GCNA Gathers in Sewanee for Its Annual Congress

by Mark Lee

The University of the South, Sewanee, Tenn., welcomed the GCNA’s 65th Congress on June 18–21, 2007, to its serene and secluded domain of stately sandstone buildings, Southern gentility, and Appalachian charm. At the center of congress activities was the splendid Leonidas Polk Carillon in Shapard Tower of All Saints’ Chapel. The 56-bell carillon was designed by Arthur Bigelow in the late 1950s. Given full authority to design the carillon and select its builder, Bigelow fashioned “the acoustically balanced carillon” from his research and examination of bells throughout Europe. The exquisite Paccard bells of the Sewanee carillon are characterized by the larger scale and tin composition of the treble bells, enhancing their balance with the middle and lower range bells, which produce a minimized minor third overtone. Bigelow, who died in 1967, 40 years ago this congress, described the Sewanee carillon as “the greatest thing I have ever done” and called it “a perfect instrument.”

Situated on the Cumberland Plateau at the southern end of Appalachia, Sewanee naturally provided the context for the congress theme: The Music of Appalachia, from Shape-Note Singing to the Grand Ole Opry, with Stops along the Way at White Spirituals and Folk Music. Host John Bordley ingeniously integrated this theme into the congress program of high quality lectures, carillon recitals, a commissioned composition, and premier see Sewanee Congress, page 5

An Invitation to Berkeley 2008

by Jeff Davis

The University of California at Berkeley invites you to the seventh Berkeley Carillon Festival and the 66th Congress of the GCNA, to be held on the Berkeley campus, June 10–13, 2008. The theme of the event is the North American carillon and its music.

Featured recitalists are (in alphabetical order) Jeremy Chesman, Linda Dzuris, Jim Fackenthal, Andrea McCrady, and Gordon Slater. Joseph Daniel, Margo Halsted, and Kimberley Schafer will give presentations. We are open to additional presentations, and proposals should be sent to me as soon as possible.

The Class of 1928 was one of the most extraordinary classes to have graduated from Berkeley. Their collective sense of communal responsibility was remarkable by any standard. To celebrate the 50th anniversary of their graduation, and feeling a keen desire to give back to the university, beneficiary to benefactor, they decided to add a few bells to the chime so that pieces such as “The Star-Spangled Banner” could be played with all their notes included. In a very short time they raised enough money to enlarge the instrument to a 48-bell carillon.

Several years after the inauguration, Margo Halsted wrote an article in the GCNA Bulletin. In it she suggested that at some future time another class might want to add more bells, both bass and treble, to make the instrument a grand carillon. After reading the article, Jerry and Evelyn Chambers decided to add 13 bells to the carillon, bringing it to five octaves, fully chromatic from low G. In addition to enlarging the instrument, the Chambers’ gift endowed the position of University Carillonist, a carillon library, practice keyboards, and a festival honoring the Class of 1928 to be held every five years counting from the year 1928.

As part of the endowment, in order to recognize persons making significant contributions to the art of the carillon, Jerry Chambers developed the Berkeley Medal. The university, which does not award honorary degrees, subsequently began using the Berkeley Medal to honor persons who have made exceptional contributions in other fields. A few recipients of the Berkeley Medal include Juan Carlos I, King of Spain; Mary Robinson, see 2008 Congress, page 16
Dear Editors:

Since November 2000, when the newly designed Guild logo first appeared in Carillon News, I have studied its modernistic display with interest and puzzlement trying to establish what I believed was not quite right from a carillonistic aspect.

The shape was there, the symbolic wires were there, as were the clappers. “Holy Ding-dong Batman, can it be the loop-shaped crown?”

Modern carillon bells from the current familiar foundries do not come with crowns of any kind. The bells have a flat, circular top for direct fastening against a wooden or steel beam, using appropriate insulators.

Since this is supposed to be a modernized logo design, perhaps the logo needs a change, in order to properly depict the shape of bells installed in the carillons of today.

Respectfully yours,
James B. Slater
From the President
Promoting Proactive Professionalism (and not procrastinating)

Our organization is dedicated to the promotion of the carillon art in North America. Restating our goals:
• The development of proficient carillonneurs
• Improvement in the quality and availability of carillon music
• Encouragement of new carillons
• Improvement of existing carillon installations
• The general advancement of the art of the carillon in North America.

This year, I would like each of us to emphasize promotion in every aspect of our guild's work. The Latin word stem pro means forward. So promotion must simply mean to move forward. Further, I have asked each committee to establish goals that clearly emphasize promotion in their respective committee work. If we do not have clear goals in sight, then we may not be moving forward in the most efficient and professional way possible.

I would also ask each of us as guild members to find ways to promote the carillon in our own individual settings in our towers, in our local media, in our programming, in our personal development. In order to achieve measurable progress, we must be proactive (and not procrastinate).

While surfing the Web recently, I found that my alma mater has a great site that lists professional musical organizations and professional societies: http://library.music.indiana.edu/music_resources/societ.html. (This must be a great list, because it includes the GCNA and the WCF!) We should check several of the sites to see if there are any good ideas for us to consider for our professional promotion.

Characterizations: A reactive style is coiled, anticipating, and defensive. The proactive style is pushing out, busy, and alert. Both are vigilant stances, but we cannot move forward as a professional organization by being reactive. Reactive decisions or non-decisions, made out of fear and limited options, often force us to react, cope, and struggle. If we want amazing, then we need to do, decide, and create (be proactive).

I know it all sounds a little businesslike, but sometimes we almost need to put our organization up on the whiteboard, get out the flow charts, and get a little analytical, un-emotional, objective, and practical about what the heck we're doing with our guild. We seem to waste a lot of energy stumbling along to nowhere in particular; nowhere that we really want to be, anyway.

In a nutshell, being proactive is basically the same as being reactive. The only difference is you do the reacting ahead of time. So, being proactive means being able to anticipate what the future will be and to react accordingly before it actually happens.

Ready, set, go! from Letters, page 2

Nearly 20 years later, I listened to my recordings the other night. Did I deserve to fail? Absolutely. I listened as a juror, not as the player. I re-read the adjudication sheets, and they were spot-on. Well, almost. I still don’t agree with the comment that I exhibited such a lack of musicality that I should vacate the tower, never to return again.

So what can come out of disappointment? Motivation to get back on the bench. Renewed confidence that the exam is possible to pass. Determination to play the carillon like it’s never been played before.

I’m reminded of a card I read once: Without challenge there is no achievement. I’m not a poster child for the examinations, but I can attest that I’m a far better carillonneur for having failed the challenge twice than for having passed the first time.

Lisa J. Lonie, Chair Examinations Committee

Calendar

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

Carillon News is pleased to announce the addition of Tammy Ghattas to its editorial staff.

Tammy is a staff editor at the University of Chicago Press, a freelance editor, and a graduate student of writing at DePaul University. She performs in Golosa, a Chicago Russian folk choir, and is a carillon student of Jim Fackenthal.

In our efforts to improve your newsletter, we feel Tammy’s knowledge and experience will bring more consistency and clarity to the news items we present to you, our readers.

Welcome, Tammy! The Editors
NEW CARILLONNEUR MEMBERS

by Lisa Lonie

The Examination Committee and membership of the GCNA are pleased to announce that the following individuals successfully passed the examination for Carillonneur certification at the 2007 congress at the University of the South, Sewanee, Tenn.

Claire Halpert studied carillon at Yale University with Ellen Dickinson. As a member of the Yale student guild, Claire played regularly on the Yale Harkness Tower, and was a co-chair of the guild from 2005 through 2007. She graduated in May with a BA in linguistics, and will enter MIT in the fall to pursue a PhD in linguistics. Claire has studied piano for 16 years and has played solo and chamber music throughout college. While at Yale, she studied music theory and ethnomusicology as a secondary focus.

Yesol Huh also studied carillon at Yale University with Ellen Dickinson. During her time at Yale, she served as treasurer and tour manager for the Yale student guild and played regularly on the Yale Harkness Tower. She graduated in May with a double major in mathematics and economics, and will start a PhD in finance at Stanford in September. Yesol is originally from Korea. She loves photography and traveling, web design, cycling, and playing the piano.

We offer our congratulations, applaud all candidates on their performances, and look forward to their future contributions to the GCNA and to the profession. Carillonneur membership in the GCNA not only benefits the individual with renewed confidence as a performer, but also serves as testament to the public of our ongoing commitment to high standards of carillon musicianship and advancement of the carillon art.

2009 Examination

Information for the 2009 GCNA examination to obtain Carillonneur membership will be available online (http://www.gcna.org) after January 1, 2008.

- Cover letter
- Application form
- Examination policy with additional detailed information
- Sample adjudication form

- Helpful information on recording for the carillon
- Watermark page for duplicating music.

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

**Toccat Octofonica** - Henk Badings (Mechelen School, available from GCNA only to exam candidates)

**Paraphrase on a Siciliana of Pasquale Ricci** - Barnes (available from GCNA)

**Movement I (Adagio) & Movement II (Allegro) from Sonata II** (originally cello/continuo) - Marcello/Gerken (ACME).

The **application fee** is $40 (non-refundable) due by Nov. 1, 2008, only by those who decide to actually apply. All applicants must be Associate members of see Examination, page 5

GUILD EXAM ANNIVERSARIES

compiled by Lisa Lonie

This year the following GCNA carillonneur members are celebrating:

5 years (2002 at Ann Arbor)
Neil Thornock, Erin Schreiber, Joseph Daniel, Anne Kroeze

10 years (1997 at Lawrence)
Rosemary Laing, Suzanne Magassy, Patrick Macoska, Gloria R. Werblow, Elaine Brewer, Helen Hawley

15 years (1992 at Dayton)
Terence McKinney, Michael R. Hall, Vernon H. Kirk, Jr., Phillip E. Burgess, John E. Courter

20 years (1987 at Springfield)
Alan Rakov, Richard L. Valde, Jr., Daniel Zlatin, S. Sue Jones, Trent S. Buhr, Charles A. Collins

25 years (1982 at Trinity)
Leslie D. Wood, Timothy Hurd

30 years (1977 at Chicago)
Helen E. Fan, Lucy I. Dechéne, Wylie Crawford, David Smith, Dr. Mark L. Holmberg

50 years (1957 at St. Paul)
Bud Slater

Congratulations to you all!
performances, as well as activities for attendees in shape-note singing, a tour of the Jack Daniel’s distillery, and even a “kick in the can” evening at the Grand Ole Opry.

General business meetings of the Guild were conducted with efficiency and collegiality as led by Guild president Dennis Curry. Among the highlights were the election of Ellen Dickinson, Jim Fackenthal, and Carl Zimmerman to the Board of Directors; the creation of an ad hoc committee to re-evaluate the Guild examination procedures; awarding the first Ronald Barnes Scholarship to Kimberly Schafer for research into the auditory culture of carillons on three North American university campuses; the presentation of a new Guild brochure; conferring honorary membership to John S. Middleton of Bryn Mawr, Pennsylvania; and the announcement of a GCNA composition commission to composer Lowell Liebermann. Claire Halpert and Yesol Huh were voted into Carillonneur member status by the Carillonneur membership present.

A heartfelt and dignified tribute to Laura Hewitt Whipple, the late carillonneur of the University of the South, was the dedication of a soon-to-be-installed bench in her memory by Rev. Tom Macfie, with spontaneous and eloquent testimonies from her children April Hewitt Minkler, Owen Ted Hewitt, Jr., and Jamie Howard Hewitt, as well as her colleague and caregiver Deral Walker, former Sewanee carillonneur Jeff Davis, and honorary carillonneurs Beverly Buchanan and Milford Myhre.

Recitalists at the congress were host John Bordley, Bill De Turk, Janet Tebbel, Jeff Davis, J. Samuel Hammond, Geert D’hollander, Eddy Mariën, Todd Fair, and Class of 2006 Carillonneurs Amy Johansen, Thomas Lee, Jon Lehrer, Christina Meyer, and Loretta Lanning. Premiere performances were Shapard’s Madness by John Moll, Seven Modal Pieces for Carillon by John Courter (North American premiere), Meanders by Roy Hamlin Johnson, Southern Triptych by Geert D’hollander, Swinging Suite by Geert D’hollander, and an arrangement of The Tennessee Waltz by host John Bordley.

Exceptionally well-prepared and presented lectures were given by William De Turk on Arthur Bigelow’s influence on the North American carillon world; by University of the South professor of religion Gerald Smith on the history and development of religious music in the Southern uplands and core region of Appalachia from the mid-18th century to the present, including the Settlement period and the Great Awakening, Migration, and Second Great Revival movements; a panel led by Beverly Buchanan that included Richard Giszczak, John Gouwens, Phyllis Webb, and Dr. E. Michael Harrington from Belmont University, Nashville, entitled “Arranging: What Is Right or Wrong?” and offering firsthand experiences and anecdotes on copyright issues and real-world answers; Associate Professor Stephen Miller’s scholarly analysis of Ronald Barnes’s Preludes on Appalachian White Spirituals; and Koen Cosaert’s brilliant

2009 Examination Dates and Deadlines:

November 1, 2008: Application and $40 fee postmarked on or before this date sent to chair. No exceptions.

January 20, 2009: Eight (8) CD recordings and eight (8) copies of all scores on watermark template postmarked on or before this date sent to the chair. No exceptions.


Approximately April 1, 2009: Results of CD screening process mailed to candidate.

Approximately May 1, 2009: Eight (8) copies of all pieces and program for Congress recital sent to chair, postmarked on or before this date if candidate successfully passes at the CD level.

June, 2009: Congress at Longwood Gardens, Kennett Square, Pennsylvania
presentation “Piano versus Carillon,” a well-illustrated exploration of 19th-century changes in carillon keyboard construction in a historical and social context and of the parallel relevance to today’s technological innovations in carillon construction and performance.

In addition, practical workshops were offered in using Finale music software, arranging for carillon, improvisation, carillon technique and interpretation, and change ringing. Other activities included hiking in Shakerag Hollow and Abbo’s Alley and organ crawling at All Saints’ Chapel and the Chapel of the Apostles.

Pre-congress events included the Sunday morning Service at All Saints’ Chapel, an orchestral performance as part of the Sewanee Summer Music Festival, and an opening progressive reception with displays of bell memorabilia and art works by Marie Hammond. Excursions to the nearby Jack Daniel’s distillery and the new Meeks & Watson carillon at St. Francis of Assisi Episcopal Church in Ooltewah, TN, with performances by Rick Watson and Gerald Martindale, were enjoyable midweek events. Besides their culmination in the Grand Ole Opry performance, post-congress events included visits to carillons at Belmont University and David Lipscomb University, with respective hosts Richard Shadinger and Donna King, and a stop at the Bicentennial Mall to view its bell installation.

Keeping with congress tradition, attendees enjoyed socializing at the ice cream social and pizza party with traditional folk music provided by Bran Potter and Andy Gay. The final night’s banquet and Barnes Scholarship Auction were all-out fun and profit, with sumptuous culinary delights, entertainment by Billy Terrill and the Good Ole Boys, live-action auctioneering, and hilarious Opry karaoke.

A huge debt of gratitude is due to John Bordley; Carolyn Fitz; the trustees, regents, faculty, and administration of the University of the South; and all the volunteers and sponsors, including Chime Master; Meeks, Watson & Company; Paccard Founderie des Cloches; the Royal Eijsbouts bell foundry; the Verdin Company; and the Petit & Fritsen bell foundry. The 65th Congress of the GCNA will be remembered for its competent and professional organization, its scholarly and artistic presentations, the depth of compassion and concern by and for Guild members and procedures, and, mostly, for the beauty of place and sound.

(From Sewanee Congress, page 5)

Scholarship Auction and Sale Reports a Huge Success

by Lisa Lonie

The 2007 Ronald Barnes Scholarship Silent Auction and Sale was a huge success. During the Sewanee Congress banquet, just over $4,800 was raised—an amount that far exceeded our expectations. Fun and laughs abounded, especially when our newest live auctioneer, Jim Smith, and his lovely assistant, Carol Lens, took to the floor during the banquet. Some of the more popular items were Marie Hammond’s and Carolyn Fitz’s beautiful tower and bell drawings, Ron Barnes’s organ sketches, historical carillon LPs, bottles of wine, 13-lb memorial bells cast by Royal Eijsbouts, and, of course, dozens of carillon scores and campanology books.

Congratulations to all of our winners.

So, how can we top Auction 2007? Answer: Make it bigger and better in 2008. We need you! Why not comb your shelves and donate items of musical and/or campanological interest? Have pieces of music that you’ve read through with a “NPA” (never play again) marking, duplicate scores, or carillon recordings? Consider donating them to the auction. We take it all! Remember, all donations are tax deductible. Please contact Lisa Lonie (llonie@hotmail.com) or Janet Tebbel (tebbj@comcast.net).

Without the generosity of our members and bell founders, the auction wouldn’t have been a success. We encourage you to join your colleagues in supporting this worthwhile event. With everyone’s help, we can have another successful auction and maximize the amount of money raised in support of scholarship.

(The author acknowledges the assistance of William De Turk and John Bordley in compiling this report.)
Victoria Welcomes the Arrival of New Royal Eijsbouts Keyboard

by Rosemary Laing

The bells of the Netherlands Centennial Carillon in Victoria, B.C., rang out in joyful exclamation on August 1, 2007, to celebrate the installation of its new World Standard keyboard. The donor who supported the installation, who wished for the most part to remain anonymous, chose August 1 for the ceremony and inaugural recital in honor of his wife’s birthday. The celebration came as a complete surprise to her, and she was moved to tears as the crowd belted out a rousing chorus of “Happy Birthday,” accompanied by the carillon. She had been told that she was attending just another museum function. It had been Victoria’s best-kept secret.

Several dignitaries and their invited guests were on hand: the family of Carillonneur Emeritus Herman Bergink, patrons of the Royal British Columbia Museum, and a handful of the original Dutch donors who had made the Netherlands Centennial Carillon a reality in the late ’60s.

The media was out in full force, and the carillon was featured in all types of coverage, from live CBC radio interviews to an article in the Globe and Mail. A lavish catered reception followed the outdoor ceremony and carillon recital on a lovely summer afternoon, with a gentle breeze blowing off the water and the scent of flowers in the air.

For me, this story had begun in the dead of winter, when I was awakened from a deep sleep in the middle of the night by a phone call from the Royal Eijsbouts foundry in the Netherlands. Victoria was in the midst of a rare snowstorm, and the city had been at a complete standstill for days. When the phone rang, I panicked, afraid that it might be heralding the early arrival of my first grandchild … in a blizzard.

Fortunately, it wasn’t my grandchild. This was a birth of a different sort. The voice on the other end excitedly spoke about a new carillon keyboard soon to be on its way, and in my shock and disbelief the next morning, I wondered if the conversation had been a dream. In fact, it wasn’t until I saw the new keyboard in the tower that I was convinced it was real.

The Royal British Columbia Museum had gone shopping for a new automatic play system to replace the original broken-down roll-type player and, thanks to Royal Eijsbouts, had come home with a lovely new baton keyboard and automatic player controlled by a MIDI system utilizing the clappers inside the lower 48 bells.

The new keyboard is aesthetically appealing and a real pleasure to play. Victoria is indeed fortunate to have this new instrument. Many thanks go to the donor for his wonderful generosity.
A New Carillon in Tennessee: St. Francis of Assisi Episcopal Church, Ooltewah

by Rick Watson

The carillon now at St. Francis of Assisi Episcopal Church in Ooltewah, Tenn., began with an idea of church Music Director and organist William H. Barger to give the church a bell in memory of his mother, Linnie M. Barger. Describing a discussion of bells with the late Laura Whipple (retired carillonneur at the University of the South, Sewanee, Tenn.), Mr. Barger has written, “As I listened to her advice, the idea for ‘a bell’ grew into a peal of bells. Laura also told me about Meeks, Watson & Company who were making bells here in the U.S. When I realized that we would not have to order from a European manufacturer to get a good set of bells, the project really began to take shape.”

A small chime of 11 or 12 bells, with electric striking, was at first considered. But after seeing and hearing at Sewanee what could be done with a baton keyboard, and considering the musical limitations of such a small chime, Mr. Barger settled on a chime covering an octave and a half, chromatic except for the lowest semitone: an instrument of 19 bells. The largest bell, G4, 260 lbs, would be mounted to swing as a regular church bell, replacing the function of the existing “farm”-type bell in use, which had been loaned to the church by Mr. Barger’s business partner, Mr. Charles Nix. The bells would be mounted in a steel frame tower, as the church had no tower, with a playing cabin to be built of wood on-site, at ground level, to house the baton keyboard. The tower design was a collaboration between Richard Watson of Meeks, Watson & Co., and Terry Barker of River City Architects, Chattanooga, Tenn., who was the church’s architect. From detailed drawings prepared by Mr. Watson, the sections of the steel frame structure were built by the McKinney Company in Chattanooga. Once on-site, carpenter Fred Flick built the playing cabin and hip roof, using materials harmonizing with the church design, as specified by Mr. Barker.

The chime was installed and dedicated in 2003. Initially, the keyboard was built without pedals; however, Mr. Barger became convinced of the usefulness of at least a few pedals, and in 2005 a pedal clavier of ten notes was added to the existing keyboard. The 20th bell, G#4, actual, was also added, making the chime completely chromatic.

From the early stages of the chime development, there was an idea that eventually, the chime might be placed in a taller tower and enlarged with a few larger bells to become a carillon. Matters moved more quickly after a congregational study of the concept for the church campus in 2006 showed the tower to be in a good, permanent location; it was decided that raising the height of the existing tower would be one important way to mark the building as a church and increase its visibility to passersby. A plan was formed to raise the height of the tower 20 ft. With the increased height, space became available for the addition of bells, and Mr. Barger asked Richard Watson to make a study and a conceptual drawing of an addition that would complete a carillon. This called for adding four larger bells, D4 (480 lbs), E4, F4, and F#4, as well as two smaller bells, D#6 and E6, to complete a range of 26 bells, chromatic except for the lowest semitone. The new carillon bourdon, D4, and the F4 would be provided with swing mountings, to join the original chime tenor to form a Te Deum peal.

Originally, enlargement of the existing baton keyboard was considered; however, it happened that Meeks, Watson & Co. was working at the time on the renovation and enlargement of a chime at St. Mark’s Anglican Church, Niagara-on-the-Lake, Ont.; this nine-bell chime of Meneely & Co. (West Troy, N.Y.) bells would be tuned, and nine more were to be added. A transfer of the newly enlarged baton keyboard from St. Francis to play the enlarged chime of St. Mark’s was arranged, and a new baton keyboard with a manual range from C3 to D5 and pedal range from C3 to D4 was constructed to play the carillon.

Meeks, Watson & Co. built the two new tower sections, the new keyboard (with woodwork by Barger & Nix Organs), and additional playing equipment, as well as casting and tuning the six new bells. The new tower sections, with the four largest new bells mounted, were delivered to the church on a company flatbed trailer by Josh Meeks during the week of June 11, 2007. Mr. Watson was already on site, and with help from a local crane company, Chuck Nix, and other St. Francis people, he had disassembled the action connections and “unpiled” the existing tower roof section and original bell section. Bill Meeks followed on with the new keyboard, and installation was completed before the visit from GCNA members on a bus trip from Sewanee on Wednesday, June 20, during the Congress. The formal dedication of the completed carillon by the Bishop of the Episcopal Diocese of East Tennessee, The Rt. Rev. Charles G. vonRosenberg, will take place on September 30. After beginning the service inside, clergy and congregation will process out to the carillon, and after dedicatory prayers, Richard Watson will play a recital on the new instrument.

Installations continues on page 18
Iowa State University Carillon Festival 2007

by Tilman Durer

Iowa State University celebrated its 2007 Carillon Festival at the Stanton Memorial Carillon in Ames, Iowa, on Saturday, April 14. The festival featured guest carillonneur Don Cook of Brigham Young University and composer Jeffrey Prater of Iowa State University in a variety of events enjoyed by both local attendees and, thanks to live webcasting, a registered Internet audience. Iowa State University carillonneur Tin-Shi Tam hosted the event, which was sponsored by the Stanton Memorial Carillon Foundation.

The day began with a master class, led by Dr. Cook, on performance technique and interpretation. The informal setting gave participants and Web audiences numerous opportunities for questions and answers. The master class was followed by a concert by Iowa State carillonneurs, culminating in a performance of Dr. Prater’s Interfusions and the premiere of the winning entry in the ISU Carillon Composition Competition, Aller guten Dinge sind drei! by Daniel Nass of Minneapolis. The Carillon Composition Competition was held to encourage the writing of original carillon compositions by young composers. Judges for the competition were Don Cook, Jeffrey Prater, and Tin-Shi Tam. Entries came from the United States, Canada, and the Netherlands.

After a delightful lunch, Dr. Prater conducted a seminar on Star Bells, his composition for carillon and orchestra. Star Bells, commissioned by the ISU Stanton Memorial Carillon Foundation in celebration of the centennial of the Stanton Memorial Carillon, was premiered in December 2002 at C. Y. Stephens Auditorium and the Campanile on Iowa State’s central campus. Dr. Prater discussed the logistical and technical problems faced in the piece’s first performance. Especially difficult were the intricate fiber-optic connections between the orchestra’s concert hall and the carillon’s tower that were necessary to allow each location to see and hear what was happening at the other in real time. But Dr. Prater argued that such a setup was better than simply seating an orchestra near the carillon; it allowed the carillon to be heard through speakers at a level that balanced with the orchestra in the hall and not dominate as it would in unmediated form. He also discussed musical aspects of the work and the aesthetic aspects of pairing carillon with orchestra.

The festival concluded with a public concert by Dr. Cook on the Stanton Memorial Carillon. Featuring music from the 18th through the 21st centuries, including arrangements by Dr. Cook himself, the concert was an excellent end to a fine day of carillon.

Trinity College Holds Carillon Festival 2007

by Daniel Kehoe and Suzanne Magassy

Trinity College, in Hartford, Conn., hosted a three-day carillon festival this past summer in celebration of the 75th anniversary of the chapel’s Plumb Memorial Carillon as well as the 25th anniversary of Daniel Kehoe’s appointment as College Carillonneur.

The festival, held on June 25–27, 2007, was envisaged in 2006 after casual conversation between Dan Kehoe and Suzanne Magassy, Trinity’s Visiting International Carillonneur for the last two years. Both carillonneurs worked enthusiastically toward presenting a relaxed and enjoyable gathering for visitors, and so welcomed guests to the campus on the three festival days.

The festival was primarily one of local talent; carillonneurs from nearby carillons, present and former Trinity students, and, of course, interested carillonneurs and friends from further afield were invited to attend. In addition to Suzanne Magassy, there were two other Australians in attendance: June Catchpoole, an honorary carillonneur at the University of Sydney carillon, and Catherine Mackenzie, a Sydney carillon enthusiast. Both came straight from the GCNA Sewanee congress to enjoy the delights of another beautiful tertiary institute with a carillon.

Half-hour recitals at noon, twilight, and evening began on Monday, highlighting in particular music of a light, relaxing style, Trinity Festival’s underlying theme. Informative, humorous talks were heard on two mornings, with midday Tuesday providing visits to the nearby towers of the carillons at Simsbury and West Hartford. Recitals were presented at both—a combined “Pops at Simsbury” concert by Magassy, George Matthew, and
Charles Semovich at Simsbury and a George Matthew ragtime special at West Hartford. Norm Bliss was also on hand to answer queries about West Hartford, with Carl Coppersmith preparing the Simsbury carillon for our visit; our special thanks go to both.

Our final day included performances by Janet Tebbell, Sue Magassy, a brass band, a chamber group, and Dan Kehoe, playing his final recital as College Carillonneur. Kehoe will be relocating to Simsbury, nearer to his home, as carillonneur. We congratulated David Maker, carillonneur at the University of Connecticut, on his appointment as Trinity’s new College Carillonneur.

Much social activity occurred at the festival, with the college providing a superb gastronomic reception, a banquet, pizza interludes, breakfasts, and continual refreshments whenever needed. Guests were accommodated on campus near the carillon for minimal cost, and evening keyboard entertainment was provided with much mirth by Dan Kehoe and George Matthew, in their inimitable styles. Red, white, and amber liquid was happily consumed, and some attendees tried flapper-style dance when George played more ragtime—it seems that June Catchpoole can outlast us all on the ’20s-style dance floor.

Lee Leach, and Linda Goss. Our gratitude goes also to all our closer-area visitors from Connecticut, New York, and Massachusetts, whose contributions made this a such an enjoyable carillon festival.

2007 Midwest Regional Carillonneurs’ Conference Held in Springfield, Ill.

by Sara Elias

The 2007 Midwest Regional Conference was held in Springfield, Ill., on Monday, June 4, and Tuesday, June 5, which coincided with the second and third days of the 46th International Springfield Carillon Festival. The 2007 Midwest Conference encompassed presentations at the Hilton in the mornings and early afternoons, which allowed enough time for relaxation before the evening carillon festival concerts. The theme for this year’s conference was “Contemporary Carillon Issues: Different Perspectives for Discussion.”

The conference began with a welcoming speech from the host, Mr. Karel Keldermans, followed by the first presentation, given by Ms. Mary McFarland, carillonneur at First Presbyterian Church in Gastonia, N.C. Ms. McFarland shared her experience of playing carillon in church-related environments. She started by describing her experience at First Presbyterian Church in Gastonia, where she served for eight years as Director of Music before assuming her current position. The carillon at this church had gone through a succession of music directors who had no interest in the carillon and had thus survived several years with limited or no maintenance. The result, as Ms. McFarland said, was a “well-decorated carillon with all kinds of bird excrement” that resulted in “dandruff on your shoulders every time you played it.” However, after so many difficult episodes, Ms. McFarland is now the carillonneur of what she considers a “very nice instrument.”

The second church included in Ms. McFarland’s presentation was the First Presbyterian Church in Belmont, N.C. This church used to have a pastor who loved the carillon. However, the church split, and many staff members, including Ms. McFarland, were laid off. Ms. McFarland was laid off a week before Christmas, right after going through surgery, and after everyone had prepared for festivities. She still plays the carillon but as a volunteer. The budget for summer series is reduced, but Ms. McFarland can “count with good support from the top.” As she said, “Working for a church is not easy; surviving sometimes is a bit difficult.”

The second presentation of the day, “The Carillons of Dallas, Texas,” was given by Gretchen Ryan, a carillonneur from Dallas. She described technical and historical details of the carillons of St. Marks School of Texas, Cathedral Shrine of the Virgin of Guadalupe, and Highland Park United Methodist Church. The carillon in St. Marks School of Texas was given by Tony Roosevelt, grandson of Franklin and Eleanor Roosevelt. Mr. Keldermans was the consultant for this instrument, which was installed by Petit & Fritsen, assisted by Verdin, in 2005. Currently, there is no official carillonneur at St. Marks School of Texas, but Ms. Mary Ann, widow of carillonneur Jim Livengood, is learning the instrument. The carillon at the Cathedral Shrine of the Virgin of Guadalupe is a 49-bell Eijsbouts instrument from 2005. It is located downtown, in an arts center, but at noon it is very difficult to hear it because of traffic noise. This instrument is played by Carol Anne Taylor, and the 2007 Texas Regional Carillon Conference will be held at this cathedral in October. The carillon at Highland Park United Methodist Church is a 48-bell Paccard instrument from 1984. Before its 1999 renovation, for which Mr. see Midwest Regional, page 11
Keldermans was the consultant, it was a very difficult instrument to play. Since then, it has become an instrument that needs little effort to play, and since 2003, the carillon has been maintained yearly by Mr. Richard Strauss. This carillon is played by a group of volunteers, in which Ms. Ryan is included.

The last presentation on the first day of the conference, “The Carillon Program at Baylor, in Waco, Texas,” was given by Ms. Lynette Geary, carillonneur at Waco. Ms. Geary started by describing Baylor University’s location and historical background and followed with a historical and technical explanation of the current 48-bell Paccard carillon, which was dedicated on November 4, 1988. After that, Ms. Geary explained the requirements for students who want to enroll in applied carillon lessons. Even though students enrolled in carillon receive credit for the class, there is currently no major for carillon performance at Baylor University. The carillon at Baylor is played for concerts on special occasions, such as homecoming, Christmas, graduation, tours, honors college colloquium, midwinter organ conference, summer organ camp, and prospective students’ visits to campus. Ms. Geary concluded her presentation by listing her plans for the future, which include having more student recitals throughout the semester, improving and increasing the advertising of carillon recitals, and raising funds necessary for carillon repairs.

The second day of the conference started with a presentation by Ms. Beverly Buchanan, a carillonneur from Arlington Heights, Ill., entitled “The GCNA Examination Process: How Fair and Accurate is the Judging?” Ms. Buchanan began by dividing the Guild’s examination process into three periods: 1930–1950, 1950–1980, and 1980 to the present. During the first period, there were neither requirements nor examination recitals, only recognition recitals, which were merely a formality. The first requirements appeared only during the second period. After a detailed listing of those requirements, Ms. Buchanan stated that even though the examination process standards had been improving, “you had, however, the blind leading the blind, as some of the jury members did not have playing skills either.” In the 1980s, a group was formed in order to study what could be done to improve the GCNA examination process. This resulted in the current guidelines of the GCNA examination process, which were succinctly described by Ms. Buchanan and compared with those of the preceding periods. The second part of Ms. Buchanan’s presentation was given by her husband, Mr. Dick Buchanan, who described his own experience in Scottish pipe band competitions. After a detailed explanation of the pipe band competition requirements, Mr. Buchanan explained the importance of “shadow judges,” who learn from experienced judges over a three-year apprenticeship.

The final presentation, “The Art of Carillon in Portugal,” was given by Ms. Sara Elias, a carillonneur from Portugal. In her presentation, Ms. Elias described the historical and technical aspects of the Portuguese carillons, which are currently five. Two of them, dating from 1730, are in the National Palace of Mafra. The 47-bell Levache carillon has been for many years out of use, and the 53-bell Witlockx carillon is currently closed for safety reasons; it needs a major restoration. At the north of Portugal, in Porto, there is a 49-bell Eijsbouts carillon from 1995, located at the Clérigos Tower, which belongs to the Clérigos Church. The fourth carillon, a 23-bell Petit & Fritsen carillon from 2004, is located in Leiria at the tower of the Leiria Cathedral. The newest carillon in Portugal is a 72-bell Eijsbouts instrument (still missing three big bells), which was installed in 2005 at the Pastorinhos Tower in Alverca. The inauguration of this carillon coincided with the beginning of the First International Festival of the Pastorinhos Carillon, a week-long festival that featured concerts by 19 renowned musicians (17 carillonneurs, one guitarist, and one electronic musician). The last day of the festival coincided with the award of the Prémio Milénio Sagres-Expresso competition, the largest and most important Portuguese award for young Portuguese people with innovative projects. The sister carillonneurs Ana and Sara Elias won first prize with a project for the promotion of the carillon, its music, and its performing art, which foresees acquiring a traveling carillon. With the proceeds from this prize, the sisters and their father recently co-founded the CICO Foundation (International Center for the Carillon and the Organ) and are currently looking for sponsors for the traveling carillon.

Ms. Elias concluded her presentation with some breaking news she had received hours before her presentation: in Tramagal, a town in the center of Portugal, the community is highly interested in acquiring a carillon for the riverside area, which they are trying to rehabilitate. The mayor of Tramagal, Mr. Fernando da Silva Pires, feels that the cultural impact a carillon would bring to the area is most important.


Dr. Lorn Howard Honored for 23 Years of Service

by Gretchen Ryan

Dr. Lorn Howard was honored February 4, 2007, by Highland Park United Methodist Church in Dallas, for his dedication and ongoing service as a volunteer carillonneur for the church. Dr. Howard began playing when the Porter Memorial Carillon was installed in 1984. Since then, his performances have included Sunday mornings, weddings, funerals, and special music recitals. In addition to performing, Dr. Howard has maintained the instrument and has taught beginning carillon students. With his wife, Etha, he is a regular attendee of carillon congresses and workshops, and has hosted and planned local meetings.
from musical to non-musical, public to private, and indoor to outdoor, while examining more intimately those sounds that could be both heard by the most people and controlled by the University administration. Examples of prominent and distinctive musical sounds heard on a campus at this time are chimes or carillons, marching bands, and glee clubs. Non-musical sounds include radios, outdoor speakers, and traffic.

I argue that by fostering some sounds and attenuating others, university officials were able to construct the soundscape to reflect the contemporary nostalgia for collegiate ideals, as opposed to university ideals. A hallmark of this nostalgic resurgence of collegiate ideals around World War I was the concern for a tight community among students and faculty. Through their strong associations with the Old World community, bells in the form of a chime or carillon fit especially well into this fraternal campus vision. Significantly, by designing university campuses and systems after nostalgic yearnings for an idealized collegiate past, administrators, perhaps unwittingly, began marketing the college experience—a trend that has dramatically increased up to the present.

In addition, the sounds closely associated with sentiments and displays of University spirit ensured future nostalgic feelings when interwar students-turned-alumni heard them again. The mode of listening to these sounds, I argue, directly impacts the ability of the sounds to later stimulate nostalgic reactions. Campus sounds, tied to a particular context, with a special timbre, were often part of a larger sensory experience, so that the sounds may not have received focused attention when they were heard. Nonetheless, they were listened to enough to have become connected to fond memories made on university occasions. Thus, alumni can recognize sounds from college days and recall memories associated with the same sounds, eliciting nostalgia. In this study, I will not only explore the beginnings of the marketing of the college experience by American universities but also expand the standard context of listening in the musical field.

M y dissertation will focus on the auditory culture of three American universities—Stanford University, the University of Texas, and Yale University—between the two World Wars. The sounds heard on American campuses at this time, while not unique to those locations, helped define the campuses as special communal places set aside from the outside world. In this study I will focus on sounds, ranging
Carillon Instruction at Berkeley

by Jeff Davis

The Department of Music at the University of California at Berkeley offers five courses in carillon.

Music 40, beginning group lessons in carillon, is required of all carillon students. Prospective students must have a working knowledge of the keyboard; read treble and bass clefs fluently; be secure in key signatures through three sharps and flats; and be comfortable with common duple and triple meters. Singers and instrumentalists who are not keyboard players are encouraged, and declared music majors are given priority. Applicants play an audition consisting of a fast and a slow piece. The students choose both music and instrument (or voice) for the audition, in order to be as relaxed as possible. Technique and musicality are assessed through these performances. Afterward, the students are asked to critique their performances and talk a little about their attraction to the carillon and their expectations if accepted. Each semester, on average, about twenty students inquire, with about a dozen auditioning. Four students are accepted.

Music 40 students all play the same music. Some basic musicianship issues may come up (e.g., unsteady rhythm or wrong notes), but the emphasis is on proprioception. By observing and critiquing external body positions in each other, students begin to understand things for themselves, increasingly using only the effort necessary to make each movement. Hand and body positions are scrutinized by the group, as is the making of intelligent handling decisions.

Music 41A students have a private lesson every other week. Personal repertory is developed. Student and teacher work together to make sure both enjoy the music being studied, which must be good carillon music filling a technical need. (There is little popular music played at Berkeley.) Students begin learning different practice techniques. There are currently six students enrolled in Music 41A.

Music 41B students have a private lesson and play one ten-minute recital each week. Musical questions come increasingly to the fore as technical and repertory issues recede. If the student indicates an interest, composition and arranging are included. Personal musicianship is examined, and musical horizons are extended. There are currently seven students enrolled in Music 41B.

All carillon students must be regularly enrolled in the university and are required to perform in an end-of-semester recital.

Students in the carillon program are a proactive group. Four years ago they started a student carillon guild, organized under the bylaws of the Associated Students of the University of California (ASUC). The guild has its own constitution and officers and receives annual funding from the ASUC. The Berkeley Carillon Guild has made brochures and t-shirts and produces constant good will on campus. They maintain a table during Welcome Week activities, which attracts many incoming students to the carillon.

Music 98 is a class instituted two years ago by the Berkeley guild for university students with a more casual interest in carillon or those unable to qualify for the Music 40 series. Music 98 is part of Democratic Education at Cal, or DeCal. Students are allowed, under faculty sponsorship, to teach these classes. The DeCal course “Learn to Play the Sather Tower Carillon” is a popular one, and its syllabus is a model for new classes. The course averages about 15 students each semester. Music 98 gives its own final recital each semester and has become an invaluable part of the carillon program. Many students continue into Music 40.

Music 129, Studies in the Carillon, is a classroom survey of the history and development of the carillon and its music. It is seldom taught and is mentioned here for the sake of completeness.

Berkeley has no degrees in any applied music specialty, offering only a general BA. The music MA and PhD are offered in history and literature, composition, and ethnomusicology. In spite of this absence of performance degrees, Berkeley is rich in student performances, many of which have their foundation in musical scholarship.

Carillon Instituut Nederland

by Martin van der Mijden

Dordrecht—the oldest city in the Netherlands—has a very unique position in the carillon world. In the very beginning, in 1966, city carillonneur Jaap van der Ende created what was, for those days, a new way of thinking about both the music to be played and the playing behavior of the carillon. He started with theme concerts wherein complete carillon compositions were performed. Because there was not enough original carillon literature, he also provided performances of high-quality classical works. He was the first carillonneur to arrange the complete violin works of Johann Sebastian Bach and perform them in a single evening. After this, the complete cello suites and other great works followed. Since 1970, the Bach concert has been a basic ingredient in the concert series of Dordrecht. Jaap van der Ende also inspired composers like Henk Badings and Kors Monster to write new carillon music. As new, virtuosic music is created for the carillon, the development of carillon technique rises equally. Van der Ende has a technical background and has made astonishing progress in the field of playing behavior of the carillon. In 1993, the carillonneurs Henry Groen and Boudewijn Zwart became his successors. They uphold the Dordrecht way of thinking, especially with regard to the organization of the themed concerts and the quest for the perfect playable instrument. In 1999, after very intensive fundraising activity, the carillon of the Grote Kerkstoren was renovated and enlarged into a “grand carillon” of 67 bells, founded by Eijsbout, with a range of 5+ octaves from G0 (absolute tone E0, 10,000 kg), chromatic A, to D6. This makes Dordrecht’s carillon the heaviest in Europe.

Because the offerings in carillon education in the Netherlands are limited to the Nederlandse Beiaardschool in Amersfoort, and many young aspiring carillonneurs want to be taught by the Dordrecht carillonneurs, the foundation of the Carillon Instituut Nederland was realized by close cooperation with the city council. The institute is a private school, in which Dordrecht provides the facilities. A

see Education, page 14
small house is being used, 't Klokhuys, situated near the base of the tower, in which a beautiful practice keyboard stands. In the tower hall, Boudewijn Zwart’s traveling concert carillon Bell Moods is being used. In 2004, Dordrecht bought the French traveling Paccard carillon from the Association Régionale de Promotion de l’Art Campanaire (ARPAC). Its purpose is to provide a focus on carillon lessons, and it is to be situated in the City Hall tower. (At the moment of writing, the progression of these plans is seriously delayed because of a verdict by the Raad van State granted to several people living around this tower who feared noise pollution. It is out of the scope of this article to give more detail about this matter.)

Boudewijn Zwart is giving the practical carillon lessons; Henry Groen is unable to teach the theory subjects because of a sudden illness that struck him in December 2003. In fact, he has been forced to completely abandon his job as a carillonneur. For lessons in campanology, Koninklijke Beiaardschool “Jef Denyn” in Mechelen, Belgium, should be contacted. Exchanges are being made of both teachers and students. To provide the students with a teaching program that is as complete as possible, in which lessons will be given in the theoretical subjects such as solfege, harmony, and other musical theory, a cooperation was established in 2004 with Bourdon Highschool voor Music. The advantage of this partnership is that now, at least until 2008, valid European diplomas can be given. With a cheerful exam concert. It proved to be a very successful and enjoyable event and an excellent send-off for Kehoe.

The final performance of the festival was Kehoe’s farewell recital as College Carillonneur. He played it in true Kehoe style. Named “My Favorite Things,” the program was simply stated as “an eclectic, thoughtful, reflective, and fun collection of the songs I have played on the Trinity College Carillon.” A hearty encore and a full lawn of fans, was a very successful and enjoyable event and an excellent send-off for Kehoe.

For more information, please visit http://www.bellmoods.com.
Fitting end to Kehoe’s career as carillonneur at Trinity.

To the hundreds of friends and families who have made Wednesday nights at Trinity a part of their summer picnic schedule, Kehoe has become a familiar face from week to week and decade to decade. His natural exuberance for the carillon and his great hospitality have been a blessing to the Trinity community. This summer, the audience members were introduced to the new man on campus: David Maker.

Maker plans to continue Kehoe’s tradition, offering weekly carillon and change ringing lessons during the academic year. With few underclassmen as active members of the Guild of Carillonneurs, Maker has made it one of his top priorities to increase interest among students this fall. With the graduation of one of the Guild’s most dedicated students in the spring, Maker knows that this semester is critical for the revival and growth of student members for the Guild.

To kick off the semester, Maker has planned a special open house on the first day of classes to help welcome incoming freshmen and others to visit the tower and, hopefully, to become interested in taking lessons to learn how to play heavy metal. Maker enlisted current Guild members to play the carillon for the four days leading up to the big day, posted flyers around campus, listed the event in Trinity’s campus calendar, and created a new sign to invite passersby to climb the 110 tower steps. It is sure to be a lively and well-attended open house to help entice new members.

Needless to say, it has been a smooth transition for Trinity College and its Guild of Carillonneurs with Maker taking the lead. There is no doubt that this changing of the guard will prove to be a good step for the future of bells at Trinity.

Carillon Instruction at Chicago Botanic Garden

Since its inauguration on October 19, 1986, the Theodore C. Butz Memorial Carillon at the Chicago Botanic Garden in Glencoe, Ill., has hosted a Monday evening summer recital series. Over the years, this series has attracted a growing audience. In the summer of 2005, three of the recitals attracted more than 1,000 listeners, reaching a peak of 1,400.

In response to this success, the Garden decided that the carillon should be played more often than just during the summer months. Some discussions were initiated that involved automating the instrument. In response, I suggested that the Garden might establish an instruction program, which would not only meet the goal of highlighting the instrument—at lower cost—but would also showcase the instrument with live, expressively played musical performances, give Garden visitors more opportunities to visit the tower, and build a support group of local musicians focused on the carillon. The only challenge to implementing this suggestion was that there was no practice keyboard.

In January of 2006, I was invited to make a presentation to the Garden’s president, the vice president of development, and a representative of the Butz Foundation. The responses to the meeting were positive from all sides, and a proposal to acquire a practice carillon was put before the Garden’s board of directors. This proposal was approved, and in June of 2006, bids were solicited for the construction of a five-octave World Standard keyboard. In the fall, the Garden awarded the job to Royal Eijsbouts. The keyboard arrived in June of 2007 and was installed in a studio in the Regenstein Center.

The instruction program was announced this summer in local newspapers, in the catalog for the Garden’s Joseph Regenstein Jr. School, and on all of the Monday night recital programs. The 12-session introductory course began on September 18 with five students, including two music directors from local churches and an audio engineer with a degree in composition. The GCNA’s Chicago-area membership may well expand even further in coming years.
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President of Ireland; Bhumibol Adulyadej, King of Thailand; Oscar Arias Sanchez, Nobel Peace Prize winner; Joel H. Hildebrand, professor of chemistry; Birendra Bir Bikram Shah Dev, King of Nepal; Francois Mitterand, Prime Minister of France; His Holiness Tenzin Gyatso, the 14th Dalai Lama; Kofi Annan, Secretary-General of the United Nations; and William Jefferson Clinton, President of the United States.

The 2008 Berkeley Medal will be awarded at the congress banquet, to be held in the Great Hall of the Faculty Club, a building designed by Bernard Maybeck.

The Berkeley carillon program is fortunate. We play three ten-minute recitals each day and a 45-minute recital on Sunday afternoons. The university carillonneur, two professional assistants, students, and guests perform these. There is also a large and active instructional program, detailed elsewhere in this newsletter.

In addition to the performance and instructional components, the Berkeley Carillon Institute, established by Ronald Barnes, is the research and publication arm of the carillon program. Works for solo and duet are available for performance and scholarly purposes online in PDF format. You are invited to visit http://music.berkeley.edu/BCIPublications.html and download works that you find of interest. Most recently, a complete critical edition for carillon of Handel’s Spielturah has been posted.

The Music Department at Berkeley, one of the important centers of music scholarship in the world, has five buildings: the new June Gray Hargrove music library; Morrison Hall, which holds classrooms and a small recital hall; Hertz Hall, a large concert hall; and, of course, Sather Tower. In addition, off central campus within a short walking distance, the Center for New Music and Audio Research is housed in a beautiful 1920s Mediterranean residence. Much research on the acoustics of bells is done at CNMAT.

A word about what to wear while you’re in the Bay Area. In a word: layers. The weather is variable and unpredictable. Morning and evening might be cool and foggy. Or not. Midday might be sunny and balmy. Or not. It can rain. Northern California is different than “California.” “California” is blissfully warm and sunny all the time. Gentle reminder: layers.

Immediately before the festival and congress, Cal Performances will be presenting a week-long early-music festival and exhibition. Those interested in early music may want to arrive, well, early. The festival will include numerous performances in venues on and off campus, presentations, and a large exhibition by instrument makers. For the carillon festival and the congress, we have a number of special events in planning: tours of central campus and the new Music Library and a walking tour of nearby interesting architecture; a visit to the newly enlarged Stanford carillon; and, yes, something on a boat.

When you’re not listening to recitals, going to meetings, or enjoying the rich culinary environment of Berkeley, there are many other things to do close to central campus. In what time you have left, there’s always that other place you may have heard about: San Francisco is readily available from Berkeley either by car or, less problematically, by BART, the Bay Area Rapid Transit system.

We hope you will come to Berkeley for next year’s congress and enjoy the beauty, richness, and diversity of the Bay Area.

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Gebruers Commissioned for EarthCloud

by Laurel Buckwalter

Adrian Gebruers, carillonneur at St. Colman’s Cathedral in Cobh, Ireland, and past president of the World Carillon Federation, was commissioned to write a piece for carillon for the October 19, 2007 dedication of EarthCloud, a ceramic installation by the well-known artist and Alfred University faculty member Wayne Higby. Four years in its creation, EarthCloud is the largest installation in porcelain worldwide. Standing 27 ft high and 51 ft wide, the work embodies the idea of an ethereal fusion of earth, sky, and architecture and incorporates more than 6,000 individual elements. Funded by Alfred University trustee and benefactor of the arts, Martin Miller, this magnificent art work stunningly graces the grand staircase of the lobby of the Miller Performing Arts Center at Alfred University in Alfred, N.Y. Also a gift from Mr. Miller, the Miller Performing Arts Center houses the Division of Performing Arts (music, dance, and theater) and was the winner of several architectural design awards.

Sir Adrian will perform the premiere of his piece “From Earth to Cloud” as part of the dedication festivities. Dedicated to Laurel Buckwalter and Wayne Higby, the piece is a musical response to the art work, which Gebruers saw being installed when he performed at Alfred in 2006 and which symbolized to him the concept of human existence embracing both the material and the spiritual. With emphasis on the contrast between the low bass and upper treble bells of the carillon, the composition includes a melodic sequence derived from A-L-F-R-E-D, the plaintive Gregorian chant Rorate Caeli, and snatches of the Alfred University Alma Mater.

GCNA Member Wins Second Place at MTNA Competition

Lindsay Garritson, GCNA Carillonneur member, who became the youngest person to gain Carillonneur status at the age of 14, won second place at the national level of the Music Teachers National Association Young Artist Piano Competition, which took place in Toronto this spring. In order to compete at that level, she won the MTNA state-level competition in Illinois and subsequently won the East Central Division, which took place in Michigan, earlier this year. The field of contestants included pianists working on their masters degrees and doctorates at such prominent schools as Juilliard and Eastman. Lindsay is a senior at Principia College, in Elsah, Ill., graduating in May 2008. She studies carillon with Carlo van Ulft, carillonneur and adjunct faculty member at Principia College.
The 46th International Carillon Festival in Springfield, Ill.

by Sara Elias

The 46th International Carillon Festival was held in Springfield, Ill., on Sunday, June 3 through Saturday, June 9, 2007, at the Rees Memorial Carillon in Washington Park. The Rees Carillon was dedicated in 1962 and includes, within an open tower, 67 bronze bells cast by Petit and Fritsen. In 2000, a World Standard Strauss-Verdin keyboard was installed, and since then, the carillon has been regularly maintained by Richard Strauss, whose work resulted in an instrument that is highly sensitive and easy to play. In regards to sound, the improvements done by Mr. Strauss also resulted in a very balanced instrument in which all the bells blend perfectly together as if they were hanging within a closed tower. This instrument also provides the carillonneur with a very wide range of dynamics.

Roel Smit, who performed only arrangements of works from Frédéric Chopin, and Karel Keldermans, who played the festival’s closing concert. After the closing concert, a final reception was held at the Hilton.

The 46th International Carillon Festival was presented by the Springfield Park District, which includes Karel Keldermans as the Park District Carillonneur, the Rees Carillon Society, and the Carillon Belles. The festival was widely publicized through fliers and other media. The superb organization of the festival made possible another magnificent gathering that included internationally renowned artists. A wide variety of music was thus heard at the festival, including original carillon music, classical music arrangements, hymn arrangements, and Mexican and Canadian folk songs. As in other years, Washington Park was crowded with people of all ages every evening of the festival, and their response to the carillon concerts was very positive; most of the people came back the following day. While listening to the concert, the audience was very attentive to the featured carillonneur, who could be seen performing on a big screen located at the bottom of the tower. After a few years of regularly attending this festival, I am most surprised, however, by the fact that no matter whom you ask in Springfield, he or she will know exactly where and what the Rees Memorial Carillon is.

The World of Carillon at Grosse Pointe Memorial Church

by Phyl Webb

At Grosse Pointe Memorial Church I invite our congregation to visit the tower any Sunday. I have decorated the practice room with individual carillon posters and large sheets of posterboard with pictures I took of carillons I have played since 1986.(even if only for 10 minutes at a congress ). I invite you all to send me pictures of your towers. A map of the United States and Canada has pins showing every carillon’s location. Other
If you serve cookies, they will come

by Jenny King

Was it the program with information about the entire summer carillon series in one publication? Or was it abundant cookies and cold drinks served at no charge and with a smile? Maybe it was the perfect weather, with not one rainy Sunday. Or the ten carillonneurs who provided a wide variety of programs to an appreciative audience. Most likely it was all of the above that brought people back in increasing numbers to the 79th annual summer carillon series at Christ Church Cranbrook in Bloomfield Hills, Mich.

The series, sponsored by Music at Christ Church Cranbrook, broke precedence, forsaking Scottish pipe bands and folk musicians in favor of a carillon-only series. And it expanded from six or seven to ten concerts, on consecutive Sunday evenings at 5 p.m. from June 10 through August 12.

"We decided to return to a carillon-only series, concentrating on our beautiful 50-bell instrument and local and international guest performers," says John Repulski, music director at the 79-year-old Episcopal church.

When the tent newly purchased as a shelter for refreshments broke down half way through the season, the cookies, lemonade and ice water were moved to the porch of the church. Volunteer docents were available most Sundays to answer visitor questions about the art-filled sanctuary before each concert.

Another important change for Christ Church Cranbrook was the arrival of Joseph D. Daniel. Dr. Daniel joined the music staff in February (2007) as music associate and carillonneur. Jenny King became the church's first carillonneur artist in residence, with continued responsibility for the summer series, which celebrates its 80th anniversary in 2008. King also plays carillon music for the major feasts of the year including Easter, Christmas and the annual Kirkin’ O’ the Tartan service. Together, Daniel and King keep the bells of the Wallace Memorial Carillon ringing on a regular basis for all to enjoy.

9/11 Remembered

by Charles Semowich

New York State held a program entitled "September 11th Remembrance Ceremony" on Sept 11, 2007. The program included remarks by the Mayor of Albany, the Albany County Executive, the Lieutenant Governor of New York, the Commissioner of Office of General Services, and Ground Zero task force leader Michael Della Rocca. The program included prayers and music. After the ceremony, Charles Semowich performed a special concert on the Albany City Hall Carillon. His concert consisted of the following pieces: Lacrimosa Dies Irae, by W. A. Mozart; Epicedium 9/11, by Peter Paul Olejar; Pie Jesu, by G. Fauré; Towers (dedicated to the memory of all who perished Sept 11, 2001), by Alfred Fedak; Valse Triste (In Memoriam 9-11-2001), by Pasquale Tassone; In Memoriam September 11, 2001, by John Courter; Cancion, by Luys de Narvaes; and Remembrances 9-11 by Charles Semowich.

Restoration of the Mayo Clinic Carillon

by Steven Ball

Het Molenpad Expertise (HME) announces the completion of the restoration of the carillon of the Mayo Clinic in Rochester, Minn. This instrument is a traditional carillon of 56 bells with a baton keyboard. Originally composing an instrument of 23 bells pitched in B-flat, the bells were cast in 1928 by Gillett & Johnston of Croydon, England, with a total weight of 17,038 kg. The compass was extended upward two octaves in 1977 with bells by Petit & Fritsen of Aarle-Rixtel, the Netherlands, with additional transmission alterations, hardware, and keyboards by I. T. Verdin of Cincinnati, Ohio.

Although a large amount of the original mechanism, including the original keyboard and practice keyboard, pneumatic playing system, and wiring, existed from the original 1927 installation, it was decided that to return to the original playing keyboard with its two-octave configuration would be inadvisable, and so a decision was made early on to restore the existing G & J material whenever possible but within the context of the current installation.

Few changes had been made to the instrument in the years between 1927 and 1977, the clinic having had during that time only two carillonneurs. The work of 1977 represented something of a dramatic departure from the original design. Thick-walled treble bells of a completely different design than G & J profiles and manganese-brass clappers were the fashion of...
the day, and they provided a sound that had little or nothing to do with the tonal aesthetic of the original instrument. This, combined with the significant errors in tuning of the new bells, which deviated both in temperament and actual pitch from the original set, created the sensation that there were two separate instruments installed in the same carillon frame.

The 1977 renovation also did little or nothing to address the various structural problems associated with the original instrument. In particular, the soft steel suspension bolts of the original G & J bells had deteriorated quite badly. The openings drilled at the top of the bell for these bolts to pass through are very close to the size of the bolt stud itself. These studs, passing as they do through the shoulder of the bell and bearing the entire weight of both bell and clapper, were in many places in danger not only of complete failure due to extreme oxidation but also of cracking the bells, the rust causing the bolts to expand in size exerting massive pressure on the confined area of the bore as it does so. This rust pressure had, in fact, split the smallest G & J bell (B-flat) at the shoulder some years before our arrival. This bell was replaced in this restoration by a new bell cast by Taylors, Eayre, and Smith (Loughborough, England) that was cast according to the same profile and with the same ornamentation as the original.

During the course of the restoration by HME this past year, all of the original 1927 bells were removed from the frame and reinstalled on new stainless steel bolts with new isolation pads while the existing original steelwork was cleaned and painted before reinstallation. The clappers were removed, restored (including resurfacing), and reinstalled on the original hardware with new stainless steel bolts. Both the 1927 (automatic and manual) and 1977 transmissions were removed completely and restored, new wires were installed on the playing transmission, and the noisy keyboard connection was re-engineered to be silent. The adjusters were removed and rebuilt, and new windows, lights, and floors were installed in the cabin. At the specific request of the clinic, the existing keyboard and practice keyboard were retained and modified, when possible, to increase serviceability and playability.

Early on, it was recognized that the 1977 bells had to be completely dismounted because of the advanced state of deterioration of the clappers and suspension bolts, and it was decided that this opportunity would be ideal to address not only the necessity of new clappers that would be more in keeping with the original G & J instrument but also the significant tuning errors found in these bells, which have caused so many carillonneurs to remark on the occasionally noticeable discord among the harmonics of the newer bells when played against the old ones. Replacement of the set was not an option because these bells were a memorial gift to the clinic, so HME undertook both a careful retuning of the P & F bells as well as the manipulation of the reverberation times of the partials at our workshops to align them more closely with the original tuning of the older G&J bells. The P & F bells were then remounted on new stainless steel hardware with integrated closed bearing movements and fitted with forged and annealed iron clappers. Finding the existing situation unacceptable for restoration, we provided a completely different return spring design of our own manufacture. The result upon reinstallation was a dramatic improvement in the integration of these newer bells into the original tonal architecture of 1928. The various mechanical changes to the 1977 transmission and spring system have also yielded a dramatically improved keyboard response.

The completion of this project represents the final stage of a painstakingly detailed four-phase restoration project by the Mayo Clinic to return the Plummer Building, which houses this carillon, to its original 1927 splendor. We wish to express our thanks to the members of the clinic staff and to the enlightened leadership of the facility in the completion of this monumental project. In particular we must express our thanks to Mr. Jeffrey Daehn, carillonneur of the Mayo Clinic. This magnificent structure is now, as it was originally conceived, equally harmonious to both eye and ear—in many ways, a true cathedral to the arts of modern medicine. We are honored to have been a part of this project.
Foreign news

Festival of New Carillon Music in Berlin

by Jeffrey Bossin

This summer, people frequenting Berlin’s Tiergarten Park on Sunday afternoons were treated to a festival of new carillon music that I performed to mark the 20th anniversary of the building of the Carillon am Haus der Kulturen der Welt. The high point consisted of the latest in a series of concerts for carillon and electronics staged in cooperation with the electronic studio of Berlin’s Technical University, sponsored by the Initiative Neue Music Berlin e. V. and held on August 5. It began with the premiere of Curved Ringing for carillon and tape, specially commissioned for the concert and written by the German composer Franz Martin Olbrisch, who has won several prizes for his works in many countries and who teaches at the University of the Arts and the Technical University of Berlin. Curved Ringing is a 13-page three-part work written for grand carillon. The title symbolizes the gradual descent of wide ranging sixteenth-note values to produce a broad tone carpet of rhythmic sound.

On the following four Sundays, the various movements of the cycle The Seasons on Pfaueninsel, Berlin (2004–2005), by the English composer Anthony Skilbeck, were performed. His style consists of a highly expressive chromatic polyphony featuring the intervals of seconds, tritones, and sevenths. The performance of Eintritt and Autumn Branches on September 9 was accompanied by White Composition (2004), by the Russian composer and campanologist Sergey Tosin, which is based on the techniques of Russian bell ringing and uses only the white keys of the playing console. This was followed on September 16 by Skilbeck’s Winter Bells and the premiere of the two pieces Labyrinth and Le Beffroi Enchanté (2005) by François Vercken, a prominent French composer who, in addition to his many other works, wrote a few carillon pieces, including the beautiful Un Angelus parmi les Lavandes et le Thym, composed for the carillon duo competition held in Douai, the Netherlands, in 1994. The complex rhythms and exotic chromaticism of these two-voiced works are reminiscent of the music of Messiaen. The next concert, on September 23, featured performances of Skilbeck’s Spring: The Fountain and Castle Ruins and For Carillon (1988), written by László Dubrovay, professor of composition at the Budapest Conservatory. The rhythms and harmonies of Dubrovay’s piece derived from the natural overtone series are an extension of certain aspects of Bartok’s method of composition.

The series of festival concerts ended on September 30 with Skilbeck’s Summer: The Rose Garden and Abschied Tidal Estuary (2005), a set of eight variations gradually gathering pace to symbolize the rush of an incoming tide and its gradual ebb. It is the 49th of a series of works—solo compositions, pieces for carillon and ensembles, and pieces for carillon and electronics, as well as arrangements for solo carillon of pieces originally written for other instruments or combinations of instruments—written for the Berlin carillon by 24 composers from 12 different countries during the past 20 years.

News from French-speaking guilds

Translated and summarized by Wylie Crawford

Le Bulletin Campanaire, of the Association Campanaire Wallonne #50—Second Quarter, 2007

Introductory note: The cover of this issue, which is in color, illustrates the three areas of interest for the ACW—bells in general, carillons, and tower clocks. (Translator’s note: In the future, my summaries will reflect only those articles that concern carillons.)

On the occasion of the publication of the 50th edition of this bulletin, editor Philippe Slégers celebrates the 12 successful years of the ACW. He thanks outgoing president Thibaut Boudart and welcomes incoming president Jean-Christophe Michallek and notes the passion that M. Michallek brings to the organization’s goal of recognizing the carillon as a serious musical instrument. He also celebrates recent achievements: the election of Serge Joris to the Executive Committee of the World Carillon Federation and the ongoing efforts to get governmental funding for an inventory of Wallonia’s bells.

The passing of two carillon luminaries is noted—first, Maurice Clément, brother of Géo and carillonneur in Tournai for decades; then, André Lehr, former technical director of the Royal Eijsbouts foundry and of the National Carillon Museum in Asten, the Netherlands.

Serge Joris offers a history of the ACW bulletin, which has been published quarterly since the beginning of 1995. Edmond De Vos was its editor for the first 13 issues, followed by M. Joris himself, and now Philippe Slégers. The number of pages published has risen from 70 pages per year in the 1990s to the current self-imposed limit of 200 pages per year. An index of all 50 bulletins, arranged by sub-
The carillon class in St. Petersburg, Russia is, for example, or what happened to Sir Cloudesley Shovel. You might want to know what a clepsydre is, for example, or what happened to Sir Cloudesley Shovel. The carillon class in St. Petersburg, Russia is, for example, or what happened to Sir Cloudesley Shovel. You might want to know what a clepsydre

Le Bulletin Campanaire, of the Association Campanaire Wallonne #51 – Third Quarter, 2007

Serge Joris thanks Thibaut Boudart for his six years of service as President of the ACW. He also profiles Jean-Christophe Michallek, who is a native of Tourong, a violinist, and member of the Philharmonic Orchestra of Liège, as well as being the carillonneur of St-Jean-l’Évangéliste in that city.

Philippe Sélegers reports on a visit to the Vleeshuis Museum in Antwerp, hosted by Jacques Sergeys, the newest founder of bells in Belgium. The museum is housed in a 16th-century building and houses two sections—one on wind instruments, and the other on bells. A number of bells are housed there, including some by various van den Gheyn family members dating from the 1550s, four bells by Joris Du Mery from 1751, and a church bell from 1316. One can also visit a reproduction of a 19th-century bell foundry and play an electronic clavier that reproduces the bells of the Antwerp Cathedral.

The minutes of the April General Assembly meeting in Thuin are reproduced. The report includes a graph of the growth in membership of the organization, from about 30 in 1995 to more than 162 as of the end of 2006. The budget shows that substantial amounts will be spent this year on modernizing the website (1,500 euros) and publishing a second collection of carillon works (1,400 euros).

South America has only two carillons, and both are in Brazil, according to Serge Joris, who recently had the good fortune to visit both. The article describes the (no longer playable) 1950 Eijsbouts 47-bell instrument in Vila Formosa, a suburb of São Paulo. The second instrument was installed in 1959 by Petit & Fritsen and has 61 bells. It is in the cathedral in downtown São Paulo. Both instruments have an automatic player for at least 30 of the bells. The article includes pictures of both towers and both consoles.

Jean-Pierre De Caluwé offers a lengthy article on the first tower clocks in Mons (Bergen).

Bell gossip—The college of St-Barthélémy in Liège celebrates the 200th anniversary of a 37-bell mean-tone carillon by Matthias-Joseph van den Gheyn. Enlarged to 47 bells, it has fallen into disrepair, but maybe by celebrating such anniversaries, a “great day” will arrive….The Belgian post office has issued a stamp that features the Royal Carillon School in Mechelen. Quadrillon, the association for friends and students of the French Carillon School in Douai, has been dissolved. Meanwhile, the George Cadbury Carillon School is planned to open in Bournville, England. Meeks & Watson recently added 13 bells to the 23-bell carillon in Guelph, Canada.

News from Dutch-speaking guilds

Translated and summarized by Joost Dupon


The Dutch guild’s newsletter devotes attention to the uplifting story of the city of Cuijk. In 2004, the city council came close to discontinuing their carillon concert series. Now, less than three years later, the city has a brand new four-octave carillon and carillon culture is at a new high! Marcel Siebers gives us a look behind the scenes.

The University of Würzburg in Germany also boasts a new instrument and Jürgen Buchner proudly reports on its inauguration. Given the status of the music department at this venerable institution, the new instrument is set to become a powerful focal point of carillon culture in Bavaria.

The city of Tiel in the Netherlands advertises a part-time carillonneur position.
Beginning in August 2007, Iowa State University carillon concerts, including the weekday carillon concerts, are web-casting live on the Internet. Audiences can listen and watch the live concerts on the Web. Weekday carillon concerts are performed Monday through Friday at 11:50 a.m. (Central Time) when class is in session. Special carillon concerts are scheduled throughout the semester. The webcast link and concert schedule are available at http://www.music.iastate.edu/carillon under "upcoming events." For further information, contact the University Carillonneur at Iowa State University, Music Department, 149 Music Hall, Ames, Iowa 50011; phone: (515) 294-2911; e-mail: tstam@iastate.edu.

DeutscheGlockenspielvereinigung is proud to present an edition of carillon compositions of Wilhelm Bender (1911–1944), carillonneur at the Berliner Parachialkirche. This edition currently includes two books: book 1 includes original compositions, and book 2 includes choral music for the drum. A third book is planned to include arrangements of songs and choral music. To purchase the first two books, send 8 euros for each book, and 3 euros for shipping costs. If you purchase both books (1 and 2), the total cost is 18 euros.

Deutsche Glockenspielvereinigung e. V. Geschäftsführer W. Ritter Wilhelmshöher Allee 192 34119 Kassel

Information on an International Carillon Composition Competition can be found at:


For recently published new compositions and arrangements follow the link:


Notices continues, page 23
Something Different . . .

Strange Happenings at Old Bond Street

One of the nicest things about the carillon in Old Bond Street, London, is that over the years it has attracted charming lady carillonneurs who are also expatriate Americans. We have had Carol Lens and Heather Ewing both living in London in the past, and at present, we have Christina Anderson, who is living in North London and who plays on Friday evenings at 5 p.m.

Old Bond Street also attracts events of the strange, coincidental type. On April 26, 2007, for example, I had reason to telephone Christina, and as the conversation tapered out she casually mentioned that she had just flown back from a visit to Tripoli, Libya. She couldn’t see my jaw drop open, but I did. I had just had a visit from Carol Lens to play the instrument, and she, too, had flown in from Tripoli, where she and her husband are now living. When I told this to Christina, she said “Wow!, What a coincidence.”

There was another when Heather Ewing was living here. We were both in the playing cabin one Saturday, and I was playing when I heard footsteps clunking up the ladder. This was shortly followed by a shriek from Heather that stopped me in my tracks. Everything happens behind you when you play at OBS, and I quickly turned to see a young man with a bunch of roses, saying, “I knew I’d find you here.” It was Heather’s boyfriend from Washington, who had flown in completely unannounced and had rushed by taxi from the airport, straight to OBS.

Another time, one of the gargoyles fell off the spirelet, and they were all taken down to be re-bolted. Some of them were stored in the playing cabin while this problem was sorted out. Now, I must confess to being prone to talking to inanimate objects like teddy bears, statues, and the odd gargoyle. When I finished playing one brilliant piece I turned to the gargoyles and said “Well, boys, what did you think of that?” Can you imagine how my hair stood on end when one of them made a rude noise, something like a raspberry? Spine-tingling goose bumps!

Handel had lived nearby, and it did cross my mind that he was there in ghostly form. Well, the horror left as I realized it was a pigeon “churling” and cooing. Apparently it did like the music. But the odd thing is that no pigeon has ever visited me before this event or since. Perhaps she was in love with one of the gargoyles, and just maybe she preferred the gargoyle to the music.

J. R. Knox

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Article submissions are being accepted for the 2007 Bulletin, volume 56, and the 2008 Bulletin, volume 57. Articles on all subjects related to the carillon, such as carillon history, composition, performance, technique, pedagogy, tuning, and tower design, will be considered. To submit an article, please e-mail Ellen Dickinson at ellen@ellen.cc. If you need to send a paper copy of an article or photo, mail it to Ellen Dickinson, 69 Auldwood Road, Stamford, Connecticut 06902. Note that as of the 2007 Bulletin, advertisements will no longer be included. We thank all of our past advertisers for their support.

An ad hoc committee has been formed to look at the examination process and make recommendations to the board about how the process might be improved. All who have input are encouraged to contact Ellen Dickinson, chair, with comments, at ellen@ellen.cc. Input from long-time and newer members, teachers, students, past jurors, and others is welcome. Comments from those who have passed and not passed the exam are equally encouraged, and names of those who have shared comments will not be disclosed without permission. Thank you in advance for your help in this important process.

The Music and Publications Committee was pleased to bring forward ten new GCNA titles at the 2007 Congress in Sewanee. The original compositions subcommittee presented works by Lee Cobb, John Courter, Tiffany Ng, Stephen Rush, and Neil Thornock. The arrangements subcommittee brought forth five new titles, including arrangements by Lee Cobb, Ellen Dickinson, John Ellis, and Carlo van Ulft.

Thanks to all who submitted music for consideration. January 1, 2008, is the deadline to submit works for consideration for publication at the 2008 Congress. Scores may be sent electronically to Laura Ellis at lrellis@ufl.edu.

Information about all the music published by the Guild may be found online. The online catalog has been recently updated and includes a complete list of the new titles, with pricing.

A hearty thank you goes out to all committee members for their hard work this past year. As always, the carillon studio at the University of Florida continues to look forward to processing your music orders.

At WCF 2008, a special feature will be an organ recital based entirely on carillon themes—a popular thematic device by French organ music composers for at least the past 400 years. The northern region of the Netherlands around Groningen is renowned for wonderfully preserved historic instruments. Julian Bewig will perform and is a gifted organist who has recorded a CD on carillon themes in organ literature, from Couperin to Langlais (Classicophon CL-2006-005). This CD also has a special treat of recorded swinging bells from nine French cathedrals.
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