

# Carillon NEWS

Newsletter of The Guild of Carillonneurs in North America

NOVEMBER 2004  
NO. 72  
CHICAGO, ILLINOIS

## Inside

- 3 Calendar, Letters to the Editors
- 8 New Carillonist Members
- 10 Installations, Renovations, Dedications
- 11 Overtones Regional Notes
- 13 Summer Events
- 14 In the News
- 15 In Memoriam
- 16 Foreign News
- 20 Notices
- 21 Roster Updates

## 62nd Annual GCNA Congress at Culver Academies

by Jim Brown

Congress hosts John and Elaine Gouwens welcomed 99 Guild members to the verdant Culver Academies campus on the shores of Lake Maxinkuckee for the 62nd Congress of the GCNA June 7 – 10, 2004. Those arriving early enjoyed a pre-Congress trip to the historic 1852 Bollée "carillon" at Notre Dame and The Presbyterian Church of La Porte to hear the new 36-bell Petit & Fritsen "Children's Carillon." This is the first American carillon in 30 years to be built entirely from components made by Petit & Fritsen. Many more members arrived in time to hear a pre-Congress recital given by George Gregory on Sunday evening.

Highlights of the Congress included a treasure trove of new



*Memorial Chapel Carillon at Culver Military Academy*

music published by the Guild, most of it thanks to the hard work of Editor John Gouwens. Publishing Chair Todd Fair did a brisk business selling the new editions at the

music tables. But the highest point of the Congress was the schedule of recitals on Culver's vintage 1951

*see Congress, page 7*

## Bok Tower Too Tough For Charley but sanctuary suffers damage

by Jim Fackenthal

The Bok Tower survived with only a few bruises. While the rest of Historic Bok Sanctuary in Lake Wales, FL, was devastated by Hurricane Charley on August 13, the Bok Singing Tower stood defiantly. Still, rumors about loss of the tower ran rampant. Even Governor Jeb Bush was asked about the state of the tower during a news conference. So the sanctuary dispatched a spokesperson to assure Floridians and the carillon world that Bok Tower is still standing.

The 250 acre sanctuary, home of the Bok Tower, was built on top of Iron Mountain, one of the highest elevations in Florida. The sanctuary gardens were



*Historic Bok Sanctuary before and after Hurricane Charley. Photos courtesy of Historic Bok Sanctuary*

*see Bok, page 7*

# Carillon NEWS

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

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

Jim and Donna Fackenthal  
5303 South Drexel Avenue  
Chicago, IL 60615  
773-288-0725 (h)  
fackentl@midway.uchicago.edu  
dfackent@midway.uchicago.edu

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

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

Bill De Turk - GCNA Archivist  
Historic Bok Sanctuary  
1151 Tower Boulevard  
Lake Wales, FL 33853  
863-676-1154 (w)

\*\*\*\*\*

## **Co-Editors**

James Fackenthal  
Donna Lee Fackenthal

## **Editorial Staff**

Wylie Crawford  
Joost DuPon  
Dave Johnson  
Donald Traser

## **Story Contributors**

J. Bossin, J. Brown, J. Chesman, D. Christensen, M. Clark, L. Cobb, B. De Turk, L. Dzuris, D. Enos, J. Fackenthal, A. Friedrich, J. Hammond, D. Hunsberger, K. Keldermans, L. Keldermans, J. King, U. Laage, S. Magassy, G. Martindale, G. Matthew, Jr., J. Vanden Wyngaard, R. Watson, C. Zimmerman

## **Photo Credits**

B. Carey-Tucker, B. De Turk, L. Dzuris, D. L. Fackenthal, J. Fackenthal, Historic Bok Sanctuary, J. King, U. Laage, G. Martindale, A. McCrady, J. Vanden Wyngaard, J. Wall

## **Design and Production**

Jim Fackenthal, Donna Fackenthal

## **Printing**

D & R Press, Chicago, IL

## **Special Thanks** to Joan and John Krenzer

Copyright 2005 by The Guild of Carilloners in North America. All rights reserved. Reproduction in whole or in part without permission is prohibited. All items submitted for publication become the property of the GCNA, except that contributors assume liability for copyrighted photographs or music examples submitted, and assume responsibility for claims therefrom made against the publisher. For permission to reprint contact the co-editors at the address listed above.

## **GCNA Officers:**

Dennis Curry, *President*  
dcurry@ford.com

Wylie Crawford, *Vice-President*  
Wylie@Crawford.net

David Johnson, *Recording Secretary*  
D.Johnson@Main.mmf.UMN.edu

Janet Tebbel, *Corresponding Secretary*  
JTebbel@aol.com

David Hunsberger, *Treasurer*  
dhunsberger@cp.berkeley.edu

## **Board of Directors:**

Arla Jo Anderton (2006)  
Wylie Crawford (2007)  
Dennis Curry (2005)  
Ellen Dickinson (2007)  
Jim Fackenthal (2007)  
David Johnson (2005)  
Patrick Macoska (2006)  
Andrea McCrady (2006)  
Gloria Werblow (2005)

## **COMMITTEE CHAIRS**

### **Archives**

Bill De Turk  
bokbells@cs.com

### **Brochure**

Jim Smith  
Jim\_Smith@Mercersburg.edu

### **BULLETIN of the GCNA**

Ellen Dickinson  
ellen1@aya.yale.edu

### **Bylaws**

Wylie Crawford, Roy Lee  
Wylie@Crawford.net  
roy.lee@aya.yale.edu

### **Carillon Directory**

Roy Lee, roy.lee@aya.yale.edu

### **Carillon News**

Jim and Donna Fackenthal  
fackentl@midway.uchicago.edu  
dfackent@midway.uchicago.edu

### **Central Mailing**

Lynnette Geary, Lynnette\_Geary@Baylor.edu

### **Examination**

Lisa Lonie, LLonie@hotmail.com

### **Finance**

John Widmann, JAWidmann@Juno.com

### **Johan Franco Composition Fund:**

John Gouwens  
GouwensJ@Culver.org

## **Legal**

David Hunsberger  
dhunsberger@cp.berkeley.edu

## **Membership Enhancement**

Helen Hawley  
HHawley@Prodigy.net

## **Membership Roster**

Wylie Crawford, Wylie@Crawford.net

## **Music Selection, Production, and Distribution**

Todd Fair, tfair@du.edu

## **Nominations**

Ray McLellan  
RayMc@UMich.edu

## **Policies, Procedures, and Guidelines**

Gloria Werblow, Carillon1@aol.com

## **Professional Concerns**

Gloria Werblow, Carillon1@aol.com

## **Public Relations**

Linda Dzuris  
ldzuris@clemson.edu

## **Ronald Barnes Memorial Scholarship**

**Fund:** David Johnson, Andrea McCrady  
D.Johnson@Main.mmf.UMN.edu  
AMcCrady@MSN.com

## **Tower Construction and Renovation**

Pat Macoska  
PMacoska@Worldnet.ATT.net

## **Webpage**

Norman Bliss, gcnaweb@snet.net

## **World Carillon Federation Delegates**

Wylie Crawford, Wylie@Crawford.net

## **HOW TO REACH THE GUILD**

### **Guild Web Page:**

<http://www.gcna.org>

### **Membership information and applications** are available from:

Janet Tebbel  
431 West Walnut Lane  
Philadelphia, PA 19144  
215-848-3915  
JTebbel@aol.com

**GCNA mailing labels** are available to GCNA members for \$15 and non-members for \$45. Send label requests and changes of address to:

Wylie Crawford  
701 Sheridan Road  
Evanston, IL 60202  
847-328-2333 (h)  
Wylie@Crawford.net

# Letters to the Editors

## From the President

It is with a great sense of honor that I begin my new position. As a Carillonneur member for 15 years, I have developed a great admiration for all our members and leaders I have met and worked with in the Guild. We are a deeply passionate and dedicated group of professionals, students, and supporters of this wondrous instrument that binds us together. From my new perspective, I am realizing more everyday how really diverse we are! Diversity is good.

Upon accepting this position, I remarked that I felt like a parent of a dysfunctional extended family. But, we're still a family. Not all family members interact and behave in the same manner – but that's what makes us us. Let's be proud of who we are ... and treat each other with respect. We have many new family members, and I encourage their fresh thinking and participation.

As we begin this next year, I see many important issues and assignments that need attention. Using a management tool I have found effective in my other work life (alright ... I'll admit I need help remembering all my assignments and deadlines!), I developed a spreadsheet containing committees, members, assignments, stretch goals and deadlines that will focus our efforts as we collectively move forward this year. I distributed this spreadsheet to all our officers, Board members and committee chairs for their input and suggestions, and will be using this tool to track status throughout the year.

We are already in the process of furthering many worthy efforts. One of the most active discussions is taking place in our Legal Committee [Lee], which is in continuing to evaluate our Bylaws for relevance and currency. Many of the views are being ventilated in the GCNA email servers and within the workings of the committee; look for related Voting Rights articles in this issue. Healthy debate is good, as long as we remain respectful and professional. Some members have expressed concern for the volume of some of the email communications in our GCNA lists; we need to find means of

satisfying those who want to engage in a healthy interchange of ideas while not alienating those who merely want to be informed of general matters of interest. (Hmm ... whom can I assign this to?)

Some other committee highpoints are:

- The Bulletin Committee [Dickinson] is getting on track to resume our scholarly publication (we need your articles!)
- The Membership Committee [Hawley] is planning on some ways to retain, expand and enrich our membership
- The new Tower Construction and Renovation Committee [Macoska] is ready to address any technical questions/issues
- The Policies, Procedures & Guidelines Committee [Werblow] is wrapping up a major reference document on how we operate
- The Brochure Committee [Smith] will be updating our primary PR materials
- And the list goes on ... see why I need a spreadsheet!

Anyone interested in supporting any of the committees, please contact the respective chairperson listed in this edition of Carillon News. There is a lot to accomplish, and everyone's efforts are valued.

I see our Guild serving as an advocacy group for preserving and expanding our art form in North America. As we may not be able to address all issues, we will selectively target areas where we see the winds blowing the wrong way. For example, on behalf of the GCNA, we sent a letter this summer to the Phillips Academy urging them not to close their tower and electrify their bells due to their narrow interpretation of the American Disabilities Act. We have sent letters to the Universities of Michigan and Northern Iowa, asking for reconsideration of their plans concerning vacant University Carillonneur positions. Our most effective advocacy comes from each of us working at the local level, but if there are any matters which you believe need the support of the Guild, please let me know. I would prefer to be proactive than reactive.

Some things I ask of you this year:

- Find new ways of promoting interest in the carillon in your respective installations and communities.
- Support your Guild by letting us know



## Calendar

### Midwest Regional Meeting

Springfield, IL, June 4-5, 2005

### Springfield International Carillon Festival

Springfield, IL, June 5-12, 2005

### GCNA 2005 Congress

Grand Rapids, Michigan  
June 13-17, 2005

### GCNA 2006 Congress

Yale University  
New Haven, Connecticut  
June 13-17, 2006

of your interests and availability to work on committees.

- Provide us your email addresses so we can communicate to you on items of interest.
- Contact me or anyone else on our Board or committees with your suggestions or concerns – our "doors" are always open.

As I am just beginning to learn the ropes, bear with me and gently let me know when I am not being as responsible or directed as I should. We're in this together ... after all, we are a family.

A handwritten signature in black ink that reads "Dennis Chung". The signature is written in a cursive, flowing style.

Letters are continued on page 4

## A committee's deliberation: two views

At the Culver Congress, the Bylaws Committee announced its intention to study proposals to extend voting rights to non-Carillonneur members. Two members will present their ideas in the letters below, which will hopefully help focus the discussion. In a few months' time, a survey will be sent to all members (either in next spring's Carillon News or separately) so that the Committee can gain a sense of the membership's feelings about this question, which will then guide the Committee in proposing specific amendments for the Board to consider at next year's Congress. In the mean time, please feel free to contact Bylaws Committee Co-Chairs Roy Lee and Wylie Crawford, the two authors below or any Board member with your questions or ideas.

Roy Lee, Bylaws Committee Co-chair

### A proposal for expanding voting rights

by David Hunsberger

For many years some people have wanted to expand Guild voting rights beyond the Carillonneur members. The board has now asked the committee on bylaws revisions (on which I sit) to consider the possibilities, and I have drafted a proposal. The committee invites comments.

The following proceeds from my own view that governance should remain with those who play, but that everyone who plays should have a meaningful role in Guild government, not just those who have met the quite demanding standard for Carillonneur membership. From the standpoint of governance, we now look less like a guild of people who play the carillon, and more like a guild of virtuosi.

I emphasize that the committee did not write what follows; I wrote it, although after many informal discussions with committee members and others. But, the committee has agreed that my effort may

## Suggested Schemes

1	2	3
Carillonneur Playing/voting Associate	Carillonneur Associate Affiliate	Master Carillonneur Carillonneur Associate/Affiliate

provide an adequate basis for the next stage of discussion.

I suggest that we create a new class of membership, carrying broad (but not full) voting rights for people who play but who have not passed our advancement examination (see the table above). As a working designation I call this intermediate class Playing members (more below on the name).

A person would become a Playing member immediately on submission of application materials, just as we now admit Associate members, without notification to, or vote of, the board or members. However, the application form for Playing members would have on it language similar to the following: I have heard the applicant play a carillon. In my opinion the applicant's playing demonstrates basic competence in musicianship and in carillon playing. The above certification would require the signature of two Carillonneur members. As an alternative, we could make entry to the class entirely self-selecting, with each applicant certifying him- or herself as competent, but I would prefer some kind of concurring opinion. I especially invite suggestions about other ways of handling this.

Playing members would hold all the voting rights of Carillonneur members, except that—

(1) only Carillonneur members would have voting rights on—

(a) advancement recommendations from the Examinations committee (this happens several times at each Congress), and

(b) amendments to the Articles of Incorporation and Bylaws (this is fairly infrequent), and

(2) Playing members would be allowed to vote for only one person in the annual election of Directors; Carillonneur members (as now) could vote for three. Playing members would otherwise have full voting rights, including (but not limited to) budgetary decisions, procedural questions, the right to nominate directors,

and conferral of Honorary memberships. Carillonneur members would retain sole control in only two areas: advancements, and amendments to our governing documents. Playing members would acquire significant (but probably not controlling) influence in the annual election of Directors. Any member in any class could (as now) serve on the board.

Under my proposal, Associate and Carillonneur membership rights would not change, but (unlike now) the Associate class would probably consist almost entirely of non-players (actually a return to the Guild's intent when Associate membership was created around 1950). The enhanced voting rights along with the prestige of having passed the demanding advancement test would provide continuing incentive for the better players to attempt the examination process. I would expect the dues for the new class to be set at an amount between the amounts for Associate and Carillonneur members.

Now, about the name of the new class. The Guild originally defined Student members as those preparing to play an advancement recital. We abolished the Student class in 1994 after observing that a large number of players remained Student members for many years while making no effort to advance. We also concluded that it served no purpose to maintain two membership classes with identical rights. Student members paid slightly lower dues; this difference seemed to explain why some of them declined to switch to Associate membership.

I envision the new Playing class as the proper place for those studying carillon and preparing for the examination, but also as a long-term or even permanent class for those who play legitimate carillon music presentably (or better), but who may lack the time, motivation, or advanced skills demanded by the examination. The designation "Student" would fail to describe the class both because it

see *Letters*, page 5

from **Letters**, page 4

would be underinclusive, and because it would incorrectly imply a junior or entry level status.

The following are several schemes of names that people have suggested to me. In each, the top carries identical rights to current Carillonneur membership, the middle is the new class, and the bottom is the same as current Associate membership. (The preceding discussion assumes some version of the first scheme.)

In the first two schemes the labels incompletely distinguish the classes. For example: (1) not all carillonneurs would be Carillonneur members; (2) not all people who play would be Playing members; (3) people besides Voting members would hold voting rights.

The third scheme would adopt terminology often used in Europe for the top class, but this would invite confusion if the standards represented by the European and the North American usages differ by very much. It would also redefine the label "Carillonneur member", which has acquired a broad recognition in North America, resulting in the constant need to explain the new usage.

The last scheme partly mirrors the practice of the American Guild of Organists and the Royal Canadian College of Organists, in which Associates outrank ordinary members, and Fellows outrank Associates. However, the differences probably overshadow the similarities. In the AGO and RCCO, both Fellow and Associate certificates entail difficult examinations, including not only playing skills that we do not require, such as open score sight reading and transposition, but also historical essays and advanced theoretical written exercises. Further, all members of the organists' guilds, including those who have taken no examination, have full voting rights. For us to adopt "Fellow" and "Associate" terminology would therefore inevitably convey a confusing message in a closely allied field where the terms have well-established but quite different meanings. (Also, "Fellow" may sound too masculine for our times — we could call the top class "Master" instead, but (as in scheme three) that could inappropriately resemble the Master Carillonneur credentials available in Europe.)

Every detail above is open to full debate, of course. We want to know what

you think of the basic idea, and also how best to structure the details. Please send comments to me or to others on the bylaws revision committee (Roy Lee and Wylie Crawford), to President Curry, or to any Director.

## Another point of view

by John Gouwens

Many of you know that I have a strong interest in the discussions that have gone on regarding voting rights and membership categories. I count many Associate Members among my friends, and have also engaged in much e-mail and phone discussion with people on the topic. I am writing here to share my own view, as well as some highlights of alternative ideas brought up by others in the course of discussion. It is hoped that all this will provide useful perspective in approaching the impending survey on the matter.

First, though, I will re-state my own view: It was no accident that the GCNA bylaws, and for that matter its traditional procedures pre-dating the bylaws, restricted the decision-making power of the group to those who had demonstrated proficiency as carillonneurs. The majority of our membership is Associate Members, and if the entire membership is empowered to vote, that effectively takes the decision-making away from the carillonneurs, as votes are determined by the majority, in this case a group made up mostly of people who are not in any way professional carillonneurs. It was also long-standing policy and practice that the GCNA Board could include people who were not Carillonneur Members. An obvious early example was William Gorham Rice, who served with distinction as GCNA President. However, nomination and election to the board is still a selective process (whatever metamorphosis the election process takes, it is still, in its way, selective).

Aside from the matter of voting, I have NEVER observed Associate Members being treated as outsiders in any discussions or socializing within the GCNA Congresses. Busy as I was at this last Congress, I was pleased to see that a chimer, and several Associate Member college students, all spent a lot of time in the company of some of our younger

Carillonneur Members, at meals, at the local taverns, and throughout the week. We have Associate Members on a great many committees within the GCNA, and we have more than once had Associate Members on the Board. There is no question that the GCNA benefits greatly from the involvement of these people. My concern is with the potential shift in voting power to a large contingent that is mostly (not exclusively, I acknowledge) amateur carillonneurs, often amateur musicians altogether, and some are not really musicians at all. The GCNA is to some extent an advocacy group for advancing the cause of the carillon art. As such, it is critical that actions taken by the GCNA reflect the perspective of those who are practitioners of that art at a professional level.

I am sharing here a few other points raised in the e-mail discussions, in this case quoted anonymously. All of the comments that followed were from Associate Members. I will add that I have re-worded some of these in the interest of brevity.

A suggestion came in that voting rights could be extended to Associate Members on certain types of issues:

"Obvious examples of matters the Associate Members might participate in would be bestowing Honorary Membership, or some sort of official commendation to an individual."

"Certain other decisions are obviously the business of the Carillonneur Members, such as any decision regarding examination recital standards (not only voting in candidates, but also anything else relating to those standards and procedures that might be put before the membership)."

"The potential arguments about who votes on an issue could be more easily handled if the 'default' would be that only Carillonneur Members would vote. Associates could vote only when a motion is presented as one in which they may do so."

Another suggestion for Associate Member involvement: "Why not have an Associate Member elected to the board, voted upon by the Associate Members as their representative? This gives voice to concerns common to a large, dues-paying group in the GCNA, and gives them a more official role in the administration of the Guild."

see **Letters**, page 9

# An invitation to Grand Valley State University: GCNA Congress, 2005

by Julianne Vanden Wyngaard

Grand Valley State University is pleased to invite the membership of the Guild of Carilloners in North America to hold its 63rd Congress on our campuses. The dates for the entire Congress are Monday June 13 through Friday June 17. Royal Eijsbouts Bell Founders will host the banquet on Friday

evening and many special features are planned for that occasion. Monday June 13 will be primarily an arrival day with practice time for the examinees during the day. The host's recital will take place that evening followed by a reception for the membership. In the days between these two landmarks, the business of the Congress will be carried out and members will also have several mini-tour options

available as well.

Arie Abbenes, from Utrecht, the Netherlands has agreed to present an artist recital AND to conduct a master class. The music for the master class will be announced with your registration materials. Several time periods are being reserved for scholarly presentations and this is a formal call for abstracts from any members who are interested in making a presentation at the Congress. Presentations should be on subjects of interest to carilloners particularly and musicians in general and should take no more than thirty (30) minutes time plus question and answer periods to follow. Please be sure that your submissions are postmarked by Nov. 15, 2004 and mailed to the following address:  
Julianne Vanden Wyngaard  
3534 Algonac Dr. SW  
Grandville MI 49418

Submissions may also be made electronically to [jvwbellsmi@ameritech.net](mailto:jvwbellsmi@ameritech.net). Proposals that have already been received will be given full consideration as well.

The West Coast of Michigan is beautiful and welcoming in all seasons but late spring and early summer are particularly inviting. You are encouraged to take advantage of this location of the Congress to hear and to play two wonderful carillons, each with 48 beautiful bells – one instrument by Paccard and one instrument by Eijsbouts and to sample life and times on the "other" side of Michigan.



*Beckering Carillon*



*Cook Carillon at GVSU*

## De Turk is the Bok carillonner

by William De Turk

William De Turk was appointed Carillonner and Director of Carillon Services at Historic Bok Sanctuary, effective July 1. In addition to performance, he is responsible for a tower staff of four, consisting of two curators (maintenance of carillon and tower), assistant carillonner/librarian, and tower administrative assistant.

He had served as Assistant Carillonner and Librarian for 11 years. Before coming to HBS, he was Director of Music & Carillonner at Grosse Pointe Memorial Church (MI) and University Carillonner of The University of Michigan.

The HBS position was previously held by Milford Myhre for 36 years (1968-2004) and Anton Brees for 39 years (1928-1967).

*(Editors' note: Historic Bok Sanctuary reports De Turk was appointed after a seven-month international search. Sanctuary president Robert Sullivan remarked "After a rigorous and extensive search, we are especially pleased that the top person happened to be right here.")*



*William De Turk by the Reflecting Pool at Historic Bok Sanctuary*

from **Congress**, page 1

Gillett & Johnston carillon. The instrument was the last G & J installation in North America and the firm's last complete carillon. The Culver carillon was renovated by Taylor in 1982.

Prior to John Gouwens's Monday evening recital, Congress attendees enjoyed a picnic supper sponsored by John Taylor Bellfoundry, Ltd. Afterward, a post-recital reception was provided courtesy of Meeks & Watson. The traditional Pizza Party sponsored by I. T. Verdin/Petit & Fritsen followed the recital by Milford Myhre. Guest European artists Stefano Colletti and Boudewijn Zwart presented recitals and Colin Banton of John Taylor Bellfoundry Ltd. offered an enlightening session on basic and routine carillon maintenance. An instructive



*Congress Host John Gouwens*



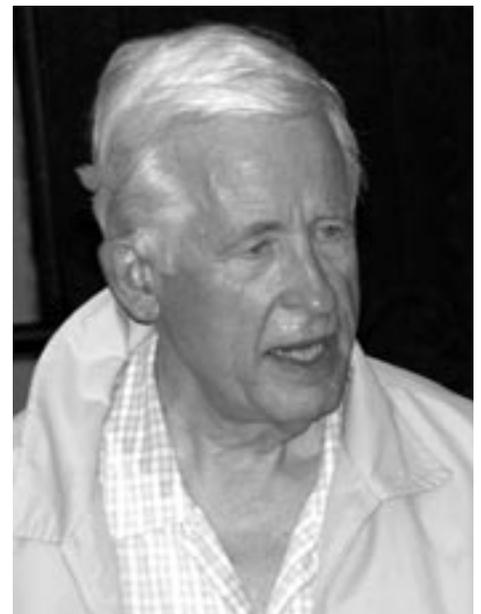
*Congress boat ride (left to right): Ray McLellan, Julie Ford, Justin Ryan, Janet Tebbel, Dennis Curry, Gordon Slater*

new video on carillon technique featuring Colletti, Zwart and Gouwens was viewed and will be available for purchase in the near future. The annual Congress banquet was sponsored by Royal Eijsbouts at the Edgewater Grille in downtown Culver, and concluded with post-banquet reminiscences by Milford Myhre.

On the final day of the Congress David Hunsberger presented a morning recital and Mary McFarland played another in the afternoon. The final evening recital was by Justin Ryan, representing last year's class of new Carillonneur Members. The closing reception was sponsored by Paccard Fonderie des Cloches.

Post Congress trip attendees were driven by the intrepid John and Elaine Gouwens through a downpour to Indianapolis for a fascinating tour of the Scottish Rite Cathedral (Masonic) and a demonstration of its 1929 Taylor Carillon, enlarged in 1965 with 30 bells by Paccard. Todd Fair favored the group with a few selections after which lunch was taken. After the skies cleared, the group proceeded to Ball State University

in Muncie for a recital by Tin-Shi Tam on the 48-bell Paccard Carillon with Verdin action. The recital was followed by a demonstration of the three-bell swinging peal and then by open tower and free time on the campus.



*Recitalist and new Honorary Member Milford Myhre*

from **Bok**, page 1

designed by Frederick Law Olmsted, Jr., who, along with his famous father, are credited with several American landscaping masterpieces including New York's Central Park. Last August, Hurricane Charley destroyed so much landscaping horticulturist David Price said it might take years to restore. The damage left the sanctuary closed for nearly a month, but reopened after 150 volunteers removed debris and made the area navigable. Bok Tower, which suffered a few broken windows and other minor damage, will be serenading a major restoration project for some time to come.



*Bok Tower before and after Hurricane Charley. Photos courtesy of Historic Bok Sanctuary*



*Sue Bergren and Tim Sleep*



*Lee Cobb and Rhonda Sider Edgington*

# New Carillonneur Members

by Lisa Lonie, Examination Committee Chair

The Examination Committee and Membership of the GCNA are pleased to announce that the following individuals successfully passed the examination for Carillonneur certification at the 2004 Congress held at the Culver Academies, Culver, Indiana:

**Sue Bergren** obtained a Master's degree in music (Organ Performance) from Northern Illinois University in 1998, and is currently the Director of Music and Organist at St. Timothy Lutheran Church in Naperville, IL. She began her carillon studies with Wylie Crawford, then continued with Karel Keldermans. She now plays regularly at the Millennium Carillon in Naperville, IL, and the Rockefeller Memorial Chapel at the University of Chicago.

**Lee Cobb's** music degrees include a Bachelor's in 1989 from Indiana University and a Master's in 2003 from the University of Florida, both times con-

centrating in organ performance. He is currently working on a Ph.D. in Music Education and Choral Conducting at the University of Florida, with a carillon assistantship. Lee studied carillon with Linda Dzuris and Stephen Knight, and currently plays at the Century Tower at the University of Florida, Gainesville. Additionally, Lee is the Organist/Choirmaster at Holy Trinity Episcopal Church in Gainesville, and is currently building a ten-rank pipe organ.

**Rhonda Sider Edgington** received a Bachelor's degree in Piano Performance from Wheaton College (IL), and a Master's in organ performance from Indiana University. She has also studied harpsichord and accompanying. Rhonda studied carillon with Jim Fackenthal at the University of Chicago, and is now studying organ as a Fullbright Scholar in Germany. She enjoys playing chamber music with friends, baking, gardening, hiking, and biking.

**Tim Sleep** holds a Bachelor of Music Education from North Central College in

Naperville. He is a retired Middle School Principal and a former band director. He has also had private instruction in organ, piano, and harp. Tim studied carillon with Wylie Crawford and John Gouwens, and now plays regularly at the Millennium Carillon in Naperville and the Rockefeller Memorial Chapel at the University of Chicago. He is also the organist at Our Savior's Lutheran Church and Knox Presbyterian Churches in Naperville. In addition to gardening, Tim also enjoys playing the calliope.

We offer our congratulations, applaud all candidates on their performances, and look forward to their future contributions to the GCNA and to the profession.

Carillonneur membership in the GCNA not only benefits the individual with renewed confidence as a performer, but also serves as testament to the public of our on-going commitment to high standards of carillon musicianship and advancement of the carillon art.



*Boat visited by GCNA members*



*Turner Fishpaw and friend*



*Sue Magassy and Mil'ord Myhre*

Occasionally, a few people, believing that the Carillonneur Membership standards were too high, have suggested that those standards be relaxed and that a new, higher category, such as "Master Carillonneur," be created. It is already difficult to find good jurors for the present examination candidate (Ask anybody who ever chaired that committee!). How would you assemble a group of people to judge the "best of the best?" Why should the GCNA implicate itself in making that distinction? People's performances over time will show who the best players are, not what a committee decided once. Several significant changes to the examination procedure were made under the leadership of president Gloria Werblow in response to a concern expressed by many that examination standards were not high enough (I missed the Congresses where this happened, and so missed all the fun!). Even after those changes were made, we had one year in which all of those who applied were passed, at the tape level and at the Congress. Surely the fact that this happened proves that the standards and procedures now in place are not unrealistically high! There continue to be people who believe that the present standards should be higher as well as those who believe they should be lower.

A few other comments from Associate Members:

"I am an associate member. I have never felt like an outsider. Voting rights should remain exactly as they are. I am a musician, band director, have participated in discussion. I enjoy listening to the candidates recitals and discuss performance qualities with [spouse – who is a carillonneur] but do not feel qualified to vote. Voting privileges must remain as they are!"

"Upon first reading of the discussions and (writer's) suggestions (categorizing issues for Associates to vote on, and electing an Associate representative to the board), my initial response is.... 'What's 'broke' that needs to be 'fixed?'"

"It seems to me that the majority of the Members and the Associate Members (from what I've read in the emails) do not see a need for changing the voting procedure."

"Your reminder of what a guild is, for professionals, kind of says it all for me....."

"(Writer's) suggestions do provide some worthwhile answers, but again, if this is an organization for professionals, then I say let the professionals have their organization.....As an Associate, I have no problem with that at all. In fact, I respect it and support it. If I want to be a Member, I know what I have to do! "

A few parting thoughts: The changes proposed above and in my colleague's letter would all introduce considerable complexity to the operation of the GCNA. Is there a problem now that would make this worth introducing a new membership category and far more complicated balloting and tabulating procedures? All of us involved in this discussion hope that we will have a large response to the survey, so that we may get as accurate a representation as we can of how our membership views the matters under discussion.

## Keyboard 2000: a Caution

by Margo Halsted

Most carillonneurs are now aware that there is a new carillon keyboard standard that was developed in 2000 by Richard Strauss. Because I consult for new and renovated carillons, I have studied and performed on the standard in order to be able to give good advice. There is one part of the new standard that I feel is not well enough known, and I am writing this letter to alert potential buyers about a possible problem. After some explanation, my concern will be stated near the end of this letter.

There is much that is good about the Keyboard 2000 Standard for the European carillonneur. What the standard basically does is combine the closer distance of the Northern European Keyboard Standard keys with the concave, radiating and increased-range pedal configuration of the North American Keyboard Standard.

We in North America have an excellent present standard that works well. For the two new carillons for which I have consulted since the 2000 standard appeared, our North American Standard has been specified. It is not difficult for a performer to go from one standard to the other.

The new standard may be installed easily for new installations. However, if one wanted to change a present North

American installation to the Keyboard 2000 Standard, it would be necessary to redo most of the bell chamber mechanism to provide for the closer position of all the keyboard connections.

The Keyboard 2000 Standard also includes a reduced key stroke. Some who have played on the new keyboard located in a good-sized tower with concert pitch bells, for example, have found it difficult or impossible to play as loudly as desired.

My advice to those who are planning to select the new keyboard standard is that they check carefully to see if all aspects of the new standard work well for their instrument. If the new standard is selected, the performer may want to specify the traditional keystroke distance.

## Revisiting St. Petersburg

by Lesley Rimmel

I enjoyed reading Carol Jickling Lens' account of her visit with Julianne Vanden Wyngaard to the new carillon in the Peter-Paul Cathedral in St. Petersburg, Russia, in the fall of 2003.

It is something I had only dreamed could happen when I first went to then-Leningrad, USSR, for a four-month Russian language program in 1978. Having just left l'École Française de Carillon in Douai, France, my head was filled with all things campanological, and I was determined to find out the state of Leningrad's bell heritage.

Having no idea where to start, I one day spotted an institution called the Union of Composers, and immediately entered the building and asked the reception staff if they knew anything about carillons. Puzzled, not least of all by the sight of this intrepid young American who had popped in unannounced, they summoned more senior members of the Union who began to assemble downstairs. No one seemed to be familiar with either carillons, even the destroyed ones in the Baltic areas, or with bells in general.

I don't know what, if any, impression I might have made on them, but I am at least glad to know that a carillon now reigns in the fortress and that bells are once again valued in the city (I know they are valued elsewhere in Russia).

And I look forward to checking out the carillon myself next time I am in St. Petersburg.

# Installations, Renovations, Dedications

## A new carillon in Bloomfield Hills

by David Enos

A new 48-bell carillon is being built by Eijsbouts for St. Hugo of the Hills Church in Bloomfield Hills, Michigan. The profile is based on the design of the famous 17th century bell founders Francois and Pieter Hemony, though somewhat altered for equal-temperament tuning. Eijsbouts has done restoration and enlargement on Hemony instruments. Installation is expected late this year. The new instrument is the third in Bloomfield Hills, along with Kirk in the Hills and Christ Church Cranbrook.

The pastor of the church, Msgr. Anthony M. Tocco, has wanted to install a carillon since the current church building was constructed in the late 1980s. Mrs. Wilda Tiffany, a parishioner, offered to fund the instrument, as well as the tower, which is currently under construction. Coincidentally, she passed away the day that ground was broken on the tower, in July. A niche for her ashes has been designed into the structure, and it is likely that the carillon and tower will be dedicated to her memory.

Serious planning began in spring 2000, with Patrick Macoska as the consultant. David Enos had the idea of using the Hemony-based profile. This March, as the first bells were being cast, Jim Gabriel (Music Director of the church), two parishioners, and Enos made a trip to the Netherlands to watch the casting of one of the bells and to play on several carillons.

Enos has been studying carillon for about a year with Julia Walton (and practicing at the Kirk), and Jim Gabriel plans to learn to play as well. The dedication date and recitalist have not yet been decided.

In addition to the manual playing system, the instrument will also have an auto-play system, capable of dynamic variation, and several bells will be mounted for a swinging peal. A practice clavier will also be installed.



*The Citadel Tower*



*Howie Carillon bells, old and new*



*Howie Carillon action*

## New action at the Citadel

by Linda Dzuris

In 1989, Hurricane Hugo blew through Charleston, SC, damaging the Thomas Dry Howie Carillon at the Citadel. Harry van Bergen, Citadel Class of 1957, made it a personal project to see that the tower and bells were restored to working condition. The original 59 bells were cast by the van Bergen family's bellfoundry in 1954. Along with others in the Class of 1957, Harry raised initial funding for work to begin and, by early June 2004, the Paccard Foundrie completed restora-

tion work. The result was a blending of the old with the new, preserving the van Bergen bells in the first three octaves and adding two octaves of bells newly cast by Paccard. Van Bergen credits the improved action to the new "directional squares using light weight carbon rod for transmission..."

Currently, cadets are able to play short tunes using 18 bells playable from an electric keyboard. Additional funding is being sought to endow scholarships for cadets willing to learn to play the carillon. Additionally, the tower is being renovated to include an elevator, heating and air conditioning.

**Installations, Renovations, and Dedications** continue on page 19

# OVERTONES

## Regional Notes



*The University of Florida Carillon Studio Fall 2004: pictured right-left. Back row: Kat Laughlin, Lee Cobb, Brandon Overmeyer, Kate Lindblom. Front row: Carol McCoy, Dr. Laura Ellis, Julie Lawson. Not pictured, Jon Savant.*

### The University of Florida Carillon Studio

by Lee Cobb

This fall at the University of Florida there are eight active carillonners. Dr. Laura Ellis who begins her second year as carillon instructor has done an exceptional job of building the program. Carillon students practice on the state-of-the-art Eijsbouts practice keyboard which is located in the building next to Century Tower. Students are expected to perform a jury at the end of the semester, and they are encouraged to play on the daily recital series which occur at 12:35 PM while school is in session. With the help of the studio, graduate assistant, Lee Cobb prepares and posts the printed programs all around the campus. An e-program is also sent to all the students and faculty. Last year the Eijsbouts carillon was enlarged and improved, and the new recital series was expanded. This year the carillon will be heard more than ever with the addition of a monthly concert on Sunday afternoons.

The studio has participated in field trips and special lectures. Last spring the studio journeyed to Clearwater, Florida to play the carillon at Ascension Episcopal. This year the class will visit Carillon Beach. John Courter, celebrated compos-

er and performer played a recital and held an informal conversation with the studio.

University of Florida Alumna Amy Johansen played a recital this past summer. Lee Cobb presented two lectures with video on the Culver Congress. Recently the studio participated in a tower clean-up after hurricane Frances dropped

more than a foot of rain in Gainesville.

### Carillon master's program at SMSU

by Jeremy Chesman

The only active Masters program in the United States for carillonners has accepted its first student into the program. Sara Elias, a recent graduate of the Royal Carillon School in Belgium, will continue her carillon studies at Southwest Missouri State University (SMSU), in Springfield, Missouri.

Elias, who played in the Portuguese carillon duo LVSITANVS, received a music talent award scholarship for full tuition at SMSU.

The carillon program includes the two tracks of Performance and Pedagogy. Students in both programs take courses in applied carillon pedagogy and may additionally take courses in carillon literature and arranging.

"Our program is in a comprehensive music department," says Jeremy Chesman, music instructor and carillonist. "It offers instruction in a variety of instruments, voice, conducting, composition and music theory," he adds.

Chesman received a Master of Music degree in carillon performance from the University of Michigan and a diploma



*Century Tower at SMSU*

from the Royal Carillon School in Belgium.

### The Gloucester Presentation Awards

by Marilyn Clark

At their First Annual Gloucester Presentation Awards on May 5, 2004, The Gloucester Historical Commission (Gloucester, MA) presented Our Lady of Good Voyage Church a certificate acknowledging the church's preservation of the historic church carillon. Marilyn Clark, Carillonner, Theresa Wonson, Lay Leader, and Alice Kroeger, Church Historian were honored to accept the certificate. Presentations were made during National Preservation Week, to honor the people and organizations that have made significant contributions to the preservation, protection and development of public awareness of Gloucester's historical assets. The events were televised on a local station.

### Active program at UC Riverside

by David Christensen

During the 2003-2004 academic year at the University of California Riverside, weekly Monday afternoon

see *Riverside*, page 12

from **Riverside**, page 11

recitals were played by University Carillonneur David Christensen. Weekend recitals were scheduled once per quarter. The Holiday Recital in December was jointly played by Christensen and guest carillonneur Anne Rothfarb. Margo Halsted was the guest recitalist for the annual William Reynolds Memorial Recital in March. A special James R. Lawson memorial recital was presented in May by David Christensen. Many of Mr. Lawson's arrangements were featured on the program, as well as selections played by Lawson himself at UCR and the Crystal Cathedral. In June, the carillon was heard at four graduation ceremonies.

For several years, the carillon at UCR has been supported entirely by donations. In April 2004 a support committee was formed, called "The Friends of the Carillon Committee." The committee held its first fundraising event on July 19 with a dinner at UCR's International Lounge. The featured speaker was Riverside's mayor, Ronald Loveridge. Following the dinner, David Christensen and Anne Rothfarb played a program of carillon duets. The successful event raised over \$5,000 for the carillon fund. The committee also established a Web site for the carillon at <http://belltower.ucr.edu>.

A similar schedule of weekly and special concerts will continue during the current school year.

## New friends in New Wilmington

Summarized from *Westminster College Magazine*, vol. 24 (1), 2004

The 35-bell carillon at Westminster College in New Wilmington, Pennsylvania, is receiving some new attention. The Old Main Memorial building, home to the carillon, has completed its first phase of renovation, and the \$3 million project is expected to continue through next summer.

Additionally, funds are being sought for the carillon program itself. According to Paul Musser, Class of 1947 and long-time carillonneur, "we are starting up an organization called "Friends of the Carillon" in hopes of raising \$25,000 for a scholarship for students to learn to play

and to perform at campus events. If we reach \$50,000 we will have two scholarships available and so on."



*Ellacombe apparatus hammer*

## Ellacombe "apparatus" alive and well at Christ Church Cranbrook

by Jenny King and Rick Watson

Designed originally for sets of change-ringing bells, to allow chiming of simulated changes or tunes by one person, the "Ellacombe chiming apparatus" was introduced into at least two English carillons in the U.S. some 80 years ago.

Played by tugging and quickly releasing vertical ropes at a stand, the Ellacombe player uses a diatonic scale, typically eight bells of the carillon. Separate clappers or hammers ring the bells by striking on the interior sound bow.

Taylor installed at least two in the U.S. in the mid-1920s: one in Germantown, Pennsylvania, at the First United Methodist Church, and another at Christ Church Cranbrook in Bloomfield Hills, Michigan. The latter appears to be the only working Ellacombe device in the U.S. Apparently, the idea was to provide a simpler means of sounding some of the bells, perhaps even "by number," when there was no carillonneur available.

Until 2001, the playing stand for the Cranbrook Ellacombe was tucked away in the bowels of the church tower, hidden among organ pipes and pipe chests, about 25 feet below the carillon playing room. Because it is a sensitive area, entry is dis-

couraged, and the hapless Ellacombe playing stand is largely unused and forgotten.

When Meeks, Watson & Company

replaced 14 Taylor treble bells three years ago, the technicians moved the Ellacombe stand to the west wall of the playing chamber, a few feet from the clavier.

Trevor S. Jennings in his "The Development of British Bell Fittings" (1991), writes that the Reverend Henry Thomas

Ellacombe of Gloucestershire designed a chiming system that was installed in 1821 in Bitton. Jennings suggests this was a way to control the amount and type of ringing which in some areas was deemed annoying or inappropriate:

"Once installed, the services of any ringing band could be dispensed with, especially where the members exhibited those undesirable standards of inconvenient behaviour in the ringing chamber. . ."

The Cranbrook and Germantown systems approximated a drawing in Jennings' book taken from a Taylor cata-



*Ellacombe apparatus playing stand*

see **Ellacombe**, page 13

from **Ellacombe**, page 12

log, "The Ellacombe Improved Chiming Apparatus." It was a feature of Ellacombe systems that the hammers could be put "out of gear," or dropped down away from the bells, so that, when applied to swinging bells as originally conceived, the bells could be swung in the normal way without interference. On the stationary bells at Cranbrook, the Ellacombe hammers are dropped fully down by loosening the ropes individually using a small crank handle provided; to adjust the playing position, the crank is used to wind the cord up on its miniature winch until the hammer is a short distance from the bell, so that a "pluck" of the cable will cause it to strike.

At Cranbrook, the Ellacombe strikes the lowest C-major octave with its original hammer balls. The church, dedicated in 1927, has a long tradition of carillon-neurs, both staff and visiting, so there has been relatively little use of the Ellacombe system.

Beverly Buchanan, now in Arlington Heights, Illinois, invested over two decades of her musical life in building a carillon program at Cranbrook. "I really never bothered with the Ellacombe," she said. "I didn't have any use for it, and it was so inaccessible." Buchanan did have a great story involving the apparatus. "Percival Price was over one day, and he wanted to try it, so we were down in the back of the organ chamber," she said. "Unbeknown to us, one of my carillon students, Robin Miller, had come into the tower to practice, and just as she sat down at the carillon keyboard to play, Price started plucking on the Ellacombe. Confusion reigned since neither knew the other was there!"

## Summer events

### Springfield International Carillon Festival

by John Hammond

The 43rd International Carillon Festival was held in Springfield, Illinois June 6-13, 2004, co-hosted by Karel and Linda Keldermans. The distinguished slate of performers included



*GVSU Holiday in July, left to right: Anna Colby, Karen Meyers, Bob Smith (aka Santa), Julianne Vanden Wyngaard and Loretta Lanning.*

Karel Keldermans, Adolph Rots, Auke de Boer, Koen Cosaert, Amy Johansen, Cal Melamed, J. Samuel Hammond, and Frank Deleu.

The festival opened on June 6 with a performance by the Groningen Carillon Duo, Adolph Rots and Auke de Boer. Their program featured original compositions for carillon duet by Ronald Barnes, Wim Franken and Gary White, as well as arrangements of popular and classical themes. The program ended with a performance of the rousing "Liberty Bell March" of John Phillip Sousa. In addition to their duet recital, Rots and de Boer each performed a solo program the following night.

Koen Cosaert, one of Belgium's most distinguished carillon-neurs and a preeminent musicologist and scholar, performed two eclectic and interesting programs, integrating a variety of modern carillon music with transcriptions from various composers including Handel, Muzio Clementi, and Edward Elgar.

The Southern Hemisphere was represented by Amy Johansen, an Honorary Carillonist at the University of Sydney. Her first recital featured Frank Della Penna's charming "Carnival Suite," and three Australian song settings. Her second recital featured an Homage to J.S. Bach, comprising five transcriptions of instrumental and choral works of the Baroque master.

Cal Melamed, Springfield native and recently advanced GCNA Carillon-neur Member, performed on June 11. His repertoire featured several original carillon compositions balanced by three arrangements for lute or guitar.

Melamed's recital was followed by a program of original carillon music of Ronald Barnes, performed by J. Samuel Hammond. The concluding performance of Barnes' massive Serenade II was cut short, however, by inclement weather and a power outage in the park, which stranded the recitalist in the tower without light. Happily, power was restored shortly before the fire department was called, obviating any dramatic ladder-rescues. Hammond reworked his program for the next day to include a complete performance of the Second Serenade.

Frank Deleu, city carillon-neur of Kortrijk and Menen in Belgium, performed a charming recital of Bach and Handel, illustrating how effective the music of these Baroque giants can be on the carillon. Deleu's recital was followed by the annual fireworks show, with accompanying patriotic carillon music performed by Karel Keldermans.

The death of Robert Byrnes shortly before the festival lent a melancholy air to the week's festivities. Byrnes was a regular festival attendee, and Karel Keldermans reprogrammed his concluding recital to honor the significant contributions Byrnes made to the North American carillon art. Keldermans' recital featured three of Byrnes' carillon compositions, "On the San Antonio River," "Reflection," and "Chant and Jubilation," and was dedicated to the memory of this dear friend of the carillon world. Also featured on the recital were two world-premiere performances of works written for the festival by John Knox, Britain's preeminent carillon composer. "Bacchus and Ariadne," commissioned by the Springfield Park District and dedicated to the performer, was played along with Knox's "Wah-wah-tay-see (Little Firefly)", based on Henry Wadsworth Longfellow's "The Song of Hiawatha," and dedicated to Linda Keldermans.

John Knox unveiled "Wah-wah-tay-see" at the Composer's Forum which was held June 12th in association with the festival. Participating composers were Knox; Roy Hamlin Johnson of College Park, Maryland; Peter Olejar of Raleigh, North Carolina; and John Hammond of Sewanee, Tennessee. These four composers described their individual approaches to composition, illustrating with their own recent compositional

see **Springfield**, page 14

from **Springfield**, page 13

efforts. Very notably, Johnson introduced a new setting of **EASTER HYMN**, composed for Milford Myhre, and intended to supplement the Easter section of Johnson's groundbreaking "Carillon Book for the Liturgical Year."

Impressive sponsorship and public involvement in the Springfield Carillon Festival facilitated extensive extra-musical activities during the week, including many fine meals and other social engagements.

The 43rd International Carillon Festival was as always distinguished by fine musicianship, impressive scholarship, and enjoyable social interaction. The 44th International Carillon Festival has been scheduled for June 5-12, 2005.

## **Christmas in July: a big hit at Grand Valley State U.**

by Julianne Vanden Wyngaard

**D**uring the Grand Valley State University (East Lansing, MI) International Summer Carillon Series planning meeting, carillon student Karen Meyers noticed that one of the Sunday recitals fell on July 25th, and suggested making that concert a holiday celebration. This turned out to be the most successful event in the history of the series. Organizers bought ice cream for 200 guests and hired a Santa Claus to help distribute it. At the end of the evening, Santa said he could have used 50 – 75 more cups of ice cream. Nearly 300 people attended, including a large group from a church that celebrated the spirit of the event by bringing holiday tablecloths, dinnerware, and a festive Holiday dining mood. In a casual survey, a majority of guests said the Holiday in July was their favorite concert.

## **Recitals in Houston**

reported by Carol Jickling Lens

**T**he Bell Tower Center Carillon in Houston, Texas, was the venue for an autumn recital series in 2004, hosted by Carol Jickling Lens. The performers were:

Sept 17 - Jim Fackenthal - Chicago  
Sept 24 - George Gregory - San Antonio  
Oct 1 - Jeff Davis - Berkeley

Oct 8 - Carlo Van Ulft - Centralia  
Oct 15 - Joseph Daniel - Ann Arbor  
Oct 22 - Carol Jickling Lens - Houston

## **Anniversary in Dallas**

by Gretchen Ryan

**R**ichard Strauss played the 20th Anniversary Carillon Concert at Highland Park United Methodist Church, on September 19, 2004, in Dallas, Texas.

## **Keldermans in Europe**

reported by Karel Keldermans

**L**ast summer, Karel Keldermans, carillonist at the Thomas Rees Memorial Carillon in Springfield, IL, performed several overseas recitals as well as in North America. His travel schedule was:

June 26 Vaaler, Norway  
June 27 Son, Norway  
June 28 Oslo, Norway  
July 3 Kiel, Germany  
Dijon Carillon Festival  
July 8 Nuits St. Georges, France  
July 9 Seurre, France  
July 10 Dijon, France  
July 14 Tienen, Belgium  
August 15, Montreal, Canada  
August 18, Toronto, Canada

## **In the news**

compiled by Don Traser

*(Editor's note: Please send all media stories about you or your carillon to the editor of this feature, Don Traser, 128 South Laurel Street, Richmond, VA 23220)*

**Cathedral Age** (*Washington National Cathedral, Washington DC*), Fall, 2001. This well-illustrated article describes five months of restorative work to the cathedral's Kibby Carillon by John Taylor Bellfoundry and the cathedral's own staff. Work included replacing 33 clappers and regrinding the rest, as well as sanding, priming, and painting the bell frame. An especially interesting photo is the 1963 arrival by truck of the bells at the cathedral.

**Richmond Times-Dispatch** (*Richmond, Virginia*), December 28, 2003. Editor Donald Traser was featured

in living color on the Flair section's front page, posed in front of a brilliant stained glass window, emphasizing his current project: to document and photograph all of the city's stained glass. Begun in 2002, he has so far photographed more than 150 religious sites and close to 100 private homes, with hopes of a book on the topic in the future.

**Clavier**, *January, 2004*. Eight pages and the cover are devoted to an interview with Milford Myhre, profusely illustrated. Myhre explains how he came to play the carillon and shares his experiences from his many years of playing. The writer goes to great lengths explaining the instruments history and literature, as well as technical aspects of bell casting and musical performance. Myhre was quoted as saying, "The carillon shines most in its capacity for great power, deep and shimmering sounds and huge resonance; its bass is equaled only by the organ's..."

**New York Times**, (*New York City, NY*) *January 5, 2004*. During the early Soviet era in Russia, 18 bells were removed from the Danilov Monastery and sold to Charles R. Crane who donated them to Harvard University. For 70 years they have pealed for occasions such as New Year's, commencement, and sporting events. With the resurgence of the Russian Orthodox Church, monks again occupy the monastery, and would like the bells returned to complete its restoration. Negotiations with Harvard have been cordial, and school officials agree the bells probably should be back in Russia, but details such as financing and replacement bells for Harvard remain under discussion.

**Chicago Tribune**, (*Chicago, IL*), *January 14, 2004*. Folks in Naperville, Illinois, are not happy. A project that created a 72-bell Eijsbouts carillon and a 160-foot campanile remains incomplete and in debt. A museum component has yet to be realized, and the area is still a construction zone, making access to the observation platform impossible. Costs for the construction and for debt service escalated far beyond estimates, and sponsors are now struggling to raise funds to complete all phases of the project.

**Richmond Times-Dispatch**, (*Richmond, VA*) *June 23, 2004*. Not everyone knows the Stanford University carillon was originally housed in a cam-

see **News**, page 15

panile reconstructed at the largely African-American Virginia Union University in Richmond, VA. Both carillon and tower became available following the 1939 New York World's Fair when they could not be returned to their native Nazi-occupied Belgium. The tower has been a landmark on the Richmond campus for years, but is now in sad shape after being buffeted by 2003's hurricane. It is hoped that Stanford may participate in restoration of the tower.

**Style Weekly** (*a free Richmond, Virginia tabloid*), June 30, 2004. An almost full-page photo of carillonneur Lawrence Robinson advertises the annual July 4 concert in the amphitheater adjacent to the World War I memorial carillon tower. Each year the concert includes patriotic numbers by both band and carillon, and concludes with the two together, along with live cannon-fire. Author Mark Mobley describes the clavier as a "clacking contraption beneath tens of tons of metal." That's a new one!

## In memoriam Bob Byrnes

by Karel and Linda Keldermans

The carillon world suffered an enormous loss on May 28, 2004, with the death of Robert Byrnes, Carillonneur at the University of Northern Iowa in Cedar Falls. When Bob died so unexpectedly, the outpouring of grief for his passing was felt by many of his friends and colleagues worldwide. Bob had had a massive stroke in his home the week before, and was taken to Santori Memorial Hospital in Cedar Falls. The prognosis was grim. As his family stood around Bob's bed, approximately 40 members of the Men's Varsity Glee Club came to the hospital to serenade him. When family members said it was difficult to hear the choir, nurses moved him to a special room so that the Glee Club could sing outside his room. As the group sang the final notes of their theme song, "Brothers Sing On," Bob Byrnes passed away. Members of the choir said that it had been a surreal and especially emotional moment.

Robert Byrnes had served as

Carillonneur at the University of Northern Iowa in Cedar Falls from 1972 until his death at the end of May. He received both his Bachelor's and Master's degrees from UNI, and studied the carillon with Richard von Grabow at Iowa State University in Ames as part of his graduate work. Bob performed numerous guest recitals in the Midwest and on the East Coast. In addition to his carillon duties, Bob had served as the Director of the renowned Men's Varsity Glee Club since 1974, and was the Administrative Assistant for the UNI School of Music.

In 1978, he was one of four finalists in the First National Carillon Performance Competition, held at the Rees carillon in Springfield. He also served as a member of the Board of Directors of The Guild of Carillonneurs in North America for six years. Bob Byrnes's music was played frequently in the United States and abroad. He was a featured composer during the popular Composers' Forum at the World Carillon Federation Congress held in Springfield, in July, 2000. At that event, he regaled the audience with his singularly distinctive opinions on composing and renowned humor. Although he wrote only a few works for carillon, these pieces are highly regarded by his colleagues and audiences alike, and have become standard in the contemporary repertoire. They are as follows: On the San Antonio River, Westminster, Variations on L'Homme Arme, Reflection and Chant and Jubilation. A regular attendee at Springfield's International Carillon Festivals for the past 15 years, Bob had planned to be a part of the event this year as well and, in fact, had been scheduled to participate in the Composers' Forum, held on Saturday, June 12. He'd told us he was working on a new piece for carillon and hoped to be able to make it part of his upcoming presentation.

When we got the call from UNI for Karel to perform the memorial concert for Bob at the Campanile, we immediately left on Sunday for Cedar Falls, amid the flooding and tornado warnings which had been plaguing the Midwest for weeks. When we arrived in Cedar Falls, the Cedar River had just receded from the downtown area, which had been inundated for a week. We went to the funeral home, where Bob's close friends and family had planned an impressive service, with memorabilia from his life with the

Glee Club and the UNI Carillon.

Prominently featured in the lower level was a video of Bob being interviewed subsequent to the Glee Club's performance at St. Peter's in Rome, an honor which Bob had been particularly proud of, but only one of many for this superbly blended choir of voices. It was especially poignant to see Bob vibrantly alive again on the video. It was also unsurprising that so many of his close friends and colleagues chose to congregate in this lower room to relish their memories of such an honorable man.

The memorial concert for Bob was scheduled for the evening of May 31, which also quite fittingly was Memorial Day. Hundreds of Bob's students, alumni, faculty and friends gathered for this special event, which featured his original carillon works and selections chosen by the Glee Club. Because of the alacrity with which the commemorative concert had been put together, we were the only friends of Bob's from the carillon world in attendance. It was an experience neither of us will ever forget. The early summer evening, which had begun with heavy rainfall, high winds and lightning, gave way to the waning sun, and a bright double rainbow--right over the UNI Campanile. We stood awed alone with John Valentine, Bob's boss, who noted that as the rainbows arched over the tower, the Campanile clock read 7:50. It had been three days to the minute since Bob had died.

The memorial program was entitled "Celebration of Life and Music: a program to celebrate the life of Robert Byrnes (1949-2004), respected educator, esteemed colleague, great friend, renowned composer, and second father to many." It would be difficult to improve upon these words. In tribute to his close friend and his enormous contributions to the carillon art, Karel Keldermans included these popular works in the commemorative concert: On the San Antonio River, Reflection, and Chant and Jubilation. (This last work, which concluded the memorial program, was especially moving when one knows that Bob had written it in tribute to the memory of his mentor, Ronald Barnes).

Such a supremely special memorial concert for one so loved and admired was enhanced further by the star-lit evening,

see *Byrnes*, page 16

with the moon shining brightly on the Glee Club positioned on bleachers under the UNI Campanile. The sound of magnificent bell music played on the instrument on which it was composed, echoed by hundreds of voices singing in sweet harmony, made for a truly unforgettable experience. So fitting for the memory of an unforgettable friend and colleague.

*Carillon News, with regret, notes the passing of the following individuals:*

**Violet Touch** was the founder of "The Carillon Belles," a group devoted to the advancement of the Thomas Rees Memorial Carillon in Springfield, IL. She had been a strong supporter of the carillon and the Springfield International Carillon Festival for 40 years. She was buried on July 24, 2004.

**Helena Caldwell** was the first librarian of the Anton Brees Carillon Library at the Bok Tower in Lake Wales, FL. Stephen Fry, a professional librarian, set up the Brees Library in 1973, and trained Helena to run it. She also served as a staff assistant to Milford Myhre, the former Bok Tower carillonneur. She retired in 1991, then worked as a volunteer in the library under Bill De Turk, the current carillonneur. Helena died of cancer on October 24, 2004, and services were held at the Episcopal Church of the Good Shepherd in Lake Wales.

**Allen Ross** was the first carillonneur at Culver Military Academies in Culver, IN. He passed away several years ago, but his passing was not reported until his younger brother Sam Ross attended the 2004 GCNA Congress in Culver. After his work at Culver, Allen Ross retired to a small rural town in southern Indiana to be with his parents. Thanks to his brother, Allen's memory is shared with the rest of the carillon family.

**Sjef van Balkom** passed away on May 17, the opening day of the Netherlands' 's-Hertogenbosch Carillon Festival, hosted by his son Joost. Sjef succeeded his father Toon as the carillonneur at St. Jans in Den Bosch, The Netherlands, in 1955. Joost assumed the post in 1988. Sjef will be remembered throughout the carillon world for his performance and composition skills.

# Foreign news

## News from Dutch-speaking guilds

Translations by Joost DuPon

**Klok & Klepel 85** reports on the restoration of the carillon in the Cunera Tower in Rhenen. The carillon was in a deplorable state after less than 50 years of use. After an impulse by the local population, the Rhenen authorities started a restoration in two phases. First, the defective Van Bergen keyboard was partially reconstructed to increase playability. In the second phase the action was reworked for both the manual play and the chimes. Additionally, new clappers were installed. With these alterations in place, it is now possible to decide if a third phase is necessary, in which some bells would be replaced or retuned.

In another article Benoit Franssen is remembered on the 25th anniversary of his death. The carillonneur from Maastricht had a great impact on carillon playing in the Netherlands, both as a teacher and as a composer.

The Eurocarillon Festival in Cobh, Ireland, took place from September 25th - 28th, following the theme "The Carillon and the Classics." Each participating carillonneur (T. Workman, R. Resjek, A. Lombaert, J.-B. Lemoine, B. Zwart and A.-M. Reverté i Casas) played a 30-minute concert around this theme. A new president was elected for the Eurocarillon committee to replace Robert Doods. Anna-Maria Reverté i Casas will take this post for the next couple of years with Geoff Armitage as the general secretary.

A tribute is paid to James Lawson, former carillonneur at the University of Chicago and Crystal Cathedral in Garden Cove. The tribute concludes with a Lawson quote: "Old bell-ringers don't die, they just drop their clappers."

**Klok & Klepel 86** has an article on the renovation of the Juliana carillon in Bergen-op-Zoom. The medieval tower that houses the bells was in a state of disrepair and had been sorely affected by brown rot. In order to restore the tower the bells had to be taken out. This provided an opportunity to improve the carillon. The bells will be repositioned

toward the middle of the tower allowing the belfry windows to be wired off. It will also facilitate maintenance. New clock frames will be installed as well as a new manual. The carillon should be ready to be heard this summer.

For a limited time the municipal music school in Groningen offers the opportunity to take a brief course in carillon playing. The Stichting Martini Beiaard has lent them a practice carillon and Adolph Rots and Auke de Boer host a series of ten classes and an introduction into campanology.

In the Egmond Chapel in Utrecht the first children's carillon is being constructed. It will get its own tower and it will consist of 20 bells, 12 of which used to be in the Nicolai church. The keyboard will be color-coded and children between the ages of 6 and 12 will be allowed to play the carillon. Arie Abbenes supervises.

New CD releases include "d'Olle Grieze: a selection of traditional songs from Groningen" along with the "28 Augustus-Suite" (Romke de Waard) and the "Oranje-rapsodie" (Joop Stokkermans) played by Auke de Boer on the Martini carillon. It can be ordered at [www.martincarillon.nl](http://www.martincarillon.nl). Arie Abbenes' new CD *De stem van Asten* can be ordered from M. Aarts whom you may reach at [ibsp@iae.nl](mailto:ibsp@iae.nl).

The NKV have compiled three collections of arrangements. The first one contains 15 pieces for piano by Fibich (arranged by Arie Abbenes), along with the "Aquarellen" by Niels Gade (arranged by Gijbert Kok). A second one consists of about 40 pages of Beethoven arrangements (by Bob van Wely and Gijbert Kok). The third are arrangements of salon music by Arie Abbenes. More information and orders, please contact [frans.haagen@home.nl](mailto:frans.haagen@home.nl).

**Klok & Klepel 87** deals with the restoration of the 17th century carillon in the city hall of 's Hertogenbosch. The authorities decided that a partial reconstruction of the 17th century instrument would be the best thing to do. The 20th century expansion of the carillon has not been undone. The bells have been rearranged in the tower. Some of the attachments have been equipped with supple steel wire to facilitate repairs. New springs have been fitted to the clappers.

**Foreign News continues on page 17**

pers. The 17th century automatic drum has been restored to its original splendor.

In another article the restoration of the Hemony carillon of Gouda is discussed. The restoration was sparked off by the discovery of 23 disused bells in a broom cupboard in the local museum. Although they were severely damaged, some could be repaired. When they were placed back in the tower, the authorities took up the opportunity to replace the clappers. Scientific research went into the determination of the alloys used by Hemony in the construction of the original instrument. The arrangement of the bells has also been optimized.

Personal column: Arie Abbenes is knighted by queen Beatrix of the Netherlands. He is now a Knight of the Order of Orange Nassau.

Bert Scholten celebrates his 40th anniversary as city carillonneur of Asten.

Sjef van Balkom, former president of the NKV and former city carillonneur of 's Hertogenbosch, has passed away at the age of 81.

Bells' chronicle: A CD with compositions for carillon by Romke de Waard is recorded in Oldenzaal.

Budget cuts by the city council of Vucht included the proposed discontinuation of the carillon concerts. Carillonneur Peter Bremer, with the support of the local population and press, has succeeded in having the measure partially repealed. The concert series by guest carillonneurs was considered too expensive, but a budget has been found to continue the concerts on market days.

Book review. In her dissertation "Goet ende wael gheraect," Elly van Loon-van de Moesdijk explores decoration motives on bells from the Middle Ages and Renaissance. The book can be ordered by e-mail from [s.hanekroot@veenman-druk.nl](mailto:s.hanekroot@veenman-druk.nl). ISBN 90 5710 1580

## News from Switzerland

### The Unusual Keyboard of the Chime in Geneva

by Gerald Martindale

During my 2nd European carillon concert tour, in August 2004, I had the opportunity to perform a guest chime recital on the 20 bell chime at the Cathédrale St. Pierre in Geneva, Switzerland. The keyboard consists of very large piano keys and six pedals to activate the low bells. The bells were cast by Paccard and, along with the piano keyboard, were installed in 1931. The only practical way to play it is to strike the keys with the index finger and middle finger joined together. Since the keyboard is totally mechanical, playing with expression is not difficult. Almost all of the black keys are present, with the notable exception of low B-flat. Therefore, pieces written in the key of C, and in key signatures containing sharps work much better than selections written with flat key signatures.

These piano keyboards were first built beginning in the early 1900's. The theory was that pianists would be encouraged to play these instruments if the keyboard looked more like a conventional piano keyboard. However, the keys are not small enough to allow conventional playing with adjacent fingers. There are only about five chimes still played from a mechanical keyboard, all located in Switzerland, France, and Belgium.

For more information on this type of keyboard, see the excellent article by Andreas Friedrich in the Proceedings of the 11<sup>th</sup> World Carillon Congress held in Mechelen-Leuven in 1998.

### The inauguration of a new carillon at the Abbey of St. Maurice, Switzerland

by Andreas Friedrich  
(from a translation by Jim Fackenthal)

*Carillons: from Construction to Dedication* was broadcast on the Espace-2 radio network, every morning between September 20 and 25 from 9:04-10:04 AM, then again from 11:00 PM to midnight. These five tower broadcasts followed the progress of the new bells from their manufacture at Asten aux Pays-Bas up to their installation in the belfry of



*Chime keyboard at Cathédrale St. Pierre in Geneva*



*Chime pedals*

the Abby of St. Maurice. François Roten, the "canon of bell-supporters," bell-lover and carillonneur, initiated this musical project that broadcast all over Romandie, serving as our guide from the casting to the blessing of the bells.

On September 22, there was a 9:30 AM mass at the basilica followed by a procession of city relics. Bell tower tours and demonstrations were conducted beginning at 11:00 AM. At 3:15 PM, vespers and the announcement of the Passion of the Martyrs were held. François Roten and Andreas Friedrich played a 4:00 PM concert. Arie Abbenes' played a concert on September 25 that was rebroadcast on Espace-2.

## **Last Summer in Berlin**

by Jeffrey Bossin

In addition to the regular Sunday and holiday concerts, the Berlin Haus der Kulturen der Welt, hosted guest several recitals in 2004, performed by carillonneurs Elena Sadina (Belgium), Joost van Balkom and Gijbert Kok (Netherlands), and Charles Dairay (France). Because of the summer pop music festival schedules, dates for guest carillonneurs are usually restricted to May, June, and September, and usually are not known until the spring. However, things sometimes change, and Americans interested in recitals should still inquire! Also in 2004, new carillon compositions were commissioned from Stephen Rush (Ann Arbor, MI), Anthony Skilbeck (Worksop, England), and Sergey Tosin (Novosibirsk, Russia). Rush contributed "Three Sound Pieces for Carillon," Skilbeck composed a suite of six pieces entitled "The Seasons on Peacock Island," and Tosin prepared a work called "White Composition" based on Russian bell ringing and employing only the white keys of the carillon console. All are composed for grand carillon with ossias for four octave instruments, and will be premiered in Berlin during the coming year.

## **News from Germany**

### **Beiaardweek 's-Hertogenbosch**

by Jeffrey Bossin

This year's annual carillon festival in 's-Hertogenbosch, Netherlands, took place from May 17-22, and focused on contemporary carillon music. Several carillonneurs, including Geert D'hollander, Stefano Colletti, Koen Cosart, and Jeffrey Bossin, played concerts on the recently renovated 57-bell instrument in St. John's Cathedral (Gillett and Johnston in 1923-25) and on the three-octave Hemony town hall carillon, newly equipped with a new keyboard featuring a North American pedal-to-manual alignment. Participants were requested to play only contemporary and avant-garde carillon music. The host carillonneur Joost van Balkom premiered the piece "Without Title," dedicated to his

father Sjef, who sadly died the day the festival opened. Workshops were also held by the Dutch and Belgian carillon schools. The festivities ended with performances on various types of bells and bell instruments staged by Charlamagne Palestine along the city's canals, for the enjoyment of listeners on the passing canal boats.

### **German Chancellor Commemorates American Dead with Carillon Music (Published in 2004 as a memorial)**

by Jeffrey Bossin

After the terrorist attacks on September 11, 2001, the German government asked its citizens nationwide to observe five minutes of silence on Thursday, September 13, 2001, at 10 AM to express their grief and their solidarity with the people of the United States. German chancellor Gerhard Schroeder and his officials bowed their heads in silence at the foot of the Carillon at the Haus der Kulturen der Welt while Berlin carillonneur Jeffrey Bossin performed Leen 't Hart's Prelude Solennel No. 1, composed in memory of US president John F. Kennedy after his assassination. After the ceremony the chancellor thanked Mr. Bossin personally, and Bossin expressed his gratitude for the solidarity shown by the German people to the United States and for being able to contribute both as the Berlin carillonneur and as an American. On Sunday, September 16, 2001, he played a program of somber music dedicated to the memory of the victims of the terrorist attacks.

## **News from the Czech Republic**

### **Carillon Concert in Prague**

by Jeffrey Bossin

A carillon concert on the 57-bell traveling carillon of the Manousek bell foundry was performed on July 24 in front of the baroque palace in the Prague suburb of Kolodje. The Czech carillonneur Radek Reysek and Berlin Carillonneur Jeffrey Bossin played popular Czech, German, and American tunes, classical music arrangements, and several carillon compositions. Listeners sat on the lawn and enjoyed fine weather. The

concert was one of only two held this year in Prague after drastic financial cutbacks.

## **News from the Australia**

### **Up Andover Down Under**

by Sue Magassy

Brünnhilde arrived in October, 2003. For three lonely months she crossed the ocean from Massachusetts to Australia, then traveled over land from Sydney to Canberra. The six-foot beauty completed the last ten minutes of her journey on a car-trailer behind a four-wheel drive vehicle, from the holding depot to our home. Delighted and curious onlookers watched as Brünnhilde was unloaded and wheeled to the semi-enclosed area at the back of the house. Maybe the neighbors were wondering what kinds of sounds our new family member would emit.

A conversation during 2002 prompted Sally Slade Warner to ask Andover Academy in Massachusetts to donate their Taylor practice clavier to me. Brünnhilde was named after Sally's famous (now defunct) Mercedes Benz.

To my relief, neighbors in every direction have asked me to play more often in order to hear more "tinkling tunes." The usual practice clavier clatter probably dissipates faster than the sounds of the tone bars, because my neighbors only hear the music. Magpies tend to sit near me and call uproariously when it's practice time, yet all human comments are positive.

The platform on which the clavier stands was also sent, along with the small bench seat, and a dust cover. Everything is in amazingly good condition, with only a few adjustments or replacements needed, including some extra felt by the batons, new rubber on top of the pedals, and new wood for the tone bar contacts. Along with wire adjustments to create an even action, these refinements made the clavier much easier to play.

On the wall next to the clavier is a two-meter-high photograph of the (then) Canberra Carillon. The photograph was given to me by Barry Cameron, of Cameron, Chisholm and Nicol, the archi-



*Sue Magassy at home in Canberra with the Andover (MA) Academy practice clavier on its original platform. The two-meter high photograph of the Canberra Carillon was a gift from the tower's architects.*

ture firm that won the design competition for the tower in the 1960s.

I am extremely grateful for Sally's help and generosity, and to all the wonderful hosts who made my 2004 summer recital tour possible. I could not have done it without Brünnhilde, as I have not

had access to the carillon or a practice clavier in Canberra since July 2002.

## News from Scandinavia

### Ulla Laage is Honored

by Ulla Laage

In recognition of her artistic merit and contribution, the Laurents Bogtman Fund bestowed an honor on Carillonneur Ulla Laage of Copenhagen, Denmark.

According to the fund's board of directors, "the Laurents Bogtman Fund is established by the will of Peter Christian Frederik Gustav, Count Moltke. The fund carries the name of the Dutch song professor and lieder singer Laurents Bogtman. The goal of the fund is to support performing and creating artists."

Three new artists receive the grant each year, and recipients can only receive one in their lives. The recipients are chosen by the board of directors of the fund, who typically select writers, painters, film producers, actors, musicians, and other artists.

The recognition by the fund includes a gift of 17,500 DK kroner (about \$3,000 US).

Additionally, recipients are presented with a CD of Bogtman's performance of Schubert's "Die Winterreise."

### The Nordic Bell Friends Established in Scandinavia

by Ulla Laage

A new Scandinavian bell society called "The Nordic Bell Friends" was established in 2002. There are now 41 members in the organization, and Ulla Laage has been elected president. The society's annual meeting was held from August 18-21, 2004, in Linköping, Sweden. Carillon recitals and visits to the bell firm Thubalka and to the Danish Bell Museum were some of the highlights of the four-day meeting. For further information, the society's home page is <http://home.tis-cali.se/bellfriends/>.



*Bogtman Fund Honoree Ulla Laage*

## Installations, Renovations, and Dedications, continued from page 10

### Renovations at Furman University

by Carl S. Zimmerman

The bell tower and five-octave van Bergen carillon at Furman University, Greenville, SC, are undergoing a major renovation, which is expected to be completed by April, 2005. This is the largest surviving complete van Bergen instrument in the world, since the replacement of the trebles of the five-octave van Bergen carillon of The Citadel earlier this year.

### New carillon at U Mass. Amherst

by George Matthew, Jr.

On Saturday, June 5 at 4 PM, George Matthew, Jr., carillonneur of Middlebury College and Norwich University, played the dedication recital of the new 42-bell Royal Eijsbouts carillon of the University of Massachusetts at Amherst, MA.

The formal name of the instrument is the Henry Vincent Cooper Memorial Carillon. The largest bell weighs 1990 lbs and sounds the note F, and the instrument incorporates 10 recast Meneely bells from the former Elmer Hinds Chime.

The program included works by

Bach, Granados, and the contemporary Chinese composer LiLing Huang, as well as a premier performance of a new carillon work, "Spectrum," by New York City composer David Pearl.

Mr. Matthew, a Brandon resident, has been carillonneur of the two colleges since 1986. A church organist since the age of 13, he is also Director of Music of Middlebury Congregational Church, and accompanist for the Middlebury Community Chorus. More information about the dedication recital may be found on Matthew's Website, <http://community.middlebury.edu/~gmatthew>.

# NOTICES

## Examination Information for Carillonneur Membership

by Lisa Lonie

Packets for the 2006 GCNA Examination to obtain carillonneur membership will be available after January 1, 2005. Packets are available free of charge from the committee chair, or available for download at [www.GCNA.org](http://www.GCNA.org). Each packet includes:

- Application form
- Examination requirements, guidelines, etc.

- Sample adjudication form
- Helpful information on recording for the carillon

The required pieces are available through the coordinator to Associate members of the GCNA only.

- Variations on a Slavonic Theme (Pozdro) ACME \$7.95
- Day Dreaming from Two Poems for Children (D'hollander) GCNA \$5.00
- Andante in C (Rayck/Gerken) DeGruyters Carillon Book - GCNA (single piece avail. through committee chair @ \$3.00 or entire DeGruyters Carillon Book @ \$26.00 - please specify)

All prices above reflect shipping and handling.

The application fee is \$40 (non-refundable) due by November 1, 2005, only by those who decide to actually apply. All applicants must be Associate members of the GCNA in good standing with dues paid by November 1, 2005. New membership applications must be postmarked by November 1, 2005.

To receive a packet, send your request to the coordinator. Applicants must purchase scores for their personal use. If Associate members need any of the required pieces, include a check made payable to GCNA for the appropriate amount:

Lisa J. Lonie, Chair  
Examinations Committee  
6707 N. 7th St.  
Phila. PA 19126, USA (e-mail:  
[LLonie@hotmail.com](mailto:LLonie@hotmail.com))  
215-224-2898

### 2006 Examination Dates and Deadlines:

- January 1, 2005: Examination packets available from chair for 2006 Exam
- November 1, 2005: Application and \$40 fee postmarked on or before this date sent to the chair.
- January 17, 2006: Cassette tape/CD recordings and pertinent materials post-marked on or before this (3rd Tues. of the month) date sent to the chair.
- Jan. 24 - March 16, 2006: Tape screening process by jurors
- April 1, 2006: Results of tape screening process mailed to candidate.
- April 30, 2006: Eight (8) copies of non-required pieces and program for Congress recital sent to chair, postmarked on or before this date if candidate successfully passes at the tape level.
- June 13-17, 2006: Yale University, New Haven, Connecticut.

## Changes to the Bylaws

by David R. Hunsberger

At the 2004 Congress in Indiana, the Guild gave final approval to amendments of 10 sections of the Bylaws, the result of ongoing study by the Committee on Bylaws. The Board had discussed the committee's proposals and put them into final form at the 2003 Congress in Kentucky, except for a technical correction that it approved by mail early in 2004.

The amendments did four main things: (1) they brought the bylaws into conformity with certain streamlined procedures we have adopted over the years; (2) they clarified ambiguities about when individuals, groups, and other entities may hold memberships in certain classes; (3) they extended full voting rights to Honorary members who are former Carillonneur members; and, (4) they made it possible for the Board to hold meetings, including special meetings between Congresses, by teleconference. A complete copy of the Articles of Incorporation and Bylaws will be included in the fall mailing of the 2004 minutes and membership roster.

**Conformity with streamlined procedures:** We deleted the second sentence of section 7.2, to eliminate the requirement that a member's dues payment be credited to the earliest year for which dues are in arrears. This provision was a relic of the time when we allowed members to retain

the rights and privileges of membership until after two or more years of arrearage. Memberships now lapse on 30 April of each year if the member has not responded to the dues bill mailed in late January of that same year, or the reminder mailed in late March. That second sentence no longer has meaning.

We also deleted section 1.9 completely, which required board and membership approval when a member wished to change membership class, such as from Associate to Sustaining. Such changes now take place as soon as the corresponding secretary or treasurer receives a request for such a change.

**Individual and group memberships:** We inserted a provision into section 1.5 clarifying that only an individual may hold Honorary membership, not a company, foundation, or any other fictitious person.

We also modernized language in sections 1.4 and 1.6, to make clear what we have practiced for many years, that Sustaining and Associate membership are both open to individuals, groups of individuals, and other entities, including but not limited to student guilds, churches, businesses, and couples.

**Voting rights for certain honorary members:** We altered sections 2.5, 8.2, and 8.3 to extend full voting rights to any Honorary member who is a former Carillonneur member. This means that when we confer Honorary membership on a person, that person may allow his or her Carillonneur membership to lapse without forfeiting the right to vote. Many years ago conferral of Honorary membership always meant the person so honored lost his or her vote. In recent years we have allowed an Honorary member to retain the vote if he or she continued paying the dues of a Carillonneur member.

**Board meetings by teleconference:** We changed the quorum requirement of section 3.5 to provide that if the required five directors are not present in person, a regular or special meeting of the board may proceed if a total of seven directors are either present in person or participating by teleconference call.

We also added a requirement to section 3.3 that someone must record and distribute minutes of any special meeting, and that such minutes must appear in the minutes of the following regular annual

*see Bylaws, page 21*

from **Bylaws**, page 20

meeting.

The committee that prepared these proposals comprised Roy Lee and Wylie Crawford (co-chairs), Peter LeSourd, and David Hunsberger. It continues to consider other possible changes, including one concerning an expansion of voting rights, described elsewhere in this issue of Carillon News. The committee welcomes suggestions for other improvements to the bylaws.

## Submit Articles for the Bulletin

by Ellen Dickinson

**T**he GCNA Bulletin is our annual scholarly publication. It is sent to GCNA members, as well as subscribing institutions.

Articles to be considered for publication in the Bulletin should be clear, well-researched, and relevant to the carillon art.

All submitted manuscripts will be reviewed by the Bulletin Committee. Authors are therefore encouraged to submit an opening paragraph and outline before writing the whole article to allow the editors to determine its appropriateness for the current issue.

The GCNA Bulletin 2003 is in the works. It will feature James B. Slater's "Register of Honorary Members, 1936-1996." The Bulletin 2004 will come out soon afterward, and will include reports of the 2002 and 2003 Congresses, along with other articles.

Please submit all items, preferably by e-mail, to [ellen@music.org](mailto:ellen@music.org). The deadline for The Bulletin 2005 is March 15, 2006. To submit a paper copy, send your typed, double-spaced manuscript to Ellen Dickinson, 69 Auldwood Road, Stamford, CT 06902.

## Carillonners Reaching Five to 50 Year Milestones Recognized at Culver

by Lisa Lonie

**C**arillonners reaching milestones in their membership, from five years to over 50 years were honored at the GCNA Congress in Culver. Congratulations and thank you for your continued contributions and involvement in the GCNA!

**5 Yrs (1999):**

Julianne vanden Wyngaard, Elizabeth Berghout, Jeremy Chesman

**10 Yrs (1994):**

Herb Colvin

**15 Yrs (1989):**

Dennis Curry, Lisa Lonie, Larry Weinstein

**20 Yrs (1984):**

Don Cook

**25 Yrs (1979):**

Claude Aubin, Andrea McCrady, Loyd Lott, Richard Strauss

**30 Yrs (1974):**

Janet Tebbel

**And celebrating over 50 yrs (51st):**

Milford Mhyre

## Roster Updates

Note the following changes/updates to the GCNA roster:

**Ann Adcock's** new address:

509 North 14th Street  
Lamesa, TX 79331

**Jeff Daehn's** new e-mail address:

[daehn.jeffrey@mayo.edu](mailto:daehn.jeffrey@mayo.edu)

**Jill Johnston's** new e-mail address:

[jillj17@earthlink.net](mailto:jillj17@earthlink.net)

**Roy Lee's** new address and phone:

77 Quebec Avenue #432  
Toronto, Ontario M6P 2T4  
Canada  
416-827-3365 (H)

**Sue Magassy's** modified address is

P.O.Box 4162  
Hawker, ACT, 2614  
Australia

**Gerald Martindale's** new home phone

number: 905-482-9604

**Milford Mhyre** may now be reached at

his home,  
5606 Lakeside Dr.,  
Lake Wales, FL 33898  
(863) 439-2720

You can still e-mail Milford at his Bokbells address, but it won't reach him soon.

**Anne Rothfarb's** new phone numbers and apartment number:

951-827-3327 (W)  
951-369-3968 (H)  
600 Central Avenue, #414  
Riverside, CA 92507

# Music available from Fruhauf Music Publications

by Ennis Fruhauf

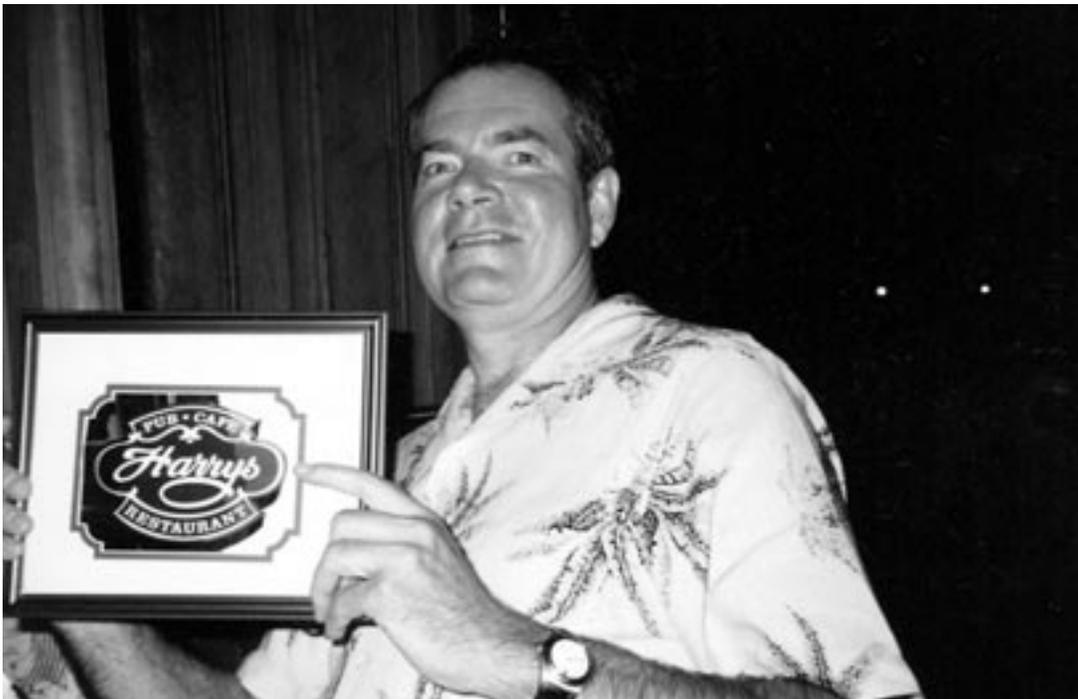
**A** last minute reminder from Fruhauf Music Publications draws attention once again to An Album for the Carillon, with its wide range of selections gathered into one convenient collection. With the the new school and church year under way, carillonners might want to note the combination of repertoire suitable for ceremonial occasions, convocations, memorial services, commencements, graduations and national days, as well as seasonal Christmas carol settings.

"An Album for the Carillon" includes the following: Three Verses on "America," 3 pages; Three Verses on "Bunessan" ("Morning has Broken"), 2 pages; "Reflections" and "Prayer" on "Finlandia" (J. Sibelius), 3 pages; Rondo on "Forty Years On" (The Harrow School Song), 3 pages; Fanfare on "Gloria" and Air and Fugato on "Personent Hodie," 5 pages; Variations on "Greensleeves," 6 pages; Variations on "Hermas," 3 pages; Three Verses on "Jerusalem" (C.H.H. Parry), 3 pages; Four Verses on "Land of Rest," 3 pages; Larghetto (G.F. Handel), 2 pages; Sonata on "Marion" and "The Ashgrove," 5 pages; Two Verses on "National Hymn," 2 pages; Three Verses on "Pomp and Circumstance" (E. Elgar), 4 pages; Chorale Prelude on "Rosa Mystica," 3 pages; Fanfare on "Saint Anne," 3 pages; Three Verses on "Simple Gifts," 4 pages.

This collection of 54 pages of music (set in Finale) is available in its original loose-leaf format and flexible clear plastic storage sleeve for \$40, plus a \$5 fee for handling and shipping via USPS Priority Mail. If desired in a spiral binding, include an additional \$5 fee, and mail payment by check to Fruhauf Music Publications, P.O. Box 22043, Santa Barbara, CA 93121-2043, U.S.A. For more detailed information, please consult [www.frumuspub.net](http://www.frumuspub.net); the Website page of Music for Keyboard Solo includes other selections for the carillon, and the Order Form page offers convenient email access, as well as the option of electronic payment by PayPal.

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

Non-Profit Org.  
U.S. Postage  
PAID  
Chicago, IL  
Permit No. 4053



*We thank Todd Fair for helping our dear friend after her accident.*