

# Carillon News

Newsletter of the Guild of Carillonneurs in North America

April 2008  
NO. 79  
CHICAGO, ILLINOIS

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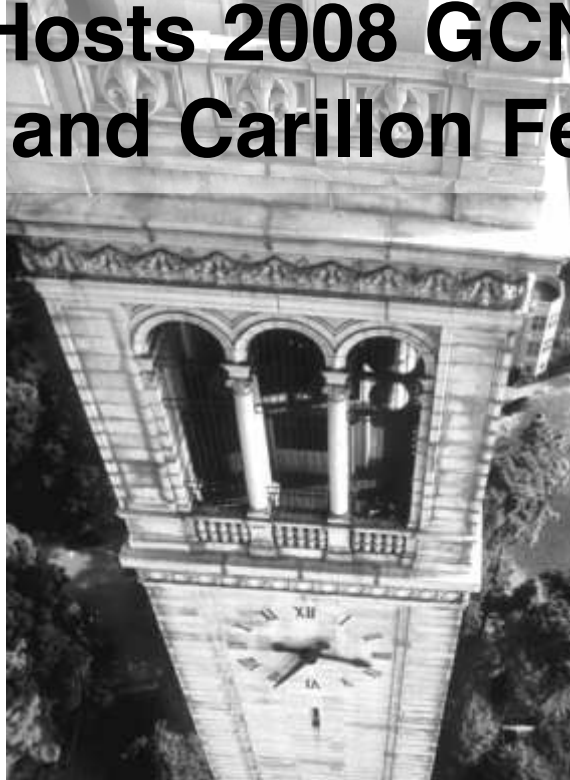
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## Berkeley Hosts 2008 GCNA Congress and Carillon Festival

by Jeff Davis

The seventh Berkeley Carillon Festival and the 66th GCNA Congress will be held June 10–13, 2008. Featured artists will be Jeremy Chesman, Linda Dzuris, James Fackenthal, Andrea McCrady, Gordon Slater, and the Sonos Handbell Ensemble. Presenters will be Joseph Daniel, Margo Halsted, Justin Ryan, and Kim Schafer.

Much information is already available on the web at <http://music.berkeley.edu/carillon>, and the page will be expanded and updated as the event nears. If you



Sather Tower, UC Berkeley

haven't yet received your Information and Registration Brochure, you can download a black-and-white or a color PDF from the website.

The University of California at Berkeley welcomes members and friends of the GCNA to campus and invites everyone to enjoy not only the festival and congress but also the beautiful San Francisco Bay Area.

## WCF World Congress 2008 In Groningen

by Hylke Banning

The 16th World Carillon Federation Congress will be held from Sunday, July 13, until Thursday, July 17, in Groningen, Netherlands. Based on the congress theme, "Theme with variations," a diversified program has been developed by the Stichting Carillon Congress Groningen 2008 in cooperation with the board of the Nederlandse Klokkenspel-Vereniging. In addition to the historic Hemony carillon in



Martini Tower of Groningen

the famous Martini Tower of Groningen, all seven carillons in the province, quite different in character, are included in the program. At least three traveling carillons will be available.

Concerts include congress and guild recitals and spectacular concerts of carillon with electronics, four-hand carillon with ringing bells, and a concert with traveling carillon and fusion band. At least seven new compositions will be presented for various instrumental combinations, and some of these new compositions will have a corresponding afternoon lecture. Free sheet music will be available.

Excursions will be available to carillons in the region and the bell foundry museum in Heiligerlee, and there will be opportunities to visit some of the world-famous church organs in Groningen. An open-air bell founding event has also been scheduled on the main square of Groningen.

see **WCF Congress**, page 4

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

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

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

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

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**Printing**

D & R Press, Chicago, IL

**Special Thanks** to David Hunsberger

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# Carillon NEWS

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- Jim Fackenthal (2010)
- Helen Hawley (2009)
- Patrick Macoska (2009)
- Gordon Slater (2009)
- Jim Smith (2008)
- Carlo Van Ulft (2008)
- Carl Zimmerman (2010)

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**Guild Web Page:**

<http://www.gcna.org>

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

Non-members may purchase labels for \$45. Send label requests and changes of address to:

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**Erratum:** In *Carillon News*, no. 78, Fall 2007, page 20, Douai is incorrectly described as being in the Netherlands. Douai is located in France. *Carillon News* regrets the error.

*From the President*

**Progress**

In my last *Carillon News* article, I urged each of us to promote our art form, to become more proactive in our mission, and to improve our professionalism in all aspects of our work. As a result of these efforts, there are some real signs of . . . **progress**. (Not another *pro* -word!).



*Dennis Curry*

Two major professional positions have recently been announced: the Dominion Carillonneur at the Houses of Parliament in Ottawa and the University Carillonneur position at the University of Michigan. These full-time opportunities are among the most coveted in the carillon world, and the respective institutions will have a tough job on their hands in reviewing all the potential candidates. Congratulations to Gordon Slater on his retirement after 30 years as the preeminent Canadian carillonneur, and congratulations to UM for restoring their tenured position in these tough economic times. **Progress**.

Two major congresses will take place this summer. The 66th GCNA Congress and the 7th Berkeley Carillon Festival will take place in June. The World Carillon Federation will hold its 16th World Congress in Groningen in July. These are our main professional forums, and I urge everyone to participate in these great gatherings. Other major venues are holding festivals in June—the 47th International Festival at Springfield and the Centralia International Weekend. Top-notch playing continues. **Progress**.

At the University of Chicago, the Rockefeller Chapel is completing a total renovation of the chapel, organ, tower, and carillon. Congratulations to Wylie Crawford and the university on this major effort. Mercersberg Academy will be adding a new bell to join those lovely G & J's. **Progress**.



## Calendar

Midwest Regional Meeting,  
Springfield, Ill. June 2-3, 2008

Springfield International  
Carillon Festival,  
Springfield, Ill. June 1-7, 2008

GCNA 2008 Congress,  
University of California at  
Berkeley, Calif. June 10-13, 2008

World Carillon Federation 2008  
Congress, Groningen,  
the Netherlands July 13-17, 2008

<b>Finance Committee</b>	John Widman	Jim Brown Jim Smith
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<b>Legal</b>	Dave Hunsberger	Sue Jones Tom Reif
<b>Membership Enrichment</b>	Janet Tebbel	Helen Hawley Thomas Lee Phyllis Webb
<b>Music Publications</b>	Laura Ellis - Carlo van Uft-Arrangements	Lee Cobb Ellen Dickinson Gordon Slater
	- John Gouwens-Compositions	Liz Berghout John Courter Sharon Hettinger Justin Ryan
<b>Nominations</b>	Beverly Buchanan	Bill De Turk Sharon Hettinger
<b>Policies, Procedures &amp; Guidelines</b>	Gloria Werblow	Beverly Buchanan Marie Robillard
<b>Professional Concerns</b>	Gloria Werblow	
<b>Public Relations</b>	Linda Dzuris	Norman Bliss Margo Halsted Julia Walton
<b>Roster</b>	Wylie Crawford	Sue Bergren Laurel Buckwalter David Hunsberger Mark Lee Tim Sleep
<b>Tower Construction &amp; Renovation</b>	Pat Macoska	Steven Ball
<b>WCF Delegates</b>	Wylie Crawford - president	Dennis Curry - treasurer Jeff Davis Pat Macoska
<b>Webpage &amp; Internet</b>	Dave Johnson	Arla Jo Anderton Norm Bliss Wylie Crawford Dawn Daehn Jm Fackenthal Julia Littleton Tiffany Ng Carl Zimmerman, webmaster

Our Board of Directors and Committees have been busy in their various endeavors. Our ad hoc committees (Examination and World Standard Keyboard) have been especially hard at work; look for lively discussion at Berkeley. The Barnes Memorial Scholarship is continuing to move forward with offering its second scholarship; \$6,000 is available for 2008. The Web Committee is wrapping up design work on our new e-portal, while Carl Zimmerman was able to coax our old website into a more navigatable format. Music Publications has purchased a new scanner to permanently and electronically store all our master music manuscripts. And *Carillon News* is now exercising the latest version of Quark publishing software. **Progress**.

All evidences that our ancient art form is still expanding, still evolving, still making progress.

from **WCF Congress**, page 1

Sixteen lectures on very different subjects will be given in the following categories: campanology, musicology, education, history and organization. Besides these topics, there will be introductions on two aspects of carillon culture as to the beginning of a possible WCF standard on carillon education and carillon construction. The location for most of the meetings



Above: Academy Building meeting room  
Right: Bell foundry Museum, Heiligerlee

and lectures will be the Academy Building of the State University of Groningen. The adjacent tower of the university houses a small 25-bell carillon with bells in major-third tuning.

Groningen is the capital city of the province of Groningen in the Netherlands. It has a population of 185,000 (including approximately 40,000 students) and is by far the largest city in that area. The province of Groningen is bordered on the north by the Wadden Sea. Although land use around the city of Groningen is mainly agricultural, the province is well known because of its large natural-gas fields.

In the 13th century, when Groningen was an important trade center, a city wall was built. In 1614, the University of Groningen was founded, and the city expanded rapidly, requiring a new city wall to be built. That same wall would later, in 1672, be fiercely attacked by the bishop of Münster, but the wall resisted and Groningen kept its freedom. Unfortunately, the city did not escape the devastation of World War II. By the end of the war in 1945, the main square, Grote Markt, had been largely destroyed. Fortunately, the Martini Tower and its church, the Goudkantoor ("gold office"), and the City Hall were undamaged.

Although Groningen has a relatively small population for a city, it has a role as the main center of this part of the country

for music, arts, education, business, and cuisine. The great number of students living in Groningen also contributes to a diverse cultural scene for a city of this size. The most important and most famous museum in Groningen is the Groninger Museum. The city also has its own science museum, a comics museum, a tobacco museum, its own City Theater (Stadsschouwburg), a big theater, and two major concert venues.

The website of the congress, <http://www.carillon2008.nl>, contains additional information and should be used to register. If you register by April 15, the congress fee will be €180. After April 15, the fee will be €210. The congress fee includes all lunches, coffee/tea, excursions, concerts, the congress banquet, a congress book, and a congress report.



## Looking back . . . 1948, 60 years ago

compiled by Beverly Buchanan

1948 Congress: University of Michigan, Ann Arbor, Michigan; Host, Percival Price. Officers: President, Percival Price; Vice president, Ray W. Wingate; Secretary-Treasurer, Melvin C. Corbett. The Guild consisted of about 60 members. 21 were present in Ann Arbor for the Guild photo including 16 members. There were 12 recitals on the Baird Carillon besides informal playing on 3 other carillons that were visited. Everyone attending was invited to submit a program and play. (This invitation included students). Programs were played by Sidney Giles, J. Bertram Strickland, Herman Dreher, Melvin Corbett, Robert Kleinschmidt, Ray Wingate, Robert Donnell, Ronald Barnes, Emil Vendette, Remy Müller, Harold Symonds and Percival Price. Wendell Westcott recently rejoined The Guild and was among the visitors at the Congress. (Note: Mr. Westcott recently celebrated his 96th birthday in 2008). The Executive Committee shall act as a committee on membership and shall recommend all candidates for membership in the proper group. A motion was passed that the Executive Committee may appoint an Examining Committee of three for the purpose of examining candidates as to their qualifications and proficiency. Boyd Jordan was to investigate the possibility of incorporation of the Guild. A committee of three were to be appointed to communicate with the U.S. Federal Trade Commission on the subject of the use of the word "carillon." The ratio on the Executive Board should be 3-1, Carillonners members to Associate members. Dues: Carillonner members \$5, students \$3. A society, Friends of the Carillon, was established and may be national or international, with local chapters. Members of the "Friends" shall not be considered members of the Guild. Anyone who was present at the Ottawa meeting in September 1936 shall be considered a Charter member of the Guild. A *Bulletin* shall be published following each annual meeting and at such other times as possible.

## You're invited to get into the auction action!

by Lisa Lonie

Back by popular demand: the third Annual silent auction and sale to benefit the Ronald Barnes Scholarship Fund will take place during the 2008 GCNA Berkeley congress during the banquet cocktail hour. Whether you're looking for a special piece of carillon music or an unusual bell related item, you are invited to join us to make this event great. New this year: assorted wine and liquors with a "campanological" flair.

But we need your help, too. Do you have duplicate pieces of music in your library or scores that you know you'll never (ever) play again? Have items of interest to bell and music enthusiasts? Why not consider donating them for a tax deduction? Please contact Lisa Lonie at [llonie@hotmail.com](mailto:llonie@hotmail.com) for details on how to support this worthwhile event.

# Nominations for GCNA Board of Directors 2008

The Nominations Committee presents the following slate of GCNA members as candidates for three positions on the Board of Directors for a term of three (3) years each. The election will take place at the 2008 Congress at the University of California, Berkeley. Ballots will be mailed to voting members May 1, 2008.

Nominations committee:  
Beverly Buchanan, William De Turk, and Sharon Hettinger.

## Nominations 2008:

- Dennis Curry
- Lynnette Geary
- James Winston Smith
- Carlo van Ulft
- John Widmann

## Current Board members and time served are:

### Term Expiring 2008

- Dennis Curry - 2 terms
- Jim Smith - 1 term
- Carlo van Ulft - 1 term

### Term Expiring 2009

- Helen Hawley - 1st term
- Patrick Macoska - 2nd term
- Gordon Slater - 1st term

### Term Expiring 2010

- Ellen Dickinson - 2nd term
- Jim Fackenthal - 3rd term
- Carl Zimmerman - 1st term



**Dennis Curry** has been a member of the GCNA for 19 years and has attended congresses regularly. He is the Carillonist and Associate Organist

at Kirk in the Hills Presbyterian Church in Bloomfield Hills, Mich., where he plays the carillon regularly, organizes a summer series, and oversees maintenance that included a major renovation in 1999. His guest recitals throughout the United States, Europe, and Asia have included international festivals - Springfield (2002) and Historic Bok Sanctuary (2003). He is

a Principal Engineer at Ford Motor Company as Manager of International Safety.

He has been a judge on the GCNA Examination committee, has prepared and edited the Congress Host Handbook, hosted the 2001 Congress and served as GCNA president. He is a Carillonist member and has served two terms on the Board.

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

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

**Lynnette Geary** has been a member of the GCNA for over 20 years. She attends congresses as often as job responsibilities allow. She is the University



Carillonist at Baylor University, Waco, Tex., having been appointed September 2006. Prior she served as Assistant Carillonist 1996-2006 and as Carillonist at St. Alban's Episcopal Church 1980-1988. Her responsibilities are maintenance, giving tower tours, lessons to students, guest recitals, and playing for numerous campus events and any occasions requested by the university.

Her major job is Assistant to the Dean for Arts and Science at Baylor. She has served as Chair of the GCNA Mailing Committee. She is a Carillonist member of the GCNA and has not served on the board previously.

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

*The Guild is an evolving organization. It is to our credit that we have not remained stagnant, but have striven consistently to improve the professional aspects of the carillon art, through avenues such as attention to musicality and technical proficiency, community relations, and education.*

*We have an immensely talented and diverse membership, and we are fortunate that our many abilities are directed to promoting the ideals of the Guild. Our membership is willing to entertain new ideas, to modify existing policies as needed, and, when we disagree, to develop a policy or procedure that would benefit the Guild in its collective role as caretaker for carillons and carillon performance.*

*As we continue to build on our strengths, I would like to promote more emphasis on educating the general public about the carillon. This is something that each of us can do, day-by-day in our various situations. Our best publicity, of course, is to play every chance we get. We can also give tower tours, make presentations, distribute information, and create networks of interested people. We all have additional ideas on how to communicate our passion for the carillon to others. Education would, in turn, promote interest in true carillons and develop a better appreciation for the art of carillon performance.*

**James Winston Smith** has been a member of the Guild for 21 years. He attends congresses regularly. He is the Carillonist at Mercersburg Academy in Mercersburg,



Penn. Responsibilities are playing regularly for special occasions and giving about 15 concerts a year as part of the school term concert series. He gives frequent tours of the bell tower, plays regularly at several venues during the summer, and advises others about the future of their carillon or planning for a new one. He is responsible for the maintenance of the carillon at Mercersburg and sees to it that it is kept in excellent condition. A new large C#3 bell is to be added next year.

He is retired except for his part time work at Mercersburg. GCNA Committee work includes Finance, *cont. page 6*

Barnes Scholarship, and Brochure. He co-hosted the 2000 Congress, is a Carillonneur member of the GCNA and has served one term on the board.

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

*It has taken an extraordinary amount of time to get the new flossy, glossy Brochure into print. We've had a lot of excellent volunteer professional help and the quality of the final copy shows that. We've got to do more to get our message out and if I can help in any additional way, I'm more than willing. I like the idea of having more regional meetings and doing special publicity for them wherever they may be. We are well exposed for the congress but more meetings like the Texans do and the Springfield Festival would give us additional needed publicity.*

*The finance committee has, we hope, given a new direction for our investment strategy and appears to be paying off. Our income has improved but so has our risk. We need to scrutinize this plan a bit more closely than we have been doing.*

*I see the Barnes Committee as being a great success thanks to the excellent planning on the part of the members of this committee. We have been very fortunate in the way this all came about and I think it demonstrates that the GCNA can accomplish anything it sets out to do, as demonstrated by the Barnes achievements. News of this success needs to be sent around to more institutions of higher learning so that more candidates can be offered this rare opportunity.*

.....



**Carlo Van Ulft** has been a member for 20 years and attends congresses regularly. He is Director and Carillonist for the Centralia Carillon in Centralia, Ill. He

gives 3 recitals per week, year round, and additionally for special events. He oversees the administration and maintenance of the carillon tower/park.

He is also Carillonist/Adjunct Faculty member of the Principia College Music Department in Elsah, Ill. There he gives one recital per week when college is in session and also for special events; over-

sees the maintenance of the carillon; and teaches carillon students.

He gives annual guest concerts within the United States and abroad, and is also a member of the NKV and VBV. His major work is music.

Committee work for the GCNA is, or has been, on the Music Publications Committee as Chairman of the subcommittee for arrangements; the examination committee; and is a member of the ad hoc examination review committee. He is an Associate member and has served one term on the board.

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

*The GCNA is an organization that, at the moment, encompasses both professional and amateur players. In order to remain an active organization that has significant impact, we need both the members that are the professional players as well as the members for whom the carillon is a hobby or side interest. GCNA also welcomes carillon-owning institutions, bell founders, carillon installers and interested fans. This makes our organization very special, but immediately makes it very difficult to manage. No annual congress passes without hearing colleagues/friends comment that the congress was either too focused on "entertainment" or that it was "too academic." In my opinion, the board needs to try to keep a decent balance for both views.*

*Professionally, I intend to remain active in increasing the amount of published works available through the GCNA Publications Committee. As subcommittee chair of the "Arrangement" branch (created in 2007), I try to encourage colleagues and friends to submit their arrangements for review and publication. One of my goals in this capacity is to produce quality arrangements of works that appeal to a wide audience. The carillon world is yearning for high quality (not necessarily technically difficult) arrangements that can be used for the multiple concerts we have to provide on a weekly basis and that, in general, appeal to the most difficult audience: the man in the street.*

*As member of the Examination Review Committee, I feel that the board needs to listen carefully to the membership, while not forgetting that the current examination process was basically*

*designed and tailored to a situation that existed three decades ago. Changes are necessary. My goal is to keep this discussion alive and to address the concerns of the membership.*

.....



**John Widmann** has been a member for 20 years and attends congresses regularly. He is the City Carillonneur for the Joseph Dill Baker Carillon for the City of

Frederick, Maryland. He plays weekly recitals on Sunday noon 48 Sundays a year and hosts a Summer guest series of twelve invited recitals. He has given guest recitals at Springfield, Ill., Ottawa, Ont., and Mercersburg Academy.

He heads the Finance Committee and reviews the treasurer's report, certifies it, and also reviews the appropriateness of our investments of the guild's savings. He is a Carillonneur member of the GCNA, co-hosted the 2000 Congress, and has not served on the board before.

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

*I enjoy the GCNA. I especially enjoy the aspects of the congress related to education and training of carillonneurs, including the carillonneur exam, and also any masterclasses and other training sessions that we run at congresses. I think that it is wonderful that we have invested our time, talent and money as a guild into the research and education in American carillon music that the Barnes award offers. I would like to see us maintain and expand that interest for the future of our wonderful and oft-misunderstood instrument. I am also keenly interested in the relations that carillonneurs have with their employers, and in improving that relationship and understanding between carillonneurs and their employers. I have made it my business to share my views with guild board members in the past so I might be represented in their actions. I would hope that if I am elected, guild members would be comfortable and interested in sharing their views, wants and needs with me so that I might represent their interests. As a board member, I would pursue those interests.*

## Centralia Carillon Celebrates 25 Years

by Carlo Van Ulft

The Centralia Carillon will be celebrating its 25th anniversary with two special carillon weekends. The first weekend will feature prominent carillonists from Belgium, Denmark, and the Netherlands. The second weekend will showcase some of our own outstanding carillonists from the state of Illinois. During both weekends, additional social entertainment will be available for those in attendance. Affordable lodging is available within walking distance of the carillon. For more information, call the Centralia Carillon at (618) 533-4381 or e-mail [carlo@centralia-carillon.org](mailto:carlo@centralia-carillon.org).

### Weekend 1: International Carillon Weekend

Friday evening, June 6, starting at 6:30 p.m.: Frans Haagen (Netherlands) and Koen Cosaert (Belgium)  
Saturday afternoon, June 7, starting at 2:00 p.m.: Ann Kirstine Christiansen (Denmark) and Carlo van Ulft



Centralia Carillon

### Weekend 2: Illinois Carillon Weekend

Saturday morning, September 20, starting at 10:00 a.m.: Carlo van Ulft  
Saturday afternoon, September 20, starting at 2:00 p.m.: Sue Bergren and Tim Sleep  
Sunday afternoon, September 21, starting at 2:00 p.m.: Jim Fackenthal and Wylie Crawford

## Midwest Regional Meeting

by Karel Keldermans

This year the Midwest Regional has as its topic "Women in the carillon world." Presenters will be Arla Jo Anderton on "The Tech Carillon," Bev Buchanan on "Women Active in the 1950s and '60s," William De Turk on "Women Active before the GCNA," Linda Dzuris on "The Carillon Program and Clemson," Julianne vanden Wyngaard on "The Carillon Program at GVSU," Gloria Werblow on "The Problems of Dealing with a Church Pastor," Bev and Dick Buchanan on "Reforming the Student Advancement Process (Part 2)," and Carol Anne Taylor on "The Carillon at the Cathedral of Guadalupe." The dates for the regional are June 2 and 3, 2008. Once again the Hilton offers special rates to Regional and International Festival attendees. For more information, contact Karel Keldermans at [kkrees@carillon-rees.org](mailto:kkrees@carillon-rees.org) or (217) 753-6219.

## Texas Regional Carillon Conference

by Lynnette Geary

The 16th annual Texas Regional Carillon Conference will meet at Baylor University in Waco, Tex., on October 17 and 18, 2008. We have openings for guest recitals on the 48-bell McLane Carillon, and we invite proposals for a lecture/presentation at the conference.



McLane Carillon at Baylor University



Tentative plans include a visit to the 36-bell Petit & Fritsen carillon at St. Alban's Episcopal Church. As suggested at the 2007

regional conference at Cathedral Guadalupe in Dallas, we are collecting original compositions and arrangements to be compiled in a book for conference participants. Music and food and good friends: there is nothing better.

See you in October.

# 15th Annual Texas Regional Carillon Conference

by Carol Anne Taylor

The 15th annual Texas Regional Carillon Conference was held October 12 and 13, 2007, at the Cathedral Shrine of the Virgin of Guadalupe in Dallas.

The conference began with a wine-and-cheese reception in the Grand Salon of the Cathedral. After the social, the first of five carillon concerts was presented by the host, Carol Anne Taylor. The concert was dedicated to the loving memory of Norma Jean Anderson, who died on June 9, 2007, as a result of injuries suffered in a car accident. She and her husband, Tom, traveled extensively, spending many of their 61 anniversaries in new places. Born December 18, 1924, Norma Jean was the embodiment of kindness and compassion and an unflinching advocate and friend to any and all who needed her.

After the concert, dinner was served in the Grand Salon. Copies of *The Cathedral Carillon Book*, containing new compositions by John Acker, John Courter, George Gregory, John Hammond, Andrea McCrady, and Carol Anne Taylor, were distributed to the conference attendees. The evening concert by George Gregory included his selections from the book. A reception with gelato followed the concert, capping off the first day of the conference.

Saturday morning, participants gathered for a continental breakfast before moving to the Cathedral Plaza to hear Dr. Andrea McCrady perform. With the excitement of the Colorado Rockies participating in the World Series, Andrea closed her concert with "Take Me Out to the Ball Game." The group moved inside for two presentations on the subject of composing for the carillon.

The first presentation was given by John Courter, who outlined considerations in composing or arranging for the carillon. John focused on five main elements: overtones, no control over decay, texture, acoustics, and the pitch of the carillon (concert pitch or not). Also, three articles from Issue 44 (1995) of the *Bulletin of the Guild of Carillonneurs in North America*, Albert Gerken's "Perspectives in Creating Music for the Carillon" and Ronald

Barnes's "Arrangement, Transcription, or What?" and "Personal Criteria for Composing and Arranging for the Carillon," were offered as excellent resources for further study.

In the second presentation of the day, "Gregorian Chant and the Carillon," presenter John Hammond spoke of Gregorian chant as an underutilized resource for melodies suitable to the carillon. Highlighting various compositional techniques, John shared examples from the carillon repertoire, including pieces he would later perform in the final concert of the conference.

After a small break, John Courter played the fourth concert, which included two excerpts from *Six Rhythmic Studies for Carillon* by Wim Franken, who celebrates his 85th birthday this year. John also performed *Three Folksong Settings* and his *Suite No. 3 for Carillon*.

The closing concert, "A Recital of Carillon Music Inspired by Gregorian Chant," was performed by John Hammond. His selections included a *Dies Irae* and a *Te Deum* as well as his own compositions, "Credo" and "Sanctus" from *Mass of the Sacred Heart* and "Ave Maris Stella" from *Five Hymns to the Blessed Virgin*. Finally,

after lunch and a brief regional meeting, the tower was open for those who wished to play. Thanks go to the recitalists and attendees for the enriching and successful conference.

Texas Regional attendees



## "Bon Voyage" Bells Carillon sets sail for USA

February 11, 2008: Today the Royal Eijsbouts Traveling Carillon was rechristened the Chime Master—Eijsbouts Mobile Millennium Carillon and embarked on an ocean voyage to the United States. The four-octave carillon will arrive at the Chime Master Systems headquarters near Lancaster, Ohio, on March 1.

The carillon is a manual-play performance instrument augmented with an automatic-play system for preconcert entertainment. Chime Master has acquired a semi truck and custom-modified trailer to move the bells. The carillon is scheduled for several concerts and dedications this year. Chime Master is accepting bookings for open dates in 2008 and the years beyond.

The premier performance of the Mobile Millennium Carillon will be April 4, 2008, at the inaugural First Fridays concert series in downtown Lancaster. The featured performer is Dutch carillonist Rosemarie Seuntiëns, playing a program of selections from her album *Roaming Bells* as well as new arrangements of American pop and jazz standards.



Chime Master—Eijsbouts Mobile Millennium Carillon



## Naperville Appoints New City Carillonneur



*Tim Sleep*

In November 2007, the city of Naperville, Ill., Naperville Park District, and Millennium Carillon Foundation appointed Tim Sleep Naperville City Carillonneur. Tim follows Wylie Crawford, who stepped down from the position last fall. Tim studied carillon with Wylie Crawford and John Gouwens, becoming a Carillonneur member of the GCNA during the 2004 Congress held at the Culver Academies, Culver, Ind.

A retired middle school principal and former band director, Tim is also organist/pianist for Our Saviour's Lutheran and Knox Presbyterian Churches in Naperville. He plays regular recitals on the Millennium Carillon and the Laura Spelman Carillon at Rockefeller Memorial Chapel, University of Chicago. Wylie Crawford will continue to teach lessons in Naperville and will assist in the scheduling of the summer recital series as Music Director.

Tim and Assistant City Carillonneurs Sue Bergren, Jim Brown, Christine Power, and Mark Lee, along with Music Director Wylie Crawford, perform regularly scheduled weekly recitals as well as performing for special events throughout the year.

The Millennium Carillon was dedicated in June 2000, and the tower was completed and dedicated in July 2007. The tower is now open during the summer months for tours that include both the tower and visitors' center/practice facility. Home to a 72-bell Eijsbouts carillon, the tower offers an elevator to the gallery level, with stairway access to the cabin and observation level at the top. Guild members and friends are invited to visit when in the area. Contact information to arrange a tour/visit can be found on the GCNA website.

## Arizona's only carillon creates enthusiasm

*by Jenny King*

Joe Maher is a lifelong lover of choral music. But when the tenor from Philadelphia was asked by St. Barnabas on the Desert organist and choirmaster Ty Woodward to try his hand at playing the church's new 25-bell Eijsbouts carillon a year ago, he hesitated.

"I don't have a background in keyboard," said Maher, who is a comptroller by day and who loves to play his bass recorder.

Maher accepted the challenge and since has been practicing almost daily in the tower at the top of just nine steps. He brings his enthusiasm for choral music with him, arranging vocal works for the new instrument that has captured his atten-



tion so thoroughly. He says he looks forward to joining the GCNA and perhaps participating in congresses.

Maher shares the carillon at this Episcopal church with organist Mildred Merring. She, too, is very interested in experiencing

larger instruments while exploring the challenges of this two-octave carillon. The carillon at St. Barnabas is played before and/or after some Sunday services and occasionally for other functions. It also is played electronically on the hour during the day.

## The Changing of the Guard

*by Gordon Slater*

It has been my honor and pleasure to hold the position of Dominion Carillonneur of Canada for 31 years; I am the fourth person to hold the position since the Peace Tower Carillon was installed at the Canadian Parliament Buildings in Ottawa in 1927. Although this job is not exactly what I thought it would be and is not exactly what I might wish it to be, my tenure has been very rewarding.

This position is within the Canadian federal civil service, but it is not a government position because I do not report to a minister of the Crown (a Cabinet minister). Rather, I am one of some 1,100 people who report ultimately to the Speaker of the House of Commons. The purpose of us 1,100, as well as those under the Speaker of the Senate and the Parliamentary Librarian, is to serve the politicians, both elected and appointed. In other words, we three groups of Parliamentary employees help the Parliamentarians to do their jobs.

This is the only one of Canada's 11 carillons provided with a full-time position for its carillonneur. Indeed, the number of full-time positions—just for playing one carillon with no teaching requirement—in all the world is very small.

Artistic feedback is rare. The politicians are absorbed, quite properly, in their constituents' issues and can spare scarcely a thought for those of us who work to make their jobs easier. I have enjoyed considerable media attention, however.

It has always been my goal that the music of the Peace Tower Carillon should uplift, console, or entertain politician, employee, and tourist alike, as befits the occasion. Of course, the repertoire played must be thoughtfully chosen and prepared with the greatest integrity so that the dignity of Parliament is maintained. The first Dominion Carillonneur, Percival Price, said it well: "The carillon is the voice of the Peace Tower, and the carillonneur controls that voice." I am grateful to have been entrusted with that glorious bronze voice. My gratitude extends also to those of you who have supported me over the years by playing here, by writing letters, and by answering my myriad questions.

I will retire from this job at the end of June 2008. Thereafter I look forward to playing more recitals abroad, giving more master classes, and delivering more talks than my daily obligations have permitted. By the fall of 2008, I hope to have published a number of carillon arrangements on the SibeliusMusic website at <http://www.sibeliusmusic.com>.

# Summer 2008 Recital Series

## CANADA

### BRITISH COLUMBIA

Victoria  
Netherlands Centennial Carillon  
Sundays at 3:00 p.m.,  
May–October  
Saturdays at 3:00 p.m.,  
July–August  
Additional recitals on civic and  
national holidays  
Rosemary Laing, Carillonneur

### ONTARIO

Ottawa  
Peace Tower Carillon  
July and August, every weekday  
except Canada Day (July 1), 2:00-  
3:00 p.m.  
September to June, most weekdays,  
12:00 noon to 12:15 p.m.  
The carillon is silent during Holy  
Week and while the Dominion  
Carillonneur is on leave.  
Dominion Carillonneur as indicat-  
ed above except for the following  
dates  
Tuesday, July 15,  
Elizabeth Berghout  
Tuesday, July 29, George Gregory  
Tuesday, August 12, TBA  
Tuesday, August 26,  
William De Turk

### QUEBEC

Montreal  
St. Joseph's Oratory  
Sundays at 2:30 p.m.  
July 6, Claude Aubin  
July 20, Daniel Kerry Kehoe  
August 3, Claude Aubin  
August 17, Tiffany Ng

## UNITED STATES

### ALABAMA

Birmingham  
Samford University  
Rushton Memorial Carillon  
Celebrating the 40th Anniversary  
of the Carillon  
Monday, May 5, 4:30 p.m.,  
Richard Watson  
Wednesday, May 7, 4:30 p.m.,  
Stephen Brooks Knight  
Thursday, May 8, 7:00 p.m.,  
Stephen Brooks Knight

### CALIFORNIA

Santa Barbara  
University of California, Santa  
Barbara  
Storke Carillon  
June 14, Commencement  
Ceremonies, Margo Halsted  
June 15, Commencement  
Ceremonies, Margo Halsted

### CONNECTICUT

Danbury  
St. James Episcopal Church  
Bulkley Memorial Carillon  
Wednesdays at 12:30 p.m.  
July 2, TBA  
July 9, Gerald Martindale  
July 16, TBA  
July 23, TBA  
July 30, TBA

Hartford  
Trinity College Chapel  
Plumb Memorial Carillon  
Wednesdays at 7:00 p.m. and as  
noted

June 18, Trinity College Guild  
of Carillonneurs  
June 25, Ann-Kirstine  
Christiansen

July 2, Tin-shi Tam  
Saturday, July 5, 8:00 p.m.,  
Daniel Kerry Kehoe  
July 9, Anne Kroeze  
July 16, Dionisio Lind  
July 23, Claire Halpert  
July 30, David Maker  
August 6, Ellen Dickinson  
August 13, John Courter

New Canaan  
St. Mark's Episcopal Church  
Tuesday, June 17, 7:30 p.m.,  
George Matthew, Jr.

New Haven  
Yale University  
Yale Memorial Carillon  
Sunday, June 10 and Fridays at  
7:00 p.m.

June 20, Thomas Lee  
June 27, Ann-Kirstine  
Christiansen  
July 4, Tin-shi Tam  
July 11, Jonathan Lehrer  
July 18, Yale Summer  
Carillonneurs

July 25, Claire Halpert  
August 1, Ellen Dickinson  
August 8, Andrea McCrady  
August 15, John Courter

Simsbury  
Simsbury United Methodist Church  
The Foreman Carillon  
Sundays at 7:00 p.m.  
July 6, TBA  
July 13, TBA  
July 20, TBA  
July 27, Claire Halpert  
August 3, Daniel Kerry Kehoe

Storrs  
Storrs Congregational Church  
Austin Cornelius Dunham Carillon  
University of Connecticut Carillon  
Mondays at 7:15 p.m.  
June 16, George Matthew, Jr.

West Hartford  
First Church of Christ  
Congregational  
Gordon Stearns Memorial Carillon  
Thursdays at 7:00 p.m.  
July 3, Tin-shi Tam  
July 10, Margaret Angelini  
July 17, First Church  
Carillonneurs  
July 24, Charles Semowich  
July 31, David Maker

### ILLINOIS

Centralia  
Centralia Carillon  
International Carillon Weekend  
Friday, June 6, 6:30 p.m., Frans  
Haagen and Koen Cosaert  
Saturday, June 7, 2:00 p.m., Ann  
Kirstine Christiansen and  
Carlo van Ulft  
Illinois Carillon Weekend Saturday,  
September 20, 10:00 a.m.,  
Carlo van Ulft  
Saturday, September 20, 2:00 p.m.,  
Sue Bergren and Tim Sleep  
Sunday, September 21, 2:00 p.m.,  
Jim Fackenthal and  
Wylie Crawford

Chicago  
University of Chicago  
Laura Spelman Rockefeller  
Memorial Carillon  
Sundays at 6:00 p.m.  
July 6, Roel Smit  
July 13, Tim Sleep and Sue  
Bergren  
July 20, Gordon Slater  
July 27, Ronald Kressman  
August 3, John Gouwens  
August 10, Tiffany Ng  
August 17, Dave Johnson  
August 24, Wylie Crawford

Glencoe  
Chicago Botanic Garden

Theodore C. Butz Memorial  
Carillon  
Mondays at 7:00 p.m.  
June 9, Frans Haagen  
June 16, Koen Cosaert  
June 23, Frank Deleu  
June 30, Suzanne Magassy  
July 7, Roel Smit  
July 14, Tim Sleep and Sue  
Bergren  
July 21, Gordon Slater –  
Christmas in July  
July 28, Ronald Kressman  
August 4, John Gouwens  
August 11, Tiffany Ng  
August 18, Dave Johnson  
August 25, Wylie Crawford

Naperville  
Naperville Millennium Carillon  
Tuesdays at 7:00 p.m.  
June 10, Frans Haagen  
June 17, Koen Cosaert  
June 24, Frank Deleu  
July 1, Suzanne Magassy  
July 8, Roel Smit  
July 15, Tim Sleep and Sue  
Bergren

July 22, Gordon Slater  
July 29, Ronald Kressman  
August 5, John Gouwens  
August 12, Tiffany Ng  
August 19, Dave Johnson  
August 26, Trevor Workman  
September 2, Wylie Crawford

Springfield  
Thomas Rees Memorial Carillon  
47th International Carillon Festival  
Sunday, June 1, 7:00 p.m.,  
Laura Ellis

Sunday, June 1, 7:45 p.m.,  
Karel Keldermans  
Monday, June 2, 7:00 p.m.,  
Lyn Fuller  
Monday, June 2, 7:45 p.m.,  
Sharon Hettinger  
Tuesday, June 3, 7:00 p.m.,  
Sue Bergren

Tuesday, June 3, 7:45 p.m.,  
Laura Ellis  
Thursday, June 5, 7:00 p.m.,  
Sharon Hettinger  
Thursday, June 5, 7:45 p.m.,  
Malgosia Fiebig  
Friday, June 6, 7:00 p.m.,  
Sue Bergren

Friday, June 6, 7:45 p.m.,  
Lyn Fuller  
Friday, June 6, 9:00 p.m.,  
Festival Fireworks  
Saturday, June 7, 7:00 p.m.,  
Malgosia Fiebig  
Saturday, June 7, 7:45 p.m.,  
Karel Keldermans

**INDIANA**

Culver  
Culver Academies  
Memorial Chapel Carillon  
John Gouwens Saturdays at 4:00 p.m. except as noted  
April 26, May 17, May 31 (7:30 p.m.), June 21, June 28, July 5, 12, 19, 26 (Lee Cobb), August 30, October 4

**IOWA**

Ames  
Iowa State University  
Stanton Memorial Carillon  
Tuesday, July 8, 7:00 p.m.,  
Suzanne Magassy  
Tuesday, August 5, 7:00 p.m.,  
Marc Van Eyck

**KENTUCKY**

Berea  
Berea College  
Draper Building Tower  
Mondays at 7:30 p.m.  
June 2, TBA  
July 7, TBA  
August 11, Liesbeth Janssens  
September 8, TBA

**MARYLAND**

Frederick  
Joseph Dill Baker Memorial  
Carillon  
Sundays at 6:00 p.m.  
June 8, John Hammond  
June 15, Geert D'hollander  
June 22, TBA  
June 29, TBA  
July 6, TBA  
July 13, Claire Halpert  
July 20, TBA  
July 27, TBA  
August 3, TBA  
August 10, TBA  
August 17, TBA  
August 24, Gordon Slater

Owings Mills  
McDonogh School  
Fridays at 7:00 p.m.  
July 4, Buck Lyon-Vaiden  
July 11, TBA  
July 18, Lauren MacKenzie  
July 25, Jeremy Chesman  
August 1, Patrick Macoska

**MASSACHUSETTS**

Cohasset  
Saint Stephen's Episcopal Church  
The Cohasset Carillon  
Sundays at 6:00 p.m.  
June 29, Ulla Laage  
July 6, Anne Kroeze

July 13, George Matthew, Jr.  
July 20, Claire Halpert  
July 27, David Maker  
August 3, Andrea McCrady  
August 10, Sally Slade Warner  
August 17, John Courter

Norwood  
Norwood Memorial Municipal  
Building  
Walter F. Tilton Memorial Carillon  
Friday, July 4 at 3:00 p.m. and  
Mondays at 7:00 p.m.  
June 30, Ulla Laage  
July 4, Lee Leach  
July 7, Anne Kroeze  
July 14, George Matthew, Jr.  
July 21, Claire Halpert  
July 28, David Maker  
August 4, Andrea McCrady  
August 11, Lee Leach  
August 18, John Courter

**MICHIGAN**

Allendale  
Grand Valley State University  
Cook Carillon  
Sundays at 8:00 p.m.  
June 15, Open Tower Event  
June 22, Ulla Laage  
June 29, Linda Dzuris  
July 6, Carlo van Ulft  
July 13, Julia Walton  
July 20, GVSU Carillon  
Collaborative  
July 27, John Courter  
August 3, Lee Cobb  
August 10, Ronald Kressman  
August 17, Julianne Vanden  
Wyngaard

Ann Arbor  
University of Michigan  
Ann and Robert H. Lurie Tower  
Mondays at 7:00 p.m.  
July 21, David Hunsberger  
July 28, Lee Cobb  
August 4, Liesbeth Janssens  
August 11, Jenny King  
August 18, Trevor Workman  
August 25, Dave Johnson  
September 1, Steven Ball

Bloomfield Hills  
Christ Church Cranbrook  
Wallace Memorial Carillon  
Sundays at 5:00 p.m.  
June 8, Joseph Daniel  
August 3, Liesbeth Janssens

Bloomfield Hills  
Kirk in the Hills Presbyterian  
Church  
Sundays at 10:00 a.m. and 12:00  
Noon  
June 15, Dennis Curry  
June 22, Ulla Laage  
June 29, Ronald Kressman

July 20, David Hunsberger  
July 27, Lee Cobb  
August 3, Liesbeth Janssens  
August 17, Trevor Workman  
August 24, Dave Johnson  
August 31, Dennis Curry

Detroit  
Jefferson Avenue Presbyterian  
Church  
Sunday, July 31, 12:00 Noon,  
Liesbeth Janssens

Detroit  
St. Mary's of Redford Catholic  
Church  
Saturdays at 5:15 p.m.  
July 5, Patrick Macoska  
July 12, Judy Ogden  
July 19, David Hunsberger  
July 26, John Courter  
August 2, Liesbeth Janssens

East Lansing  
Michigan State University  
Beaumont Tower Carillon  
Wednesdays at 6:00 p.m.  
July 2, Carlo van Ulft  
July 9, Ray McLellan  
July 16, David Hunsberger  
July 23, Lee Cobb  
July 30, Liesbeth Janssens

Grand Rapids  
Grand Valley State University  
Beckering Family Carillon  
Wednesdays at 12:00 Noon  
July 2, Carlo van Ulft  
July 9, TBA  
July 16, Helen Hawley  
July 23, Julianne Vanden  
Wyngaard  
July 30, John Courter

Grosse Pointe Farms  
Grosse Pointe Memorial Church  
The Grosse Pointe Memorial  
Carillon  
Tuesdays in July at 7:15 p.m.

**MINNESOTA**

Rochester  
Mayo Clinic  
Rochester Carillon  
Sunday, June 15, 4:00 p.m.,  
Jeffrey Daehn  
Monday, June 30, 7:00 p.m.,  
George Matthew, Jr.  
Sunday, July 6, 4:00 p.m.,  
Suzanne Magassy

Sunday, August 3, 4:00 p.m.,  
Marc Van Eyck  
Sunday, August 24, 4:00 p.m.,  
Trevor Workman

St. Paul  
House of Hope Presbyterian  
Church

Noyes Memorial Carillon  
Friday, July 4 and Sundays at  
4:00 p.m.  
July 4, Suzanne Magassy  
July 13, James W. Smith  
July 20, Lyle Anderson  
July 27, Dave Johnson

**MISSOURI**

St. Louis  
Concordia Seminary Carillon  
Tuesday, April 22, 2:00 p.m. and  
7:00 p.m., Karel Keldermans  
Friday, May 16, 5:30 p.m.,  
Karel Keldermans  
Tuesday, May 27, 5:00 p.m.,  
Karel Keldermans  
Tuesday, June 3, 7:00 p.m.,  
Malgosia Fiebig  
Tuesday, June 10, 7:00 p.m.,  
Lyn Fuller  
Tuesday, June 17, 7:00 p.m.,  
Karel Keldermans  
Tuesday June 24, 7:00 p.m.,  
Karel Keldermans

Springfield  
Missouri State University  
Second Sundays at 7:00 p.m.  
June 8, Thomas Lee  
July 13, TBA  
August 10, Jeremy Chesman  
September 14, Andrea McCrady  
October 12, Lee Cobb

**NEW JERSEY**

Plainfield  
Grace Episcopal Church  
Sunday, August 24, 6:00 p.m.,  
David Maker, Peach Festival

Princeton  
Princeton University  
Grover Cleveland Tower, The Class  
of 1892 Bells  
Sundays at 1:00 p.m.  
June 29, Laurel MacKenzie  
July 6, George Matthew, Jr.  
July 13, Margaret Pan  
July 20, Roel Smit  
July 27, Jeremy Chesman  
August 3, Lisa Lonie  
August 10, Scott B. Parry  
August 17, Robin Austin  
August 24, Lee Cobb  
August 31, Claire Halpert

**NEW YORK**

Albany  
Albany City Hall Carillon  
Sundays and July 4 at 1:00 p.m.  
June 1, TBA  
June 8, Amy Heebner  
June 15, George Matthew, Jr.  
June 22, Claire Halpert  
June 29, TBA

July 4, TBA  
July 6, Charles Semowich  
July 13, Alexander Solovov, Elena Sadina and Sergei Gratchev  
July 20, TBA  
July 27, Linda Dzuris

Alfred  
Alfred University  
Davis Memorial Carillon  
Wingate Memorial Summer Carillon Recital Series  
Tuesdays at 7:00 p.m.  
July 1, Karel Keldermans  
July 8, John Widmann  
July 15, Gordon Slater  
July 22, TBA  
July 29, TBA

Rochester  
University of Rochester  
Hopeman Memorial Carillon  
Mondays at 7:00 p.m.  
July 7, John Widmann  
July 14, Gordon Slater  
July 21, TBA  
July 28, TBA

Williamsville  
Calvary Episcopal Church  
Niederlander Carillon  
Wednesdays at 7:00 p.m.; additional entertainment at 8:00 pm.  
July 2, Karel Keldermans  
July 16, Gordon Slater  
July 23, TBA  
July 30, TBA  
August 6, Gloria Werblow

**NORTH CAROLINA**  
Belmont  
First Presbyterian Church  
William James Pharr Carillon  
Sundays at 7:00 p.m.  
May 25, Mary McFarland and Suzanne Fairbairn—Patriotic Extravaganza  
June 22, J. Samuel Hammond  
July 27, Mary McFarland

**OHIO**  
Dayton  
Deeds Carillon  
Sunday, August 10, 3:00 p.m., Liesbeth Janssens

Mariemont  
Mary M. Emery Memorial Carillon  
Memorial Day, Independence Day and Labor Day at 2:00 p.m.  
Sundays May 25 through August 31 at 7:00 p.m.  
May 25, Richard Gegner and Richard Watson  
May 26, TBA  
June 1, TBA  
June 8, TBA  
June 15, TBA

June 22, TBA  
June 29, TBA  
July 4, TBA  
July 6, TBA  
July 13, TBA  
July 20, TBA  
July 27, TBA  
August 3, “Lollipops and Balloons” Children’s Concert – Richard Gegner  
August 10, Liesbeth Janssens  
August 17, TBA  
August 24, TBA  
August 31, TBA  
September 1, TBA

**PENNSYLVANIA**  
Erie  
Penn State University, The Behrend College Floyd and Juanita Smith Carillon  
Thursdays at 7:00 p.m.  
July 17, Gordon Slater  
July 24, TBA  
July 31, TBA

Fort Washington  
St. Thomas Church, Whitmarsh Catherine Colt Dickey Memorial Carillon  
Tuesdays at 7:00 p.m.; additional entertainment at 8:00 p.m.  
July 1, Christmas in July; Lisa Lonie and Steve Schreiber, Organ and Carillon Duets  
July 8, George Matthew, Jr.  
July 15, Barefeet, Blankets and Bells! St. Thomas Annual Picnic Contest; Laurel MacKenzie  
July 22, Blues, Berries and Bells! Jeremy Chesman  
July 29, “Fun” Raiser Concert; Patrick Macoska

Kennett Square  
Longwood Gardens  
Chimes Tower  
Sundays at 3:00 p.m.  
June 8, Claire Halpert  
June 22, Janet Tebbel  
July 13, Roel Smit  
July 27, Patrick Macoska  
August 3, Laurel MacKenzie  
August 17, Lee Cobb

Valley Forge  
Washington Memorial Chapel  
Washington Memorial National Carillon  
Wednesdays in July and August at 7:30 p.m.  
July 2, Doug Gefvert  
July 9, George Matthew, Jr.  
July 16, Roel Smit  
July 23, Jeremy Chesman  
July 30, Patrick Macoska  
August 6, Music of the British Isles – Doug Gefvert and the Irish

Thunder Bag Pipe Band  
August 13, Laurel MacKenzie  
August 20, Lee Cobb  
August 27, Janet Tebbel

**TENNESSEE**  
Sewanee  
The University of the South  
Leonidas Polk Memorial Carillon  
Sundays at 4:45 p.m.  
June 15, John Bordley  
June 22, Daniel Stipe  
June 29, John Bordley  
July 6, J. Samuel Hammond  
July 13, Richard Shadinger

**VERMONT**  
Middlebury  
Middlebury College  
Fridays at 4:00 p.m.  
May 25, Graduation, George Matthew, Jr.  
June 27, Amy Heebner  
July 4, Sergei Gratchev  
July 11, Charles Semowich  
July 18, Claire Halpert  
July 25, Linda Dzuris  
August 1, Elena Sadina  
August 8, Alexander Solovov  
August 15, George Matthew, Jr.  
Northfield  
Norwich University  
Saturdays at 1:00 p.m.  
May 11, Graduation, George Matthew, Jr.  
July 5, Sergei Gratchev  
July 12, Gerald Martindale  
July 19, Claire Halpert  
July 26, Linda Dzuris  
August 2, Elena Sadina  
August 9, Alexander Solovov

**VIRGINIA**  
Arlington  
Netherlands Carillon (Arlington National Cemetery)  
Saturdays, 2:00-4:00 p.m., May and September, Memorial Day, Independence Day and Labor Day; Saturdays, 6:00-8:00 p.m., June, July and August. Director-Carillonneur Edward Nassor and guest carillonneurs

Luray  
Luray Singing Tower  
Belle Brown Northcott Memorial Carillon  
All recitals by David Breneman, Luray Carillonneur  
Saturdays and Sundays in April, May, September and October at 2:00 p.m.  
Tuesdays, Thursdays, Saturdays and Sundays in June, July and August at 8:00 p.m.

**WASHINGTON**  
Spokane  
Cathedral of St. John the Evangelist  
Friday, July 4 at 9:00 p.m., Sunday, July 20 at 7:00 p.m. and Thursdays at 7:00 p.m.  
July 3, John Hammond  
July 4, Andrea McCrady  
July 10, Laura Ellis  
July 17, James W. Smith  
July 20, Outdoor Labyrinth: Andrea McCrady  
July 24, David Hunsberger  
July 31, Janet Tebbel

**WISCONSIN**  
Green Bay  
First Evangelical Lutheran Church  
Kaa Memorial Carillon  
Wednesday, July 2, 7:00 p.m., George Matthew, Jr.

Madison  
University of Wisconsin  
Memorial Carillon  
Thursdays at 7:30 p.m.  
July 3, George Matthew, Jr.  
July 10, Suzanne Magassy  
July 17, Lyle Anderson  
July 24, Lyle Anderson  
July 31, Marc Van Eyck  
August 7, Tiffany Ng

**NORTH AMERICANS ABROAD**  
John Bordley  
July 16 at 8:00 p.m., Lokeren, Belgium  
July 17 at 8:30 p.m., Roeselare, Belgium  
July 21 at 8:30 p.m., Mechelen, Belgium

Margo Halsted  
July 19, Leuven, Belgium (University)  
July 20, Leuven, Belgium (St. Gertrude)  
July 23, Tienen, Belgium  
July 27, Nivelles, Belgium  
July 28, Mechelen, Belgium  
August 2, Ath, Belgium  
August 4, Kortrijk, Belgium  
August 5, Menen, Belgium

# *Installations, Renovations, Dedications*

## **Renovation of Rockefeller Carillon at University of Chicago Underway**

by Wylie Crawford

The renovation of the Laura Spelman Rockefeller Memorial carillon at the University of Chicago has been a long time coming. The story of how it came to fruition could not have been imagined and will be part of a more complete account planned for a future GCNA *Bulletin*. This article, however, will focus on the reasons for, and nature of, the renovation.

At 75 years of age, the second largest musical instrument in the world, and the largest ever assembled at one time, was becoming more and more cantankerous to play and both discordant and difficult to hear. Several factors contributed to this situation. One was Chicago's industrially polluted air, which corroded the bronze and lowered the pitch of the bells—particularly the smaller ones. Another was the fact that the tower openings, which had originally been fitted with moveable wooden shutters on tracks, were no longer moving and had been replaced by louvers. A third was that no maintenance contract was in place for the instrument and, despite annual applications of duct tape, silicone spray, and elbow grease by teams of dedicated volunteers, the action connecting the clavier to the bells had seriously deteriorated. The current renovation seeks to address each of these problems while at the same time taking advantage of modern methods and materials to upgrade the instrument. As an unexpected bonus, a plan by the university to demolish and replace both the playing cabin and, consequently, the upper bell frame offered the possibility of rearranging the upper belfry. This last-minute development called for some quick thinking. Fortunately, we were able to enlist the services of the "two Richards"—Strauss and Watson—in time to take full advantage of this opportunity.

The work is being done by Royal Eijsbouts and encompasses the following elements:

1. The construction of a new upper bell



*Rockefeller bells await restoration.*

frame, designed so that the smallest bells reside at the top of the frame, thus allowing these higher-frequency bells to have "line of sight" to the ground, making them more audible. In addition, care has been taken to ensure that for the majority of listeners, the larger bells do not acoustically block the smaller bells.

2. The removal of accumulated dirt and grime on all bells down to, but not including, the patina.

3. The replacement of original return springs and clappers on the smaller bells with clappers of greater weight. New suspension bolts and umbrella system.

4. The replacement of the single-sided roller bar action with a central radial action using directed cranks and new linkages. This includes turning the clavier 180° and moving it to a more central position in the playing cabin.

5. The decoupling of the pneumatic hour-strike mechanism from the carillon action. This item, plus the previous one, should result in a much more responsive feel for the lower bells.

6. The replacement of the batons, spreaders, and pedals (but not the historic Gothic-style frame) of the original clavier with a World Standard clavier. Also, the modification of the existing bench so that it is vertically adjustable.

7. The installation of a World Standard practice clavier in the basement office, next to the existing clavier. Work is anticipated to conclude in the months of April and May, and a celebration is planned for Saturday, June 7, as part of the university's Alumni Weekend.

## **Church Expands and Rededicates Chime**

by Tim Sleep

Plainfield United Methodist Church, Plainfield, Ill., was given a chime of ten bells, dedicated in 1907. The original bells were cast by the Meneely bell foundry of Watervliet, N.Y., under a contract that called for bells that would be "thoroughly tone-tempered and correctly attuned to their imported standards." The bells rang through 2005, when they were disabled during the renovation of the church. During the renovation, the bell tower was restored to its original format. Shortly thereafter, a drive was begun with the goal of restoring and expanding the chime from its original ten to 18 bells.

Chime Master Systems of Lancaster, Ohio, in partnership with Royal Eijsbouts, was selected by the church to cast eight new bells to be added to the original 1907 Meneely Watervliet ten-bell chime. Analysis of the original bells revealed a mean-tone temperament. The additional bells not only had to match the timbre of the original bells but also had to be tuned to match their temperament. The bell frame was renovated, and new linkages and clappers were installed. A new traditional carillon keyboard action that would support the five new bells with room for a future five additional bells was manufactured, incorporating portions of the original chime stand. The whole project needed to be completed in time to commemorate the 100-year anniversary of the original installation.

Jeff Crook of Chime Master Systems and Royal Eijsbouts technicians worked closely on site with church officials to complete the installation in time for the December 9, 2007, dedication of the renovated chime. Naperville, Ill., City Carillonneur Tim Sleep presented the dedicatory recital during the 11:00 a.m. worship service. Portions of the recital included selections from the original 1907 dedication recitals, which were played on the original ten bells, as well as new arrangements for all 18 bells. A short portion of the recital incorporating the new bells can be heard on the Chime Master Systems website, <http://www.chimemaster.com>.

## Friends Commemorate Ronald Barnes with Large Turkey

by Andrea McCrady

On December 8, 2007, carillon colleagues of Ronald Barnes gathered at the home of David Hunsberger and Neil Fang in Oakland, Calif., to commemorate the tenth anniversary of the passing of Ronald Barnes (November 2, 1997). Participants included Richard Strauss, John Agraz, Jeff Davis, Lori Lamma, Brian Swager and his friend Thomas Tunsch, and David and Julie Morgan and their daughter Lydia. In addition to the Bay Area residents, the two co-chairs of the Ronald Barnes Memorial Scholarship Fund Committee, Dave Johnson and Andrea McCrady, flew in for the weekend's festivities. They joined their hosts for a dinner atop Macy's in Union Square on Friday night, delectable dim sum in Oakland's Chinatown on Saturday, and panoramic promenades along the Berkeley ridge in brilliant sunshine. Andrea and Dave were assigned the duty of roasting the fowl, while the other attendees of the dinner provided potluck dishes. After everyone was thoroughly stuffed, the post-prandial conversation centered on reminiscences of Ronald Barnes's life and carillon philosophy.

The weekend also coincided with the final recital of the semester by the Berkeley carillon students on Sunday afternoon. Seventeen students enthusiastically performed a large range of music and then treated friends and family to a packed party in Jeff Davis's office in the campanile. Another generation of carillon-neurs is set to carry on the wonderful legacy of Ronald Barnes.



Who are these guys?

## Take Notes: Carillon Education

### Carillon Study at Iowa State University

by Amy Brandau

*Make our spirit great, true and valiant,  
like the Bells of Iowa State.*

When Jim Wilson penned these lyrics and the music of "The Bells of Iowa State" in 1930, he could not have predicted that the song would continue to play prominently across Iowa State University's campus decades later. Today's faculty, staff, and students hear "The Bells of Iowa State" played frequently by either University Carillonneur Tin-Shi Tam or her carillon students. In fact, each carillon student is required to play the song during his or her graduating semester. For me, this was almost eight years ago. This spring I will have the pleasure of playing an encore performance as I graduate with another degree from Iowa State and two more years of carillon lessons. These lessons and all the other activities included under "carillon lessons" have been the highlights of both my undergraduate and graduate studies.

As a student at Iowa State, I make a point of crossing campus at noon each day to listen to the daily concert; I see other students on the grassy mall and wonder how many realize they are actually listening to a live performance. When I climb the narrow stairs of the Edgar W. and Margaret MacDonald Stanton Memorial Carillon to practice, I remember that I am a part of history and tradition, one of a very small group of students fortunate enough to take carillon lessons.

On a campus of more than 25,000 students, an average of six students take lessons each semester. Iowa State's history of providing carillon lessons to students goes nearly as far back as the carillon has been an icon of Iowa State. Ira Schroeder, the first university carillonneur, began giving lessons in 1931. Since that time, more than a hundred students have taken time out of their busy schedules to take carillon lessons.

As one of this privileged group, I have become an advocate for the sustainability of the campanile and carillon as an icon of Iowa State. I have acquired a plethora of knowledge that I share with anyone interested in learning more. Please join me on a short tour of Carillon Study at Iowa State University. . . .

Carillon lessons are open to any university student by audition; the primary prerequisite is an ability to read music. Although carillon instruction may be included in the curriculum that leads to an undergraduate degree in music, the majority of past and current students are non-music majors. Carillon students come from all university departments, with majors in engineering, business, agriculture, human science, and education. Scholarships are provided to one or two students each semester who continue carillon lessons beyond the first semester.

Lessons are given weekly in the practice room, where a practice console is available 24 hours a day, every day, for both lessons and practice. This allows students to be well prepared before climbing the narrow, winding staircase up the campanile to share their talent with the entire campus. Live practice is limited to evenings and weekends, with ample performance opportunities throughout the semester.

Taking lessons at Iowa State is more than just practicing the recommended one hour per day and performing the required two concert performances. Students taking lessons develop lifelong friendships with each other and gain an appreciation for the instrument. Each semester, students are encouraged to play duets or quartets with their fellow students. Lessons also include ensemble experiences, group discussions on carillon related topics, and semester projects. Semester projects? Absolutely. Each student chooses an individual project to supplement his or her learning experiences. Past projects have included writing and arranging music for carillon, creating poster or multimedia presentations, writing research papers, giving oral presentations, and creating artwork. Students also take field trips to visit other carillons. During

Take Notes continues on page 18

# Foreign News

## Staf Gebruers Memorial



*Percival Price, a monk, and Staf Gebruers at Mount Melleray, County Waterford*

**B**orn in Antwerp in 1902, Staf Gebruers was appointed the first carillonneur of St. Colman's Cathedral in Cobh (Ireland) in 1924, in addition to being organist and choirmaster, positions he held until his death in 1970. A prolific composer and arranger, he was also much in demand as a choral and orchestral conductor and held numerous teaching posts, including that of professor of music at Mount Melleray Seminary in County Waterford.

An annual memorial lecture and student award, sponsored by former pupil Tom Jago and his wife, Ann, has now been established at University College Cork in Staf's memory. The first recipient of the award is UCC music graduate Treasa Edmonds, who is currently studying at the Royal Carillon School "Jef Denyn" in Mechelen, Belgium. The inaugural lecture, entitled "The Singing Tower," was delivered to a capacity audience in the Aula Maxima of the University on Wednesday, November 21, 2007, by Boudewijn Zwart of the Netherlands, featuring his unique "Bell Moods" traveling carillon. Before the lecture, Adrian Gebruers, Staf's son and successor at St. Colman's as well as former World Carillon Federation president, was presented with an engraved silver trophy to mark the 80th anniversary of the Cobh carillon recitals.

## News from Dutch-speaking guilds

*Translated and summarized by Joost Dupon*

### **K**lok & Klepel, no. 99: June 2007

This issue of the newsletter contains a special contribution at the death of André Lehr. President Lemckert, Jos D'Hollander, Rainier Schütte, and Joost Eijsbouts contribute pieces celebrating the life, work, and legacy of Dr. Lehr in the carillon world. Dr. Lehr was the curator and driving force behind the Bell Museum and one of the most eminent campanologists of our time.

Heleen van der Weel takes us on a tour of the renovated and enhanced bells at the Nieuwe Kerk in The Hague. The bells that had been installed when the "New Church" was built (in 1656: it all depends on what you call new...) were supposed to provide both a chime and a swinging peal. The bells fell into disuse and, by the '70s, fell into disrepair as well. Eijsbouts has now restored them and added a computerized system. The Hague has some of its finest and most distinctive sounds back!

Much of the rest of the issue is devoted to the NKV's annual meeting.

## News from French-speaking guilds

*Translated and summarized by Wylie Crawford*

**L**e Bulletin Campanaire, of the Association Campanaire Wallonne (ACW) #53 – First Quarter, 2008

Guy De Plaen pens an editorial on the importance of preserving the campanological history worldwide. He notes that, since the 19th century, bells have lost their importance as timekeepers, alarms, and

religious symbols. Further, the towers that house them have become less accessible to the public because mechanization has eliminated the need for personnel to mount the towers to activate the bells. To prevent this threat of anonymity, he urges complete inventories of existing bells. Another way to keep bells in the public's mind would be to create more expositions in churches or bell museums explaining campanological history. He remarks that there is only one such museum in Wallonia, at Tellin.

Four generations of the Sergeys family were responsible for a major part of the bell founding activity in Belgium for nearly a century. They were the last to cast bells in the country. However, during this period, their base of activities shifted twice. An article by Jacques Sergeys, who directed the foundry during the last ten years of its existence, describes these migrations. Pierre (the author's great-grandfather) started the first foundry in Louvain in 1889 while married to a descendant of the Van Aerschoot and Van den Gheyn families, both experienced bell founders. He was soon joined by his son Constant, who had been trained by his uncle Dominique Van Aerschoot. But because competition in Louvain increased in the 1890s, Constant decided to move the foundry to Chênée (in Liège), where it was active from 1893 until 1928. During this period, Constant was joined by his son François in the family business. In the intervening years, the competitive environment in Louvain had eased and Constant became nostalgic for his former home. At the same time, a return to Louvain would help support an effort by Jef Denyn to create, from existing foundries, a national foundry to be based in Louvain—a project that never reached fruition. So it was that 80 years ago, Constant and François loaded up 11 railway cars and returned to Louvain, where the family continued its activities until 1980.

Emmanuel Delsaute and Emmanuel Vanderheyden represented the ACW at a November meeting of the French Campanological Society, where the theme was the creation of an inventory of bells in France. There is already a partial computerized database, and France also has an attaché to the Culture Ministry who is passionate about bells. A lively discussion was held, with a fruitful exchange of ideas toward a common goal: the preservation and promotion of the bell culture in both countries.

Serge Joris writes of his participation in the 15th colloquium of the German Bell Museum, held in October in Greifenstein. This is the second such meeting attended by representatives of the ACW, and it attracted 70 participants. Presentations were made on, among other topics, the founders Martin and Nicolas Legros of Malmedy, the Herold family of Nuremberg, various technical studies on the evolution of bell profiles, mathematical modeling of bell sounds, acoustic modeling of steel bells, bells in the music of Rimsky-Korsakov, and the life and works of Wilhelm Bender, Berlin's carillonneur from 1911 to 1944.

Two articles appear that describe other methods of ringing bells. Normally, I would not summarize them, since they do not directly deal with the carillon art. However, I found a few points worth mentioning, for those interested in etymology and linguistics. The first article, by Philippe Slégers, describes *triboleurs* who hold forth each year in Malmedy by pulling on ropes attached to the clappers of the bells to ring them. The second article, by Achim Bursch, defines the word *coptée*, which is basically the same method of striking the bells but which is practiced primarily surrounding Easter celebrations. This practice is found in orthodox churches (principally in Russia) as well as the Catholic areas of Belgium, Germany, France, Italy, Switzerland, and Slovenia. Each country is reviewed and its practices detailed in the article. The practice has several different names, depending on the language of the host country. In the German-speaking areas of Belgium and Germany, for example, the term used is *Beiern*. [Translator's note: *beiaard* is the Dutch word for "carillon."] In some other areas, the word used is *Banmschlagen*, *Bamm* being onomatopoeia for the sound made and *schlagen* meaning "to strike." In Switzerland, the method is called *carillonage* and the ringers are called *carillonners*. Finally, and perhaps authoritatively, a Swiss publication defines *sonner* as swinging a bell so that the clapper strikes both sides of the bell, *bourdonner* as moving the clapper so that it strikes both sides of the bell, *tinter* as moving the bell so that the clapper strikes only one side, and *copter* as moving the clapper so that it strikes only one side of the bell. After all this, you can see the problems a poor translator encounters.

Serge Joris writes an article about the World Carillon Federation that lists all of

its meetings since its inception. He also describes a typical program, mentions the weak past attendance of Wallonian attendees in recent years, and encourages all to attend this year's meetings in Groningen on July 13–17.

*Bell gossip*—The carillon of Charleroi has been reinaugurated, after a 15-year silence. The instrument was installed in 1937 and comprises 47 bells by Michiels. Paccard has completely reworked its website, logo, and museum, all in honor of the firm's 210th anniversary. There are now two "chamber carillons"; the first by Boudewijn Zwart is joined by another by Frank Steyns of Maastricht. The Elias family (father and daughters) have created the International Carillon and Organ Center in Portugal. Its first goal is the acquisition of a traveling carillon. The 78-bell Petit & Fritsen carillon at Hygeon College in Taejon, South Korea, has been played only two or three times. But a Korean woman is attending classes in the Netherlands, and it is hoped that she may soon activate this instrument.

**From L'Art Campanaire**, the bulletin of the French Guild of Carillonners No. 62—April 2007

The cover of this issue shows the belfry of the city hall of Capelle la Grande, site of the next Guild congress. This event will mark the 20th anniversary of the French Guild's meeting there in 1987, two years after the installation of the carillon, whose bourdon is a 1,350-lb G. (It bears an inscription that reflects the hope that it will never be melted down to become a cannon!) Alfred Lesecq remarks that certain letters from the 1980s indicate that the instrument could have been solely automatic, which, according to the recommendation of Paccard (and of many other installers at the time), would have cost less initially and wouldn't require a carillonneur. Fortunately, the automatic clock mechanism was supplemented by a European standard carillon keyboard. Weekly live concerts are given on Fridays at 6:00 p.m.

President Jean Pierre Vittot notes that this bulletin appears a bit late as a result of the delay in decision making on the part of the potential hosts in Saint Amand les Eaux, who would have been the hosts for this year's congress but who declined to have the accompanying performance exams take place in their tower. Thus, the shift to

Capelle la Grande for the site of the 2007 congress. He notes that this makes the fourth year in a row that the Congress has been located in the north of France and hopes that it can move somewhat south in coming years.

An article from the journal *La Nature* dating from 1899 and authored by "L. Reverchon" discusses the difficulties of tuning bronze bells. It cites the expertise of M. Thybaud, a Swiss tuner with 20 years of experience, who says that the physics of a tube apply—more or less—to bells. He then describes the process of tuning the prime tone of the bell, noting that it is much easier to lower the tone than to raise it. His current project is to tune the "curious" ring of 12 bells in Lausanne, installed in three closely situated towers.

Michel Venant, secretary of Music at Saint-Nicaise, describes the renovation of the carillon of Saint-Nicaise de Reims. Originally installed in 1936 by Paccard with 33 bells, it was extended to 35 bells in 1942 during the German occupation. Music at Saint-Nicaise was formed in 1980, with the goal of restoring the organ and carillon, both of which had fallen into disrepair. The work on the carillon was finished in 1999, including the installation of a practice keyboard. Now, all they need is a carillonneur....

An article entitled "Presidency and French-Speaking" mentions that Wylie Crawford's inaugural address to the World Carillon Federation was delivered in both English and French—a recognition of the French language's importance as one of the three official languages of the WCF. The address is reprinted.

Pierre Paccard writes an homage memorializing the life and works of André Lehr.

**From L'Art Campanaire**, the bulletin of the French Guild of Carillonners No. 63—July 2007

President Jean Pierre Vittot remarks that there are seven candidates for this year's performance exams and suggests that there might be an opportunity to create another level of exam that would recognize higher levels of carillon artistry. He predicts that this topic will surely be discussed at the annual congress.

Another article from the journal *La Nature* is reprinted, this time dating from 1898. L. Reverchon is again the author, and this time the subject is the carillon of



Saint-Germain-l'Auxerrois. The article reports that the instrument had 38 bells with a total weight of 11 tons and a 2.2-ton C bourdon. Each bell, except the bourdon, had four hammers attached to the automatic drum, which was equipped with 29,184 holes. It sounded twice daily, at 11:00 a.m. and 4:00 p.m. Apparently, the drum pegs did not directly activate the clappers; rather, it appears they served to release weights that provided the force to strike the bells. There was a 46-key piano-like keyboard that controlled the same weights, allowing the performer to play a given note up to five times per second. Two figures are presented showing the mechanism, which is described as the first "truly mechanical" carillon. The next sentence then says, "Musical expression is clearly not a feature of this mechanism, but from a hygienic point of view it is an appreciable improvement for the carillonneur, who, with the old system, is obliged to pay for musical expression with considerable muscular fatigue." There follows a list of the various French carillons of the era, along with the number of bells for each instrument. The author then notes that the weight of a carillon is more important than just the number of bells in the ensemble. He points out that the five bells of the "carillon" of Westminster in London weigh 24 tons—more than the 56 bells of Châlons-sur-Marne, which had the largest number of bells of any carillon in France at the time.

A listing of the carillon festivals for the summer is provided. Also included is a description of the work to be done at Tourcoing during the restoration of the instrument. The work is scheduled to be completed in mid-December.

The "Briefs" section notes a recent increase in the theft of cowbells in Switzerland and gives several warnings such as "Beware of buying bells with supple collars and smelling of animals (an indication that they have been recently worn)." Also noted is the upcoming appearance in March 2008 of a movie featuring the carillonneur of Bergues, entitled *Bienvenue chez les Ch'tis*. Finally, it has been verified that the words *campanaire* and *campaniste* will appear in the 2007 edition of the *Petit Larousse Illustré*.

## Reviews

### Dr. André Lehr's *Campanology* Textbook translated by Kimberly Schafer

Reviewed by Jeffrey Bossin

This work, first published in 1976 and translated into English by R. M. Ayres in 1985, contains valuable information based on the author's expertise and experience. Though some of the drawings (clapper and keyboard) are out of date, the bulk of the text is still valid today, and Dr. Lehr added some new information and drawings in 2007. However, the book has its limitations. Lehr is not a carillonneur or a musician but a scholar and a scientist and, above all, a founder and a businessman representing the postwar Dutch tradition of casting and tuning bells and building carillons. This tradition was embodied by the Eijsbouts foundry, which Lehr managed for several decades, concentrating on quick and economic production methods (cement sand casting, vertical tuning grooves, bell bronze with 19% tin). There are omissions: there is no mention of the World Standard console adopted in 2006—a landmark development—or of a suitable type or quality of wood for keyboards, transmissions other than the Dutch, the quality of stainless steel for component parts, etc. This book is about Dr. Lehr's ideals. But it is the practice, the hows and whys of the carillons we buy and play and listen to that are important to us. To understand this book the reader should examine the products of Dr. Lehr's teachings, i.e., the carillons in Florida (Clearwater and Gainesville for composition of the bronze and quality of the casting), Belgium (university library in Louvain for profiles and weights of the four highest bells and how well Lehr's low B-natural bell fits in with the other bells; St. Rombouts Cathedral, Mechelen, for amount of metal removed from the largest bells and how well they were cleaned, condition of the metal bellframe, quality of wood for the keyboard, and timbre of the bells), and Germany (Market Church, Wiesbaden, for timbre and ringing time of the bourdon and how well the Kindler swinging bell fits in with the rest of carillon). Compare these instruments with the carillon in Berlin-Tiergarten that Lehr produced according to my specifications, very

different from his ideals. Readers should also compare Lehr's book with the many other approaches to the carillon. In his book *Beiaard-Kwaliteits-Standard (Belgian Carillon School 2001)*, Marc van Eyck, an experienced carillonneur and technician interested in the acquisition, playing, listening, and maintenance of a fine instrument, offers his own detailed vision of the carillon, including many points not covered by Lehr, such as where to listen, practice possibilities, marketing, working with architects, how to draw up a good contract to acquire a carillon, etc. Ms. Schafer's translation is flawed. *Klangkleur* is not "sound color" but "tone color," and I randomly found two passages rendered to mean the opposite of what Dr. Lehr wrote. At least the translation is concise and eliminates Lehr's many meaningless verbal mannerisms. But the reader should approach this book armed with a sieve good at separating the wheat from the chaff.

### England's Child: The Carillon and the Casting of Big Bells by Jill Johnston

Reviewed by Jim Fackenthal



Jill Johnston's long-awaited book, *England's Child: The Carillon and the Casting of Big Bells*, is required reading for those interested in how one man's business sense made Gillett & Johnston

Bell Founders (G & J) a major player in defining the North American carillon art.

*England's Child* is not, however, just a biography of her father, Cyril Johnston. The other subject, Johnston's story about her own research into her father's life, is neatly stated in both the introduction and Chapter 17: "Such a long shot for history [Cyril Johnston's career as a bell founder] would obviously involve a trade-off; I have never imagined telling this story without an account of how I came to be the one to do it" (page 248). Many *Carillon News* readers will remember Johnston's presentation at the GCNA congress in 2000 at Mercersburg Academy. There we heard Johnston tell how she was conceived by Cyril during an affair with her American mother, who told her that her father had

died while she was an infant. Johnston's mother then undid the face-saving fiction by sending her a published notice of Cyril Johnston's actual death in 1950. The Mercersburg presentation was delivered just two months after Jill Johnston signed a contract with a publisher to write the book about her father, but fans of Johnston's writing in *Art in America*, *The New York Times Book Review*, *The Village Voice*, and any of her numerous books and online columns (the *Johnston Letter*), will recognize the jarring impact of learning her father had been alive all along, how the revealed subterfuge affected her relationship with her mother, and how these events forged a quest to study her newly discovered origins and to answer the sudden questions about her redefined identity. In this context, *England's Child* is the third of the planned trilogy, following *Mother Bound* and *Paper Daughter*.

As a biography of Cyril Johnston, Jill Johnston's book is an important scholarly history of some of the defining events in the North American carillon movement. One such event was precipitated by the rejection of five bells G & J delivered to the Elstree School in England (1906). Not wanting the recasting job to go to competitors, Cyril Johnston acquired a tuning machine, over the objections of his father, Arthur A. Johnston, a partner at G & J at the time. The tuning machine allowed G & J to recast the bells using the Simpson tuning principles in 1907. This was the point from which G & J's rise to greatness may be tracked. Bell enthusiasts will remember that in 1895 and '96, Canon Arthur Simpson, having spent decades demonstrating that all the bells he heard were out of tune, published the influential essays "Why Bells Sound Out of Tune" and "How to Cure Them." John Taylor Bell Founders and, later, G & J, were leaders in implementing the Simpson tuning principles to produce properly tuned bells, aiming their efforts at improving the art of change ringing. Incidentally, they contributed to the elevation of the carillon to a concert instrument.

While Cyril Johnston was Managing Director, he produced carillons of unprecedented size and international importance, like the Houses of Parliament Carillon in Ottawa, and the two giant Rockefeller instruments, one at the Riverside Church in New York City and the other at the University of Chicago. He also witnessed the destruction and dismantling of his

instruments, under circumstances often worthy of mystery novels. Belmont College in Nashville, was convinced to replace its 23-bell G & J instrument with a "carillonic device" by Schulmerich, who acquired the original G & J bells with a promised of putting them in a museum, and then tried to sell them. Perhaps most notoriously, 56 treble bells were removed from the carillon at the Riverside Church by Harry van Bergen and were replaced with van Bergen bells. The original G & J bells may have been melted down or sent elsewhere, possibly to Brazil. The stories constitute a powerful study of the life of a business titan, and a sobering overview of the turmoil that gave us some of our best instruments.

Jill Johnston's account of how she came to tell the story of Cyril Johnston is marvelous mystery writing. To enter and discover the family Cyril Johnston had with his wife, Mary, Jill introduced herself as "Joan Castile" to her half brother Arthur Johnston and, years later, to her half sister, Lady Rosemary Price. Johnston's family was resistant to having her enter their lives (they fearing she wanted to claim family money or embarrass them with a tell-all book). Yet she persisted. Johnston has discussed in previous writings how she views understanding her father and her paternal family as critical to understanding herself. On page 194, she states, "I tend to see origins, encompassing ancestral input, as blueprints for mandatory futures." In this context, Johnston made a defining quest of finding the epigenetic birthright denied her by the conventions of propriety, the conventions that drove her mother to lie. To exist outside a system built around the legal structures of marriage and paternal inheritance, Johnston reinvented herself as an artist. Still, this reinvention was not sufficient to escape the need to know her father, as this connection remains of personal essence, legal structures notwithstanding. Hence, the readers' quandary: those of us who know and love Jill hope sincerely that publication of *England's Child* will bring satisfactory closure to the nagging questions about her origins and identity, yet those of us who crave Johnston's continued literary output hope that no source of creative impetus has been closed off.

*England's Child* is beautifully illustrated, well indexed, and thoroughly researched. Though scholarly by every measure, it remains a compelling page-

turner. The book is published by Cadmus Editions (San Francisco) and is available from Johnston's website (<http://jilljohnston.com>). If you want to let Johnston know how much you appreciate her effort, buy it from the website. The price is \$27.95 (USD) plus shipping and handling. While you are there, be sure to read (and reread) the archived *Johnston Letters*.

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from *Take Notes*, page 14

spring semesters, students have the opportunity to work with renowned national and international guest carillonneurs during the Carillon Festival, which includes the Carillon Composition Competition. Most important, carillon students become ambassadors of the carillon, conducting campanile tours and participating in other campus events to raise interest and awareness.

The campanile plays a prominent role at Iowa State; for decades the building that houses the treasured carillon has been seen pictured on postcards, in students' wedding photos, and in promotional material for the university. Students frequently request special performances for weddings and other events held on campus. This rich history has found a new extension in the digital age. This past fall semester, all carillon concerts—weekday noon concerts and students' concerts—were made available on the Internet. With the addition of webcasting technology, every concert can be heard around the world. Besides the parents of carillon students, one special group of people listening in during webcasts is the ISU Carillon Alumni and Friends Society. The society is open for anyone to join, with a special focus on keeping past carillon students connected.

As my graduate studies draw to a close, I look forward to playing "The Bells of Iowa State" one last time on May 2, 2008; feel free to join me in my rite of passage by listening to the Iowa State Carillon webcast at <http://www.music.iastate.edu/carillon/>.

# Something Different . . .

## A Tardy Tale

*In the early 1980s, I contacted Percival Price (first carillonneur at Metropolitan Church). It was my plan to track the origin of our carillon and learn the circumstances surrounding the idea of placing bells in the tower.*

*From his home in Ann Arbor, Mich., Prof. Price graciously shared with me some of his history of yesteryear. In 1927, he received a letter from Walter Seldon, then Secretary to Vincent Massey (who was later appointed Governor General of Canada, and who was brother of Raymond, the actor) that was a response to the question "What gave Mr. Chester Massey (Vincent's father) the idea of a carillon for Metropolitan?"*

*It should be noted that Percival Price left Metropolitan in early 1926 to assume the duties of carillonneur at Park Avenue Baptist Church, New York City. This move followed months of consultation between John D. Rockefeller Jr. (Park Avenue Church carillon benefactor) and Chester Massey (Metropolitan's carillon benefactor).*

*The following text was gleaned from the handwritten letter from Mr. Seldon, and I hope it will prove of interest to all. Items enclosed in single parentheses are part of the letter; those in double parentheses are my editorial comments.*

*James B. Slater,  
Carillonneur Emeritus*

April 9, 1927

My dear Price:

I was glad to hear from your old Park Avenue "parking place" and wish I were there this Easter to enjoy, also to join in the march of the "Bells".

Now for your question—"What gave Mr. C.D. Massey the idea of a carillon?"

You are familiar with Mrs. Massey's illness, and while at Pasadena, California, the one thing that seemed to give her added joy was the ringing of the bells (at Pasadena) ((see note 1)). Mr. Massey's one thought was to give joy to others... If the ringing of the bells at Pasadena could fill his wife ((with)) such joy mid pain and great suffering—he wished to cheer those in nearby hospitals and within the sound of the bells from the Metropolitan tower, in memory and love of the joy the ((Pasadena)) bells gave his wife as she entered into her rest.

With this thought, Mr. Massey called into consultation his architects, Messrs. Sproatt & Rolph—and in speaking with these two gentlemen yesterday, they confirm my statement—viz—Mr. Houseman ((see note 2)) had recently visited the city ((Toronto)), as his firm supplied the City Hall with "Big Ben" and clock about 1895 ((first sounded January 1, 1899)), and was anxious to tell the city authorities that they ((Houseman's firm))

now had something better in bells—tuned and ((a)) Carillon of Bells.

Mr. Houseman, I think visited the city early in spring of 1921 (and Mrs. Margaret P. Massey died January 29, 1921). Mr. Houseman, naturally, called upon some of the leading architects including Darling & Pearson and Sproatt & Rolph, having in mind ((carillons for)) the ((Peace Tower of the Parliament Buildings in Ottawa, and ((the Soldiers' Memorial Tower)) Hart House ((at the University of Toronto)).

At Mr. Massey's request, S & R immediately corresponded with Gillett & Johnston of Croydon, England, having previously inspected the tower of the Metropolitan Methodist church ((in 1925, it became the Metropolitan United Church)) and reported same (to G & J) as having all the requirements for the very best set of bells—making plans of same—which Gillett & Johnston doubted, as they could not believe any church in Toronto built 50 years ago could possibly possess a tower as reported by S & R.

Mr. Massey asked me to confirm these reports, which I did, and elaborated still more on the possibilities. I would say that Sproatt & Rolph deserve the credit of making the recommendation coupled with the coincidence of Mr. Houseman's recent visit to the city. Mr. Parkes and Mr. Fricker ((see note 3)) were then consulted, and the Church Officials were all glad to encourage Mr. Massey in making the gift.

You know the rest, and Mr. Massey having great confidence in his architects, also in Seldon, it gave him great pleasure and joy to provide the first (harmonically tuned) Carillon in ((North)) America.

Very kindest regards,  
((signed)) Walter Seldon

((Note 1: The bells in Pasadena referred to were either those of a nearby church's 11-bell chime or a few bells that graced a Spanish mission in the area.))

((Note 2: Mr. Houseman is presumed to have been a representative of the English bell founders Gillett & Johnston, makers of the Massey Memorial carillon of 1922 at Metropolitan Church.))

((Note 3: Mr. G. Harry Parkes was a church music committee member. Dr. Herbert Austin Fricker was the organist and choir director.))

## In Memoriam

Rufus C. "Buddy" Porter (H) died November 9, 2007, in Dallas. He and his sister, the late Alicia Porter Washam, gave the Porter Memorial Carillon to Highland Park United Methodist Church in 1984.

**Rockefeller Memorial Chapel**  
The University of Chicago  
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