Come celebrate our great carillon heritage. This upcoming joint GCNA-WCF congress in Bloomfield Hills, Mich., promises to be the largest gathering of carillonneurs and enthusiasts on record, and we have cause to celebrate: the 75th anniversary of the GCNA, the 75th anniversary of the Baird carillon, and a kick-off of the next 500 years of the carillon. Full details continue to be developed, but this congress will be one of the finest and most diverse yet—from the wealth of instruments, to stimulating and engaging presentations and workshops, to strengthening our camaraderie.

The Michigan carillonneurs are working hard to make this a truly fitting occasion. Updates will be posted on the GCNA and WCF websites. We also have established a Facebook group, bringing our art into the 21st century. Check back often at www.gcna.org, www.carillon.org, and Facebook: Carillon Congress 2011. This is everyone’s congress, so suggestions and comments are always welcomed. E-mail us at congress@kirkinthehills.org. See you soon!

Congress at a Glance, accommodation choices, and a registration form are found on pages 14 and 15 of this issue.

A New Opportunity for Professional Advancement

The Associate Carillonneur Evaluation Ad Hoc Committee is happy to announce the development of the Associate Carillonneur Evaluation (ACE). The new process is designed for those GCNA Associate members who are already playing the carillon regularly and would like to have feedback and recognition from their peers.
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 typewritten and double-spaced and are appreciated by e-mail. Send materials to: markwllee@mac.com

**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.” For further information contact:

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**How To Reach The Guild**

**Guild Web Page:**

www.gcna.org

**Membership information and applications** are available from:

Tim Sleep
28W640 Warrenville Rd.
Warrenville, IL 60555
(630) 393-2137
tsleep@ameritech.net

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

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

Wylie Crawford
701 Sheridan Road
Evanston, IL 60202
(847) 328-2333 (h)
wylie@crawford.net

**Errata**

On page 2 of Carillon News, No. 84, Fall 2010, Jennifer Lory-Moran was inadvertently omitted from Photo Credits.

On page 15 of Carillon News, No. 84, Fall 2010, the gentleman pictured with Jill Forrest is incorrectly identified as her husband John McKerral. He is in fact Reginald Walker. Carillon News regrets the errors.

**Carillon News**
from the President

It’s an understatement to say that for carillonneurs worldwide, this will be a very special summer. The 2011 GCNA-WCF Congress, which will take place in Bloomfield Hills, Mich., June 26–July 1, is described elsewhere in this issue. The congress will offer recitals, professional presentations, and opportunities for social interaction in a setting that I earlier characterized as “a hosting and showcasing opportunity without precedent.” I’m sure that many of you have already registered. I encourage everyone to do so promptly, fully confident that this 69th Congress, which will celebrate the 75th anniversary of the Guild of Carillonneurs in North America, will be a glorious, long-remembered event.

On the door leading to the Trinity College carillon in Hartford, Conn., is an inscription that reads, “Here in the year 1934 Remsen Brinckerhoff Ogilby first called together those in North America who take delight in striking upon sacred tower bronzes.” Ogilby was President of Trinity, as well as its Chaplain and Carillonneur, the last of these designations certainly unique for a college president. When prospective donors hesitated to make a financial commitment, fearing the college might be unable to find anyone to perform on the instrument, Ogilby didn’t miss a beat. “I’ll play it,” he said. Trinity got its carillon, and Ogilby kept his promise.

In October 1931, Ogilby had begun commuting to New York to study with Kamiel Lefevere. By 1933 he had learned that carillon playing was an art; and based on the several guest recitalists he had engaged, he must have realized that it was also an individual art. He saw that because carillons were rare, most carillonneurs labored in isolation, not knowing what others were doing. “Surely,” he thought, “there would be advantages in professional association.” In September 1934 he invited some 30 carillonneurs and other interested persons to meet at Trinity the following month. At the conclusion, all agreed to meet again, and two years later they did so.

Recalling that meeting, the 1936 Ottawa Congress at which the Guild of Carillonneurs in North America was formally established, Percival Price described the Canadian capital as “a relatively small city that loved parties. . . . In those heady first years of commonwealth status it prided itself in showing the diplomatic graces that being part of the Empire had instilled in it. But we were musicians, a type whose oddities were a little less acceptable than now, and I feared there might be opposition to our running at will up and down the Peace Tower, symbol of a proud young nation.” There was lots of running up and down, and lots of playing, and his concerns were, of course, groundless.

Since then, 75 years have passed. Much has changed, yet much remains the same. We may not labor in quite the isolation that President Ogilby once described. But the truth is, on most days we are alone in our pursuits. Eventually, each of us needs once again to break out of our isolation and, through some means of contact with another carillonneur, be reminded and reassured about what actually matters. We need each other. We will always need each other.

Come to Michigan!

from Committees, page 2

Legal
David Hunsberger, chair
Sally Harwood, Sue Jones, Roy Lee

Membership
Carol Anne Taylor, chair
Helen Hawley, Dianne Heard, Thomas Lee, Janet Tebbel, Phyllis Webb

Enrichment

Music Publications
Laura Ellis, chair
Carlo van Ulft – Arrangements
Lee Cobb, Ellen Dickinson, Gordon Slater
John Gouwens – Compositions
Liz Berghout, Sharon Hettinger, Carol Anne Taylor

Nominations
Carol Jickling Lens, chair
George Gregory, Sue Jones

Policies, Procedures & Guidelines
Gloria Werblow, chair
Beverly Buchanan, Marie Robillard

Professional Concerns
Ellen Dickinson

Public Relations
Linda Dzuris, chair
Norman Bliss, Joseph Daniel, Frank DellaPenna, Margo Halsted, David Maker, Ray McLellan, Carol Anne Taylor

Roster
Wylie Crawford, chair
Sue Bergren, David Hunsberger, Mark Lee, Tim Sleep

Tower Construction & Renovation
Pat Macoska, chair
Steven Ball

WCF Delegates
Wylie Crawford, president, Dennis Curry, vice president, Janet Tebbel, Carl Zimmerman, treasurer

Webpage & Internet
Carl Zimmerman, chair and webmaster, Norman Bliss, Wylie Crawford, Dawn Daehn, Arla Jo Gideon, Julia Littleton, Tiffany Ng, Brian Tang

2011 Congress
Dennis Curry, chair
Michigan carillonneurs

2012 Congress
Linda Dzuris, chair

Calendar

50th International Carillon Festival, Springfield, Ill. June 5–12, 2011


Texas Regional Meeting Dallas, Texas October 28–29, 2011
The Nominating Committee presents five GCNA members as candidates for three (3) positions on the Board of Directors for a term of three (3) years each. The election will take place at the 2011 Congress in Bloomfield Hills, Mich. Ballots will be mailed to voting members around May 1, 2011, and will be available at the Congress.

Each nominee was asked to provide his or her biographic information, which includes carillon work/interest; length of time in the GCNA; attendance at congresses; activities relating to the carillon; major field of work; previous Board involvement, if applicable; GCNA committee work; and what each would hope to contribute as a board member if elected. The information about each nominee appears below.

Nominations committee: Carol Jickling Lens, Chair; George Gregory; Sue Jones.

List of nominees, 2011 Congress (three to be elected until 2014):

Dennis Curry
Claire Halpert
David Hunsberger
Thomas Lee
Julianne Vanden Wyngaard

Current Board members and time served:

Term expiring 2011
Dennis Curry, third term
Carlo van Ulft, second term
David Hunsberger (appointed to finish Jim Smith’s term), fifth term, nonconsecutive

Term expiring 2012
Linda Dzuris, first term
Laura Ellis, first term
John Widmann, first term

Term Expiring 2013
Sue Bergen, first term
Dave Johnson, third term
Tim Sleep, first term

Dennis Curry

Dennis Curry is Carillonneur and Associate Organist at Kirk in the Hills, in Bloomfield Hills, Mich. His carillon studies began with Dr. Frederick Marriott, longtime Kirk Carillonneur. He advanced to Carillonneur member of the GCNA in 1989. President of the GCNA for the last six years, Dennis has also served on the Board of Directors and as juror on the Guild's Student Examination Committee. He is a member of the Executive Committee of the World Carillon Federation, serving as its vice president. In 2001, with the support of the Kirk, he hosted the 59th Congress of the GCNA, which honored the centennials of Percival Price and Frederick Marriott. He supervised the formation of the Marriott Memorial Library and the complete renovation of the Kirk carillon—the world's largest (77 bells).

In 2011, he will host WCF’s World Congress, celebrating the 75th Anniversary of the GCNA—which should be the largest gathering of carillonneurs in history.

A carillon recitalist in the United States, Europe, and Asia, Dennis has also performed in several prestigious international carillon festivals: Springfield (2002), Historic Bok Tower & Sanctuary (2003), Løgumkloster (2007), and Centralia (2002, 2009). His other musical endeavors have included Section Leader for the Detroit Symphony Chorale and Chorus, President of the Kenneth Jewell Chorale, and appearances as organist and vocalist at area churches and synagogues. He recently retired from Ford Motor Company after 38 years as Regional Manager for Environmental and Safety Engineering in Eastern/Central Europe, Central Asia, Middle East, and Africa.

Mission statement:

Serving on the GCNA Board of Directors is a great honor. I am pleased to be considered for another term, and if elected, will pledge to continue to build on our 75-year heritage. It is important that our professional organization continue the momentum of recent years—most important, the establishment of a new introductory examination level. Further, we need to find fitting and lasting projects to honor legacies of two of our dear members, Sally Slade Warner and John Courter. Both left substantial imprints on our profession and in our lives, and I will endeavor to promote projects that will keep their memories alive.

Claire Halpert

Claire has been a member of the GCNA for about six years and a Carillonneur member since 2007. She attends congresses regularly.

Claire currently plays the carillon regularly at St. Stephen’s Church in Cohasset, Mass., and has performed numerous summer series recitals in the United States. She has served on the GCNA Bulletin committee since 2008. Her previous carillon activities include two years as co-chair of the
Yale University Guild of Carillonneurs (school years 2005–2006 and 2006–2007), a position that involved overseeing all of the Yale Guild’s activities, budgets, and carillon maintenance, as well as organizing the 2006 GCNA Congress, held at Yale.

In her non-carillon life, Claire is a doctoral student at the Massachusetts Institute of Technology, where she is working toward a PhD in linguistics.

Mission Statement:

The GCNA is a valuable resource for a diverse group of people. In offering support to both professional and amateur players, as well as liaising with the carillon-curious public, it faces a number of demands and challenges. As indicated by the recent lively debates among the membership regarding outreach, growing our numbers, and the examination process, while we are all passionate about advancing our organization and the carillon art, we do not always have a shared vision for how to achieve these goals. The role of the board in setting the tone of discussion, mediating between different interests, and advocating for fair representation of all viewpoints is crucial in determining the best course for the organization. As a board member, I would work to ensure that such discussions remain open and collegial and that members feel comfortable voicing their opinions. I feel that a particularly pressing issue for the GCNA is maintaining a robust membership roster, both in terms of attracting new membership and encouraging existing members to remain active in the Guild (and the larger carillon world). As a relatively new GCNA member with experience both in the college carillon scene and as a carillonneur without official affiliation, I would bring a useful perspective and experience to the board as to how the GCNA can enhance the recent efforts by the membership enrichment committee and better serve its recent and amateur members while still maintaining our function as an advocate for professional carillonneurs.

David Hunsberger

Since 1983, Mr. Hunsberger has been one of the assistant carillonneurs at the University of California, Berkeley, and during the 1999–2000 academic year, he was Acting University Carillonneur. He studied carillon at the Riverside Church in New York City with James R. Lawson and at the Rees Carillon in Springfield, Ill., with Raymond Keldermans. He holds the Berkeley Medal for distinguished service to the carillon. His recital activity has included participation in carillon festivals in Leuven, Belgium; Utrecht, the Netherlands; Dijon and Chambery, France; Wellington, New Zealand; Lake Wales, Fla.; Springfield, Ill.; and Berkeley, as well as numerous tours in the United States, Canada, Holland, Belgium, France, and Australia.

Mr. Hunsberger has held many posts in the GCNA, including Treasurer, 1976–78 and since 1996; Recording Secretary, 1978–96; Director, 1979–94 and since 2010 (completing the term left vacant by the death of James W. Smith); chair of the Legal committee, 1992–present; chair of Nominating committee (1990s); membership on numerous other committees (including Music Publications, Scholarship, Bylaws revision, Brochure, Examinations, and WCF delegation).

Mr. Hunsberger holds the BMus degree cum laude from Baldwin-Wallace College in Berea, Ohio; both the MMus and PhD degrees from Washington University in St. Louis, Mo.; the JD degree from the University of California, Berkeley, and the Associate certificate of the American Guild of Organists. He has taught music at Washington University and at Webster College in St. Louis and at the Thailand Theological Seminary in Chiang Mai. He has held the post of organist-choirmaster at First Congregational Church of Webster Groves in St. Louis, at First Presbyterian Church of Santa Barbara, Calif., and at St. John’s Presbyter-ian Church in Berkeley, where he played an organ by John Brombaugh. He is now a senior contracts analyst at the University of California, Berkeley, and organist-choirmaster at Zion Lutheran Church in Piedmont, Calif. He enjoys traveling abroad and cross-country drives. He spends an hour in the university gym most mornings before work. He’s not much of a cook but likes people who are.

Mission statement:

I joined the Guild in 1974 and have not missed a day of any of the 37 congresses since. I quickly recognized the Guild as an organization to which I would enjoy contributing, and it has been my good fortune to be invited to do so often. The range of measures we are now taking, and contemplating, to make the Guild a better organization are only the most recent in a continual, and desirable, process of review and self-evaluation that stretches back through my entire membership and beyond. As a performer on our instrument my goal is to play the finest music beautifully; as an officeholder in the Guild my goal is to help make it a recognized and respected voice in the world of musical performance. I am grateful for the opportunities the Guild has given me to serve, and I look forward to continuing to do so.

Nominations continue on page 6
Thomas Lee

Thomas Lee is a doctoral candidate in psychology at the University of Pennsylvania. He began his carillon studies with Frecky Lewis at Yale University and continued studying with Eddy Mariën at the Belgian Royal Carillon School ‘Jef Denyn,’ where he graduated with “greatest distinction.” He has been a Carillonneur member of the GCNA since 2006 and serves on the Membership Enrichment committee and the Johan Franco committee. He plays carillon regularly in Germantown, Philadelphia.

Mission statement:

I believe that our organization should encourage and challenge everyone interested in the carillon to learn about the instrument and engage his community through public outreach and education. To this end I am running for a position on the GCNA Board with the following initiative in mind. I would like to see the creation of a fund, similar to the Barnes, which would annually provide financial support to instruments in need of some repair and/or towers looking to start a summer performance series for the first time. The money would be preferentially awarded to restoration projects and performance series that demonstrate financial need, a plan for outreach efforts, and a way to obtain self-sufficient funding in the future. My hope is that encouraging such projects will generate excitement about the instrument in local communities like that which we saw in Naperville this last Congress, as well as increase the number of opportunities for traveling carillonneurs to perform and spread their music and knowledge.

Julianne Vanden Wyngaard

Julianne Vanden Wyngaard received her training in piano at Eastman School of Music, the University of Wisconsin/Milwaukee, and Michigan State University and has played solo, chamber music, and orchestral events in the United States and abroad. She joined the music faculty at Grand Valley State University (Allendale/Grand Rapids, Mich.) in 1967, teaching studio piano and music theory, and she served as Chair of the Music Department from 1984 to 1996. Julianne began her carillon study with Margo Halsted in 1994 as Grand Valley was acquiring the first of its two carillons. In 1996, she continued her studies at the Netherlands Carillon School with Todd Fair and completed the First Diploma with Bernard Winsemius in 2000. She successfully played her GCNA examination for Carillonneur member status in 1999.

As a major component of her phased retirement plan with Grand Valley, Vanden Wyngaard continues to serve the university as coordinator of the Carillon Concert Series in Allendale and Grand Rapids, and at the same time, she makes the carillon accessible to students and area musicians who seek to learn to play this instrument. In her time away from the campus, she and her husband, Joe, and their three American cocker spaniels follow the sun and the call of carillons.

Mission Statement:

As a prospective member of the GCNA Board and a member in good standing of the organization, I of course subscribe to and support the goals of GCNA as stated on the website. While the GCNA is not an academy, it does have an obligation to further the carillon art by maintaining the highest possible (and most clearly stated) standards in performance, to support the highest quality music for the carillon for publication, and to be at the forefront of carillon/tower design as a member of the world carillon community at large. The organization needs to continue its efforts to attract and retain new members without sacrificing standards or subscribing to trendy fashion that will not serve us well into the future. Finally, it is my hope that we can always conduct our business in a most professional manner without rancor or impatience for divergent opinions. There must be room for everyone.
from Professional Advancement, page 1

The applicant’s performing instrument may be of any size, even a two-octave instrument. The level of the music for the evaluation is to be of moderate difficulty. There is also a carillon history component.

The GCNA Board has already given its preliminary approval to the evaluation process. After its final approval, the committee expects that many Associate members who read the complete description of the ACE will immediately and enthusiastically say to themselves, “I can do that!”

The members of the new committee are Don Cook, Ellen Dickinson, Linda Dzuris, Jim Fackenthal, and Margo Halsted, Chair. All the members of the committee have extensive experience in teaching carillon and will be able to evaluate and advise the applicants in a friendly and professional manner.

The standards for performance will concentrate on musicianship, technique, and interpretation. Modeled on the Brigham Young University’s “Standards for Organ Performance,” a copy of the committee’s evaluation sheet will be available to candidates when they apply. Those who play up to the standard set by the committee and who pass the open-book history quiz will, after Board action, receive a certificate and an annotation in the membership directory that they have successfully completed the evaluation process.

The process will include submission of a DVD with 15-20 minutes of music performed by the applicant. Two pieces will be required, chosen from a list. One of the required pieces also must be visually recorded, so that committee members may observe hand position and technique. Information on making the recording will be given at a later time.

We will provide repertoire lists of other published music that could help the candidates discover additional medium-difficulty music they may want to learn.

Applicants who do not successfully complete the evaluation process may submit a new recording after a three-month period.

After final approval by the Board and the membership at the 2011 Congress, the application, process steps, judging description, and music lists will be published on the Guild website. In addition, we will send an e-mail out to the membership with information about the new opportunity. Stay tuned for further information.

The ACE committee is enthusiastic about this totally new opportunity for our members. We envision that perhaps 100 or so members will participate in this evaluation over the next several years, and we believe the energy and focused practice generated by the new opportunity will be extremely beneficial to many in the Guild. The ACE process certainly fulfills two of the five Guild goals: The development of proficient carillonneurs, and the general advancement of the art of the carillon in North America.

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Our Carillonneur Family Tree

by Sharon L. Hettiger

I am overwhelmed by such a fine response to my letter of inquiry. I mailed 330 surveys after I posted an introductory notice on our GCNA e-mail list. Your replies were at a very high response rate of 42% (139 responses); most were delivered to me by post (104), and some via e-mail (35).

I thank you for your input into this important project. Now, I will be collating responses such as “who studied with whom,” dates, places, etc. I also appreciate all who took the time to tell me of their personal stories about how they came to play the carillon. I think it will help us as we look for ways to introduce people to the instrument.

I mailed the surveys to those living in North America and to those who may have had North American teachers in their history. If you did not receive a survey and would still like to be counted, please send me an e-mail at shett@sunflower.com, and please write “Carillonneur Family Tree” in the subject line.

I look forward to sharing the results of our Carillonneur Family Tree with you. Stay tuned.

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Board Approves Bylaws Amendments

by David R. Hunsberger

The Board has approved two motions to amend the bylaws. The first motion would formalize our long but unwritten practice that newly elected directors assume their seats on the board at the adjournment of the congress during which their election has taken place.

The second motion would amend three bylaws sections to implement changes and clarifications to procedures for election to the board. In Section 4.2, it would partly adopt language from Robert’s Rules concerning appointment of the nominating committee, giving members the right to suggest nominees to the committee.

In Section 4.3, it would retain and clarify existing procedures for the absentee ballots, add a requirement for write-in spaces, and provide a process for listing the names of people who have been suggested by ten or more members but whom the nominating committee has declined to nominate.

In Section 4.4, it would (1) add language formalizing current nominating practices at the annual meeting; (2) add language formalizing current election practices; (3) provide that the highest three vote getters be the winners, regardless of whether they received votes from more than 50% of those voting; and (4) add language formalizing current practices governing runoffs when there is a tie for third place.

Between March 28 and June 21, 2011, the corresponding secretary will distribute formal notice of these two motions, including the full texts affected, to all members entitled to vote on them, in compliance with sections 8.2 and 8.3 of the bylaws. The two motions will be voted on separately at the congress. Amendment of the motions will not be possible during debate; each motion must be approved or disapproved as stated in the formal notice.
## Summer 2011 Recital Series

### CANADA

**BRITISH COLUMBIA**

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

**ONTARIO**

- Ottawa
  - Peace Tower Carillon
  - July and August, weekdays, 11:00 a.m. to 12:00 noon
  - Dominion Carillonneur Andrea McCrady, except as indicated
- September to June, weekdays, 11:00 a.m. to 12:00 noon, Andrea McCrady
  - The carillon is silent during Holy Week.
- Toronto
  - University of Toronto
  - Soldiers’ Tower
  - Wednesdays at 6:00 p.m.
- July 6, Frans Haagen
- July 13, Stefano Colletti
- July 20, Eddy Mariën

**QUEBEC**

- Montreal
  - St. Joseph’s Oratory
  - Sundays at 2:30 p.m.
- July 3, Frans Haagen
- July 10, Stefano Colletti
- July 17, Eddy Mariën
- August 7, Jonathan Hebert and Andrée-Anne Doane

### UNITED STATES

**ALABAMA**
- Birmingham
  - Samford University
- Rushton Memorial Carillon
- Thursdays at 7:00 p.m.

**CALIFORNIA**
- Santa Barbara
  - University of California at Santa Barbara
  - Storke Carillon
  - Commencement Ceremonies, 8:15 a.m., 12:15 p.m., 3:15 p.m.
- June 11, Margo Halsted
- June 12, Margo Halsted
- New Student Convocation, 1:15 p.m.
- September 19, Margo Halsted

**COLORADO**
- Denver
  - University of Denver
  - Williams Carillon
- Wednesdays at 7:00 p.m.
- June 22, Geert D’hollander
- July 6, Koen Van Assche
- July 20, Anne Kroeze
- Aug 3, Carlo van Uit
- Aug 17, Janet Tebbel

**CONNECTICUT**
- Danbury
  - St. James Episcopal Church
  - Bulkeley Memorial Carillon
  - July 6, 12:30 p.m., Gerald Martindale

**ILLINOIS**
- Centralia
  - Centralia Carillon
  - June Carillon Weekend, June 18-19, between 2:00 and 3:30 p.m.
- Tom van Peer
- Trevor Workman
- Sue Bergren
- September Carillon Weekend, September 3-4, between 2:00 and 3:30 p.m.

**FLORIDA**
- Gainesville
  - University of Florida
  - Century Tower
  - Sundays at 3:00 p.m.
  - May 15
  - June 22
  - July 17
  - August 14

**MASSACHUSETTS**
- Andover
  - Phillips Academy
  - June 28, James M. Brown

**SOUTH CAROLINA**
- Columbia
  - University of South Carolina
  - Barnwell-Caphael Carillon
  - Tuesdays at 7:00 p.m.
  - June 27, Andrew Wetzel

**TENNESSEE**
- Nashville
  - Vanderbilt University
  - Memorial Carillon
  - Fridays at 7:00 p.m.
  - June 24, TBA
  - July 1, TBA
  - July 8, Frans Haagen
  - July 15, Toru Takao and Kasia Piastowska
  - July 22, Wesley Arai
  - July 29, Melissa Weidner
  - August 5, Ellen Dickinson
  - August 12, Yale University
  - Summer Carillonneurs

### UNITED STATES

**YALE UNIVERSITY**
- New Haven
  - Yale University
  - Yale Memorial Carillon

**LARKSPUR**
- Marin County
  - Larkspur Memorial Carillon
  - Tuesdays at 7:00 p.m.
  - June 27, Andrew Wetzel

**UNITED STATES**

**QUEBEC**
- St. Joseph’s Oratory
  - Sundays at 2:30 p.m.

**ONTARIO**
- Ottawa
  - Peace Tower Carillon
  - July and August, weekdays, 11:00 a.m. to 12:00 noon
  - Dominion Carillonneur Andrea McCrady, except as indicated
  - September to June, weekdays, 12:00 noon to 12:15 p.m., Andrea McCrady
  - The carillon is silent during Holy Week.
- Toronto
  - University of Toronto
  - Soldiers’ Tower
  - Wednesdays at 6:00 p.m.
- July 6, Frans Haagen
- July 13, Stefano Colletti
- July 20, Eddy Mariën

**(Corporate) SEATTLE**
- Seattle
  - University of Washington
  - Saturdays at 7:00 p.m.
  - June 5, Tim Sleep
  - June 13, Sue Bergren
  - June 20, Trevor Workman
  - June 27, James M. Brown
  - July 4, Eddy Mariën and Tom Lee
  - July 11, Monika Kazmierczak
  - July 18, Brian Tang
  - July 25, Christmas in July–Wylie Crawford
  - August 1, Stefano Colletti
  - August 8, Melissa Weidner
  - August 15, Janet Tebbel
  - August 22, Andrew Wetzel
  - August 29, Christine Power
  - September 5, Mark Lee

**(Corporate) CHICAGO**
- Glencoe
  - Chicago Botanic Garden
  - Theodore C. Butz Memorial Carillon
  - Mondays at 7:00 p.m.
  - June 6, Tim Sleep
  - June 13, Sue Bergren
  - June 20, Trevor Workman
  - June 27, James M. Brown
  - July 4, Eddy Mariën and Tom Lee
  - July 11, Monika Kazmierczak
  - July 18, Brian Tang
  - July 25, Christmas in July–Wylie Crawford
  - August 1, Stefano Colletti
  - August 8, Melissa Weidner
  - August 15, Janet Tebbel
  - August 22, Andrew Wetzel
  - August 29, Christine Power
  - September 5, Mark Lee

**(Corporate) NAPerville**
- Naperville
  - Naperville Millennium Carillon
  - Tuesdays at 7:00 p.m.
  - June 7, Tim Sleep
  - June 14, Sue and Maggie Bergren
  - June 21, Trevor Workman
  - June 28, James M. Brown
  - July 5, Eddy Mariën and Tom Lee
  - July 12, Monika Kazmierczak
  - July 19, Brian Tang
  - July 26, Wylie Crawford
  - August 2, Stefano Colletti
  - August 9, Melissa Weidner
  - August 16, Janet Tebbel
  - August 23, Andrew Wetzel

**SPRINGFIELD**
- Thomas Rees Memorial Carillon
  - 50th International Carillon Festival
  - Sunday, June 5, 7:00 p.m., Peter Langberg
  - Sunday, June 5, 7:45 p.m., Wim Britoen and Karel Keldermans, carillon and guitar
  - Monday, June 6, 7:00 p.m.
Charles Dairay  
Monday, June 6, 7:45 p.m., Vegar Sandholt  
Tuesday, June 7, 7:00 p.m., Trevor Workman  
Tuesday, June 7, 7:45 p.m., Sue Bergren and Maggie Bergren, carillon and percussion  
Thursday, June 9, 7:00 p.m., Charles Dairay  
Thursday, June 9, 7:45 p.m., Peter Langberg  
Friday, June 10, 6:30 p.m., Caleb Melamed  
Friday, June 10, 7:00 p.m., Vegar Sandholt  
Friday, June 10, 7:45 p.m., Sue Bergren  
Saturday, June 11, 6:30 p.m., Jim Rogers  
Saturday, June 11, 7:00 p.m., Trevor Workman  
Saturday, June 11, 7:45 p.m., Andreas Schmid  
Saturday, June 11, 9:30 p.m., Festival Fireworks  
Sunday, June 12, 7:00 p.m., Andreas Schmid  
Sunday, June 12, 7:45 p.m., Wim Brioen and Karel Keldermans, carillon and guitar  

INDIANA  
Culver  
Culver Academies  
Memorial Chapel Carillon  
John Gouwens Saturdays at 4:00 p.m. except as noted  
April 30, May 21, June 4 (7:30 p.m.), June 25, July 2, July 9, July 16 (Carol Anne Taylor), July 23, July 30, September 3, October 1  
LaPorte  
The Presbyterian Church of LaPorte  
The Children’s Carillon  
Sundays at 4:00 p.m. Central Daylight Time  
June 26, Gijsbert Kok  
July 17, Carol Anne Taylor  
August 28, John Gouwens  

IOWA  
Cedar Falls  
University of Northern Iowa  
Campanile  
Wednesday, May 4, 4:00 p.m., Karel Keldermans  
Friday, May 20, 7:00 p.m., Karel Keldermans  

MARYLAND  
Owings Mills  
33rd Annual Summer Carillon Recital Series  
McDonogh School  
Fridays at 7:00 PM  
July 1, Buck Lyon-VaWaid  
July 8, Geert D’hollander  
July 15, Karel Keldermans  
July 22, Stefano Colletti  
July 29, Toru Takao  

MASSACHUSETTS  
Cohasset  
Saint Stephen’s Episcopal Church  
The Cohasset Carillon  
Sundays at 6:00 p.m.  
July 3, Adrian Gebruers  
July 10, Gijsbert Kok  
July 17, Monika Kazmierczak  
July 24, Mary Kennedy  
July 31, Gordon Slater  
Aug 7, Lee Cobb  
Aug 14, Jonathan Lehrer  
Norwood  
Norwood Memorial Municipal Building  
Walter F. Tilton Memorial Carillon  
Mondays at 7:00 p.m. except as noted  
June 27, Lee B. Leach  
July 4, 3:00 p.m., Adrian Gebruers  
July 11, Gijsbert Kok  
July 18, Monika Kazmierczak  
July 25, Brian Tang  
August 1, Gordon Slater  
August 8, Lee Cobb  
August 15, Jonathan Lehrer  
Springfield  
Trinity United Methodist Church  
Trinity Singing Tower  
July 7, 7:00 p.m., Gerald Martindale  

MICHIGAN  
Allendale  
Grand Valley State University  
Cook Carillon  
Sundays at 8:00 p.m.  
June 19, Ulla Laage  
June 26, Jon Lehrer  
July 3, Gijsbert Kok playing the ChimeMaster Traveling Carillon  
July 10, James Fackenthal  
July 17, Timothy Sleep  
July 24, Helen Hawley  
July 31, GV SU Carillon Collaborative "Old, New, Borrowed and Blue"  
August 7, Open Tower  
August 14, Patrick Macoska  
August 21, Julianne Vanden Wyngaard  
Bloomfield Hills  
Christ Church Cranbrook  
Wallace Memorial Carillon  

MINNESOTA  
Central Lutheran Church  
Sundays at 11:15 a.m.  
July 3, Trevor Workman  
July 10, Anna Kasprzycka  
July 17, Margo Halsted  
July 24, Jim Fackenthal  

St. Paul  
House of Hope Presbyterian Church  
Noyes Memorial Carillon  
Monday, July 4 and Sundays at 4:00 p.m.  
July 4, Trevor Workman  
July 10, Anna Kasprzycka  
July 17, Margo Halsted  
July 24, Jim Fackenthal  
July 31, Dave Johnson  

MISSOURI  
St. Louis  
Concordia Seminary Carillon  
Tuesdays at 7:00 p.m.  
June 7, Peter Langberg  
June 14, Karel Keldermans  
June 21, Karel Keldermans  
June 28, Fritas Reynaert  

Springfield  
Missouri State University  
Jane A. Meyer Carillon  
All concerts at 7:00 p.m.  
April 15, The 10th Anniversary Concert, Karel Keldermans  
May 15, American Folk Tunes, Sharon Hettinger  
June 12, You’re a Grand Old Flag, Jonathan Casady  
July 10, 235 Years of Independence, Helen Hawley  
August 14, Americana, Laura Ellis  
September 11, Remembering 9/11, Janet Tebbel  
October 9, Patriotic Music Festival, Jeremy Chesman  
October 29, Hallowe’en Homecoming, Jeremy Chesman  

NEW JERSEY  
Morristown  
St. Peter’s Episcopal Church  
Saturday, August 20, 7:00 p.m., Gerald Martindale  

Plainfield  
Grace Episcopal Church  
Sunday, August 21, 12:30 p.m., Gerald Martindale  

Princeton  
Princeton University  
Grover Cleveland Tower, The Class of 1892 Bells  
Sundays at 1:00 p.m.  
continued on page 10
June 26, Robin Austin  
July 3, Geert D’hollander  
July 10, Amy Johansen  
July 17, Karel Keldermans  
July 31, Toru Takao  
August 7, Carol Jickling Lens  
August 14, Lee Cobb  
August 21, Ed Nassor  
August 28, James Fackenthal  
September 4, Doug Gefvert

NEW YORK

Albany  
Albany City Hall Carillon  
Sundays at 1:00 p.m. except as noted  
June 5, Charles Semowich  
June 12, Amy Heebner  
June 19, TBA  
June 26, TBA  
July 3, Frits Reynaert  
July 10, TBA  
July 17, TBA  
July 24, Elena Sadina  
July 31, George Matthew, Jr.

Alfred  
Alfred University  
Davis Memorial Carillon  
Wingate Memorial Summer Carillon Recital Series  
Tuesdays at 7:00 p.m.  
July 5, Monika Kazmierczak  
July 12, Toru Takao  
July 19, Karel Keldermans  
July 26, Gordon Slater  
August 2, Sharon Hettinger

Rochester  
University of Rochester  
Hopeman Memorial Carillon  
Mondays at 7:00 p.m.  
July 11, Toru Takao  
July 18, Karel Keldermans  
July 25, Gordon Slater  
August 1, Sharon Hettinger

Williamsville  
Calvary Episcopal Church  
Niederlander Carillon  
Wednesdays at 7:00 p.m.; additional entertainment at 8:00 p.m.  
July 6, Gloria Werblow and Joan Sulecki playing duets  
July 20, Karel Keldermans  
July 27, Gordon Slater  
August 3, Sharon Hettinger

NORTH CAROLINA

Belmont  
First Presbyterian Church  
June 26, 6:30 p.m., Mary McFarland  

OHIO

Dayton  
Deeds Carillon  
All recitals by Deeds Carillonneur  
Larry Weinstein  
April 24, 6:30 a.m. Easter Sunrise  
May 8, 1:00 p.m. Mother’s Day  
May 15, 1:00 p.m. DPS Day  
May 29, 1:00 p.m. Heritage Festival  
June 5, 3:00 p.m.  
June 12, 4:00 p.m. Railfest  
June 19, 1:00 p.m. Father’s Day  
July 4, 11:00 a.m. Patriotic Selections  
July 10, Play with Carillon Park Band  
July 24, 3:00 p.m.  
August 7, 3:00 p.m.  
August 21, 3:00 p.m.  
August 27, 2:00 p.m. Alefest  
September 5, 12:00 p.m. Labor Day  
September 11, 3:00 p.m. Patriot Day  
September 18, 1:00 p.m. Concours  
October 2, 3:00 p.m.  
October 10, 12:00 p.m. Columbus Day  
October 16, 3:00 p.m.  
October 30, 3:00 p.m. Halloween  
November 11, 11:00 a.m. Veterans Day  
November 20, 5:00 p.m. Ringing in the Holidays  
December 7, 9:00 a.m. Pearl Harbor Remembrance Day  
December 18, 3:00 p.m. Christmas

PENNSYLVANIA

Bryn Mawr  
Bryn Mawr Presbyterian Church  
Thursdays at 7:00 p.m.  
June 2, Steven Ball  
June 16, BMPC Carillonneurs  
June 23, Hylke Banning  
June 30, Robin Austin

Erie  
Penn State University  
The Behrend College  
Floyd and Juanita Smith Carillon  
Thursdays at 7:00 p.m.  
July 14, Toru Takao  
July 21, Karel Keldermans  
July 28, Gordon Slater  
August 4, Sharon Hettinger

Fort Washington  
St. Thomas Church, Whittemarsh  
Catherine Colt Dickey Memorial Carillon  
Tuesdays at 7:00 p.m.; additional entertainment at 8:00 p.m. as indicated  
July 5, Geert D’hollander; Tower Tours  
July 12, Amy Johansen, A Night at the Silent Movies  
July 19, Family Fun & Frolic  
Stefano Colletti

TENNESSEE

Jackson  
First Presbyterian Church  
Jackson Memorial Carillon  
August 27, 6:45 p.m., Jackson Symphony Orchestra and Carillon

WASHINGTON

The University of the South  
Leonidas Polk Memorial Carillon  
Sundays at 4:45 p.m. following  
Sewanee Summer Music Festival  
Concerts, except as noted  
June 26, Anton Fleissner  
July 3, J. Samuel Hammond  
July 4, 1:00 p.m., John Bordley  
July 10, John Bordley  
July 13, 5 p.m., Anna Kasprzycka  
July 17, Richard Shadinger  
July 24, Mary McFarland

VERMONT

Middlebury  
Middlebury College  
Fridays at 7:00 p.m. except as noted  
July 1, Fritz Reynaert  
July 8, Gordon Slater  
July 15, Stefano Colletti  
July 22, Elena Sadina and Sergei Gratchev  
July 29, Hans Uwe Hielscher  
August 5, George Matthew Jr.  
August 12, George Matthew Jr.

Northfield  
Norwich University  
Saturdays at 1:00 p.m.  
July 2, Fritz Reynaert  
July 9, Gordon Slater  
July 16, Stefano Colletti  
July 23, Elena Sadina and Sergei Gratchev  
July 30, Hans Uwe Hielscher  
August 6, George Matthew Jr.

VIRGINIA

Luray  
Luray Singing Tower  
Belle Brown Northcott Memorial Carillon  
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.  
Recitals by Luray Carillonneur  
David Breneman except as noted.  
Saturday, May 7, George Matthew, Jr.  
Thursday, June 23, Auke de Boer  
Thursday, July 7, Geert D’hollander  
Tuesday, July 21, Stefano Colletti

WISCONSIN

Madison  
University of Wisconsin Memorial Carillon  
Thursdays at 7:30 p.m.  
July 7, Lyle Anderson  
July 14, Lyle Anderson  
July 21, Sue Bergren  
July 28, Dave Johnson
The 49th annual International Carillon Festival was held in Washington Park in Springfield, Ill., June 6–12, 2010. The Festival is presented by the Springfield Park District, Rees Carillon Society, the Carillon Belles, and Karel Keldermans, Park District Carillonneur. The theme of this year's event was "The Sound of Summer," and the program cover featured a beautiful butterfly, whose body was the Rees Memorial Carillon.

Six carillonneurs, representing nine towers, performed over the course of the week: Stefano Colletti (Douai, France), Frans Haagen (Kampen, Almelo, and Rijssen, the Netherlands), Lee Cobb (Clearwater, Fla.), Lynnette Geary (Waco, Tex.), Doug Gefvert (Valley Forge, Pa.), and host carillonneur Karel Keldermans (Springfield).

The music heard during the Festival was composed over the past 300 years, from the pens of 62 composers, and ranged from original carillon compositions to transcriptions of opera, folk songs representing many countries, hymn tunes, marches, and dances. Programs also included tributes to composers John Courter and Sally Slade Warner. As moves the circle of life, there was a sense of loops and circles in the music selections as well: from chaconnes to ron-dos to variations on a theme, and from “Homenatge,” an homage to Gaudi by Colletti to “Gaudi’s Chimneys” by Courter. Additionally, on Friday night, the crowds enjoyed a spectacular display of fireworks after the two recitals.

Why is the Springfield’s International Carillon Festival so successful? Why does the community continue to be so supportive? For 49 summers, the Rees Carillon Society has worked in tandem with the Springfield Park District to promote the activities at the Rees Carillon. It is a volunteer organization that is very well known to the community. As I was lost in Springfield on the first night (due to road construction), and headed the wrong way, I rolled down my window to ask two people in the vehicle next to me if they could tell me how to find the “carillon park.” They knew exactly what I was looking for and proceeded to provide me directions. That is success, when most everyone knows what the instrument is and where it is located.

But this kind of success requires hard work, through the continuous promotion of the instrument and interest in it. One way to promote the instrument is to commission composers to write works, and since 1984, composers such as Ronald Barnes, Johan Franco, Frank DellaPenna, and other well-known carillon composers have done so.

Another way to promote interest in the carillon is to be creative. Some unique fundraisers (or possibly fun-raisers?) and introduction to the instrument in Springfield include Carve for the Carillon and Jack-o’-Lantern Spectacular—which run on back-to-back weekends, serving as both fun and a fundraiser for the carillon—Caroling at the Carillon, and even an Art Spectacular, bringing the arts together for this juried fine arts fair.

With funds raised from these events, in addition to financial support from generous donors, the International Carillon Festival in Springfield, which has promoted carillonneurs from all around the globe, will continue to enjoy hearing the great bells in “The Sound of Summer.”

18th Annual Texas Regional Carillon Conference

The 18th annual Texas Regional Carillon Conference was held October 15–16, 2010, at the Cathedral Shrine of the Virgin of Guadalupe in Dallas.

The conference began with wine and cheese in the Grand Salon of the Cathedral, where the Texas and honorary Texas carillonneurs welcomed the Texas Chapter of the American Bell Association to participate in the conference. The first of four concerts was presented by the host, Carol Anne Taylor, who included compositions by John Courter, Geert D’hollander, and Ronald Barnes, as well as three new arrangements of Spanish liturgical music.

After the concert, dinner from Sammy’s Barbeque was served in the Grand Salon. The evening concert, performed by Ulla Laage of Copenhagen, Denmark, was followed by the famous ice cream social in the Grand Salon.

Saturday morning, participants gathered for donuts and pigs in a blanket before a presentation by Dr. Andrea McCrady entitled “Practice Session Strategies.”

Julianne Vanden Wyngaard played the third recital of the congress, featuring Three Designs by Milford Myhre and Suite IV (2009) by John Courter, commissioned for the 50th anniversary of the founding of Grand Valley State University.

After a short break, Richard Strauss gave a talk analyzing composers’ use of sound. He suggested, “A carillon bell is more than a collection of partials. Multiple energies can be found within a single strike. It is interesting to explore these energies and see how carillon composers have turned them...”
to musical advantage.” Richard offered examples from the carillon repertoire to illustrate the use of sound.

Milford Myhre performed the fourth recital of the conference, with selections from recitals played recently in tribute to his esteemed colleagues Sally Slade Warner (for many years carillonneur at Andover and Cohasset, Mass.) and Émilien Allard (who played important carillons in Montréal and Ottawa, Canada).

Milford Myhre performed the fourth recital of the conference, with selections from recitals played recently in tribute to his esteemed colleagues Sally Slade Warner (for many years carillonneur at Andover and Cohasset, Mass.) and Émilien Allard (who played important carillons in Montréal and Ottawa, Canada).

The annual photograph was taken on the front steps of the Cathedral, and lunch from Cuquita’s Mexican Restaurant (named as one of the top five Mexican restaurants in Texas) was served in the Grand Salon.

After lunch and a brief regional meeting, the tower was open for those who wished to play. The 19th Texas Regional Carillon Conference will be held on October 28–29, 2011, in Dallas, at Highland Park United Methodist Church, featuring the new Dobson Organ (Opus 87) and the Porter Memorial Carillon.

The Lynn and James Moroney, Jr., Carillon, dedicated on September 11, 2005, consists of 49 bronze bells, all cast and tuned in the bell foundry of Royal Eijsbouts at Asten in the Netherlands. The heaviest bell, B-flat, weighs 6,908 lbs and the lightest bell, C7, weighs 22 lbs. Only four of the largest bells swing; the other 45 bells remain stationary. The carillon is at concert pitch with one bass semitone (C-sharp) missing. An identical practice console is in the small tower of the Cathedral.

2010 Texas Regional Carillon Conference Attendees

The annual photograph was taken on the front steps of the Cathedral, and lunch from Cuquita’s Mexican Restaurant (named as one of the top five Mexican restaurants in Texas) was served in the Grand Salon.

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2010 Texas Regional Carillon Conference Attendees
will demonstrate his superb skill of carillon improvisation and recall his experiences in Ottawa with his predecessor, Robert Donnell, and his own years at the Peace Tower Carillon. Registration for the symposium is always free, and it’s a great opportunity to visit Canada’s capital city when the area is ablaze in autumn color. Bienvenue sur la Colline du Parlement! Welcome to Parliament Hill!

Wellesley College Sponsors Spring Open Tower

*by Margaret Angelini*

This year the carillon at Wellesley College will be 80 years old, and the Wellesley College Guild of Carillonneurs is planning a Spring Open Tower on Saturday, April 9, from 2:00 to 5:00 p.m. to celebrate the event. Guest performers will include Lucy Dechene, Jonathan Lehrer, David Maker, and George Matthew, with others invited to play as time permits. All are welcome to attend; refreshments will be served.

San Antonio Advent Recitals

*by George Gregory*

During December 2010, carillon recitals were played on the four Sundays of Advent on the 48-bell Nordan Memorial Carillon in the tower of Central Christian Church, San Antonio, Tex. Performers were: on November 28, Karel Keldermans, Springfield, Ill.; December 5, George Gregory, San Antonio; December 12, The University of Texas Guild of Student Carillonneurs: Amanda Jensen, Nathan Clement, Peter Tissot, and Jacy Meador; December 19, Julianne Vanden Wyngaard, Grand Rapids, Mich.; December 24, Annual Christmas Eve Carillon Recital at 10:00 p.m. played by George Gregory. The carillon was dedicated on Christmas Eve, 1953, by Wendell Westcott.

Texas Regional Meeting Announced

*by Gretchen Ryan*

The annual Texas Regional Carillonneurs’ meeting will be held at Highland Park United Methodist Church, Dallas, on Friday afternoon, Oct. 28, through Saturday, Oct. 29, ending at 2:00 p.m. Those wishing to stay over may play the carillon on Sunday morning, Oct. 30, 10:30–11:00 a.m. No other information is available at this time. Contact for the meeting is Gretchen Ryan, tel. (214) 891-9526; e-mail bgryan@sbcglobal.net.

Get into the Auction Action

*by Lisa Lonie*

Back by popular demand, the Fifth Annual Silent Auction and Sale to benefit the Ronald Barnes Scholarship Fund will take place during the 2011 GCNA/WCF 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. The ever-popular live auction will be offered for several rare items. There will be treasures available for every size wallet.

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 or Janet Tebbel at tebbj@comcast.net for details on how to support this worthwhile event.

Play for the GCNA 75th Anniversary

*by Carol Jickling Lens*

To celebrate the GCNA’s 75th anniversary, we plan to have a recital at the Bloomfield Hills Congress where 75 people play. We may even make it into the Guinness Book of Records! We’re looking for 15 teams of five people each. By now, many teams have already formed, but it’s not too late to participate. Either form your own team, or send us your name and we’ll match you with others to form a team. Each team will play one piece—most pieces have places where it would be easy for one person to slide off the bench and the next to slide on, as sort of a tag team. Anyone who is a member of the GCNA may participate, regardless of membership status. Team members need not all come from the same city. Teams made up of players from different locations will have a chance to practice together before they play in the recital.

Each team should submit their top three choices of pieces they would like to play. Pieces should be roughly 3 minutes in length. The committee will pick pieces that fit together to make the best overall recital. Each piece must be composed or arranged by a North American, not just a GCNA member. Several teams could get together to play a suite. In the case where two teams pick the same piece as their number-one choice, priority will be given to the team that submits their choice first.

Let's have fun with this! If you have any questions, please contact Carol Jickling Lens (cjicklens@yahoo.com) or Ron Kressman (ronekressman@aol.com).

Ring on!

Auction bidders at the Longwood Gardens 2009 GCNA Congress.
## Congress at a Glance

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<thead>
<tr>
<th>Day</th>
<th>Monday 6/27</th>
<th>Tuesday 6/28</th>
<th>Wednesday 6/29</th>
<th>Thursday 6/30</th>
<th>Friday 7/1</th>
<th>Saturday 7/2</th>
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<tbody>
<tr>
<td>Kirk in the Hills</td>
<td>Kirk in the Hills</td>
<td>Ann Arbor University of Michigan</td>
<td>St. Hugo of the Hills</td>
<td>Detroit Grosse Pointe</td>
<td>Christ Church Cranbrook</td>
<td>Post-Congress Options</td>
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<td>Morning WCF Executive Committee</td>
<td>Morning WCF Outdoor Garden Service</td>
<td>Morning WCF Festive Opening Service</td>
<td>Morning WCF Carillon Voluntaries</td>
<td>Morning WCF Orientation Registration GCNA Board Meeting</td>
<td>Morning WCF GCNA Business Meeting</td>
<td>Morning WCF All Bells Ring in Ann Arbor</td>
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<td>Orientation</td>
<td>Registration</td>
<td>GCNA Business Meeting</td>
<td>GCNA Business Meeting</td>
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<td>WCF General Assembly</td>
<td>St. Mary’s of Redford</td>
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<td>Fireworks on Detroit River</td>
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### Accommodation choices

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<td><strong>Recommended</strong></td>
<td><strong>Recommended</strong></td>
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<tr>
<td>$82, breakfast $8 ($14.95 value)</td>
<td>$82, breakfast and Internet included</td>
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CONGRESS 2011

THE GUILD OF CARILLONNEURS IN NORTH AMERICA  •  THE WORLD CARILLON FEDERATION

JUNE 26, 2011  –  JULY 1, 2011  •  6 DAYS

Celebrating the 75th Anniversary of the GCNA

Registration Form

Name(s) _____________________________________________________________________________________

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Guild Affiliation ____________________________________________________________________________________

Name(s) to appear on Name Badge __________________________________________________________

Location to appear on Name Badge __________________________________________________________

Rates

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<td>Early registration (until April 15)</td>
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<td>$225</td>
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<tr>
<td>Regular registration</td>
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Registration fee includes congress dinners, including banquet, transportation, and materials

Additional Banquet ticket $50

Total ($US) __________

Methods of payment

☐ Visa  ☐ MasterCard  ☐ AmericanExpress  Charge # ____________________________  Exp _________

☐ Personal check ($US) (payable to Kirk in the Hills)  Signature ____________________________  Security code _______

Mail to:  Congress at Kirk in the Hills  - or -  E-mail to: congress@kirkinthehills.org
1340 West Long Lake Road
Bloomfield Hills, MI 48302
USA  - or -  Fax to:  1-248-626-7040
The Academy of Music in the city of Lier, Belgium, aspires to consolidate its status as one of the leading music academies in the Flemish part of Belgium, with a focus on foreign students.

From September 2011 onward, carillonneur Koen Van Assche welcomes both performing carillonneurs and students who want to gain more in-depth knowledge of one or more aspects of the carillon, such as playing and relaxation techniques, general and rhythmical sense of movement, tremolo, interpretation of romantic music, and the concept of “concert carillonneur.”

The course consists of a series of individual sessions for the duration of one school year, and the frequency of the sessions will be determined by mutual arrangement (maximum one session per week, minimum one session per month). The sessions will primarily take place on the beautifully restored carillon of the city of Lier. The registration fee is 184 € per school year, regardless of the number of sessions.

Interested? Please contact the secretary of the Lier Academy of Music by phone at +32 3 480 45 79, fill in the contact form at www.samwdlier.be, or contact Koen Van Assche directly at beiaardierkoen@hotmail.com.
The 1951 Congress of the GCNA began at Niagara Falls, Ontario, on Monday, June 25, and Tuesday, June 26, 1951, and continued at the Cathedral of Christ the King, in Hamilton, Ontario, on Wednesday, June 27. The group also traveled on to Toronto to visit the carillon at Metropolitan Church and the University of Toronto/Hart House. Attendance at Niagara Falls was the largest Congress, as of 1951, with attendance, including spouses and guests, numbering round 50.

Hosts were Robert Kleinschmidt, Niagara Falls, Ontario, Carillonneur, and David Farr, Carillonneur of the Cathedral, Hamilton, Ontario.

Recitalists at Niagara Falls were Robert Donnell, Herman Dreher, Edward Hugdahl, Stan James, Robert Kleinschmidt, Frank Johnson, Fred Marriott, Robert McKee, Remy Muller, Roland Pomerat, Percival Price, Leland Richardson, and Wendell Westcott; short programs were played by Frank Law, Arnold Somerville, Bert Strickland, Theophil Rusterholtz, and Floyd Walter.

Recitalists at Hamilton’s 23-bell carillon were Robert Donnell, David Farr, Frederick Marriott, Percival Price, Leland Richardson, and Wendell Westcott; short programs were played by Frank Law, Arnold Somerville, Bert Strickland, Theophil Rusterholtz, and Floyd Walter.

Ira Schroeder talked about the bells at Iowa State University. Frederick Marriott talked about improvisation on the carillon.

Discussion followed on types of music to play on the carillon. (1) On a large carillon with imposing tower: music of dignity. (2) On a public instrument in a separate tower, free from dignity: all sorts of music.

Cash on hand as of June 22, 1951: $82.99. Dues due in arrears: $121.

The following officers were elected:
President: Robert Donnell; Vice President: Harvey Spencer; Secretary-Treasurer: Melvin Corbett; Archivist: Herman Dreher; Musical Advisor: Frederick Marriott. Member without portfolio: Roland Pomerat.

There were 70 carillons in the United

continued on page 19

<table>
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<tr>
<th>Name</th>
<th>Institution</th>
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<td>Amy Johansen</td>
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John Courter Carillon Renaming Ceremony at Berea

by Dave Johnson

On Saturday, November 13, 2010, Dennis Curry and I were privileged to be part of the John Courter Carillon Renaming Ceremony at Berea College. It was a warm, sunny Kentucky day; the campus basked in what proved to be the last splendid day of autumn; and the love shown for John by his family, friends, and colleagues was palpable. The event was glorious, dignified, and respectful; moving, emotional, and joyous—an occasion that beautifully mirrored John. We are all so fortunate to have known and worked and learned from and with him.

Dennis began the ceremony with a carillon prelude of hymn variations and other selections. There followed an invocation by Campus Minister Randy Osborne, a welcome and remarks by President Larry Shinn, and comments by Steve Bolster, Professor and former Chair of the Music Department. Members of John's family then joined the president to unveil a plaque that will be installed in Draper Hall, commemorating renaming of the carillon in John's honor and memory.

Marlene Payne—Berea alumna, retired faculty member, and John's student—concluded the ceremony with a musical selection, “In God's Hand,” composed by her daughter Deborah, Berea '02, and transcribed by John for the carillon. “May we walk a just walk, / May we find a truer peace,” the text entreats. “May we hold the light for love in our hand. / As the earth is carved with water, / And the rock turned into sand, / May we work until we slumber in God's hand.”


We wanted to present a broad and varied program, and in doing so, were again amazed and moved—as was the audience—by the breadth and eclecticism and sensitivity and, yes, the humor, of John's compositional gifts.

What a friend! What a colleague! What a gift! He will live forever in our memories.

(Adapted and revised by Dave Johnson from his e-mail message sent to Guild lists on November 20, 2010)
The restoration cost was more than $400,000. Lead gifts for the restoration were contributed by Helen Jarrett Kennedy (class of '55), Drew R. Maddux (class of '56), Virginia Frances Potter, and the Estate of James H. Moore. More than 800 alumni, faculty, and friends of the University made contributions to the project.

On October 2, 2010, a perfect fall day, a celebration of the completion of the project was held at the tower. A 30-minute program of carillon selections was played by Dr. Richard Shadinger, Professor of Music and University Carillonneur. Special guests for the event were alumnae of Ward-Belmont, who attended their reunion luncheon on campus prior to the dedication ceremony. Guests were welcomed by Dr. Bo Thomas, Vice-President for University Advancement, and by Dr. Bob Fisher, President of the University. Mr. Drew Maddux, Class of '56, spoke of the importance of the tower and the carillon to the University. Mr. Maddux was the major donor of the 23-bell carillon in 1986 and was a leader in the fundraising efforts to complete the instrument in 2003. Mr. Stephen W. Brown, President of Republic Construction Co., who completed the restoration project, spoke about the efforts to restore the structure while maintaining its historic appearance.

Republic Construction Co. has completed restoration projects on other historic buildings in Nashville, including the Tennessee State Capitol, The Hermitage, the Ryman Auditorium, and the Belmont Mansion. Mrs. Vicky Tarleton, Director of Planned Giving and Major Gifts, recognized donors. Mrs. Helen Kennedy and Mr. Drew Maddux unveiled a plaque recognizing the donors to the project. The ceremony ended with remarks and a benediction by Dr. Todd Lake, Vice President for Spiritual Development. After the dedication program, a number of guests toured the tower to see how the carillon is played.

On the following afternoon, Sunday, October 3, Richard Shadinger played a second concert celebrating the restoration of the tower as well as the 500th anniversary of the first carillon. To celebrate the event, Angela Brownell Smith (BM '92, MM '93) had been commissioned to compose a work for the carillon. Her work, entitled “Restoration,” depicts the activity of the restoration process. The composer was present in the large audience of Belmont students, faculty, and friends from the community.

The historic tower exists today after 147 years as a symbol of the history of the campus and the aspirations of the educational institutions associated with the location. The tower stands at the center of a modern, growing university.

See Belmont, page 21
The Carillon at St. Mark’s Episcopal Church, New Canaan, Connecticut

by Brian-Paul Thomas

Following an intensive, months-long study of the bell tower at St. Mark’s Church in New Canaan, Conn., plans were set forth for necessary repairs. While the tower was not in danger of collapse, extensive water damage had occurred, including the platform on which the instrument sits.

As the church approached the 50th anniversary of the carillon’s installation, consultants and carillonneurs advised that an overhaul of the instrument was appropriate. The carillon was still playable, but adjustments to the action were no longer possible, and several of the batons would stick after being played. Portions of the steel frame had sustained enough damage from rust to justify repair, if not replacement. St. Mark’s signed with the Verdin Company, who also services the instrument, for the refurbishment.

Last heard in March 2010, the instrument was dismantled, which meant not only that the tower would be silent on Sundays and holidays, but also that there would be no carillon concerts that summer. The bells remained in place as some I-beams were removed and replaced with temporary supports. The entire action, including the clavier, was taken apart and shipped to Cincinnati. In addition to sandblasting, regalvanizing, and repainting several beams, Verdin replaced the entire action so that essentially “everything that moves” is new. Components of the original console were stripped and refinished to “like-new condition.” In fact, the console looks as it did when the instrument first arrived 50 years ago. All the bells were remounted with new parts and all strikers rotated 180 degrees.

The people of St. Mark’s and the surrounding community are extremely pleased with the outcome and are happy to hear the carillon again. The carillon and tower were rededicated in a special outdoor service, followed by a reception and recital, on October 3, 2010.

University of California, Santa Barbara, Clappers Replaced

by Margo Halsted

Mr. Richard Watson, partner in the Ohio carillon company Meeks, Watson & Co., and a Carillonneur member of the GCNA, is shown holding one of the new 49 cast-iron clappers he is installing in the Petit & Fritsen carillon at the University of California, Santa Barbara (UCSB). The new clappers replace the original bronze clappers that date from 1969.

There are benefits to having cast iron instead of bronze clappers because the sound produced by cast iron is mellower and better balanced. In addition, because the iron encourages the sounds of the lower, tuned partials of the bells, those bell partials sound stronger and the bells sound more in tune. The new clappers all have sealed stainless steel ball bearings that will not rust, an important factor since the bell tower stands very near to the Pacific Ocean. Margo Halsted is Carillonneur and Adjunct Professor of Music at UCSB. An anonymous gift to the carillon fund made the improvement possible.
Foreign News

Mexico’s Third Carillon

by Wylie Crawford

The city of San Luis Potosí is in central Mexico, 6,000 ft above sea level, and has a metropolitan area with a population of just over a million people. Even though it is the capital of the state of the same name, because it is surrounded by mountains, and not water, few Americans have ever heard of the city. We carillonneurs will have heard of it now, however, since the Metropolitan Cathedral of San Luis just acquired a new 36-bell Eijsbouts carillon and now has a growing carillon culture—the only one in Mexico. (While there are two other manually playable carillons in the country, they are both dormant.)

On August 20 of last year, Corresponding Secretary Tim Sleep forwarded an e-mail to the GCNA-Members list that asked for help in finding a carillonneur who would help dedicate a new carillon. The instrument was to be installed by the end of September, and candidates were solicited who could speak Spanish, since the conductor of the local orchestra spoke Russian and some French, but little English. And the dedication was to include music for orchestra and carillon.

What the invitation did NOT specify was the date of the dedication, that it was to be part of an annual Baroque Music Festival, and the unusual compass of the instrument in both hands and feet.

With a speed that astonished the sender of the inquiry, a number of applicants presented themselves within only a few days. After the submission of photos and curriculum vitae, and with due deliberation, the administrator of the orchestra asked for a program of music suitable for carillon and orchestra. At this point, and lacking any information about the size or transposition of the instrument, I contacted Eijsbouts for details and learned that the instrument was in concert pitch with a European standard keyboard that began on low D (!) and with pedals going only up to F. After an exhaustive review of available repertoire, I was able to locate several arrangements by Robert Lodge for Handel’s Water Music and Royal Fireworks that were suitable for this instrument, along with orchestra, and submitted those as potential candidates.

A month later, with little communication from the orchestra’s coordinator, and within days of the anticipated completion date of September 30, I assumed someone else had been chosen for the task. But to my surprise, I received a phone call from the coordinator asking for more detail and explaining that the dedication actually wasn’t until November 3—the 418th anniversary of the founding of the city. He also told me that the instrument was not yet finished. Eijsbouts had put the bells in the tower but had been unable to install the keyboard because a playing cabin had not yet been built. Everyone hoped that they would come back a second time to finish the job, as soon as the cabin was ready (they did, in mid-October).

My wife, Erica, and I flew down to San Luis on December 27 of last year. As well, and I learned that it was also there for television broadcast purposes. This rehearsal, too, was punctuated by more visits by press and dignitaries: the Governor, the Mayor, the Archbishop again. By 8:00, more than 3,000 sets of teeth were chattering outside, and I was happy to be inside the cabin with bright lights all around.

The ceremonies began with 45 minutes of speeches, introducing many of the VIPs I had just met, plus a representative of the federal government, members of the Cathedral’s patronage committee, and the Archbishop Emeritus. The concert itself was enhanced by a dramatic light show on the façade of the Cathedral and fireworks (of which I was suddenly aware, as they were ignited just outside the cabin). Although the concert itself was all Baroque, the conductor decided to add Tchaikovsky’s 1812 Overture as an encore, and of course I was able to add bell accompaniment at the appropriate moments, as well. A six-minute excerpt from the television broadcast is on YouTube—search for “Potosi carillon.”

The following days continued with further requests for interviews, followed by the scheduling of three carillon solo recitals on Saturday and Sunday and a discussion on how to develop awareness of the carillon and an ongoing life for it. As a result of these discussions, Erica and I drove back to San Luis on December 27 of last year. As soon as we arrived, I began soliciting students for the instrument. As a result, three percussionists and a keyboardist from the orchestra have signed up, as well as a piano teacher. Besides giving them lessons, I have been giving—and publicizing—three half-hour recitals a week, at 5:00 p.m. on
Federico Díaz Infante Compeán

Fridays, Saturdays, and Sundays. By the time I leave at the end of March, I hope they will be in a position to keep a regular performance schedule going for the instrument. The installation of this instrument was the culmination of nearly 15 years of planning and effort on the part of one person: Federico Díaz Infante Compeán. It was he who brought together the support of the city, state, and federal governments, as well as the Cathedral and individual donors in the city to realize his dream. The City of San Luis and the carillon world—and I—owe him a debt of gratitude for his unfailing vision and determination to see this project through to completion.

News from the University of Sydney

by Amy Johansen
University Organist and Carillonist
University of Sydney

Dr. Jill Forrest, recently retired as University Carillonneur of the University of Sydney, has again been recognized for her services to the University, with the Senate bestowing upon her the title of Emeritus Carillonneur. This is a richly deserved honor befitting Jill’s 32 years of commitment to the University and acknowledging the University’s high regard for Jill’s work, the War Memorial Carillon, and its contribution to University life. Jill was also the recipient of the Australia Medal, awarded in the Queen’s Birthday Honors last June for her services to music and medicine. We congratulate Jill for these awards and look forward to her continued musical involvement with the carillon.

News from Ireland

by Adrian Gebruers

Last November, Adrian Gebruers was honored by Cork City Council in recognition of his 40 years as Carillonneur of St. Colman’s Cathedral in Cobh. He and Boudewijn Zwart and his mobile carillon were featured in a special concert after which Adrian received a commemorative presentation. Earlier, a number of very successful children’s carillon concerts had taken place in one of the city libraries. These attracted considerable media attention, not least because the mobile carillon had to be hoisted in place by fork-lift.

Cobh is already making plans for the 2012 “Titanic” Centenary Commemorations, which will of course feature the town’s famous carillon. Queenstown, as Cobh was then known, was the final port of call of the ill-fated liner. By coincidence, one of last people to leave the ship before she set sail was Adrian Gebruers’s maternal grandfather, Patrick Kidney, at the time the town’s Postmaster.

Irish girls are delighted to try their hands on the mobile carillon.
News from Dutch-Speaking Guilds

Translated and summarized by Joost Dupon

Klok & Klepel no. 112, September 2010

Jacques Maassen writes an obituary for John Courter emphasizing his many accomplishments as carillonneur, composer, and administrator and his lasting impact on the carillon culture in America and beyond.

Bauke Reitsma takes a closer look at the Maastricht Carillon Foundation and uses its workings as a case study for local carillon societies in general and how they promote the carillon and its music.

Henk Lemckert talks to Jan Beuzijen, carillonneur at Goedereede and recent inductee in the Order of Orange-Nassau for his contributions to music and the protection and promotion of cultural heritage.

Twenty years ago, Leen 't Hart published his Woordenboek beiaard (Dictionary of the Carillon). Laura Meilink-Hoedemaker looks back on its genesis and its influence. 't Hart spent 20 years researching and writing for his project, which came to fruition in 1990 and is still available today.

Ms. Meilink-Hoedemaker also reports on her experiences at the congress of the GCNA in Illinois in June 2010.

Klok & Klepel no. 113, December 2010

Foeke de Wolf, honorary member of the NKV and important figure in the Dutch carillon world, passed away at the age of 73. Hylke Banning writes an obituary and looks back on his many achievements over his long and distinguished career.

The Deventer carillon has been restored. Eijsbouts restored the Hemony bells and overhauled their positioning.

This issue also republishes an article by Achim Busch which was first published in Le Bulletin Campanaire no. 62. In it, the author reveals documents that suggest that the oldest documented carillon keyboard may date back to Lübeck, 1509.

Laura Meilink-Hoedemaker reports on the symposium at the carillon museum in November 2010. Speakers included Frank Deleu, Helen van der Weel, Koen Cosaert, Serge Joris, and Luc Rombauts, who addressed different cultural, historical, social, and musical matters surrounding the carillon in its 500-year history.

News from French-Speaking Guilds

Translated and summarized by Wylie Crawford

Le Bulletin Campanaire of the Association Campanaire Wallonne (ACW) #64 – Fourth Quarter 2010

ACW’s Vice President Serge Joris writes on the subject of the carillon’s 500th anniversary, describing it as the first collaboration of the ACW with the Flemish, Dutch, and French guilds. A highlight was the simultaneous performance on June 29 at 2:00 p.m., across the region, of Geert D’hollander’s “Bell Canto,” written especially for this occasion. M. Joris is pleased with the response of the media in Wallonia, which featured many of this year’s activities, thus raising the general public’s awareness of the importance of the carillon in town centers. Celebrations elsewhere in the world were either nonexistent or more modest. Finally, M. Joris reminds us that, although we have chosen this year as the official 500th anniversary, recent discoveries (and probably more to come) have indicated the presence of manual claviers even earlier than 500 years ago (for example, one in Lübeck in 1509).

Serge Joris, now wearing his hat as editor of Le Bulletin Campanaire, also recognizes the tenth anniversary of the editorial committee that oversees the publication of this newsletter. Meeting three times a year, the current committee, composed of five people, strives to maintain a balance among their three areas of interest—bells, carillon, and tower clocks. He thanks all participants for their help during the past decade.

Philippe Slégers offers a two-page article responding to the question “Should I clean my bell, and if so, how?” He points out that today bells are delivered with a beautiful shine, but that in earlier years, people asked to have bells that had already been “aged,” either through burial or by bathing them in pear juice [kind of like “distressed jeans” –trans.] In any case, if one wants to remove grease and soot without damaging the bell or removing the patina, he recommends using compressed air or a stream of plastic beads (definitely not sandblasting, which will damage the bell). Finally, a manual option exists that requires patience but gives good results: using a brush with copper bristles.

This issue bears a cover picture of the carillon in the Brussels cathedral, which celebrates its 35th anniversary this year. M. Joris writes on the history of the “communal carillon”—a title that has been bestowed on a number of instruments, both manual and automatic, dating back to 1492. Beginning with ten bells, then being extended over the centuries to two, three, and then three and a half octaves (by the vanden Gheyns of Leuven). World War II took its toll on the instrument, and as reparations, the city received eight tons of bronze, which were used by Royal Eijsbouts to construct the lastest instrument in 1975. With 49 bells and a 3.5-ton bourdon striking B-flat, it includes seven bells that swing. After the death of City Carillonneur Paula van de Wiele, Brussels decided for some reason not to name a successor carillonneur. As a result, the ACW and VBV met to create a new non-profit organization, Tintinnabulum, with the goal of inviting performers from all parts of the country to play this communal carillon. The committee includes delegates from the City of Brussels, a representative of the Cathedral, and two delegates each from the ACW and the VBV.

The agenda for the Closing Symposium of the 500th anniversary celebration is given, which was held in Asten, the Netherlands, on November 6 and 7. A full-page article is dedicated to the retirement of Jo Haazen, both as the Director of the Mechelen Carillon School and as City Carillonneur. Koen Cosaert succeeds him in the former position, and Eddy Mariën in the latter.

P. President Jean Pierre Vittot summarizes the successful completion of seven years of annual advancement recitals. He also thanks the organizers of this year’s meeting in Bourbourg and looks forward to next year’s annual meeting in Tourcoing.

From L’Art Campanaire, the bulletin of the French Guild of Carillonneurs (GCF) No. 73 – December 2010

continues on page 25
A report summarizes the results of this year’s advancement recitals. Eight candidates were presented—seven in the carillon category and one in the “bell ensemble” category—a “bell ensemble” is a set of fewer than 23 manually-played bells. The awarded diplomas are reproduced (two per page) in this bulletin, and all candidates passed.

A summary of the 2010 annual meeting, which was attended by 24 people, is submitted by Secretary Patrice Latour. The presentation of the minutes of the 2009 meeting was preceded by noting, in bold print, the passing of John Courter. The report then tells of the French guild’s contribution to the 500th anniversary celebrations: a composition by Francis Crépin entitled “(for a) 500th Fantasy.” (This piece was played on several occasions by George Matthew Jr., as noted elsewhere in this issue.) The guild still hopes to launch a website, but someone is needed who can devote the time to it. Discussions were held on the possibility of separating the advancement recitals from the annual meeting and on the upcoming WCF Congress. Finally, three new or revitalized carillon locations are planned: in Cholet, Carvin, and Châtellerault.

The editors report that in November three articles on the carillon of Bruges were published, which told of the career of Georges Dumery and his relationship to that city and its carillon. Several mentions are made of the origins of carillons, which hint that the first date was around 1478, but these references are far from decisive—and may instead refer to a “tintinnabulum,” a row of bells that are struck by mallets. The bulk of this issue is devoted to a reprint of one of these articles, written in 1845, about the history of the Bruges carillon and Dumery. Born in Antwerp at the beginning of the 18th century, Dumery achieved much fame across Europe, especially for his ability to cast large bells—up to 22,000 lb worth. Between 1757 and 1784, he cast 370 bells, with a weight of over 4.5 million lb. The citizens of Bruges were so impressed by his work that they offered him a factory and living accommodations gratis, for both himself and his descendants—as long as they continued casting bells. His son and grandson took advantage of this offer and continued working in Bruges until at least the writing of this article.

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### Notices

#### LaSalle Spier’s Original Scores Go to Bok Tower Library

All of LaSalle Spier’s original compositions and arrangements have been donated by Elizabeth Vitu to the carillon library at the Bok Tower Gardens in Lake Wales, Fla. This music was given to Ms Vitu by the Chapman family to do with as she pleased.

The collection includes his entire original handwritten scores published by the British Carillon Society, as well as a photocopy of the handwritten *Concerto Pastorale for Carillon and Orchestra* from the Free Library of Philadelphia, which ACME has recently published.

Bill de Turk is happy that the library will have the originals, and *Carillon News* readers can peruse the originals at the library if they so wish.

#### Frank Percival Price: The Whole Story

Anyone interested in having the complete five-page version of Price’s biography, a shortened account of which appeared in the “Honorary Members” *Bulletin*, Vol. 52 (2003), need only inform James B. (Bud) Slater of your request, via e-mail or regular post, in order to be sent a free copy. E-mail jbslater@sympatico.ca, or write to J.B. Slater, 42 Fishleigh Drive, Scarborough, ON M1N 1H2, Canada.

### New Publication

The Association Campanaire Wallonne (ACW) announces the publication of the second part of the collection of compositions of Géo Clément, brilliant Belgian carillonneur, composer, and carillon teacher of the second half of the 20th century.

This second book completes the publication of his 44 compositions for carillon, several of which are being released for the first time. It presents, in 91 pages, 29 compositions for carillon classified by musical genre.

It also contains a table of contents common to books 1 and 2, plus comments on the headings used to classify the compositions. This book is a real “must” for the carillonneur and can be purchased at the introductory price of 20.00 € (plus mailing costs) by contacting the ACW secretariat at the following address:

- Secrétariat ACW
- Rue de la Station 48
- B-5080 Rhisnes
- Belgique (Belgium)
- secretariat@campano.be

The first book with 15 compositions by Géo Clément was published in 2009 by the ACW, and can be purchased for 14.00 € (plus mailing costs).

### Centralia CD Released

On September 19, 2010, the Centralia Carillon released *Towering Artistry*, its first CD. A crowd of about 90 officials and carillon aficionados gathered that afternoon in Centralia Carillon Park to listen to carillonneur Carlo van Ulf play a selection of the works appearing on the CD. Afterward, an official presentation ceremony was held, and the first CDs were presented to Tom Joy.

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*see Centralia, page 26*
In Memoriam

O. Herbert Colvin, Jr.
University Carillonneur and Emeritus Professor of Music, Baylor University

by Lynnette Geary

Dr. Otis Herbert Colvin Jr., former University Carillonneur and Professor Emeritus of Music Theory at Baylor University, passed away January 21, 2011, in Waco, Texas.

Services were January 29 at Seventh and James Baptist Church, with Dr. Raymond Bailey officiating. Gretchen Ryan, carillonneur at Highland Park United Methodist Church in Dallas, played Baylor’s McLane Carillon prior to the service.

Dr. Colvin taught piano, theory, and carillon at Baylor for more than 40 years and served as University Carillonneur from 1988 until 2006. He and Danny Boone were the driving force on the committee to bring the carillon to Baylor University, culminating in the 48-bell Paccard carillon that will carry on his legacy at Baylor.

He earned a BA from Baylor in 1944 and served in the U.S. Navy during WWII until 1946. He earned his music degree from Baylor in 1948, his Master of Music degree in 1950 from the University of Colorado, and his PhD from the University of Rochester in 1958. He was a member of the American Guild of Organists, the Music Teachers National Association, the Texas Society for Music Theory, Phi Mu Alpha Sinfonia, Pi Kappa Lambda, and the Baptist Masons (32nd degree), as well as being a Carillonneur member of the GCNA.

Among his many accomplishments, Herb served as organist in Waco at Central Christian Church, Columbus Avenue Baptist, and Seventh and James Baptist. His compositions included Organ Voluntaries based on Early American Hymn Tunes; For Sunday; Gloria; Nine Hymn Settings for Organ; For Sunday, Volume II; Sheep May Safely Graze; Surely the Lord is in This Place; Four Madrigals and They That Wait Upon the Lord. He edited and contributed to many choral and keyboard compositions and contributed articles to professional journals.

He is survived by his wife, Mary Ila Colvin of Waco; three daughters, Carol Colvin Smith, and husband Jamey, of Kingwood, Tex.; Edith Colvin Reitmeier, and husband Mike, of Waco; and Susan Colvin White, and husband Gary, of Arlington, Va.; a sister, Edith Colvin Dyal, and her husband William, of Fredericksburg, Va.; a brother, Tom Colvin, and his wife Carol of Warren, Ark.; six grandchildren; and three great-granddaughters.

Memorials may be made to the Organ Fund at Seventh and James Baptist Church, the Mary Ila and O. Herbert Colvin Scholarship Fund at Baylor University, or the Carillon Fund at Baylor University.

Foeke S. de Wolf

by Gideon J. Th. Bodden, President of the Netherlands Carillon Society Board

The NKV (Netherlands Carillon Society) sadly informs you of the death of its friend "Engineer Foeke S. de Wolf" on December 6, 2010. He held the "Silver Carnation" [A sort of knighthood. –trans.]. Foeke was President of the NKV from 1994 to 2000 and thereafter chief editor of the newsletter Klok en Klepel (Bell and Clapper). He was well known in the international carillon world and led our society through a difficult period. Through his realization of countless initiatives and carillon activities, and his wisdom and advice, he was a longtime servant of the carillon art. We thank him for this with respect.

(Addendum by Todd Fair: The obit did not mention this, but I know that Foeke was an Honorary Member of the NKV.)
Dr. Reginald Lavis Walker

by Dr. Jill Forrest, AM
Retired University Carillonist

Dr. Reginald Lavis Walker (1922–2010) graduated MB BS (Bachelor of Medicine and Bachelor of Surgery) from the University of Sydney in 1945. At school he became an Associate of the London College of Music (in piano) in 1938. As an undergraduate he studied organ with University Organist Faunce Allman, sang in the Sydney University Musical Society, and each term gave live organ recitals that were broadcast by the Australian Broadcasting Corp. Commencing at the age of 17, he studied carillon under John Douglas Gordon, the first University Carillonist, and in 1942 he was appointed Honorary Assistant Carillonist, a position he held until 1946. He won the Busby Musical Scholarship for performance in carillon and organ in 1943. At the same time, he was organist and choirmaster at the Hunter Baillie Memorial Presbyterian Church in Johnston Street, Annandale.

After graduation he gained postgraduate medical qualifications (FRCP Edin), and his busy family and professional lives—including a period at the Christian Medical College in Vellore, India—left no time for the carillon until 1977. From then on, he played regularly at the University as Honorary Carillonist. He also gave regular carillon recitals in Canberra. When John Gordon died in 1991, Dr. Walker was appointed University Carillonist for 12 months, then continued as Honorary Carillonist, giving recitals and examining. During this time he played the carillon for the graduation ceremonies of two of his grandsons—the first grandfather to do so—and made a CD on the university carillon.

Dr. Walker was a founding member of the Carillon Society of Australia in 1983, President for 10 years (1986–96), and Life Member since 1996. He gave carillon recitals in the Netherlands, Belgium, Denmark, the United Kingdom, Ireland, Spain, the USA, and Canada, and in 1994 he was guest recitalist at the International Carillon Festival in the President’s Palace, Barcelona, Spain. Dr. Walker made significant contributions to educational institutions: he served the Wesley College Council at the University of Sydney continuously between 1954 and 2001 as Member, Trustee, Chairman (1992–1999), and Fellow (2001). He also served on the councils of Ravenswood Methodist School for Girls (1959–75; chairman for 9 years), All Saints College Bathurst (1960–70; chairman for 5 years), and the Christian Medical College in Vellore. His medical career as a physician and teacher was a distinguished one; he also made significant contributions to the Methodist/Uniting Church of Australia, for which he was a lay preacher; the World Council of Churches; and the Christian Conference of Asia.

He loved the University of Sydney, which he served all his life with grace, kindness, and distinction.

Jill Johnston

by Jim Fackenthal

Jill Johnston passed away on September 18, 2010, at the age of 81 years. Jill was known to the literary world as a writer for the Village Voice, focusing on dance and general cultural criticism. To the art world she was the author of the critical biography Jasper Johns and numerous articles on the New York art scene. To the feminist movement she was the trailblazing author of Lesbian Nation: The Feminist Solution. To the carillon world she was a good friend, and we miss her.

Jill was the abandoned daughter of bell founder Cyril Johnston, the subject of Jill’s biography England’s Child: The Carillon and the Casting of Big Bells, published in 2008. Jill had attended several GCNA congresses prior to publication of her book, and presented an overview of her research at Mercersburg Academy during the 2000 Congress. Much of Jill’s writing throughout her long career was an examination of her own evolving identity, especially investigating her unmet father. As she came to know him through her aggressive research, she came to know the uses of bells and the art of bell founding. She brought her discoveries to the carillon world with characteristic expertise and personal passion.

Jill is survived by her spouse Ingrid Nyeboe, to whom we offer sincere condolences and deep gratitude for continuing to repost Jill’s columns (www.jilljohnston.com).