

Carillon News



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Newsletter of the Guild of Carillonners in North America

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2015 GCNA Congress in Springfield, Missouri

by Jeremy Chesman



The 73rd GCNA Congress will be held at Missouri State University in Springfield, Missouri, June 15-19, 2015. The centerpiece of the Congress is the Jane A. Meyer Carillon, a 48-bell Eijsbouts instrument from 2001. The weather in June is wonderful and warm with strong sun, so come prepared.

Congress registration begins Monday, June 15, at noon. That evening will feature a host recital by Jeremy Chesman, performing a varied program that will include carillon and brass, jazz arrangements, and other well-known carillon literature. An opening reception will provide us all a chance to catch up with old friends and make some new ones.

Highlights of the other days of the week, which are subject to change, include:

Tuesday- Artist Recital by Malgosia Fiebig; New Music Recital; Congress Photo; Presentation by Jeremy Chesman entitled "Making Music on the Carillon: A New Pedagogical Method;" Business Meeting; Exam Candidates; Ice Cream Social sponsored by Meeks and Watson.

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President's Column



The 2015 carillon recital and concert series season is about to begin and this is a great time to rethink just who are the audiences for your programs. As a performer, one of the most important choices we make is what to play. I like to pick my program and let it set for a few days so that I can look at it from the perspective of the audience. There will be those who arrive on purpose

to hear the performance as well as those who are passing through and may be hearing the carillon for the first time.

While we may be encouraged to program familiar or popular pieces, please don't forget to also include some of the many wonderful pieces composed exclusively for the carillon. It is very rewarding to meet someone who was a casual listener and then returns as a regular, possibly bringing friends and family. I think of myself as a communicator, as well as performer. who must communicate my love of the instrument and understanding of the composition to the audience. Many of us have answered the siren call of the bells in the tower and our playing and composing should extend that same call to new listeners and performers.

As tower hosts, we issue invitations and then, through a number of emails and telephone calls, finally get the program, bio, W9, program notes, and picture from our performers. Publicity and marketing are the next most important tasks that you will undertake. This year as I get ready to send out the publicity materials to my

regulars I am also going to reconsider contacting groups that have not previously responded or who no longer attend. In the new social media age there are an unlimited ways to get the word out as well as through print media. However, some of the best contacts I have made have been in person when invited to talk to clubs or organizations. The meetings aren't always scheduled for the most convenient time or date, but I rarely come away without thinking that I helped to spread the word to a few more people. I am always amazed how often I have to explain that a real person is in the tower playing the bells.

Frank Della Penna's book, "The Marketing and Promotion of the Carillon", is a valuable resource that can help get the word out. It is full of great ideas and materials to help boost the support for your carillon as well attendance at your programs. I encourage you to check it out, if you have not already done so.

We are all ambassadors for the carillon and this summer there will be a number of opportunities to promote and market not only our series, but the instrument as well. While many of the questions we answer have been asked many times over, it is important to remember that the question is new to the asker.

I wish you all the best for the coming summer months,

CALENDAR

June 3-7, 2015

54th Annual International Carillon Festival
Springfield, IL

June 15-19, 2015

GCNA Congress
Missouri State University
Springfield, MO

Sept 18-19, 2015

ISU Carillon Festival and Midwest Regional
Iowa State University
Ames, IA

Sather Tower: A Look Back

by Jeff Davis



This year we celebrate the centennial of Sather Tower at the University of California at Berkeley. Popularly known as the Campanile, it is a gift of “a tower and some bells” given by Jane Krom Sather. She wanted to give, she said, “something others might overlook.”

Earlier, architect Bernard Maybeck felt the university needed a master plan and, in 1898 philanthropist Phoebe Apperson Hearst funded an international architectural competition to give the nascent university a physical presence that would have “an effect unique in the world.” Parisian Emile Bénard won the competition with a plan that included six towers, one larger than the rest. Visiting the university in 1900, Bénard balked at suggestions for changes. He went so far as to insult Mrs. Hearst.

Around 1903 John Galen Howard was hired by the university as supervising architect to implement a master plan for the university. Howard began drawing designs for a central bell tower. Among those was a multi-windowed design for use as graduate student housing. He decided on a building that somewhat resembles the campanile in St Mark’s square in Venice.

In early 1911, Jane Sather made her gift, and formally requested work proceed on the tower. Sather gave generously to the university, including its entrance, Sather Gate, in memory of her husband, banker Peder Sather. Jane Sather died before the year was out.

In the summer of 1913 construction of the tower began, with John Galen Howard in charge. Howard designed and built many of the most beautiful buildings on campus, and a large in-ground plaque at the entrance to the tower lists them. The beautiful Beaux-Arts Sather Tower is his crowning achievement. Then, in 1922 the university fired him.

Before even the framework was completed, an extensive collection of Pleistocene fossils from the Rancho La Brea tar pits was moved into the tower. On January 1, 1914, the framework complete, the president of the university and the construction workers climbed ladders to the observation level (where the carillon now resides), and celebrated with a feast. President Wheeler was then lowered in a crane lift-box. On March 18, 1914, in a student-led ceremony, the cornerstone was laid.

Between 1914 and 1915, the John Taylor Foundry cast a twelve-bell chime for the tower. Each bell bears the inscription “Gift of Jane K. Sather 1915.” One of the bells bears the university motto “Let There Be Light.” Another is inscribed “We ring, we chime, we toll: lend ye the silent part, some answer in the heart, some echo in the soul.” Having been cast, the bells remained in Loughborough because of the dangers of shipping during the Great War.

By late 1915 the tower was completed, and on December 1 the four tower clocks started for the first time. They were made by the Standard Electric Time Company of Springfield, Mass., and have been running ever since. The landscaping around the tower was completed in early 1916. Designed to be an active central square of the university, the esplanade rapidly evolved into a quiet contemplative space.

On March 24, 1916 the tower opened to the public, rarely done elsewhere even today. A two-way ticket cost a dime. The same ride today costs three dollars.

The Taylor bells, languishing in Loughborough, departed England in 1916 and arrived in San Francisco in 1917. Delivery was delayed further by United States Customs. The Taylor foundry also sent a bell hanger, William Billinghamurst, better known as Chuffy, who was forced to remain in San Francisco until October, when the bells were finally freed from government hostage.

From the Archives...

By LuAnn Mims & Jaime Fogel

The bells were hoisted up the side of the tower, swung into the belfry, and installed by Chuffy and crew. The chime was first played during a football game on November 3, 1917. The bells and whistles of factories in Berkeley responded with a joyful noise. The bones and the bells of Sather Tower were now at home together. *

In 1923, a wispy undergraduate student, Margaret Murdock, began playing the chime. She continued to do so for the next fifty-nine years. In 1978 Murdock was ceremoniously awarded the Berkeley Citation, and the steps on the West side of the tower, facing the Golden Gate, were named in her honor.

Through the decades, the paleontology collection grew in size and importance. Then, in 1978, the Class of 1928 decided to give the university “a few extra bells” in order that even common melodies such as The Star-Spangled Banner could finally be played on the limited chime. Within just a few days the class raised enough to turn the chime into a forty-eight bell carillon. The Class of 1928 was a class devoted to the public good. They were successful in the world, and gave generously to many causes.

In the early 1980’s Jerry and Evelyn Chambers read Margo Halsted’s article in the GCNA Bulletin about the new carillon, and taking her advice, decided to enlarge the concert carillon into a grand carillon of sixty-one bells. The Chambers gift enlarged the instrument, renovated two floors of the tower, established a campanological library, provided practice keyboards (there are three), and endowed the full-time position of University Carillonist.

Sather Tower is beloved as the symbol of the university. It hosts hundreds of thousands of visitors annually, and is the site of many public events. The celebrations surrounding the centenary began on February 3, 2015 with a performance of “Natural Frequencies,” a multi-media work using real-time seismic data from the Hayward earthquake fault, about a block away from the tower. That data was then converted into signals fed to a display of lights projected onto the exterior of the tower and an electronic sampling of the bells. Alongside this, the carillon was played live by University Carillonist Jeff Davis and associate Tiffany Ng. The work was written by Edmond Campion, faculty composer and director of the Center for New Music and Audio Technologies. The ten-minute show was presented three times, and was well-received by about two thousand audience members. Cookies were served.

Throughout the coming year celebratory events are planned. The musical conclusion of the celebration will be in October 2015 at homecoming, with a performance of “The Sky’s The Limit,” a work for carillon and large percussion ensemble, written by Davis. Between “Natural Frequencies” and “The Sky’s The Limit,” there will be many concerts, presentations, lectures, and events both public and private to celebrate the centennial of this beautiful building.

(*It always seemed noteworthy to me that eighty years to the day that the bells first rang, our colleague Ronald Barnes died.)

As you know, Bok Tower Gardens was awarded a Council on Library and Information Resources (CLIR) Cataloging Hidden Special Collections & Archives Grant to catalog the vertical files of the Anton Brees Carillon Library (ABCL), including the archives of the Guild of Carillonners in North America (GCNA). Now with nearly one year completed, we wanted to provide you with an update on this exciting project!

Here are the stats:

- 3 summer interns
- 60+ linear feet of materials processed
- 1000+ archival folders now house the materials
- 40 “missing” items have been donated to fill the gaps in the GCNA collection
- 18 *Mysteries from the GCNA Archives* have been solved!
- 1 new database has been appropriated to create finding aids for the collections

Thank you to all of the GCNA members for all of the help and support that we have received through the course of this project! We hope that everyone is excited and pleased with the progress on the project so far. Even though we’ve come a long way, we still have a long way to go. There is still a tremendous amount of materials (approximately 80+ linear feet) yet to be processed (including the vertical files with information about all of the towers in North America and around the world), the creation of hundreds of finding aids, and who knows what other mysteries will be uncovered! All that’s just for the CLIR grant project! The CLIR grant project is just one aspect of the day-to-day goings on of the ABCL, which also includes cataloguing regular library materials, responding to research requests, outreach to other departments and organizations, and other projects for both carillon related materials and Bok Tower archives materials.

This is a tremendously exciting time for the ABCL. Over the course of the next two years (and beyond), a remarkable amount of materials are being brought to light, which will not only increase accessibility for GCNA members, but will also increase visibility of the carillon art to the public at large. We are pleased to be able to do our part to share this historic and beautiful art with the world and hope that you will come visit the library and take advantage of all that it has to offer.

GCNA Board Nominations

by Carol Jickling Lens

The Nominating Committee presents five GCNA members as candidates for the three positions on the Board of Directors for a three year term each. Once again we invited the three board members whose terms are expiring in June if they would like to run again. Only one candidate agreed to run again. The election will take place at the 2015 Congress in Springfield, Missouri. Ballots will be mailed to voting members around May 1 and will also be available at the Congress.

Each nominee was asked to provide pertinent information as to his or her carillon work/interest; length of time in the GCNA; activities relating to the carillon; previous board or committee work, if applicable; and their vision for the Guild and how they believe they can contribute. The information about each nominee appears below.

List of nominees, 2015 Congress: (three to be elected until 2018)

Wesley Arai
Joseph Brink
Dianne Heard
Ed Nassor
Carol Anne Taylor



WESLEY ARAI has been a member of the GCNA since 2007 and attends Congresses regularly. He studied carillon with Jeff Davis at the University of California, Berkeley and passed his Carillonneur exam in 2008. Wesley serves as Associate Carillonist at the University of California, Berkeley and performs recitals there throughout the

year. He is also active as a summer guest recitalist performing throughout North America and is an annual recitalist at the Cathedral of St. John the Evangelist in Spokane, Washington. Wesley's other musical activities include arranging music for various instruments and ensembles and playing trombone and tuba in a community band. In the Guild, he serves on the Heritage Music and Carillon Directory committees.

Wesley holds B.A. degrees in Mathematics and Statistics from the University of California, Berkeley and an M.A. degree in Mathematics from the University of California, Los Angeles. He

lives in the Los Angeles area and works as an actuary at Farmers Insurance Group.

I envision an organization that continues to grow and advance itself while respecting the opinions and needs of all of its members. We are a small but diverse group, and it is important that we do our best to make everyone feel welcomed and valued. And with our diverse membership, I would like to see an emphasis on ensuring that sufficient educational opportunities are available for everyone, including performers of various levels as well as members who aren't carillon players. With the great variety of individual interests, backgrounds, and skill sets within the Guild, there's also a lot that each of us can contribute. I would like to see a Guild that encourages its members to contribute their talents in order to further our organization and the carillon art as a whole.

As a relatively new member of the Guild recently out of college and with an analytical/technical background, I feel that I can lend a useful and unique perspective to the Board. If elected to the Board, my hope would be to ensure that the Guild actively retains and engages its existing members, attracts new members, and continues its efforts to promote the carillon art.



JOEY BRINK began his carillon studies at Yale University in 2007 with Ellen Dickinson, and received his GCNA Carillonneur membership in 2011. In his final year at Yale, Joey served as one of the Yale Guild's co-chairs, an experience he believes prepared him well for serving on the GCNA board. As a Yale co-chair, he managed the

weekly concert schedule of the 20 guild members, assisted the audition manager and tour managers, invited and hosted guest carillonneurs, coordinated a weekly lesson schedule with Ellen, scheduled tower and carillon tours, and worked closely with Ellen and carillon administrators relating to carillon budgets, events, and maintenance.

Joey continued his studies on a BAEF fellowship at the Mechelen carillon school in 2011-2012, and in June 2014 received first prize at the 7th Queen Fabiola International Carillon Competition. Since January 2015, he has been studying carillon performance and composition with Geert D'hollander at Bok Tower Gardens in Lake Wales, Florida as a Bok Tower Carillon Fellow.

Joey attended his first GCNA congress in 2008, and has attended four of the last five GCNA congresses. He looks forward to serving the GCNA in the coming years.



DIANNE HEARD

I fell in love with the carillon when Bryn Mawr Presbyterian Church’s carillon was installed in September of 2005. I joined The GCNA shortly afterwards and attended my first congress at Yale in 2006. Since then, I’ve attended all of the congresses except Clemson (due to my daughter’s wisdom

teeth removal). I also attended the WCF in Michigan in 2011 and in Belgium in 2014. I was honored to be elected Recording Secretary by the board in 2010, and then selected by the board to fill Thomas Lee’s unexpired board term in the fall of 2013. This is my first time on the ballot for a full term to the board.

I’m a systems engineer by trade, with music as a lifelong love. Having grown up in the area in which I now live, I am sorry I wasn’t aware of the carillon and its magic earlier in my life! I am passionate about sharing the carillon with everyone I meet, as it is such a beautiful and unique instrument with an amazing history. The Guild has made some progress in becoming a more visible entity, but we have much work ahead to expand the membership and truly become a loud, clear, JOYOUS voice for the carillon. I know first-hand what it is like to grow up in an area rich with carillons but not truly be aware of the carillon. We need to reach out to families with young children, young adults, and those more ‘seasoned’ adults who are in the vicinity but may not be aware of the carillon in their midst. College students who are privileged to be on a campus housing a carillon become aware of the instrument via the music they hear. The GCNA is a living, breathing organization which needs to continue to adapt to the world in which we live today. Facilitating the expansion of our listening (and supporting) public and providing our membership with tools, educational opportunities, and quality new music are the areas I see us focusing on. I am a listener, gleaning thoughts and ideas from individual members and then bringing items of merit to the board for consideration. I look forward to continuing to serve The GCNA.



ED NASSOR has been a GCNA member since the late 1970’s, advancing to Carillonneur membership in 1985. In 1987 he was appointed Director-Carillonneur of the Netherlands Carillon in Arlington, Virginia, by the National Park Service, where he performs in and schedules their annual recital series. He joined the music department of Washington National Cathedral in November,

1990, where he performs regularly and has recorded for the Angel/EMI, Centaur and Gothic labels. In 1991, Nassor became the first American to be awarded a Fulbright scholarship to study at the Netherlands Carillon School and has freely advised future applicants since. He earned his DMA from The Benjamin T. Rome School of Music at The Catholic University of America in 2002. In addition to his carillon duties, Nassor teaches music at a private school in Northern Virginia. Having served as a juror on the Examinations Committee, “I am thankful for having had the opportunity to encourage new carillonneurs and help maintain the standards of our guild. My recent experience on the Ad Hoc Composition Competition Committee has shown me that many members feel the need for more new music to be made available and I think it may be time to reinvent the Music Exchange for the digital age. I will strive to be responsive to the differing opinions within our membership because that is how we will grow as a professional organization.”



CAROL ANNE TAYLOR is the Carillonneur at Cathedral Shrine of the Virgin of Guadalupe, Dallas, performing and teaching on the 2005 Royal Eijsbouts 49-bell carillon. She studied carillon with George Gregory, Organist/Carillonneur, Central Christian Church, San Antonio, Texas. As Director of Children’s Choirs at the Cathedral,

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she expanded the Children's Choir program from one to four choirs (Pre-Kindergarten – High School) and prepared and trained children for the Lector and Cantor Program.

Since becoming a Carillonneur Member of The Guild of Carillonneurs in North America (UC-Berkley) in June 2008, she has twice been awarded the Ronald Barnes Memorial Scholarship: 2008 - to study carillon performance with William De Turk at Bok Tower Gardens, Lake Wales, Florida; and 2010 and to arrange 15 hymns for Carillon in a collection entitled "The Spanish Liturgical Year", which were published by GCNA and performed at the 2012 Congress.

As an active member of GCNA, she has been the Membership Enrichment Chairman since 2009, and was a North American delegate to the World Carillon Federation Congresses in Michigan (2011) and Belgium (2014). She has performed Carillon concerts in Chicago, Philadelphia, Missouri, Culver Academy, Clemson University, University of Florida, and Bok Tower Gardens.

In September 2013, Carol Anne added a position as Assistant Organist and Director of Children's Choirs at St. Thomas Aquinas Catholic Church to her busy schedule, where she is building a strong children's music ministry among the children of the parish and the school.

Carol Anne earned her Masters in Organ Performance at the University of North Texas in 1996, during which she was invited by audition into the organ studio of Madame Marie-Madeleine Duruflé-Chevalier, Visiting Professor of Organ from Paris, France.

Vision for the GCNA and expectations as a Board member, if elected:

As a member of the board, my job would be to fulfill the purpose and goals of the GCNA. I am a person of action. I have the ability to see the big picture and an eye for the details. I am focused on accomplishing the goals for the organization through imaginative and innovative solutions. When I become aware of specific needs in the organization, I am motivated to determine an effective and strategic course of action, evaluate resources, assemble a team and initiate the plan.

I share with all the members the enthusiasm for the carillon arts and the value of the GCNA in promoting and preserving the artistic and educational importance of the instrument.

My First Encounter with the Carillon

by Drew Orland



My first encounter with the carillon was watching youtube videos of people playing the Kniker carillon in the tower at UT. I was fascinated by the idea that students were allowed to get involved with such an important tradition on campus. So when I got to UT, I contacted Austin about getting started and before I knew it, I was taking lessons on the practice console. I have only been playing for a semester but already

my understanding of the instrument and the culture behind it has grown immensely.

Austin has been a great teacher and has made the learning process very fun. I especially enjoyed getting a chance to attend the regional carillon conference that came to Austin this last semester. I was so excited that it would be on campus because it allowed me to come and hear great artists play and to see what great carillon playing looks and sounds like. I was able to learn a lot through the various pieces played by attendees and the lectures I heard from great performers. This opportunity greatly increased my interest in the culture and I now have a greater understanding of the social aspect of the instrument.

I was recently accepted into the student guild of carillonneurs here at UT, and I am so happy to be an official part of such a unique tradition on campus. I look forward to learning more about the carillon and becoming more a part of the culture. I also look forward to improving in my playing ability and whatever opportunities the future holds for me with this activity. It is such an honor to carry on such a valuable and respected tradition in the world of music.

2015 Summer Recital Series

CANADA

Montréal (Québec), Saint-Joseph's Oratory

Sundays at 2:30 p.m.

May 17, 60th anniversary of the Inaugural concert, Andrée-Anne Doane

June 14, Andrea McCrady

July 5, Amy Johansen

July 12, Koen Cosaert and Florian Cosaert

August 9, Andrée-Anne Doane, David Doane and Gabriel Doane-Picard

Ottawa, Peace Tower Carillon

July and August: weekdays, 11:00 am to 12:00 noon

September to June: weekdays, 12:00 noon-12:15 p.m. (The carillon is silent during the week before Easter.)

Dominion Carillonneur Andrea McCrady except as indicated.

Guest artists and/or additional events:

May 3, Sunday, Centenary of "In Flanders Fields", 3:30 p.m.-3:45 p.m., Andrea McCrady

July 1, Wednesday, Canada Day, 10:00 a.m.-10:25 a.m., Andrea McCrady,

July 7, Tuesday, 11:00-12:00 noon, Amy Johansen,

July 14, Tuesday, 11:00 a.m.-12:00 noon, Koen & Florian Cosaert

July 28, Tuesday, Canadian Carillon Student Recital 11:00 a.m.-12:00 noon, (Ottawa: Devon Hansen, Rebecca Manouchehri, Jennifer Moore, Robert Labonté; & U. of Toronto: Joan Shaw)

October 3, Saturday, Annual Percival Price Symposium, 10:30 a.m. – 4:30 p.m.

7th, Richard P. Strauss, Guest Artist. For further information, please contact Price.symposium@parl.gc.ca

November 11, Wednesday, Remembrance Day National Ceremony prelude and postlude, 9:30 a.m.-9:55 a.m., and 12:00 noon-12:25 p.m.

December 3, Thursday, Christmas Lighting prelude, 5:30 p.m.-5:55 p.m.

Toronto, Metropolitan United Church, Massey/Drury Memorial Carillon

Thursdays at 7:00 p.m.

July 9, Amy Johansen, carillon, and Robert Amt, organ

July 10, Koen and Florian Cosaert

July 17, Margaret Pan

CALIFORNIA

University of California, Santa Barbara, Storke Tower carillon

Sat. and Sun., June 13 and 14, before six graduation ceremonies, Margo Halsted

COLORADO

Denver, University of Denver

Sundays at 7:00pm

June 21, Michael Slotke and Tiffany Lin

July 5, Carol Jickling Lens

July 19, Philippe Beullens

Aug 2, John Gouwens

Aug 16, David Hunsberger

CONNECTICUT

Storrs, Storrs Congregational Church, Austin Cornelius Dunham Carillon

Thursdays at 6:00 p.m.

August 6, Gerald Martindale

August 13, Andrée-Anne Doane

August 20, David Maker

Simsbury, Foreman Carillon is not having a series again this year.

West Hartford, First Church of Christ, Congregational, Gordon Stearns Memorial Carillon

Thursdays at 7:00 p.m.

July 23, John Widmann

FLORIDA

Gainesville, University of Florida, Century Tower

Sundays at 3:00 p.m.

May 10, UF Carillon Studio

June 14, UF Carillon Studio

July 12, Philippe Beullens

ILLINOIS

Centralia, Centralia Carillon Summer Series

May 29, 6:30 p.m., Carlo van Ulft

June 5, 6:30 p.m., Frits Reynaert, The Netherlands

June 19, 6:30 p.m., Malgosia Fiebig, The Netherlands

Labor Day Weekend

Illinois Weekend

September 4, 6:30 p.m., Wylie Crawford

September 5, 6:30 p.m., Jim Fackenthal and Tim Sleep

September 6, 6:30 p.m., Sue Bergren and Carlo van Ulft

Chicago, University of Chicago, Rockefeller Memorial Chapel

Sundays at 5:00 pm

June 21, Malgosia Fiebig

June 28, Amy Johansen

July 5, Gijsbert Kok

July 12, Ulla Laage

July 19, Toru Takao

July 26, Olesya Rostovskaya

August 2, Francis Crépin

August 9, Jonathan Hebert

August 16, Tim Sleep

August 23, Wylie Crawford

Glencoe, Chicago Botanic Garden

Mondays at 7:00 pm

June 8, Julie Zhu

June 15, Jim Brown

June 22, Malgosia Fiebig

June 29, Amy Johansen

July 6, Gijsbert Kok

July 13, Ulla Laage

July 20, Toru Takao

July 27, Olesya Rostovskaya

August 3, Francis Crépin

August 10, Jonathan Hebert

August 17, Tim Sleep

August 24, Wylie Crawford

August 31, Jim Fackenthal

September 7, Mark Lee

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Naperville, Millennium Carillon

Tuesdays at 7:00 pm
June 9, Julie Zhu
June 16, Jim Brown
June 23, Malgosia Fiebig
June 30, Amy Johansen
July 7, Gijsbert Kok
July 14, Ulla Laage
July 21, Toru Takao
July 28, Olesya Rostovskaya
August 4, Francis Crépin
August 11, Jonathan Hebert
August 18, Tim Sleep

Springfield, Thomas Rees Memorial Carillon

May – October, Wednesdays 6:30 p.m., TBA
Saturdays & Sundays 2 & 6:30 p.m., TBA

54th International Carillon Festival

June 3-7, 7:00 p.m., Various Artists

IOWA

Ames, Iowa State University, Stanton Memorial Carillon

ISU Carillon Festival and Midwest Regional Meeting
September 18-19, 2015

MARYLAND

Frederick, Baker Park, The Joseph Dill Baker Carillon

Sundays at 12:30-1:00 p.m, first and third Sunday, year-round:
Recitals by City Carillonneur John Widmann

Owings Mills, McDonogh School

Fridays at 7:00 p.m.
July 3, Buck Lyon-Vaiden
July 10, Koen & Florian Cosaert
July 17, Julia Littleton
July 24, Edward Nassor
July 31, Hunter Chase

MASSACHUSETTS

Cohasset, St. Stephen's Episcopal Church

Hosted by Mary Kennedy, Carillonneur
Sundays, 6:00-7:00 p.m., rain or shine
June 28, Joey Brink, Salt Lake City, Utah
July 5, Thomas Le, University of California, Berkeley, California
July 12, Gordon Slater, Ottawa, Canada
July 19, John Widmann, Frederick, Maryland
July 26, Sergei Gratchev and Elena Sadina, Royal Carillon School, Mechelin, Belgium
August 2, Margaret Angelini, Wellesley College, Massachusetts
August 9, Mary Kennedy, Cohasset, Massachusetts
August 16, Tatiana Lukyanova, Hampton, Connecticut

Norwood, Tilton Memorial Carillon

Monday Evenings 7:00 p.m.-8:00 p.m., except for July 4
All concerts are rain or shine.

June 29, Joey Brink, Salt Lake City, Utah
July 4, 3:00 p.m. Margaret Angelini, Wellesley College, Wellesley,

Massachusetts and Lee B. Leach, Norwood, Massachusetts
July 6, Thomas Le, University of California, Berkeley, California
July 13, Gordon Slater, Ottawa, Canada
July 20, John Widmann, Frederick, Maryland
July 27, Sergei Gratchev and Elena Sadina, Royal Carillon School, Mechelin,
August 3, Margaret Angelini, Wellesley College, Massachusetts
August 10, Lee B. Leach, Norwood, Massachusetts
August 17, Tatiana Lukyanova, Hampton, Connecticut

Springfield, Trinity Methodist Church, Trinity Singing Tower

Thursdays at 7:00 p.m.

July 16, John Widmann

MICHIGAN

Allendale, Grand Valley State University, Cook Carillon

Sunday evenings at 8:00 p.m.

June 28, Helen Hofmeister Hawley

July 5, Margaret Pan

July 12, Open Tower Event hosted by Julianne Vanden Wyngaard

July 19, Janet Tebbel and Lisa Lonie Duo

July 26, Toru Takao

August 2, Olesya Rostovskaya

August 9, Francis Crépin

August 16, Jonathan Hebert

August 23, Julianne Vanden Wyngaard

Ann Arbor, University of Michigan

Monday at 7:00 p.m.

July 13, Lisa Lonie and Janet Tebbel?

Bloomfield Hills Christ Church Cranbrook

Sundays at 4:00 p.m.

July 5, Margaret Pan

July 12, Lisa Lonie and Janet Tebbel

July 19, TBA

July 26, Sue Bergren

August 2, TBA

August 9, John Gouwens

Bloomfield Hills, Kirk in the Hills Presbyterian Church

All recitals following Sunday services at 10:00 a.m. and 12:00 noon

June 14, Dennis Curry

June 21, TBA

June 28, TBA

July 5, Margaret Pan

July 12, Lisa Lonie & Janet Tebbel

July 19, TBA

July 28, Toru Takao

August 2, Olesya Rostovskaya

August 9, John Gouwens

August 30, Dennis Curry

Bloomfield Hills, St. Hugo of the Hills Church

Thursdays at 7:00 p.m.

July 16, Lisa Lonie and Janet Tebbel

July 23, Kipp Cortez

July 30, Philippe Beullens

Detroit, Jefferson Avenue Presbyterian Church

June, July and August, TBA

Detroit, St. Mary's of Redford Catholic Church

Saturdays at 5:15 p.m.

July 4, Margaret Pan

July 11, TBA

July 18, Lisa Lonie/Janet Tebbel

July 25, Patrick Macoska

East Lansing, Michigan State University, John W. Beaumont Memorial Tower

Wednesdays at 6:00 p.m.

July 1, Ray McLellan

July 8, Gijsbert Kok

July 15, Janet Tebbel and Lisa Lonie

July 22, Toru Takao

July 29, Oleysa Rostovskaya

Aug 5, Sally Harwood

Grand Rapids Michigan, Grand Valley State University, Beckering Family Carillon

Wednesdays at 12:00 noon during the month of July

July 1, Julianne Vanden Wyngaard

July 8, Gijsbert Kok

July 15, Janet Tebbel and Lisa Lonie Duo

July 22, Toru Takao

July 29, Olesya Rostovskaya

Rochester Hills, Oakland University, Elliott Carillon Tower

Fridays at 6:00 p.m.

July 3, Dennis Curry

July 10, Ray McLellan

July 17, Lisa Lonie and Janet Tebbel

July 24, Toru Takao

July 31, Olesya Rostovskaya

August 6, John Gouwens

MINNESOTA**Minneapolis, Central Lutheran Church**

Sundays at 11:15 a.m.

July 12, Joey Brink and Vera Wünsche

July 19, Andrée-Anne Doane

July 26, Philippe Beullens

August 2, Julianne Vanden Wyngaard

St. Paul, House of Hope Presbyterian Church, Noyes Memorial Carillon

Sundays at 4:00 p.m.

July 4, Dave Johnson

July 12, Joey Brink and Vera Wünsche

July 19, Andrée-Anne Doane

July 26, Philippe Beullens

August 2, Julianne Vanden Wyngaard

August 9, Dave Johnson

NEW JERSEY**Princeton, Princeton University, Grover Cleveland Tower**

Sundays at 1:00 p.m.

July 6, Koen and Florian Cosaert

July 12, Leonard Weiss

July 19, Roy Kroezen

July 26, Hunter Chase, GCNA Class of 2014 Recitalist

August 2, Margaret Pan

August 9, Lisa Lonie (Karaoke Carillon)

August 16, Buck Lyon-Vaiden

August 23, Ellen Dickinson

August 30, Tebbel/Lonie Duo

NEW YORK**Albany, Albany City Hall**

Sundays at 1:00 p.m.

June 14, TBA

June 21, TBA

June 28, TBA

July 5, Joey Brink

July 12, Elena Sadina, Sergej Gratchev, Nikita Gratchev

July 19, George Matthew, Jr.

July 26, TBA

Alfred, Alfred University, Davis Memorial Carillon

Tuesdays at 7:00 p.m.

July 7, Joey Brink (early start time 6:30 p.m.)

July 14, Roy Kroezen

July 21, Lee Cobb

July 28, Sue Bergren

Rochester, University of Rochester, Hopeman Memorial Carillon

Mondays at 7:00 p.m.

July 7, Joey Brink

July 14, Roy Kroezen

July 21, Lee Cobb

July 28, Sue Bergren

OHIO**Gates Mills, St. Christopher's by-the-river**

48th annual Pre-parade Independence Day Recital 10:15am

July 4, David Osburn

Mariemont, Mary M. Emery Memorial Carillon

Sundays at 7:00 p.m. except as noted

May 24, Opening Duet Recital - Richard D. Gegner and Richard M. Watson

May 25, Memorial Day, 2:00 p.m., Richard D. Gegner

May 31, Richard M. Watson

June 7, Special Duet Program for Cincinnati and Dayton Chapters, American Guild of Organists, Richard D. Gegner and Richard M. Watson

June 14, (Flag Day), Richard D. Gegner

June 21, (Fathers' Day), Guest recital by Amy Johansen

June 28, Richard M. Watson

July 4, Independence Day, 2:00 p.m., Richard D. Gegner (Richard M. Watson, assisting)

July 5, Richard M. Watson

July 12, Richard D. Gegner

July 19, Richard M. Watson

July 26, Duet Recital - Richard D. Gegner and Richard M. Watson

August 2, "Lollipops & Balloons" Children's Concert - Richard D. Gegner

August 9, Richard M. Watson

August 16, Richard D. Gegner

August 23, Duet Recital - Richard D. Gegner and Richard M. Watson

August 30, Richard M. Watson

September 6, Richard D. Gegner

September 7, Labor Day, 2:00 p.m., Richard M. Watson

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from **Summer Recital**, page 11

PENNSYLVANIA

Erie, The Behrend College, Floyd and Juanita Smith Carillon

Thursdays at 7:00 p.m.

July 7, Joey Brink

July 14, Roy Kroezen

July 21, Lee Cobb

July 28, Sue Bergren

Fort Washington, St. Thomas' Church Whitmarsh, St. Thomas Church Carillon

Tuesdays at 7:00 p.m.

Other performing artists follow the carillon recital at 8:00 p.m.

July 7, Koen and Florian Cosaert

July 14, Leonard Weiss

July 2, Roy Kroezen

July 28, Hunter Chase, GCNA Class of 2014 Recitalist

August 4, Lisa Lonie

Mercersburg, Barker Tower, Irvine Chapel, The Mercersburg Academy, The Swoope Carillon

School Year Sundays at 3:00 p.m.

February 8, John Widmann

Philadelphia, First United Methodist Church of Germantown, Shelmardine Memorial Carillon

June 29, 7:30 p.m., Lisa Lonie and Janet Tebbel, carillon duet

July 6, 7:30 p.m., Koen Cosaert, Florian Cosaert

July 13, 7:30 p.m., Leonard Weiss

July 20, 7:30 p.m., Roy Kroezen

Valley Forge, Washington Memorial Chapel, Washington Memorial National Carillon

Wednesdays at 7:30 p.m.

July 1, Doug Gefvert

July 8, Koen Cosaert

July 15, Leonard Weiss

July 22, Roy Kroezen

July 29, Hunter Chase

August 5, Margaret Pan

August 12, Music of the British Isles – Doug Gefvert & Irish Thunder Pipes and Drums

August 19, Jesse Ratcliffe

August 26, Ellen Dickinson

SOUTH CAROLINA

Charleston, The Citadel, Thomas Dry Howie Memorial Carillon

Every Friday before and after Parades when school is in session. - approx. 3 p.m., Richard Scott

TENNESEE

Sewanee, The University of the South

Sundays at 4:45 p.m. on the Mobile Millennium Carillon except as noted.

Thursday, June 4, 6:30 p.m. (Shapard Tower), Charlene Williamson for DKG

Society International

Saturday, June 6, 8:00 a.m. (Shapard Tower), Charlene Williamson for DKG

Society International

Memorial Service

June 21, Joey and Verna Brink

Thursday, June 25, time TBA, Joey and Verna Brink and Sewanee Summer Music Festival members

June 28, Ray Gotko

Wednesday, July 1, 11:00 a.m., Monteagle Sunday School Assembly, Monteagle, TN, Gotko and Bordley

Saturday, July 4, 1:00 p.m., Gotko and Bordley, possibly IN the parade

July 5, Sam Hammond (Shapard Tower)

July 12, Richard Shadinger

Friday, July 17, 4:30 p.m. Summer Church Music Conference Evensong, (Shapard Tower) Gotko and Bordley

July 19, Parks Greene and Charlene Williamson

VERMONT

Middlebury, Middlebury College, Mead Memorial Chapel Concerts at 5:00 p.m. except as noted

July 3, George Matthew Jr., Carillonneur, Middlebury College and Norwich University

July 10, Gordon Slater, Canadian Dominion Carillonneur Emeritus

July 15, Centennial All Beethoven Carillon Program, George Matthew Jr., carillonneur

July 17, John Widmann, Municipal Carillonneur, Frederick, MD

July 24, Sergei Gratchev, Instructor, Middlebury summer language school and Belgian carillon school

July 31, Elena Sadina, Instructor, Middlebury summer language school and Belgian carillon school

August 7, Tatiana Lukyanova - Carillonneur, Stanley Memorial Carillon, New Britain, CT. Former carillonneur, Peterhof, Russia

August 14, 7:00 p.m., Summer school graduation program, George Matthew Jr.

Northfield, Norwich University, Charlotte Nichols Greene Memorial Carillon

Saturdays at 1:00 p.m.

July 4, George Matthew Jr., Carillonneur, Norwich University and Middlebury College

July 11, Gordon Slater, Canadian Dominion Carillonneur Emeritus

July 18, John Widmann, Municipal Carillonneur, Frederick, MD

July 25, Sergei Gratchev, Instructor, Middlebury summer language school and Belgian carillon school

August 1, Elena Sadina, Instructor, Middlebury summer language school and Belgian carillon school

WASHINGTON

Spokane, Cathedral of St. John the Evangelist, George Frederick Jewett Carillon

July 4, 2015, 9:00 p.m., Wesley Arai

WISCONSIN

Madison, University of Wisconsin Memorial Carillon

Thursdays at 7:30 p.m.

July 9, Dave Johnson

July 16, Andrée-Anne Doane

July 23, Philippe Beullens

July 30, Jeff Daehn

How to Use Social Media to Promote Your Carillon

by Austin Ferguson

When Kim Schafer approached me with the idea of writing an article on my use of social media to promote the Kniker Carillon down here in Austin, I'll admit that I didn't know how I wanted to go about writing it. I am the farthest from technologically inclined, and my use of the Internet usually tends to be either updating my grandmother on what's going on in my life via Facebook, or checking something for school (except grades – I'm too scared to look at those regularly!) That being said, I have had the pleasure of building up an online fan base for the carillon over the last few years, which has made enormous strides in ensuring that the UT student body knows what the heck a carillonneur is and the instrument behind the music in the Tower of the Main Building.

I've always found the irony behind playing the carillon to be one of my favorite things about the instrument; there's something exciting about being anonymous while blasting your music out from 300 feet in the air. I will say this is especially good for me – I have notoriously bad stage fright – so being unseen while playing is a blessing. However, that does take the humanity out of the instrument, if you will. How does the average listener even know that a person is making music, and not just a computer? The answer has changed throughout history as much as the carillon itself has, but it seems that today's answer will be around for years to come: social media.



The Internet has exploded in scope and popularity in recent years, and it's pretty clear that life without it is a thing of the past. It's got educational, governmental, and recreational purposes, and I've done my best to make sure that the Kniker Carillon has as much presence in cyberspace as it does on campus.

I've set up a Facebook page (www.facebook.com/texascarillon) where I post my daily concert schedule, videos of me and my students playing, recital announcements, and fun pictures to keep students interested in what's going on. Since access to the carillon is restricted, it helps the lay member of the UT community understand what goes on when the bells are ringing and, in a sense, takes them up where the carillonneur is. It's nothing even close to being with the real thing, but I couldn't tell you how many people have sent me messages saying how their conceptions of the instrument were completely different than what the reality is.



I also run a Twitter account (www.twitter.com/texascarillon) where I get the majority of my person-to-carillon interaction. I live-post songs I'm playing, take requests, and respond to questions and comments about the carillon posted by other people. In my opinion, Twitter is the best way to communicate with your audience. It's fast, easy, and simple to do. For two years now, the UT Division of Student Affairs have hosted a BBQ dinner on the mall right in front of the Tower, and had students pick the repertoire for a recital I gave during the meal. Students tweet song requests using the hashtag (a device to ensure that someone will see the phrase) #PlayTheTower and I picked my repertoire entirely from student suggestions. It wasn't the best-sounding music, I'll definitely say that, but it was a fantastic way for the student body to interact with the bells and pick music *they* wanted to hear. It's a tradition I hope will carry on for years to come.

I know other carillons across the world have dipped their toes into various social media platforms, and I applaud them for the work they've done. No two accounts are the same, and it is so refreshing to see how carillonneurs continue to innovate and implement new ways to promote this great instrument. The Internet is bound to change, but I am confident the carillon's presence will only continue to grow.

TAKE NOTES: Carillon Education

News from the North American Carillon School

by Carlo van Ulft

The NACS is moving along! In October one more student passed her Proficiency Exam: Shannon Richards, from Omaha, NE, student of NACS team member George Gregory performed her examination recital in Texas. Shannon is looking into furthering her skills and moving towards the Performance Diploma track.

The NACS Team has worked diligently on the further development of the Performance Diploma requirements. The music lists for the music to be played for an examination concert, have been developed and rules and regulations have been put in place. We anticipate the first student for this level to graduate in 2016.

On a sad note, the NACS Team “lost” one of its instructors, Robin Austin, who resigned from his position as carillonneur of the Thomas Rees Memorial Carillon in Springfield, IL, and is currently enjoying his retirement on the East Coast. We wish Robin all the best and thank him for his contribution to the NACS and the wider carillon world. In order to retain his knowledge, we have found Robin willing to develop another parallel course for the school in Fund Raising. With more than 30 years of experience as a professional carillonneur and not-for-profit fundraising executive, Robin is available at a substantially reduced rate to work with students of the North American Carillon School. This is an optional course. The introductory, three-hour course can be tailored to meet the specific needs of the carillonneur and his/her carillon’s needs. Robin will consult with each student to articulate specific goals and objectives to ensure success.

We are happy to announce the release of our newest publication, “*Carillon Music for Beginners*” (easy works for hands and feet combined). The book consists of 25 “etudes” geared towards the carillon student who for the first time starts combining hands and feet. Twenty etudes are adaptations from a guitar method by Anton Diabelli, arranged for carillon by Carlo van Ulft, and five are original easy compositions by John Gouwens. American Carillon Music Editions (ACME) agreed to act as co publisher and will be the main distributor. The book is available through ACME, the NACS or online at Amazon.

Two more publications will see the light of day in the spring of 2015. The book, “*Arranging for Carillon*” by Carlo van Ulft, serving as a guide for the NACS arranging course, will be printed and for sale in March. Additionally, a 20 minute long DVD, “Meet the Carillon,” is currently being finalized and will become available early spring 2015. This DVD production is a cooperative effort between “Cast in Bronze,” The Centralia Foundation, The NACS and others. In the DVD, the carillon introduces itself to the public in a narrative written by Frank DellaPenna. It is geared towards the general public, potential carillon donors and potential new carillon institutions.

from Congress, page 1

Wednesday- Artist Recital by Joey Brink; “Other Instruments” Recital; Business Meeting; Music Sales; Video Presentation “Meet the Carillon” by the North American Carillon School; Exam Candidates; Pizza Party sponsored by Verdin.

Thursday- Artist Recital by Ed Nassor; Music Sales; Business Meeting; Exam Candidates; Presentation on “Mindful Practicing” by Ellen Dickinson; Presentation on practice techniques by Jeff Davis; Banquet with DJ and Dancing.

Friday- Class of 2014 Recital; Business Meeting; Presentation by Margo Halsted, “Of Course I Will Help You Create a Carillon!” Congress officially ends at noon.

Post-Congress excursion on Friday- On Friday evening, anyone remaining is welcome to join us for an outing with the Missouri State Tent Theatre. We’ll start with a catered picnic dinner and end with a showing of “Leap of Faith.” Missouri State Tent Theatre is a summer production company that includes student, regional, and national professional talent. Their productions are excellent, and a great way to spend a summer evening.

The official congress hotel is the University Plaza. The rooms per night are \$96, plus tax, including breakfast. To reserve your rooms, you can call the University Plaza at 417-864-7333, ask for Reservations, and mention that you’re with the Guild of Carillonneurs. You can also register online at upspringfield.com, using the code GOCNA. The hotel is down the street from the carillon. You can either choose to walk or take the hotel or university shuttle.

The best airport to use is the Springfield-Branson National Airport (SGF). Several airlines connect to Springfield. When you arrive, call the hotel at the number listed above for complimentary shuttle service. If you have any questions, please don’t hesitate to contact Jeremy Chesman at JChesman@MissouriState.edu. Up-to-date information and online registration/payment is available at gcn2015.com.

We’re excited to welcome you to Missouri State University and to Springfield. We know the Congress will be a great one, but if you come, it will be even better.



GCNA CONGRESS 2015

June 15-19, 2015
Springfield, Missouri

REGISTRATION FORM

You can also register online at gcna2015.com

Name(s): _____

Address: _____

E-mail: _____ Phone: _____

Location/Tower: _____

(as you want it to appear on name tag)

Check if this is your first GCNA Congress

Registration Fees (includes Banquet):

Number of Registrants (before May 1) _____ x \$150 = \$ _____

Number of Registrants (after May 1) _____ x \$200 = \$ _____

Additional Banquet tickets _____ x \$ 50 = \$ _____

Dinner Choices for Banquet: _____ Grilled Bistro Steak Medallions
(indicate number) _____ Napa Valley Chicken
_____ Vegetable Tower

Parking Pass for the week: _____ x \$ 10 = \$ _____

Post Congress Event- Picnic and Musical _____ x \$ 30 = \$ _____

Method of Payment: Online- through Missouri State webpage

Enclosed is my personal check

(US\$ payable to: Missouri State University)

Additional Details:

Would you like to participate in the "Other Instrument Recital"? If yes,

List your instrument: _____

What would you like to play: _____

Mail completed form to Jeremy Chesman, 207 Ellis Hall, 901 S. National Ave., Springfield, MO, 65897

Guild of Carillonneurs in North America 2015 Congress, June 15-19 Missouri State University

Monday, June 15
Jeremy Chesman
Missouri State University
Featuring Jazz Arrangements
And Carillon and Brass



Tuesday, June 16
Malgosia Fiebig
Utrecht, Netherlands
Performing Music
Of J.S. Bach

Wednesday, June 17
Joey Brink
First Prize Winner in the
Queen Fabiola Competition



Thursday, June 18
Ed Nassor
National Cathedral
Playing Sowerby, Pinkham,
Elgar, and more!

The week also features:

New Music Recital

Receptions

Class of 2014 Recital

“Other Instrument”
Recital

Exam Recitals

Banquet

Presentations by:

Margo Halsted

North American

Carillon School

Jeremy Chesman

Ellen Dickinson

Brandigm Marketing

Jeff Davis

More information and registration at: GCNA2015.com

Overtones *Regional Notes*

2014 Percival Price Symposium: the Carillon as a Civic Voice

by Andrea McCrady



On 4 October 2014 in Ottawa the sixth annual Percival Price Symposium celebrated the civic role of the carillon in its broadest sense: as a musical voice across generations not only for a city, but for the greater community of the nation and the world. Indeed, in 1923, an editorial in *Ottawa Journal* considering the

proposal to install a carillon at Parliament stated, “There is something unique and appealing in the suggestion that here, at the executive centre of the Dominion, the memory of the fallen should be perpetuated in the pathos and beauty of music”, and at its inauguration on 1 July 1927, Prime Minister William Lyon Mackenzie King declared the carillon “the voice of the nation in thanksgiving and praise”.

The guest artist, Robin Austin, served as the carillonneur for the city of Springfield, Illinois, for the previous two years, and prior to that gave voice for 20 years to the carillon across the campus of Princeton University. To the 29 registrants gathered in the beautiful Commonwealth Room that morning he delivered a comprehensive lecture exploring interesting parallels between the development of carillons in the 17th and 20th centuries. He described in detail the influence of the First World War on the establishment of the carillon at Princeton and also upon Thomas K. Rees, whose bequest resulted in the carillon in Springfield. He concluded that the carillon provides both personal and communal connections of many types -- solace, joy, meaning and memory, and expressed the fervent hope, “May our cannons be forever re-cast as bells”.

In the afternoon, ten players participated in the two-hour master class on the Peace Tower Carillon, with ten observers. Half-way through the session, it became obvious that there was something also taking place outside on the Parliament Lawn below. As the clamor grew, with accompanying amplified speeches and music, it was remarked that the Peace Tower Carillon may be “the voice of the nation”, but the Parliament Lawn is “the voice of democracy”. The dissonant sounds were emanating from two competing demonstrations from the Ukrainian and Russian communities, and the Royal Canadian Mounted Police were carefully monitoring the situation. Fortunately, the groups dispersed without violent incident by 5 pm. Robin then performed the closing guest artist recital, soothing the audience with beautiful music.

Plans are well underway for the next Price Symposium, to be held on Saturday, 3 October 2015. The guest artist will be Richard P. Strauss, who has a keen interest in the relationship between the unique tonal spectrum of English carillons and the development of the distinctive North American approach to carillon composition and performance. He will also supervise the master class on the grand Peace Tower Carillon of 53 Gillett & Johnston bells. Come share the experience!

A Regional ‘Deep in the Heart’ of Texas

by Austin Ferguson



The 22nd Annual Texas Regional Carillon Conference was held Oct. 10-11, 2014, in Austin, Texas. The University of Texas at Austin served as a wonderful location for excellent music from the 56-bell Kniker Carillon. There were 34 attendees, with the largest number of “Honorary Texans” in Texas Regional history! There were carillonners from Utah, Florida, Pennsylvania, and beyond. The weather on Friday could not have been better, with sunny skies and temperatures in the mid-70s; Saturday was cold and rainy, but delicious homemade breakfast tacos and hot coffee helped to warm up the crowd.

The conference started Friday afternoon with an open tower for anyone who wanted to try his or her hand at the instrument and a welcome reception downstairs in the UT Main Building. The events formally started at 4:45 p.m. by taking the group picture, followed by a host recital by UT Austin carillonneur Austin Ferguson featuring numerous compositions written for the occasion. Former UT carillonneur Kim Schafer gave the first of two guests recitals immediately following, serenading the air with a program of folk songs from the US, Japan, and Norway. The group took a short walk to the UT Union patio where pizza from Austin pizzeria Cozolli’s was enthusiastically devoured by all. With the formal activities over with, everyone made their way over to Austin’s house to enjoy champagne, cheesecake, and good conversation.

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Saturday morning started with temperatures in the 40s and pelting rain. Breakfast tacos – an Austin specialty – were waiting for the attendees in the warmth of the Main Building. University of Florida carillonneur Laura Ellis gave a magnificent lecture on the compositional and teaching techniques of former KU carillonneur Albert Gerken. It was definitely the highlight of the weekend. To close out her lecture, Ellis then gave the second guest recital, with a program filled with the compositions she had just lectured on. After a short business meeting, everyone made the hike back to the top of the Tower for the members' recital, where thirteen people participated, concluding with a rousing duet of Ronald Barnes' "Billy Boy" by Shannon Richards and Austin Ferguson.

Next year's Regional will be held at St. John the Divine Episcopal Church in Houston, with Larry Williams as the host.



Andrea McCrady, Austin Ferguson, and Byrl Cinnamon sporting their tower shirts.

NOTICES . . .

National Park Service Press Release

February 2, 2015

Join the National Park Service in Ringing "Bells across the Land: A Nation Remembers Appomattox"



For the past four years, the National Park Service and many other organizations and individuals have been commemorating the 150th Anniversary of the Civil War and the continuing efforts for human rights today. On April 9, 1865, Union Gen. Ulysses S. Grant met Confederate Gen. Robert E. Lee to set the terms of surrender of Lee's Army of Northern Virginia.

In conjunction with a major event at Appomattox Court House National Historical Park, the National Park Service and its partners invite communities across the nation to join in this commemoration. The bells will ring first at Appomattox at 3:00 p.m. on April 9, 2015. The ringing will coincide with the moment the historic meeting between Grant and Lee in the McLean House at Appomattox Court House ended. While Lee's surrender did not end the Civil War, the act is seen by most Americans as the symbolic end of four years of bloodshed.

After the ringing at Appomattox, bells will reverberate across the country. Churches, temples, schools, city halls, public buildings, historic sites, and others are invited to ring bells precisely at 3:15 pm for four minutes (each minute symbolic of a year of war). **If you have access to any such organizations, please encourage them to participate.**

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Special Concert in Honor of 400th Anniversary

by Charles Semowich

On September 28, 2014, Charles Semowich, played a special concert in honor of the 400th anniversary of the establishment of Ft. Nassau, which was located in what is now Albany NY. He played the concert on the Albany City Carillon, Albany, NY.

He divided the concert into two sections; the first was devoted to Dutch music including *William of Orange* (Dutch National Anthem), Dutch folk songs and dances, and contemporary Dutch music. The second part of the concert was devoted to music related to Albany. It included the *Albany Charter March*, *Albany*, *O Albany* and the hymn tune *Albany*.

News from French Speaking Guilds

Translated and summarized by Wylie Crawford

Le Bulletin Campanaire, of the Association Campanaire Wallonne (ACW)

No. 80 – Fourth Quarter, 2014 (Translated and summarized by Wylie Crawford)

Vice President Serge Joris wishes the ACW a Happy Birthday on its 20th anniversary. He notes that in the beginning there were only a dozen carillonneurs in Wallonia, isolated and working alone, except for Paula van de Wiele and Edmond De Vos, who were members of the Belgian guild that had been formed by former students of the Mechelen carillon school. Then, due to the separation of the Flemish and Wallonian cultures within the country in 1994, the existing guild recreated itself as the Flemish VBV. It became obvious that it would be necessary to create a parallel organization for the French-speaking part of Belgium. Thus the ACW was launched on 8 October 1994. A decade later, the guild undertook also the study of swinging bells, tower clocks, and single bells. In 2010, the membership exceeded 280 members, with 30% being Flemish or people outside of Belgium entirely. Its bulletin has been published quarterly during this 20-year period, and an internet site was established in 2000. In 1998, regional finances were allocated to accomplish an inventory of all the carillons in Wallonia. It is hoped that a similar inventory of swinging bells and tower clocks can be completed with similar funding in the future. Meanwhile, the work of promoting the renovation of carillons and the training of a new generation of carillonneurs continues. The guild has become a strong and healthy adult!

Serge Joris summarizes, in eight pages, with photos, the activities of the 2014 WCF meeting in Antwerp and Bruges.

Patrice Poliart, carillonneur of Soignies and Enghien, has researched the archives of the city of Soignies and has uncovered numerous documents telling of the existence of a

carillon in St. Vincent's church as far back as 1659. These archives describe various maintenance activities, give evidence of several of the families of carillonneurs, and then describe the genesis of the current carillon. In 1894, a local archeologist gave a presentation referencing the carillons in Buffalo, NY [sic] as well as in Edinburgh, and Aberdeen, Scotland and urging the city to procure a similar instrument. It was not until 1920, however, that a committee to this end was formed. With the arrival of the great depression, no action was taken until 1955 when fund-raising began. It was planned to be installed on the millennium of the founding of the city – 1962. Géo Clément furnished the specifications for the instrument. The result was a 47-bell carillon by Petit and Fritsen with a 2100 pound bourdon and it was inaugurated in September 1964.

The work of re-installing and renovating the 50-bell carillon in the south tower of St. Bartholomew's church in Liège are proceeding well, with a planned rededication for 29-30 November 2014. The bells were removed forty years ago due to stability problems with the tower. The original instrument counted 47 bells, but 3 new ones were added by Royal Eijsbouts this year, including a two-ton bourdon. This is the third concert carillon in Liège.

The results of the carillon exams are published from the schools in Ath, Soignies, and Liège.

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

No. 83 – November, 2014 (Translated and summarized by Wylie Crawford)

The new GCF president, Patrice Latour, promises to tour the country in order to hear what the members expect from the French Guild. In particular, he will be soliciting

input from the younger generation of carillonneurs. He proposes numerous topics for discussion this year, including exams, a possible WCF Congress, and regular visits to carillons.

The Bell News section tells us that the traveling carillon managed by ARPAC is for sale, as of 25 September, according to the mayor of Douai. Meanwhile, the planned Portuguese traveling carillon "Lvsitanvs" is still seeking sponsors. Also, there is a description of the "Hack the Bells" project at UC Berkeley (or "Beckeley" or "Berckeley").

The annual meeting of 26 June in Castres had 29 registered attendees and a photo of the assemblage (including one dog) is included in the report given by then-president Francis Crépin. He is glad to report that the Guild has returned to the south of France, for the first time since the 2002 congress was held in Perpignan – and it has been 37 years since the previous Castres congress. He reports on the activities of the Guild during the past year, including the promotion of the website – www.carillonneurs.fr, the campanological weekend in Grézieu la Varenne, the November meeting of the Executive Committee in Tourcoing, and the activities of this newsletter (which needs more contributors), the performance exams, and the WCF meeting in Belgium.

Patrice Latour then gives a five-page, day by day summary of the events at the Castres congress.

President Crépin describes the post-congress day in Carcassonne, which hosts a 54-bell instrument in St. Vincent's Church, with a two-octave "American" pedalboard..

China Discovers the Carillon Arts

Submitted by Jo Haazen



"Mrs Lu Yinghong, curator of the Dazhongsi Ancient Bell Museum, Mr. Henk Van Blooij, Royal Eijsbouts, Mr. Jo Haazen, Prof. Saint Petersburg State University, Russia, and Mr. Xia Hua, artistic advisor"

On Oct. 16, 2014, a carillon was inaugurated at the Ancient Bell Museum (Dazhong Temple) in Beijing. The modest instrument, manufactured by the Royal Bell Foundry Eijsbouts consists of 23 bells

(C, D, E, chromatic through C). The Dazhong Temple was built in 1733 during the Ming Dynasty (1368-1644) and houses more than 700 historic bells. The Ancient Bell Museum, located in the temple, is unique, large and impressive. It contains beautiful bells, both from ancient China and around the world.



Jo Haazen plays during the inauguration

The inauguration ceremony was broadcast by Chinese television in the presence of the directors of the Museum, many guests, officials and diplomats from China, Belgium

and Holland. The carillon was played by Jo Haazen, honorary director of the Royal Mechelen Carillon School and professor of carillon arts at the State University in St. Petersburg, Russia. The event was graced by musicians with traditional instruments, named "guzheng", and with an antique imperial Chinese bell instrument, called "Pien Chung", played by an ensemble of musicians with hammers. Most remarkable was a performance, the first in history, by the "Pien Chung", together with the new carillon. The carillon played exclusively Chinese music that will



Pien Chung

soon be edited into a collection known as the "First Chinese Carillon Book".

The Belgian Carillon Culture Recognized by UNESCO

by Luc Rombouts

Last November, the *Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage* of UNESCO recognized the Belgian Carillon Culture as a best practice in the safeguarding of Immaterial Cultural Heritage. This decision was the final stage of a four-year process of preparation by the Flemish and Walloon carillon associations, and it will be a powerful support for the flourishing of the carillon culture in the future. The Belgian carillon community hopes that in the near future, other member states of UNESCO will associate themselves to the Belgian recognition file. Below is the joint press release of the ministers of Culture in the Flemish and French communities in Belgium.

Out from several applications, UNESCO has selected only one programme as best practice in safeguarding intangible cultural heritage: carillon culture in Belgium.

Sven Gatz and Joëlle Milquet, the ministers of Culture in the Flemish and French communities in Belgium, congratulate all the persons who have contributed to the transmission and valorisation of the historical carillon culture in Flanders, Wallonia, and Brussels for almost a century.

Today, UNESCO has recognized the Belgian carillon culture as a "best practice in the safeguarding of intangible cultural heritage". That is an important international recognition for the Belgian carillonners and all persons who are committed to the carillon culture in our country.

UNESCO took this decision during the 9th Session of the *Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage*, the official committee of the UNESCO convention of 2003. The committee assembles from 24 to 28 November in Paris under the presidency of Peru. The Belgian file was the only one that passed the severe selection process.

The carillon originated around 1500 in the Southern Netherlands and is the oldest musical mass medium in history. Today it is the largest music instrument in the world.

Over the last 100 years, carillonners and many other carillon workers managed to constantly renew this unique form of musical heritage. It is thanks to their efforts that carillon music still colours the atmosphere of dozens of Belgian cities and municipalities and that public interest for this music instrument is still growing, notwithstanding the development of new musical media.

The Vlaamse Beiaardvereniging and the Association Campanaire Wallonne form the backbone of our carillon culture. In Brussels, both associations collaborated to establish the organisation Tintinnabulum. The 71 municipalities that possess a concert carillon

continues on page 22

In Memoriam

Dr. Mary Jeanne van Appledorn

by Arla Jo Gideon



In 2008 Dr. Mary Jeanne van Appledorn's retirement from teaching music at Texas Tech was celebrated with a special concert, which began first with performance of two of her carillon compositions on the Baird Memorial Carillon and then moved inside

to Hemmle Recital Hall for several other van Appledorn compositions, performed by TTU faculty members. In a campus publication announcing her retirement John Davis wrote, "When she began her career at Texas Tech University, it was still a college, Harry Truman served as president and Silly Putty had just found its way to toy store shelves."

Fondly faculty, students and friends referred to Dr. van Appledorn simply as Dr. Van, and that name shall be used henceforth in this article.

Dr. Van was born in Holland, Michigan in 1927. She graduated high school as valedictorian of her class in Topeka, KS. She received three degrees from Eastman School of Music: Bachelor of Music in Piano Performance; Master of Music Theory; Doctor of Philosophy in Music.

In 1950 Dr. Van joined the faculty of Texas Tech and over the next 58 years she taught a great variety of courses from undergraduate to graduate levels. She served on numerous committees, infusing her energy and innovation into each.

In 1951 she received her first composing award. In 1981 she took a development leave during which she studied computer-synthesized sound techniques at MIT. She was a successful contemporary composer of works for a variety of combinations of instruments and voices. She also composed computer music, and some of her music has been recorded by the Opus One

and Golden Crest labels. The publishers of her scores are numerous.

Her awards were numerous, including among many others induction into the Hall of Fame of Texas Composers, the national Council of Alpha Chi Omega's Award of Achievement, and she received seventeen consecutive ASCAP Standard Panel Awards.

Dr. Van's awards also included First Prize, from the World Carillon Federation, Dijon France, 1980 for her *Suite for Carillon*. In an interview with Brian Duffie Dr. Van explained her path to composing for carillon. She spoke of Johan Franco's work and said, "I was attracted to the movie titled *Niagara*. If you have seen that you'd remember the sound of the carillon up there at Niagara Falls. It was the first time I ever heard anything like that and I was so entranced with it!" Later she was asked to compose a work for carillon and did so, but reported that she had put it away and had rather forgotten its existence until she was invited to submit a composition for the 1980 WCF sponsored competition.

Once the carillon was added to the Texas Tech campus Dr. Van was able to hear her compositions played and sometimes sat down to the clavier herself to better understand the character of the instrument. During each summer's recital series, especially when her works were being performed, Dr. Van could be seen sitting nearby in her car with the window rolled down, listening intently.

In the fall of 2005 Texas Tech hosted the Regional Gathering of Carilloners. As part of that meeting Dr. Van did a presentation on "Composing for Carillon". At that time she shared her newly composed "Festive Bells". Four of Dr. Van's compositions for carillon are published by ACME: *A Celestial Clockwork*; *Caprice*; *Suite*; and *Tower Music*. Her personal collection of documents, manuscripts, etc. is housed at the Southwest Collection on the TTU campus.

Dr. Mary Jeanne van Appledorn passed away on December 12, 2014.

(Photo printed with permission from Texas Tech School of Music.)

The end of the Civil War has different meanings to different people. Each organization may customize this idea to its own situation. We ask participants to ring bells across the nation as a gesture to mark the end of the bloody conflict in which more than 750,000 Americans perished. Some communities may ring their bells in celebration of freedom or a restored Union, others as an expression of mourning and a moment of silence for the fallen. Sites may ring bells to mark the beginning of reconciliation and reconstruction, or as the next step in the continuing struggle for civil rights. Curriculum materials are available for schools interested in participating.

Share your story and help us write history!

Schools, parks, and communities from all over the country will be participating in this event. Share how you observed it with **#BellsAcrossTheLand2015**. Stories will be compiled in one place to see how each one helps build our national story.

Please join us in the historic commemoration. Let bells ring across the land!

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Mary Kennedy

She was the best she could be at all that she could do.

by Lee Leach



My remembrances of Mary Kennedy take me back to when I first attended summer recitals in Cohasset, Massachusetts listening to the carillon of St. Stephen's Episcopal Church. The village has a large common with a pond and a fountain, where listeners come with their blankets and picnic dinners and where children can play in the warmth of the late day summer's heat as the bells play from the tower situated

on the rock. There is also an open courtyard bounded on three sides by church buildings where Sally Slade Warner and Mary sat on folded chairs to listen intently to that evening's recital. Mary usually brought her dog, Misha, for a walk and to greet people as she distributed programs and schedules. Her husband, Don, walked over from their home to take Misha for the evening so that she could join the after-recital dinner group. Sometimes, her oldest granddaughter would help pass out programs and then this past summer the other granddaughters helped as well.

Mary grew up in Dorchester, a local Boston community of ethnically emerging cultures, and became a teacher of English and Business Writing eventually earning her Masters at Boston University. She and Don settled in Cohasset in the 1965 and it was there in the early 1970's that she found Earl Chamberlain for organ lessons. At that time Earl was starting a group class of St. Stephen's parishioners on the carillon and invited Mary to join them. She has continued to play ever since displaying a passion and love of the carillon that has delighted and amazed even the casual passerby. She served as Assistant Carillonneur to Sally Slade Warner and was appointed Carillonneur in 2010. She loved classical music, was a musical enthusiast and attended the theatre as often as she could.

Throughout her career, Mary taught English as a Second Language and business writing courses in many of the Boston area universities, became fluent in Spanish and had a passion for studying many other cultures. She became a part-time tour director, fulfilling her passion for traveling the globe by leading groups of sightseers to Europe, Latin America and the Far East. An avid writer, Mary contributed frequently to the Cohasset Mariner penning insightful and colorful facts about lesser-known travel destinations, historical figures, and her favorite - obscure literary highlights.

Mary brought all these experiences to the after recital dinners that either Sally or she hosted every Sunday evening during the summer season. It was her sharp wit, lively debating on any subject, and interest in teasing out people's true passion in life that created the dinner entertainment. And as the evening was winding down amongst the fine company and delicious meal she was the one who ordered a creamy frozen dessert with enough spoons for everyone to share.

On Feb. 11, 2015, Mary Kennedy, 77 years young, died peacefully at home after a year-long battle with lung cancer, surrounded by her family, husband Don, daughter Jocelyn, and son Benjamin.

play a central role in local carillon activities. Most of them employ an official city carillonneur.

Belgian carillon culture has been remarkable in achieving an equilibrium between innovation and respect for the historic role of the carillon. Moreover, it has created a broad platform of cooperation: local carillon actors exchange experiences with the two national associations, with carillon organisations in other countries and with the World Carillon Federation. That broad platform of cooperation has strengthened the dynamism of carillon culture considerably.

Faro (Flemish Interface Centre for Cultural Heritage) and the administrations of the Flemish and French ministries of culture in Belgium agreed to apply for UNESCO recognition as intangible cultural heritage. That recognition applies to the carillon repertoire, the training of carillonneurs, concert traditions and story-telling about the carillon.

UNESCO values the year-long experiences and actions in Belgium for transmitting and developing the carillon culture, and appraises them as an example for heritage communities all over the world.

The recognition by UNESCO is an important moral support for the carillon culture in our country and a reward for the commitment of dozens of carillonneurs and carillon lovers in Flanders, Wallonia and Brussels.

Sven Gatz, Flemish Minister for Media, Culture, Youth and Brussels:

"Carillon music has been offering our towns a unique atmosphere since 5 centuries. I hope that we will enjoy carillon music for a very long time. UNESCO recognizes the creativity of carillonneurs and others who keep this cultural form relevant for the local communities of today."

Joëlle Milquet, Vice-president of the Federation Wallonia-Brussels, Minister of Education, Culture and Youth :

"Carillon music is the musical voice of our cities. Even today it contributes greatly to the quality of life in our urban environment. I congratulate the carillonneurs and carillon enthusiasts to whom was awarded this international recognition, for their continuous efforts in safeguarding and renewing this priceless intangible heritage."

UNESCO file of the Belgian carillon culture:

www.unesco.org/culture/ich/index.php?pg=00581.

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