A CARILLON is a musical instrument consisting of at least two octaves of carillon bells arranged in chromatic series and played from a keyboard permitting control of expression through variation of touch. A carillon bell is a cast bronze cup-shaped bell whose partial tones are in such harmonious relationship to each other as to permit many such bells to be sounded together in varied chords with harmonious and concordant effect.

from the Articles of Incorporation of The Guild of Carillonneurs in North America

Published by The Guild of Carillonneurs in North America

Editor:
Kimberly Schafer, 5402 S. Dorchester Ave., Apt. 3, Chicago, IL 60615. U.S.A.

The views expressed in this publication are not necessarily those of the editor and do not necessarily have the endorsement of The Guild of Carillonneurs in North America.

Starting with Volume 56, 2007, PDF files of The Bulletin are available in the members’ section of the Guild’s website: www.gcna.org

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Printed in May 2017 by Edwards Brothers Malloy, Ann Arbor, MI 48103. U.S.A.
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COVER: Harkness Tower at Yale University. Credit: Claire Mufson
Margo Halsted, 52 Years in the Carillon World
An Interview by Judy Ogden

Margo Halsted has made enormous contributions to the carillon world through instruction, performance, consultant work, and research publications. She taught carillon at UC Riverside for ten years before becoming assistant professor of campanology and university carillonneur at the University of Michigan in 1987. After retiring in 2003, she became the adjunct assistant professor of carillon at UC Santa Barbara. She has consulted on the installation and renovation of several carillons, including at the University of Leuven, UC Berkeley, and the University of Michigan. She has coedited publications of historic carillon sources and has served the GCNA as board member and committee member, including in her current position as chair of the associate carillonneur exam committee. She has been honored by the GCNA with Honorary Membership, the Certificate of Extraordinary Service, and the Certificate of Commendation. UC Berkeley awarded her its eponymous medal in 1983 for her extraordinary work in service of the music of bells. This interview was conducted in July 2016.

JO: Margo, as an introduction, please give us an overview of what you are doing now.

MH: For the past eight years, I have been teaching and performing on the 61-bell Petit & Fritsen carillon at the University of California, Santa Barbara, where I am an adjunct assistant professor. I also chair the GCNA associate carillonneur exam committee, work as a member of the Bulletin committee, and am consulting on a new carillon in Maryland.

JO: What is your family background?

MH: I am a native Californian, an only child, and my family moved a lot. My mother played the piano, and she worked diligently for many years to make sure that when we moved to a new town, I had a good piano teacher and practiced. My piano teacher in early high school in El Centro also taught me to play the organ. I attended Stanford University as a music major, thinking I would study more organ and become a better performer—and that was what happened. I was hired to play the organ in a nearby church while at Stanford. I married Steve Halsted before my Stanford senior year and graduated in 1960.

JO: When and where did you first hear a carillon? What were your first impressions?

MH: We were back at Stanford in 1962 after living two years in Maryland, where Steve was an engineer working at the National Security Agency. We then had two small children, ages one and a half years and five months. Steve was studying for a doctorate in electrical engineering. I went to an engineering wives club meeting because I knew that the speaker, an engineering professor, James B. Angell, was the one who played the Stanford carillon located in Hoover Tower.

Even though I had been a music major at Stanford, I had never really heard its carillon, except for the automatic playing of one song at noon and another song at 5:00 p.m., the same uninteresting music every day. I had never seen the entire carillon because the wires came up from the floor below to sound the bells. Somehow, I knew there was a musical connection there that I might fit into. I listened to Angell’s lecture about his engineering work. During the question time, I asked what it was like to play the carillon. Later that evening, I made a point of speaking to him again about the carillon. He

Margo Halsted and her UC Santa Barbara students: (l to r) Cindy Shen, David Hwang, Iris Zijing, Margo Halsted, Angela Alby-Yenney, Sophia Two. Credit: Margo Halsted, 2014.
invited me to meet him at the Hoover Tower back door the next Friday afternoon to watch him play. I was there waiting that Friday afternoon—and then every Friday afternoon after that!

Margo Halsted the year she started playing carillon, with son Christopher. Credit: Steve Halsted, 1962.

I was mesmerized by Jim’s playing and asked if I could study with him. He said no, because there was no practice keyboard. Over the next few times that I came to watch, he let me try some simple melodies, and we played together, with him playing the bass clef with his hands. Soon I could play with both hands and feet. Some months later, when Jim was to be away, he left the key for me, and I went up and played all by myself. What a thrilling, wonderful, and powerful feeling I had! I was hooked. That afternoon was my most fun carillon experience ever. Jim Angell ended up appointing me the associate carillonneur, and one year, when he was on sabbatical leave, I got to play before several important university events. My name was in the programs, and I was invited to receptions at the president’s home—hooked even deeper!

The Stanford carillon had 35 poorly tuned Michiels bells that transposed up a minor sixth. The player could not hear well at all because the bells were on the observation deck and the keyboard was in the library stacks a floor below, with only a trap door that could be opened to hear. The keyboard action was very noisy. Years later I was able to fix those problems and add a practice keyboard.

JO: Who were your other carillon teachers along the way? Give us some reflections on those experiences and what they inspired in you.

MH: For a writing class I took a few months ago, we were asked to write about the mentors we had. In my life, seven of my eight mentors were piano, organ, or carillon teachers. The four carillon teachers were the most important.

When the UC Riverside carillon (Paccard, 48 bells) was completed in 1966, I was living about 100 miles away in Santa Monica. Jim Angell and I went to Riverside so that we both could see and hear the carillon for the first time. I met the UCR carillonneur, Lowell J. Smith. Immediately, I started lessons with him, continuing for several years to study while I worked on an MA in music (performance practice of carillon).


Lowell had attended the Netherlands Carillon School, whose founder-director, Leen ’t Hart, would visit Riverside just about every summer. Leen invited me to study at his school. We worked out a plan whereby I would register at the school for a year (1980–1981) but remain in California while sending him a tape each month of pieces he assigned. If all went well, I would then travel to the Netherlands to take the exam. Leen had one really important requirement: before sending the tape, I was to watch the score while listening to my recording as if I were him. I was then to send my comments to him about the playing. Well, I ended up redoing every tape! I have found this method of individual study invaluable for myself and for my students. It’s actually giving yourself a lesson.
In May 1981, I attended the Netherlands Carillon School in Amersfoort for three weeks. Leen assigned me to Timothy Hurd, a recent honor graduate, who quizzed me constantly about carillon history and critiqued my daily playing on the Amersfoort carillons. As a result, I was well prepared and was one of three students who passed that year to earn a Practical Diploma. I am very grateful to Jim Angell, Lowell Smith, Timothy Hurd, and Leen 't Hart for their professional assistance.

JO: Please tell us about your GCNA examination experience.

MH: Jim Angell, Lowell Smith, and I all successfully played our examination recitals in Ottawa in August of 1967, the first time any Californians had played the exam. At that time, the exam required performing a half-hour recital, including any Vanden Gheyn prelude, as well as arranging and playing a piece of our choice. There were six of us playing the exam, in addition to four other recitalists. Time in the practice room was tight, and I needed to practice there because the pedal spacing was not what I was used to. I only had 20 minutes of playing time on the carillon several days before I played my exam. However, I can still recall the feeling of freedom and great concentration that I felt as I played the recital. I even remember some of the kind comments the committee members made about my recital when they met with me to tell me I had passed. The whole experience, including Ottawa, the Parliament Building, and the Peace Tower carillon, has become a wonderful memory.

JO: What are some of your most memorable carillon-related experiences?

MH: The University of Michigan

I had been at UC Riverside for ten years, in charge of the carillon and teaching carillon, organ, and two other classes as a lecturer. Then, in 1987, a position opened at the University of Michigan School of Music: assistant professor of campanology and university carillonneur. Alas, it was only a half-time position, but I decided to apply.

About two weeks later, in Burton Tower, I performed a short program for the dean of the Music School and a faculty member who were listening below. They came up afterward to talk to me. After about a half hour of their questions and my answers, I was offered the position (O, my! Happiness!).

They arranged for a realtor to take me around to see what rentals were available. I picked an apartment on the 26th floor of a building two short blocks from the tower — with a great view of the bell tower. I moved into that apartment three months later.

When I started my job, I basically had to create a program from scratch. Bill De Turk had been at the university for seven years as a very part-time employee, driving to campus one day a week from his home about an hour away. Bill had some work done on the carillon that hadn’t been completed. Fortunately, there was some money available, and Richard Watson was able to come and get everything shipshape. Little by little, students appeared, and about a year and a half later, I had a thriving program going.

I love teaching carillon! Thirty students who have studied with me over a 38-year period have passed the GCNA carillonneur exam.

I believe that the University of Michigan, during my years there, was the very best possible carillon position in the world, mainly because I had a lot of support from my dean, other faculty, and the students. (I know that such is not always the case.)

A joke: Burton Tower is the tallest building on campus, and so the carillonneur has the highest office in the university!

The public was able to go up to watch the daily weekday noon playing by me and my students, and to see the bells. We were also allowed to play the bells weeknights between 5:00 and 7:00 p.m. Many students, as well as some faculty and townspeople, wanted to play the carillon. I chose my students carefully, first making sure that the applicants played the piano musically and well. At one time, I had 12 students, although I preferred no more than 8—10. Fortunately, after some years, we had three practice keyboards. I think there are very few other towns where such a large percentage of the population knows how a carillon is played. At least one of my consulting jobs was the result of someone who came up to
watch the concert and decided that he wanted an instrument like that at his alma mater.

Graduate organ students discovered that playing other keyboard instruments helped them find teaching positions after they graduated. At present, four of my former students are full professors and university carillonneurs and organists at their universities, and others play and teach carillon in other schools and churches.

Burton Tower is next to Hill Auditorium, and the University Musical Society gave two free tickets to the carillonneur who played as the public arrived before each event in the auditorium. My students and I took advantage of that offer many times.

My half-time salary increased to 80 percent of full-time the next year and then to 100 percent some years later. Tenure came after ten years, and I was given emeritus status when I retired in 2003. One day, I received the usual notice that my salary had been automatically deposited at my bank; however, the amount was greatly increased. I knew something was wrong and went to the office to ask about it. I was assured that nothing was wrong. The new female dean of music had brought up all the female teachers’ salaries to be equal with the men’s salaries.

At the university I was director of the Stearns Collection of Musical Instruments. I also directed a handbell choir, taught music history, and gave many tours and talks. I made sure that the carillon was an integral part of many campus and community events, including university and school graduations, the Ann Arbor Art Fair, and a celebration of the 65th anniversary of Burton Tower with bells and brass, concluding with refreshments for the public.

About seven years after I arrived at the University of Michigan, the dean of the College of Engineering contacted me. He said that the Burton Tower carillon was such a success on Central Campus that he would like to have another carillon on the newer and nearby North Campus, where his college was located. When he asked me if I would help with this project, my heart skipped a beat. I calmly said something like, “Of course, I would be happy to help plan the new carillon.” (I never mentioned that most carillons had large bells going down only to a C bell of about two and a half tons. I just planned another grand carillon with a bourdon of six tons, so that the University of Michigan would have two grand carillons!)

The Lurie Carillon dedication in 1996 was an amazing spectacle, with the University of Michigan School of Music brass band at ground level playing along with the carillon in a performance of a suite from Mussorgsky’s *Pictures at an Exhibition*, with fireworks at the end. There was a screen in the cabin showing the director down below. Because I could not watch the director from a screen behind me, Ray McLellan directed me from the side while watching the other director. Once the new carillon was completed, the students and I also played a 30-minute program on it every weekday at 1:30 p.m., and visitors were able to go up to watch. We also had a summer carillon series with a screen on the ground so that people could watch the performance from below; visitors were welcome to tour the tower after the concerts.

**The YMCA in Jerusalem**

In April of 2000, I received an email from a German friend who was in Jerusalem on a fellowship. She told me that she had a double room in a student house near the Old City, and that I was welcome to come and spend some time there. I have never planned a trip abroad more quickly! First I sent a fax request to the YMCA in Jerusalem, asking if it would be possible for me to play their three-octave instrument between certain dates in May. I received an email reply saying that the Greek president was to speak and the Greek Radio Orchestra was to give a concert in their building on May 16. Afterward there would be a reception at the hotel across the street. I was invited to play after the concert as the audience was walking to the hotel.

I agreed to play, and quickly arranged the Greek National Anthem and another Greek song for carillon. I tried out the bells before the orchestra concert, and it turned out that the musicians heard the songs from their hotel rooms across the street. At the reception, one orchestra member learned that I had been the one playing the bells, and he called over the entire orchestra to talk to me and ask how I played that music for them. At another session on the carillon a few days later, I played my arrangement of “YMCA.”
September 11, 2001

Shortly after the 9/11 attack, the University of Michigan asked me to play a suitable program the next day at noon on the Lurie Carillon. I played solemn music for 30 minutes, while students stood quietly all around the tower. Many later mentioned that solemn time to me. I was also asked to play the Burton Tower carillon before an all-university memorial gathering at nearby Hill Auditorium several days later.

Speaking in Tongues

For one four-year period, starting in 1985, I was chair of the GCNA World Carillon Federation (WCF) committee. The member-country delegates met in Douai, France, the year before the next WCF meeting. I remember going to church and understanding just enough to know what the Bible readings were about. It was Pentecost Sunday. Afterwards I attended a lunch meeting of the delegates. Sitting at the lunch table, sipping wine while listening to at least five languages being spoken, I was amazed, because it seemed to me that I could understand the conversations much better than usual.

WCF Congress 2014

During the World Carillon Federation meeting in Antwerp in 2014, I happened to be in the cathedral tower with other visitors when Geert D’hollander, the former carillonneur there, suddenly appeared and played through an early carillon piece at a very fast tempo. Never before had I seen someone keep his hands so low and move them so fast. He didn’t bother to alternate his hands, but that didn’t matter because his touch was so even and low. (It was obvious that he was “checking out” the keyboard before his later recital.) He finished the short piece and disappeared down the stairs, leaving those of us in the playing room in awe.

JO: I know that you have done a lot with carillon development and renovations. Please tell us about some of them.

MH: My consulting career began when I visited the library tower at the University of Leuven in Belgium in 1979. The 48-bell Gillett & Johnston carillon and its lovely library building had been paid for with American funds after World War I to honor American engineers who lost their lives in the war. However, here was the carillon, after World War II, in pretty bad shape with not all notes playable. Over a period of four years, I was able to mobilize contributions from the university, the same engineering societies in New York City who had donated the first carillon, some businesses and banks in Leuven, and private donors. All the donors’ names are on a plaque near the stairs to the carillon, and some GCNA members’ names are on that list. Royal Eijsbouts was chosen to do the renovation work. All but the largest G&J bells were removed and retuned, and new Eijsbouts bells were added. I now believe that 63-bell carillon to be the finest in Europe.

Margo Halsted giving an address at the Catholic University Leuven carillon rededication. Credit: Margo Halsted, 1983.

I have consulted on seven new carillons. Around 1977, the architect’s office of the University of California, Berkeley, asked me to advise them on their expansion of their Sather Tower Taylor chime into a 48-bell carillon. That project was completed in 1979, with bells by Paccion. A few years later, I was asked to advise them on adding more bells. The final result was a fully-chromatic grand carillon of 62 bells with a low G bourdon. The other new carillons were the Lurie Carillon on the North Campus of the University of Michigan; two carillons for Grand Valley State University (in Allendale and in Grand Rapids, Michigan); and carillons for Missouri State University; Ball State University in Indiana; and the University of Denver. The eighth project is a
new carillon in progress at Salisbury University in Salisbury, Maryland. I’ve also consulted on two new chimes and a peal of bells for a cathedral. Renovations, besides Leuven, included Michigan State University, Stanford University, and the Cornell Chimes.

Sometimes, while consulting, I’ve been very proactive. As I was about to start my teaching at the University of Michigan School of Music, I learned that the university’s president, Harold Shapiro, was going to leave to be the president of Princeton. I knew that the Princeton carillon greatly needed a renovation. Before he left, I met with him twice and later sent him a reminder about renewing the carillon. Several years later, I received a phone call from a man at the Princeton Alumni Society who said something like, “President Shapiro said that I should contact you about fixing up the Princeton carillon.” Robin Austin, in that area, had also been working on this matter, and he took over the planning and supervision of the work.

Around the year 1997, I had helped the Hoover Institution create a bidding request for upgrading the Stanford carillon. There were several options. The main features were to move the keyboard into a playing room up on the observation deck, retune the bells, and add more bells to bring the instrument up to four octaves in concert pitch. On one of my twice-yearly trips to California to visit my children, on a whim I decided to go to Stanford to check in on the progress of the carillon upgrade. My meeting with the Hoover person in charge was traumatic. He told me that they could not afford to move the keyboard up to the level of the bells and that the contract had been signed that very week for the cheapest proposal. He would not even listen to what I had to say and pretty much ushered me out of his office.

It was a Friday afternoon, and I was scheduled to fly back to Michigan the next morning. I sat on a lawn for about a half hour working up my courage. Then I walked to the president’s office and announced that I was an alum and wanted to speak to President Hennessey. After I explained my reason, the woman at the desk called the provost to speak with me. She listened carefully, looked at the proposals and bids, consulted with someone else, and came back to say, “Don’t worry about this matter. I will talk to the president, and he will take care of paying the additional money that is needed.” I left in a daze, hoping that what I heard was true. I didn’t remember the provost’s name, but years later I realized it was Condoleezza Rice, who later served as the U.S. Secretary of State. When I learned that she was a musician and a fine pianist, I realized that she could immediately understand how important it was for players to hear well the sound of their own music-making.

JO: You seem to have deep connections to Stanford.

MH: Yes, my two children and I all attended Stanford. After the upgrading of the Stanford carillon, we donated a carillon practice keyboard.

Another Stanford visit was particularly important to me. At my Stanford reunion in 2000, I happened to sit at a lunch table with Professor Peter LeSourd, who had recently retired from teaching at Saddleback College in Southern California. Peter had returned to his hometown of Seattle for retirement. Both of us were divorced and very happy to meet each other. Well, the next year Peter moved to Ann Arbor, and we were married in 2002, the year of the Ann Arbor GCNA Congress. (Peter came into my life just in time to help me plan and manage that congress.) In 2003 I retired from the University of Michigan, and we moved to Pasadena, California, near my four grandchildren.

JO: You have made several contributions to musicological research about the carillon. Can you tell us about some of your publications?

MH: 1) While I was searching for a topic for my master’s thesis, Ronald Barnes mentioned that there were several manuscripts at Bok Tower, brought over by Anton Brees when he came to this country from Belgium. I ended up writing my thesis about the two volumes of music arranged and composed by J. F. Volekert, carillonneur of Antwerp Cathedral in the 19th century.

2) In 1984, I was searching for a collection of 18th-century Christmas carillon music that is mentioned in Edouard Gregoir’s Bibliothèque musicale populaire. Acting on a hunch, I went to the Antwerp City Archives to ask if a certain collection of music was there. Mr. Van den
Nieuwenhuizen, the archivist, told me that the particular manuscript I wanted was not there, saying that the archives had very little music. He handed me a one-page listing of their music, and he offered to call the Antwerp Conservatory for me.

While he was on the telephone, I read through the list and saw that the last listing on the page read: ‘L’Europe galante’ 2 lianen + leerboekje Beiaard (‘The Gallant Europe,’ 2 files + small carillon book). The director hung up and said, “I’m sorry, their music mostly is not catalogued.” I responded, “Please show me this,” and pointed to the listing. The archivist rushed out and came back, beaming, with TWO carillon manuscripts. Not only was there a small carillon book of Christmas music (1728), there was also a treatise by Joannes de Gruyters on how to set a carillon drum!

With the help of Gilbert Huybens and Todd Fair, articles about the Christmas music were published in 1985 in the Yearbook of the Flemish Center for Old Music. The de Gruyters manuscript took longer to publish, because even native Flemish speakers were unable to decipher many of the words. However, Eddy Mariën’s mother, Tilda Pellegrims, was able to assist him in a translation because she had grown up speaking and reading the same Antwerp dialect as de Gruyters. Eddy and I published de Gruyters’ Rules for Programming All Carillon Drums in 2004.

3) In 2002, with Jill Johnston, I helped edit and publish the book Nora Johnston: A Memoir, by the woman who was the sister of Cyril Johnston of Gillett & Johnston and the aunt of Jill. Much of the book is about Nora’s years studying at the carillon school in Mechelen, where Jill found the manuscript. It is an engrossing description of a woman who broke through sexist restrictions several decades before the 1960s women’s rights movement.

JO: What have been your experiences with the guild and the WCF over the years?

MH: Over the years I have held some interesting guild positions. At my second congress, I was appointed guild secretary—a difficult job because there was only one person doing it (rather than two secretaries now), and computers were not yet available. I spent a lot of time typing and correcting my typing for correspondence. Later, I was the newsletter editor for ten years. There were no small computers available at that time, and I had to retype the submissions and struggle to design the layout. I was also a board member for two terms and have served on the publicity, exam, and WCF committees.

The associate carillonneur exam (AC Exam) was planned by several of us to “rope in” college students and others who only study the carillon a short amount of time while they are in a certain location. Our thought was that once they belonged to the guild, learned to play musically, and passed an exam, they would feel comfortable about returning to the guild when they were near an instrument to play. It’s working out that way! Since June of 2012, 20 people have passed the AC Exam, and most of them are from institutions of higher learning where there are carillons.

The guild has honored me with Honorary Membership, the Certificate of Extraordinary Service, and the Certificate of Commendation. I’ve been invited to perform and/or make an oral presentation at approximately 12 GCNA Congresses and three WCF Congresses. In addition, the WCF presented to me one of ten bells given out at the 1985 WCF Congress (for musicological research and publications), and in 1983, I was presented with the Berkeley Medal, which reads “University of California Berkeley honors Margo Halsted, who serves the music of the bells.” I’m listed in Who’s Who in America.

At a Belgian WCF meeting, I met David Shayt of the Smithsonian Institution’s Division of Cultural History, who invited me to apply for a short-term visitor appointment.

JO: Do you have any thoughts for the future of the carillon?

MH: I am really excited about the possibilities for the mobile carillon to increase interest in and knowledge about the art of the carillon. For example, I was in Asten, the Netherlands, at the Klok & Peel Museum (a particularly wonderful carillon museum) last December, for a ceremony to start the year of honoring the Belgian carillonneur Jef Rottiers for his marvelous paintings. There were talks by various museum representatives and government cultural ministers from both Holland and Belgium. I also gave a short talk because I had been the
owner of three of the large Rottiers paintings. Interspersed among
the talks, Eddy Mariën, who is Jef Rottiers’ stepson and city
carillonneur of Mechelen, Meise, and Halle, performed Rottiers’
arrangements on the Bronzen Piano that had
been brought into the museum for the day. (This
mobile instrument belongs to Koen Van Assche
and Anna Maria Reverté, and is lovely to look at
and listen to.)

The audience could tell instantly how a carillon
works and marvel at its sound. Later, at the
reception, many were examining the instrument
in detail. I’ve seen a mobile carillon on a stage
(WCF meeting, 2014) and in several other places.
I’m sure that more keyboard players of all ages
will be drawn to the carillon after seeing up close
how it is played.

When not in use elsewhere, the Bronzen Piano
“lives” in Koen’s home, where he teaches lessons
using the mobile instrument by way of a TV
screen and cameras installed there. Those who
can’t get to the Belgian Carillon School often can
take a lesson in their town towers or at their own
practice keyboard. These lessons are particularly
valuable for students who later plan to study in
Mechelen, in order to learn correct technique
before they arrive at the school. In June, the
Mechelen Carillon School received its new
mobile carillon, and I expect it to be heard a great
deal from its attractive storage and concert site
behind the school—and in just about any other
place it is requested.

If possible, I also think that a video of the person
performing up in the tower should be available
down on the ground for all to watch. The new
carillon in Maryland will have a permanent,
ground-level screen that may be activated when a
performance is taking place.

**JO:** What are your thoughts and hopes for the future
of the guild?

**MH:** Our members live far apart in the United States
and Canada, a different situation from some parts
of Europe. Most GCNA members don’t attend
the congresses, often because the meetings are
expensive and/or because of work schedules.
Therefore, most of us don’t know each other
well. In Europe, it is different, because it’s easy
to get together by train or car at a central place
by midmorning, meet and play, have lunch, play
and meet some more, and then go home late that
afternoon. Meetings are much easier to get to,
less time-consuming, and much cheaper. I have
no solutions for this meeting problem in North
America, although regional meetings can be very
good. There must be some ways of using the
internet to stay better connected with each other.

It’s a great joy and honor to be a part of such
an interesting art and to interact with its
practitioners. How else could I have met and
stayed with colleagues from many parts of the
country and the world—and also have them stay
with me? I certainly had no idea when I was
practicing the piano as a child, that I was training
my mind and hands to play a very different, yet
similar, instrument.

Judy Ogden’s involvement with
bells at Cornell University began
when she watched a friend play
the Cornell Chimes. Immediately
smitten, she began playing the
chimes, which she continued for
19 years, through several degrees
and work in the area. Upon
moving to Ann Arbor to teach
at the University of Michigan
School of Public Health, she began studying carillon with
Margo Halsted. She passed the carillonneur exam at the
Cohasset GCNA Congress in 1996. Since moving to South
Carolina in 2014, she occasionally plays the carillon at the
Citadel in Charleston. In her non-bell life, she volunteers as
a mediator/arbitrator in alternative dispute resolution and as a
Guardian ad Litem with the South Carolina court system.