

# Carillon NEWS

Newsletter of The Guild of Carillonneurs in North America

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## GCNA Congress 2005 Update

by Julianne Vanden Wyngaard

The 2005 Congress of the Guild of Carillonneurs in North America will convene at Grand Valley State University during the week of June 13, 2005. Monday, June 13 will be considered an

arrival day with the "host" recital and reception occurring that evening at the Beckering Carillon and Tower in downtown Grand Rapids Michigan. General business meetings and the exam recitals will begin on Tuesday morning and will be interspersed with oral and visual

presentations. Additionally, a master class will be presented by Milford Myhre that should be interesting and beneficial to everyone, featuring valuable information on playing style, pedagogy, and a focus on excellent musicianship.

We have a trip planned to Muskegon, Michigan (by bus) for the pizza party with time to explore a Michigan resort community while enjoying the beautiful sunset over Lake Michigan. We will spend time on the Allendale campus to explore the Eijsbouts carillon on the GVSU campus there. This instrument is from 1994, has 48 bells and a bourdon of nearly 3,000 pounds that sounds E-flat. We will also be treated to a presentation on historic keyboard instruments by Dr. Gregory Crowell, Visiting Professor of Music at GVSU.

On Friday evening, June 17, the banquet will be hosted by Eijsbouts Bell founders and will feature an excellent and interesting program following the banquet. That will be the closing event of the Congress.

see **Congress**, page 10



Beckering Carillon



Cook Carillon at GVSU

## Ellen Dickinson takes charge of the *Bulletin*

by Jim Fackenthal

The editorship of the GCNA *Bulletin* was taken over by Guild member Ellen Dickinson during the 2004 GCNA Congress in Culver, IN. Ellen is a former member of the Yale University Guild of Carillonneurs, having previously served as co-chair. During that time she organized guild trips, masterclasses, private lessons, and the summer recital series. In 2001 she was commissioned by the Yale Guild to write the introductory carillon lesson book currently used by the Yale



Ellen Dickinson

Guild. Now Ellen serves as the Director of Music at Norfield Congregational Church in Weston, CT, where she serves as organist, choir director, and handbell choir director. Ellen also teaches piano, and plays the carillon regularly at Yale and the First Presbyterian Church in Stamford, CT. She became a Carillonneur Member of the GCNA at the 2000 Congress, and currently serves on the GCNA Board of Directors and the GCNA Examination Committee.

Producing a yearly issue of the *Bulletin* is a very time-consuming job, and *Carillon News* expresses gratitude to George Gregory who held the editorship before Ellen. We spoke with Ellen to

see **Dickinson**, page 20

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# Carillon NEWS

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Wylie Crawford (2007)

Dennis Curry (2005)

Ellen Dickinson (2007)

Jim Fackenthal (2007)

David Johnson (2005)

Patrick Macoska (2006)

Andrea McCrady (2006)

Gloria Werblow (2005)

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##### **Guild Web Page:**

<http://www.gcna.org>

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

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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  
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Wylie@Crawford.net

## **Letters to the Editors**

### **From the President**

**V**olunteerism. The great strength of our Guild is found in the hearts and souls of our members, who volunteer countless hours — and sometimes-sleepless nights — to our noble art. A volunteer is someone who gives time, energy, and talents to others, expecting nothing in return. Volunteers must have an open mind, be willing to embrace wisdom learned from others and let the experience of volunteering lead to personal inner growth. Volunteers realize the importance of time and kindness.

To become a volunteer, you must take steps to understand what it is you want to do with your time and what you have to offer the carillon world.

Step 1 — *Determine what skills you have and what skills you want to develop.*

For example, communication, leadership, or creative skills can be important factors in deciding what area to focus your volunteer efforts.

Step 2 — *Find an opportunity that best suits what you want to do with your time.* You will want to look for something that is both enjoyable and challenging. You want to feel good about yourself through your volunteer work.

Step 3 — *Design your volunteer experience.* Decide how much time a week you are willing to give to the Guild or your local tower.

Step 4 — *Find or make that volunteer opportunity.* Check out the many Guild committees that may interest you. Look for areas in your local setting to promote the carillon. Find a mission and go for it.

Is volunteerism good for your health? A newly released study from the University of Michigan says it is. (U-M has a study on almost everything!). Among the many things this study covered are some key basics:

#### *Reasons Why People Volunteer*

- Altruism
- Belief in the cause
- To be with other people
- Professional contact and networking

see **Letters**, page 3

from **Letters**, page 2

- To learn a new skill or new knowledge
- To work through personal problems
- To increase self-esteem
- Self-actualization and achievement

#### *Why People Don't Volunteer*

- Disorganized management can waste the volunteer's time
- Lack of board support
- Indifferent attitudes
- Limited training and orientation
- Lack of contact and support
- The wrong assignment

#### *Statistical Reasons for Not Volunteering*

- Health reasons: 5%
- Time is too valuable, already done enough: 13%
- Unable to honor commitment: 15%
- Too busy: 57%
- **No one asked them: 58%**

So, I am asking you to seek **your** opportunity within the Guild or your local carillon organization. If an opportunity does not exist, make one. Be proactive. Stretch yourself. Make that commitment. Show your passion! I am proud to be part of this professional organization whose members feel a deep sense of dedication and connection with each other in the promotion of our noble art. I am spurred on and draw energy from your enthusiasm. Look around you. Emulate many of our Guild members who gladly volunteer their time and talents. You will be healthier and happier for it.



## GCNA Committees

To complement the letter from Dennis Curry, we present the list of members for the 2004-2005 GCNA Committees. We are very grateful to all those who contribute their time and talents. (E-mail addresses are given for committee chairs)

### Archives

Bill DeTurk (bokbells@cs.com)

### Barnes Scholarship Fund

Andrea McCrady  
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Robin Austin  
Dave Johnson  
Jim Smith  
Dave Hunsberger

### Brochure

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Julia Littleton

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Margo Halsted  
George Gregory

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John Courter  
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George Gregory  
Tin-Shi Tam

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Janet Tebbel  
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John Courter  
Ennis Fruhauf  
John Gouwens  
Justin Ryan  
Gordon Slater  
Sally Slade Warner

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Sharon Hettinger

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### Professional Concerns

Gloria Werblow (Carillon1@aol.com)

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### WCF Delegates

Wylie Crawford  
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Jeremy Chesman



## 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

John Courter,  
George Gregory  
**Webpage & Internet**  
Norm Bliss (gcnaweb@snet.net)  
Carl Zimmerman

## A Note of Caution To Carilloners, Tower Visitors, and Maintenance Personnel

by Ennis Fruhauf

The presence of microwave installations (including cell phone base towers, panels, and parabolic antennae, as well as radio and television signal propagators and accompanying high-voltage power sources and relays) in carillon towers is a matter that should be of concern to any and all frequent visitors to bell

see **Letters**, page 8

# GCNA Board of Directors Nominees



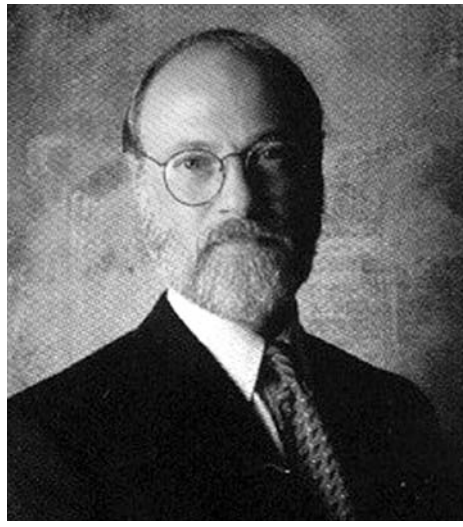
Jeremy Chesman

**Jeremy Chesman** has been a member of the GCNA for seven years and has attended Congresses regularly. He is the University Carillonneur at Southwest Missouri State University where he also teaches courses in the music department and oversees the undergraduate and graduate programs in carillon. Included are carillon instruction, carillon literature and carillon pedagogy. In the summers he coordinates a recital series that brings in guest artists from around the world. He performs daily on the carillon at SMSU and also plays regularly throughout the US and Europe in the summers. He has been a member of the GCNA

Membership committee since 1999. He is a Carillonneur member and has not served on the board previously.

His vision for the GCNA and what he expects to contribute as a board member if elected:

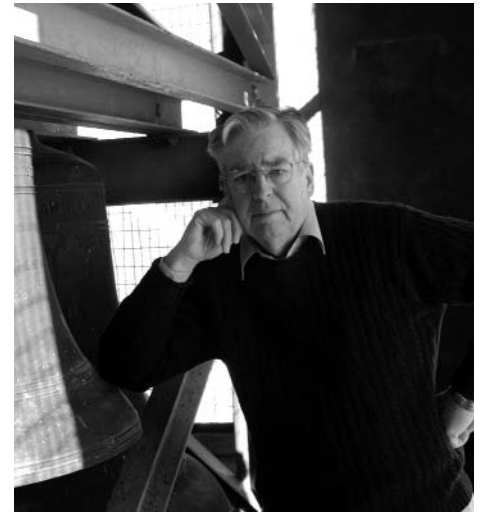
*"I have two goals that I would like to see the GCNA work towards: an increase in professionalism and an effort to market the carillon on a national level. Our Guild has many fine players. Some make their living as musicians while others simply have a personal interest. However, until recently, there were very few degree programs to document a carillonneur's ability. I believe that an expanded, multi-level examination program would encourage development of carillonneurs at all levels and also add a degree of validity to our art. Furthermore, such a program could be designed to integrate amateur*



Dennis Curry

*carillonneurs and carillon enthusiasts as well, thereby allowing them to take a more active role in our organization. Both amateur and professional carillonneurs are members of the GCNA because they love the instrument. Many of us have found that most people exposed to this unique and beautiful art fall in love with it as we have. That's why I support a program to expose the carillon to the public on a national level. The World Trade Center carillon project was an example of such a program. Though that project was not implemented, it is the sort of idea that would go a long way in furthering the carillon art in North America."*

**Dennis Curry** has been a member of the GCNA for 16 years and has attended Congresses regularly. He is the Carillonneur and Associate Organist at Kirk in the Hills Presbyterian Church in Bloomfield Hills, Michigan where he plays the carillon regularly, organizes a summer series, and oversees maintenance that included a major renovation in 1999. His guest recitals throughout the US, Europe and Asia have included two international festivals - Springfield (2002) and Historic Bok Sanctuary (2003). He is a Principal Engineer at Ford Motor Company as Manager of International Safety. He has been a judge on the GCNA Examination committee, has prepared and edited the Congress Host Handbook and hosted the 2001 Congress. He is a Carillonneur member, has served one term



Jim Smith

on the Board, currently serves as president and is an incumbent.

His vision for the GCNA and what he expects to contribute as a board member if elected:

- Continue with Agenda, as first introduced in 2004
- Move the Guild forward toward a more inclusive and exciting organization
- Direct the Guild to be an advocate organization for the carillon
- Be available to continue as president
- Be available to participate in other committee activities
- Find opportunities to engage new members and supporters

**James Smith** has been a member of the GCNA for 18 years and has attended Congresses regularly. He is the Carillonneur for Mercersburg Academy in Mercersburg, Pennsylvania where he plays concerts throughout the year and additional times during the week prior to religious services and meetings. He has instructed students who can now fill in when needed. He supervised the maintenance and expansion of the Mercersburg instrument in consultation with experienced members of the GCNA. He is currently preparing a collection of music arranged by his predecessor Bryan Barker. He is retired from other duties with the Academy. He currently serves on the GCNA Finance committee and the Barnes Scholarship Committee. He is a

see **Candidates**, page 5

from *Candidates*, page 4

Carillonneur member and has not served on the board previously.

His vision for the GCNA and what he expects to contribute as a board member if elected:

*“Lest I be seen as the Harold Stasson of GCNA board elections, I have accepted a second nomination for membership on the board with the full intention of continuing the good works of previous directors. The board should always be open to new ideas and be ready to defend its decisions and policies. It is imperative that we be faithful to the words that we put in writing and that we state clearly our goals, expectations and professional standards. We should always be aware of opportunities to strengthen our standards and to promote the artistry of the instrument. The carillon remains a brilliant candle whose light is hidden under a basket. I think we could make that candle burn even brighter and burn the wretched basket.”*

**Carlo van Ulft** has been a member of the GCNA around 15 years and has attended Congresses regularly. He is Director/Carillonneur of the Centralia Carillon, Centralia, Illinois, and part-time carillonist/adjunct faculty member at Principia College in Elsah, Illinois. Besides playing three concerts weekly in Centralia, he is responsible for further development of the instrument and for its public relations. He is a native of the Netherlands and came to this position after serving as Municipal Carillonist of four cities in the Netherlands. He also served as a faculty member of the Royal Carillon School “Jef Denyn” in Mechelen, Belgium. He is currently a judge on the GCNA Examination committee. He is an Associate member of the GCNA and has not served on the board previously.

His vision for the GCNA and what he expects to contribute as a board member if elected:

*“Besides existing activities, the GCNA has to act as a supporting body for carillonists as well as for local carillon committees and carillon owners. Support for carillonists should entail, but not be limited to, providing carillonists with support during times of job difficulties; for example, when positions are in jeopardy because of cost-cuts. The GCNA publica-*



*Carlo van Ulft*

*tions committee has been doing an excellent job in acquiring and publishing new carillon compositions, but often these works have a contemporary sound idiom. In addition to continuing the publication of these works, GCNA should increase the publication of carillon works/arrangements that are more recognizable to the average carillon listener, thus enabling the listener to identify himself/herself with the carillon. Support for carillon owners should include advising them on job descriptions and salaries, giving practical support on instrument maintenance and guiding them with position openings. GCNA should serve as an independent source for those wishing information on carillon building, carillon restoration and instrument enlargement issues.*

*As a board member, I could contribute experience from my 24 years of carillon work in Europe and the United States. I could be of special assistance in international affairs issues, carillon education and music publication.”*

### **Julianne Vanden Wyngaard**

has been a member of the GCNA eight years and has attended Congresses regularly. She is the University Carillonneur at Grand Valley State University in Allendale, Michigan. Each summer she organizes a summer series for both the Allendale and Grand Rapids branches and also administers the playing schedule of both carillons during the academic year, playing up to five times each week on the two instruments. She is also Professor of Music and in 2004-2005 is serving as interim Associate Dean of the College of Liberal Arts and Sciences. She is current-



*Julianne Vanden Wyngaard*

ly on leave from the GCNA Examination committee due to hosting the 2005 Congress in June. She is a Carillonneur member and has not served on the board previously.

Her vision for the GCNA and what she expects to contribute as a board member if elected:

*“I believe that the GCNA has a real purpose as an advocate for the carillon art. It presents a common voice to the various publics who do not know much about the instrument, how it is played, its history and its place in American society. The Guild is a repository for information and a source for both performers and non-performers. The Guild needs to continue to foster the performance art and to dedicate itself to its careful screening of performers/teachers who present themselves for Carillonneur status. The Guild needs to advocate for “standards” in every area including development of the instrument, teaching of the instrument and publication of literature that is contributory to this standard. If elected, I would support all of the above and the opinion of the majority of the membership.”*

# *Installations, Renovations, Dedications*

## **News from Pennsylvania**

### **New Clappers at Whitemarsh**

by Lisa Lonie

Royal Eijsbouts has recently replaced the bells' clappers at St. Thomas' Church, Whitemarsh. The new iron clappers have made a dramatic improvement in the sound quality of the Petit and Fritsen bells.

## **A New Carillon in Bryn Mawr**

by Lisa Lonie, with additional material from Bryn Mawr Presbyterian Church: (<http://www.bmpc.org/finearts/carillon.htm>)

Bryn Mawr Presbyterian Church, located in the Philadelphia suburb of Bryn Mawr, will take delivery of a new three-octave Petit and Fritsen carillon in June, 2005. Installation will be done by the Verdin company, and the dedication is scheduled for September, 2005. Bryn Mawr's carillon will be the 15th manually played carillon in Pennsylvania.

The carillon is a kind gift from an anonymous donor, and will be played at carillon concerts, on Sunday mornings, at memorial services, funerals and weddings.



*Bryn Mawr Presbyterian Church bells*

## **News from New York**

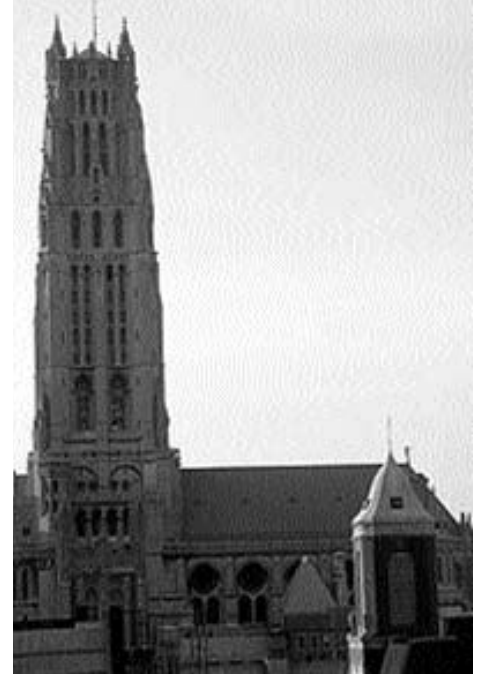
### **The Laura Spelman Rockefeller Carillon Resounds**

by Dennis Curry

The renovated Laura Spelman Rockefeller Carillon at The Riverside Church was rededicated on a windy and wet Sunday, October 17, 2004. The morning worship services began with Dionisio Lind playing "The Bells of Riverside" by Edward De Vos. This was the first time many of the visiting carillonners had a chance to hear the new instrument. It was indeed a fitting prelude for the day's festivities.

Later in the service the renowned Riverside choir performed the anthem, "Ring out, Wild Bells," a setting of Alfred Lord Tennyson's poem. Later, a prayer of dedication was adapted from the old Roman Pontifical " ... may the ringing of these bells scatter the forces of treachery, dispel the shadow of shadows, and announce the end to the ruin of storms." These words were especially poignant for a carillon in New York City.

The official Rededication began at 1:00 pm, with opening remarks by Mary Morgan, great-granddaughter of Laura Spelman Rockefeller. She spoke of her great grandmother's impressive heritage,



*Riverside Church in New York City*

and the array of institutions initiated to honor this remarkable woman.

Due to the weather, the listening area on the rooftop of the adjoining education wing was closed. A large projection screen was set up in the sanctuary. However, some wanted to hear the bells live and braved the weather, listening from Grant's Tomb or Union Theological Seminary. All agreed that the sound was greatly improved from the ground. The 58 new Whitechapel bells integrate well with the original low 16 Gillett & Johnson bells. The five-bell swinging peal is still an awesome sound!

*see Riverside, page 7*



*Dignitaries at the Rockefeller Carillon celebration*

# OVERTONES

## Regional Notes

### St. John's Cathedral 75<sup>th</sup> Anniversary Celebrations

By Andrea McCrady

A double milestone was celebrated in 2005 by the Cathedral of St. John the Evangelist in Spokane, WA: the 75<sup>th</sup> anniversary of the building and 35<sup>th</sup> anniversary of the dedication of the carillon. Throughout the year special events included lectures from deans of other Episcopal cathedrals across the nation, guest organ recitals, and many special services at the Cathedral.

Of course, the carillon was an integral part of the celebration. During a "Festival Weekend" of June 12-13, events included a Saturday ordination of two deacons, a Sunday confirmation service, and a reception at the bishop's garden Sunday afternoon. Before the ordination, a carillon prelude was performed by Erin McSpadden, student of Cathedral Carillonneur Andrea McCrady, and Joelene Young, student of University of Chicago Carillonneur Wylie Crawford, and wife of ordinant, Todd Young.

Earlier in the year, Andrea McCrady commissioned John Courter to compose a hymn arrangement to mark the festivities. Professor Courter submitted *two* hymn arrangements before August: "All My Hope on God is Founded" (Herbert Howells), and "Go Forth for God" (Erik Routley). These pieces were premiered at a Festival Eucharist on Sunday, September 26 by Dr. McCrady for the national meeting of the Episcopal House of Bishops. More than 760 attended the service, including 200 bishops from across the nation and around the world. It was a brilliantly sunny fall weekend, full of pomp and pageantry. An outdoor banquet in the bishop's garden Sunday evening also was entertained by a carillon serenade by Dr. McCrady.

The Courter pieces were performed again for the Diocesan convention,

Sunday, October 16, and for the official Cathedral anniversary, Sunday, October 23. The pieces have been sent to the GCNA music publication committee and will be offered soon for sale through the GCNA.

The carillon's donor (who prefers to remain anonymous) was a Yale alumnus. The dedicatory recital of the 29-bell Taylor carillon was performed in August 1969 by Robert Bonds, a Yale student carillonneur. Therefore, as part of the Cathedral's 2004 July guest recital series, the Yale student guild was invited to participate. Two "Yalies" from opposite ends of the country, Thomas Lee (New York City) and Tiffany Ng (San Francisco Bay Area), played a duo, though not duet, recital. The donor, who lives in Chevy Chase, MD, arrived as a surprise, and was delighted by their excellent performance.

Overall, it was a year full of exciting musical events and grand occasions!



*Cathedral of St. John the Evangelist*

### Performance for Martin Luther King, Jr NY State Holiday

by Charles Semowich

On January 17, Charles Semowich performed a concert on the Albany City

from *Riverside*, page 6

The five-year renovation project undertaken by Olympic Carillon International of Port Townsend, WA and Wellington, NZ, consisted of new bells, new frame and transmission, new clappers, new swinging motors, re-orientation of the treble bells, new playing cabin and location, and new Olympic Universal Standard playing and practice claviers. Some interesting facts: 22 tons of masonry, 15 tons of steel and 10 tons of machinery were removed (and had to pass through a 4' square ventilation shaft in the belfry floor!). Truly a titanic undertaking. Additional details of the project can be found at [www.carillon.org](http://www.carillon.org) and [www.theriversidechurch.org](http://www.theriversidechurch.org).

Milford Myhre played a carefully chosen and masterfully executed program to reflect a wide range of repertoire, and included a special tribute to Jim Lawson.

The GCNA was well represented: Sally Slade Warner, Janet Tebbel, Todd Fair, Jim Smith, John Widmann, Dennis Curry and several members of the Yale Student Guild.

A lavish reception followed the recital. We must note that Dio violated a long-held Baptist precept -- this feast included wine and champagne!

Many carillonneurs had an opportunity to visit the new playing cabin afterwards, and see the handsome practice and playing claviers (rare west African padauk wood contrasted with stainless steel components) with neo-gothic ornamentation cues taken from the church.

Although this project may have had many stressful situations, and took much longer than expected, the finished instrument was indeed worth the wait. A resounding success. Thanks, Dio!

Hall Carillon. This concert was part of the official New York State Celebration in honor of the Martin Luther King, Jr. holiday. His concert consisted entirely of music by African American Composers, including an original piece for carillon by Kalvert Nelson, and arrangements by John Courter and George Ubagy.

chambers.

The numerous varieties of systems that proliferate in such prominent locations are all likely to produce varying degrees of ambient electromagnetic emissions, whether direct or reflected. Although there is an absence of documented and conclusive proof, ambient emissions have been identified as a possible health hazard to those who frequent such areas, particularly on a regular basis and for extended periods of time. Although United States government and international standards have been established to determine acceptable levels of exposure to back-radiation, reflected emissions, or spurious electromagnetic 'pollution,' these levels are arbitrary in nature and established by scientific studies that are yet in their infancy. If there is any possibility of a questionable environment resulting from any such installation, administrative personnel should be advised to institute carefully systematic electronic measurements, collect readings, and compare the results with all available standards, national and international.

Measurements should include readings at multiple locations in bell chambers and should take into account fluctuations between minimum and maximum hours of electronic traffic during normal hours of tower access. In all instances, readings and numerical values might or might not constitute an apparent danger when weighed against established 'safe' levels of exposure, but they will generate comparative data for study and evaluation.

When actual physical symptoms are noted by individuals in such proximities – ranging from sensations of rising body temperatures, mental or visceral anxiety, hypertension, or any immediately notable bodily reactions – they should be carefully recorded and not ignored. Any incidence of anomalous human symptoms or illnesses should receive the most acute consideration and scrutiny possible.

Extensive scientific studies have been conducted and documented in the general area of electromagnetic radiation, and while the existing evidence is mixed and inconclusive, it is both thought-provoking and troubling. Above and beyond the known techniques for measurement and testing, experimentation and statistical analysis, the study of synergistic, accumulative and combinatorial amplification of

microwaves is an underdeveloped science.

As in all areas of developing technology, the history of human error in risk assessment has accounted for multiple tragedies in the course of industrial evolution, whether in the areas of atomic energy research or experimentation with new drugs and treatments, to cite two examples. The 'human element' suggests utmost caution in dealing with microwave installations, and all questionable environments merit careful individualized study.

## Keyboard 2000: Shedding More Light

by John Gouwens

I was interested to read Margo Halsted's letter in the "Fall" issue of "Carillon News," which was titled "Keyboard 2000: a caution." I agree that a consultant should be familiar with the particulars of both the GCNA Standard and Keyboard 2000. That's not as easy to do as it should be, as there is apparently no clear drawing of a GCNA standard console and all it entails. More on that shortly.

Richard Strauss does have a schematic drawing of Keyboard 2000 that he passed out at the Springfield WCF congress. He kindly sent me a PDF file of it, since I had not been able to attend the WCF congress. I have studied it with great interest. Ms. Halsted makes the statement that "the Keyboard 2000 Standard also includes a reduced key stroke." In fact, the depth of the key stroke is not specified in the Keyboard 2000 design. What the design includes is a good, clear explanation of the concave, radiating pedalboard common to the GCNA and Keyboard 2000 standards, specific dimensions for spacing between manual keys (conforming to the Northern European Standard), and a few details about how far "sharp" and "natural" keys would protrude from the framing of the console. Also, vertical alignment is specified, with the manual key d2 (in the third octave) being directly above the "b" pedal key in the bottom octave of a four-octave carillon.

Most other dimensions are not specified at all. The drawing contains the statement "Unspecified dimensions are left to user's choice." The manual key fall, the distance between the manual "naturals" and "sharps," and the height of pedal sharps are all left open-ended. (The pedal

design gives an approximate dimension, but also contains the comment "varies with transmission design.") So, a manufacturer or consultant could specify "Keyboard 2000" along with some carefully-considered measurements for key travel, and accommodate whatever depth is desired. Ms. Halsted further remarks that "the performer may want to specify the traditional keystroke distance." What is that dimension, and why doesn't she cite it? I have certainly encountered a wide range of key stroke distances over the years, and would be at a loss to determine which, if any, could be dubbed "traditional."

It is true that in practice, the "Keyboard 2000" consoles installed to date in this country have had noticeably short key travel. This was a choice made by the designer of those consoles. In particular, the Berea College carillon has a short key fall. As was explained in a note on the console, the thinking was that with the low tower and rather close listening area, it was by design that the carillon was not adjusted for really loud playing. Several performances at the congress (including Ms. Halsted's recital, interestingly) showed that it was indeed possible to produce a sound that was plenty loud to those gathered in the usual listening area. I don't mean this to be critical; the point was that the carillon decidedly did not sound underpowered.

I personally share Ms. Halsted's preference for a greater key fall depth, but not as much for sheer volume as for the control it provides over the quality of the sound. One may obtain a much more pleasant loud sound by accelerating gradually through the stroke, and a somewhat longer keystroke makes this possible. It is indeed harder to obtain this effect on many instruments with a short key fall, where the action pretty much has to be "jarred" into motion. This is a bigger concern when the instrument is situated in a high tower, where it is necessary to push out more sound to be heard well. In the case of Berea, the shorter key fall made some sense.

It is worth noting that a really long key stroke (in excess of two inches) can make rapid playing difficult due to the need for the player to follow the key somewhat farther down, especially in soft playing. The shallower the touch is, the

see **Letters**, page 10



# Foreign news

## News from Germany Carillon Concerts in Berlin, 2005

by Jeffrey Bossin

The Carillon at the Haus der Kulturen der Welt in Berlin-Tiergarten will feature a schedule of regular Sunday and holiday concerts at 3 p.m. from the beginning of May til the end of September (except for August 14 & 28) this year. The high point will be a concert with carillon and electronic music, provisionally set for July 3 and featuring new works by the composers Lucia Ronchetti and Mario Verandi. Pieces by Stephen Rush, Anthony Skilbeck, and François Vercken are also slated to be premiered this year. The Dutch carillonneur Boudewijn Zwart will give a guest recital on Saturday, May 28 at 4 p.m. and play four-hands with Berlin carillonneur Jeffrey Bossin the following day at 3 p.m.

From *Forum Glockenspiel*, the bulletin of the German Guild of Carillonneurs No. 38 - December, 2004

Translated and summarized by Wylie Crawford

The editor, Wilhelm Ritter, dedicates the issue to the memory of Dr. Karl-Friedrich Waack, one of the founders and former president of the West German Guild, who passed away on October 26th. The union of the carillon guilds of West and East Germany in 1990 was, for him, a great achievement. He is survived by his wife, Clara.

J. W. Smit provides a description of the 49-bell carillon in Geisa, installed in 2000, which includes four bells from Schilling of Apolda, dating to 1964.

An article by Gerd Heinrich describes the reconstruction of the "Alsgar" bell, the oldest bell in Germany, dating back to the ninth century. The work is being done by the Rincker foundry. When complete, the bell will be displayed in the Nordelbien Church.

Gudrun Schmidtke writes of a master class given by Mr. Ritter in Hannover, which attracted students from all over Germany. There were so many participants that only 20 minutes of solo instruction were available for each attendee.

The required piece for all to perform was the *Bender Ostinato* included in the newsletter.

A series of eight figures from a French source diagrams how bells are founded, the construction of a furnace, the design of foundry tools, and belfry designs.

More information about the German guild can be found at [www.GlockenspielVereinigung.de](http://www.GlockenspielVereinigung.de) (mostly in German, but including a map of the carillons in Germany).

## News from Portugal New Grand Carillon Dedicated in Portugal

by Jeffrey Bossin

A new grand carillon (the world's 28th) was dedicated during a week-long festival from May 1-8, 2005. The instrument was cast by the Dutch foundry Eijsbouts and installed in the tower of a large new church called *Dos Pastorinhos* in the small town of Alverca about 30 miles north of Lisbon, Portugal. The project was led by Ana and Sara Elias and their father, Alberto, with the help of the Belgian carillonneur, Eddy Marien. They produced 70 pages of specifications, resulting in a carillon of the highest quality, incorporating the latest developments in carillon design. The bellframe and six octave keyboard are built to accommodate 72 bells from an 8 1/2 ton bourdon (F), then G through high F chromatically. The bourdon and lowest A and B bells have yet to be cast so that the carillon presently has 69 bells with a 5 1/2 ton G bourdon and a total weight of 28 tons.

The festival featured carillonneurs from around the globe. The highlights included a work for carillon and electronics by Jorrit Tamminga performed by Dutch carillonneur Sjoerd Tamminga, a concert of music for carillon and guitar played by Eddy Marien and Wim Brioen and a rendition of the "The Stars and Stripes Forever" by Jeremy Chesman and Sara Elias. The other performers included Jo Haazen and Carl van Eyndhoven (Belgium), Trevor Workman (England), Anna Maria Reverté (Spain), and Stefano Colletti (France). North America was represented by Jeremy Chesman, who played popular American songs and



*Dos Pastorinhos bell tower*

American carillon works, and Karel Keldermans, whose program featured 18th century music and piano pieces by Tansman. Jeffrey Bossin represented Germany and played popular German tunes, classical pieces by Bach and Schumann, and sacred music. The festival concluded with concerts by the hosts Ana and Sara Elias and the Portuguese carillonneurs Abel Chaves and Francisco Gato. After the last concert the carillonneurs were asked to answer questions and speak on important aspects of the carillon art. Jeremy Chesman, Karel Keldermans, and Bossin played on May 6 and spoke that evening. Chesman thanked the hosts for giving upcoming carillonneurs like himself and the Norwegian Vegar Sandholt the opportunity to appear in such a festival. Keldermans stressed the importance of building an audience by talking to listeners after the concert and answering their questions. Bossin welcomed the addition of the fourth modern grand carillon to be built in Europe following the installation of the instrument in Berlin-Tiergarten and demonstrated the possibilities such an instrument offered by playing Roy Hamlin Johnson's "Summer Fanfares" during his concert. The carillonneurs were housed in a beautiful modern hotel, given delicious meals featuring Portuguese specialities, and entertained with a program of tours and events such as a visit to a local horse show. Congratulations to the Elias family and Eddy Marien for their fine work and what is hoped will be the first of a number of great festivals!

*see Foreign News, page 11*

from **Congress**, page 1

There will be ample time allowed during the Congress for browsing and shopping the music exhibitions and for exploring the nearby museums, art galleries and other cultural attractions that are in the neighborhood.

The Congress Hotel is the Amway Grand Plaza Hotel centrally located to the University, eating establishments, shopping and entertainment. Reservations should be made directly to the hotel – please mention the GCNA Congress in order to get the convention rate of \$99 per night. A block of rooms is being held for us until May 13, 2005 so acting on this at this time is advised. After that time you may need to pay the regular room rate. There are a few rooms available in the GVSU housing complex near the Beckering Tower. Contact Julianne Vanden Wyngaard directly at the university about these facilities.

All of this information is in the general mailing that was mailed this past winter. The University is establishing a Website for your convenience as well though your hotel arrangements must be made directly with the hotel. If you have not experienced the “west” side of Michigan, use this opportunity to enhance your knowledge and appreciation of the “great” state of Michigan and of carillon and carillon playing. You are cordially invited to be here and we are dedicated to making it definitely worth your time!

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from **Letters**, page 8

more easily one may play rapidly at a soft dynamic level. This was the benefit of the “dip bar” used by Anton Brees, Charles Chapman and others many years ago, which allowed very short key strokes and very quick, light playing. All this is very much a matter of personal taste. Early in my years at Culver, I added a layer of felt to shorten the key fall to 1.75 inches (4.5cm). It had been about 1.9 inches. I am sure that anyone who attended the 2004 congress would agree that the Culver carillon is not lacking in power.

On the other hand, the Ball State carillon, which is in fact a GCNA standard console, largely designed by Richard Strauss, has a shorter key fall of 1 5/8 inches (4.1cm). Ms. Halsted and I both felt that the slightly short key stroke compromised control of that instrument some-

what. When I can manage the time, I intend to remedy this situation at Ball State by installing thinner pads above and below the keys. It is still possible to do plenty with that carillon, but in that high tower, the control afforded by just a little longer stroke would indeed help. Four millimeters doesn’t seem like much of a difference, but you can indeed feel it. Much depends, also, on the characteristics of the transmission. It’s not wise to generalize that there is any one ideal key depth for all carillons.

For many years, I have heard European carillonners comment that they like the concave, radiating pedalboards of the North American carillons, but prefer the closer manual spacing of the European instruments. This is understandable, as the closer manual key spacing does increase the interval any performer may reach, and is especially helpful to carillonners with small hands. Richard Strauss did a commendable thing by finally designing a keyboard that accommodated that. The difference in the spacing between manual keys in the two designs is surprisingly subtle, and very easy to adjust to as a player.

At the risk of being excessively optimistic, I believe that the Keyboard 2000 design has a good chance of being accepted as the design of the future. There is still a WCF committee devoted to keyboard standards, and indeed that committee is studying both the GCNA and Keyboard 2000 designs, along with other standards in use elsewhere. Patrick Macoska, a member of that committee, is working on producing a long-overdue drawing of the present GCNA standard. This will provide that WCF committee with a chance to make informed decisions after studying what each standard specifies. The Keyboard 2000 console, bringing together so many desirable qualities in one design, has an excellent chance of being adopted as an international standard. Enough choices are left to the customer so that different players and bell-founders may still create a console that best suits the particular instrument and its setting.

In investigating the GCNA standard further, I have learned that there are several details specified in the GCNA standard (placement of the back pivots of keys and how narrow the manual keys should be, among other things) that nobody has followed for over 20 years! In

some cases, designers concluded that some things simply needed to be changed, and in others, the designers took the specification of distance between the manual keys and the pedalboard layout, and otherwise started from scratch. The resulting consoles have surely been much more comfortable to play and control as a result! The time has come to re-evaluate the GCNA standard altogether, eliminate the things specified that really didn’t work, and adopt something more useful. It may be preferable, in fact, for a new standard to leave some details open-ended on purpose, as the Keyboard 2000 specification in fact does.

Of course, with the large number of carillons in North America having the larger distance between manual key centers found in the present GCNA standard (and also many decades’ worth of English carillons installed in North America) it would be very impractical to try to install Keyboard 2000 on older carillons unless the entire mechanism is being replaced. Surely this is obvious to most people! As Daniel Robins once said in a lecture at the 1961 GCNA Congress (at Culver, incidentally), bells last far longer than the mechanisms attached to them. Any improved standard could only be implemented gradually, as new instruments are installed and as older carillon actions are replaced completely. The same is true in Europe. The present North European Standard has been established for nearly twenty years, but there are still carillons with the Jef Denyn standard to be found in Belgium and elsewhere.

The Keyboard 2000 design offers an excellent solution, providing a carillon console that is comfortable for a wide range of people to play. When planning a carillon with either keyboard design, the customer or the consultant should pay attention to the matter of key fall depth, and similarly with the pedals. I, for one, believe that the GCNA should give serious consideration to adopting the Keyboard 2000 as its standard. We can make intelligent decisions about such things only when we are well informed about what each standard does and does not entail.

## News from French-speaking Guilds

*Bulletin Campanaire*, of the Association Campanaire Wallonne -Fourth Quarter, 2003 (The theme of this issue is "Campanological patrimony of today and tomorrow."), and Fourth Quarter, 2004

Translated and summarized by Wylie Crawford

Thibaut Boudart notes that, although regular reporting of the activities of the Executive Committee has been lax, it is not due to a lack of activity. In fact, this group meets six or seven times per year – roughly once a month, outside of summer vacations. They have been reworking their bylaws, the organization having reached ten years of existence and a membership exceeding 150. At the same time, the organization has sponsored four subsidies of 150 euros each for the production of carillon concerts; it continues to provide international representation through the World Carillon Federation; it continues to meet with churches and cities on the maintenance and renovation of carillons; and it continues to work toward the publication of the inventory of carillons in Wallonia, as well as tower clocks and swinging bells.

Philippe Slégers and Serge Joris continue to add to their list of Wallonia's most historic bells. Included in this list is a bell that is almost 700 years old, three bells from the 14th century, two from the 15th, eight from the 16th, and nine from the 17th century. Numerous photos and inscriptions accompany the various articles.

Serge Joris and Patrice Poliard describe a new system for automatic carillon playing, based upon an article in "Klok en Klepel" by Foeke de Wolf. They begin by listing the historic mechanical systems, of which 19 are in existence in Wallonia, with only six in operating condition. Some of these date back several centuries. The newer systems use electromagnets to activate external hammers and are programmed by computer. Besides this traditional mechanisms, a pneumatic system now (re)appears in the marketplace, which is installed above the batons, behind the music rack. An electronic control system can thus provide variable "touch" to the hammers that strike the bells, simulating the strokes of

the carillonneur. Two of these systems have been installed (in Orchies in Northern France, and Hardewijk, the Netherlands) and another has been chosen for the restoration of Thuin. Similar systems had been tried earlier, using electromagnets, but were too violent, and were difficult to adjust. Presumably, this system is more easily and accurately adjusted. Because this system is installed inside the playing cabin, it is less subject to atmospheric conditions, and costs less to install and maintain than previous designs. On the other hand, for this system to achieve lower dynamic levels, it must deliver less air pressure, which causes the note to strike later – a difficulty that a human player will normally overcome. As always, humans are still the best performers.

The results of the 2002-3 exams for students of the three carillon schools are published – six students from Soignies, six from Ath, and five from Namur.

Pierre Chantrenne reports the results of the Queen Fabiola concert in Mechelen – Twan Bearda won first prize, Ana Lucia Elias (Portugal) the second prize, then Liesbeth Janssens and Charles Dairay (France).

President Thibaut Boudart reviews the history of the ACW on the occasion of its 10th anniversary in the opening editorial. With 150 members, the organization plans a celebration over the next 18 months, including outdoor bell-founding, the release of a CD, and the publication of a carillon map and a collection of compositions.

Serge Joris provides a more detailed history of the development of the ACW. Starting with a modest membership of only 13, the organization launched a quarterly newsletter, created an inventory of all existing carillons in Wallonia, initiated governmental contacts, and started liaison with the French guild. Beyond that, they have also launched a Website ([www.carillons.be](http://www.carillons.be)), and created a score of scholarships for beginning carillon students at three music schools.

The Board of Directors notes that one of the first submissions for the planned CD was a 50th anniversary celebration of the carillon in Wavre, which was played in concert with a jazz orchestra. They further note that "Ça swingue, le carillon!"

A written inquiry was made to the Minister of Higher Education about having carillon instruction officially recognized by various educational programs. The Board solicits responses from interested parties concerning the Minister's

response, which is reprinted.

President Boudart offers an article outlining how to inspect the condition of towers and bells, including carillon action and swinging bells, and how to make minor repairs. He also underlines the importance of regular maintenance by specialized technicians, who should announce their arrival several days in advance of a visit.

The Board of Directors was asked, during one of its meetings, to define the term "Campanological Art." The question is submitted to the membership, along with four attempts at a definition.

From *L'Art Campanaire*, the bulletin of the French Guild of Carillonneurs - No. 54 - June, 2004, and No. 55, November, 2004

Translated and summarized by Wylie Crawford

In the President's Letter (No. 54), Jean Pierre Vittot celebrates another year of intense activity, including the first interpretation competition, the more frequent publication of this newsletter, an index of articles in previous newsletters, and the 10th anniversary of the 9th WCF meeting in Chambéry, which he hosted.

A reprint is included of an article on the "carillon" of Saint-Germain l'Auxerrois, which comprised 38 bells (later extended to 46) in the mid-19th century. Each bell had four hammers and was played either by a drum (with 9,184 holes!) or manually, from a piano-type clavier.

Aurélien Soustre writes of the revival of the tocsin (alarm, in this case sounded on two bells) at Bresson (Isère), in a church dating back to the 11th century. The two bells of this church strike the hour via an automatic clock system which is, in turn, regulated via radio transmissions to the accurate time. The mayor has the ability to activate the tocsin remotely in case of emergency, thus reviving the ancient tocsin tradition.

In the President's Letter (No. 55), Jean Pierre Vittot celebrates the first interpretation competition, which will now be part of the annual meetings of the Guild. He also thanks all who made the competition possible, thus putting a spotlight on our "celestial guitar."

Christine Laugié-Vanhoutte writes an article summarizing this competition – a truly national event, open to students of the carillon, whether in a school or not, from any part of France. The chosen

from **Foreign News**, page 11

works were of a comparable, if not higher, level to those used in the established music schools. The jury comprised a noted violinist, a director of a music school, an employee of the Culture Ministry, as well as carillonneurs Jacques Lannoy, Jean Pierre Vittot, and Christine herself. Photographs of the jurors, the candidates, and a reproduction of the certificates awarded are included.

Minutes of the 2004 GCF meeting in Saint Quentin are included. Several activities that are not referred to in other articles were a project by Henri Garnier to publish a second edition of his book on the carillons of France, and the fact that the Guild maintains a library in Tourcoing.

Patrice Latour discusses the limits placed on a repertoire that may be played from church towers, noting that since there are so few carillons in Europe, carillonneurs must stray beyond solely ecclesiastical music in even these settings. Most carillons in France are either in churches or in city halls. Perhaps in a town with a carillon in each of these buildings, a more limited repertoire might be played on each. In any case, the object is to expose the listening audience to as wide a variety of carillon music as possible without causing problems for the host institution.

He also discusses the definition of the word "Cockney," noting that it was applied to people who were born within earshot of the bells of St. Mary-le-Bow in Cheapside, London.

## News from Dutch-speaking guilds

Translated and summarized by Joost Dupon

From *Klok & Klepel*, the bulletin of the Netherlands Carillon Society, No.88 - September, 2004

### Restoration of the carillons of Den Bosch (pt.2)

The St. Jan's Cathedral in Den Bosch boasts the most well preserved Gillett & Johnson carillon in the Netherlands. Restoration of the carillon, which contains bells dating back to the 1640's, was recently completed. This carillon was the first in the Netherlands to embrace the "Mechelse" installation and, as such, it was one of the first modern instruments. The carillon in St. Jan has long been

regarded as one of the most beautiful and most playable modern instruments.

Before the restoration, the sound was still very good, but the playability left something to be desired.

The aim of the restoration was to preserve the historical bells and the organization of the bells in the tower as well as the cast iron clappers and the action of the bells. The clavier, which dated back to 1925 and had undergone so many changes over the years, was simply replaced. The restoration did not include the chimes.

In the descant, seven small bells were added to adapt the carillon to the norms for a modern concert instrument. It now spans a full five octaves. The historical bells were retuned for the first time since 1925.

### Early carillon music from the Netherlands

On the occasion of their 50th anniversary, the Dutch Carillon School of Amersfoort has decided to publish facsimile-editions of the "Delftse beiaardboekjes". These books contain music written down by Johannes and Frederik Berghuys between 1775 through 1816, and will contain 1,411 arrangements in fifteen installments on 547 pages. All pages of the original books were digitized and restored to their original legibility, which results in a "playable" type page. In time the volumes will be accompanied by a CD. The edition seeks to counter the belief that the 19th century was a period of decline in carillon music. The craft with which the music (ranging from folk songs to classical pieces) has been adapted for carillon bespeaks a rich carillon culture.

### Historical execution on carillon: an illusion?

*This article exceeds the humble abilities of the translator.*

From *Klok & Klepel*, the bulletin of the Netherlands Carillon Society, No. 89 - December, 2004

### Restoration of the Nijkerk carillon

The Van den Gheyn carillon in Nijkerk was counted by many among the best in the land. Unfortunately the bell frame and chimes were in such a state of disrepair that a serious restoration became necessary and has been on the books since 1998. Instead of retaining the bell configuration of the 1960's, the restorers

researched the original configuration of 1774-1779 and brought it back to life. The bells themselves were neither cleaned nor retuned. Later additions to the carillon were retained. The result needed to be playable rather than historically accurate. Therefore the restorers attempted to recreate the original configuration and clavier, although these had been lost. Clapper replacement gave the bells a much richer timbre. Even the heavy Petit bass bells, which had long been a blemish on the carillon's reputation, now sound sonorous and beautiful. Plans are still in progress for a restoration of the automatic chimes.

### Book reviews

*De Grote Kerk van Nijkerk.*  
by Jan Bijvank

On the occasion of the restoration of the carillon of Nijkerk the carillon guild of Nijkerk has published this book with information about the church, tower, organ and carillon.

*Op Zoek naar 'the voice of the city'*  
by Dr. Laura J. Meilink-Hoedemaker

This book contains the Dutch version of the lecture held at the BWF World conference. The lecture dealt with Leen 't Hart's first summer evening concert series in Rotterdam in 1957 and is illustrated with a lot of authentic material from the summer of 1957 including weather reports and newspaper reviews of the 17 concerts.

ISBN 90-75806-32-9

### CD reviews

*Bevroren vuurwerk (Frozen fireworks)*

The Utrecht carillon association issued this double CD with radio recordings of modern Dutch carillon compositions performed on the carillon in the Dom of Utrecht by Arie Abbenes.

€20 info@ukv-utrecht.net

*Carillon Bruges*

Aime Lombaert plays the Dumery carillon of the belfry of Bruges. The CD contains a mix of Mozart, Brahms, Offenbach, French chansons and folk tunes; a popular and unpretentious repertoire played with elegance. The CD is intended more as a souvenir for tourists in Bruges than as a work for the serious carillon enthusiast.

No price listed, musea@brugge.be

*Torenmuziek Dordrecht Vol. 8*

The eighth volume in the series is ded-

see **Foreign News**, page 17

# Summer 2005 Recital Series

Compiled by Dave Johnson

## CANADA

### BRITISH COLUMBIA

#### Victoria

Netherlands Centennial Carillon  
Sundays, 3:00 p.m., January - December  
Fridays, 7:00 p.m., July - August  
Additional recitals on holidays and for civic events  
Rosemary Laing, Carillonneur

### ONTARIO

#### Montreal

St. Joseph Oratory  
Sundays at 2:30 pm  
June 19, Claire Poirier  
July 3, Dennis Curry  
July 17, Gordon Slater  
July 31, Claude Aubin  
August 14, Andrea McCrady  
September 4, Karel Keldermans

#### Ottawa

Peace Tower Carillon  
July and August, weekdays except Canada Day (July 1), 2:00-3:00 p.m.  
September to June, most weekdays, 12:00 noon to 12:15 p.m.  
Gordon Slater, Dominion Carillonneur  
Tuesday, July 12, TBA  
Tuesday, July 26, John Courter  
Tuesday, August 9, Andrea McCrady  
Tuesday, August 23, Marcel Siebers

#### Toronto

Metropolitan United Church  
Thursdays in August and Mondays in September at 12:00 Noon  
August 18, Marcel Siebers  
August 25, Ray McLellan  
September 19, Laura Ellis (Carillon and Organ)  
September 26, Ellen Dickinson (Carillon and Organ)

#### Toronto

University of Toronto  
Wednesdays in August at 7:00 p.m. and Sundays in September at 3:00 p.m.  
August 3, John Courter  
August 10, Andrea McCrady

August 17, Marcel Siebers  
August 24, Ray McLellan  
August 31, George Matthew Jr.  
September 11, Michael Hart  
September 18, Laura Ellis  
September 25, Ellen Dickinson

## UNITED STATES

### CONNECTICUT

#### Danbury

St. James Episcopal Church  
Bulkley Memorial Carillon  
Wednesdays at noon  
July 6, George Matthew Jr.  
July 13, TBA  
July 20, TBA  
July 27, Gerald Martindale

#### Hartford

Trinity College Chapel  
Plumb Memorial Carillon  
Wednesdays at 7:00 p.m. and July 2 at 8:00 p.m.  
June 22, Trinity College Guild of Carillonneurs  
June 29, Suzanne Magassy  
July 2, Special 4th of July Concert, Daniel Kerry Kehoe  
July 6, George Matthew Jr.  
July 13, Sara and Ana Elias  
July 20, Lee Leach  
July 27, Milford Myhre  
August 3, Sally Slade Warner  
August 10, David Maker  
August 17, Tiffany Ng

#### New Britain

First Church of Christ, Congregational  
Tuesdays at 7:00 p.m.  
July 5, George Matthew Jr.  
July 13, TBA  
July 20, TBA  
July 26, Gerald Martindale

#### Simsbury

Simsbury United Methodist Church  
Sundays at 7:00 p.m.  
July 3, George Matthew Jr.  
July 31, Gerald Martindale

#### Storrs

Storrs Congregational Church  
Mondays at 7:00 p.m.  
July 25, Gerald Martindale  
August 29, David Maker

#### West Hartford

First Church of Christ  
Thursday at 7:00 p.m.  
July 7, George Matthew Jr.

### ILLINOIS

#### Chicago

University of Chicago  
Laura Spelman Rockefeller Memorial Carillon  
Sundays at 6:00 p.m.  
June 19, Gert Oldenbeuving  
June 26, Sara and Ana Elias  
July 3, Wylie Crawford  
July 10, Tim Sleep  
July 17, Stefano Colletti  
July 24, Mark Lee  
July 31, Jim Fackenthal  
August 7, Sue Bergren  
August 14, Justin Ryan  
August 21, Malgosia Fiebig

#### Glencoe

Chicago Botanic Garden  
Theodore C. Butz Memorial Carillon  
Mondays at 7:00 p.m.  
June 20, Gert Oldenbeuving  
June 27, Sara and Ana Elias  
July 4, Wylie Crawford  
July 11, Tim Sleep  
July 18, Stefano Colletti  
July 25, Carlo van Ulft –  
Christmas in July  
August 1, Jim Fackenthal  
August 8, Sue Bergren  
August 15, Justin Ryan  
August 22, Malgosia Fiebig

#### Naperville

Naperville Millennium Carillon  
Tuesdays at 7:00 p.m.  
June 21, Gert Oldenbeuving  
June 28, Sara and Ana Elias  
July 5, Wylie Crawford  
July 12, Tim Sleep

July 19, Stefano Colletti  
July 26, Carlo van Ulft  
August 2, Jim Fackenthal  
August 9, Sue Bergren  
August 16, Justin Ryan  
August 23, Malgosia Fiebig

## INDIANA

### Culver

Culver Academies  
Memorial Chapel Carillon  
Saturdays at 4:00 p.m. except as noted  
April 30, May 21, June 4 (7:30 p.m.),  
June 25, July 2, 9, 23, 30, September 3,  
John Gouwens  
July 16, Stefano Colletti

## MARYLAND

### Frederick

Joseph Dill Baker Carillon  
Sundays at 6:00 p.m.  
June 12, TBA  
June 19, Sara and Ana Elias  
June 26, Gordon Slater  
July 10, TBA  
July 17, TBA  
July 24, TBA  
July 31, Julia Littleton  
August 7, Jeremy Chesman  
August 14, TBA  
August 21, Linda Dzuris  
August 28, TBA

## MASSACHUSETTS

### Cohasset

Saint Stephen's Episcopal Church  
The Cohasset Carillon  
Sundays at 6:00 p.m.  
June 26, David Maker  
July 3, Sally Slade Warner  
July 10, Alexander Solovov,  
Elena Sadina and Sergei Gratchev  
July 17, Mary McFarland  
July 24, Todd Fair  
July 31, Milford Myhre  
August 7, Malgosia Fiebig  
August 14, Daniel Kerry Kehoe

### Gloucester

Our Lady of Good Voyage Church  
Tuesdays at 7:00 p.m.  
July 5, Marilyn Clark  
July 12, TBA  
July 19, Mary McFarland  
July 26, Todd Fair

## Norwood

Norwood Memorial Municipal Building  
Walter F. Tilton Memorial Carillon  
Mondays at 7:00 p.m. except as noted  
June 27, David Maker  
July 4 (4:00 p.m.), Lee Leach  
July 11, Alexander Solovov,  
Elena Sadina and Sergei Gratchev  
July 18, Mary McFarland  
July 25, Todd Fair  
August 1, Milford Myhre  
August 8, Malgosia Fiebig  
August 15, Daniel Kerry Kehoe

## Springfield

Trinity United Methodist Church  
Thursday, July 28, 7:00 p.m., Gerald  
Martindale

## MICHIGAN

### Bloomfield Hills

Christ Church Cranbrook  
Wallace Memorial Carillon  
Sundays at 5:00 p.m.  
July 3, Gijsbert Kok, Midnight Riders  
Fife and Drum Corps  
July 10, Stefano Colletti  
July 17, Auke de Boer and Adolph Rots  
July 24, Lisa Lonie  
August 1, Gordon Slater, St. Andrews of  
Detroit Pipe Band with Dancers  
August 7, Joseph Daniel

### Bloomfield Hills

Kirk-in-the-Hills Presbyterian Church  
Sundays at 10:00 a.m. and 12:00 Noon  
June 19, Dennis Curry  
June 26, Julia Walton  
July 3, Gijsbert Kok  
July 10, Stefano Colletti  
July 17, Auke de Boer and  
Adolph Rots  
July 24, Lisa Lonie  
July 31, Gordon Slater  
August 7, Justin Ryan  
September 4, Dennis Curry

### Detroit

Jefferson Avenue Presbyterian Church  
Sunday, July 3, 12:00 Noon, Richard  
Giszczak  
Thursday, July 28, 7:30 p.m., Lisa Lonie

### East Lansing

Michigan State University  
Beaumont Tower Carillon  
Wednesdays at 6:00 p.m.  
July 6, Stefano Colletti  
July 13, Gijsbert Kok

July 20, Auke de Boer and  
Adolph Rots  
July 27, Ray McLellan  
August 3, Sara and Ana Elias

## Grosse Pointe Farms

Grosse Pointe Memorial Church  
The Grosse Pointe Memorial Carillon  
Tuesdays at 7:15 p.m.  
July 5, Grosse Pointe Memorial  
Church carillon players  
July 12, Dennis Curry  
July 19, Joseph Daniel  
July 26, Lisa Lonie  
August 3, Sara and Ana Elias

## MINNESOTA

### Rochester

Mayo Clinic  
Rochester Carillon  
Sundays at 4:00 p.m.  
June 19, Jeff Daehn  
July 3, Sue Magassy  
July 24, Lyle Anderson  
August 7, Laura Ellis

### St. Paul

House of Hope Presbyterian Church  
Noyes Memorial Carillon  
Monday, July 4 and Sundays at 4:00 p.m.  
July 4, Suzanne Magassy  
July 10, TBA  
July 17, Dave Johnson  
July 24, Laura Ellis  
July 31, Sara and Ana Elias

## MISSOURI

### St. Louis

Concordia Seminary  
Luther Tower Carillon  
Tuesdays at 7:00 p.m.  
May 31, Karel Keldermans  
June 7, Luc Rombouts  
June 14, Gert Oldenbeuving  
June 21, Karel Keldermans  
June 28, Karel Keldermans

### Springfield

Southwest Missouri State University  
Sundays at 7:00 p.m.  
May 1, Todd Fair  
June 12, Gert Oldenbeuving  
July 10, Suzanne Magassy  
August 14, Malgosia Fiebig  
September 11, Jeremy Chesman

## NEW JERSEY

### Princeton

Princeton University  
Cleveland Tower Carillon, The Class of  
1892 Bells

Sundays at 1:00 p.m.

July 3, TBA  
July 10, Sara and Ana Elias  
July 17, Todd Fair  
July 24, TBA  
July 31, Malgosia Fiebig  
August 7, Tiffany Ng  
August 14, TBA  
August 21, TBA  
August 28, Helen Hawley  
September 4, David Maker

## NEW YORK

### Albany

Albany City Hall Carillon

Sundays at 1:00 p.m.

June 5, TBA  
June 12, TBA  
June 19, TBA  
June 26, TBA  
July 3, TBA  
July 4, TBA  
July 10, TBA  
July 17, TBA  
July 24, Adolph Rots and Auke  
de Boer  
July 31, TBA

### Alfred

Alfred University  
Davis Memorial Carillon  
Wingate Memorial Summer Carillon  
Recital Series

Tuesdays at 7:00 p.m.

July 5, TBA  
July 12, George Matthew  
July 19, Jeremy Chesman  
July 26, Adolph Rots and Auke  
de Boer

## OHIO

### Mariemont

Mary M. Emery Memorial Carillon  
Memorial Day, Independence Day and  
Labor Day at 2:00 p.m.  
Sundays May 22 through September 4 at  
7:00 p.m.  
Richard D. Gegner and Albert Meyer,  
Carillonneurs

## PENNSYLVANIA

### Fort Washington

St. Thomas Church, Whitemarsh  
Catherine Colt Dickey Memorial Carillon  
Tuesdays at 7:00 p.m.; additional enter-  
tainment at 8:00 p.m.

July 5, Lisa Lonie  
July 12, Sara and Ana Elias  
July 19, Todd Fair  
July 26, Robin Austin  
August 2, Malgosia Fiebig

### Kennett Square

Longwood Gardens  
Chimes Tower  
Sunday, June 5 and Saturdays at times  
indicated

June 5 (2:30 p.m.), Roel Smit  
June 11 (7:00 p.m.), Scott Parry  
June 18 (6:00 p.m.), David Maker  
July 30 (7:00 p.m.), Malgosia Fiebig  
August 6 (7:00 p.m.), Tiffany Ng  
August 13 (6:00 p.m.), John Widmann

### Philadelphia, Germantown

First United Methodist Church  
Mondays at 7:30 p.m.

July 11, Sara and Ana Elias  
July 18, Todd Fair  
July 25, Janet Tebbel  
August 1, Malgosia Fiebig

### Reading

Schwarzwald Lutheran Church  
Friday, July 22, 7:00 p.m., Gerald  
Martindale

### Valley Forge

Washington Memorial Chapel  
Wednesdays in July and August at 7:30 p.m.

July 6, Doug Gefvert  
July 13, Music of the British  
Isles – Doug Gefvert and the  
Irish Thunder Bag Pipe Band  
July 20, Todd Fair  
July 27, Robin Austin  
August 3, Malgosia Fiebig  
August 10, Tiffany Ng  
August 17, John Widmann  
August 24, Daniel Kerry Kehoe  
August 31, Helen Hawley

## VERMONT

### Middlebury

Middlebury College  
Fridays at 4:00 p.m.  
June 24, George Matthew Jr.  
July 1, George Matthew Jr.

July 8, George Matthew Jr.  
July 15, Tin-shi Tam  
July 22, Sergei Gratchev  
July 29, Gerald Martindale  
August 5, Elena Sadina  
August 12, Alexander Solovov

### Northfield

Norwich University  
Saturdays at 1:00 p.m.  
June 25, George Matthew Jr.  
July 2, Alexander Solovov  
July 9, Elena Sadina  
July 16, Tin-shi Tam  
July 23, Sergei Gratchev  
July 30, Gerald Martindale

## WASHINGTON

### Spokane

Cathedral of St. John the Evangelist  
Thursdays at 7:00 p.m. and  
Sunday, July 4 at 9:00 p.m.

July 4, Andrea McCrady  
July 7, Sharon Hettinger  
July 14, Carlo van Ulft  
July 21, Wylie Crawford  
July 24, Outdoor Labyrinth:  
Andrea McCrady  
July 28, Sara and Ana Elias

## WISCONSIN

### Madison

University of Wisconsin  
Thursdays at 7:15 p.m.  
July 7, Suzanne Magassy  
July 14, TBA  
July 21, TBA  
July 28, TBA

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## NORTH AMERICANS ABROAD

John Gouwens:

August 6 Our Savior's Church,  
Copenhagen, Denmark  
August 7 Hilvarenbeek, The Netherlands  
August 8 Utrecht, The Netherlands  
August 12 Weesp, The Netherlands  
August 13 Ghent, Belgium  
August 14 Lier, Belgium  
August 15 Gouda, The Netherlands  
August 16 Barneveld, The Netherlands  
August 17 Ede, The Netherlands  
August 18 Dordrecht, The Netherlands

see *Abroad*, page 16

from **Abroad**, page 15

David Maker:

Tuesday, July 12, 11:00 a.m. Weesp,  
Netherlands (St. Laurenstoren)  
Thursday, July 14, 8:00 p.m. Amersfoort,  
Netherlands (Onze Lieve Vrouwtoren)  
Tuesday, July 21, 10:30 a.m. Breda,  
Netherlands (Onze Lieve Vrouwtoren)

George Matthew Jr.:

July 21 Dokkum, The Netherlands  
(Organ and Carillon)  
July 22 Groningen, The Netherlands  
July 25 Kortrijk, Belgium  
July 30 Wiesbaden, Germany (Organ and  
Carillon)  
August 2-11 St. Petersburg, Russia  
August 12 Cuijk, The Netherlands  
August 13 Venlo, The Netherlands  
August 21 Cobh, Ireland

## 44th International Carillon Festival Springfield, IL

### Thomas Rees Memorial Carillon

June 5-12, 2005

June 5, 7:00 p.m.  
Luc Rombouts (Belgium)  
June 5, 7:45 p.m.  
Karel Keldermans (USA)  
June 6, 7:00 p.m.  
Hylke Banning (The Netherlands)  
June 6, 7:45 p.m.  
Luc Rombouts (Belgium)  
June 7, 7:00 p.m.  
William De Turk (USA)  
June 7, 7:45 p.m.  
Frans Haagen (The Netherlands)  
June 9, 7:00 p.m.  
Frans Haagen (The Netherlands)  
June 9, 7:45 p.m.  
Hylke Banning (The Netherlands)  
June 10, 7:00 p.m.  
Duet, Anna Maria Reverte i Casis  
(Spain) and Koen van Assche  
(Belgium)  
June 10, 7:45 p.m.  
William De Turk (USA)  
June 11, 7:00 p.m.  
Sue Bergren (USA)  
June 11, 7:45 p.m.  
Koen van Assche (Belgium)  
June 12, 7:00 p.m.  
Anna Marie Reverte i Casis (Spain)  
June 12, 7:45 p.m.  
Karel Keldermans (USA)

## The Yale Guild Tours Europe

by Tiffany Ng

**B**ell towers rose on all sides as we admired Barcelona from the roof of the Palau de la Generalitat de Catalunya with carillonist Anna Maria Reverté. In March, the Yale University Guild of Carillonneurs spent thirteen days performing concerts and taking master classes in Spain, Belgium, and the Netherlands during its triennial European tour.

Barcelona proved memorable not only for Reverté's masterful standing-room-only concert and the chance for many of us to play a European standard carillon for the first time, but also for the beachfront hostel, food, museums, and architecture. Professor Francesc Llop i Bayo, a bell anthropologist in Valencia, regaled us with Spanish bell history and fed us homemade paella until we barely remembered where we were.

We spent the next three days in Belgium studying at the Royal Carillon School 'Jef Denyn.' Director Jo Haazen and teachers including Eddy Mariën gave daily master classes, history tours, and even singing lessons, and entrusted us with the keys to the school and the great carillon of Saint Rombouts Tower. Excursions to Geert D'hollander's refurbished carillon in Lier, carillons in Leuven including that of Matthais van den Gheyn, and local chocolate, waffle, and frites stores (daily) rounded out our stay. The Fulbright Commission and Belgian American Educational Foundation will be sponsoring Thomas Lee and Tiffany Ng, respectively, to return as full-time carillon students.

An interactive tour of the National



*Yale Guild with Jo Haazen at the Royal Carillon School in Mechelen, Belgium*



*Yale Guild with A.M. Reverté in Barcelona*



*National Carillon Museum in The Netherlands*

Carillon Museum marked our foray into the Netherlands. Boudewijn Zwaart led us to the carillons in Ede and Gouda, and the city of Ede honored us with lunch in the state house. Zwaart wowed us with improvisations on themes ranging from Star Wars to the Nokia ring tone, and we ended the day in Dordrecht at the Netherlands Carillon Institute, of which he is co-founder. After playing the heaviest carillon in the country, we were treated to an unforgettable Italian dinner by carillon fan and chef extraordinaire Salvatoré.

After a day with Zwaart playing Hemony carillons in Amsterdam, the Yale Guild spent its final day in master classes and lectures on campanology and Dutch carillon literature at the Netherlands Carillon School in Amersfoort. Director Jacques Maassen and Gideon Bodden played rousing duets as a finale for our tour.

We came away with many unforgettable memories: being briefly trapped inside the Palau during a heated Catalan demonstration outside its gates, rowdy singing after Belgian beer

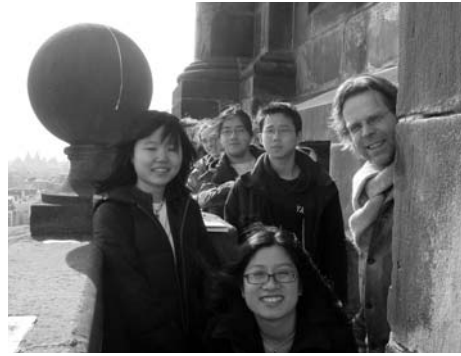
see *Yale Guild*, page 17



from **Yale Guild**, page 16

tasting and rabbit stew at a brewery with Mariën and Ana Elias (observing amusedly), and the harrowing, twisting ladders that the Dutch call 'stairs' leading to carillons and even our hostel rooms, just to name a few. But most memorable were the unending generosity and hospitality of all who welcomed us in Europe, and to them we are truly grateful.

For a video tour retrospective, photos, the legendary Nokia fantasia, and links to our destinations, visit [www.yale.edu/carillon](http://www.yale.edu/carillon).



*Yale Guild with Boudewijn Zwaart at the Westerkerk in Amsterdam*



*Master class with Jacques Massen at the Netherlands Carillon School*

from **Foreign News**, page 12

icated entirely to the tradition of Jef Denyn. Boudewijn Zwart plays the complete works for carillon of Jef Denyn as well as theme and variations 'Ik zag Cecilia komen' by Jef's father Adolf Denyn. We hear how Denyn's students from the 'Mechelse beiaardschool' attempt to write higher quality music to rid the carillon of its folk-instrument reputation. The booklet by Koen Cosaert gives an instructive insight into the history of the Flemish carillon culture. €15 (+shipping and handling) payable by bank transfer to Postbank 7666749 to the order of Stichting Torenmuziek Nederland, Lange Geldersekaade 4, 3311 CJ Dordrecht. Include 'CD-Torenmuziek-Vol.8' in the order..

From *Berichten uit Het Nationaal Beiaardmuseum*, No. 38 - October, 2004

### **Andre Lehr retires as head curator of the National Carillon Museum**

On November 12th, 2004, Andre Lehr retired as head curator at the age of 75. He was one of the driving forces behind the museum since its conception in 1969 and has contributed immensely to the museum's development. The museum organized a symposium in his honour on November 12th and allowed him to publish his life's work: an edition of the correspondence between Pieter Hemony and Antoine de Loose, the abbot of the monastery at Ename, Belgium, between 1658 and 1678.

### **Acoustics of the baroque and romantic carillon**

Andre Lehr delivered a speech at the Royal carillon school Jef Denyn about the

difference in acoustics between a typically Dutch (baroque) lantern tower and the bell chamber configuration, home of the Belgian (romantic) carillon. The lantern tower offers fewer echoes. Under the influence of the 'Mechelse school', many Dutch carillons were moved to closed bell chambers.

From *VBV Magazine*, bulletin of the Flemish Carillon Society, Vol.10, No.3 - September, 2004

### **Ronald Barnes**

This is a translation into Flemish of an article published in the Minutes of the 12th BNW Conference under the title "The Carillon Music of Ronald M. Barnes." I feel the result of my retranslating it into English would be pretty futile.

### **Paper Bell Ringers: Robert W. Chambers, Barbarians**

In the First World War the Flemish carillons destroyed by German bombardments became a symbol for "Brave little Belgium" which attempted to stop the Germans. George Wharton Edwards and William Gorham Rice painted gory pictures of the atrocities of the Germans against the bells of Flanders. It gave credit to those wanting to import the art of carillon playing to the USA as well as to those who wanted the USA to enter the World War on the side of the allies. The American author Robert Chambers jumped onto this bandwagon and wrote a heroic novel set in Northern France where a pretty young lady carillon player teams up with a couple of American volunteers to defeat the Germans and liberate a town by playing the bells.

From *VBV Magazine*, bulletin of the Flemish Carillon Society, Vol.10, No.4 - December, 2004

### **The De Prins Manuscript**

The Catholic University of Leuven has a number of very valuable carillon manuscripts in its collection. They offer an insight into the Golden Age of Flemish carillon music, the eighteenth century. Last year, the University acquired "The De Prins Manuscript" from the Van Elewyck estate. This elevates the CU Leuven collection to the most important collection of eighteenth century carillon music manuscripts in the world. Fransiscus De Prins was the son of a musical family. His brother and his children were organ players and carilloneurs in the city of Leuven for generations. Fransiscus was carillonneur at the St. Geertrui church in Leuven.

Of the 221 pieces, 55 display singularities that lead specialists to believe they were intended for carillon. Most of them derive from the clavichord and folk music repertoire of the eighteenth century. The De Prins manuscript is a serious addition to the eighteenth century carillon repertoire. From a purely musical perspective the book does not attain the heights of Van de Gheyn or the manuscripts of St.Peter. Nearly all pieces are playable on the carillon.

Also for people interested in folk music this manuscript offers a wealth of information. Work is in progress on a CD version of the manuscript.

# In Memoriam

## Janet Dundore

*Carillon News* notes with sadness the passing of our great friend **Janet Dundore**. Janet died on March 31, 2005, and is survived by her husband Dwight, her daughter Jill and son-in-law Art, and two grandchildren Kelly and Dawn. Janet was for many years the carillonneur at St. Thomas Church in Whitemarsh, PA. A feature story on Janet will appear in the next issue of *Carillon News*.



*Janet Dundore*

## Dr. Karl-Friedrich Waack

by Andrea McCrady

With apprehension I opened a black-edged envelope in January and received the news from Germany that **Karl-Friedrich Waack**, former carillonneur at the Henriettenstiftung carillon in Hannover, passed away on October 26, 2004. This brought back memories of the wonderful hospitality he and his wife Clara extended to me in March, 1976, as I traveled through the Continent on my Watson Fellowship. Leen 't Hart had assisted me with contacts throughout Northern Europe. For the most part, I stayed in youth hostels, but the Waacks invited me to stay at their home in a quiet suburb of Hannover for my weekend visit. I had planned a rail itinerary and sent my family addresses of various contacts along the trip. Imagine my surprise when I

arrived at the Waack's door and was greeted by a birthday cake and song! Although we had never met, the Waacks noticed the mail addressed to me during my stay looked suspiciously like greeting cards, and no other celebration was likely in early March.

During my visit we had long conversations about German history (I was a history major at Trinity), and Dr. Waack described his rigorous experiences serving on the Russian Front in World War II. He maintained contacts with the area thereafter. His family requested that memorial donations be directed to a partnership fund for Ivanovo, Russia, through a bank account in Hannover. For further information, please contact me at my e-mail: [AMcCradly@msn.com](mailto:AMcCradly@msn.com).

Dr. Waack was one of the pioneer players of carillon in Germany. He was a true gentleman, dignified and generous, and an honor to know.

## Frans Vos 1912-2005

The Belgian carillonneur **Frans Vos** passed away on February 14, 2005. Vos was carillonneur at both Mol and Postel in 1967. He was president of the Belgian Carillon Guild from 1973 to 1985. He has served as Secretary and Vice-President of the World Carillon Federation. He was instrumental in the development of the European Standard in 1983. Frans Vos retired from playing the carillon in 1991.

# NOTICES

## Barnes Scholarship Fundraising Accelerates

by Andrea McCrady

Enclosed with the GCNA dues notice this year was a brochure describing the Ronald Barnes Scholarship Fund and inviting donations. The Fund was established in 1998 by the GCNA in memory of Ronald Barnes, player, composer, and teacher for more than 50 years. The purpose of the scholarship is to encourage the full scope of the carillon study in North America, including performance, history, composition, technology and instrument design. The eventual scholar-



*Ronald Barnes*

ship will be confined to research or study within North America by North American residents.

The GCNA's goal is to raise at least \$100,000 for the endowment of the fund. As of June 2004, half this goal has been met. The brochure's mailing has stimulated a flurry of donations and fund-raising ideas. Suggestions have been made for GCNA "exam year classes" to encourage "class gifts." Another proposal was that regional carillon recital circuits (Philadelphia, Chicago, New England, Michigan, Texas) establish geographical collective gifts. This could be a source of constructive competition! Recitalists could even stipulate a portion of the performance stipend be donated to the fund. Opportunities could exist for challenge gifts and matching funds from individuals or institutions. Two large estate gifts have been received in the past five years. The Yale student guild has already planned to promote the fund at the 2006 GCNA Congress.

Meanwhile progress has been made by the Barnes Fund Committee in establishing a protocol for the selection procedure and management of the fund. With continued fund-raising success, the process may be ready for application consideration by the 10<sup>th</sup> anniversary of Barnes' death in 2007.

This is one of the most exciting projects ever established by the GCNA. Those who wish to participate in fund-raising are invited to contact the Barnes Fund Committee co-chairs: David Johnson ([bourdonmn@hotmail.com](mailto:bourdonmn@hotmail.com)), and Andrea McCrady ([AMcCradly@msn.com](mailto:AMcCradly@msn.com)).

# Celebrations

Congratulations to Grandpa Wylie Crawford!



Andrew Wylie Solberg, born January 27, 2005.

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## New Gouwens Recording Released

John Gouwens has just released a new recording. "The Organ and Carillon of Culver: Volume 3: A Summer's Night" features three works that were commissioned by the Johan Franco Composition Fund: John Pozdro's "Triptych," Stephen Paulus's "Bravo Bells," and Libby Larsen's "Pealing Fire." Also included is Wendell Westcott's "Silver Bells" and the title selection, "A Summer's Night," written as a collaborative effort by John Pozdro and John Gouwens. Attendees at recent congresses will remember the premieres of the Larsen and Paulus pieces at Culver and Berea, respectively, as well as the first GCNA congress performance of "A Summer's Night" at Culver. Also included is John



Culver by Moonlight

Gouwens's "Carillon at Twilight," just published by the GCNA. As the title suggests, the emphasis is on intimate, atmospheric carillon music appropriate to a nighttime recital. (There are some bright and fiery pieces as well, however.) All of the carillon pieces are world premiere recordings.

The organ portion of the recording features the world premiere recording of the 1856 version of César Franck's "Fantasie in C." Franck wrote four versions of this piece, and the third version was published as the first of "Six Pieces for Organ." This first version is in some ways the most dramatic version of the four, certainly more so than the version Franck ultimately published. Another substantial organ work is included, currently unavailable elsewhere, the "Theme, Variations, and Fugue" by American romantic composer George Whitefield Chadwick.

Details, with sample sound files and a link to an online order form, are available at the following website:

<http://www.culver.org/academics/FineArts/Faculty/gouwenj/Recordings.asp>

Copies may be ordered through the Culver Academies' Bookstore, Telephone number 574-842-8279  
Mailing Address:  
1300 Academy Road, #101  
Culver, IN 46511-1291

## Roster Updates

Note the following changes/updates to the GCNA roster:

**Robin Austin's** new e-mail address and work phone number:  
ajanta777@verizon.net  
267-426-6505 (W)

**Herb Colvins** new e-mail address:  
Herbertcolvin@grande.com

**Michael Hart's** new address:  
7 - 60 Greenfield Ave.  
Ottawa, Ontario  
K1S 0X7 CANADA

**Kathie Johnson's** new e-mail address:  
kathie@firstplymouth.org

**Jill Johnston's** new e-mail address:  
jillj17@earthlink.net

**John Knox's** new address:  
Flat 10 Mathias House,  
Mathias Close,  
Epsom, Surrey  
KT18 7RX ENGLAND

**Carol Lens's** new e-mail address:  
cjicklens@sbcglobal.net

**Julia Littleton's** new mailing and e-mail addresses:  
12905 Aspire Court  
Bristow, VA 20136  
bells@julialittleton.com

**Laura Marie Rueslåtten's** correct address:  
Vossegt 18A H0104  
0475 Oslo  
NORWAY

**David Shayt's** new address:  
15 Desellum Avenue  
Gaithersburg, MD 20877

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## Errata

In *Carillon News*, No.72, November 2004, page 16, there is no capitalization of p in the surname of CN's Dutch translator, Joost Dupon.

In *Carillon News*, No.72, November 2004, page 18, the festival in 's-Hertogenbosch described in "News from Germany" should have been listed under "News from Dutch-speaking Guilds."

*Carillon News* regrets these errors.

**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

from **Dickinson**, page 1

learn her plans for the *Bulletin*.

**Carillon News:** *What do you see as the principal mission of the Bulletin?*

**Ellen Dickinson:** The *Bulletin* is a forum for publishing scholarly research relating to the North American carillon community. I'd like to publish detailed reports of carillons and installations, and provide a permanent record of detailed information, as well as a forum for scholarly research related to the carillon.

**CN:** *Lots of carillon guilds have bulletins. What distinguishes the North American carillon community from other groups?*

**ED:** In North America there's a concert carillon culture. This is reflected in North American compositions, instruments, and programming.

**CN:** *What kinds of articles would you like to see submitted?*

**ED:** Every kind of scholarship. This includes the histories of bellfounders and groups of instruments they've produced for North America, historical research on

composers, performance practice and technique, and instrument design and engineering.

**CN:** *The Bulletin is a huge job. Can't imagine you've done much by now.*

**ED:** I began as *Bulletin* editor last summer at the Congress in Culver, but I didn't receive any material until the following October. The 2003 and 2004 issues are nearly finished, and the 2005 issue is just getting underway. The 2003 issue is devoted to honorary members during the first 60 years of the Guild's history, with material compiled by Bud Slater, and edited by Margo Halsted and me. It discusses about 80 honorary members with photographs. The 2004 issue contains the 2002 and 2003 Congress reports, with material by Pat Macoska on building his own practice instrument, and interviews John Gouwens did with Roy Hamlin Johnson and John Pozdro.

**CN:** *That's incredible. How hard is it to get material submitted?*

**ED:** People contribute in their own ways. Shortly after I took the job, I received numerous e-mails encouraging me to pro-

duce *Bulletins* as quickly as possible.

When I replied with requests for articles, all communication ceased. I intend to solicit articles as well as accepting submissions. People should know I want to work with them to get their articles ready for publication. The easiest way to get an article published is to submit a short abstract, rather than a finished product. If the idea is appropriate for the *Bulletin*, I'll work with the author until the draft is final. This approach will avoid authors potentially spending large amounts of time on articles that won't fit in this year.

**CN:** *What's the perspective only you could bring to the editorship?*

**ED:** I have a great interest in carillon history. There are lots of individual institutions with good records of the histories of their own carillons. I think that the *Bulletin* should be the central place where that information is available. I think the *Bulletin* can take the lead in acquiring this information and making it available to everybody. Right now there's too little published material about the carillon art in general, and carillons of North America in particular.