

Carillon News



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Newsletter of the Guild of Carillonneurs in North America

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Historic Congress in Michigan



by Jenny King and Sipkje Pesnichak

The 2011 combined congresses of the GCNA and the World Carillon Federation marked historic events and set new benchmarks.

A record 200 carillonneurs, as well as family and friends of the carillon gathered beginning June 26 at Kirk in the Hills Presbyterian Church in Bloomfield Hills, Mich., for a week devoted to the majestic instrument. Every continent save Antarctica was represented.

Participants of the historic gathering immersed themselves in all things carillon, from its history and the development of carillon music to a peek into the future. They listened to new music written for the carillon, plus a program featuring the carillon paired with keyboard.

New Features Enhance Online Edition

The online edition of *Carillon News* now contains bookmarks for each article and links to all websites and e-mail addresses appearing in the current issue.

Readers can find the online issue posted on the GCNA website by clicking "Events and News" > "Newsletters." Bookmarks appearing on the left side will take readers directly to a chosen article or can be collapsed for full-screen viewing. Moving the cursor over website links and e-mail addresses and clicking on them will open the website or start an e-mail.

Thanks are due to Patricia Johannes, who is responsible for the suggestion to bookmark the *Carillon News* PDF and has volunteered to add links to this edition.

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The Editors

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see **Committees**, page 3

President's Column



As I've often mentioned, I was almost overwhelmed, during my first GCNA congress, at Princeton in 1995, by the realization that a whole new family had just dropped into my lap. Cautious and reserved, I was continually made to feel at home. I remember the first person who spoke to me, and the conversation that followed. I remember host Robin Austin greeting me prior to the first general session. I remember who came up to me in the garden adjoining the alumni center prior to the banquet as I stood alone, determinedly feigning interest in the roses while wondering if I should have brought a suit and tie. I remember talking at length with Sally Slade Warner during the pizza party about the Guild's nature and peculiarities and history, and later listening to her invitation to come to Cohasset. I remember driving home knowing that something truly precious had come into my life.

When the board elected me president of the Guild a year ago, many thoughts related to that first congress experience came to mind, each linked directly or indi-

rectly to those first impressions of warmth and decency and dedication and perspective and sensitivity that I encountered at Princeton. I was moved by my colleagues' confidence and assurance. Although initially surprised by their invitation, I wasn't intimidated or overwhelmed by the idea or resistant to it, and I hesitated only momentarily before accepting. It seemed logical, timely, and important. The office would present both obligation and opportunity. It would demand efforts at dynamic and thoughtful interrelationships, with their inevitable promise of productivity. It would call on administrative abilities that I knew I had, and might well require some new ones. It was a proper challenge.

As I've tried to stay focused on that challenge, I've unsurprisingly found that these persistent themes of warmth and decency and dedication and commitment have always been present, both organizationally and individually. How appropriate, therefore, as memories of the Michigan congress continue their dance, to pause and reflect on that magnificent yet intimate enterprise. For the Guild's finest qualities were everywhere in evidence.

Measured by registration statistics, number of carillons heard in recital, the number of first-time attendees, the relentless imagination and drive that produced everything from Motown improvisations to the 75th Anniversary Gala Recital, the international focus of lectures and presentations, or the *Phantom* extravaganza witnessed by an enormous community audience, the 2011 World Carillon Congress showcased the carillon on a previously unimagined scale. It was a grand celebration.

from Committees, page 2

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Elizabeth Berghout, Sharon Hettinger, Carol Anne Taylor

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Tower Construction & Renovation Pat Macoska, chair
Steven Ball

Calendar

51st International Carillon Festival, Springfield, Ill.
June 3–9, 2012

Midwest Regional Carillon Conference, Springfield, Ill.
June 4–5, 2012

2012 GCNA Congress, Clemson University
June 19–June 22, 2012

Western Regional Carillon Workshop, Denver
November 21–22, 2012

Meanwhile, measured by such moments as the Kirk's Bells of Blessing rededication, the welcoming words and nature of hosts at every location, the wise and collegial laughter and enjoyment that accompanied the Barnes Auction, and almost certainly most important, the private conversations that occurred everywhere, the congress was also warm and intimate. Most important, for all its size, complexities, challenges, and inevitable rough edges, the Michigan congress was kind, respectful, and calm, a peaceful and restful oasis.

I offer thanks to each of the Michigan hosts for presenting a world-class congress, and to each attendee for your presence and your participation.

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2012 Congress Linda Dzuris, chair

2013 Congress Dave Johnson, chair

New Carillonneur Members

by Lisa Lonie

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 2011 congress at Kirk in the Hills, Bloomfield Hills, Mich.



Stephan Burton

Stephan Burton studied the carillon with Don Cook at Brigham Young University while pursuing a bachelor's degree in math and is currently pursuing a master's degree in math, also at BYU. When he was four years old, he saw the BYU carillon for the first time. He started taking piano lessons with the goal in mind of eventually playing the bells. He still plays the piano in his spare time, particularly jazzing up hymns. He enjoys taking trivia quizzes or simply browsing Wikipedia pages, reading about whatever new topic he wants to learn about. He always has some math book checked out from the library for "fun."

He enjoyed serving as a summer carillonneur at Yale and organizing the 2010 summer concert series. He was inspired to try out for the GCNA exam after meeting and hearing the guest carillonneurs. His interest in "metal music" extends to Indonesian gamelan (metallophone ensembles), which he dabbled in when he did a language immersion program in Indonesia.



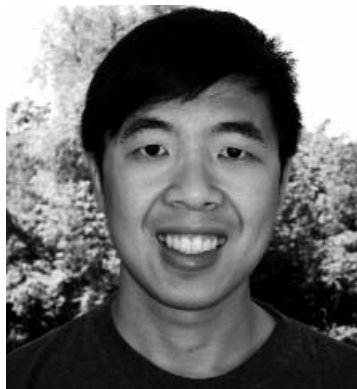
Joseph Brink

Joseph Brink began his carillon studies at Yale University in 2007. For the past four years, he has taken lessons with Ellen Dickinson and toured North American and European carillons with the Yale Guild of Carillonneurs. In his final year at school, he served as the Yale Guild's co-chair. This coming fall, he plans to attend the Royal Carillon School in Mechelen, Belgium. Apart from playing the carillon, Joseph spends a lot of time working in a mechanical engineering lab at Yale. He enjoys outdoor activities such as hiking, camping, swimming, and playing ultimate Frisbee, as well as board games.



Joseph Peeples

Joseph Peeples, a student of Don Cook at Brigham Young University, has completed a bachelor's degree in art from California State University Channel Islands and a master's degree in organ performance from BYU. When he's not practicing one of his instruments, he likes to do computer programming, catch up on the news, learn about the latest tech gadgets, or play racquetball.



Nick Huang

Nick Huang graduated from Yale University this past May, double-majoring in linguistics and economics. He has been playing the carillon since his freshman year and studied carillon with Ellen Dickinson.



Chelsea Vaught

Chelsea Vaught studied carillon with Dr. Elizabeth Berghout at the University of Kansas, where she received a bachelor's degree in music, piano, and organ performance. She also received a bachelor's degree in education from Bethel College, North Newton, Kans., in 2007, and a master's degree in church music with an emphasis in organ and carillon performance from the University of Kansas in 2009. She is currently completing a DMA in church music with an organ emphasis at the University of Kansas. Outside of music, Chelsea enjoys following various sports such as college football and basketball and major-league baseball.

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

Carillon membership in the GCNA not only benefits individuals with renewed confidence as performers but also serves as testament to the public of our ongoing commitment to carillon musicianship and advancement of the carillon art.

from *Congress*, page 1

They were introduced to the fledgling carillon culture in Russia.

This was a celebration of carillon music, musicians, and music lovers coinciding with the 75th anniversary of the GCNA.

Early registrants enjoyed an outdoor worship service on June 26 in the Kirk's garden. It was followed by a recital by Jo Haazen, the Bells of Blessing rededication, and a festive service with congress participants in the church's sanctuary.

"The week was beyond my expectations," said co-host GCNA Vice President and Kirk carillonner Dennis Curry. "Everything ran as planned. Michigan was at its best. All 13 of our carillons were available to visit during the Congress."

Fifty of the 2011 registrants were first-timers—a strong indication that the art is alive and well, Curry said.

Among the "newbies" were Anna Kasprzycka and Monika Kazmierczka of Gdansk, Poland. Enriched and energized by their congress week, the carillonners launched individual U.S. concert tours. Armed with a GPS and fueled by Subway sandwiches, Kasprzycka drove to towers from Minnesota to Tennessee.

"The congress and my tour made my knowledge of American carillon culture much deeper," Kasprzycka said. "It showed me in which context carillon music is played here, in large, quiet areas and on many exceptionally beautiful-sounding instruments."

Carillonner Olesya Rostovskaya, from St. Petersburg, Russia, called the 2011 combined meetings "a very important moment for our Association of Russian Carillonners."

Delighted that she had the opportunity to present information on the fledgling guild

of carillonners in St. Petersburg, Rostovskaya continued: "To play Russian carillon music and speak about 300 years of Russian carillon history—it was a happiness for me."

Suffering with a sore throat the day of her illustrated talk, Rostovskaya relied on the Russian language skills of carillonner Joe Maher of Scottsdale, Ariz. The longtime student of Russian served as Rostovskaya's impromptu translator during her comprehensive talk in the sanctuary at Kirk in the Hills.

Maher, a newer GCNA member who plays the 25-bell Eijsbouts carillon at St. Barnabas in the Desert—Arizona's only carillon—said that as a beginner, he appreciated the opportunity to hear the most experienced carillonners and also meet and talk with them.

"It was very exciting to have so many from all over the world," Maher said. "I took advantage of it by sitting with a different group of people every evening at dinner."

Veterans of GCNA and WCF congresses agreed the 2011 joint venture was helpful to them as professionals.

Belgian carillonner Koen Van Assche was especially pleased with the idea of having a composition requested for the 50th anniversary of the carillon at Kirk in the Hills and asking the composer, Geert D'hollander, to perform it during congress—"and give everyone a free copy."

Van Assche supported the continued introduction of new music written for the carillon, plus new ways of using the carillon at congress settings.

"The fun of a congress is to discover what is innovative around the carillon," he said. "Perhaps the congress can be the place to do even more experiments."

British carillonner and composer John Knox, whose recent works debuted during congress week at Kirk in the Hills and at Jefferson Avenue Presbyterian Church, proclaimed he was "absolutely delighted with the whole congress."

Along with others, Knox said he was grateful to hear so many fine instruments.

"The time we spend at Jefferson Avenue brought back so many memories for me," said Knox, who returned to the carillon bench June 30 to participate in a short recital at the church, where the 1925 Gillett & Johnson instrument is a close relative of the G&J carillon he played for years in London's Old Bond Street.

New Guild Examination *by Margo Halsted*

The new Associate Carillonner Exam (ACE) is now available for all GCNA Associate Members who live in North America. It is an exam requiring performances of medium-difficulty music, administered by a committee of experienced teacher judges who will be able to assist in improving an applicant's playing, if that is deemed necessary and desired.

Any range of carillon is acceptable as a performing instrument. The exam requirements include carillon history and program-creating components, as well as recorded submissions. Those passing the exam will receive a certificate and a special notation on the GCNA membership list.

A complete description of the process and requirements are available on the GCNA website at www.gcna.org. There is no set deadline for submitting an application.

from previous page

“I was also thrilled to hear the lovely G&J bells at Christ Church Grosse Pointe,” he said. “I had heard so much about them, including Ronald Barnes’s very high opinion as to their beauty. I was not disappointed.”



John Knox

Dave Johnson, GCNA President, observed “In all probability, the morning spent in Detroit provided most Congress attendees with their first opportunity to view, at intimate range, a city in the long process of wholesale reinvention. Far from being immune or standing resolutely aside, St. Mary’s of Redford Catholic Church and Jefferson Avenue Presbyterian Church understand how to be, and are determined to remain, wise and logical servants within their respective neighborhoods.”

Jefferson’s Pastor Peter Smith put it well in his welcoming remarks when he said, simply, “Don’t believe everything you read in the papers. Good things are happening in Detroit.”



St. Mary’s of Redford Church

Presenter Daphne Price McCree grew up in Ann Arbor, Mich., and said she loved returning from her current home in Ottawa, Ontario. She noted the clever *Back Page* silent film at the Michigan Theater with Steven Ball’s organ accompaniment as well as the historic film footage of the creation and installation of the Burton Tower’s Baird Carillon, which celebrates its 75th anniversary this year.



Burton Tower

McCree cited the many venues throughout the week, calling St. Hugo of the Hills “great.”

Perhaps the most elegant gathering spot was Meadow Brook Hall, once the residence of Matilda Dodge Wilson. It was the site of the 2011 gala banquet, followed by the auction to benefit the Barnes Scholarship Fund.

Fund co-chairs Janet Tebbel and Lisa Lonie reported profits of more than \$5,100, thanks in large part to exhibitor Jonathan Lehrer and auctioneer Tim Sleep, who together succeeded in encouraging members to loosen their purse strings. Janet and Lisa have announced they will take a year off, adding that “the bidding and buying frenzy will resume” at the 2013 Congress in St. Paul, Minn.



Meadow Brook Hall

The traditional pizza-and-beer lunch on July 1 included, for “dessert,” a classic car show at Christ Church Cranbrook, where closing ceremonies were held, followed by a record-setting 75 (plus one) carillonners in teams of five performed 15 selections on the church’s Booth-Wallace Carillon.

Record Number of First-Timers

by Carol Anne Taylor

At the joint gathering of the GCNA and the World Carillon Federation Congress, 50 new attendees from across the world experienced the recitals, lectures, and social gatherings. The members exhibited great hospitality in welcoming them to the Congress. Once again, thank you to GCNA publications and ACME for providing gift certificates for the first timers. Our goal is to encourage them to return and contribute to the mission of advancing the art of the carillon.

First-time Congress Attendees



Clemson University To Host the 70th Annual GCNA Congress

by Linda Dzuris

Please join Clemson University in celebrating the Clemson Memorial Carillon's silver anniversary by attending the 70th GCNA Congress from Tuesday, June 19, to Friday, June 22, 2012. The 47 bells cast by the Paccard Fonderie de Cloches of Annecy-le-Vieux, France are housed atop the campus's main building, Tillman Hall.

Highlights include planned performances and presentations to celebrate the 50-year exam anniversaries of Bert Gerken, George



Gregory, and Carl Zimmerman. Jacques Maassen of the Netherlands will participate as a guest artist, celebrating his 25th anniversary as a GCNA Honorary Member. We have p r o g r a m s

being prepared by some of our Canadian members, and the 2010 Barnes Scholar, Carol Anne Taylor, will highlight our ties to Mexico with the presentation and distribution of carillon music for Spanish liturgy. The 2011 Barnes Scholar, Sharon Hettinger, will share her research of our "Carillonneur Family Tree."

Campus points of interest include Clemson Memorial Stadium, better known as Death Valley, one of the ten largest on-campus stadiums in the United States; the 300-acre South Carolina Botanical Garden, with miles of streams and nature trails, display gardens, flowers, and plants; Fort Hill, historic home of Statesman John C. Calhoun; and the 18-hole championship John E. Walker Sr. Golf Course, one of most prominent golf courses in South Carolina.

Clemson University is in upstate South Carolina on the shores of Lake Hartwell and nestled in the foothills of the Blue Ridge Mountains between Charlotte, N.C., and Atlanta, Ga. While the university student population is approximately 19,000, the city of Clemson's population is 13,000. There are several transportation options.

Greenville-Spartanburg Airport (GSP) is the nearest international airport, located off Interstate 85, 48 miles from campus. Other regional airports include Charlotte Douglas International Airport (CLT) in Charlotte and Hartsfield-Jackson Atlanta International Airport (ATL) in Atlanta. Both airports are about 2.5 hours' drive from campus. There is an Amtrak station located at the corner of Calhoun Memorial Highway and College Avenue in Clemson, station code CSN. The Crescent Route travels through Clemson, with stops connecting New Orleans and New York City.

Numerous lodging options are available, including dorm rooms. Details will be released in the spring along with registration information.

75-Performer Concert Thanks

by Carol Jickling Lens

I would like to once again thank each and every one of you who participated in this great event. Even if it wasn't the most perfect recital ever performed, I am willing to bet that it was one of the most fun recitals ever performed, and a team-building exercise on top of that. I have begun the process of trying to get it into the *Guinness Book of World Records*. Rick Breitenbecher made a wonderful movie of the concert, but our legal advisor has said that it cannot be posted online without written permission from all performers and from the copyright holders of all the music, which would be a daunting task, to say the least. I will bring the DVD with me to the Clemson congress in the hopes that it can be shown in the display area.

Auction Report

by Lisa Lonie

The 2011 Ronald Barnes Scholarship Auction and Sale was a huge success! During the WCF/GCNA joint congress, just over \$5,100 was raised. Fun and laughs abounded, especially when the auction came down to its last minutes. A special shout out goes to exhibitor Jonathan Lehrer and auctioneer Tim Sleep, both of whom were highly successful in encouraging members to open their wallets. Congratulations to all of our winners and thank you for your energetic support!

Humble co-chair auctioneers Janet Tebbel and Lisa Lonie are going to take a year's sabbatical. The bidding and buying frenzy will resume in 2013 at the GCNA congress at the House of Hope in St. Paul, Minn.

Without the generosity of our colleagues and bell founders, this year's auction wouldn't have been a success. Thank you!



GCNA Family Tree Research Wins 2011 Barnes Scholarship

by Andrea McCrady

The Guild of Carillonneurs in North America awarded the 2011–2012 Ronald Barnes Memorial Scholarship to Sharon L. Hettinger. Hettinger's proposal to create a "carillonneur family tree" for North American carillonneurs will document and preserve pedagogical lineage for North Americans, those living and deceased, who studied here or abroad, and will include those carillonneurs from abroad who may have pedagogical roots here in North America or reside here.



Sharon L. Hettinger is Director of Music and Organist at St. Andrew's Episcopal Church, Kansas City, Mo. She is a full Carillonneur member of the GCNA (2001). She served on the Nominations Committee for the GCNA for several years, as well as the Bylaws Committee, and she is currently on the committee to select new music to be published by the Guild. She began her carillon study under the tutelage of world-renowned carillonneur Bert Gerken at the University of Kansas (Lawrence, Kans.), where she continues to play. Recent coaching is with Karel Keldermans in Springfield, Ill. Hettinger has performed recitals throughout the Midwest, including the International Carillon Festival in Springfield in 2008. In 2009, 2010, and 2011, she also made presentations at the Midwest Regional

Conference in Springfield.

A native of Niles, Mich., she received her Master's of Music (organ/church music) and Doctor of Musical Arts degrees (organ performance) from the University of Kansas. Her Bachelor of Music degree is from Westminster Choir College, Princeton, N.J. In her spare time, Sharon enjoys quilting; photography; discussions with her husband, Lyle; playing with their two golden retrievers, Andante and Sophie; and visiting family at a cottage on Long Lake, near Traverse City, Mich., and family in Colorado.

The Ronald Barnes Memorial Scholarship Fund was established by the Guild in 1998 to provide the opportunity for North Americans to pursue studies within North America of carillon performance, composition, music history, or instrument design. All North American residents are eligible to apply. A total of \$6,750 is available for distribution to one or more individuals in 2012. The scholarship award is announced at the annual GCNA congress each June. The winner must sign an acceptance letter by July 31 of the award year, and funds may then be dispensed in August. The winner has up to two years to complete the proposed study. An application and procedural information are available on the GCNA website, www.gcna.org. Applications for the 2012 award must be postmarked by Tuesday, March 1, 2012. For further information, contact the Barnes Scholarship Committee co-chairs, Andrea McCrady (239 Fireside Drive, Woodlawn, Ontario K0A 3M0, Canada; e-mail: andrea.mccrady@parl.gc.ca) and Robin Austin (2801 Pennsylvania Avenue #A106, Philadelphia, Pennsylvania 19130-1741; e-mail: robin.austin@yahoo.com).

Overtones

Regional Notes

50th Annual International Carillon Festival

by Sharon Hettinger

The 50th annual International Carillon Festival was celebrated simultaneously with the 15th annual Midwest Regional Carillonists' Conference during the week of June 5–12, 2011, at Rees Memorial Carillon, located in Washington Park in Springfield, Ill. This jubilee milestone of 50 years marks the longest-running carillon festival in the world. The festival is made possible by the Springfield Park District, Rees Carillon Society, and the Carillon Belles, a volunteer organization that is present for all recitals, selling memorabilia and answering questions, distributing program booklets, and serving as ambassadors for the carillon.

The 50th Anniversary International Carillon Festival booklet is a handsome piece of art itself: it has a laser-cut "50" on the black card-stock cover, with a background that resembles an impressionist work of art, yet on a closer look is quite graphic. This stunning booklet, artistically designed by Scott Richardson, with layout and editorial work by Linda Keldermans, included all of the programs for the week, with biographies of the carillonists, program notes, and information about each performer's tower. It also incorporated historical photographs of carillonists from the festival's 50-year history, and a roster of recitalists by country. While a few inadvertent omissions were noted in the listing of performers, the depth and scope of the information that this document chronicles is sure to assist carillonist aficionados with historical research for years to come.

The Rees Carillon was cast by Petit & Fritsen and dedicated in 1962. In 2001, a



new World Standard keyboard was installed for the 67-bell carillon. The sensitive action makes this keyboard easy to play. In fact, when one is used to a keyboard with stiffer action, one often seems to overplay. The Springfield Park District has provided a large-scale screen for viewing the carillonist, with several camera angles showing feet and hands at work.

New this year, for the thousands of visitors who came to the park over the week for the festival, was the installation of lighting on the tower. Numerous permutations of colors can be changed at the three stages of installation: the base, midsection, and top. Creating art by changing the colors as the carillonist is playing (in rhythm or at key moments) is a work in progress. The ability to control the color permutations during recitals may well enhance the interpretation of the music and the pleasure of the listeners.

Additional upgrades completed for this 50th anniversary year include remodeling inside the tower to provide a new, traditional internal stairway between levels 2 and 3 (access has primarily been by elevator); beginning work on a museum in the tower; and the creation of an archives area. The nearly completed museum contains beautiful display cases for bells and other items

and will have a small working carillon that children (and adults!) can play while they watch the transmission wires move the clappers of the bells that will be hanging there.

The Festival's opening concerts on Sunday evening were presented by Peter Langberg (Denmark) and host carillonist Karel Keldermans with guitarist Wim Brioen (Belgium). Charles Dairay (France), Vegar Sandholt (Norway), Trevor Workman (England), Sue Bergren (USA), her daughter percussionist Maggie Bergren (USA), Caleb Melamed (USA), James Rogers (USA), and Andreas Schmid (Germany) were guest recitalists for the remainder of the week. Each artist presented two recitals during the week, with the exception of Melamed, Rogers, and Maggie Bergren. The final Saturday and Sunday evening performances were capped with spectacular festival fireworks. Neil Thornock was commissioned by the Rees Carillon Society to commemorate the 50th International Carillon Festival. Thornock teaches in the Department of Music at Brigham Young University and has composed a number of works for carillon. More than 90 composers' works were represented throughout the Festival.

Wim Brioen, guitarist, played an additional solo guitar recital at the historical Westminster Presbyterian Church, Springfield. His mastery was shown through various techniques, achieving plucked and muted sounds, exquisite harmonics, clear solo lines over their accompaniments, and flamenco-style strumming. His recital received a standing ovation, and he responded with an encore. Following the luncheon at the church, an aspiring young guitarist visited with Brioen, who offered the young man the opportunity to play his guitar. Then, Brioen provided a few brief suggestions to correct some techniques, and an obvious change was immediately noticeable. The young man assuredly went home inspired!

Wednesday evening, the participants attended the annual buffet at the Yacht Club, where the artists were introduced, received recognition for their work, and shared words of thanks to the hosts. Thursday evening, a private party honored the artists and provided everyone a final chance to visit before the inevitable departures began the next day.

Midwest Regional Carillonners' Conference

by Sharon Hettinger

The 15th Midwest Regional Carillonners' Conference began Sunday evening, June 5, 2011, with a lovely reception at the President Abraham Lincoln Conference Center & Hotel in downtown Springfield, following opening recitals. A wide array of delicious hors d'oeuvres and mini entrees and desserts awaited the participants.

Monday and Tuesday mornings and early afternoons offered a second year of presentations on various carillon composer presenters. Here is the roster of presenters (left) and the composers whose work they discussed: Peter Langberg: Sven Erik Werner Sharon Hettinger: Emilien Allard Bill de Turk: John Courter Laura Ellis: Albert ["Bert"] Gerken Vegar Sandholt: Arne Nordheim John Knox: his own work Neil Thornock: his own work, especially focusing on *Resoundings*, his commission for the 50th International Carillon Festival; he revealed his fascination about clocks and how they relate to this work. (On reflection, it would have been fun to see the piece entitled *Rees-soundings*!)

Sue Bergren played a recital of new releases from ACME publications, following the wrap-up comments by host Karel Keldermans, in which he encouraged participants to realize, as his talk was titled, "The Carillon Needs Its Own Voice." Although transcriptions can work and be pleasing to listeners (because of familiarity with tunes), composing for the instrument itself, he said, will reap the best results.

During the 2010 Midwest Regional, lifetime achievement awards were presented to carillonners Gloria Werblow, Bev Buchanan, and Richard Strauss for their contributions to the carillon arts, and this year, the 2011 Midwest Regional acknowledged the contributions of carillonners Bill de Turk (USA), Langberg (Denmark), and John Knox (UK).

Peter Murphy, President of the Rees Carillon Society, was also presented with a lifetime achievement award. For more than 20 years, Peter has been instrumental in nu-



Midwest Regional Attendees

merous upgrades for the Rees Memorial Carillon. Under his leadership, the Carillon Society has become very successful in community outreach, expanded activities at the park (Christmas caroling, jack-o'-lantern carving and displays, and juried art shows, among others), and fund-raising. All of us who attend the Midwest Regional Conferences and International Carillon Festivals are extremely grateful to him for strengthening the carillon community.

The Midwest Regional continues to be a popular event for carillonners. There is a collegiality here that encourages much conversation with presenters and audience. Each year has seen an increase in attendance, and the presentations and discussions have been stimulating. With new ideas and topics arising from discussions held among the participants, all look forward to what will be offered in the Midwest Regional 2012.



Wim Brioen



Neil Thornock



Rees Tower

First Western Regional To Be Held in Denver

by Carol Jickling Lens

On November 21–22, the first Western Regional Carillon Workshop will be held in Denver. Don Cook of Utah, Jeremy Chesman of Missouri, and Liz Berghout of Kansas will all be bringing students to join the Denver group and the Nebraska contingency. We invite everyone to join us in what we hope will become the first of many Western Regionals to come. For more information, please contact Carol Jickling Lens at cjicklens@yahoo.com.

Yale University Plans First Carillon Festival

by Katherine Zhou and Vera Wiünsche
Co-Chairs, Yale University Guild of Carillonners

The Yale University Guild of Carillonners is planning the first annual Carillon Festival in New Haven, Conn., during the first week of June 2012.

We will invite guest carillonners to give master classes, lessons, and concerts. The Yale guild has been fortunate to receive formal lessons on a regular basis, and we are looking forward to giving this opportunity to other student carillonners of any level.

The participation fee will be about \$150, which includes participation in master classes, lessons, a dinner, and other materials. Watch for details, and please e-mail carillon@yale.edu if you would like to attend, so that we have an idea of the level of interest.

Albany Wedding

by Charles Semowich

In September, Charles Semowich, of Albany, N.Y., played for a wedding held outdoors in the park at the Albany Carillon. The only music was the carillon. The processional was Bach's "Jesu, Joy of Man's Desiring" and the Pachelbel Canon. The recessional was Mendelssohn's "Wedding March." This is the first time that the entire music for a wedding was performed on the carillon at Albany. Coordination was done through cell-phone communication.

Middlebury College Language Program Presents Carillon Recital

by George Matthew

I have been carillonner of Middlebury College since 1986. Middlebury is best known for its language programs and in particular for the summer language school, which now teaches ten languages. Degrees are awarded at the MA and PhD levels at the end of summer school in August each year. Over the last two and a half decades, I have developed a carillon recital program that precludes the graduation ceremony. Each year I have a different offering for each language area.

Middlebury College Carillon Recital for the Summer Language Schools Graduation 7 PM Friday August 12, 2011			
George Matthew Jr., Carillonner			
Arabic	F_q al-Nakhl	Traditional Iraqi Song	1
Chinese	In the Sunshine	Lising Wang	2
French	Le Carillon de Passy	Antoine Forqueray	3
	Riquadon from the opera Dardanus	Jean Phillippe Rameau	4
German	Siciliane from Sonata for flute & clavier	J.S. Bach	2
	Variations on a theme of Handel	Ludwig van Beethoven	5
Hebrew	Klangspiel in Klezmer style	Nancy Hoffman	3
	Organ Prelude I	Ernest Bloch	2
Italian	Allegro from Sonata in C	Giovanni Battista Pescetti	5
	Triumphal March from the opera Aida	Guiseppe Verdi	2
Japanese	Folksong Medley	Traditional	6
Portuguese	Toccata in C	José Antonio Carlos de Seixas	7
	Bachianas Brasilieras	Heitor Villa-Lobos	2
Russian	Mazurka in Dorian Mode	Anatoli Liadov	8
Spanish	Spanish Dance #12	Enrique Granados	2
Transcriptions: 1. Kenneth Habib 2. George Matthew Jr. 3. Gildas Delaporte 4. Frank Law 5. Georg Köppl 6. Jo Haazen 7. Karel Keldermans 8. Ronald Barnes			

One of the requirements for our summer school students is the "language pledge." They agree to speak no language except the one being studied. This can be extremely difficult for the host if a student wishes to learn something about the carillon—none of us speak any of the languages! Accordingly, we have prepared a series of posters in most of the ten languages. Shown below is our poster

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from previous page

in Russian. They are placed on music racks outside the chapel during the recitals and have done much to popularize the instrument. We also have posters in Chinese, French, German, and Spanish—and one in English, but no one is permitted to look at that during the summer program. By next summer, we hope to have posters in the remaining languages: Arabic, Hebrew, Italian, Japanese, and Portuguese.



Карильонная клавиатура Национального карильона, Вальм-Фодда, Пенсильвания

Карильон – музыкальный инструмент, расположенный под открытым небом и состоящий, по меньшей мере, из 23 бронзовых колоколов (карильон в Миддлберийском колледже состоит из 48). Колокола карильона настроены хроматически. Карильонист, человек, который играет на карильоне, при игре ударяет кулаками по клавишам-рычагам, которые соответствуют белым и черным клавишам на фортепиано, а также использует педали для управления большими колоколами. Инструмент был изобретен одновременно в Бельгии и Германии в 1510 году. Начиная с 16 века и по сей день, на карильоне исполняют оригинальные произведения и обработки классической, а также популярной и народной музыки. В мире насчитывается более 650 карильонов, которые расположены в зданиях муниципалитетов, церквях, колледжах, парках и т.д.



Подвеска колоколов на башне «Бокс», Лейк-Уэйкс, Флорида

Below is a partial list of carillons by countries:

Netherlands:	about 200
USA:	about 180
Belgium:	about 95
France, Germany and Denmark:	about 40 each
British Isles:	15
Canada:	10
Japan:	4
Portugal, Spain:	3 each
Russia, Poland, Australia:	2 each
Israel:	1

The posters are presented at all of the recitals during the summer as well. The Chinese and Russian posters were prepared by faculty members. All the others were prepared by students in their respective language schools. The posters are a permanent asset of the college and are not available for students to take home.

Iowa State University Hosted Carillon Festival 2011

by Josh Hellyer

On Saturday, September 24, the Iowa State University Department of Music & Theatre hosted the 2011 Carillon Festival, sponsored by the Stanton Memorial Carillon Foundation. Guest carillonneur for the Festival was Arie Abbenes, city carillonneur of Utrecht, the Netherlands, who brought 50 years of carillon experience to our campus in Ames, Iowa.

The festival began with a master class with Professor Abbenes at the Stanton Memorial Carillon in Iowa State's beloved campanile. Participants included five Iowa State carillon students and Shannon Richards, a GCNA member from Omaha, Nebr. During a 90-minute class, Professor Abbenes provided insightful comments and brought the interesting perspective of a European carillon player. He also demonstrated playing techniques and discussed how to achieve expression on the carillon.

After the master class, students had lunch with Professor Abbenes at the base of the campanile. Carillon students were eager to ask questions about Professor Abbenes's long career as a carillonneur and as a teacher.

The festival continued with the premiere performance of this year's winning composition of the 2011 ISU Carillon Composition Competition. This competition was held to encourage the writing of original carillon music by young composers. Since the first competition in 1995, composers from around the world have sent in their compositions. This year, contestants were from Austria, Portugal, and the United States and included an 11-year-old student from Ames. Judges for the competition were Arie Abbenes, Jeffrey Prater, and Tin-Shi Tam. The winning composition is "For Whom the Bell Tolls" by Alex Weiser of New York City, who is a recent graduate of Yale University.

After a short break, Professor Abbenes performed a solo recital of five pieces, including three of his own carillon arrangements: J. S. Bach's "Concerto after Alessandro Marcello, BWV 594," "Two Nocturnes" by John Field, and a set of two selections from Latin America: "Valse III" by Agustin B. Mangoré and "Con sentimento – tango" by A. Malando. The program also included "The Arrival of Willibrord" by Louis Andriessen (dedicated to Abbenes) and Jos Lerinckx's "Passacaglia."

The central location of the campanile provided a large audience for the recital, as guests arrived for three weddings taking place on campus, including one just feet from the campanile. The audience listened to the recital while enjoying a day of beautiful sunny weather on the lawn of the central campus. After the recital, Professor Abbenes and audience gathered for a reception with cake and refreshments prepared by the carillon students. Among the audience were Robert Lindemeyer, president of the Stanton Memorial Carillon Foundation; David Johnson, president of the GCNA, and GCNA

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Iowa State University Carillon Festival Attendees

from page 12

member Jeff Daehn from Minnesota. Campanile tours were given to an enthusiastic crowd of ISU students and area residents.

In addition to the events on Saturday, Professor Abbenes gave a public lecture entitled "The Music Practice of Jacob van Eijck, Carillonneur and Composer in Utrecht from 1625 til 1657," on September 22 in ISU's Martha-Ellen Tye Recital Hall. In this lecture, he played several videos of his own performances of van Eijck's works in Utrecht's Dom Tower. Van Eijck is best known for his flute repertoire and his carillon arrangements. His collection "Der Fluyten Lust-hof" is the largest collection of music for solo instrument. Among the pieces played were van Eijck's adaptations and variations of such varied European works as "Preludium of Voorspel," "Doen Daphne," and "Lus de mi alma." Professor Abbenes also discussed the history of 17th-century Dutch music and the importance of the carillon as a Dutch folk instrument.

All in all, we couldn't have asked for a better festival experience. If you missed this year's Carillon Festival, be sure to come to our next one in 2013.

Earthquake Damages Washington National Cathedral

A 5.8-magnitude earthquake in Virginia resulted in minor damage throughout the mid-Atlantic region but caused significant damage to Washington National Cathedral. The Cathedral has been closed since Aug. 23 and will remain closed indefinitely until the building has been stabilized.

Except for commemorative ringing of the bourdon bell on Sept. 11, the Kibbey Carillon, as well as the peal bells, remain silent. Pictures courtesy of Washington National Cathedral and Ed Nassor.



The Carillon of St. Joseph's Oratory Montreal, Quebec

by *Andrée-Anne Doane*

A Passion for music to share...in a few notes!

Dear Friends of the carillon,

When I was a small child, I came to Saint Joseph's Oratory to applaud my two older brothers, members of Les Petits Chanteurs du Mont-Royal. During my university studies in voice, it was my honor to lead the congregational singing at the Oratory for five years. I met my husband in this hallowed sanctuary, and on the 19th of March, the feast of St. Joseph, I gave birth to our first son. Thanks to Claude Aubin I became enamoured with the art of playing the carillon, awakening a passion for the instrument. After a couple of years of study, I was called to take charge of this beautiful instrument. I play concerts twice daily from Wednesday to Friday, as well as on Sundays. I also have the pleasure of studying with a wonderful teacher, Dr. Andrea McCrady, at the National Peace Tower Carillon on Parliament Hill, Ottawa.

A brief history of the largest sanctuary in North America

Founded in 1904 by Brother André (Alfred Bessette) of the Congregation of Holy Cross, Saint Joseph's Oratory of Mount Royal is one of the largest urban churches in the world, and the largest sanctuary dedicated to Saint Joseph. Brother André was beatified by Pope John Paul II on May 23, 1982, and recently canonized by Pope Benedict XVI on October 17, 2010.

Interesting facts about the carillon

The 56 bells were cast by the Paccard Brothers of Annecy-le-Vieux in France, and, it is believed, were intended to be installed in the Eiffel Tower in Paris. On a visit to France, Father Elphège Brassard, a Holy Cross priest, heard them while listening to a carillon recital in the Parc Voyer d'Argenson in Asnières, France. Im-



Andrée-Anne Doane and the carillon of St. Joseph's Oratory, Montreal

pressed by this concert, he obtained permission to borrow the instrument for the 50th anniversary of the Oratory (1954). Generous pilgrims purchased the bells as a gift to the Oratory. The bells were blessed at the basilica on February 27, 1955, by Archbishop Paul-Émile Léger, and each was given the name of its donor. The first concert at the Oratory was given by Mr. Émile Vendette (Carillonneur of the Oratory, 1955–56) on May 15, 1955, at 3:30 p.m.

The Oratory Carillonneurs since 1956 are Émilien Allard (1956–75), Andrea McCrady (1976–80), Claude Aubin (1976–2009), and Andrée-Anne Doane (2009–present).

Recordings of the Oratory Carillon:

2010: *Chantent les cloches*, Andrée-Anne Doane and Claude Aubin
2009 : *Noels au carillon de l'Oratoire St-Joseph du Mont Royal*, Émilien Allard (produced by Productions XXI in collaboration with St. Joseph's Oratory)

Installations, Renovations, Dedications

Westcott/Muelder Beaumont Tower Memorial Bell Dedication

by Patricia Johannes

Before the Muelder Summer Carillon Series recital of University Carillonneur Ray McLellan on July 20, 2011, a memorial was dedicated to honor Wendell Westcott and Milton Muelder, who passed away within days of one another in April 2010.

Wendell and Milton were good friends and are well known and remembered for their contributions to the carillon: Westcott as a longtime professor of music and Michigan State University carillonneur and Muelder as an MSU administrator and benefactor whose endowment continues to fund the summer carillon series with his name.

Brief remarks were made by University President Lou Anna K. Simon, Provost Kim Wilcox, Dean of the College of Music James Forger, and University Carillonneur Ray McLellan. Along with the 350 recital attendees, special honored guests were surviving spouses Iris Westcott and Beth Schwartz, and members of the Westcott and Muelder families.

Artisans from the MSU Physical Plant, using wood from a fallen tree at MSU, constructed the stand for the memorial, which was designed to match the practice clavier. The bell is one that was removed from the carillon at the time of the restoration in 1996 and given to Dr. Muelder on his 95th birthday in appreciation for his years of service to MSU. It was returned by Ms. Schwartz and used in the memorial, which can be seen on the first floor of Beaumont Tower.

On either side of the bell is a plaque briefly telling about each honoree. The plaques read:

“For more than four decades, from 1941 to 1987, Wendell Westcott was university carillonneur. Widely admired for his romantic playing style and his arrangements



Above, MSU President Lou Anna Simon, Iris Westcott, Beth Schwartz Muelder, and MSU Provost Kim Wilcox.

Right, Iris Westcott and Ray McLellan following his recital.



of popular music, he set an international standard of excellence. After receiving degrees from Michigan State University, he studied at the Royal Carillon School in Mechelen, Belgium, graduating with ‘Greatest Distinction,’ the highest honor ever bestowed by the school. He was a talented performer and devoted teacher who continued playing the Beaumont carillon until he was 96.”

“Milton Muelder served Michigan State University for more than 41 years as a teacher, administrator, and benefactor. He joined the faculty in 1935 as an instructor of history and later served as a department chairperson, dean, vice president for research development, and dean of the Graduate School. He became the first executive director of the MSU Foundation in 1974. Many of his generous gifts to the university reflected his love of the arts, especially music. In 1996 he established the Muelder International Summer Carillon Recital Se-

ries, which brings carillon artists from around the world to the MSU campus.”

In his remarks, Dean Forger gave special recognition to MSU alumna and Volunteer Assistant Carillonneur Patricia Johannes, whose suggestion it was to have a memorial constructed using this bell to honor her two friends and to have a bell available for visitors to see and ring if they cannot climb the tower stairs to the playing cabin.

After McLellan’s recital, the public was invited to visit the memorial on the ground floor of Beaumont Tower and to go up the 73 steps to the top to watch a demonstration of the carillon.

Foreign News

Carillon Culture in Russia

by Olesya Rostovskaya
translated by Joseph Maher

Summer 2011 was an eventful time for the Russian carillon world. This year we celebrated a jubilee—the tenth anniversary of our new carillon in the Saints Peter and Paul fortress.

The history of the Russian carillon, which began almost three hundred years ago, in the time of Peter the Great, has been restored, thanks to Jo Haazen, by whose efforts the outstanding new Petit & Fritsen instrument was built. In ten years, we have achieved a great deal: carillon festivals take place annually; a carillon class under the leadership of Jo Haazen has been created at the St. Petersburg State University; students of this class give concerts each Sunday throughout the year, and there are concerts on Christmas, Easter, City Day (the anniversary of the founding of St. Petersburg on May 27, 1703), and other occasions.

Our Jubilee year was marked by the formation of a professional guild: the Association of Russian carillonneurs. Our new guild was presented to the World Carillon Federation at the World Carillon Congress in the USA, where its representatives, Jo Haazen and Olesya Rostovskaya, played three recitals and gave several reports.

This year's carillon festival took place with an uncustomary range of events. Six carillonneurs took part in the festival, along with Russian bell ringers and a Russian horn ensemble made up of antique wind instruments. Each carillon concert began with traditional festive church peals from the ensemble of bell ringers, and the horns, instruments which appealed greatly to Peter the Great, were also heard in each concert.

We celebrated our Jubilee on September 16 together with individuals who invested in the creation of the instrument. Nearly 70 of the instrument's sponsors gathered in St. Petersburg to wish the carillon a happy birthday. Those who were carillonneurs got to play our carillon. And everyone agreed that the instrument is of the highest quality and sounds wonderful. The next day, the guests visited the second new instrument in Russia, the carillon in Peterhof, the



Sts. Peter and Paul Cathedral

summer residence of Peter the Great.

We are entering into the second decade of the life of the Russian carillon with great plans. We hope to build new instruments and to further and greater develop the carillon culture in Russia.

News from French-Speaking Guilds

*Translated and summarized by
Wylie Crawford*

Le Bulletin Campanaire of the Association Campanaire Wallonne (ACW) #67 – Third Quarter 2011

Cédric Leclercq reports on the ACW's annual meeting, which was held in Nivelles on April 16. The meeting was preceded by a recital on the 47-bell carillon, restored in 1980 by Jacques Sergeys. The meeting was attended by 35 members, including four foreigners.

Serge Joris reports on the installation of a new 23-bell carillon (with electric action, but with plans for a future manual action) at Saint-Hubert. The funding (62,000 euros)

for the Eijsbouts instrument, installed by Campa, was raised in two years.

Jean-Pierre Félix presents a definitive article on the swinging bells and carillon of the St-Jacques sur Coudenberg church in Brussels, which was originally established as an Augustinian convent in the 13th century. A carillon was present in the church as early as 1560, and it might have had a manual action. The following centuries were tumultuous, with numerous additions, renovations, removal from the tower, reinstallation in the tower, and even proposals to permanently move the bells to a different location (in part because the automatic strikers were set to ring eight times per hour). Andres III Josephus Van den Gheyn, brother of Matthias, worked on the instrument. By the beginning of the 20th century, the instrument had 25 bells weighing 1,578 kilograms, but it was rarely played. Several individuals and companies offered to buy the instrument, including Jef Denyn, E. Michiels, and Félix Van Aerschodt—the successful bidder. The actual disposition of the bells by Van Aerschodt is shrouded in mystery.

The Bell Gossip section includes the following tidbits: The Ministry of the Flemish Cultural Community has given the green light to considering listing the carillon as part of UNESCO's list of intangible world cultural heritages. Other countries that have ratified this UNESCO convention are invited to join this effort. [Trans. Note: This was the subject of a presentation in this year's Congress in Bloomfield Hills—the United States has not ratified the convention and therefore cannot at this time join the effort.] One-half page summarizes the Bloomfield Hills Congress, with more to come in the next issue of the *Bulletin*. Without listing any examples, a few sentences mention that due to the financial crisis, certain carillon festivals have been cancelled and some carillonneurs have lost their positions.

The dates and participants are given for carillon series through the end of 2011 in Ath (7 recitals), Brussels (21), Liège (6), Mons (17), Nivelles (9), Soignies (3), Tournai (24), Verviers (3), and Wavre (9 during a 3-day period). A listing of all cities with active carillons is also given—11 with regularly scheduled recitals and 10 more with occasional recitals.

From *L'Art Campanaire*, the bulletin of the French Guild of Carillonneurs (GCF)
No. 74 – April 2011

President Jean Pierre Vittot notes that the upcoming congress and exams will take place at St. Christopher's church in Tourcoing, which celebrates the 50th anniversary of the renovation and enlargement of its carillon this year. He also notes that the exam program has attracted candidates from Belgium. He hopes that this direction, along with the application to UNESCO, will lead to a carillon union for all Europe.

The required pieces for the various exams are listed: two pieces for the four years in the first cycle, up to three pieces for the three years of the second cycle, and up to four pieces for the two years of the last cycle. There is also a category for "carillons" with fewer than 23 bells, a single four-year cycle.

A summary of the 2011 meeting of the Administrative Council is given by Secretary Patrice Latour. Future congresses are considered for Seclin in 2012, somewhere in southern France in 2013, and Saint Quentin in 2014, to celebrate the tenth anniversary of that instrument's renovation. The then-upcoming meeting of the WCF was also discussed, noting that perhaps the Wallonian or Swiss guilds might represent France in Bloomfield Hills by proxy. Several items that could be included in the WCF presentation to the membership were discussed. A menu of items for inclusion in a website was presented, and a brief discussion of the promotion and construction of a Parisian carillon was held.

The schedule of events for the upcoming Congress is published, followed by a list of carillon activities scheduled in Bailleul, Bergues, Bourbourg, Buglose, Chambéry, Dijon, Dunkerque, Grézieu-la-Varenne, Hazebrouck, Hondschoote, Saint Quentin, and Tourcoing.

Jacques Martel describes the open-air founding of a bell to replace one of the 35 bells of the St. Winoc Abbey in Socx, near Bergues. This bell had been felled, along with its sheltering tower, during a German attack in 1940. Because the bell had been part of a historic monument, the new bell needed to be an identical copy. The founder, André Voegelé, was commissioned to create the new bell on October 2, 2010, at the foot of the tower. Because one of the three

ovens failed to maintain its flame, the process lasted several hours longer than anticipated. Nevertheless, 200 hardy spectators and dozens of cameramen remained to witness the event. Finally, the molds were filled with bronze, and it would be necessary to wait only a week to view the result.

At the end of 2009, a meeting was held with the carillonneurs of the cities of Bailleul, Bergues, Bourbourg, Capelle la Grande, Dunkerque, Hazebrouck, and Hondschoote. The motivation for this meeting was the recent resurrection of the Bourbourg and Dunkerque instruments, which brings the number of functioning carillons in the region of Dunkerque to seven. Since it is rare to find such a concentration of carillons, it seems proper to coordinate their activities, thus elevating the visibility of all the instruments. Further meetings were held and the participants' thinking expanded to include neighboring instruments in West Flanders as well. As a result, it was decided to create the first cross-border carillon festival in August of 2010. Five French carillons and three Belgian carillons were involved. In 2011, the festival was to include the same French instruments along with six Belgian carillons (Poperinge, Nieuwpoort, Nieuwpoort-bad, Damme, Menen, and Bruges).

Errata

On page 18 of *Carillon News*, No. 85, Spring 2011, the following Advancement Anniversaries were omitted. *Carillon News* regrets the errors.

Richard Fleming	Connecticut	1956	55 years
Ralph C. Ehlert	Lawrence	1956	55 years
Beverly Buchanan	Lawrence	1956	55 years
Julia Walton	Lawrence	1956	55 years

Notices

News from Music Publications

Carillon News issues a reminder to all composers and arrangers that January 1, 2012, is the deadline for submission of materials to be considered for publication and release during the 2012 Congress at Clemson. The music publications committee has been pleased with the quality of submissions; now is the time for you to put pencil to paper (or punch keys for that music writing program)!

The committee wishes to thank Jonathan Casady, carillon graduate assistant at the University of Florida, for providing PDF scans of all first pages of the GCNA inventory. These PDFs are now online and allow carillonneurs to preview each composition in our active inventory. Thanks, Jonathan!

Erratum: A misplaced umlaut in one of the 2011 releases escaped the eyes of many reviewers. Correct umlaut placement for the Schumann transcription: *Träumerei*. Apologies!

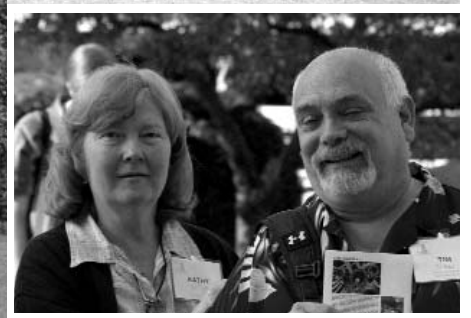
E-mail Changes

Janet Tebbel's e-mail address has changed. It is now:
jtebbel97@gmail.com

Joseph Maher's new e-mail address is:
josephmaher77@gmail.com

Joint GCNA and WCF Congress, 2011





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

