

Carillon News



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Newsletter of the Guild of Carillonneurs in North America

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The 72nd Congress of the GCNA at University of Denver

by Jeremy Chesman



We've never been so high in the GCNA! We held our 72nd Congress in the Mile High City at the University of Denver from June 17-20, 2014. Carol Jickling Lens, University Carillonneur, was, as always, a gracious host. The Congress theme was the music of John Knox, with most recitals featuring at least one of his works. The Carl M. Williams Carillon, a 65-bell Eijsbouts instrument from 1999, was our instrument for the week.

On June 16, the Pre-Congress events began with a memorial service given by the University of Denver for Todd Fair, DU's first University Carillonneur. Jeff Davis and Carlo van Ulft also gave master classes. After a host recital, the day ended, as most do at Congresses, with a cocktail hour. GCNA members provided entertainment during open tower time for the evening reception, which featured an elegant sampling of hors d'oeuvres.



On Tuesday, attendees were enthused to begin with a business meeting. We were welcomed by the Director of the Lamont School of Music and the Chancellor Emeritus. The board also announced Yale as the location for the 2016 congress. The morning continued with two examination recitals and a presentation by DU University Historian, Steve Fisher,

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President's Column



On behalf of the Guild, I would like to offer a big thank you to Carol Jickling Lens and her committee for putting on a great congress at the

University of Denver. It was well run and beautifully hosted. The weather cooperated, making the outdoor activities perfect. A touching memorial service for John Todd Fair was held prior to the beginning of the congress that included heartfelt comments and beautiful music. Old friendships were renewed and new ones made.

It was a great chance to meet and talk to John Knox, to whom the congress was dedicated. Many of us have played and enjoyed his music, and it was a good chance to put a name and a face together, as well as hear his presentation about how he goes about his craft.

The recitals and presentations were of the highest quality, including the "other instrument" concert, which showcased our

members in different ways. Congratulations to our new Carillonneur members, who are a welcome addition to the carillonneurs available for guest recitals. Please give them serious consideration as you plan your recitals for next year.

As the summer recital season comes to a close, it is a good time to capitalize on all of the publicity and positive energy. Social media is a great place to post pictures from the summer's highlights. I am always amazed at how many connections can be made through social media. The posts don't have to be elaborate, but "throwback Thursdays" is a great time to post old pictures or repost things from the summer. I always enjoy looking back at these, especially some of the lighter moments. This can help to keep the carillon alive in your community all year round.

This is the time of year that I like the best. The pile of new music is full of possibilities, and deadlines for programs and program notes are months away. Building your program is one of the most important things that we do as carillonneurs. We are given the opportunity to draw the audience into our world and the selection of music can have a profound effect on the audience. For me, the challenge is to

determine what does the music have to say, and how do I communicate through the bells. I encourage you to take some time to understand your audience and think about how you will bring them along with you to the end of the program.

This is a great time to be a carillonneur because we have high-quality new music available to us in addition to those compositions that have been previously published. I hope that you will support our talented composers by purchasing their music and then performing it. If you get a chance, it would be great if you would contact the composers to let them know that you have enjoyed their music and will be performing it.

Playing the carillon can be a solitary experience because of the distance between performer and audience. This distance is even greater for composers who don't often get to hear their music performed. I know the composers that I have contacted have welcomed a short note of encouragement.

I wish you all the best for the coming months.

To The Editor

Carillonneur or Carillanist?

by David Hunsberger

This responds to Ronald Barnes's essay published in the most recent issue of our Bulletin. I entirely agree with his reasons for disliking the term carillonneur. But instead of carillanist, I think a better alternative is carilloner.

First, CAR-il-lon-ist does not roll off my tongue easily, unlike the pronunciation used in all other English-speaking countries, where the instrument is a ca-RIL-lyn and the player a ca-RIL-lyn-ist. Nobody has proposed we change the way we pronounce the instrument too, and it would make no sense to call the player something that does not match the instrument. But it also makes no sense to change to a usage I find just as awkward to pronounce as our current one. Carilloner is just easier to say.

As in French, in English we call most instrumental musicians by a noun ending in -ist,

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CALENDAR

June 3-7, 2015

54th Annual International
Carillon Festival
Springfield, IL

June 15-19, 2015

GCNA Congress
Missouri State University



John Knox in DU T-shirt

about the development of the school from outlier on the prairie to major metropolitan university.

After two more exam recitals, John Knox discussed the principles he follows for writing for the carillon. We then heard new compositions for carillon in the new music recital, which featured music from ACME and GCNA. Andrea McCrady showered us with a recital of water-themed music. After dinner,

the Class of 2013 Exam candidates performed a recital, and we finished the day with the ever-popular ice cream social hosted by Meeks, Watson & Company.



“Whispers,” by Lawrence Argent, provides an apt listening spot



After a day of beautiful carillon music on Tuesday, we were glad to start Wednesday with a business meeting. The Class of 2017 Board Members were voted in and are Julianne Vanden Wyngaard, David Hunsberger, and Dennis Curry. We were happy to request increased dues from our new carillonneur members Lynnli Wang, Hunter Chase, Katie Leibe, and Carolyn Bolden.



Margaret Pan and Robin Austin

Subsequent to exam candidates 5 and 6, Ellen Dickinson gave a presentation about learning music, generally considered a pre-requisite to performing said music. Margaret Pan and Geert D’hollander performed artist recitals, and Scott O’Neill of the Colorado Symphony led a presentation entitled



Mark Filbert and the GCNA Singers

“Coloring Bells with an Orchestral Palette.”

At St. John’s in the Wilderness Cathedral, we learned that carillonneurs are not simply one-trick ponies in the “other instrument” recital. The excellent recitalists helped us understand the admonishment to refrain from leaving one’s day job. We heard from both of the Cathedral’s organs, as well

as performances on the piano, a recorder ensemble, and a stunning performance by Julia Littleton of the Silver Aria from “The Ballad of Baby Doe.” The newly-formed GCNA Singers gave a premiere performance of Peter Paul Olejar’s “GCNA March.” Afterwards, during the pizza party sponsored by the Verdin Company, attendees could explore the Cathedral, its organs, and a peculiar bell-instrument in one of the towers.



Banquet Attendees Showing Off Their Line-Dancing Skills

On Thursday, we welcomed successful exam candidates Tatiana Lukanova and Andrew Lampinen, and named Austin Ferguson and Carrie Poon as the new editors of Carillon News. There were a number of presentations on Thursday, including Frances Newell presenting her work in arranging as a Barnes scholar, Jeremy Chesman discussing teaching techniques for legato and phrasing, and Joy Banks presenting the history of GCNA congresses through pictures and other artifacts. Sally Harwood and Robin Austin both gave recitals. This busy day was capped with a wonderful



Julianne Vanden Wyngaard, John Knox and George Gregory

banquet, sponsored in part by Eijsbouts and held at the Cable Center.

At the business meeting on Friday, we welcomed the final exam candidate Kerri Lu, and the Board directed the Examination Committee to consider altering the rules for those with degrees from carillon schools. Julianne Vanden Wyngaard was happy that



Jeremy Chesman and Carol Jickling Lens passing the congress host bell

a slightly delayed George Gregory arrived at the Congress in time to join her for their duet recital, and we were all happy to hear them premiere some new works. Tiffany Ng, Barnes Scholar, then spoke about the politics of the Netherlands Carillon in Washington, D.C.

The Congress bell rang its woeful song to bid us a fond adieu. On Friday afternoon, Jeff Davis and Carlo van Ulft again offered master classes. Those still around met for a social hour at Illegal Pete's that lasted much longer than the allotted hour.

Saturday's post-congress trip took us to the Air Force Academy with host Joe Galema. We had a chance to play on the organs of



Post-Congress Trip to Pike's Peak



the Protestant and Catholic chapels at the Academy, and to tour the Jewish and Buddhist chapels. We steered clear of the Druid circle, which had no organ, out of respect for the Summer Solstice.

After the Air Force Academy, we travelled to Manitou Springs to ride the cog rail up to Pike's Peak. After an unplanned stop mid-mountain, our engineer figured out where the "On" button was, and continued to the top. At the summit, we looked down on a lightning storm before it began to snow. I don't know if it was the altitude or the vision of Jeff Davis against the amber waves of grain that

made me lightheaded, but our time on top of the world was over. We descended the mountain and on the house of Carol and Larry Lens for a lovely closing dinner.

Carol Jickling Lens's excellent planning lent itself to a successful congress. Attendees appreciated the beautiful instrument and campus, as well as the balance of work and play. Throughout the congress, the variety in recitals, lectures, and other activities kept us all stimulated. We'll all certainly remember it as a high point in the history of the GCNA.

From the Archives

by Jaime Fogel, Library Special Project Assistant

In December 2013, Bok Tower Gardens was awarded a Council on Library and Information Resources (CLIR) Cataloging Hidden Special Collections & Archives Grant to catalog the vertical files of the Anton Brees Carillon Library. This collection encompasses more than 80 linear feet and 40 boxes of materials related to the carillon and the professionals that play them, including the archives of the GCNA.

After a period of research and careful planning, Bok Tower Gardens Librarian and GCNA Archivist Joy Banks and project assistant Jaime Fogel were joined by three interns, Tamara Ramski, Brooks Whittaker, and Lisa Lombard, to begin processing the GCNA archives.



Project Interns Tamara Ramski, Brooks Whittaker, and Lisa Lombard processing the GCNA archives

During the course of this project, Tamara, Brooks, Lisa, and Jaime, who were new to the carillon world, have learned all about bells, carillons, and the GCNA and have uncovered numerous unique and interesting items about the Guild.

As the project continues, a portion of Bok Tower Gardens' archival collection will be processed, including files for each carillon in North America. Once completed, finding aids for the collections will be available online.

WCF Congress

by John Bordley, with Joey Brink, Koen Cosaert, Wylie Crawford, Linda Dzuris, Jo Haazen, Margo Halsted, Dianne Heard, Andrea McCrady, Anna Maria Reverté, Luc Rombouts, John Widmann, and Carl Zimmerman



Attendees at the 18th World Carillon Federation Congress this summer in Belgium (29 June through 7 July) enjoyed both a packed agenda of well-planned concerts, talks, and other events and meals that featured a variety of Flemish specialties. Just like the menus for the meals, the schedule can be divided into four courses: *Voorgerecht*, *Hoofdgerecht*, *Nagerecht*, and *Koffie*. Instead of presenting the “menus” with all the choices and “prices” (dates and times), vignettes will be presented by individuals whom I asked to address particular points—sort of food reviewers’ comments on their various experiences at the restaurant.

Voorgerecht

The appetizer to the congress was the 7th International Queen Fabiola Carillon Competition in Mechelen, 25-28 June 2014.

I asked Jo Haazen how the competition started and about some of its history. Even though he wrote his vignette in the third person, the story is his personal story, and I have changed it all to the first person.

In 1987 when I was the director of the Royal Carillon School “Jef Denyn,” I saw a need for a high level carillon competition in Belgium as an equivalent to the famous Queen Elizabeth contest for violin and piano. The Belgian court was interested in supporting the project, and the name “Queen Fabiola International Carillon Competition” was chosen. The Flemish government, the province of Antwerp, and the city of Mechelen were also involved in the process. The jury (from Belgium, Denmark, Germany, France, Japan, the Netherlands, Portugal, Russia, and the United States) was traditionally chaired by me, but decisions were always made in cooperation with the whole committee. The first contests were held every three years, but due to organizational circumstances, the interval was changed to five years. From that first contest in 1987, some names emerged that are still well known today: Geert D’hollander won the first prize, Boudewijn Zwart was second, John Gouwens was third, and Koen Van Assche and Eddy Mariën were also among the finalists. The next first prize winners were Boudewijn Zwart (1990); Gideon Bodden (1993); Tom Van Peer (1998); Twan Bearda (2003); Kenneth Theunissen (2008).

Queen Fabiola finalists and jury

Koen Cosaert, new director of the carillon school in Mechelen and jury chair, gives an overview of the 2014 contest and explains an important change that took place for this seventh competition.

The next competition in the series was delayed one year so that it would coincide with this year’s World Carillon Federation congress. Thirteen participants from eight different countries registered for the qualifying rounds. On the concert carillon in the monumental Saint Rombouts Tower, they performed the required piece “Playback” by the Belgian composer Frédéric Devreese, a prelude of their choice by Matthias Vanden Gheyn, and a piece from their repertoire. Five finalists were chosen, and they performed again on the carillon of Saint Rombouts on the first day of the final round. The big change in 2014 was that on the second day of the final round the finalists performed indoors in the Cultural Center on the “Bronzen Piano,” a mobile carillon owned by Anna Maria Reverté and Koen Van Assche. Each candidate performed by himself and then with the Mechelen Chamber Orchestra and a solo clarinet. For this special combination, Geert D’hollander had written a second required piece, “Elegy on a Ground.” The evaluation of the international jury, consisting of carillonneurs from Belgium, the Netherlands, France, Germany, the USA, and Norway, had a surprising conclusion: two candidates ended up tied as best performers. In this situation the rules of the contest stipulate that the candidate with the highest mark for the required piece wins the first prize. The results of the 2014 contest were: 1. Joey Brink (USA); 2. Brian Tang (USA); 3. Thomas Laue (Australia); 4. Rien Donkersloot (the Netherlands); 5. Philippe Beullens (Belgium).

This year’s first place finalist was Joey Brink. Here is his story.

As the winners of the 7th International Queen Fabiola Competition, Brian Tang and I are proud to bring this title home to North America and the GCNA for the first time. Perhaps the most surreal moment of the competition for me was playing Geert’s “Elegy” on the Bronzen Piano



Brian Tang and Joey Brink

together with Clarinetist Sofie Hugo and the Mechelen Chamber Orchestra conducted by Tom Van Den Eynde. Many audience members described the piece as creepy or spooky. Though I certainly already had goose bumps from the nerves associated with performing in front of the international carillon world, listening to and experiencing the music we created gave me the kind of goose bumps I hoped the audience would also feel. The intensity and range of emotions I felt throughout the competition and congress that followed led to an experience that will certainly be with me for the rest of my life. Many thanks to my wife Vera, my first carillon teacher Ellen Dickinson, Geert D'hollander, and all of the GCNA members for supporting and encouraging me throughout the competition!

Hoofdgerecht

The main meal—the main congress—took place from 29 June–3 July in Antwerp with a side trip to Lier.

- One of the *hoofdgerechten*, i.e., one of the main themes of the congress, was carillons with other instruments, particularly with mobile carillons. [Author's note: There will be a complementary, more detailed article about mobile carillons in the *Bulletin*, Volume 63 (No. 2) 2014, which will be published at the end of the year.]



Antwerp garden listeners

The heavens opened and released torrents of rain earlier in the day. By evening, the sun pierced through clouds, giving everything below more vibrant colors, creating a sense of renewal. In this setting, we experienced sounds of Russia through Olesya Rostovskaya's performance of her Miracle Play "The Charmed Land." The event on June 30th mixed recordings of the bells of Rostov Velikiy and flat bells called *bilo*, sounds captured from nature, and folk singing from the heartlands of Rostovskaya's home with her playing the carillon from the tower of Antwerp's

Linda Dzuris describes Olesya Rostovskaya's combination of Russian sounds with the carillon.

*"The charmed land drifts away in the mists of time... Through bitter wind and bleak rain, the gleeful, powerful chimes of the bells rise up toward Our Lord." **

Cathedral. As the composer intended, listeners journeyed over a landscape of aural impressions that ended with this imagery:

*"But those who have saved their soul will still be able to hear the birds, happy to the pitch of their ecstasy, welcome the storm that would wash and cleanse this charmed land ever drifting in the mists of time...." **

* Olesya Rostovskaya

In part of a concert in Lier featuring the Bronzen Piano, Anna Maria Reverté played with her father as clarinet soloist. I asked her to comment.

The Guild of Bell Ringers and Carillonists of Catalonia presented a special concert that included pieces combining carillon and clarinet. My father, Alfons Reverté, is the former clarinetist of the Barcelona Symphony and Catalonia National Orchestra (OBC), and I serve as the carillonist of the Palau de la Generalitat (seat of the Catalan government in Barcelona). Our program was entirely original and consisted of pieces by Catalan composers. The Catalan music presented a very suggestive atmosphere, which the audience appreciated. Also, being able to have a good mobile carillon—the "Bronzen Piano"—facilitated a very good connection between the two instruments.

Combining the carillon with other instruments is not new. In Barcelona in 1990 we combined the carillon with trumpets and trombones. Next we used the carillon with a choir and then to accompany a Catalan folk dance group. Later we branched out to combine the carillon with piano, with synthesizer, with soprano, and even with a symphony orchestra. All these experiences affirmed that the carillon is an extraordinary musical instrument.



John Widmann reports on a concert at the Antwerp Zoo.

Boudewijn Zwart's "Bellmoods" carillon was

the first carillon designed to be ultra-light and easy to move in pieces that are designed to come apart. It was also designed with removable panels that allow the carillon to be played indoors with other instruments. Zwart wanted a four-octave carillon that he could legally haul with a non-commercial vehicle on a trailer, and he worked with an engineer to successfully reduce the weight of the

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instrument. We heard “Bellmoods” at the Antwerp Zoo, featuring Boudewijn dressed as a lion and his daughter Lydia dressed as a lioness. The performance was well received by WCF attendees but also by a number of parents with children who danced to the music. Duets were played with both of them on the carillon, and sometimes one of them on an electric keyboard. They also played duets with a guitar and accordion.

- Another of the *hoofdgerechten* was the centennial of the beginning of World War I.

Andrea McCrady discusses World War I memorial carillons.

While the United States did not enter the First World War until 1917, 2014 marks the centenary of the outbreak of the Great War for the continent of Europe and the British Commonwealth. Consequently, a significant portion of the 2014 WCF congress activities concentrated on the devastation the war wrought upon the bell towers of Flanders and the establishment of carillons in commemoration of the fallen. The day in Leuven was devoted to visiting the twice-reconstructed University Library and listening to recitals on Leuven’s instruments by carillonners of war memorials: Ludo Geloën (Ypres), Scott Orr (Toronto), Amy Johansen (Sydney), and Timothy Hurd (Wellington). In the University Library’s magnificent reading room that afternoon a symposium entitled “Broken Bells of Flanders” opened with an affecting, silent show of photographs of the war’s ravages. It was followed by brief lectures of the development of carillons as musical monuments across the world to the sacrifices of the war and as a voice for peace: Loughborough, Cape Town, Ottawa, Toronto, Sydney, Wellington, and Leuven, and the pending projects in Aarschot and Park Abbey. The symposium concluded with a call to create an international network of Peace Carillons.

Luc Rombouts introduced the symposium, “Broken Bells of Flanders.”

The destruction of the carillons in the Belgian towns of Dinant, Leuven, and Dendermonde in August and October 1914 directed the attention of the world to the Belgian carillon culture. During the four years of the war, twelve Belgian carillons would disappear by fire, bombing, or requisition, but in the Western world the impression was given that almost all carillons in Belgium were lost. Silenced carillon music became a powerful representation of a cultural and peace-loving country that was oppressed by a brutal invader. In addition the metaphor was developed of mourning bells that would only sound again on the moment of the liberation. This happened in reality on 11 November 1918.

After the war some fifteen war memorial carillons were

erected in Anglo-Saxon countries. They were not only homage to brave little Belgium but also a meaningful memorial to Belgian and foreign soldiers who rest in Flemish soil. The most prominent of these instruments are the national memorial carillons of Ottawa and Wellington. The phenomenon of war memorial and peace carillons was one of the main factors that stimulated the international development of the carillon art from the 1920s on.

[Each congress attendee received a copy of *Broken Bells of Flanders. The First World War and the creation of peace carillons*, an illustrated, thirty-four-page brochure in Dutch, French, German and English, by Luc Rombouts and David Proot, and issued by the Province of West-Flanders.]

- And finally, another of the *hoofdgerechten* was business of the WCF.

Carl Zimmerman, treasurer of the WCF, gives an overview of the question of how often the WCF should host congresses.

At the WCF Congress in July, the question of how often congresses should be held came up. The last two intervals have been three years, but before that they were held every two years. Some folks think that three years is too long to wait, while other folks think that an international trip every two years is too expensive, and perhaps two years is not sufficient time to organize such a meeting well. What do you think? Let your board of directors know!

Anna Maria Reverté shares the highlights of her guild’s presentation to host the Barcelona congress from 1-5 July in 2017, with post congress events to 9 July.

At the 2017 WCF congress in Barcelona/Catalonia, there will be carillon concerts on the two carillons in Catalonia, and there is hope that a third carillon will be inaugurated by then. We will feature the carillon in concerts with a variety of other instruments and groups, including: the Children’s Choir of Montserrat Monastery, a symphony orchestra, a soprano, a dancer, a pop group, and a traditional ensemble from northern Catalonia—a *cobla*. We would also like you to enjoy different exhibitions, including: “Sound and Light,” Gaudí’s architecture; Mompou’s bell sounds; bells from Beijing Big Bell Temple Museum at the Barcelona Music Museum, coordinated by the carillonist Hua Xia; and a visit to a reproduction of a c. 433 B.C. Chinese carillon in the village of Rupit. We plan to offer congress attendees the books “Barcelona Carillon Book” and “Catalonia Carillon Book,” with typical Catalan dances, arrangements of Catalan music, original Catalan pieces for carillon, and arrangements of varied music. And, finally, we would like you to enjoy the “party” of our bell ringers’ peals, to visit different towers throughout Catalonia, a bell ringers’ school, and an exhibition of heritage bells. In Barcelona you will have time to visit some musical points

of interest, such as the Music Palace and the Liceu Opera House. We also hope to have a festive boat ride off the coast of Barcelona.



Dianne Heard describes some of the receptions that took place in several city halls.

We were graciously received in the cities we visited. Here are some highlights: Antwerp, the WCF congress host city, warmly welcomed us with a reception in

the city hall. We enjoyed socializing and beverages while admiring the beautiful interior of the building along with the view of the main square (where the next day many watched the World Cup Belgium vs. USA match).

In Leuven, after paying tribute to Mathias Vanden Gheyn prior to entering the building, we received welcome refreshments and were privileged to witness the recognition of two GCNA members for their contributions to the city, John Bordley and Margo Halsted. We wended our way through market day to our Nieuwpoort reception, where we enjoyed sandwiches prior to traveling to Ypres. Our final welcome was in Bruges, where we had the hall to ourselves to admire the decorative and meaningful interior. (Sorry, tourists who tried to visit that evening!)

Nagerecht

The dessert—the primary, post-congress location—was Bruges from 3-6 July, with a trip to Leuven en route to Bruges and a side trip to Nieuwpoort and Ypres.

The theme of World War I continued into the *nagerecht*.

Margo Halsted highlights her visit to the In Flanders Fields Museum.

The WCF event that elicited the greatest emotion for me occurred when the remaining congress attendees were taken by bus to Ypres on 4 July and left off, with free entry tickets, near the relatively new In Flanders Fields Museum. The area around Ypres during the entire Great War was the scene of some of the most important battles and heaviest casualties of the war. Oh my. I was mesmerized for over two hours and was not emotionally able to stay longer to experience everything. For example, here is a part of the exhibit that particularly connected with me. Wearing my special museum bracelet with a chip that identified me by name and from California, I was able to activate screens where actors in life-size 3-D videos, dressed as people who were in the area during the war (townspeople, soldiers, doctors, etc.), stepped forward

and told me in their own (archived and translated) words what was happening or what had happened to them. www.inflandersfields.be/en/discover [Website includes parts of the Last Post and photos of the Menen gate.]

Later in the day in Ypres there were two concerts in the tower of the historic Cloth Hall by carillonneurs representing memorial towers. Four Australians (Lynn Fuller, Astrid Bowler, Thomas Laue, and Anna Wong) performed an “Anzac Day” (Anzac stands for Australian and New Zealand Army Corps) carillon recital. The concert was a tribute to the Unknown Australians and New Zealand soldiers of WWI. The second concert featured players from the West Flanders towers, and Andrea McCrady represented Canada’s Peace Tower. On our bus trip back to Bruges, we passed several of the great number of WWI military cemeteries in the area.



Wylie Crawford describes the Last Post Ceremony.

The Last Post is a military bugle call used by British military units

to commemorate those who have been killed at war. Since 1928, this tribute has been enacted daily at the Menin Gate in Ypres to remember soldiers lost in the killing fields of Flanders during World War I. Every night at 8 p.m., traffic through the gate is halted, the bugle call is played, and wreaths of flowers are placed at the foot of the memorial gate, which is actually a small island of Britain in the middle of Flanders. In 2015, this ceremony will have been re-enacted 30,000 times, having been suspended only during the four years of Nazi occupation during World War II.

On July 4th, as the president of the World Carillon Federation, I had the distinct honor to lead the delegation in laying a wreath during this commemoration. I was joined by the three hosts of the 18th WCF Congress: Koen Cosaert, who hosted the Congress in Mechelen; Koen Van Assche, the host in Antwerp; and Frank Deleu, who hosted in Bruges and Ypres. It was surely the most significant Independence Day I will ever experience—even without fireworks!

Koffie

Those still available for this last course went to Asten, the Netherlands, on 7 July.

Margo Halsted gives a look at the day in Asten.

Following the WCF meeting, about twenty of us traveled

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from WCF previous page

from Antwerp to Asten, the Netherlands. We visited the Royal Eijsbouts bell foundry where we watched the fascinating pouring of ten bells for the new Belgian Carillon School mobile carillon—including the GCNA bell!



During a foundry tour, I was surprised when a worker from the Petit & Fritsen foundry greeted me. The two companies, strong competitors for many years, have merged this year, with the P&F foundry closing and moving their bellfounding materials and employees to Asten.

The Asten Klok (Bell) & Peel Museum was our destination for lunch and talks by museum president Harry van der Loo and board member and *Singing Bronze* author Luc Rombouts. The campanological exhibits are particularly fascinating, and the other displays and the grounds wonderful. The museum won a 2014 €100,000 best museum award. Todd Fair's Old Church bell chamber painting by Barendina Bijtelaar is now on display at the museum.

The Flemish meal has ended. Mark your calendar and plan to attend the Catalan meal in 2017!

Missouri State University to Host 2015 Congress

by Jeremy Chesman



The 73rd GCNA Congress will be held at Missouri State University in Springfield, Mo. next summer. Registration will begin on Monday, June 15, 2015, and the congress will run until noon on June 19. Missouri State is home to the Jane A. Meyer Carillon, a beautiful and clear 48-bell Eijsbouts instrument from 2001. There are several excellent listening places around the tower. The first congress recital begins that evening, featuring the host performing with brass ensemble. A welcoming reception will follow. Most congress activities will be held in the Meyer Library, where the carillon is also located. Therefore, there will not be a need for much transportation or walking during the Congress. Luckily, the weather in June can be quite pleasant, though it can occasionally get a little warm.

I'm excited to present at this Congress what I believe to be some of the finest carillon performers. Recitalists will include Malgosia Fiebig (Utrecht), Joey Brink (Fabiola winner), Ed Nassor (National Cathedral), Janet Tebbel and Lisa Lonie (duo from Philadelphia). There will also be carillon recitals featuring new music for the carillon and the exam class of 2014. Back by popular demand, as well, is the "Other Instrument" recital.

The theme of the congress will be "Teaching and the Tower." If you have an idea for a presentation related to this theme, please feel free to contact me at jchesman@missouristate.edu. I welcome topics related to professional education, carillon pedagogy, audience education/development, and other topics that relate to teaching about the carillon. Also, anyone interested in playing in a master class should contact me as well.

The official congress hotel is the University Plaza. Room rates are \$96, plus tax. The room price is the same regardless of number of occupants, though I doubt the whole GCNA will fit in one room (especially after the pizza party). The hotel features a complimentary breakfast and free airport shuttle, and is located conveniently down the street from the carillon, which is less than a 10-minute walk. Parking permits will be available for those who would like to drive to campus. Most lunches and dinners will be included in the registration fee. The Springfield, Mo. airport code is SGF.

Information about the congress will be available through mailings and at gcna2015.com. Please feel free to contact Jeremy Chesman if you have any questions or suggestions for the congress.

Review of Luc Rombouts' "Singing Bronze: A History of Carillon Music"

by Kim Schafer

Luc Rombouts' masterful book, "Singing Bronze: A History of Carillon Music", takes the reader through a constellation of topics associated with the history of carillons: bells throughout the world, the origins of carillon terms, bell founders, carillonners, music manuscripts, symbolism, political co-optation, and cultural representations. Rombouts skillfully weaves together the particular history of carillons within a broader historical context. In doing so, he adds nuance to the conventional narrative of the carillon. More importantly, by interpreting the politics and culture of bell instruments from a wider perspective, Rombouts inserts the carillon into larger historical and musical conversations, so that the instrument can no longer be separated off as an entity all to its own. If there ever was a book that could enrich the knowledge of carillonners and make other historians and musicians take note of the significance of the carillon, this is it.

From the beginning, Rombouts adds subtlety to the usual story of the carillon's development. He explains that multiple methods of ringing bells fed into the development of the carillon as we understand it, such as keyboards with slats, bells rung by pulled ropes, and automatic ringing mechanisms. The development of the carillon is not a tale of a comfortable linear progression, but of one possible ringing mechanism that arose out of several that interacted with each other. This is illustrated beautifully in a full-page graphic published in the original book in Flemish; I was disappointed that it, and the other appended maps, did not make it into the translated version.

Later in his chronological telling, Rombouts powerfully positions the carillon among cultural and political sentiments in the nineteenth century, namely, romanticism and nationalism. While the nineteenth century is commonly bemoaned among carillonners as an age of waning interest in the instrument, a more complete interpretation is to see that bell instruments

were perceived less as signals and more as symbols. While the general populace may not have appreciated carillon music as much as formerly, the romantic literati tied associations to the bells that made them more important than ever. They reveled in the symbolic meaning of bells; to them, the evocative power of bells, born out of the bells' vital essence rooted in the past, could simultaneously strike fear in sinners, tend to the mourners, and heighten joy in the celebratory. The rich symbolic world conjured up by Chateaubriand, Schiller, and others sowed the seeds of the carillon's ardent rediscovery in the next century. Rombouts argues that romanticism did no less than to keep the carillon alive. The emotional connections and historical memories attached to bells made them ripe for appropriation for another movement of the nineteenth century: nationalism. Representations of bells in operas, prose, and poetry presented carillons as distinctly Belgian. The instrument served as a sorely needed symbol of unification for an infant country more aware of its divisions than its commonalities.

Rombouts also persuasively connects the sympathy felt around the world for Belgium's plight during World War I with the influx of memorial carillons in the New World. The German army leveled the Leuven University library early on in the war, triggering an international outrage and only beginning their rampage: the army would go on to reduce many Belgian cities and their carillons to rubble. Allied poets and composers, such as Edward Elgar, wrote works that depicted the national tragedy through tales of the ruined bells. Through these popular works, the English and Americans learned of Belgium's catastrophe and absorbed a romantic view of bells in Belgian culture. For this reason and others, carillons arose as a natural means to memorialize the fallen soldiers after World War I in the United States and Canada. While these carillons were not the first ones installed in the New World, they set off a cascade of carillons in North America that laid the foundation for our

own carillon culture in the ensuing decades. The international sympathy for Belgium that the bells represented turned out to be a critical component in the exportation of carillon culture to North America.

Rombouts deftly presents the controversy the Vatican pavilion bells caused at the 1958 World's Fair as an embodiment of the carillonner anxieties surrounding new electronic bells. Schulmerich offered free of charge to the Vatican Pavilion a Carillon Americana, an electro-instrument of amplified bronze rods played from a keyboard, a gift which touched off heated resistance from Belgian and Dutch carillonners who felt the new electronic instrument undermined the traditional carillon planned for the same pavilion. The dispute ballooned to the point that multiple bell foundries and countless carillonners took a stand on the issue. In the end, enough Belgian and Dutch carillonners agreed to play the traditional carillon despite the prominent presence of the electronic instrument. Schulmerich managed to bring in Anton Brees and Kamiel Lefèvre from the United States to perform on its instrument. This episode exposes the scope and depth of the anxiety of mid-twentieth-century carillonners about the future of their instrument and vocation in a way that few other outbursts have done.

If there is any fault with this publication, it is only that there is not enough of it. The original book features countless full-page color pictures, while this translated version contains only a fraction of black and white pictures. Similarly, the pre-history of the carillon in the original book was longer. As a consequence, this condensed translation left out enjoyable detailed sections, such as a full explanation of the tale of Reynaert the fox and Tybeert the tomcat and their connection to the term "beiaard." In this adventure, Reynaert lures Tybeert into the home of a priest. When Tybeert is discovered, Tybeert attacks the priest between the legs, at the seamless part that strikes the *beyaert*. The book seems to straddle serving two separate audiences,

continues on page 16

New Carillon Members

Congratulations to Our New Carillonneur Members

by Patrick Macoska

The Examinations Committee is pleased to announce that the following individuals played successful advancement recitals at the 2014 Congress in Denver and were approved by the voting membership in attendance to become our newest Carillonneur members.



Lynnli Wang is a member of the Yale Guild of Carillonneurs, where she studied with Ellen Dickinson. She also studied piano for 10 years and violin for 7 years. She is interested in British art, literature, museums and the theater.

her husband became empty nesters, and decided to begin carillon lessons. In addition to working and practicing the carillon and singing and ringing handbells at church, she spends hours each week walking her dog, dancing and knitting.



Hunter Chase studied carillon with Jim Fackenthal and Oliver McDonald and is a student carillonneur at the Laura Spelman Rockefeller carillon at the University of Chicago. He has a B.S. in Mathematics from the University of Chicago and will begin graduate studies in mathematics in



Tatiana Lukyanova is carillonneur at First Congregational Church, New Britain, Connecticut. She studied with Jo Haazen at St. Petersburg State University where she also studied organ and harpsichord. She studied piano and organ at the State Novosibirsk Conservatory in Russia.

In addition to her musical activities, she enjoys gardening and reading.

the fall at the University of Illinois – Chicago. He studied piano for 10 years with Paul Cotugno. He enjoys the theater, games of all varieties and baking.



Katie Leiby is also a member of the Yale Guild of Carillonneurs, where she studied with Ellen Dickinson. She graduated this year from Yale with a BSA in biomedical engineering. She also plays the violin and piano. In her free time, she enjoys running and cooking.



Andrew Lampinen studied with Jeff Davis and is a student carillonneur at Sather Tower at the University of California at Berkeley. He has a BA in mathematics and physics from UC Berkeley and also studied piano for 14 years.

She will be starting medical school in the fall.



Carolyn Bolden studied with Carol Jickling Lens and plays regularly on the Williams Tower carillon at the University of Denver. She started piano lessons at age 7 and regularly accompanied church and school choirs. She joined the handbell choir at 12 and began organ lessons



Kerri Lu studied at Yale University with Ellen Dickinson. Aside from playing the carillon, she is also an Associate of the Royal Conservatory of Music in Piano Performance and plays the flute.

at 16. She earned a BS in Music Education at the University of Minnesota, where her major applied instrument was organ. She has been actively involved in church music for more than 30 years. She has been employed at the University of Denver in the IT department for nearly 30 years. During these years she gained a husband and had the gift of watching two absolutely amazing children grow up. She wasn't quite sure what to do when she and

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

The Committee would also like to remind you that information pertaining to the 2015 Exam can be found on the GCNA website. Requirements for the 2016 Exam will be posted on the website in early January 2015.

Why Not Apply for a Barnes Scholarship?

by Robin Austin

When the Guild established the Ronald Barnes Memorial Scholarship Fund in 1998, we sought to perpetuate Barnes' legacy by creating a permanent source of funding for individuals to pursue studies or projects in carillon performance, composition, music history, or instrument design. Thanks to the generosity of many donors, the success of six Barnes auctions, and the stewardship of the GCNA's Board of Trustees, the Barnes Fund has grown considerably and currently totals \$215,962.79 (as of May 2014). In the 2015 scholarship cycle, an impressive **\$9,742** will be available in grants.

We can all be very proud of this progress! In spite of this tremendous growth, however, the number of applications to the Barnes Scholarship remains surprisingly low. Perhaps you have a project or idea that has long languished on your desk. *Why not apply for a Barnes scholarship?* Perhaps you are in the middle of writing your carillon's history, but need to travel to review relevant primary documents. Perhaps you would like to explore carillon composition and

arrangement with a prominent teacher? Perhaps you have an idea for instrument design? Perhaps you would like to conduct primary research or oral history interviews? All applications are welcome and encouraged. Remember too that even small awards can have an enormous impact on completing a project. So in this respect, applications of every scope and size have the potential to advance the carillon art. As a professional fundraiser, I can share that the process of writing a grant helps clarify goals. Even if we aren't successful in our first attempt, the experience helps hone our skills for future grant requests.

As we are a small and dedicated community of performers, educators and enthusiasts, there are opportunities to seek the advice and feedback of our colleagues and institutions for ideas. Perhaps there is a project, unique to you and your institution that would make an important contribution to the advancement of the North American carillon art. We want to hear from you! In short, your application is vital to ensure that Barnes' legacy continues.

About the Scholarship

The Ronald Barnes Memorial Scholarship Fund was established by the Guild in 1998 to provide opportunities for North Americans to pursue studies, within North America, of carillon performance, composition, music history, or instrument design. All North American residents are eligible to apply. Again, a total of **\$9,742** is available for distribution to one or more individuals in 2015. Applications and procedural information are available on the GCNA website: www.gcna.org/scholarships.html. Please note that applications must be received electronically or postmarked by March 1, 2015.

For additional information, contact Barnes Scholarship Committee co-chairs, Andrea McCrady (239 Fireside Drive, Woodlawn, Ontario, Canada, K0A 3M0; email: andrea.mccrady@parl.gc.ca) and Robin Austin (Springfield Park District - Thomas Rees Memorial Carillon, Bunn Administrative Office, 2500 S. 11th Street, Springfield, IL 62703; email: raustin@springfieldparks.org).

Research on the Music of Émilien Allard Merits 2014 Barnes Scholarship

by Andrea McCrady



This spring the Barnes Scholarship jury unanimously voted to award the amount of \$8800 to Andrée-Anne Doane for her proposal to research and catalogue the entire carillon works of Émilien Allard over the next two years. This project is particular timely, since 2015 will mark the centenary of Allard's birth (1915-1976). From 1956 to 1975, Émilien Allard was carillonneur at St. Joseph's Oratory in Montreal, where Ms. Doane now serves as titular carillonneur. A great many

unpublished copies of Allard's music can be found at the Oratory. However, the National Archives of Quebec in Montreal also owns 26 boxes of his documents (compositions and arrangements), many photos and slides, recordings, class notes and manuscripts. Ms. Doane plans to build a detailed catalogue of his works, comparing both collections. She will receive technical guidance throughout the project from Joy Banks, librarian at the Anton Brees Carillon Library (ABCL) and GCNA Archives. At the conclusion of her

research, she will present her findings at the 2016 GCNA congress at Yale and provide a digital copy of the catalogue to the ABCL and GCNA.

Andrée-Anne Doane was born into a family of professional musicians. She received a Bachelor's degree in voice from University of Quebec in Montreal. Organist in several Montreal churches, her interest in liturgical music brought her to Saint-Joseph's Oratory where she was cantor for several years. There she began her lessons on the carillon, first with Claude Aubin (Montreal) and then with Dr. Andrea McCrady (Peace Tower, Ottawa). Since 2008 she has held the post of Carillonist at the Oratory. In addition to playing two concerts per day, five days a week, Ms. Doane is responsible for promoting the carillon through scheduled tours and workshops, and for hosting a summer recital series with international guest performers. In 2010, she recorded a CD entitled "*Chantent les Cloches*", featuring solos and duets with Claude Aubin on the carillon of St. Joseph's Oratory. In June 2013, she became a Carillonneur member of the Guild of Carillonneurs in North America after playing a successful exam recital at St. Paul, Minnesota.

Heritage Music Progress: *One project complete, one nearly complete, one about to start*

by Andrea McCrady

There's lots of positive news to report about the work of the Heritage Music Committee. In follow up of the Committee's first project, the estate of Sally Slade Warner was finally settled this winter. Lee Leach was in touch with the executor, and obtained permission to send the electronic copies of her scores scanned by Carla Staffaroni and stored at St. Stephen's Church to the Anton Brees Carillon Library (ABCL) and GCNA Archives. Now Sally's carillon music is safely preserved in digital form both in Cohasset, MA, and for academic research at the ABCL. This successfully concludes the first Heritage Music project.

Next, the Committee contacted Beverly Buchanan, who agreed in February to permit the Guild to prepare an electronic catalogue of her published and unpublished music for carillon, and solely for archive purposes, to create electronic copies to be permanently retained at the ABCL and GCNA Archives. Over her long career, Beverly was the carillonneur of two-, three-, and four-octave instruments, and created skillful arrangements, as well as compiling useful anthologies, for this wide variety of carillons. Not only did she serve the GCNA well by organizing its Publications system, but she also produced clean, legible copies of her own collections, and upon her retirement, generously donated them to carillon libraries in Nashville, Tenn. (Belmont University), Wichita Falls, Texas (Midwestern State University), Gainesville (University of Florida), churches in Michigan and North Carolina, and the GCNA Archives in Lake Wales, Fla.



From May through June 2014, the Heritage Music Committee hired University of Florida student Mitchell Stecker to

catalogue the arrangements made by



Beverly Buchanan that were already sent to the ABCL at Bok Tower and to the University of Florida. In early May, he spent a week in Lake Wales, being instructed in the basics of cataloguing by Joy Banks, and made his way through the music stored there. In addition to recording information about each piece, he also made a photographic record of all of original Beverly Buchanan arrangements he encountered, for the sake of documentation. Upon returning to Gainesville, he continued the process with the music housed at the University of Florida, as well as the scans that had been sent from the portions of Beverly Buchanan's music housed in North Carolina, and at Midwestern State University. In total, nearly 250 pieces of music have been documented, many of which have never before been published. The next step, which is currently in progress, is to coordinate with Jenny King and David Enos in Michigan and Richard Shadinger in Nashville to see if there is more original music of Beverly's in the parts of her collection that they received. If so, they will send scanned copies to Florida to complete the catalogue. Mitchell writes of his experience, "It was a very interesting project to help undertake, as it gave me a very intimate view of what Beverly Buchanan – a figure whose prominence in the carillon community is not necessary to state – provided for her musical community. To have the opportunity to document her work and to provide some insight into how her contributions fit into the larger scheme of the development of the carillon art in the US during the latter half of the 20th century is an opportunity that I am thankful to have had."

With the Buchanan project nearly finished, the Committee's next undertaking is a digital catalogue of the Robert Kleinschmidt collection at University of California, Berkeley. Robert B. Kleinschmidt (1910 – 1959) served as carillonneur at Washington Memorial Chapel, Valley Forge, Pa. (1932 – 1938) and First Methodist Church in Germantown (Philadelphia), Pa., while also serving as Assistant Professor of Mechanics at Lehigh University. Subsequently, he taught mechanics in the Engineering Department at the University of Buffalo, N.Y. and concurrently served as carillonneur at the Rainbow Bridge Tower Carillon in Niagara Falls, ON (1948 – 1959). In addition to composing many works for carillon he copied many works from other carillonneurs. Many of the historic American carillon pieces from the first half of the 20th century are preserved only in Kleinschmidt's collection. It was purchased by Jerry and Evelyn Chambers, major donors of the UC Berkeley carillon, and is now housed in the Campanile library. Even though the collection is pretty large (500+ items), this project should be relatively simple, since it would probably only require verifying the accuracy of the existing catalogue and then putting it into electronic format, then scanning copies for the ABCL. During his tenure, Ronald Barnes made a detailed typewritten catalogue of the Kleinschmidt collection. The current University Carillonist, Jeff Davis, is strongly in favor of the project. He confirmed that the Berkeley Carillon Institute holds the copyright for the collection, and has received approval from the Chair of the Music Department to proceed. Beginning in the fall of 2014, the Committee will contract with a Berkeley carillon student to proceed with the work through the next academic year.

Look forward to the next installment of Heritage Music tidings in the 2015 fall edition of *Carillon News*!

North American Carillon School

by Carlo van Ulft

The North American Carillon School (NACS) is growing and progressing rapidly. This year, two students passed their Proficiency Exam: Patrick Knox, Springfield, Ill., student of NACS team member Robin Austin, and Kipp Cortez, Ann Arbor, Mich., student of team member Ray McLellan. Both are looking into furthering their skills and moving towards the Performance Diploma track.

In addition to the twelve locations around the USA that were initially involved in the NACS, we are happy to announce that Linda Dzuris, at Clemson University has also joined our ranks. We welcome Dzuris to the team and are excited that she will enlarge our reach within North America to spread the art of carillon playing. We are in negotiation with other colleagues around the USA who have indicated the desire to become part of the NACS and support its goal and take advantage of the structured “carillon specific” theory courses available

to their students. We will keep you posted.

The NACS team is working diligently on the further development of the Performance Diploma requirements, which, as far as technical and musical performance skill level are concerned, will equal the level of the final diplomas of the leading European schools.

A perennial problem for the carillon world and its students has been the lack of access to, and availability of, practice keyboards. Chime Master Systems from Lancaster, Ohio has stepped up to the plate and is offering students of the NACS a very generous lease/rental agreement for their 4 octave digital practice keyboards, bringing the rates in line with the rental rates for pianos and other larger instruments. Already, a few NACS students have taken advantage of this great opportunity. It gives our students the opportunity to have a practice keyboard in their home and not have to rely on access and availability of the practice keyboards at

the institutions that own carillons. Also for those that are moving away from institutions that own carillons, it offers the possibility to continue to build their skills, whereas in the past these students were often lost for the carillon world. For more information check out our website at carillonschoolusa.org.

In August, a five-day long NACS Workshop took place in Centralia, Ill., the headquarters of the NACS. Three persons participated in the workshop. In addition to working on their technical/musical skills, the participants had almost unlimited access to the Centralia Carillon and the matching practice keyboard. The Centralia Carillon has not been played this much within one week since its inauguration in 1983. One day was set aside to visit area carillons, which gave the participants exposure to three additional, and very different, carillons. We visited Concordia Seminary in St. Louis, Mo., Principia College in Elsah, Ill., and the Rees Carillon in Springfield, Ill.

Congratulations to Our Newest Associate Carillonneur Member

by Margo Halsted

Jim Quashnock has become the twelfth person to pass the Associate Carillonneur Exam. He plays the Redwine Carillon at Midwestern State University in Wichita Falls, Texas. Jim is the first candidate to earn the certificate while performing on a three-octave carillon. His history project was a detailed history of the Redwine Carillon. A biologist/chemist by trade, he completed twenty years of Air Force military service.

Quashnock started piano lessons at an early age in Pittsburgh, PA, and has played the organ since his college days at the University of Dayton. His interest in playing the carillon came from hearing carillon recitals at the Deeds Carillon in Dayton. He has played the carillon for five years.

Jim writes, “During a recent trip to the Netherlands, I was given the opportunity to play the Hemony Carillon in the Dom Tower in Utrecht thanks to the graciousness of Malgosia Fiebig, the current carillonneur. The slightly less than 400 steps to the top, (I lost count at 300), is a workout of its own. But seeing that massive low G bell when you reach the top is worth the climb.”

The AC Exam is three years old. Information about the exam may be found on the GCNA webpage.



Missouri State Announces New Carillon Scholarship

by Jeremy Chesman

Missouri State University is pleased to announce a new scholarship for students in carillon and/or organ. The Don S. and Rosemary Witt Scholarship funds full-tuition in-state scholarships for graduate and upper-level undergraduate keyboard students. The award can be combined with graduate assistantships, out-of-state fee waivers, and other scholarships. Missouri State University offers graduate and undergraduate degrees in carillon and organ with either a performance or a pedagogy track. For more information, contact Jeremy Chesman, University Carillonist, at Jchesman@MissouriState.edu.

Transitions

New Carillonneur for Luray

by Elizabeth Vitu

Jesse Ratcliff has just been appointed as Luray, Virginia's new carillonneur. The Belle Brown Northcott Carillon (Luray Singing Tower) is a 47-bell Taylor & Sons instrument, donated to the community in 1937. Mr. Ratcliff is Luray's 4th carillonneur, following Anton Brees, Charles Chapman, and David Breneman. This is a full-time position, with four weekly concerts eight months out of the year.

In his own words, "I am excited to play this instrument and revitalize it among the greater community."

On behalf of the Graves family, we are particularly pleased that the perpetuity of the instrument is now ensured.

from **Editor**, page 3

but both languages have exceptions; we have drummers and trumpeters, perhaps others (and Dutch has beiaardiers). Both of those English instrument names serve also as verbs, describing something a person may do: one can drum, or trumpet, neither requiring actual use of a drum or trumpet. The French noun "le carillon" has its verb counterpart, "carillonner," which means to ring bells (including in a chiming clock or doorbell) but also carries meanings that resemble those of the English verb to trumpet: to proclaim or to sound off, which indeed describe traditional uses of bells, including announcing the time, sounding alarms, and celebrating. And, as one may "trumpet" in English without blowing into an instrument, one may "carillon" in French without striking a bell. We carilloners, in our day, indeed do more than just sound off, but the derivation of the word is solid, and lends nice recognition to the ancient notion of a guild, as a society of contemporary artists who take pride in the roots from which they have emerged.

We have already taken the French name for our instrument, although with a greatly restricted definition (a carillon in France need have only three or four bells, perhaps playable only by ropes). We should continue the centuries-old English practice of taking a French word just as it is, dropping unnecessary letters and adjusting the meaning to suit our needs, and then pronouncing it as though it were ordinary English. For many years at Berkeley I have called myself an Assistant University Carillonneur, triggering some approving comments (though little actual

imitation), but never puzzled looks. We should become The Guild of Carilloners in North America.

Vema System in Oudenaarde

by Margo Halsted

I cannot resist writing to you and your readers about a visit I made on June 29, 2014, with another American and a Dutchman, along with Marc Van Eyck to the Belgian city of Oudenaarde. Marc had us play the bells and showed us the first example of his Vema System (Van Eyck Mechanical Adjustment System). I was able to easily adjust the weight of a key by simply using my fingers to unhook a wire from a specially-designed crank and then to move that same wire's end hook to any of several other crank hole choices. In addition, by adjusting by hand two places on the special clapper spring, I could change the key weight on either end of the stroke. This adjustment affects: (1) one's ability to play a larger or smaller dynamic range by adjusting one key end, and (2) one's exact preference for playing tremolando at the other key end. After installing and learning how the system works, a carillonist will be able to easily adjust his or her own instrument! Van Eyck has many years' experience in maintaining and adjusting carillons. I believe his new system to be a breakthrough in carillon mechanism design and worthy of careful study by every carillon player, builder and maintainer. (See Van Eyck, Marc: The Vema System. GCNA Bulletin Volume 63, 2013, pp. 32-36.)

from **Luc Rombouts**, page 11

carillonners and non-carillonners, and it does not fully cater to either group. Carillonners may skip over basic knowledge about the instrument, such as the tuned partials in a bell, while non-carillonners are not given enough information on the cover and introduction to even determine what a carillon is. The picture on the front cover is ambiguous (how are the bells played?), and the introduction describes carillons as musical instruments comprised of bells in towers, which may lead readers to think of other forms of ringing bells, such as change ringing. A full description of the carillon does not appear until chapter five. In trying to serve two very different audiences, Rombouts runs the risk of boring one group and confusing the other, each at different points in the book.

These quibbles are minor. Rombouts has written a marvelous history of the carillon. He takes into account the various facets of carillon and its music, and positions it within a cultural, political, and social context. To my knowledge, no other carillon book has done this as well. "Singing Bronze" should be required reading for any carillonner; the widened context in which the instrument is placed will give carillonners—as well as historians and other musicians—a deeper appreciation for the West's oldest mass musical instrument.

Installations, Renovations, Dedications

New Carillon and International Concert Series Debuts

by Tim Sleep

Plainfield United Methodist Church, located in Plainfield, Ill. introduced their new 23-bell meantone carillon on Easter Sunday, 2014. The carillon has been expanded from a century-old chime that was located in their historic tower. Chime Master Systems partnered with the church to provide consultative services as well as installing their pneumatic playback system.

Due to the efforts of church member Larry Stephens, the church was able to raise the funds necessary to be able to expand their 100-year-old Meneely Chime to 23 bells playable from a baton keyboard housed in the modified chime stand.

The interior walls of the tower proudly display the history of the project, from the ordering of the original bells just after the turn of the century to the completion of the project in 2014. The parts of the original chime stand that are no longer in use were preserved and are also on display.

This past summer, the church was able to present two recitals for the community. Andrée-Anne Doane, Carillonneur at Saint Joseph's Oratory, Montreal played in June and Naperville City Carillonneur, Tim Sleep in July. In addition to the outside seating, a video and audio feed to the sanctuary provided additional seating. Refreshments were served by church members who were on hand to proudly share their instrument with the community.



Oakland University's Elliott Carillon Dedicated

by Dennis Curry

The final Petit & Fritsen carillon was dedicated on September 19, 2014. The dedication program included brass band and featured a commissioned work for carillon solo. Guests included local dignitaries, university officials, Frank Fritsen, Jim and Tim Verdin, local Michigan carillonners and nearly 2,000 students and community.



Oakland University Carillon dedication, Sept. 19, 2014.

To mark the occasion, Provost James Lentini's composition paid tribute to the University's history and mission, along with honoring the benefactors whose generous donation made the tower possible. The composition is titled "Ulysses' Sail," a reference to Oakland University's sail logo, which traces its roots to the University's early years in the 1960s. OU's sail is a stylized version of the sail from the ship of Greek hero Ulysses and suggests a voyage in pursuit of knowledge. Oakland's motto, "Seguir virtute e canoscenza," is taken from Dante's epic poem in which Ulysses tells his men to "seek virtue and knowledge." The 151-foot Elliott Tower was funded by a \$6.7 million donation from longtime University benefactors Hugh and Nancy Elliott. "The composition begins in a celebratory style, leading to a middle section featuring the 'Elliott' theme, which is reflective in nature, and then returns to the celebration theme for the ending," Dr. Lentini explained.

The inaugural recital was played by Dennis Curry, University Carillonneur, and featured music from Todd Fair's estate. Todd's entire collection will reside intact in the carillon studio and provides an ongoing legacy for Oakland's new carillon culture and future student research and reference.

At long last: Meeks, Watson to renew Grosse Pointe Memorial Church carillon

by James Biery, Minister of Music and Organist, Grosse Pointe Memorial Church

GROSSE POINTE FARMS, Mich. -- The bells of the existing 47-bell carillon in the tower of Grosse Pointe Memorial Church were removed the first week of May to continue the process of the complete renovation of the carillon during this year. The work of the renovation includes the following:

- Tuning corrections in all the existing bells, to bring the tuning of the instrument up to present day standards, which have been made possible by the advent of modern digital equipment for pitch measurement and analysis.
- One bell will be cast by the foundry of Meeks, Watson & Company, in Georgetown,

continues on page 20

Overtones *Regional Notes*

Geert D'Hollander Led Virtuoso Carillonneurs at Bok Tower International Festival

By Frances Newell



Gerda Samyn and Tom Van Peer

Geert D'Hollander rang in Spring 2014 by leading an international festival at Bok Tower, Lake Wales, Florida. Geert rotated concerts with Tiffany Ng, Monika Kazmiercsak, Jeremy Chesman, and Tom Van Peer for eight days filled with original compositions, arrangements, improvisations, and established repertoire. Tiffany Ng performed "Blessing and Honor and Glory and Power", by Geert D'Hollander, "Chorale", by Elizabeth Kelly, and the world premiere of "Enfilade", by Jeffrey R. Trevino. Tom van Peer performed the North American premiere of his own composition, "Four Preludes in a Sentimental Way", his own "Impressions of Andalusia", and an improvisation on "Whisper Not", a jazz theme by Benny Colson. Then, Tom brought the audience to its feet, cheering, as he performed a phenomenal improvisation of "Happy Birthday", in honor of his partner, Gerda Samyn, Secretary at the Carillon School in Mechelen.

As the sun set and the full moon rose over Bok Tower, Monika Kazmiercsak played music associated with night; scary, dreamy, and popular. The first movement from Beethoven's "Moonlight Sonata" and Debussy's "Claire De Lune" brought piano music to the carillon. A North American Premiere of "Permatomas (Transparent)" by Algirdas Klova preceded nocturnes by Chopin and John Field.



Monika Kazmiercsak, Tiffany Ng, and Frances Newell

Jeremy Chesman played "Reflexies" by Jacques Maassen, then honored Ronald Barnes by performing "Paraphrase on a Siciliana of Pasquale Ricci".

Geert D'Hollander closed the festival with a sunset concert of his improvisations on Irish Folksongs and his own "Irish Inspired Compositions" to 6th century hymns, airs, and dances.

I drove away as a full moon shone over Bok Tower, and the lyrical, expressive, creative playing of all the carillonneurs sang in my ears.

Midwest Regional Carillon Conference at Oakland University

by Dennis Curry

Local carillonneurs and enthusiasts met on October 17-18 to see, play, and hear the new Elliott Carillon at Oakland University. Highlights included panel discussions on topics covering how to introduce a carillon culture and build a tradition for universities and the wider community. Most importantly, the group fun activity uncrated and filed Todd Fair's music collection in the new carillon studio.



Elliott Tower at Oakland University

History Comes Alive at Rees Carillon Concerts this Summer

by Robin Austin



His home prior to winning the Presidency in 1860, Springfield, Illinois loves Abraham Lincoln. Springfield also loves the Thomas Rees Memorial Carillon and its annual International Carillon Festival. In an effort to reach new audiences, the Rees Carillon and the Looking for Lincoln Heritage Coalition joined forces this summer to present “Lincoln and the Music He Loved.” These free, weekly Carillon Concerts featured Lincoln’s favorite music along with living history presenters, in full-period costume, from the very popular History Comes Alive program.

The first “Lincoln and the Music He Loved” program—the opening concert of the 53rd International Carillon Festival—took place on Wednesday,

June 4. Park District carillonneur Robin Austin was joined by soprano Gailyn Draper and tenor Jerry Hicks. The concert was narrated by Christian McWhirter, author of the new, critically-acclaimed book *Battle Hymns: The Power and Popularity of Music of the Civil War*. Christian serves as assistant editor of *The Papers of Abraham Lincoln* at the Lincoln Presidential Library and Museum.

Thanks to the support of the Looking for Lincoln Coalition, Mr. and Mrs. Lincoln appeared and greeted guests and Mr. Lincoln even spoke about his love of music. (Actors Fritz Klein and Pam Brown, who have worked together for many years, are considered among the nation’s leading Abe and Mary interpreters.)



Robin Austin looks on as Mr. Lincoln, accompanied by Mrs. Lincoln, welcomes the audience to “Lincoln and the Music He Loved”.

“Lincoln and the Music He Loved” continued, from June 11 through September 24, with free, weekly Carillon concerts. Thanks to custom up-banners installed at the Old State Capital and the Lincoln Home National Historic Site, National Park Service, “Lincoln and the Music He Loved” generated considerable interest and increased attendance for both the Carillon concerts and Washington Park Botanical Garden. The banners were designed by

Jessica Gottstein and funded by a grant from the Rees Carillon Society.

For a copy of the Lincoln program, please visit: www.carillon-rees.org/Events/Carillon-Festival

Carillon Masterclass and Concert, Family & Friends Weekend at Wellesley College

by Jeanne Xu



Students of the Wellesley College Guild of Carillonners playing the carillon.

As part of Wellesley College’s annual Family & Friends/Homecoming Weekend, the Wellesley College Guild of Carillonners hosted an Open Tower in Galen Stone Tower, on Friday, October 17, from 4 p.m. to 6 p.m., and Sunday, October 19, from 2 p.m. to 4 p.m. The Wellesley Guild was thrilled to have Dr. Laura Ellis from the University of Florida to lead a masterclass with the members of the guild (Oct. 17) and to perform for families and friends all over campus (Oct. 19). All were welcome to attend; refreshments were served.

Last year, Galen Stone Tower was graced with the presence of international carillonneur Geert D’hollander from Antwerp Cathedral in Belgium and Bok Tower in Lake Wales, Fla. During this special event, D’hollander led two masterclasses for the Guild. Through these masterclasses, student performers learned different approaches to improving their musical interpretation and were introduced to various techniques in handling the carillon.

NOTICES . . .

Jesse's Song: A Hymn of Peace, Duo for Carillon

by Ennis Fruhauf

Fruhauf Music Publications is offering a new carillon publication for a four-octave instrument, available for complimentary download, printing and performance. **Jesse's Song: A Hymn of Peace**, Duo for Carillon is an eight-page duet composed in a 19th-20th century romantic carillon idiom, laid out in a single-system format shared by Primo and Secondo players. The Notes can be found on frumuspub's Carillon Music page. To access the PDF file posted on FMP's Download page, please visit www.frumuspub.net.

Congratulations to John Hammond

contributed by Lisa Lonie

The GCNA extends its hearty congratulations and sincere best wishes to FATHER John Hammond! John, the son of Duke carillonneur Sam Hammond, was recently ordained into the priesthood on July 26 and is currently serving Christ the King Church in Nashville (which coincidentally is only about a mile from the carillon at Belmont University in Nashville). John was one of the youngest members to pass his carillonneur exam (he was 17). Read more about John's journey and the role of music in his life by Googling 'John Hammond Catholic'.

Book of carillon music published

by Charles Semowich

De Laetsburg Press has published a book of carillon music containing original pieces and arrangements by Charles Semowich. Most of the pieces are for 4 octave instruments.. The title is: *Carillon Music: Arrangements and Original Music*. It is available from Amazon.com for \$20 plus shipping.

http://www.amazon.com/Carillon-Music-Arrangements-Original/dp/0990721507/ref=sr_1_4?ie=UTF8&qid=1410260797&sr=8-4&keywords=charles+semowich

GCNA To Go Paperless

by Tim Sleep

Beginning this fall, our annual reports, roster, and minutes will no longer be mass-mailed to the membership but will be available to view or download from our website. This change will allow us to reduce the amount of paper that is used as well as save money on production and postage.

Those members who don't have internet access or are unable to view or print the reports may request a print copy by contacting the Guild president, Tim Sleep at tsleep@ameritech.net or in writing at:

Tim Sleep
28W640 Warrenville Rd., Warrenville, IL 60555

from **Grosse Pointe**, page 17

Ohio (the firm carrying out the entire renovation project), to fill in the originally-omitted second bass semitone (keyboard D#3) of the carillon. This new bell, to weigh approximately 2,650 lbs., will become the new bell number 3 in the instrument, and bring the total number of bells to 48 covering four musical octaves. (The largest, or bourdon bell of the carillon weighs about 4,650 lbs., and the total weight of bells after the addition will be somewhat over 13 tons.)

- A new bell frame is being made, reorganizing the bells in an arrangement designed to improve both the directness and sensitivity of the playing action, but also to improve the projection and balance of the tone of the bells as heard from the tower.

- A complete new manual playing action is being made for the carillon, making use of shielded stainless steel ball bearings; all bells are being furnished with new support hardware and with new clappers of a special cast iron alloy designed to bring out a mellow and musically balanced tone from all the bells.

- A new playing keyboard of advanced design is being made for the carillon, and the existing practice keyboard will be rebuilt and brought up to date with an improved practice action.

Grosse Pointe Memorial Church was completed in 1927 and a chime of eight low pitched bells from Gillett & Johnston, was installed. Hymn tunes were played electrically from the organ console in the sanctuary. A clock mechanism also was installed for sounding the Westminster Quarters and striking the hours.

For the 25th anniversary of the building in 1952, 39 bells by Petit & Fritsen were added, completing a 47-bell instrument.

Meeks, Watson & Company personnel taking part in the on-site work for the removal of the bells are: William C. Meeks, Partner; Richard M. Watson, Partner; Joshua A. Meeks, Shop Manager; and Roy Atkins.

Phyllis Webb is carillonneur at Grosse Pointe Memorial Church.

The project may be completed by the end of this year or early in 2015 (Jenny King contributed to this story.)

News from French Speaking Guilds

Translated and summarized by Wylie Crawford

Le Bulletin Campanaire, of the Association Campanaire Wallonne (ACW)
No. 78 – Second Quarter, 2014 (Translated and summarized by Wylie Crawford)

Although I normally only summarize articles directly concerning carillons, the first two articles are of special interest. The first describes a cryogenic method for cleaning bell mechanisms – by spraying them with pellets of frozen carbon dioxide. The accompanying pictures display remarkable results. Note that the bell bronze is not targeted, but rather the support elements, linkages, hammers, etc. The second article describes a method for estimating the weight of a bell from its diameter. Using the formula $W = 1430 \times D^3$ one can determine a bell's weight (in pounds) from the cube of its diameter (in meters). It even works for diameters smaller than one meter.

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Arend van der Toorn, a recent graduate of the Mechelen carillon school presents a study he did of carillon instruction in Europe. He became interested in the subject when he was enrolling in the school and when he learned that the Mechelen coursework for the “final degree” normally takes 9 years, whereas in Amersfoort (Netherlands) it only takes 6 years. He created three questionnaires to study the differences among the various institutions and conducted 21 interviews. A 200-page treatise emerged, which is summarized here. The Mechelen school was the only source of European instruction from 1922 until 1953, when the Dutch school was created. Since then, carillon schools have been established in Douai (France), Løgumkloster (Denmark), Gdańsk (Poland), Saint Petersburg (Russia), and – recently - Bourneville (England). Additional instruction has taken place, as well. In Belgian Flanders, besides the school in Mechelen, the Lemmens Institute in Leuven has offered a baccalaureate degree in music since 1985, with carillon as the performing instrument. Non-professional instruction has also been available in Borgerhout,

Deinze, Lier, Mol, Ghent, and Diest. In Belgian Wallonia there is no professional instruction today, but there have been professional schools in Mons and Namur. Non-professional instruction is currently available in Ath, Liège and Soignies. In general, the European opportunities for carillon instruction, for students of all ages and backgrounds, are many and varied.

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The gossip column notes the upcoming completion of a 47-bell carillon in Liège. Dinant hopes to celebrate its 100th anniversary of the beginning of WWI with a 50-bell instrument, thanks to individual public donations. Fabrice Renard will be the carillonneur. 3,500 students gathered at the foot of the Leuven University library to sing, along with a brass ensemble, on April 3. A press release tells of the merger of the Royal Eijsbouts and Petit & Fritsen foundries.

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The calendar section lists an event in Wavre on April 26 to remember its long-time carillonneur Christian Boon. St-Amand-les-Eaux will have an international competition for young carillonners on May 17. Summer carillon festivals are listed for Ath, Brussels, Dinant, Liège, Mons, Nivelles, Tournai, and Verviers.

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From ***L'Art Campanaire***, the bulletin of the French Guild of Carillonners (GCF)

No. 82 – April, 2014 (Translated and summarized by Wylie Crawford)

The French Guild offers details about its annual meeting, hosted by the Pays d'Oc region in southern France, from July 25 to July 29. Lodging will be in Toulouse, and the meeting will include visits to a variety of instruments, including those in Gaulène, Drèche, Villefranche de Rouergue, Castres, St. Gaudens, Castelnaudary, and Carcassonne. [Trans. Note – several of these instruments have fewer than 23 bells, so we would not consider them carillons.]

The 11th annual student examinations will be held in Tourcoing on June 28 on its 59-bell carillon.

25 French cities are GCF partners, as a result of a 2008 invitation from the Guild to solicit such partner memberships. The partner cities come from various regions of the country, including instruments as small as 15 bells. A four-page listing of the cities, including photo, basic technical information (founder, date, weight, automatic play, if any) and contact information is given. The cities and their number of bells are Bailleul (35), Bergues (50), Bourbourg (50), Cappelle-La-Grande (48), Castres (33), Chalons en Champagne (56), Chatellerauld (48), Dunkerque (50), Forcalquier (15), Gourdon en Quercy (25 planned), Grézieu La Varenne (30), Hombleux (16), Hondshoote (61), Le Creusot (25), Meximieux (20), Miribel (50), Montrouge (27, electric keyboard), Nuits-Saint-Georges (37), Saint-Amand-Les-Eaux (48), Saint-Gaudens (36), Saint-Quentin (37), Seclin (42), Seurre (47), Tain L'Hermitage (14) and Villefranche de Rouergue (32, electric keyboard).

An illustrated article describes the 16-bell instrument in Hombleux, which I will not summarize further due to its size.

An article by Francis Crépin, president of the Guild and also carillonneur in Saint-Quentin, tells of a 90th anniversary commemoration of the replacement of that city's carillon. In 1917, the original carillon had been destroyed during the Great War, with only the empty campanile remaining. The original carillonneur, Gustave Cantelon had been evacuated to Belgium with his family. In 1919, after returning, he wrote to Jef Denijn at the Mechelen carillon school to ask for help in acquiring a replacement instrument. A transcript of Denijn's willing response is included, which indicates that he himself had just returned from London, having lost his wife and daughter during his exile. Seven months later, Denijn paid a visit to Saint-Quentin, to raise money for a new

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Remembering Todd

by Carol Jickling Lens

Who knew, back in 1971, when this tall, handsome young man from Pennsylvania walked into the Springfield Congress, that he would become a part of my life for the next four decades! As we were both waiting, along with about 11 other people to play our “Advancement” recitals, Todd and I became friends. (Well, I have to admit I had a huge crush on him that lasted for about three of the next four decades.)

It was ten years before I attended another congress, but we didn’t lose touch. Our times at the Netherlands Carillon School didn’t overlap – I graduated in June of 1974, he began in September – but when I went back to visit Amersfoort in June of 1975, Todd was a good companion. Later that same summer he came to Cranbrook for my wedding. There was a carillon recital between the ceremony and reception during which he and I played a duet – it’s the best picture of me at my wedding.



Wedding Duet

For the next 24 years Todd stayed in the Netherlands. What a life he had! He worked for a spice company for a while, so he had many trips to South Africa. He

taught at The Netherlands Carillon School, and at the carillon school in Denmark. He was carillonneur at the Oudekerk in Amsterdam – which gave him the best little apartment in the attic of the church with a great view of the activities in the red light district below – and at the Waagtoren and Laurenskerk in Alkmaar. He was in the Concertgebouw chorus where he also taught a course in solfege. (When we moved to England in the 80’s I had the privilege of staying in said apartment a few times and attending a concert where the chorus sang.) He traveled all over the world, including carillon trips to Japan and Australia.

Todd became a sort of surrogate uncle to our children. On one of our trips to visit him he took us to the Amsterdam zoo after which we rented paddle boats in the canals. Somehow we took a wrong turn and ended up in the ship channel. You never saw paddle boats move so fast as we tried to turn around and pedal back to safe waters! He would also come to England to visit us, thus beginning a long tradition of sharing holiday meals.

In the mid 90’s Todd began to wish he could move back to America. He loved his life in Holland, but was ready to come home. Timing was in his favor. He filled in for Margo Halsted in Ann Arbor when she took a sabbatical. Then the new position at the University of Denver became his in 1999. He spent many happy hours playing and teaching on the Williams Carillon. He took full advantage of the mountains being close

by and went for many hiking trips, which he adored.



Todd in the Mountains

Denver is a hard city in which to make friends if you’re new in town. Towards the end of Todd’s tenure at DU he became disenchanted with many things. The hardest part of our friendship was when I got his old job. It was difficult not being able to share my excitement about my good fortune in light of his bad fortune. But Todd wasn’t done yet. After moving back East where he really felt at home, he got the job as choir director and organist of Zion Lutheran Church in Wilmington. He had access to carillons again and was looking forward to joining the recital circuit once more.

Todd was a great talent. In his prime he could play rings around most people. He happily shared his musicianship with many people in many places. He was a wonderful teacher, a good arranger, a great friend, and had a wicked sense of humor. I’m not sure which of these traits will be missed the most.

from **French Speaking** page 21

37-bell instrument, which was installed in 1924 by Michaux of Leuven. For this year’s commemoration, Koen Cosaert, the current director of the Mechelen school played a recital of works by Denijn.

Americans in France

by Elizabeth Vitu

The 12th edition of the Perpignan International Carillon Festival features four American carillonneurs this summer: Wylie Crawford, Karel Keldermans, George Matthew, and Tin-shi Tam. Our other guest carillonneurs are Audrey Dey (Belgium) and Amy Johannsen (Australia). This year’s theme is “Nature in Music”. We have had impressive numbers of concert-goers, ranging from 300-550 people for each evening recital, many staying afterwards to meet the artist.

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The University of Chicago

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