were computerized and better timed in terms of strike time. The electronic keyboard that sits in



*Kniker Carillon bells,
University of Texas at Austin*

the practice room, with hammers on the lowest 37 bells, was replaced (the other having been in situ since its installation in the early '70s) along with all the wiring associated with it. What was a clunky, unreliable system with faulty strikes is now almost able to pass as being played by a person from a clavier!

I think it's safe to say that I'm absolutely thrilled with the work that's been done. The carillon was even the focus of national attention when I played a memorial concert for the Boston Marathon bombings—not necessarily publicity about the fantastic work that had been done, but I did get a few nice e-mails telling me that they had no idea people played the bells and they would do more research about carillons! It wasn't the ideal situation, but there was some positive aspect to it all.

At long last, the instrument is in good shape, and I can see it lasting another 50 years before any more major maintenance is needed. Once again, the Kniker Carillon is an icon of campus that's here to stay. Even though I graduate in two years (and my future with this particular carillon is uncertain), I know that generations of students are going to love the thing as much as I do. Thanks, and Hook 'em, Horns.

Carillair Installed

by Jenny King

Christ Church Grosse Pointe, Mich., has installed a Carillair with Cari-Engine computer playing system in the tower that houses the church's 35-bell Gillett & Johnston/Taylor carillon.



The playing means, mounted atop the batons behind the music rack, uses compressed air from a cylinder located a few feet from the clavier to activate the keys.

The computer-based system likely will play mid-days and at 6 p.m., as well as before and after services unless a carillonneur is present.

"I met with (music director) Scott Hanoian a couple of years ago to talk about ways to give the church a greater presence in the area," said David Jones, a member of the Vestry. "Having the carillon played for the enjoyment of the community was on our list."

Jones said when the decision to proceed was reached, it took just 11 hours to raise the necessary funds.

The church contracted with Care Technics of the Netherlands, a company that specializes in carillons, tower clocks, swinging bells, and automation.

"We have installed 15 Carillairs in the Netherlands," said Andre Bossenbroek, director of Care Technics and one of the team who installed the system. "It is important to note that it is non-invasive" with respect to the carillon.

"It makes music, not noise," Bossenbroek said.

Hanoian will choose the music to be played by the Carillair and oversee the creation of the MIDI files.

"We will continue to have a carillonneur whenever possible, for weddings and memorial services, for example," says Hanoian, "I would prefer a live musician, but this new system allows us to have the carillon played more often and on a regular basis."

from *Congress*, page 4

slide show highlighting the attractions of Denver and the Carl M. Williams Carillon at the University of Denver. The presentation was part of Carol's invitation to next year's congress in Denver, June 16–20. Arie Abbenes (the Netherlands) then presented an overview of some of the Dutch and Belgian instrument restoration projects he has participated in recently, including Helmond, The Hague, Alkmaar, and Mechelen. After lunch, Margo Halsted (Pasadena, Calif.) gave a talk about the European carillon art, focusing on guilds, major instruments, and their stewards. Ed Nassor (Fairfax, Va.) then delivered a presentation on "Our Evolving Repertoire: Music in the Times of Tragedy," which explored the music that played on the carillon in response to major tragedies as part of a national grieving process.

Later that evening Arie Abbenes played a recital consisting of an arrangement of Bach's famous violin Chaconne and Simeon ten Holt's "Canto Ostinato." The congress attendees then changed for dinner, met at the Crowne Plaza Hotel to buy drinks and bid on bell related items during the Barnes Silent Auction to raise money for the Ronald Barnes Memorial Scholarship. The group then moved into the dining room and enjoyed dinner, followed by the Barnes Live Auction. Andrea McCrady hosted the event, Tim Sleep (Naperville, Ill.) served as auctioneer, and Mitchell Stecker (Gainesville, Fla.) worked the crowd by displaying the items being auctioned. Bidding was spirited.

Friday morning, the last official day of the congress, began with the "GCNA Class of 2012 Recital" played by Vera Wünsche (Salt Lake City), featuring works by Barnes, Brink, and Schumann. Jeff Davis (Berkeley, Calif.) then performed an Artist Recital featuring his own composition "A Cup of Rejoicing," a setting of Shaker tunes. The audience then moved indoors to hear Gordon Slater (Nepan, Ont.) present "The Carillons of Canada," a talk that provided cautionary tales about engineering

and policy errors resulting in uneven fates of Canada's 11 carillons. Next, Sharon Hettlinger presented the results of the work she did as a 2011 Barnes Scholar. Sharon's project focused on the carillon community's pedagogical family tree, examining results from questionnaire data obtained from the GCNA membership.

After lunch, attendees enjoyed Artist Recitals by David Hunsberger (Oakland, Calif.) and Dennis Curry (Bloomfield Hills, Mich.), featuring compositions by Badings, Barnes, and Winsemius (Hunsberger) and Cook, Curry, and Sartori (Curry). Back indoors, the final guild congress business meeting was highlighted by a standing ovation for president David Johnson, in thanks for his years of service on the Board of Directors as recording secretary and president, as well as his hosting of the 2013 Congress in St. Paul.



David and Chuck Johnson

Tim Sleep, the newly elected president of the GCNA was unavailable to close the meeting, so David Hunsberger, treasurer, rang the closing bell, indicating the end of the 2013 Congress. Many of the remaining participants repaired to The Muddy Pig for refreshment.

The next morning (Saturday), the participants who were able to stay for post-congress events were bussed to the Mayo Clinic in Rochester, Minn., to visit the Rochester Carillon atop the Plummer Building, hosted by Jeffrey Daehn (Rochester). After returning to St. Paul, the remaining participants exchanged farewells and expressions of enthusiasm for reconvening the following year in Denver.



Foreign News

Performing in Japan

by Ryan Chancoco

At the WCF/GCNA joint congress in Michigan two summers ago, I made the acquaintance of a woman, Ms. Minako Uchino, a Japanese national who lives and works in Toronto where she is also studying carillon. Throughout the course of our conversation, I told her that I was a Japanese major and that I would be studying abroad in Japan starting in September of that year (2011). We then began to talk about the three carillons that existed in Japan, one of which was located in Itami, relatively close to the university where I would be doing my University of Florida exchange program in Hirakata. Ms. Uchino said that she would try to find out more about the carillons for me and would get back to me.

I received an e-mail later that year from Ms. Uchino with great news that she had already been corresponding with a Mrs. Mari Norisada, a carillonneur from Kobe who has ties to the Osaka School of Music and was also in charge of playing the Itami Carillon. Not only would I have an opportunity to see the instrument from outside, but Mrs. Norisada offered me the chance to view and play the console. I was rather ecstatic to find out that I would be able to play a carillon outside of the United States, especially one in a nation with so few of these instruments. In addition, Mrs. Norisada told me about a concert that was going to be played on the carillon in November in commemoration of the gifting of the carillon to the city and asked if I would like to perform as a guest artist.

Of course I said yes.



Ryan Chancoco and Mrs. Mari Norisada

Before I describe the concert, let me give you some background on the carillon. As I said before, the carillon, officially named "Furandoru no Kane," or "The Bells of Flanders," is situated in the city of Itami in an urban setting, right in front of the JR Itami train station. It is a smaller carillon than the one we have in Century Tower on campus, with 43 bells as opposed to our 61, and was given to the city of Itami in 1990 as a gift from its sister city in Belgium, Hasselt. As of the time of my study abroad, Mrs. Norisada informed me that the carillon was not in regular use, and that it was only played for concerts around once or twice a year.

I met with Mrs. Norisada at the Osaka School of Music Museum where there was a practice console (also provided by Hasselt) in preparation for the November concert. We constructed a program that included some of my regular repertoire from Century Tower and some popular pieces that the audience might know. Mrs. Norisada played some pieces by Belgian composers and also some classics by J.S. Bach. We chose to finish the concert with a duet arrangement of the "Thaxted" hymn tune (most popularly known from the slow section of *The Planets* by Holst) as a tribute in honor of those that passed away in the Tohoku earthquake and those still surviving.



*The Bells of Flanders Carillon
Itami, Japan*

It was a great concert, I'd say, and the people in attendance were appreciative of our efforts and that the bells were ringing once more. I was very proud and honored to be given the opportunity to perform there and raise awareness of this instrument to the Japanese population.

On that note, in May of the following semester, Mrs. Norisada contacted me again, asking if I would like to be part of a

presentation on the carillon she was giving at the Osaka Musical Instrument Museum. She would be presenting the audience with an overview of the carillon's history and music accompanied by a few pieces played on the practice console. I again agreed to participate and in addition to playing on the practice console as a demonstration for the audience, I also gave a short talk (in Japanese, naturally) about Century Tower and life in the carillon studio at UF. The audience was very interested in my international perspective on the instrument and how important it is not only to the UF and Gainesville community but also to areas with carillons all over the world. It is Mrs. Norisada's and my hope that bringing awareness of this rare instrument to the people of Japan would revive a sense of pride in having one in the area and encourage its more frequent use.

I only found out later that my participation in the presentation as well as excerpts of my talk were also published in *Ekirei*, a circulation produced by the Japanese branch of the American Bell Association.

Naturally, I owe a debt of gratitude to Mrs. Norisada for being kind enough to allow me these experiences, Ms. Uchino for offering to handle the initial contact and logistics, and of course Dr. Ellis, for her support and taking the studio to the WCF/GCNA congress in the first place without which none of this could have happened.



The Japanese reads:

"This carillon was presented to the city of Itami by their sister city, Hasselt, as a sign of continuing peace and harmony. November 9th, 1990." This is on the console. Outside, there is a shinier-looking sign with the same inscription.

My August 2013 Visit To Australian Carillons

by John Knox

My music has been played in Australia since its publication about 15 years ago by American Carillon Music Editions, my first champion being Jill Forrest, the former University Carillonist. Jill and I were in touch with each other, and always wanted to meet, but by accident whenever one of us was in Europe the other was in North America, and when Jill's husband, John McKerral, had a heart attack Jill stopped traveling altogether.

Then came the compositions many of which were commissioned by June Catchpoole, one of Sydney's carillonists. They were: (for Sydney) "Versets on Glenfinlas" for Catherine MacKenzie (2000); "Gaudeamus" for Jill Forrest (2002); "Findlay's Frolic" for Graham Finlay, carillon manager (2003); "Where cool waters run" for June Catchpoole (2006); "Variations On A Polish Air" for Veronica Lambert (2011); "A Song Of Joy" for June Catchpoole (2011); "La chasse mysterieuse" for Amy Johansen (2012); "Rondo Gioviale" for Lucy Koe (2012); and (for Canberra) "Variations on a theme of Tartini" for Sue Magassy (1999); "Coronation Scene" from *Boris Godunov*, Mussorgsky (1997); and "Prelude to Kovanshchina," Mussorgsky (1997). The two latter were duets for Sue Magassy and Sally Slade Warner to play in the United States.

Over the years I received many invitations to visit Sydney to hear my music and talk about how it came to be written. However this was put off until 2013 because of the dread of such a long flight.

Diary

Thursday, August 1st

I woke up in the Park Regis Hotel in the heart of Sydney after that long flight via Dubai. I visited the Australian Museum in the morning and on return to the hotel there was a large bunch of exotic flowers from the 'Carillon Family Of Sydney' waiting for me in my bedroom. I had to borrow an ice bucket to arrange them. The carillon family consist of the Univer-



John Knox (center) and the Carillon Family of Sydney

sity Carillonist Amy Johansen, and in alphabetical order Liz Cartwright, June Catchpoole, Jill Forrest, Ted Grantham, Lucy Koe, Veronica Lambert, Isaac Wong, and Stacey Xiaoyu Yang.

Friday, August 2nd

John and Jill took me to Fort Dennison, a British Martello tower built to control the shipping approach. It has an impressive array of cannons and a fantastic setting on a small island in the harbor.

In the evening Amy took me to an organ recital given by Steven Cleobury in the Shore Chapel. I heard Elgar's second *Organ Sonata* for the first time. His program also included two fine Bach works and Mendelssohn's *Sonata in D Minor*.

Saturday, August 3rd

I visited the Museum Of Contemporary Art which has an excellent collection of Aboriginal Art.

As a special reception for me, there was a tea party at Veronica's home and all of the carillon family attended. Afterwards

most of us went on to a choral concert in the crypt of St. Mary's R.C. Cathedral, the most photogenic and iconic church of old Sydney.

Sunday, August 4th, MY BIG DAY

I attended Sunday Morning Service in St. Andrews's Anglican Cathedral. (I had met the organist at Friday's organ recital).

I was taken to the University Quadrangle by the Cartwrights with their cute little lapdog, Piglet. There is a weekly recital on the Taylor carillon Sundays at 2:00 p.m. and this one was devoted entirely to my compositions and arrangements for carillon. It was played by the 'Carillon Family of Sydney.'

Normally recitals end with the Australian National Anthem "Advance Australia Fair." The British one was in my honor. A similar recital was staged in 2011 but alas I wasn't there to hear it. Luckily this time I was able to record the entire recital from a corner of the Quadrangle and afterwards was taken up 77 carpeted

The music of John Knox in the presence of the composer

Carillonist	Name of Piece	Dedicatee	Date of Composition
Lucy Koe	Dedication Chime	York Minster	1990
	To Weary Shepherds Sleeping		1998
June Catchpoole	Versets on Glenfinlas	Catherine MacKenzie	2000
	Where cool waters run	June Catchpoole	2000
Veronica Lambert	Variations on a Polish Air	Veronica Lambert	2011
Isaac Wong	Minuet from Orfeo (Gluck)		c. 1993
	Dance of the Blessed Spirits arr. Isaac Wong		
Stacey X. Yang	Frolicsome Fountains	Lisa Lonie	2003
Ted Grantham	Hymn to St. Margaret Queen of Scotland		1993
	Chaconne from the Fairy Queen (Purcell)		1995
Liz Cartwright	Bagatelle	Clifford Ball	1956
	Greensleeves		c. 1998
Amy Johansen	La chasse mysterieuse (World Premiere)		2012
	The Labyrinth	Trevor Workman	1999
	The British National Anthem		



The Quadrangle and Bell Tower of Sydney University

stairs to the fully carpeted Clavier Room, for a tea party where I was presented with a bag of goodies like the Sydney University mug, pen, etc. After tea I gave my talk which had two themes. First came how I started as a composer and then came the ideals and principles which I use as a guide when writing carillon music. The talk seemed to go down well and was followed by a lively discussion and some interview questions from Isaac.

Monday and Tuesday, August 5th and 6th

I acted like a tourist visiting the Royal Botanic Gardens and Featherdale Wildlife Park.

Wednesday, August 7th

I was taken to the carillon at 8:00 a.m. to be with June and Veronica. I took photos all the time including the bells and bell chamber while June and Veronica played some duets, then I played the two pieces I had brought with me, "The Bonny Fisher Lad," my arrangement of a Northumbrian folk tune, and "Roundelay," a short composition. The action of the carillon is adjusted for every recital and is beautifully balanced. Veronica took me to the Nicholson Museum in the University, an excellent collection of fine art.

Thursday and Friday, August 8th and 9th

I was a tourist again. The Harbourside Shopping Centre and the Taronga Zoo by ferry boat.

Saturday, August 10th

I was taken as a guest by great opera fans Jill and John for a performance of *Tosca* in the Joan Sutherland Theatre which with the Concert Hall makes up the iconic Opera House. The staging was set in fascist Rome and the singing was excel-

lent. Afterwards to the Town Hall where Robert Ampt, Amy's partner, is Organist. This large Hill organ was for a long time the largest in the world. Robert gave me a demonstration of its power and I played a little improvisation on "Noel Nouvelet."

Sunday, August 11th

Ted Grantham gave the 2:00 p.m. recital which I recorded and was then taken up to the clavier room for refreshments.

Monday, August 12th

June took Ted, Anne, and myself to "Berrilee" the home of Robert and Amy for coffee and then on to the Blue Mountains. A misty day but we saw the "Three Sisters" and the "Bridal Fall."

Tuesday, August 13th

Reception at the carillon for Koen Cosaert and his wife on their first visit to Australia. Koen was appointed director of the Royal Carillon School "Jef Denyn" in 2010.

Wednesday, August 14th

I did a "Hop-on-hop-off" bus tour of Sydney.

Thursday, August 15th

We went to the opera for Gaetano Donizetti's *Don Pasquale* with Isaac hosting the Cosaerts. This is a delightful comic opera, a great contrast to *Tosca*.

Friday, August 16th

I took a bus trip to visit the wineries of the Hunter Valley to the north of Sydney. The McWilliams Winery showed us how wines are made and followed this with a tasting and lunch. We then visited McGuigan's, with their very delicious Gewurztraminer and Lindemans.

Saturday, August 17th

During the day I visited the famous Sydney Aquarium. In the evening there was a carillon family booking at the City Recital Hall for a fine recital which in-

cluded a Brahms Piano Quintet brilliantly played by Jeremy Denk and members of the Australian Chamber Orchestra led by Richard Tognetti.

Sunday, August 18th

Koen Cosaert was today's soloist in the Sunday Carillon Recital and again I recorded the program. He included the *Fantasia No. 1* by Staf Nees, by whom we were both taught as to how it should be played. Listening I thought I was hearing Staf Nees himself playing. Sheer magic! Afterwards to the Great Hall of the University, with Jill and John, for Bach's *St. John Passion*.

Monday and Tuesday, August 19th and 20th

I caught the train to Canberra where I was met by Lynn Fuller and taken to my hotel. Unfortunately I had picked up a virus, but Lynn kindly took me to a doctor who prescribed an antibiotic which soon picked me up again.



National Carillon, Canberra

continues next page

from previous page

Wednesday, August 21st

Astrid Bowler took me to the National Gallery of Art where there is lots of Aboriginal Art. A great collection. I enjoyed Sydney Nolan's series on Ned Kelly in particular. There is also a sculpture garden. Afterward to the National Carillon with its impressive tower on an island in the lake, and its fantastic facilities including lift, toilets, shower, dining room, and fully equipped kitchen which even includes a dishwasher. Koen Cosaert was totally stunned by all this luxury after the medieval European carillons with nothing more luxurious than a spiral staircase. He will begin his talk on his return to Belgium with, "Canberra Carillon has a dishwasher." I would add "The Taylor bells are pretty good too!"

Wednesday's recital was given by Lynn, featuring 2013 student carillonneur Leonard Weiss's *Carillon Interlude*. It was cold and windy so I recorded in the stairwell above the clavier room.

Thursday, August 22nd

A quiet day. Canberra's Carillon Family consists of Lynn Fuller and her two students Thomas Laue and Leonard Weiss, Astrid Bowler, Kerry Milligan, and Joan Chia.

Friday, August 23rd

Phil Milligan took me to the Australian War Memorial, a beautiful domed building with miles of underground galleries devoted to various wars. The First World War galleries were closed for refurbishment. Then on to the National Museum of Australia.

Saturday, August 24th

Leonard picked me up and took me to the carillon where a talk on "copyright" had been arranged. After this the carillon family took me to lunch in an Italian restaurant named Ostari where we had an excellent lunch. I gave my talk in the clavier room after lunch and there were some questions. One lovely feature of Canberra's carillon is that it is often visited by black swans. They look so elegant swimming in with their long necks (the longest of any swan). I think they like the music.

John Knox

Sunday, August 25th

I was taken to the tower by Lynn for the recital by Thomas "Celebrating Carlos Seixas and Baroque." Thomas is a great credit to Lynn, a fine intelligent carillonneur and musician. This time I recorded outside. It was a little warmer but there was still a troublesome wind to remind me that we were still in winter. Sydney's daily temperature of 24 C was greatly missed.

Monday, August 26th

I returned to Sydney by bus and the rest of my time in Australia was spent with friends June, Catherine, Ted, and Anne visiting Alice Springs in roughly the middle of Australia at about 27 C, Uluru, and the King's Canyon. Uluru is awe-inspiring especially at sunset.

Altogether an unforgettable time. If you ever wish to visit Sydney, I recommend August.



News from French Speaking Guilds

Translated and summarized by
Wylie Crawford

From *L'Art Campanaire*, the bulletin of the French Guild of Carillonneurs (GCF) No. 79 – March 2013

President Francis Crépin invites readers to the annual meeting in Seclin, with a national performance exam in nearby Tourcoing. This is the third time that Seclin is hosting the guild. This issue is dedicated to carillon activities in other countries and in that spirit, he invites members to the 2014 WCF meetings in Mechelen, Antwerp, and Bruges.

The program for the annual meeting is published, scheduled for May 10–12 in Seclin, which is celebrating the 80th anniversary of the 42-bell Gillett & Johnston carillon (the only one in France). 2013 also marks the 50th anniversary of Seclin's sister city status with Apolda, Germany which was, until 1988, the home of the Schilling foundry. Jean-François Mulier is the local carillonneur and the host for the meeting.

An interview with Jean-Claude Molle, carillonneur from Ath in Belgium follows. M. Molle was a student of the famous Wallonian composer and carillonneur Géo Clément, who was the subject of the interview. Clément was a student of Jef Denyn and city carillonneur in Tournai in 1922. He earned the title of "Master Carillonneur" in 1934 at the International Competition in Amsterdam, where he prevailed over 24 contestants after a three day period. He founded the Carillon School in Mons in 1957, the first such school in Wallonia. M. Molle is Clément's last living student. Besides his gifts as a performer, Clément was also a dedicated instructor and a renowned composer, having won recognition for his *Suite Archaique*. M. Molle tells of a competition recital during which a pedal spring broke, after which Clément (who was serving as one of the judges) raced up the stairs to repair it so that the competition could continue unimpeded.

An article details the nine new bells for Notre-Dame de Paris, which were installed on the 850th anniversary of laying the cornerstone of the cathedral. Eight bells from the Cornille-Havard foundry in Normandy went into the north tower and a ninth, a

six ton G from Royal Eijsbouts—named “Mary”—was installed in the south tower next to the F# “Emmanuel.”

Patrice Latour translates Margo Halsted’s “What’s in a Name?” article from *Carillon News* number 88 regarding the “carillonneur” vs. “carillanist” question. M. Latour comments that the question wouldn’t be exactly the same in French-speaking countries, since “carillonneur” is spelled and pronounced correctly. But, he asks, is the term correctly understood by musicians and the public? He points out that at the Oratoire Saint-Joseph in French-speaking Montreal, they are beginning to use “carillanist.”

From *L’Art Campanaire*, the bulletin of the French Guild of Carillonners (GCF) No. 80 – July 2013

The tenth annual performance exams took place in Tourcoing on May 9, with a record number of participants – five for ensembles of fewer than 23 bells (one of whom was an aptly-named person - Baptiste Bel), and 14 for traditional carillons. The annual meeting was attended by 40 carillonners and enthusiasts from France, Belgium, and Seclin’s twin city Apolda, Germany. The meeting was also attended, notably, by Jacques Lannoy, who paid homage to those who had worked with him to establish the WCF, and also to his uncle Maurice who, 80 years ago with Percival Price, consulted on the construction of the Seclin carillon. At an after-Congress event in Carvin, Stefano Colletti played the traveling carillon from Douai, which provoked dancing among the listeners.

A 12-minute short documentary on the carillon in Châtellerauld has been produced. The Bollée instrument dates to 1867 and is in poor condition. Though the tower and carillon have been designated as historically important, it is hoped that this film will inspire funding for a renovation. The video is on YouTube and can be seen by doing a Google search for “Marie-Alphonsine 144 ans.”

As noted above, Stefano Colletti is associated with the city of Carvin, which hopes to restore its 200-year carillon tradition. Beginning in 1810, the tower of the St. Martin church held 14 bells, which disappeared during a fire in 1917. After World War I, several bells were installed, which eventually resulted in a carillon of 20 bells, from the Wauthy foundry in Douai. Various works were performed over the intervening years, but in the early 1980s, the carillon

was abandoned. And in 2009, the bells were removed from the tower. Now, a committee for the Renaissance of the Carillon has been formed with three goals:

- To train carillonners to play a future instrument; a practice clavier was bought in 2011 and several students are active
- Access to the tower has been re-established, which permits the exposition of the plans for the new instrument
- A competition will be announced for the selection of an automatic play mechanism, which will announce the presence of the bells to the population every 15 minutes.

It is hoped that a 54-bell carillon weighing five tons can be financed in the 2015–2016 time frame.

Grézieu-la-Varenne announces a three-day celebration of its 11 century history this coming September 14–15 and October 13. The celebration will include an open-air bell-founding by the Paccard foundry, a carillon recital by Francis Crépin, a celebratory mass, the benediction of the new bell, and a choir concert.

A list of carillon summer performances at Billeul, Bourbourg, Chambéry, Cappelle la Grande, Dunkerque, Grézieu la Varenne, Hazebrouck, Hondshoote, Paris, Perpignan, Saint-Amand-les-Eaus, and Saint-Quentin are given.

Le Bulletin Campanaire, of the Association Campanaire Wallonne (ACW) No. 74 – Second Quarter 2013

Serge Joris summarizes the annual meeting, held in Ath on March 16, which marked Jean-Claude Molle’s 50th anniversary as City Carillonner. President Jean-Christophe Michallek 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.

Philippe Dufrière describes the homage to Jean-Claude Molle, marking not only his long association with the carillon, but also his production of carillon festivals (since 1976) and his carillon classes (since 1994). Having taught several dozen students, five of them have received diplomas and now hold positions in Tournai, Mons, Soignies, Enghien, and Charleroi. The hosts for the occasion were Chantal Mollet and his first student, Pascaline Flamme.

Jean-Pierre Félix concludes his series on the St. Nicholas tower in Brussels (see is-

sues 70 and 71, from 2012). In this article, he lists the carillonners of the tower, beginning with Jehan de Sany in 1606, and then followed by his only son and first-born Théodore, who served only briefly before moving to Hal. Machiel Meulemans and Philippe Cornet served from 1636 to ca. 1640, followed by Carolus Leclercq, Augustin Cutsem, Simon Nys, and Jean Nys. Arriving at 1700, the batons were commandeered by Pauwel Nys. And it is here that the series ends.

The Bell Gossip section includes the following tidbits: Because of financial difficulties, the Bell and Carillon Museum in Tellin will close on December 31. Frank Deleu has succeeded Carl Van Eyndhoven as the president of the Flemish guild. The city of Perpignan in France is soliciting compositions for its Sacred Music Festival, scheduled for March 2014. Carl Zimmerman’s TowerBells.org website is noted.

The calendar section lists concerts and festivals for Ath, Brussels (Parliament and Cathedral), Enghien, Huy, Liège, Mons, Nivelles, Tournai, and Verviers.

Le Bulletin Campanaire, of the Association Campanaire Wallonne (ACW) No. 75 – Third Quarter 2013

Emmanuel Delsaute begins his editorial with the assertion that our campanological heritage is destined to disappear. Its usefulness is intimately linked to society’s evolution, and therefore has no place in the modern world. Bells, and the sirens that replaced them, are no longer needed to tell time or provide public alerts. Carillons are no longer necessary to provide free music, either, thanks to the Internet. People now listen with their windows closed. Of course, he acknowledges that there are aficionados of bells and bell music, but they are aging and will fade away in time. What can one do in face of this decline? Well, we can enunciate a plan of saving this heritage. We can maintain the historic towers in which bells hang, as well. Despite his earlier assertions, the disappearance of this heritage is not guaranteed. After all, the charm of bells and their music does not rest only in utility, but in long-standing traditions. Isn’t this why the recent installation of the bells of Notre Dame in Paris was such a huge public event in the life of that city? Because this heritage speaks to the people, because it strikes a chord with their sensibilities, he concludes that it can survive, after all.

continues on page 22

Serge Joris reports on the master class dedicated to Géo Clément held in Ath on April 20. The class was attended by a couple dozen people (including two from France and one from the Netherlands) and tackled the following subjects: Who was Géo Clément? An analysis of his music was presented, and then a discussion of how he played – and how his music should be played. After lunch, three groups of participants used three practice keyboards to demonstrate their interpretations of required pieces. The day finished with an all-Clément concert, performed by Jean-Claude Molle. A 30-page syllabus was created and is available for 6 euros, plus postage.

Francine Perte tells of a recent trip to the city of Magalas (southwest of Béziers, in France) where she visited the Wine and Bells museum, which has just opened. Created by the bell founder François Granier, it includes a 40-bell carillon, named “Jan Donnes” and made by Marcel Michiels Jr. in 1925. Donnes was a student of Jef Denyn and built the keyboard himself. A video of the instrument is on YouTube – search for “Carillon de Magalas.”

The Bell Gossip section includes the following tidbits: the carillon of Gembloux will celebrate its 50th anniversary in September. Ath will celebrate its 60th anniversary, as well. Audrey Dye is named Carillonneuse of Wavre, succeeding Christian Boon, who died in 2012.

The new publications section lists the 98-page book on Campanology by John Gouwens and the 48-page book on Marketing and Promotion of the carillon by Frank DellaPenna. Both are published by the North American Carillon School and are available on Amazon.

The calendar section lists concerts and festivals for Ath, Brussels (Parliament and Cathedral), Enghien, Huy, Liège, Nivelles, Verviers, and Wavre.

Notices

From Music Publications . . .

by Laura Ellis

The Music Publications Committee was pleased to release nine new titles at the St. Paul Congress. Original compositions published this year include Joey Brink’s *The Mixolydian Mix-up*, Lee Cobb’s *Psalm-Meditation*, the long-awaited *Six Australian Christmas Carols* of Ronald Barnes, and the Johan Franco Composition Fund commissioned work by Michael Torke entitled *The Bell Invites*. New arrangements/transcriptions include a Diabelli *Sonata for Guitar* (arr. van Ulft), *Three Dances of Nepal* by Frances Newell, two selections from Smetana’s *The Moldau* (arr. Dzuris), the traditional German carol “*Leise Rieselt der Schnee*” (arr. van Ulft), and a set of *Irish Airs* (arr. Giszczak and available for two-octave or four-octave versions). First page PDFs of all these titles may be found on the GCNA website.

Also available is *The Spanish Liturgical Year*, a compilation of fifteen arrangements by Carol Anne Taylor. This collection was made possible by the Ronald Barnes Memorial Scholarship Fund.

Interested in having your name added to the GCNA’s list of titles? The deadline for submission of scores is January 1, 2014. Consider sending something in this year!

*GCNA Music Publications team:
Laura Ellis, Mindy Wang, and
Mitchell Stecker*



Fruhauf Music Publications Marks Anniversary

by Ennis Fruhauf

Fruhauf Music Publications is marking the ten-year anniversary of its modest cyber/digital beginnings in 2003–4.


To celebrate the occasion, three music scores are now posted on FMP’s website (www.frumuspub.net) as complimentary PDF file downloads. The offerings include Fanfare on *Gloria* and Air and Fugato on *Personent Hodie*, in Rondo, an arrangement excerpted from FMP’s *Album for the Carillon*. Of guild interest, the cover illustration is extracted from an architectural tower and belfry rendering prepared by Patrick Macoska for a GCNA guideline publication, *Carillon Tower Design and Construction* (available from www.gcna.org). The modified image use is by permission.

Two additional scores, while not for carillon, will be of interest to some: a unison verse anthem on the hymn text and tune “Picardy,” that has been paired with an organ postlude, *Epilogue*, on the same tune. All three scores are made available for practice, performance, and non-profit recordings, for downloading, printing, and sharing. Each file includes cover and notes for convenient eight-page (11x17 folded) booklet printout.

A visit to www.frumuspub.net also offers a downloadable Catalog 2014 and newly reappointed website.

FruMusPub extends warm thanks to all who have found a place in their repertoire and hearts for some of the settings, arrangements, transcriptions, and occasional compositions prepared and made available for publication by FMP. And on behalf of the publisher, I wish to thank Pat Macoska – and the GCNA – for providing a timely opportunity to display an unusual resource cached away in the Guild website!

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