

Carillon NEWS

Newsletter of The Guild of Carillonneurs in North America

November 2006
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Inside

- 3 Calendar
- 7 New Carillonneur Members
- 10 Installations, Renovations, Dedications
- 11 Summer Events
- 16 Overtones Regional Notes
- 17 Foreign News
- 21 Take Notes: Carillon Education
- 22 In Memoriam
- 23 Notices, Roster Updates

Yale University Guild hosts 2006 Congress of GCNA

by Tiffany Ng

The 2006 Congress of the Guild of Carillonneurs in North America took place from June 20 to 23 at Yale University in New Haven, Connecticut. It began with a pre-congress trip during which participants were warmly received at the carillons of Simsbury United Methodist Church and Trinity College. Trinity's Resident Carillonneur Daniel Kehoe gave a recital highlighting the sonorities of Yale's sister carillon.

Activity then moved to the verdant collegiate Gothic grounds of Branford College at Yale, the heart of the congress' events as it had been before in 1969. Branford's complex of vaulted passageways and turrets rises into the splendor of Harkness Tower, from which bells by John Taylor Bell Founders have sounded over New Haven since



1921, first as a ten-bell chime. When expansion to a fifty-four-bell carillon was begun in 1964, enterprising students established the Yale University Guild of Carillonneurs, the only student group charged with

see **Yale Congress**, page 12

Sewanee, TN welcomes 2007 GCNA Congress

by John Bordley

The 65th congress of the GCNA will be in Sewanee, TN, from Monday through Thursday, June 18-21, 2007 with pre-congress events on Sunday, June 17, and post-congress events in Nashville on Friday, June 22. The centerpiece for the congress, both literally and figuratively, will be the 56-bell Leonidas Polk Carillon in Shapard Tower of All Saints' Chapel at Sewanee: The University of the South. The theme will be:

The Music of Appalachia
From Shape Note Singing to the
Grand Ole Opry with Stops Along
the Way at White Spirituals and
Folk Music

Geert D'hollander will compose a triptych on typical Southern Harmony/Sacred Harp tunes: *Restoration, Holy Manna, and Ninety-fifth*; copies will be given to each participant. Plans are underway to bring a Shape Note singing group to Sewanee to both perform and lead congress attendees in singing.

Attending a performance at the Grand Ole Opry, a Nashville tradition and the longest running live radio show in America, will climax a day of post-congress events that will also include visits to the three carillons in Nashville: Belmont

see **Scholarship**, page 6

see **Sewanee**, page 5

GCNA accepting Barnes Scholarship applications

by Dave Johnson

The Guild of Carillonneurs in North America invites applications for the first Ronald Barnes Memorial Scholarship.

For nearly fifty years Ronald Barnes (1927-1997) was a major force in establishing an American approach to carillon performance, composing and arranging. His numerous compositions and arrangements for the instrument altered the standard of the modern carillon repertory, not only in North America but throughout the world.

Barnes began his carillon career in 1946 at the First Plymouth Congregational Church in his native Lincoln, Nebraska. He received his Bachelor of Music degree in organ from the

University of Nebraska in 1950 and his Master of Arts degree in music history from Stanford University in 1961. His only formal training in carillon performance was a summer spent with Dominion Carillonneur Robert Donnell in Ottawa in 1948, the year he also joined the Guild. Between 1957 and 1961 he edited and published the Guild's Bulletin, following which he served three terms as Guild president. From 1952 to 1963 he was University Carillonneur at the University of Kansas, Lawrence. He was Cathedral Carillonneur at the Washington

Carillon NEWS

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Mark Lee
410 South Michigan Ave. Suite 528
Chicago, IL 60605
312-596-4022
markwlee@mac.com
suebergren@wideopenwest.com

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

Co-Editors

Sue Bergren and Mark Lee

Editorial Staff

Wylie Crawford, Joost Dupon and
Dave Johnson

Story Contributors

S. Ball, S. Bergren, J. Bordley, J. Bossin, L. Cobb, W. Crawford, D. Curry, E. Dickinson, E. Duguid, J. Dupon, L. Dzuris, L. Ellis, T. Fair, J. Gouwens, F. Haagen, J. Hammond, D. Johnson, M. Klaneski, L. Lonie, A. McCrady, T. Ng, K. Schafer, C. Semowich, T. Tam, C. Zimmerman

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S. Ball, S. Bergren, J. Bordley, J. Bossin, L. Cobb, T. Collins, D. Curry, L. Dzuris, R. Feldman, J. Forrest, D. Johnson, M. Klaneski, S. Magassy, A. McCrady, T. Ng, Paccard Bellfoundry, K. Schafer, T. Tam, C. Zimmerman. Back page photo: Denise R. Halverson

Design and Production

Sue Bergren, Jim Fackenthal, Mark Lee

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GCNA Officers:

Dennis Curry, *President*
dcurry@ford.com

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

David Johnson, *Recording Secretary*
bourdonmn@hotmail.com

Janet Tebbel, *Corresponding Secretary*
TebbJ@Comcast.net

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

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Dennis Curry (2008)
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Jim Fackenthal (2007)
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HOW TO REACH THE GUILD

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<http://www.gcna.org>

Membership information and applications

 are available from:

Janet Tebbel
431 West Walnut Lane
Philadelphia, PA 19144
215-848-3915
TebbJ@Comcast.net

GCNA mailing labels are available to GCNA members as a free download from the members only section of the Guild Web Page <http://www.gcna.org>. Non-members may purchase labels 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

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see **GCNA Committees**, page 23

from the President



Where did the Summer go? This one has been particularly eventful starting with a successful congress at Yale University – hats off to the Yale Guild! Our GCNA website listed 58 carillon recital series ... comprising 477 recitals! And despite the tragic roof fire at St. Catherine's Church in Gdansk, the Polish Guild hosted a splendid WCF congress in their historic city. Over 30 GCNA members attended. I held my promise to Jim Smith not to mention his name in Gdansk (he was the last person to play at St. Catherine's – just an hour before the blaze broke out); but he was rightly recognized for his generous donation toward the church's restoration efforts.

Congratulations to Wylie Crawford – the new President of the World Carillon Federation! His former position as treas-

urer will be taken up by me. Frank Deleu and Serge Joris have joined the WCF Executive Committee replacing retiring Alfred Lesecq and Liesbeth Janssens. A World Keyboard Standard 2006 was adopted, and the GCNA won its bid to host the 2011 WCF in Bloomfield Hills – which falls in the GCNA's 75th anniversary year. St. Hugo in the Hills, Christ Church Cranbrook and Kirk in the Hills will be the primary venues, with sidetrips to other local carillons (Michigan boasts 652 carillon bells!) This will certainly be an eventful year. Plans are already underway – so stay tuned. All suggestions for this upcoming celebration will be appreciated.

So as we enter this Fall season, I am excited about getting on with our work. We should soon be up to date shortly with our Bulletins (thanks to Ellen Dickinson!), and there are great things already underway in the reorganized Music Publications Committee (see related article in this issue). Our Directory of Carillons will soon be published, and our webpage is in the process of taking some evolutionary strides into the 21st century! Committee listings are included in this issue, and as usual, all volunteers are welcome.



Calendar

**Historic Bok Sanctuary
International Carillon Festival**
February 24-March 4, 2007

**Iowa State University Carillon
Festival**
Ames, IA, April 14, 2007

Midwest Regional Meeting
Springfield, IL, June 4-5, 2007

**Springfield International Carillon
Festival**
Springfield, IL, June 3-9, 2007

GCNA 2007 Congress
The University of the South
Sewanee, Tennessee
June 18-21, 2007

WCF World Congress, Gdansk 2006

by Sue Bergren

The 15th World Carillon Congress took place July 16 – 20th in Gdansk, Poland. Using the theme “The Carillon as the Historical Instrument for the Future”, the Polish Carillon Society, the Historical Museum of Gdansk, and Authorities of the City of Gdansk hosted a week full of history, culture and a wide variety of carillon music, for over 150 participants from 12 member guilds representing 21 countries. Gdansk seemed to be an ideal location for a WCF World Congress – a town filled with 1000 years of history, 400 years of carillon history, tourist attractions, fine hotels and restaurants, and of course beautiful carillon music.

The Congress site for business meetings and lectures was located in the Town Hall which sits on a bustling town square full of shops and restaurants. The official opening ceremony was held at Artus Court (also on the town square), where we were greeted by the Mayor of Gdansk and Lech Walesa, former President of the Republic of Poland, recipient of the Medal of Freedom (Philadelphia, USA), the Award of the Free World (Norway), the European Award of Human Rights, and a Nobel Prize for Peace in 1983. He began his remarks by saying that most speakers, if they receive a standing ovation, it is usually “after” their speech. This ceremony included a presentation honoring the firefighters who saved the carillon when the

see WCF, page 20



Artus Court, Gdansk, Poland

“Members Only” section of GCNA website created

by Wylie Crawford

At the annual GCNA meeting in Yale this year, a “members only” section of the GCNA website was presented to the board and the attendees for comments and suggestions. This new section was inaugurated in mid-August. It currently offers two features, but it is anticipated that this section will grow in the future. The current features are a Microsoft Excel-formatted version of the membership roster and a Microsoft Word image of a set of mailing labels. Both are planned to be updated approximately quarterly.

Security Issues

Because this information should not be available to the general public that visits the GCNA website, several steps have been taken to protect it.

1) The directory in which the information appears cannot be reached by clicking on any of the links in the public GCNA web pages.

2) The two files that are downloadable from the member site are both encrypted and password protected. The same password is used for both files, and it is communicated to the membership via the GCNA-Members mailing list. NOTE: If you have not provided your current email address to the Membership Roster chair (Wylie@Crawford.net), or if you have “opted out” of receiving mailings from this list, you will not automatically receive this password. You will have to request it from either another member or from the Membership Roster chair.

3) Finally, the members page includes the following statement: “This roster and these labels are © 2006 by The Guild of Carillonneurs in North America. All rights are reserved. Neither may be reproduced in any form, or distributed by any means to a non-member of the Guild, in whole or in part, without express permission.”

The Roster

A current roster in print form is sent via the postal service to all members in the

autumn of each year, and this practice will continue. But now, an up-to-date roster, containing all the information in the printed roster (name, address, membership category, phone numbers, email addresses, etc.) is available as an Excel file, along with a date for each entry indicating the most recent change to the information. Since Excel files are easily sorted, counted, and otherwise manipulated, this can provide a fun research tool for members. For example, it will be easy to determine what changes have taken place to the roster since the autumn printing. Similarly, members will have the opportunity to verify the accuracy of their database entries year-round. Finally, the availability of this information should reduce the number of individual email inquiries about members whose names or addresses have changed since the autumn mailing.

Mailing Labels

Mailing labels, which have always been available to the membership at a reduced price are now available for free ... and, instead of waiting for them to arrive in the mail, they are now available 24/7 via the website. The only downside is that you have to supply your own labels and printer. The format for the labels is the same as the ones that have been supplied via post in the past - three-across labels, Avery 5160 or equivalent, 30 labels per page, 1" by 2 5/8" (2.5 cm by 6.7 cm).

The Membership Roster committee welcomes further suggestions from the membership about future additions to the members-only section.

2008 Examination Procedures

Information for the **2008 GCNA Examination** to obtain carillonneur membership will be available online (www.GCNA.org) after January 1, 2007.

- Application form
- Examination requirements, guidelines, etc.
- Sample adjudication form
- Helpful information on recording for the carillon

The required pieces are available from the GCNA and ACME publications. Order GCNA pieces from Laura Ellis (LREllis@ufl.edu); ACME pieces from American Carillon Music Editions, 7614 Noelsch Rd., Virginia, IL 62691.

Allegro (first movement) in A from Violin Concerto Op. III of Vivaldi, arr. A. Gerken from the DeGruyters Carillon Book - GCNA (avail. as a single piece or entire book).

Arabesque – E. Allard (GCNA)

Sketch #1 (from Three Sketches) – R. Barnes (ACME)

The application fee is \$40 (non-refundable) due by Nov.1, 2007, 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. New membership applications must be postmarked by November 1, 2007.

2008 Examination Dates and Deadlines:

- January 1, 2007: Examination information available via download (www.GCNA.org) for 2008 Exam.
- November 1, 2007: Application and \$40 fee postmarked on or before this date sent to coordinator.
- January 16, 2008: Cassette tape or CD recordings and pertinent materials postmarked on or before this date sent to coordinator.
- Jan. 25 - March 16: Tape screening process by jurors
- April 1, 2008: Results of tape screening process mailed to candidate.
- Around May 1, 2008: Eight (8) copies of all pieces and program for Congress recital sent to chair, postmarked on or before this date if candidate successfully passes at the tape level.
- June, 2008 : Congress at **University of California at Berkeley**

from *Sewanee*, page 1

University, David Lipscomb University, and the Tennessee Bicentennial Carillon.

Ronald Barnes wrote a series of arrangements on White Spirituals, the spirituals being in shape note genre. Sam Hammond will perform some of these arrangements, and Stephen Miller, of the Sewanee music faculty, will give a talk.

Folk music is very popular in Sewanee, and a local group will perform on acoustic instruments with a special emphasis on ballads from the British Isles. A blue grass band will also perform, perhaps at the banquet.

Pre-congress events on Sunday include: the 11:00 Eucharist at All Saints' Chapel; the 2:30 opening performance of the 51st season of the Sewanee Summer Music Festival; a performance of pieces composed for the Sewanee carillon, played by the site host; and a gala "progressive supper"/opening reception. While the change ringing bells in Breslin Tower are being played, the first course of the supper will take place. Then, in either order, attendees can attend a wine and cheese reception to view a display in the archives building, or a coffee and dessert reception which will be the opening for a display of Marie Hammond's paintings at the Stirling's Coffee House.

The congress will begin first thing Monday morning. In addition to advancement recitals, there will be performances by Jeff Davis, Bill DeTurk, Todd Fair, Sam Hammond, Eddy Mariën, and Janet Tebble. Koen Coesart will present an illustrated talk on Piano versus Carillon: professional musicians versus amateur carilloners, people in search for a better carillon; Bill DeTurk will talk about Arthur Bigelow, the man who designed and installed the Sewanee carillon in 1958-59.

Small group activities and excursions include: tours of the chapel, short performances by University Organist and Choirmaster Robbe Delcamp and then hands-on playing time of the two Cassavant organs, nature walks, a tour of the cemetery, and tours of the bells in Breslin and Shapard Towers. The original plans for a trip for spouses and partners to

the Jack Daniel Distillery in Lynchburg has been changed to a trip for all congress attendees.

Since Sewanee is a small town with 'not much else going on' and since meals in the dining hall will be expeditious, many of the events centered on the Appalachian theme will take place in the evenings.

A web site is being constructed; details about registration will be available early in 2007. If you are thinking way ahead and planning on flying to the congress, Nashville is probably your best choice, although Chattanooga is also a possibility. There is a shuttle service from Nashville to Monteagle, a town on the interstate that is about 5 miles from Sewanee. We will provide transportation from Monteagle, and if there is enough interest, transportation from the Nashville airport. Bus service from Sewanee to Nashville will be available for the post-congress events. There is no need for a car in Sewanee!

As people around here say, "Welcome to Sewanee."



Shapard Tower at The University of the South, Sewanee, Tennessee



Richard D. Gegner

Honorary membership for Richard Gegner

by Andrea McCrady

Richard D. Gegner has been awarded honorary membership in the Guild of Carillonneurs in North America. Presentation of the honor was given during the 2006 Congress of the GCNA at Yale University.

Richard Gegner has been a Carillonner member of the GCNA for 35 years, and served as Corresponding Secretary on the GCNA Board for 18 years. He has been affiliated with the Emery Memorial Carillon in Mariemont, Ohio, since 1967, was appointed as its Carillonner in 1972, and has coordinated its activities, including an extensive Sunday series with a printed recital booklet. He has presented recitals throughout the United States and Toronto, Canada. He is also Carillonner for the Carroll Chimes Bell Tower in Covington, Kentucky, and Organist and Choir Director at the United Church of Christ in Oakley, Ohio.

In 2000, Mr. Gegner stepped forward with a truly generous gift of \$25,000 to help launch the campaign for the Ronald Barnes Memorial Scholarship Fund, and he has been an avid and magnanimous supporter ever since. It is his great desire in his lifetime to see the Scholarship Fund achieve its monetary goal and to provide opportunities to study carillon performance, composition, history, and design in North America. Richard Gegner has donated years of his personal time, music, and now finances to promoting the carillon and GCNA. Now the GCNA recognizes his devotion with an honorary membership.

from *Scholarship*, page 1

Cathedral, Washington, DC, from 1963 to 1975 and University Carillonist at the University of California, Berkeley, from 1982 until his retirement in 1995. His Berkeley tenure was marked by the founding of the Berkeley Carillon Institute, the establishment of a program of carillon performance instruction, and prolific period of composition. In 1988 he was awarded the GCNA's Certificate of Extraordinary Service. He died of leukemia on November 3, 1997 at the age of 70.

To honor Barnes' extraordinary contributions and to perpetuate the carillon art as it is developing in North America, the Guild established the Ronald Barnes Memorial Scholarship Fund in 1998. It simultaneously announced a capital campaign to estab-



Ronald Barnes

lish a permanent endowment that would provide perpetual financial support. The Guild saw the campaign as an opportunity to make a lasting impact on the future of the carillon art in North America.

All contributions are invested and a percentage of the earnings will be available annually for awards. A generous lead gift, other major gifts, support from the GCNA and additional contributions from many Guild members and friends of the carillon have brought the fund to a point where it is now possible to make the first award.

While many North Americans have taken advantage of various scholarship opportunities to study in European carillon schools, no fellowship program has existed in North America solely to promote the growth and vitality of the North American carillon culture. The scholarship honors

Barnes' passion for American carillon music by helping to provide an opportunity to pursue studies, within North America, in North American carillon performance, composition, music history or instrument design. Application for the scholarship is open to all North Americans.

\$6,400 is available for distribution in 2007. The application deadline is March 1, 2007. An application and procedural information are available on the GCNA website, <http://www.gcna.org>. For further information, contact Barnes Scholarship Committee co-chairs Andrea McCrady, 2410 South Fillmore Street, Denver CO 80210, email AMcCrady@msn.com, or David Johnson, 820 Holly Avenue, St. Paul MN 55104, email bourdonmn@hotmail.com.

Silent Auction and Sale benefits Barnes Scholarship

by Lisa Lonie

The 2006 Ronald Barnes Scholarship Silent Auction and Sale was a huge success! During the Yale Congress, just over \$5,800 was raised—an amount that far exceeded our expectations! Fun and laughs abounded, especially when the auction came down to its last minutes. Some of the more popular items were Ron Barnes' organ sketches, 13lb. memorial bells cast by Royal Eijsbouts, a garden bell donated by I.T. Verdin company and of course, the dozens of carillon scores. Congratulations to all our winners!

So how can we top Auction 2006? Make it bigger and better in 2007! **We need you!** Why not comb your shelves and donate items of musical and/or campanological interest? Do you have pieces of music that read NPA (never play again), duplicate scores or carillon recordings? Consider donating them to the auction! We take it all! Remember: All donations are tax deductible. Please contact Lisa Loni (LLonie@hotmail.com) or Janet Tebbel (Tebbj@comcast.net). Without the generosity of our colleagues and bell founders, the auction wouldn't have been a success. We encourage YOU to join your colleagues in supporting this worthwhile event. With everyone's help we can have another successful auction and maximize the amount of money raised in support of scholarship.

Music Publications Committee makes changes

by Laura Ellis

At the June 2006 Congress, Laura Ellis (University of Florida) was named chair of the Music Publications Committee. The GCNA music holdings were transported from Denver, CO, to Gainesville, FL, in mid-September and all music orders may now be directed to Laura (LREllis@ufl.edu).

Committee member John Gouwens is in charge of maintaining the hard-copy and online music catalog (<http://www.gcna.org/catalog/intro.html>). Many thanks to John for tackling this task and to Norman Bliss for placing the revised version online. Please send any corrections directly to John (gouwenj@culver.org).

To facilitate GCNA publications, two sub-committees have been formed: Compositions and Transcriptions. All composers or arrangers who wish to have their music considered for publication should send the music directly to Laura Ellis. Ellis will distribute the work to the appropriate subcommittee. Compositions and transcriptions may be submitted at any time; however, only materials submitted by mid-January will be eligible for consideration for publication and sale at the following Congress. All legible scores will be considered and music of all difficulty levels is encouraged. In the case of transcriptions, please submit the original score with your entry and provide information regarding the copyright status and, if required, secure permission for making the arrangement.

We express our thanks to Todd Fair for his leadership with the committee in recent years. All are pleased that Todd will remain on the committee and will continue to play a key role in handling onsite sales at both the GCNA and WCF congresses.

The committee has some innovative visions for the future. More information will appear in the next Bulletin. Stay tuned!

New Carillonneur Members

by Sue Bergren

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 2006 Congress held at Yale University in New Haven, Connecticut.

larly at the University of Texas on the Austin Kniker carillon, and teaches carillon to undergraduate students. She is also working on a Ph.D. in musicology at the University of Texas, Austin, specializing in American modernism.



Loretta Lanning, Kimberly Schafer, Jonathan Lehrer and Thomas Lee

Thomas Lee graduated from the “Jef Denyn” Royal Carillon School in 2006 having studied with Eddy Marien. He is a 2005 graduate of Yale University receiving a B.A. in Psychology. He studied piano with Richard Fabre and Antonio Fermin from 1992 – 2001 at the Juilliard Pre-College in New York. He will be a graduate student in Psychology at the University of Pennsylvania beginning September, 2006.

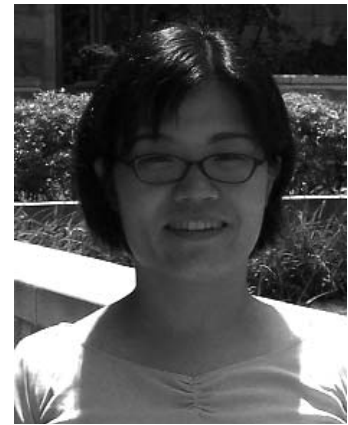
Loretta Lanning studied carillon at Grand Valley State University, Grand Rapids, MI with Julianne Vanden Wyngaard. As part of the GVSU Carillon Collaborative, she plays regularly on the Cook and Beckering Carillons. She will be a senior at GVSU this fall, majoring in the classics in addition to piano.

Kimberly Schafer has studied carillon with Margo Halsted, George Gregory, Eddy Marien, Geert d’Hollander, Koen Cosaert, and Ilena Sadina. She received a B.A. from the University of Michigan, Ann Arbor, and a M.M. from the University of Texas, Austin, in musicology. In addition, she graduated from the “Jef Denyn” Royal Carillon School with “great distinction”. She now plays regu-

Jonathan Lehrer studied carillon with John Widmann. He graduated in 2005 from Yale University, receiving a B.A. in Mathematics. He has played recitals at Yale University, the Washington National Shrine, Mercersburg Academy, and Arlington National Cemetery. He will be playing a recital at Frederick, M.D. and the Riverside Cathedral in New York later this summer. He is currently living and working in Washington D.C. and hopes to attend the Royal Carillon School, Mechelen, in 2007. His hobbies are T’ai Chi, hiking, and rock climbing.



Lon Mitchell



Hatsumi Shibata

Hatsumi Shibata studied carillon with Dr. Elizabeth Berghout at the University of Kansas. She has studied at the Osaka College of Music and in 2001 began studying at the University of Kansas, majoring in Music Therapy and Education. She has two dogs, Shiba-Inu and Papillon.

Andrea Giese-Sweat studied carillon with David Maker, Ellen Dickinson, and Sarah Donaldson. She has played regularly on the Yale Memorial Carillon as an adjunct member of the Yale University Guild of Carillonneurs. She graduated with a B.A. in Religious Studies from Yale University and is currently studying at Smith College to earn her Masters of Social Work. Her hobbies are swing dancing and spending time with her dog.



Andrea Giese-Sweat

Lon Mitchell studied carillon with Dr. Elizabeth Berghout at the University of Kansas. He received a B.M. in Music Theory and Composition from Central Michigan University in 2000, and is currently working on a Ph.D. in Math at the University of Kansas. He plays regularly on the WW II Memorial Campanile at the University of Kansas.

see *New Carillonneurs*, page 8



Christina Meyer

Christina Meyer studied carillon with Ellen Dickinson. She graduated from Yale University in 2006 with a B.S. in Molecular Biophysics and Biochemistry. She has played regularly on the Yale Memorial Carillon as a member of the Yale University Guild of Carilloners. This fall she will begin a Ph.D. program in Immunology at Stanford University. Her hobbies include tennis, writing, literature (especially detective fiction), and chocolate.

Franco Committee Update

by *John Gouwens*

The members of the Johan Franco Composition Committee have conferred, and recently decided that composer Ellen Taaffe Zwilich was beyond our means for a commission. (We simply weren't able to raise enough money to meet her price.) We are beginning anew to study possible composers to approach. A composer in the price range of the last two commissions (Stephen Paulus, Libby Larsen) is someone we can commission outright, so we are optimistic about going forward. It is still true, however, that your contributions are an important part of the support of our work. We urge you to consider supporting (or continuing to support) our ongoing work.



Amy Johansen

Amy Johansen studied carillon with Jill Forrest. She has a B.M. in Organ Performance from the University of Florida, and a M.M. in Organ Performance from the Cincinnati College-Conservatory of Music. She is an Assistant Carillonist at the University of Sydney, Australia, and University Organist also at the University of Sydney.

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

PR challenge faced

by *Linda Dzuris*

A flurry of emails began in June when a member asked about media and public relations, having read only one story about carillons in newspapers in the last three years. GCNA members are encouraged to sign up for Google Alerts, which will send you an email with links to any newspaper mentions of the word **carillon** as they occur throughout the year. You will be surprised at the number of hits you get. Directions are online at www.google.com/alerts.

Now, what does the GCNA do? The Public Relations Committee responds to general inquiries usually sent via our webmaster. We keep a small ad running in *The Diapason* and our GCNA board members are looking into the cost of having the same run in *The American Organist*. Other publication advertising is

also being investigated. The *Chronicle of Higher Education* is being considered, since many carillons are on college campuses. The *Chronicle of Philanthropy* was suggested as it is read by those in fundraising and development, people in key positions who may suggest a carillon as a gift possibility and/or need some guidance when a donor is interested in one. Articles are being written and submitted for publication in some of these same journals. John Gouwens is working on one for TAO. If you are planning an article for publication, please let the PR Committee know so that we can avoid duplication of effort.

Additional associations were suggested as possible carillon advocates: American Bell Association International, American Choral Directors' Association, and other special interest groups.

Finally, the Brochure Committee submitted a new guild brochure to the board at the Yale congress and we expect to have it printed and ready for wide distribution soon.

Most important to our cause is what you can do locally. Some have the luxury of being able to tap into the publicity resources of a larger entity. For example, my fall carillon concert at Clemson is publicized as part of the Brooks Center for the Performing Arts 2006-2007 Series. A full-sized calendar goes out in a mass mailing. This year, a photo of me at the carillon console appears next to eleven-time GRAMMY Award-winner Ricky Skaggs. I have press releases sent out by the Brooks Center's Director of Publicity and Marketing. These press releases open the door to feature articles, interviews, TV news spots, etc. If you have those resources available, take advantage of them.

Remember the difference between marketing and publicity. Marketing costs money, but publicity is free. Anyone can write a press release. You can find instructions and tips by going online and search "write a press release". You will want to be aware of media timelines. That means prepare and submit items early. If you have a summer series that you would like included in summer calendars, aim for three months in advance. Contact your local public radio station, local newspapers, and cultural organizations. Perhaps there is a local access television program that you could collaborate with. Be creative and don't overlook the simple posting of a flyer around town.

BELLS FOR PEACE

by Carl Zimmerman



Vann Tower at the Belgian Friendship Building of Virginia Union University

The carillon in Hoover Tower, part of the Hoover Institution on War, Revolution and Peace at Stanford University in California, is well known.

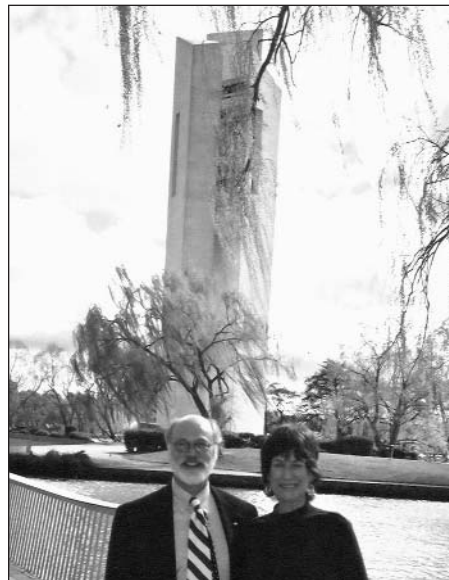
The fact that its original bells were initially at the 1939 World's Fair in New York City is not quite so well known. But until quite recently, it had almost been forgotten that the building which housed the original carillon at the World's Fair was relocated elsewhere. At the World's Fair, that building was the Belgian Pavilion; but since 1941 it has been the Belgian Friendship Building of Virginia Union University in Richmond. The tower (now called Vann Tower) remains empty.

Rediscovery of this connection between VUU and the carillon at Stanford was the springboard for the creation of a non-profit organization, Bells for Peace. While this organization aims to support VUU in general, the centerpiece of its effort (and the reason for its name) is a project to install a 35-bell carillon in Vann Tower. Significant support has been established; detailed plans have been made; and fund-raising has begun.

More information about Bells for Peace can be found at www.bellsforpeace.org.

9/11 Observed in Australia

In commemoration of the fifth anniversary, Dennis Curry performed two recitals in Australia – at the National Carillon in Canberra and at the University of Sydney. Titled "Of Light and Remembrance", the programs featured commissions by Kirk in the Hills (John Courter's *O lux beatissima*, David Briggs' *Ave Maris Stella*, and John Knox's *Scottish Triptych*) and also included Courter's *In Memoriam*. Receptions afterwards provided opportunities to meet and greet new and old friends.



Above, Dennis Curry and Suzanne Magassy at the National Carillon, Canberra, Australia



At left, University of Sydney carillonneurs

Carillon performed for 9/11 ceremony

New York State held the September 11th Remembrance Ceremony-5th Anniversary at the eastern park of the New York State Capitol. The carillon at Albany City hall, which is located adjacent to the park, was included as part of the ceremony. During the center part of the ceremony, the bourdon was rung 4 times. For a postlude, Charles Semowich performed a concert on the Albany City Hall carillon. His music consisted of music written for carillon as a response to the tragedy. The program consisted of *Towers (Dedicated to the memory to all who perished Sept. 11, 2001)* by Alfred V. Fedak, *In Memoriam September 11, 2001* by John Courter, *Epicedium-9/11* by Peter Paul Olejar, *Valse Triste (In Memoriam 9-11-2001)* by Pasquale Tassone, *Remembrance 9-11* by Charles Semowich, and *Threnody for Victims of Sept. 11, 2001* by Abram M. Plum.

Editors' note: We list here a few more 9/11 memorial ceremonies which included the carillon:

University of Florida, Gainesville, FL: carillon music followed "moment of silence."

Carillon War Memorial, Richmond, VA: Patriot Day program included carillon recital of patriotic music.

Duke University, Durham, NC: Ringing of one bell at 8:46 (crash of American Flight 11), at 9:03 (crash of United Flight 175), at 9:43 (crash of American Flight 66), at 9:50 (collapse of the south tower), at 10:10 (crash of United Flight 93), and at 10:28 (collapse of the north tower).

Sidney Case McCammon Memorial Carillon, Middletown, OH: a carillon recital started the memorial ceremony.

Installations, Renovations, Dedications

Connecticut's Oldest and Newest Carillon: The "Bells of Old South College" at Wesleyan University

by *Mariah E. Klaneski '04*

Eight new bells were added to Wesleyan University's "Bells of Old South College" (Middletown, CT) making it the eleventh carillon in the state. The history of the bells begins before any other set in Connecticut in 1918 and continues in 2005, making it both the oldest and newest carillon in the state. Beginning first as a chime of eleven bells in 1918, the carillon was expanded in 1966 to a chime of sixteen bells, and now with an additional eight bells, the instrument can finally join the carillon family.

A dedication ceremony was held during the University's Homecoming/Family Weekend on November 5, 2005. The program was well-attended with about 200 guests including donors, alumni, parents, students, faculty, friends of the university, and friends of carillons including some GCNA members.

The original eleven bells at Wesleyan were cast by Whitechapel in England and were shipped during World War I, dodging German U-Boats. This set of bells was generously donated by the seven surviving members of Wesleyan's class of 1863. A peal is still played today in their honor. The original "Peal of the Class of 1863" was said to have been written on the walls of the belfry, but did not survive painting during renovations years ago. The only record that remains is a description that the peal consisted of a series of six notes followed by a series of three notes. Today we remember the peal by playing the notes one might mark "1, 8, 6, 3."

By the 1960s the bells fell into disrepair and with the help of an anonymous donor were rehabilitated and five additional bells were installed. It was later revealed that the anonymous gift was given by outgoing President of Wesleyan, Victor L. Butterfield. Due to the anonymity of the gift a proper dedication ceremony was



A new bell hoisted into Wesleyan University's Carillon

remiss and thus Kay Butterfield, wife of the late Vic Butterfield, was honored as part of the 2005 carillon dedication.

In 1998 the bell program began to gain speed once again as Professor Emeritis of German Studies, Peter Frenzel, became Chimemaster. In 2001, a student group of student bell ringers formed and named themselves "Bell & Scroll." As much as possible the group remains anonymous on campus (ringers consider their membership to be akin to a secret society) yet traditionally each ringer begins their set with a signature peal. The group is not restricted to music students and is most often heard playing during the noon hour.

In 2002, the guild produced a CD, "Thirteen O'Clock," to spark interest for a restoration and expansion project. Songs on the CD include traditional hymns, patriotic songs, contemporary favorites as well as songs written or arranged by the chimemasters. Over the next few years donations for eight new bells and an expanded practice keyboard were raised. Wesleyan contracted Petit & Fritsen of Holland to cast the bells and the Verdin Bell Company of Cincinnati to install them. An important part of the expansion was the addition of the G-sharp, the largest bell to be added weighing 693 pounds. Prior to the addition of the new eight bells it was impossible for the University to play its own alma mater on the chime.

In Spring 2006, Wesleyan's first-ever carillon concert series, "Sunday Afternoons with Les Grande Bells" included three concerts sponsored by the German

Department and the Academic Deans. The first concert featured student ringers in Bell & Scroll. Two others featured Connecticut carillonners David Maker from UConn, Storrs and Daniel Kehoe from Trinity College in Hartford. The University hopes to continue to invite local carillonners for future "Spring Rings."

A DVD which includes an amateur documentary film of the installation as well as a video of the dedication ceremony is available. This unique opportunity to view the installation of a new carillon from the very public hoisting of the bells to the very intimate details within the tower is a treat for any carillonner to see. Additional information on purchasing this and learning more about the history of the carillon is available through the website for Wesleyan's Carillon at www.wesleyan.edu/bells.

New Bells for Trinity Church, Wall Street

by *Carl Zimmerman*

Historic Trinity Episcopal Church, Wall Street, New York City, is increasing the number of bells in its tower from 10 to 23, but it won't be a carillon. Instead, the existing 10-bell chime (which began as the fourth set of 8 change-ringing bells in North America in 1797) is being expanded to 11 and hung in a new chime frame higher in the tower. In its place, a new frame, a new ring of 12 bells from the Taylor foundry is being installed, carefully designed to be in the same key as the original bells. This will be the first ring of 12 in the USA and only the second in North America, and thus it will provide significant opportunities for the advancement of change-ringing in this country and on this continent.

The whole project is a gift from an English businessman and philanthropist. Details of the complicated history of Trinity's bells can be found on the GCNA website (in the "chimes" section). Also included there are links to other information about the project, presented elsewhere on the Web.

Installations continues on page 11

New carillon dedicated at Central Lutheran Church, Minneapolis

by Dave Johnson

On Palm Sunday, April 9, 2006, Central Lutheran Church (ELCA), Minneapolis, Minnesota, dedicated a new 139 foot bell tower and 47-bell Paccard carillon, completing a building whose sanctuary had been dedicated in 1928. The dedication date also marked the 87th anniversary of the church's founding. The tower was part of the original church drawings by architects Sund & Dunham. Founded in 1919, the congregation had immediately begun making plans for an elaborate Gothic structure, with a tower described at the time as an "architectural masterpiece" intended to be the centerpiece of the cathedral, a beacon of hope in the inner city.

The bell tower appeared on all of the architects' sketches and blueprints. But during construction the congregation ran out of money and realization of the tower was postponed. Within three years of the church's dedication, the stock market crashed and the Great Depression deepened. The bell tower was never forgotten, but it was not a priority. Then, in 2000, an individual who had been very generous to Central over the years approached church officials with an offer to build the tower. In 2003, funds became available for a \$5 million project and construction began.

Adhering to the anonymous donor's stipulation that the tower be of the original design and materials, the Minneapolis architectural firm of Bentz Thompson Rietow provided detailed design and construction drawings of a magnificent tower clad entirely in grey limestone that would adhere scrupulously to the original design and closely match the stone used in the 1926 structure.

What began as a steeple project in the fall of 2000 morphed first to a tower with a peal of five bells, then to 23 bells with a remote electric keyboard, and finally to a tower that would accommodate a 47-bell carillon with a 4,800 pound bourdon, including five swinging bells—the third carillon in Minnesota. Eventually a group from the church traveled to the Paccard Foundry in Annecy, France to view the pouring, casting, tuning and polishing of some of the bells. Another group traveled to Madison, Wisconsin to watch the tower

stone carved by state of the art laser machines alongside ancient hand tools for more intricate parts.

The bells were delivered in mid-August 2005 and by mid-September installation was complete. The van Bergen Company built the European Standard clavier. The instrument is in concert pitch. It can also be played from a keyboard in the chancel adjacent to the sanctuary organ.

David Johnson played the carillon dedicatory recital, with Stephen Paulus' *Bravo Bells* its centerpiece. The Minneapolis Orchestra under the direction of Osmo Vänskä performed the bell tower dedicatory concert. Its featured work was Paulus' *When Church Bells are Ringing*, dedicated to the members of Central Lutheran, among them the anonymous donor. The composition incorporates four musical motifs: "Holy, Holy, Holy" (setting of the hymn tune *Nicaea* for choir and congregation), "I Was Glad" (*Psalms 122*, setting for Soprano and Baritone), "Comfort Ye My People" (Choral setting of *Isaiah 40*), and "Bells Still Are Chiming and Calling" (choral setting of Ludvig Lindeman's text, "Built on a Rock"). A link to the past was firmly established, in that each of the four texts had been sung or read at Central's sanctuary dedication on Palm Sunday, April 1, 1928.

At the conclusion of the concert, other church bells in downtown Minneapolis joined in a collective peal of celebration.



Central Lutheran Church, Minneapolis

Summer Events

Midwest Regional explores what the carillon needs

by John Hammond

The 2006 Midwest Regional Conference took place in Springfield, Illinois on June 3rd and 4th in conjunction with the beginning of the 45th Annual Springfield Carillon Festival. The conference began on Saturday morning in the Springfield Hilton with welcoming remarks by host Karel Keldermans and a précis of the conference theme, "What the Carillon Needs". Keldermans passed along the news that planned speaker Robin Austin was stuck in Philadelphia with travel complications and would be unable to deliver his presentation. The presenters represented a wide array of cultural and musical backgrounds and spoke on a diverse array of topics related to the theme.

The first presentation was given by J. Samuel Hammond, University Carillonist at Duke University in Durham, NC. After a few autobiographical remarks, Hammond described the resources which have availed him most in his 40 years as carillonist at Duke. Especially important to him are fitting in to the artistic and academic community distinctively and with respectful sensitivity, giving trust and respect to the technicians of the instrument and superiors in the University, and responding to the needs and requests of individuals and groups. Most important to Hammond, beyond all other considerations, is a dedication to music itself, to genuine listening and care for the stewardship of the carillon art.

The next presentation was given by Alberto Elias, a Portuguese engineer and father of carillonists Sara and Ana Elias. Mr. Elias described in detail the process of design and installation of the carillon in Alverca, Portugal, focusing on a systematic diagram used during the project, outlining the needs for the project and the anticipated distribution of responsibilities and purviews. Copies of the diagram were signed by different figures involved in the

see **Summer Events**, page 12



Midwest Regional attendees

project upon initial approval of the plan and its completion. The four main categories into which the chart was divided were the tower, the carillon, assembly, and maintenance. Interesting features of the installation include an apartment for visiting artists, a floor dedicated to educational and office space, a screening room with exhibits about the carillon, and a parlor (with bar) for receptions. Mr. Elias' presentation demonstrated the care and precision with which the Alverca carillon project was undertaken and provides a useful template for future carillon projects.

Karel Keldermans gave the final presentation of the first day in which he described the three principal needs of a municipal carillonneur like himself. The first necessity is a good instrument with high quality bells, a responsive mechanism, and correctly sized iron clappers. The second is a supportive institution or municipal atmosphere, the third a dedicated audience. Much of the success of the Rees Carillon in Springfield is due to these requirements being satisfied well over a period of many years. Keldermans described the importance of using simple terminology to explain the technical arrangements of the carillon, and never insulting the audience's intelligence or "playing down," thus contributing to the goal attracting the right kind of durable audience.

John Widmann, city carillonneur of the City of Frederick, Maryland gave the first presentation on the second day of the conference. The needs of the city carillonneur described by Mr. Widmann include a working carillon, practice facilities, a knowledge of the local governmental bureaucracy especially vital when writing budget proposals, a regular schedule, good support structure, a strong library of sheet music, education and training, compensation, and a loyal audience. For the cultivation of this

audience, Widmann described the importance of publicity, noting the support of Frederick's newspaper, and his practice of meeting and greeting audiences at the carillon.

The final guest speaker was Jill Forrest, University Carillonneur at the University of Sydney, Australia's first University founded in 1859. Ms. Forrest gave a brief history of the carillon art in Australia, leading to the installation of the Taylor carillon in Sydney in 1928 as a memorial to the Australian soldiers who fell in World War I. The survivors' memories of hearing bells in the Low Countries during the war provided the impetus for the construction of a carillon. In 2003, new Whitechapel trebles were installed. Carillonneur Brian Barker played the inaugural recital and remained for six months before leaving for Mercersburg Academy in Pennsylvania. John Gordon, Reginald Walker, and Ted Grantham are among the other carillonners associated with the University's instrument. Forrest described the necessity to defer to the academic schedule when arranging time to play the instrument, and the practice of coordinating performances with organ recitals.

Karel Keldermans closed the regional meeting by describing the strong character of the event, allowing for serious and regular exploration of important topics pertinent to the carillon art.

Summer Events *continues on page 14*

from Yale Congress, page 1

all the responsibilities of an active carillon program. The Yale Guild celebrated its fortieth anniversary by hosting a sunny congress alive with recitals, talks and other events.

Each day began with a general business meeting during which members reported and debated topics both ongoing and new to the advancement of the group's goals for the carillon in North America. The results of a survey by the Professional Concerns Committee were a wake-up call, revealing that a large proportion of carillonners work for little or no pay. A resolution was passed extending voting privileges within the GCNA membership, and the board of directors voted Longwood Gardens, Pennsylvania as the host of the 2009 congress and Naperville, Illinois as the host for 2010. Three officers were voted onto the Board of Directors: Helen Hawley, Patrick Macoska (second term), and Gordon Slater. Advancement recitals followed each meeting, and all were successful, resulting in the induction of nine new Carillonneur Members.

On the first congress day, Geert D'hollander and Liesbeth Janssens played a scintillating opening duet concert. Jeremy Chesman followed with a fitting concert of Flemish romantic music. A presentation by members of the Yale Guild elucidated its successful student-run operation and energetic activity, and Tin-Shi Tam narrated the origin of bells and their contemporary musical role in China with a multimedia lecture. The evening ended with an opening reception sponsored by the Yale University Collection of Musical Instruments, where carillonners mingled amongst priceless historical instruments and an ethnomusicological exhibit by Tiffany Ng of bells and historic documents.

Additional activities enriched the second congress day, including open tower time, a solo handbell ringing workshop, international music sales, and extensive exhibits mounted by the Yale Guild in cathedral-like Sterling Memorial Library documenting the history of bells and bell-ringers at the university. Materials included the autograph manuscript of Virgil Thompson's duet, "Bell Piece for the Yale Carillon." A formidable concert by Eddy Mariën inspired listeners for Lisa Lonie's talk on concert programming strategies before carillonners flooded BAR, a local pizza institution and brewery, courtesy of sponsors The Verdin Company and Royal Bellfounders Petit & Fritsen. Margo Halsted concluded the day with yet another fine concert.

The third congress day featured a recital by Lee Cobb, Dennis Curry, John Gouwens and Carlo van Ulft of new publications and compositions over a lunch sponsored by Meeks, Watson & Company. As winner of the 2006 GCNA Composition Competition, Cobb premiered his *Sonata* with eloquence. A panel discussion explored ongoing needs and developing opportunities in North American carillon education, adding excitement to the near-finalization of the Ronald Barnes Memorial Scholarship Fund. Finally, Yale Guild alumni Roy Lee and Ellen Dickinson offered adept recitals, with Dickinson premiering two winning entries of the Yale Carillon Composition Competition, *Impulses and Ratiocinations* by Jacob First and *Martelé* by Yoshiaki Onishi. The afternoon feast of new music was followed by an ice cream social sponsored by Fonderie Paccard.

On the final congress day, John Bordley previewed the next congress at Sewanee: The University of the South, and Todd Fair gave an illuminating master class to talented students. New Carillonneur

Members Lara Walter, Christine Power and Tiffany Ng performed a recital of wide-ranging repertoire, and Kim Schafer delivered her paper, "The Carillon and Auditory Culture: Carillon Music in Louvain, Belgium in the late 18th century." The day concluded with a magnificent concert by Milford Myhre.

Amongst open bars and massive dinosaur skeletons in the Peabody Museum of Natural History, the Royal Eijsbouts closing banquet began the evening with the spectacularly successful first Barnes Silent Auction, a thrilling drive that raised over \$5,800 for the scholarship fund. Dinnertime remarks highlighted the hard work of current members of the Yale Guild, and Jim Smith graced the diners with some wry observations.

Participants in the post-congress trip journeyed the next morning to the Riverside Church in New York City and enjoyed a demonstration of the five-manual Skinner organ. Cathedral carillonneur Dionisio Lind and guest artist Justin Ryan performed expressively on the newly renovated and heaviest carillon in the world.

As the day came to an end, participants bid farewell to each other until the next gathering in Sewanee.

More people than can be listed deserve recognition for their contributions, among them Roy Lee '01, initiator of Yale's bid to host the congress; Ellen Dickinson '97, Yale University Bell Consultant; Emily Johnson '05 and Tiffany Ng '05, who saw the renovation of Harkness Tower and its facilities to completion; and Christina Meyer '06 and Claire Halpert '07, whose leadership in every stage of planning and execution in the final year made the congress a success. Yale Guild members Yesol Huh, Christina Jacovides, Jason Lee, Richard Ramberg, Betsy Williams and Brendan Woo worked around the clock at the congress, and university officials Martha Highsmith, Deputy Secretary, and Betty Trachtenberg, Dean of Student Affairs, opened the doors that made the Yale Guild's work possible. Congratulations to them and countless others for their tireless efforts to bring this congress to fruition!



Yale University
June 20-23, 2006



Burton Tower, University of Michigan

Hunchback at University of Michigan

by Steven Ball

This year, the re-instatement of the “Seven Mondays at Seven” International Carillon Recital Series at the University of Michigan gave the Carillon Department a real reason to celebrate the peculiar aural magic of the Charles Baird Carillon, and the desire to do so in grand style. Thus was born the idea of beginning our series with something really different— something which had never been tried before: a silent film accompanied by the carillon.

Free summer film screenings in a local parking structure have been an immensely popular summer ritual at the Ann Arbor Summer Festival known as “Top of the Park” (that is, top of the parking structure!) and have always attracted huge crowds. It had come to my attention early in our program season that due to a major re-construction of the parking ramp where the event is usually held, the “Top of the Park” series would be happening at the very foot of Burton Tower.

For some years, it had occurred to me that the carillon might well be the perfect instrument to accompany a silent film. Like the theater organ, it is a public musical instrument, highly expressive and capable of many subtle changes in

tonal color. There were, however, enormous technical challenges to overcome if this were to happen. Where did one find a screen and projector? How to advertise? How would the carillonner be able to see the picture to cue the score during the performance? How to fix the time delay problem between what the audience saw on the screen and what they heard from the bell chamber some several hundred feet away? These were all questions which had to be answered before such an event could ever happen.

There was yet one major question left: which film could possibly fit with carillon accompaniment? What goes well with bell ringing? What do people think of when they think about bells, bell towers and bell ringing? Why who, but Quasimodo of course! *The Hunchback of*



Quasimodo

Notre Dame (Universal Pictures, 1939) stars legendary actor Lon Chaney (the “man of a thousand faces”) as the horribly disfigured bell-ringer of Notre Dame Cathedral in Paris. If the massive numbers of costumed extras and scenery didn’t impress, Chaney’s poignant, unforgettable performance and astonishing make-up in his brilliant portrayal of the cathedral’s bell ringer did. And so it came to be that the Ann Arbor Summer Festival, the Michigan Theater and the University of Michigan School of Music, Theatre & Dance combined their technical resources and marketing expertise in the production of an evening’s entertainment which was destined to simultaneously make cinematic and campanological history.

Attendance at the July 9th event surpassed anyone’s expectations—more than 2,000 people came to experience the late

night spectacle. As part of the education of the general public about the carillon, we publicized that visitors could take a free tour of the bell chamber and learn about the carillon for one hour both before and after the event. Overwhelmed past capacity with more than 600 guests, it was a tremendously successful event in terms of creating a public more informed about the artistry and music of the instrument.

Special thanks must be given to the technical and administrative staff of the Ann Arbor Summer Festival, The Michigan Theater and The University of Michigan who helped in every aspect of the production and promotion of this event.

The 45th International Carillon Festival in Springfield, IL

by Sue Bergren

The annual international carillon festival was held Saturday, June 3 through Sunday, June 11 at the Rees Memorial Carillon in Springfield, IL. The Rees Carillon, dedicated in 1962, has an open tower containing 67 bronze bells cast by Petit & Fritsen, and a world standard Strauss-Verdin keyboard. The bourdon weighs 15,000 lbs and rings a G flat. The week-long festival featured 2 carillon recitals by renowned carillonners each evening, except for Wednesday, which was reserved for the festival banquet. This year marked the 30th anniversary that Karel Keldermans has been the Carillonner of the Rees Memorial Carillon.

Guest Carillonners included Sara and Ana Elias from Alverca, Portugal, Jill Forrest, University Carillonist at the University of Sydney, Australia, Peter Langberg, recently retired City Carillonner of Logumkloster, Denmark, Jeremy Chesman, Carillonist and instructor of music at Missouri State University, Springfield, Missouri, Charles Dairay, Carillonner in Saint Amand les Eaux, France, Sue Bergren, Assistant Carillonner from Naperville, IL, and Aimé Lombaert, Carillonner for Bruges, Belgium.

Summer Events continues on page 15

from **Summer Events**, page 14



Wim Brioen, Lier, Belgium

Vegar Sandholt, Carillonneur at the City Hall in Oslo, Norway, was scheduled to play Sunday and Thursday nights. Unfortunately, because of our current state of international travel complications, he was unable to obtain a visa in time to participate. As a result, each of his two scheduled recital times were filled in by visiting and guest carillonneurs.

This year, Karel invited Wim Brioen, a

guitarist from Lier, Belgium, to participate in the festival. Wim has been the recipient of numerous prizes and guitar competitions including the Pro Civitate competition, the internationally recognized guitar competition in Alessandria, Italy, and the Tenuto Competition sponsored by the Belgian Broadcasting Corporation. He and Karel collaborated on 2 of the recitals by playing carillon and guitar duets, guitar solo pieces, and carillon solo pieces.

Not only did the festival provide superb music, there were many social opportuni-

ties for the visiting and guest carillonneurs and their families, including receptions at the Hilton, lunch at the Keldermans farm, the festival banquet at the Bay Side Yacht Club, and dinner at Maldaner's, a local restaurant. If there wasn't anything formal planned, we typically congregated in the Keldermans suite for pizza or veggie get-togethers following the evening recitals. Traditionally, fireworks mark the final Saturday of the festival. This year they were postponed because of rain until the following evening.



Rose Garden at Washington Park, Springfield, Illinois

Iowa State University Carillon Festival 2006

by Tin-Shi Tam

The ISU Carillon Festival, sponsored by The Stanton Memorial Carillon Foundation, was held on Saturday, April 8, 2006. Guest artists were Todd Fair, University Carillonneur at University of Denver, and Libby Larsen who was the Artist-In-Residence at Iowa State University during that weekend of the Festival.

The Carillon Festival was showered with music, conversation and lots of sunshine. The day began with a master class by Todd Fair. Participants received helpful comments and were engaged in friendly discussions.

After a picnic lunch from one of the local favorites, "Hickory Park BBQ," several participating carillonneurs played a carillon concert. The program included a GCNA commissioned work, *Pealing Fire*, by Libby Larsen.

Participants then walked to the Music Hall for a seminar titled "The Anticipation of Bells." Libby Larsen discussed several

of her compositions including *Pealing Fire*. This seminar provided an insightful conversation between the composer and participants.

The Festival concluded with a carillon recital by Todd Fair. His program included Gary White's *Asteroids*, Geert D'hollander's *Two Poems for Children*, and John Courter's *Suite No. 1*. Audience members enjoyed meeting the recitalist after the concert, and many of them took the campanile tours that followed.

As part of the Festival, a Carillon Composition Competition was held to

encourage the writing of original carillon compositions by young composers under age 35. The winning composition is *Erisian Cycles* by Brandon Vaccaro from Denver, Colorado. The composer received a cash award of \$500 and the premiere was performed at the Festival by Todd Fair.

The next ISU Carillon Festival and Carillon Composition Competition will be held on Saturday, April 14, 2007. Guest artists are Don Cook, University Carillonneur at Brigham Young University, and Jeffrey Prater, Professor of Music at Iowa State University.



Participants at the Iowa State University Carillon Festival

OVERTONES

Regional Notes

Historic Bok Sanctuary hosts 20th International Carillon Festival

by Lee Cobb

After a two year hiatus the International Carillon Festival is back. The festival will take place from February 24 - March 4, 2007. The recitalists are Gordon Slater, Dominion Carillonneur, Ottawa, Canada; Boudewijn Zwart, Carillonneur of Amsterdam & 11 other Dutch cities; Karel Keldermans, Carillonneur, Rees Memorial Carillon, Springfield, IL; Justin Ryan, Graduate Teaching Assistant, the University of Denver; William De Turk, and Lee Cobb, Historic Bok Tower. There will be daily recitals on the 60 - bell Taylor carillon at 1 and 3 p.m. and, on Friday, March 2nd, at 7:30 p.m. Boudewijn Zwart will play an evening recital illumined by the full moon.

Visiting carillonneurs and scholars will have the opportunity to utilize the Anton Brees Carillon Library and the GCNA archives. There will be special audio visual presentations, non-carillon concerts, art exhibits, and social events.

The gardens will be in bloom with camellias and azaleas in the midst of Florida's pleasant, sub-tropical winter.

The Bok Singing Tower, designed by Milton Medary, is a National Historic Landmark. It was dedicated on February 1, 1929 by President Calvin Coolidge. The carillon has a bourdon of 11 tons which rings a low D sharp. The tower is situated in an historic Olmsted-designed landscape garden. Historic Bok Sanctuary also offers a Visitor Center with an Exhibit Hall, Cafe, and Gift Shop which contains many carillon CDs, carillon material, and drawings by Ronald Barnes.

Historic Bok Sanctuary is located near Lake Wales, FL. The easiest access is via Orlando International Airport. For more information contact Lee Cobb at <leecobb626@earthlink.net>



Boudewijn Zwart

Gordon Slater



Karel Keldermans

Justin Ryan



William De Turk

Lee Cobb

Carillonneurs for the 2007 International Festival at Historic Bok Sanctuary



University of Texas at Austin to host Texas Regional Carillon Conference

by Kim Schafer

The 14th annual Texas Regional Carillon Conference will return to the capital of Texas to host Texan carillonneurs and honorary Texan carillonneurs alike on October 20th-21st, 2006. Austin, Texas has one carillon in the iconic tower on the University of Texas campus. With 56 bells, the carillon is the largest by size in the state. The original 17 bells were cast by Meneely Bell Company of Watervliet, New York and installed in 1936. The remaining 39 bells were cast by Petit & Fritsen and installed in 1987.

Several people regularly perform on the Kniker carillon. The official carillonneur is Tom Anderson – over 40 years strong! Undergraduate students also perform on the carillon, as well as Chris Humphrey, who has played duets with Tom since the expansion of the instrument, and Kim Schafer, the hostess for this year's Conference.

The schedule of this event sponsored by The University of Texas Office of Vice President for Student Affairs includes all the activities of a larger conference with plenty of socializing time as well. The conference will kick off with a carillon concert by honorary Texan Wylie Crawford on Friday evening. Dinner will follow at a local tantalizing Brazilian restaurant. On Saturday morning, a continental breakfast will be served followed by a presentation by Kim Schafer on auditory culture and the carillon. Attendees will then be invited to observe or participate in a masterclass to be given by George Gregory of San Antonio on the Kniker carillon. Ample open time on the carillon will follow. Afterwards, a tasty fajita luncheon catered by the University will close the conference. In true Texan style, the University and hostess will warmly welcome attendees and show them a splendid time in our hometown!

Kniker Carillon, University of Texas at Austin

Foreign news

11th Eurocarillon Festival held in Bournville, England

by Jeffrey Bossin

The eleventh Eurocarillon festival was held June 20-24, 2006 in Bournville, England, a suburb of Birmingham, the country's second largest city. It was organized by its long term resident carillonneur Trevor Workman, and with the help of Eurocarillon's current president Boudewijn Zwart commemorated the 100th anniversary of the Bournville carillon. The instrument was donated by George Cadbury as part of the small village built around the chocolate factory he established there in 1879. The original carillon consisted of 22 Taylor bells installed in a tower above the schools bordering the village green, and was one of the foundry's first. It was later augmented to 42 bells. In 1943 Gillet & Johnston recast 38 bells and added six more making a total of 48.

Besides the concerts played on the Bournville carillon, several were also given on two traveling carillons, Boudewijn Zwart's with 50 bells cast by Petit & Fritsen and the Czech founder Peter Manousek's with 57 bells. The carillonneurs included Eurocarillon members Adrian Gebruers (Cobh, Ireland), Radek Reysek (Prague, Czech Republic), Trevor Workman, Boudewijn Zwart (Amsterdam, Netherlands), and Jeffrey Bossin. The carillonneurs Ray Aldington (Bournville, England), Ian Brunt (Newcastle-upon-Tyne, England), Ana Elias (Alverca, Portugal), Raymond Fry (Chicago, Illinois), Monika Kazmierczak (Danzig, Poland), Gilles Lerouge (Saint-Amand-les-Eaux, France), and Peter Shepherd (Loughborough, England) as well as the chamber ensemble Trio Sonata from Saratov, Russia (Elena Lelchuk, piano and harpsichord, Ludmila Maximova, cello, and Vladimir Skliarenko, oboe) were also invited to participate.

Concerts featuring music from the carillonneurs' countries of residence and of Mozart to mark the 250th anniversary of his birth were given on the two traveling carillons in downtown Birmingham,



Bournville Carillon, site of the 2006 Eurocarillon Festival

Stratford-on-Avon, and at the Bournville Recreation Ground, as well as on the Bournville carillon. Gilles Lerouge displayed his wonderful talent for jazzing up melodies like *My Funny Valentine*. Eurocarillon also staged a charity concert which Lady Jane Cadbury hosted on the grounds of Doverdale Manor, her country estate south of Birmingham. Zwart, Workman, and the members of Trio Sonata offered a mostly classical program including Bach's *Tocatta in d Minor*, concerti by Vivaldi, and works by Mozart.

The festival ended with a concert played as part of the annual Bournville Village Festival held on the recreational grounds. Lerouge, Workman, Zwart, and Trio Sonata played a program of well known classical pieces and popular tunes while local children danced around the maypole, young women performed ballet, and a gala fireworks display was set off to bring the festivities to a brilliant conclusion.

Carillon publications in German

by Jeffrey Bossin

The second half of my article tracing the history of the grand carillon – an instrument with at least 53 bells and 4 1/2 octaves starting with a low F or G pedal – will appear in the *Jahrbuch für Glockenkunde*. The first half, published in vol. 15-16 in 2004, covers the period from the installation of the first grand carillon in 1925 until the end of WWII. The many recordings on the accompanying CDs include seven grand carillons. The second half of the article covers the period from 1945 until the present day and will appear this fall in vol. 17-18 of the *Jahrbuch*. It is accompanied by a table listing details of all 28 instruments and by a CD which, besides featuring recordings of many swinging bells, has the same excerpt of the *Summer Fanfares* played on both grand carillons in Berlin as well as the instruments in Alverca, Chambéry, and Sydney allowing one to compare the different instruments. The CD also contains an excerpt of Roy Hamlin Johnson's *Victimae paschali* played in Berlin-Tiergarten and Naperville, Illinois, and of Anthony Skilbeck's *The Passion, Play, and Placidity of Water* for carillon and saxophone played in Berlin-Tiergarten. The two-part article contains a great deal of information about the development of the grand carillon in North America where the instrument was developed, and where 60% of the existing ones have been installed.

Extensive articles on the history of the carillon in Germany (two parts: 1665-1900 and 1900-1990), and on the first 15 years of carillon activities at the carillon in Berlin-Tiergarten were published in vol. 3-4 and 5-6, and in vol. 13-14 respectively. The *Jahrbuch für Glockenkunde* is a beautiful and large compendium of articles mostly about swinging bells and illustrated with large numbers of photographs. The contributions are written by experts on all aspects of campanology and noted for their high academic level and precise information. The *Jahrbuch für Glockenkunde* can be ordered from the Deutsches Glockenmuseum, Talstr. 19, 35753 Greifenstein, Germany and costs 49 euros

see *Foreign News*, page 18

from **Foreign News**, page 17

(including a CD) plus shipping charges. A few copies of the first part of the article about the history of the grand carillon can be obtained from the author.

I have also published an article entitled *Musik für Carillon 1600-1900. Die Suche nach einem verschollenen Repertoire* (Music for Carillon 1600-1900. The Search for a Lost Repertoire) in *Glocken in Geschichte und Gegenwart*, Vol. 2, edited by Kurt Kramer (Karlsruhe, 1997) which appeared in a revised version as *Carillonmusik des 16. bis 19. Jahrhunderts in Glocken und Glockenspiele = Michaelsteiner Konferenzberichte* no. 56, edited by Monika Lustig and Kurt Kramer (Michaelstein, 1998).

Photocopied bound brochures entitled *CarillonConcertsBerlin* containing a general report in German and English about the activities, programs of concerts performed, photographs, newspaper articles, and films about the carillon in Berlin-Tiergarten and my activities in and outside of Berlin are also now available. The volumes published so far cover the years 1987-1988, 1989-1990, 1991-1993, 1994-1995, 1996-1997, and 1998-2000 and are 150 to 350 pages in length. They can be paid for in dollars and details can be obtained by emailing Jeffrey Bossin at <campanax@snaflu.de>

News from Dutch-speaking guilds

Translated and summarized by Joost Dupon

Klok & klepel no. 94 (March, 2006)

On the 30th of January, the village of Garderen celebrates the unveiling of their own carillon. The Eijsbouts instrument consists of 44 bells and was tuned according to Bradley Lehmann's new interpretation of Bach's "wohltempierte Klavier."

The journal also pays attention to the 40th anniversary of the new carillon in Dordrecht. By the end of the year, Dordrecht's city hall should have its own carillon. The two instruments will be the

centerpieces of the local bell ringing school "Carillon Instituut Nederland."

The "Nederlandse Beiaard School" has seen a number of its lecturers retire in the last year. K&K looks at how the replacement of the likes of Arie Abbenes and Bernard Winsemius will impact education and research at the NBS in the coming years.

Berichten uit het Nationaal Beiaardmuseum no. 41 (January, 2006)

André Lehr writes an article on eight inscriptions on bells attributed to Desiderius Erasmus.

Attention is paid to the "Kolloquium zur Glockenkunde" hosted in Utrecht this October.

The "Leerboek der Campanologie" by André Lehr, which is used as a course text at the carillon schools of the Low Countries, has been translated into English. Tribute is paid to translator Kimberley Schafer. The book should go into print early next year.

News from French-speaking guilds

Translated and summarized by Wylie Crawford

Le Bulletin Campanaire, of the Association Campanaire Wallonne Second Quarter, 2006

The theme of this edition is Ancient and Modern Ringing and it includes two articles on this topic. Attached to the mailing is a glossy, color map of the 22 carillons of Wallonia (including the traveling carillon in Mons), plus three in Brussels. 10 auto-play-only bell instruments are also listed. Photos and details of the 22 carillons are included on the back of the map, as well.

An article by President Thibaut Boudart explains that the map enclosed in this edition is offered also to members of the Flemish Guild and will be distributed by tourism offices of the respective cities with carillons. He notes that the map includes only bell collections of more than 23 bells, though there are 65 bell collections in Wallonia.

Emmanuel Delsaute presents a report of the annual meeting, which was held March 11 in Gembloux, where the ACW was founded ten years ago. Around thirty members attended, as did representatives of the Flemish Guild, the Mechelen Carillon School, and governmental officials. The event was immortalized by local television coverage.

Serge Joris tells of the visit of nine members of the Scandinavian Guild, which took place for three days last February. The tour began at Tournai, continued to Ath, and then to Soignies, where a chocolate bell was presented to the group. The next day began in Brussels, continuing on to Nivelles and Wavre, where the group heard the seven-bell swinging peal and viewed a video of the bell-founding ceremony that was organized by the ACW in July of 2005. The tour concluded on the last day in Liège, where one of the visitors was accidentally locked in the tower! (Thanks to mobile phone technology, she was quickly rescued.)

Thibaut Boudart presents an article on various methods, ancient and modern, of ringing bells. Basically, they consist of various patterns of striking with the clapper, striking with an external hammer, and swinging one or more bells. All three of these methods have evolved (or devolved) from manual operation to electric operation over time. In the process, the responsibility of producing the sounds of the angelus, the tocsin, the funeral toll, etc. has passed from specialists to laymen, as automation has made the operation more accessible. He cautions those in possession and control of bells to respect the traditions of the past in terms of the speed of striking, the order of pealing (whether ascending or descending) as they relate to the event that the bells announce. (An interesting etymological note: "Tocsin" is a contraction of "toccare signum", to sound a signal.)

The second article in the series by Jean-Pierre De Caluwé describes three of the earliest tower clocks in the province of Namur. The first, dating from 1371-1372, is in the Golzinne castle. The second belonged to the college of St. Pierre-au-Château and was the first community clock in Namur, dating from the same period. The third arrived shortly thereafter, and was placed in the city hall. Drawings of the various sites are included, along with a map of 16th century Flanders.

see **Foreign News**, page 19

Le Bulletin Campanaire, of the Association Campanaire Wallonne Third Quarter, 2006

The feature article of this edition is about “Jacob’s sticks,” wooden sticks in the forms of hexagonal pyramids, which carried a “database” of information necessary for itinerant bell-founders in the middle ages. Philippe Slégers first learned of these sticks when he was approached by the son of a Portuguese bellfounder, asking about the significance of these curious items that were willed to him by his father. Essentially, they contained markings and numbers that described the various attributes of properly tuned bells and were jealously guarded by their owners. The name probably comes from Genesis, wherein Jacob leaves his home without carrying anything, except a pilgrim’s stick. Many bellfounders, too, left their homes to cast bells in faraway places, carrying their own “Jacob’s sticks.”

The proposed minutes of the annual meeting are included, along with the results of the final exams of the music schools at Ath (four students) and Soginies (six students). The results from the carillon class in Namur had not yet arrived.

Serge Joris offers a report, with pictures, of a trip made to Schoonhoven, in the Netherlands, by six ACW members, where they were able to visit 21 tower clocks. He hopes that the ACW can form a committee dedicated to this subject within the ACW.

Miscellaneous notes: On the evening of 21 April, the four swinging bells in Gembloux began ringing shortly after midnight, waking their neighbors and keeping them up for nearly an hour, when the power to the belfry was finally cut. Apparently, a short-circuit in the control cable caused this unexpected “celebration.” This only goes to underscore the need for the planned renovation of the installation next year.

A delegation from the ACW attended the 25th anniversary of Jo Haazen’s service as director of the Royal Carillon School in Mechelen on 15 June.

Did you know ...? 70 years ago, a bell cast in Tournai rang a toll in Switzerland for a Belgian queen. Michel Lejeune documents the story of the death of Queen Astrid in an automobile accident while traveling in Küssnacht, Switzerland during the summer of 1935. The bell, cast by

Marcel Michiels Jr. was given to a chapel near the Lac des Quatre-Cantons in central Switzerland. The queen was so admired by the Swiss that, when the bell was first rung in her memory, bells in nearby villages rang out in response.

Two new publications are announced – the “Fourth Carillon Book from Nieuwegein,” published in two parts by Moshé Lewkowitz, includes 130 works, including those by Mr. Lewkowitz himself, as well as arrangements of music by Cimarosa, Tartini, Locatelli, Mozart, Liadov, Dvorák, Albéniz, Grieg, Elgar, Handel, etc. The second part includes popular songs extracted from a 1750 work by A. Mahaut. These collections are available for free by contacting lewkowitz@wanadoo.nl. Specify your mailing address.

The second publication, “Tower clocks – Time for Everyone” is in Dutch, with English summaries and gives detailed descriptions of the 21 clocks of Schoonhoven. It costs 39.50 euros (plus shipping) and is available via www.ngzkm.nl.

From **L’Art Campanaire**, the bulletin of the French Guild of Carillonneurs No. 59 – April, 2006

President Jean Pierre Vittot announces the Guild’s national exam, which will be held in Tourcoing, preceding the annual meeting scheduled for 1-3 July. These events had originally been scheduled for Avesnes sur Helpe, but the budget for restoring that carillon was pre-empted by restoration funds for another building.

Jean Pierre Carme submits an article describing the renovation of a two-octave Paccard instrument in Albi (Midi-Pyrénées), which has been accomplished after a silence of a decade. The work, which took a year and a half to complete, involved remounting 10 of the bells, reorienting their clappers, and cleaning the keyboard. Although no resident carillonneur is available, the instrument is played regularly by carillonneurs from neighboring Castres and Gaulène.

An article by Christian Luxeuil tells of the 75th anniversary, in 2004, of the 28-bell carillon in Champagny, in the northeast corner of France. This instrument is contained in a very small space (six feet square and less than ten feet tall) – a space that also contains three swinging bells! Originally equipped with a mechanical

keyboard in the form of an expanded piano keyboard (pictured in the article), this mechanism proved to be unmanageable and inaudible and was subsequently “enhanced” in 1962 by an electric action – which proved to be unreliable. Lightning struck and silenced the instrument in 1975 and it lay silent for ten years, after which funds were raised to put in a true carillon keyboard for musical play, with many bells returned and some recast. In 2002, the instrument was disassembled to make way for repairs to the tower itself. In honor of its 75th anniversary, plans were made to extend the instrument to three octaves and to simplify the linkage. A re-installation is scheduled for this September.

Patrice Latour’s article entitled “Carillon and Decentralization” reviews a number of laws regarding education and the obligations of the national government versus local and regional education institutions. It was hard reading, and your translator blunted his sword on many fine points of this legalese. However, it appears to aim to alert carillonneurs of the importance of the Guild’s recent establishment of a national performance standard examination. The author invites commentary from readers with legislative and pedagogic competency.

Patrice Latour reviews the proposal for a carillon at the World Trade Center memorial in New York. He summarizes the points made in the GCNA’s proposal and suggests that these arguments can be kept alive and developed for installations of new carillons.

From **L’Art Campanaire**, the bulletin of the French Guild of Carillonneurs No. 60 – July, 2006

An article on carillons in “La Nature” from 1908 by Jacques Larmanjat introduces the readers to carillons of Europe, including the various pneumatic and electric modifications to the traditional design, which he notes is still musically superior to those modifications. M. Larmanjat mentions that a concert given in Bruges in 1877 was the only time that a carillon was played with an orchestra. The piece performed was a cantata by Peter Benoît.

A list of summer concert series for several locations is included for Chambéry, Dijon, Grezieu la Varennes, Hondshoote, Taninges, and Tourcoing. A special listing of a series of performances on the 10 carillons in Pays d’Oc is included.

body of St. Catherine's Church was gutted by fire in the month preceding the WCF Congress. Fortunately, the tower was almost untouched by the fire, and the carillon was unaffected.



St. Catherine's Church, gutted by fire

Several carillon concerts were played each day, on the St. Catherine's Church or Town Hall carillons, or on the Eijsbouts traveling carillon. Guest carillonneurs included Henk Verhoef (Netherlands), Wim Ruitenbeek (NKV), Wilhelm Ritter (DVG), Frans Haagen (Netherlands), Malgosia Fiebig (PSC), Monika Kazmierczak (PSC), Giedrius Kuprevicius (Lithuania), Michel Goddefroy (GCF), Sinikka Honkanen (NSCK), Laura Marie Levorson Rueslatten (NSCK), Ann-Kirstine Christiansen (NSCK), Todd Fair (USA), John Courter (GCNA), Liesbeth Janssens (VBV), Twan Bearda (Belgium), Luc Rombouts (Belgium), Geert D'hollander (Belgium), Christian Boon (ACW), and Timothy Hurd (CSA).



Listening area beside St. Catherine's Church

Each day was filled with meetings, lectures, concerts, and field trips to interesting and historical sites.

On Monday, the lectures covered the history of music in Gdansk (Dr. Danuta Szlagowska) and the history of the Gdansk carillons including their destruction and rebuilding (Dr. Danuta Popinigis). Frank Deleu gave a lecture on a new publication which documents and discusses 260 chorale variations composed by Johann Ephraim Eggert in 1784 for St. Catherine's carillon. This publication presents Eggert's music in facsimile form together with biographical information, historical information, indexes, and a CD. The day ended with a boat trip to Wisloujscie Fortress where we were offered a banquet while we listened to Polish folk music.



Eijsbouts traveling carillon at Sopot, Poland

Tuesday included a bus trip to Malbork castle, and listening to carillon concerts on the Eijsbouts traveling carillon. After lunch, Marc Van Eyck and Timothy Hurd gave a technical forum about a quality standard for building carillons. Marc emphasized that there needs to be a BKS norm and an independent quality control group. Liesbeth Janssens presented the results of the WCF Keyboard Committee

with a proposed WCF Keyboard 2006. This new standard is very similar to the Keyboard 2000 with more parameters specified. The details of this standard will be documented on the WCF website. Tuesday

ended with another feast, outside the castle.

Wednesday started with a lecture on "Contemporary American carillon music" by John Courter, followed by a lecture on "Bells and bell music in China" by Tin-Shi Tam. After lunch a tour was offered of Oliwa Cathedral with its massive theatre style organ, and then continued on to Sopot, a nearby resort with the longest wooden pier in Europe.

Thursday, the final day of the congress, featured a lecture entitled "Back to the Future" by Luc Rombouts and Carl Van Eyndhoven. During the official closing of the World Congress, it was announced that Wylie Crawford was elected president of the WCF by the delegates. Wylie has served as treasurer on the executive com-

mittee since 1990 and currently is the vice president of the GCNA. Dennis Curry (the GCNA president) was voted to replace Wylie as treasurer of the WCF. It was also announced that the 2011 WCF Congress will be held in Bloomfield Hills. The day



Town Hall, Gdansk

ended with a concert by Sinfonietta Cracovia (directed by Krzysztof Penderecki), followed by the President's dinner (final reception) at Artus Court.

Take Notes:

Carillon Education

Editors' note: This is the second of a series of planned articles dedicated to news and issues concerning carillon education. Members are invited to submit articles for future issues of Carillon News.

Lamont School of Music at University of Denver announces new concentration in carillon

Starting this 2006-07 academic year, SDU's Lamont School of Music is offering undergraduate and graduate majors in carillon. The degree Bachelor of Music will require a total of 207 credit hours. The degree Master of Music will require a total of 50 credit hours. There is currently one student enrolled in each program. Besides the state-of-the-art facilities in the Newman Center for the Performing Arts (2002), DU possesses a carillon cast in 1999 by Royal Eijsbouts, The Netherlands, with 65 bells based on Go (5300 kg.). University Carillonneur Todd Fair has held this position since 1999. Prior to that he taught at The Netherlands Carillon School (1984-1998) and the University of Michigan (1998-1999). For more information, please contact him at tfair@du.edu. Also visit www.du.edu/lamont and portfolio.du.edu/tfair.

The training at the Netherlands Carillon School *by Frans Haagen*

Holland is the country where towers and their instruments were brought to perfection in the 17th century. Today it cherishes the art of the carillon as a rich and living tradition, the Dutch Carillon School in Amersfoort being one of its central institutions. The school was founded in 1953, and since that year more than 270 carillonneurs from 13 countries have studied at the Dutch Carillon School. After their studies in Amersfoort, they made their ways to the 182 carillons in Holland, and to other countries. Today many towers in the USA, Canada, Australia, Germany, Scandinavia and Poland have a professional carillonneur who was educated in Amersfoort. The Dutch Carillon School is part of the Faculty of Music in the Utrecht School of the Arts, which gives students the possibility to study every subject in the field of music. Since December 2005 education at the Carillon School is entrusted to Frans Haagen and Henk Verhoef, Frans Haagen also being its leader.

The Dutch Carillon School focuses on lessons in interpretation and improvisation, given at the school carillon in the Belgian Monument and the two carillons – one historic (Hemony) and the other modern (Eijsbouts) – in the Amersfoort city tower. Students also study Campanology,

Arranging, Programming/Literature and Arranging for Automatic Play.

In addition to the regular program the School yearly offers various projects treating specific topics or composers and excursions. During some projects the students work with specialists, often from abroad. There is also a collaboration with the National Carillon Museum.

The school building has several classrooms, with a number of practice keyboards and educational materials. It also houses an extensive historic collection, a library with an all-encompassing collection of carillon music, and a media collection. Apart from that there is a small campanological collection. A short distance from the main building is the Belgian Monument, the carillon which is available for lessons and practice.

The students are encouraged to play recitals from an early stage in their studies. In this respect the recitals (sometimes paid) in Amersfoort (four a week!) and at the Leiden City Hall are most important. Various towns and organizations invite students of the Carillon School for all kinds of activities and concerts. Since the Netherlands are a small country with a great density and diversity in carillons, it is easy for students to visit and play many instruments.

The Dutch Carillon School trains students for the degree of Bachelor of Music, and for the certificate VKM, comparable to a Masters degree. Also, there is a separate track called contract-education. In this case the teacher and the student will design a specific study program. This program has been of interest to foreign students, who can spend only a year, or less, in Amersfoort.

University of Chicago student organization formed

This past year the University of Chicago witnessed the birth of a new student organization. Named after the Laura Spelman Rockefeller Carillon the group draws members from the graduate and undergraduate student populations as well as an alumna currently working for the University Press.

This is not the first student bell group at the U of C; an organization had existed in the 1990's called "Societas Campanariorum" but it did not last. While

the bells have not been silent—University carillonneur Wylie Crawford and assistant carillonneur James Fackenthal have always ensured a weekly summer recital series and short performances each weekday evening—the bells did not figure largely in student culture. "Most people I talk to are surprised that there is actually a person up there playing," said Erica Duguid, president, "so bringing more awareness to the instrument is one of our most important goals." Two student recitals as well as joint

events with other student groups on campus have been held. Also the increased number of campus carillonneurs allowed for additional daily performances and tours at noon.

Three members of the group attended this year's congress in New Haven which was hosted by a fellow student carillon organization. "We were impressed by the Yale Guild and hope to start something like their student teaching model at our university," said Duguid.

In Memoriam

Abram M. Plum 1925-2002

by Charles Semowich

In 2002, the carillon world lost a dedicated composer with the passing of Abram M. Plum. Abram Plum was born in Oskaloosa, Iowa in 1925. He was awarded a BM, MA, and PhD from the University of Iowa. He studied composition with Luigi Dallapiccola, Phillip Bezanson and Philip Greeley Clapp. He taught at Kletzing College, 1928-48, University of Iowa, 1948-51, 1961-62, University of Kansas City 1951-2 and Illinois Wesleyan University, 1965-91. He retired in 1991. He has composed a wide variety of music focusing on chamber music, piano, songs and carillon. His music has been performed in many locations in the United States and Europe. His compositions have been published by Earnestly Music. He created computer programs for ear training and had established an electronic music workshop. New Ariel and Capstone have recorded his music. He died in 2002.

He wrote 18 pieces for carillon. These have been performed at various carillons throughout the United States. Below is the list of his composition for carillon:

Idyll and Crystals are published in Carillon 2002, Fenwick Parva Press, Dedicated to James Lawson

Epilogue, Dedicated to James Lawson, Published by the Friends of the Albany City Carillon

Threnody, Dedicated to the Victims of 9/11 published by Friends of the Albany City Carillon

Constellations, 1997 published in the Albany Carillon Book

In Nomine, Dedicated to James Lawson, 2000, published by Friends of the Albany City Carillon, #6

Passacaglia, 2001, Dedicated to Charles Semowich Published by Friends of the Albany City Carillon, #7

Fenwick Parva Press publishes the following:

Aus Tiefer Not
A Ground
In Dulci Jubilo, 1999, Dedicated to James Lawson
Mysterium, 2000, dedicated to James Lawson
Paeon
Prelude and Fugue
Waves
Fantasy on Kol Nidre

The following are unpublished:

Ding Dong! Merrily on High, 2000
Sonorities, 2000
Bells Among the Clouds

François Vercken 1928-2005

by Jeffrey Bossin

The French composer François Vercken died last November at the age of 77. Born in Paris in 1928, he dedicated his youth to sacred choral music in the choir of Notre-Dame de Paris and as the director of various children's choirs from 1944-1957. From 1957-1964 he studied composition at the Scola Cantorum with Daniel Lesur and privately with Serge Nigg and Maurice Ohana. From 1960-1974 he worked for the French state television O.R.T.F. and from 1974-1982 for Radio France. In 1984 he was awarded the Audiovisual Grand Prix of Europe and forthwith until his death devoted himself entirely to composition. He produced about 40 works for solo instruments, chamber ensembles, orchestra and orchestra and chorus.

As a Parisian he became acquainted with the carillonneur who played the instrument consisting of 38 bells cast in Paris in 1864 by August Hildebrand, equipped with a piano-type keyboard by Armand-François Collin and installed in the tower Saint Germain de l'Auxerrois next to the town hall in the center of Paris. His friend asked him to compose something for him and he then went on to write a small number of further pieces for the carillon. He became friends with Jacques Lannoy and in 1982 wrote his *Carillon perpétuel* for the carillon of Douai. Lannoy went on to commission him to

write *Un Angelus parmi les Lavandes et le Thym* for the carillon duo competition held in Douai in 1994. This beautiful and impressive piece based on bellringing motives was performed by Gideon Bodden and Gildas Delaporte later that summer at the World Carillon Congress in Chambéry, France. Ten years later it inspired me to commission Mr. Vercken to write three pieces for the Berlin carillon. In 2005 he completed the first versions of two pieces entitled *La Beffroi enchanté* and *Labyrinthe* written so that they could be played either on the carillon or the piano. Unfortunately he died before he was able to discuss possible revisions or write a third. He is survived by widow and his son, Gilles.

Juri Pukhnachev 1941-2005

by Jeffrey Bossin

The eminent Russian campanologist Juri Pukhnachev died last November at the age of 64 after a severe illness. Born in 1941 in Novosibirsk, Siberia as the son of a well-known Siberian poet, songwriter, and folklorist, he studied applied mathematics at the Moscow Institute of Physics and Technology where he received his doctorate in 1969 and where he had already begun teaching higher mathematics two years earlier. Pukhnachev continued teaching and publishing many articles and books in this field until his death.

Because of his interest in Russian folklore, music, and culture and the mathematics involved in the design of bell profiles and in bell acoustics, Pukhnachev developed a passion for campanology. He collected legends, stories, and scientific information about bells and studied the traditional Russian methods of bellcasting. This was important as the art of bell ringing and casting had all but ceased to exist with the secularisation of the country's churches following WW I and the destruction of almost all of its peals under the Stalinist regime. The small number of bell ringers who survived practiced their art isolated from each other and more-or-less in secret and the few interested in campanology worked outside the mainstream Russian culture. The publication of Pukhnachev's book *Secrets of Ringing Metal* in 1974

In Memoriam continues, page 23

Notices

2003 Bulletins available

Additional copies of the *2003 Bulletin: Honorary Members 1936-1996* are still available. If you would like an extra copy for your institution, or family of an honorary member, please contact Ellen Dickinson. In addition, James B. Slater has written a longer biographical sketch on Percival Price with additional stories of his life. If you would like to receive a copy of either item, please contact Ellen Dickinson by email at ellen@ellen.cc, or call 203/323-0600.

Music offered for carillon

Moshe Lewkowitz has prepared his 4th set of music entitled "Vierde Nieuwegeins Beiaardboek" that he will send (free of charge) to anyone who asks for it. He published this set to commemorate the 20th anniversary of the carillon in Nieuwegein, Netherlands.

The approximately 280 pages of music consists of: 1) arrangements of music originally composed for other instruments, 2) folk song arrangements from Eastern Europe, Israel, and Spain, 3) an original composition composed by Moshe Lewkowitz, and 4) 18th century popular Dutch songs composed by A. Mahaut.

His goal in compiling this collection was to choose music that was easy to listen to and not overly difficult to play. Many of the arrangements were published with fold-out pages to minimize page turning. If you would like a copy of this music, contact Moshe at lewkowitz@wanadoo.nl.

Vox Veterrima on DVD

A recording of the impressive piece *Vox Veterrima* for carillon and electronics by the Argentinian composer Ricardo Mandolini is now available on a DVD entitled *50 Years Studio TU Berlin* which has been recently released by the Electronic Music Foundation (EMF www.emf.org). *Vox Veterrima* was composed in 1988 and combines music performed live on the 68-bell grand carillon in Berlin-Tiergarten with a tape of additional music played on the bells and of electronic sounds generated from recordings of the bells. This landmark composi-

tion is 17 minutes long and consists of several sections of clearly recognizable motivic material which is developed to produce a fascinating and dramatic piece. The DVD is playable on North American DVD players and contains 12 additional pieces by composers such as Boris Blacher, Unshuk Chin, Orm Finnendahl, and Trevor Wishart. It is available from CdeMusic <cde@emf.org> and costs about \$25.

Roster Updates

Bill De Turk's new email address:
bdeturk@boksanctuary.org

Lee Cobb's new email address:
lcobb@boksanctuary.org

Roy Lee's new address and home phone number:
#709 - 420 Gilmour St.
Ottawa, ON K2P 0R9
Canada
(613) 261-8718

Julianne Vanden Wyngaard's new contact information:

Home: 1740 44th St. SW Ste 5 #195
Wyoming MI 49519
616-581-0622
Work: Grand Valley State University
616-331-2112
Email: vandenwj@gvsu.edu

from GCNA Committees, page 2

Membership Enrichment

Helen Hawley *
Jeremy Chesman
Janet Tebbel
Phyllis Webb

Membership Roster

Wylie Crawford *
Jim Fackenthal
Lynnette Geary
Dave Hunsberger
Janet Tebbel

Music Selection and Publication

Laura Ellis*
Carlo van Ulft (Arrangements)*
John Gouwens (Compositions)*
Liz Berghout
Lee Cobb
John Courter
Ellen Dickinson
Justin Ryan
Gordon Slater

Nominations

Beverly Buchanan *

Bill DeTurk
Sharon Hettinger

Policies, Procedures and Guidelines

Gloria Werblow *
Beverly Buchanan
Marie Robillard

Professional Concerns

Gloria Werblow *

Public Relations

Linda Dzuris *
Norman Bliss
Margo Halsted
Julia Walton

Tower Construction and Renovation

Patrick Macoska *
Steven Ball

WCF Delegates

Wylie Crawford (President) *
Dennis Curry (Treasurer)
Jeff Davis
Patrick Macoska

Webpage and Internet

Wylie Crawford (Interim)*
Arla Jo Anderton
Norm Bliss
Dawn Daehn
Jim Fackenthal
Julia Littleton
Tiffany Ng
Carl Zimmerman

2007 GCNA Congress

John Bordley *

2008 GCNA Congress

Jeff Davis *

2009 GCNA Congress

Emily Moody*
Lisa Lonie

2010 GCNA Congress

Wylie Crawford*

from In Memoriam, page 22

began to change this situation. He gradually became the center of a large group of people whom he assisted in many ways in their efforts to further the art of bell ringing and campanology in Russia. He published many articles on the subject and edited the two volumes of articles entitled *Bells in History and the Present Day* (1985 and 1990 respectively), was instrumental in acquainting the general public in Russia with bells, bell ringing, and campanology, and played a key role in the revival of the art in Russia. His untimely death has deprived the Russian bell world of its most important representative, and those outside of Russia of the colleague who played a role in providing them with rare insights into it. He is survived by his widow Natasha and his daughter Natalia.

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

