

Carillon News



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Newsletter of the Guild of Carillonneurs in North America

Features

Congress in Paradise	1
From the President's Corner	3
Candidates for Board of Directors	8
Festivals and Symposia	12
Towers and Excursions	16

Plus

Calendar	3
Take Notes: Awards, Exams, Education	14
Overseas	19
Announcements	24
In Memoriam	26

Congress in Paradise



Experience Congress in Paradise as Bok Tower Gardens hosts the 77th GCNA Congress, presented by B.A. Sunderlin Bellfoundry. The Congress will be held Monday, June 10 through Friday, June 14.

Registration:

Register for Congress online via the GCNA website before May 1st to receive the early-bird rate of \$200. Regular rate (after May 1) is \$250. Spouses and guests who will be joining us for meals should register as a regular Congress attendee. Please note that guests who are not registered to attend or are not members of Bok Tower Gardens will be required to pay daily admission to the Gardens.

As you first arrive at the Gardens, you will stop at the entrance gate; please give your name and that you're with the GCNA Congress. On subsequent days, you will be able to show your Congress name badge.

Getting There:

If traveling by plane to Florida, you can select from several different airports: Orlando (MCO) is approximately a one hour drive from Lake Wales. Tampa (TPA) is approximately an hour and a half, and Sanford/Orlando (SFB) is between one and a

continues on page 4

Carillon NEWS

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GCNA mailing labels

are available to GCNA members as a free download from the members-only section of the Guild Web Page at www.gcna.org.

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

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From the President's Corner



Hello everyone,

This comes to you from the snowy, cold North with wishes for a warm, cordial landing in paradise as promised by the staff at Bok Tower Gardens as they welcome us to the 2019 meeting of our Guild. I'm suggesting to everyone that you book early in order to achieve the best possible rates and spaces.

It has been an active winter season for your board, with two conference call meetings and a lot of correspondence. We are watching the website changeover, looking forward to discussing and acting on the forthcoming strategic planning document, striving always to keep the examination process transparent and anticipating our time together in Florida for extended conversation and decision making.

I believe the organization is in an exciting period of growth with a healthy influx of talented and supportive young members. While we don't want to throw the "baby out with the bathwater," a moment of serious self-reflection can be beneficial for all concerned and will help to insure a bright and prosperous future for the carillon art in North America.

Best wishes to everyone for safe travels and I'll look forward to seeing you at Bok Tower Gardens in June.

A handwritten signature in black ink that reads "Julianne Vanden Wyngaard".

Julianne Vanden Wyngaard
GCNA President

CALENDAR

June 10-14, 2019	77th GCNA Congress, Bok Tower Gardens, Lake Wales, FL
Summer 2020	78th GCNA Congress and WCF World Congress, Longwood Gardens, Kennett Square, PA
Summer 2022	80th GCNA Congress, Rockefeller Chapel, University of Chicago, IL

half to two and a half hours depending on traffic. Since many people will be renting a car, we encourage you to share rides. Doodle polls have been set up so you can share what times you are arriving and departing to make your ride-sharing arrangements.

Accommodations:

There are two great options for accommodations. Balmoral Resort offers vacation rental homes in varying sizes from 2-6 bedrooms. The resort is about 25 minutes away from Bok Tower Gardens and is a great option if you're interested in sharing with each other or bringing your family. The homes are newly built and each includes a private, screened-in pool. They're offering a generous 30% discount for Congress attendees.

If you prefer a regular hotel or want to be a little closer, a room block has been set aside at the Holiday Inn Express in Lake Wales. The hotel is approximately 15 minutes away from the Gardens and includes free breakfast. They're offering a discounted rate of \$119/night +tax. The room block ends May 8.

Please call or use the links below to receive the GCNA discount:

Balmoral Resort
(866) 584-5527
<https://goo.gl/gcVv4Q>

Holiday Inn Express, Lake Wales
(863) 949-4800
<https://goo.gl/3KU2xW>

Special Highlights:

Kick off the Congress right with a cocktail reception, presented by B.A. Sunderlin Bellfoundry, following the opening recital by Geert D'hollander. The reception will be held at historic Pine-wood Estate on the grounds of Bok Tower Gardens.

This year's pizza party, presented by Royal Eijsbouts, will be held poolside at Balmoral Resort. In addition to pizza, there will be cake, drinks, cabanas, music, and water slides—you don't want to miss it! delicious ice cream and lots of yummy toppings served up by the Blue Palmetto Cafe.

A delicious "Sea to Shining Sea" banquet, presented by B.A. Sunderlin Bellfoundry, will take place on Thursday evening. We're going to be celebrating the one and only Milford Myhre as well as bringing back a favorite GCNA activity: an auction. This year's auction will benefit the Milford Myhre Listening Area at Bok Tower Gardens. If you're interested in making a contribution or

donating items for the auction, please email jfogel@boktower.org.

Pre-Congress Master Class:

There will be two pre-congress master classes with Geert D'hollander on Monday, June 10. There will be no formal topic, so please come with any questions you may have.

About the Instructor:

Belgian-American composer and carillonneur Geert D'hollander was named Bok Tower Gardens' fourth full-time carillonneur in October 2012. He has studied, performed, taught, arranged, and composed carillon music for more than 35 years. He has held permanent and guest teaching positions of carillon performance and composition at the Royal Carillon School in Mechelen, Belgium, the Dutch Carillon School in Amersfoort, and at the University College Roosevelt in Middelburg, both in The Netherlands. From 1997-1999, Geert was the Carillonneur and Professor of Carillon at the University of California at Berkeley, succeeding Ronald Barnes. He has made numerous carillon arrangements and composed more than 50 works for carillon, published worldwide. He was first prize winner in more than 30 international competitions for carillon or composition; was awarded the University of California Berkeley Medal for "Distinguished Service to the Carillon", and the prestigious Dutch "ANV-Visser Neerlandia Prize" with his carillon composition "Ciacona".

Post-Congress Excursions:

There will be not one, but two wonderful post-congress excursions.

Friday, June 14

Episcopal Church of the Ascension, Clearwater
Please join us for a post-congress excursion to visit the Betty Jane Dimmitt Memorial Bell Tower and Carillon. The Betty Jane Dimmitt Memorial Carillon is a 49-bell traditional carillon cast by Royal Eijsbouts and dedicated in 1982. The visit will include open tower time and an opportunity to view the Letourneau Pipe Organ, followed by a special dinner in the Parish Hall.

Transportation and dinner are generously being sponsored by the Dimmitt Family (registration required).

For those who would like a longer stay in Clearwater, the local AGO chapter will organize an organ crawl on Saturday morning, ending in Tampa (near the airport).

Saturday, June 15

University of Florida, Gainesville

Continue the fun with a visit to the Century Tower Carillon. The Century Tower Carillon is a traditional carillon of 61 bells, cast by Royal Eijsbouts in 1979 and expanded in 2003. The visit will include a recital by Dr. Laura Ellis, Associate Professor and Carillonneur, as well as open tower time. Travel via bus (additional fee) or on your own. Please note: a minimum number of attendees will be needed for the bus.

Please check the GCNA website for additional details and a tentative schedule. We will continue to update the website as we get closer to Congress.

We look forward to seeing you in the Gardens in June. It will be paradise for the #CarillonNerd.



Two Anniversaries, Two New Compositions

by Roy Lee

To celebrate its 200th anniversary in 2018, Metropolitan United Church commissioned new music for the choir, the silver band, and the carillon. Gordon Slater's "Carillon Impromptu for Metropolitan's 200th" was premiered at the annual Fall Fair on September 23, 2018. Gordon and Elsa Slater were in attendance, along with Carillonneur Emeritus James "Bud" Slater, as well as John Bordley and Carolyn Bordley, who were visiting Toronto after a cruise. The composition features tunes for thanksgiving hymns ("St George's Windsor", "Wir Pflügen", "Nun Danket," and "Wareham") and can be purchased at www.scoreexchange.com/scores/364660.html.

The University of Toronto marked the centenary of the end of WWI with its traditional Remembrance Service at the base of Soldiers' Tower, the university's war memorial. The Service was held on November 9, 2018, the final weekday before the armistice anniversary, and ended with the premiere of U of T alumnus Scott Allan Orr's "everything that rises must converge," a new carillon composition commissioned by the University for the occasion. Orr was the winner of a national carillon composition competition in 2017. It will be published by the GCNA this summer.

Live audio recordings of both premieres, performed by Roy Lee, are available at www.soundcloud.com/roywylee.



A Conversation with Milford Myhre

by Jaime Fogel

Given Bok Tower Gardens' beautiful carillon, artful Singing Tower, and lush, serene setting, it is no wonder that in the Gardens' 90 year history only four people have held the position of Carillonneur. Milford Myhre, Bok Tower Gardens' second carillonneur from 1968-2004, recently spent an afternoon with us in the Tower, so we took the opportunity to ask him a few questions.

(Responses have been edited for length and clarity.)



What first drew you to the carillon?

That's an interesting story. Because the first [I heard of the carillon was] when I was about eight years old and my aunt, who was afflicted with breast cancer, [went] to the Mayo Clinic. And she came back with a fascinating account: Mayo Clinic has a carillon on the top of the clinic.

At five in the evening, the carillonneur would play familiar hymns very simply, and she thought that was the most gratifying, restful cure. I mean it was not a cure, but it just eased her concern for those few hours. She was a very favorite aunt of mine, and very artistic. She also brought a book, not of Mayo Clinic, but of Bok Tower, of all things. This was in the early/mid thirties, so Bok Tower was not yet 10 years old. The publicity was still enormous on this strange thing that had happened in Florida. And that fascinated me, too, because it was a beautiful, beautiful tower to look at.

I was an organ major at the University [of Nebraska] and the university didn't have much of an organ for the students to study, so the organ teacher, who was organist at [First Plymouth Church] (which had the best organ in town), would have his organ class come out on Fridays to study organ repertoire at this organ so they could hear what it really should sound like. We were all freshmen up through seniors in the same class. So, after about a semester, one of the seniors, Ronald Barnes, drew me aside and he said, "You seem to be very interested in the organ but if you're smart, you might consider learning how to play the carillon here, because I'm the carillonneur and I'm going to graduate and I'll be gone." He said "they don't pay much,"—I think it was \$50 per year,— "but you play on Sundays, and the advantage is they give you a key to the church. And you could come out and use the organ any time, day or night, and have unlimited time on the organ." So, I did. I took his advice and then I got hooked on the carillon, too. I was there three years as the carillonneur, and I thought, "That's it for the carillon. I won't ever have a carillon job."

I was drafted into the army and ended up, of all places, in Europe. When I got out, I chose to take a discharge in Europe and had a year of study in Europe on the organ. By then I could get a GI Bill accommodation to study French at the Sorbonne. I went up to Belgium during that break before the term started and studied at [the Royal Carillon School in] Mechelen [Belgium] with Staf Nees. And that was a kind of renewal of interest.

After studying in France, I elected to go to the University of Michigan, and there they had Percival Price, who [was] an outstanding carillon person, so that kind of solidified me. But I really thought, "There are no paying jobs for carillon. It's just rare, it's a creepy job. Good luck." The summer I finished at Michigan, there was an emergency notice that came into the music department office, where my roommate happened to work, and he said there is a place in Indiana that is desperately in need of an organist. And it happened to be Culver [Military Academy] where I passed my exam to join the Guild because there is also a carillon in that chapel. And so there you go, I had ten years more of organ and carillon [at Culver] before I came down here [to Bok Tower Gardens]. So that was many interesting sides, beside from just the bare facts. I don't know what you call it? It was just... turns of fate, and wonderful, just wonderful.

Tell us a little bit about your predecessor, Anton Brees (1897-1967, Bok Tower Gardens Carillonneur 1928-1967)

When I came down the first year in '66, I thought it was going to be my one trip to Florida and I was going to make it count. So I asked Anton Brees, "What should I really see? Since this will probably be the only time I'll ever be in Florida." And he said, "Well, there are only two places." He was a rather conservative Belgian. He said, "There's the Ringling Museum in Sarasota"—I think he liked it mainly because they had the Rubens cartoons in the main room there—"and the Columbia Restaurant in Ybor City," he said. "That's the only other place. There's nothing else in Florida." Well, he was very wrong.

Why did you want to play at Bok Tower Gardens?

In simple terms, the carillon was the best one I'd ever heard of, although I'd never been here at that time. [Nellie Lee Bok] had contacted me and invited me down for guest recitals the previous year. But it was by far the best instrument and the best site.

And it was Florida. I had been ten years in Northern Indiana with winter and snow... Come down here and wear shirt sleeves in January, I mean come on!

You've been a long-time member of the Guild of Carillonneurs in North America and served as President, Vice-President, Secretary, and many other positions. Why was it important for you to be involved in the GCNA?

Well, the positions in the group aren't as important as just being a member. Because when I started in Lincoln, the nearest carillon was 300 miles away in Ames, Iowa. I mean, we were the only one in Nebraska; [it] was the only one in Iowa then. We were few and far between, so if you wanted to have any contact, you had to be a member. You had to know how to reach somebody who played, and that's still true. Less so than before, but...

I think you just have to show your interest in what other people are doing, and try to find out the best of what they're doing and do it yourself, if you can. That's my opinion. I think you have a responsibility to make it shine, you know? To make it really something that people want to come back and hear again.

You twice hosted the GCNA Congress here at Bok Tower Gardens in 1968 and 1979. Bok Tower is going to host Congress again in June 2019. Is there anything special you'd like to see, or any wisdom you can share for our upcoming Congress?

I think the place speaks for itself. If you can make sure that people are able to experience what is possible here. I mean, for me, that's the best thing that can happen. It has a good reputation that people want to come here and so you've got everything going for you. And if you can provide them with whatever extra there is to make them want it even more, that's wonderful. Just show off the instrument.

What is your hope for the future of the carillon art?



I hope for an infinite number of people like Julie [Zhu]. All the young people that are smart and love the instrument and are willing to work hard. And really have imagination, as well as the desire to make what they're imagining work. That's the hard part.

Promoting the Carillon at Summer Recitals

by Scott Hummel

As you read this, we are rapidly approaching our busiest season for the carillon. With the numerous summer recital concerts all over North America and beyond, it is our best time to promote our instrument to the general public and raise awareness for the GCNA.

This past summer, we unveiled the GCNA logo cards at our congress in Springfield. The logo cards are available for use by any member of the Guild, and the print files can be found on the Guild website. I invite you to take advantage of these cards and have them available in your town and at your concerts. Our new website has been up and running for nearly a year and is an excellent resource for anyone looking to learn more about the carillon. I invite you to share it with your audience and be sure to visit it yourself if you have yet to explore the update.

Again, this year, we are asking that you include a note about the GCNA in your concert programs and materials. This small step can make a huge difference in our efforts to promote our organization. Don't forget to keep us updated on your events and news. If you'd like your tower or event to be featured on the GCNA Facebook page, be sure to send us an email with the appropriate information and pictures, if possible. I wish you all the best as you finalize your summer schedules, and I look forward to seeing many of you #CarillonNerds at Bok Tower Gardens for the 77th Congress, a *Congress in Paradise*.



Candidates for Board of Directors



Wesley Arai serves as University Carillonneur at the University of California, Santa Barbara, where he performs regularly on the Storke Tower carillon and maintains an active carillon studio. He has been a member of the GCNA since 2007 and serves on several committees, including Associate Carillonneur Examination, Heritage Music, Johan Franco Composition Fund, Music Publications, and Ronald Barnes Memorial

Fund.

He studied carillon with Jeff Davis at the University of California, Berkeley and became a Carillonneur member of the GCNA in 2008. He is active as a guest recitalist, performing throughout North America and abroad, most recently performing in Australia. He is also 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, playing trombone and tuba in a community band, and being keyboardist/conductor in a local musical theater pit orchestra.

Wesley holds B.A. degrees in Mathematics and Statistics from the University of California, Berkeley and an M.A. 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 with an analytical/technical background, I feel that I can lend a useful and unique perspective to the Board. If elected to the Board, I would promise to represent the entire Guild membership as best as possible. I would strive to ensure that the Guild actively retains and engages its existing members, attracts new members, and continues its efforts to promote the carillon art.



Jeremy Chesman has served as University Carillonneur and Professor of Music at Missouri State University since 2002. He also recently

served as the Interim Department Head of Theatre and Dance. He was the first recipient of the Master of Music degree in Carillon Performance from the University of Michigan, and subsequently received a Final Diploma with Distinction from the Royal Carillon School of Belgium. While in Belgium, he was a Fellow of the Belgian-American Educational Foundation. In addition to his carillon degrees, he has a Bachelor of Music degree with Honors and a Doctor of Musical Arts in Organ Performance.

Dr. Chesman's carillon studio has included students earning degrees in carillon (Sara Elias and Joe Dias) and students who study carillon as a secondary instrument. He has performed extensively throughout North America, Europe, and Australia. His scholarly interest in carillon pedagogy is reflected in his articles in the *GCNA Bulletin*, *The American Organist*, and *The American Suzuki Journal*. His book, *Making Music on the Carillon*, was published by American Carillon Music Editions.

As a member of the GCNA, Dr. Chesman has served on the Examination Committee, the Membership Committee, the Professional Concerns Committee, and on the editorial board of the *Bulletin*. In 2015, he hosted the 73rd Congress of the GNCA at Missouri State University.

I have been a member of the GCNA almost as long as I've played the carillon. In that time, I have valued the community of the organization for the broad range of people that it represents: full-time carillonneurs, part-time carillonneurs, enthusiasts, students, and those who are in-between categories.

I care about the long-term success of this organization, and want to make sure that the voices of all members are heard on the Board. If elected, my primary goal would be to work with members and the Board to define our value proposition. That is, what are the specific benefits that members can receive from the organization. That may involve studying our examination procedures to help all members receive recognition for improving their playing, revisiting Congress hosting guidelines to make our annual meetings more useful to members, or finding ways to respond to those whose memberships have lapsed to reintegrate them to the Guild. By identifying and communicating specific expectations and benefits available to members, we can help ensure lasting memberships to strengthen our community and further the carillon art that we love so much.



Roy Lee is Carillonneur of Metropolitan United Church in Toronto, Ontario, Canada. He also performs and teaches at the University of Toronto. He became a Carillonneur member of the GCNA in 2000, after his junior year at Yale University, where he served as co-chair of the Yale Guild for two years. He has performed in Canada, the U.S., and overseas, and gave recitals at the 2006 and 2012 Congresses. He has attended most Congresses since he joined the Guild in 2000. In recent years, he has introduced

the carillon to a number of students, including several who have attended a Congress, and two who have passed the Associate Exam.

Roy has served on the Board since 2016 and as Vice President of the Guild since last summer. He is chair of the Associate Carillonneur Exam committee and a member of the Legal Committee. He was a member of the ad hoc Strategic Thinking Committee established by the Board to provide advice about best practices to improve the governance and operational and strategic decision-making capabilities of the GCNA and its Board. He chaired the ad hoc committee that did the preparatory work for what led to the last revisions of the Bylaws in 2006.

In 2015, Roy graduated with great distinction from the Koninklijke Beiaardschool "Jef Denyn" in Mechelen, Belgium. He holds a B.A. in history (Yale) and a J.D. (Toronto). He is a government lawyer by day, plays the organ at his church, and enjoys curling recreationally.

The Guild can advance the carillon art in North America by encouraging members at all stages of development to become better musicians; by supporting the development of repertoire appropriate for our instruments and our audiences; and by partnering with members to advocate for new carillon installations and programs and for improvements to existing ones.

Guild members are full of good ideas. Our finances are in good shape at the moment. If re-elected, I would use my professional expertise in public governance and administration to help to ensure we apply strong decision-making frameworks to establish priorities and allocate resources. The ad hoc committee's recent report to the Board gives us a road map to reconsider, reform, do better and do more. I hope to contribute to that discussion, and most importantly, to help to do the hard work of turning good ideas into reality.



Carrie Poon began her carillon studies in the student guild at Wellesley College, where she studied with Margaret Angelini and graduated in 2005 with a B.A. in music, and in cognitive and linguistic sciences with a concentration in philosophy. She went on to study with Steven Ball at the University of Michigan, where

she was awarded an M.Mus in carillon performance and a Master of Science in Information.

In 2015, she traveled to Mechelen on Wellesley's Mary Elvira Stevens Traveling Fellowship. At the Royal Carillon School 'Jef Denyn', she studied with Eddy Marien.

In her professional life, Carrie has taught undergraduate biology and monged cheese, cured meats, and bread. She has also worked in library services at public and university music libraries. She lives in Chicago, Illinois.

I have had the privilege of belonging to communities that are built on the idea that through service, excellent, rewarding outcomes can be sustainably produced. This service is internal as well as external; it begins with service to ourselves and to each other, and in that environment, we can do our best work, cooperatively, and as individuals. It means being good to each other, it means being good to ourselves. It means being good to the wider circles touched by our community. It means expecting the same of each other.

I approach my work with the GCNA in the same spirit, serving as Recording Secretary for the Board of Directors and the General Membership, and in committee work on the Carillon News. There was a need, and I want to help. As with all endeavors, I'm always learning. Serving in these roles for the past four and a half years have taught me a great deal about how our organization operates, and I'd like to make these insights--and all our insights--accessible to and useful to the Membership, now and of the future.

The GCNA is at the beginning of a process of rigorous and fruitful work that will require we all ask ourselves what skills we can lend to ensure a well-planned, up-to-date future. A theme in the recommendations of the Ad-Hoc Committee on Best Practices in Strategic Thinking is documentation: of processes, of knowledge, of records. As Recording Secretary, I'm interested in the archival

and access destiny of the minutes that I produce and the reports that we consolidate. Over the course of several cycles, I have refined my ideas of how to transcribe our meetings into coherent, formal records, but I believe strongly in the need for defined requirements, uses, and procedures. This clarification will ensure both that what is produced is consistent, whoever is involved, and that it is what we need.

Across the areas addressed by the recommendations, such codification comes up again and again. Some committees already have well-developed procedures. Recent experiences with the Carillon News have convinced me that we should all have documented and clarified, though flexible and responsive, definitions in our committees and Board roles and activities, ones that can guide us now and that can be given to those to come. Strong organizations examine their culture and mission and build their practices to close the gap between them. Doing so is part of good service internally and externally, because it allows members of the community to work well.



Kimberly Schafer began learning the carillon as an undergraduate at the University of Michigan with Margo Halsted in 2000, and became a Carillonneur member of the GCNA in 2006. She also earned the diploma with great distinction from the Royal Carillon School “Jef Denyn,” studying with Eddy Mariën,

in 2005. She has also studied with George Gregory. During her seven years in Austin, Texas, Schafer started a carillon instruction program at The University of Texas at Austin that continues today as a student guild. She has performed in residence at The University of Michigan, The University of Texas at Austin, Princeton University, and The University of Chicago, and currently performs regularly on the carillon at St. Chrysostom’s Episcopal Church in Chicago, an instrument which was dormant before her advocacy renewed it.

Schafer has taught carillon for over ten years and, although not currently teaching, she looks forward to teaching again when St. Chrysostom’s is able to welcome carillon students. She has performed in recital in the United States, Belgium, the Netherlands, and France.

Schafer also has a research interest in carillons and bells. She translated André Lehr’s campanology textbook for publication in the 2005 Bulletin. Kim won the first Ronald Barnes grant in 2007 to fund her dissertation research. She earned her PhD in musicology in 2010 from The University of Texas at Austin, writing her dissertation on the role of carillons and chimes in instilling nostalgia in American university communities. After serving on the Bulletin committee for many years, she assumed leadership of the committee in 2016 and has published three issues as Chair.

Her evolving interest in bells has led her to a new advocacy role: she founded Community Bell Advocates, LLC, along with Jim Fackenthal and Dan Frysinger, to advise institutions with tower bells on their repair, performance, instruction, and program design. Recent projects include advising St. Chrysostom’s Episcopal Church on renovating their carillon, teaching carillon lessons at Plainfield United Methodist Church in Plainfield, Illinois, and researching and advising the village of Niles, Illinois on the history and repair of the bells in their Leaning Tower of Pisa replica.

She has experience serving as a board member of a non-profit arts organization for three years and in managing six-figure budgets as a university administrator.

To ensure a vibrant future for the carillon, carillonneurs must continuously advocate for their instrument to build the audiences and institutional support we need. As a board member, my top priorities would be to support efforts to expand the role of the carillon, broaden carillon audiences, and promote best practices for institutional stewardship of carillons. I will support the GCNA by taking a proactive role in community building. Some ways the GCNA might expand their reach is by coordinating regional and continental wide efforts to ring carillons for special events and commemorations to further integrate the carillon in our culture; by forming ties with other tower bell organizations in order to work together to promote all tower bells; and by encouraging the composition and arrangement of music that directly speaks to minority populations. I will also support the GCNA by raising institutional support for our instruments. One way is to devise best stewardship practices for institutions to stimulate well maintained instruments and reasonable access to practice keyboards and instruments for continuing players.

FESTIVALS AND SYMPOSIA

Texas Regional Carillon Conference

by Lynnette Geary

The 26th annual Texas Regional Carillon Conference met at Baylor University in Waco, Texas, October 19-20, 2018. Twenty-two attendees braved a rainy weekend for food, fellowship, and music.

The Conference opened with a delightful recital by Florence Scattergood at St. Alban's Episcopal Church, followed by a tour of the tower, and a presentation about the church and the carillon. As construction was underway in 1952 to expand the church building with a narthex and tower, The Reverend Charles A. Higgins began negotiations with Petit & Fritsen to install a carillon of 35 bells, plus a sub-bourdon swinging bell. The Reverend Higgins spent two weeks of intensive work with Ronald Barnes at the University of Kansas, and performed a student recital there to complete his training. So began a successful promotion of the carillon as a unique and important outreach for the community.

Samuel Hord presented a late afternoon recital ranging in styles from baroque to the modern masterpieces of John Knox to folk song arrangements. Mr. Hord passed his GCNA Carillon Exam recital at the Springfield, Illinois 2018 Congress, and it was enjoyable to hear him play again.

Karel Keldermans, Carillonist for Concordia Seminary, St. Louis, Missouri, performed the final recital for the day, with his characteristic grace and artistry. The program featured Karel's composition "Butterfly Dancer" in honor of Tom Collins, who passed away on October 3rd.

Dinner was served in the Reynolds Conference Suite, and we enjoyed good food and time together. Karel gave an eloquent tribute to Tom. We missed our friend whose humor, kindness, intelligence, and 100% support for the carillon was remembered by all of us. The absence of George Gregory, too, was keenly felt at this difficult time.

Saturday morning began with a continental breakfast at the Reynolds Conference Suite. Shannon Richards gave an informative overview of her research on bells in Texas, noting several towers that are not well-known.

Austin Ferguson inspired us to use social media to develop interest in the carillon. Various social media outlets, such as Facebook

and Instagram, are good ways to communicate about activities and events associated with particular carillons. Live streaming for recitals or educational presentations is an effective, inexpensive way to generate interest in the carillon.

The presentations were followed with more coffee and the members' recital, which was great fun. We had ten participants, and the rest of us enjoyed music in the rain. Pieter Blonk graciously took our annual group photo, which we managed between rainfalls, and we adjourned to the Reynolds Suite for box lunches.

Many, many thanks are extended to those who helped organize our Congress this year: Baylor Facilities zone manager Derick Kerbyson for working with Verdin for recent upgrades for the McLane Carillon, the Event Services staff for reserving our meeting room, Chelsea and Stephanie with the Baylor catering service for taking such good care of us, Mary Ila Colvin for donating our snacks, John Geary for designing our Conference sign, student carillonist Kaitlyn MacNair for her hard work and graciousness behind the scenes, and to Mark Geary for general anything-as-needed.

As Conference attendees left for their various destinations, we were reminded that music is important to us, and that the carillon gives us the means to make a difference in our communities through artistic expression, comfort, entertainment, contemplation, joy. Until next year...



2018 Percival Price Symposium: Looking toward the Future

by Andrea McCrady

Since 2009, each autumn the House of Commons of Canada has hosted the Percival Price Symposium in Ottawa. Its topics acknowledged the legacy of the first Dominion Carillonneur, Percival Price, through performance, teaching, and understanding the history of the Peace Tower Carillon and carillon art in North America. The theme in 2018 was “Renaissance Carillon,” focusing on the future of the Peace Tower Carillon, rather than exploring its history. Access to the Peace Tower is through Parliament’s Centre Block building. Because of the closure to the public of Centre Block in 2019 for at least a decade to the public, the tenth Percival Price Symposium in 2018 marked the last in the series, although regular carillon recitals will continue.

On the weekend of the symposium, the fall color was at its height. There was a record number of registrants (58), including active carillonneurs from Ontario, New York, South Carolina, Illinois, California, and Idaho. The symposium also served as a “release party” for the *Chime In, Canada!* carillon double CD, so that the participants could immediately acquire one at the Parliament Boutique.

The guest artist was Wylie Crawford, past President of the World Carillon Federation, carillonneur at the Chicago Botanic Garden, past carillonneur of the Millennium Carillon in Naperville, Illinois, past performer on the mobile carillon in the *Cast in Bronze* production, and Senior University Carillonneur at the University of Chicago. In that latter capacity, he oversaw a major rehabilitation of the 72-bell Gillett & Johnston carillon within the past decade. Consequently, his symposium lecture went into detail about that experience, sharing many technical and logistical insights.

As in the past, the guest artist also played a recital and conducted two master classes. The Saturday teaching session was attended by six carillon students from Ottawa and Toronto, and the instruction in the playing room was transmitted to an audience in the ground-level Commonwealth Room. This year’s technical upgrade of the audiovisual transmission from the playing room was a definite improvement, and the audience was unanimous in its praise for the fine quality of the sound and video. There was abundant opportunity for players and non-players to mingle and discuss the carillon. The Sunday morning master class and “open tower” session were greatly appreciated by the out-of-town players and students. At the conclusion, the annual Canadian student recital showcased the increasing difficulty of their repertoire and sophistication of their performing abilities. These developing Canadian players will serve as competent hosts of future Price Symposia when Centre Block’s renovation is complete.



International Carillon Festival 2019

The 58th International Carillon Festival will take place between Sunday, June 2 and Friday, June 7 at the Thomas Rees Memorial Carillon in beautiful Washington Park in Springfield, Illinois. This year’s festival roster of carillonists includes both returning “established” performers as well as a new “up-and-coming” player.

The Springfield Park District and the Rees Carillon Society have agreed to permanently expand the festival with additional music supplied by local acoustic bands and musicians performing before the first concert of the evening and between carillonist recitals.

A special hotel rate has been negotiated for festival visitors and performers. In order to take advantage of this rate, please contact Carlo van Ulft (cvanulft@SpringfieldParks.org or 217-546-3853) before May 10, 2019.

The 2019 festival schedule includes:

SUNDAY, JUNE 2

- 6:00 PM Trinity Summer Band
- 6:30 PM Lisa Lonie
- 7:15 PM Trinity Summer Band
- 7:30 PM Carlo van Ulft

MONDAY, JUNE 3

- 6:00 PM Eddy Flute Choir
- 6:30 PM John Gouwens
- 7:15 PM Eddy Flute Choir
- 7:30 PM Arie Abbenes

TUESDAY, JUNE 4

- 6:00 PM Cast of Peter Pan at the Muni
- 6:30 PM Wesley Arai
- 7:15 PM Cast of Peter Pan at the Muni
- 7:30 PM Lisa Lonie

THURSDAY, JUNE 6

- 6:00 PM Springfield Saxes
- 6:30 PM Wesley Arai
- 7:15 PM Springfield Saxes
- 7:30 PM John Gouwens

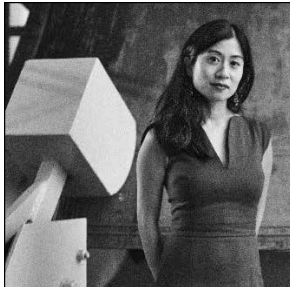
FRIDAY, JUNE 7

- 6:00 PM Springfield Municipal Band
- 6:30 PM Arie Abbenes
- 7:15 PM Springfield Municipal Band
- 7:30 PM Carlo van Ulft
- Dusk: Fireworks (with additional noise on the carillon provided by Carlo van Ulft)

TAKE NOTES: Awards, Exams, and Education

Dr. Tiffany Ng Receives the Shirley Verrett Award

by Margo Halsted



Tiffany Ng, University Carillonist and Assistant Professor of Music at the University of Michigan, won the annual university-wide Shirley Verrett Award for her support of women of color students through her teaching, commissioning, performing, public speaking, and publishing. She has championed composers of diverse gender and racial backgrounds on campus, nationally, and internationally, and particularly increased representation of African American, Latinx, East Asian, and Jewish musical traditions in campus concerts.

Her emphasis on the carillon's role in social change has energized women of color and their allies to develop new advocacy projects to diversify carillon repertoire and audiences in terms of class, gender, and ethnicity. One student wrote of watching her play, "It was as if Dr. Ng was putting another crack in the 'glass ceiling.' As a fellow female, her playing has inspired me to continue working hard to empower other women in my life." Ng's "Annotated Bibliography of African American Carillon Music" will appear in the next edition of the *GCNA Bulletin*, and ACME will publish her edited multi-author collection *The Music of March: A Civil Rights Suite* and her arrangements of music by pioneering woman composer Clara Schumann.

"Trailblazers: Women's Impact on Organ, Carillon, Harpsichord and Sacred Music" was the title of the University of Michigan's 58th Annual Organ Conference, September 30-October 2, 2018. Ng was the planner for the carillon part of the conference. There were the usual organ recitals, but they mostly featured music by women. There was a chamber music program with dance, and the music was written by women (also J.S. Bach). Instead of mainly recitals and talks about organ music and composers, there were talks, concerts, and discussions all having to do with women and their music.

Two evening carillon concerts were performed on the Burton Tower's Taylor carillon while many townspeople joined with the conference attendees to listen. Margaret Pan, winner of several important carillon-playing competitions, performed on Monday evening. The composers she chose were Alice Gomez, Magdalena Cyne, Julie Zhu, Amy Black, Sally Slade Warner, Jean Miller, and Liesbeth Janssens.

On Tuesday evening, Ng performed her recital entitled, "Women Who Rock the Bells." The composers she chose were Pamela Ruiters-Feenstra, Yvette Janine Jackson, Jessie Montgomery, Laura Steenberge, Margo Halsted, Agnieszka Stulgińska, and Carolyn Chen. Starting with the second piece, every other piece included electronics. The audience was invited to go up to the playing room to watch Ng play the last piece on her program.

North American Carillon School

During the International Carillon Festival week, John Gouwens and Arie Abbenes have agreed to give master classes to visiting carillonists/students. Also at this time, one NACS student will be taking his Proficiency Certificate Examination, and one student will be performing his Performance Diploma Examination. The Thomas Rees Memorial Carillon and practice keyboard will be available to visiting carillonists during festival days when the instruments are not assigned for prior use.

Due to the tremendous success of *Carillon Music for Beginners I & II*, a new book, *Carillon Music for Beginners III*, with music of easy to low-medium difficulty, will be published in 2019. As with the other books in the series, the content of the new book will be aimed at those starting in the study of carillon. Short works appealing to a general audience, as well as works that can be used by instructors to focus on specific techniques of beginning carillonists or to add variety to lessons, will be available in this new volume. The music in Volume III (as in Volume II), once refined by practice, can also serve as recital music.

A second publication scheduled for 2019 will be a collection of music of medium to high difficulty level arranged from the popular classical music repertoire. Geared towards the accomplished carillonist, the music of this volume can be used for weekly concerts with appeal to a wide audience. As with all NACS publications, both books will be available through ACME, Amazon, or the NACS headquarters in Springfield, Illinois. Another announcement will be made through GCNA mailings when the books are available for purchase.

Meet the New Carillonneur Members



Eva Albalghiti studied chemical and environmental engineering as an undergraduate and is now pursuing a double master's degree at the Yale School of Forestry & Environmental Studies and Tsinghua University's School of Environment in Beijing, China. A student of Ellen Dickinson,

Eva plays regularly at Harkness Tower at Yale, and is interested in all things carillon.



Leslie Chan received a minor in music from MIT, where she focused on violin and piano performance, and was an Emerson Scholar for piano study. She is also an Arts Scholar for exceptional interest in the arts and a Burchard Scholar for excellence in the humanities, arts, and social sciences. Leslie enjoys crosswords, photography, and travelling. A student of Jeff Davis, she performs regularly at Sather Tower and has also performed on carillons in England, Spain and the United States.



Samuel Hord received a Bachelor of Science in Applied Physics from Brigham Young University. In between sound wave research and homework, he found time to study carillon with Don Cook. While pursuing his Master of Science in Mechanical Engineering at the University of Texas at Austin,

Samuel continued practicing and performing on the Kniker Carillon. The eighth of ten children, he enjoys spending time with his 39 nieces and nephews, who sometimes refer to him as "Master Funcle."



Alex Johnson is currently studying physics, linguistics, and music as an undergraduate at the University of Rochester. He has studied piano and is an orchestral and marching band percussionist. Alex enjoys bringing new music to the carillon through arrangements and original composition.

He likes ethnomusicology and plays in marimba and gamelan ensembles. He also loves to dance: mainly swing, but also tango and contact improvisation. A student of Tim Sleep, Alex plays regularly on the Hopeman Memorial Carillon at the University of Rochester.

Associate Carillonneur Exam Update

by Roy Lee

Since the last edition of the News, the Associate Carillonneur Exam Committee has passed the applications of the following two candidates. Congratulations to Simone and Joseph.

If you are thinking of submitting an ACE application, please check the revised exam information webpage (<https://www.gcna.org/exam-associate>). Applications can now be submitted electronically. Contact the committee chair at roy.lee@utoronto.ca for more info.



Simone Browne is a native Arizonan and a fourth-year Public Policy undergrad at the University of Chicago, where she plays the Rockefeller Memorial Carillon and studies under Joey Brink. In addition to the carillon, she has played the

cello for ten years. In her spare time, she likes to do Pilates, attend concerts, and travel around the world.



Joseph R. Bandi is the Director of Choirs at Lakeview Middle-High School in Stoneboro, Pennsylvania, where he also has marching band and musical theatre responsibilities. He graduated from Westminster College

with a dual Bachelor of Music degree in Music Education and Piano Performance. This school year, he returned to Westminster College to serve as the Handbell Choir Director. He is also a co-music minister at the Church of the Beloved Disciple in Grove City, Pennsylvania. Joseph has participated in several piano competitions and festivals, including the American Prize where he was a semi-finalist, and the 2nd Annual Dublin International Piano Festival, where he was one of only sixteen accepted pianists from around the globe. He plans to start his Master's in Choral Conducting at Indiana University of Pennsylvania later this year. Joseph is originally from the greater Pittsburgh area.

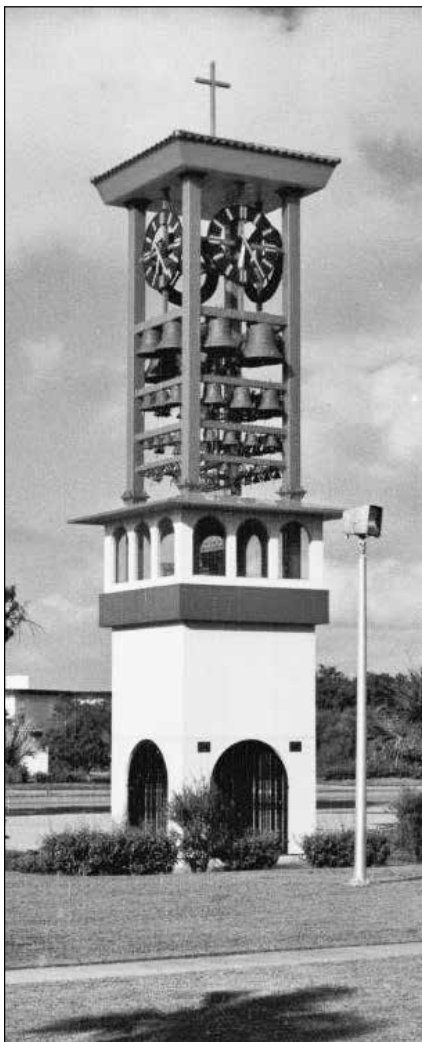
Status of the Glasscock Memorial Carillon

by Loyd Lott

The Glasscock Memorial Carillon and Tower at First Baptist Church on the beautiful waterfront in Corpus Christi, Texas, was installed in November of 1976. The tower and 51 bells were constructed and cast by the Royal Eijsbouts. As carillonneur, I played for weddings, funerals, church services, hosted the GCNA Congress in 1983 along with George Gregory in San Antonio, and held a summer recital series for 26 years until a bell fell in June of 2002. Due to the corrosive environment along the waterfront (salt air, heat, and high humidity), and for safety considerations, the bells were removed and stored. The demolition of the tower was completed in 2015.

The Corpus Christi Bell Tower Foundation (CCBTF) has proceeded to raise funds to rebuild a tower that will be impervious to the harsh conditions along the bayfront. To date we have received around \$500,000 towards our goal of \$1.1 million. We are looking forward to completing the fundraiser this year and to begin construction in 2020. In order for that to happen, we must solicit the remaining funds before we can begin the new construction. We want to make sure we rebuild so we can continue the legacy of the Glasscock Memorial Carillon which was given entirely by Mrs. Lucille Glasscock in memory of her husband.

I am calling on my carillon friends and colleagues to be a part of this important endeavor. I would be honored if you would make a contribution towards this important restoration of our carillon, no matter what the amount. The CCBTF is a 501(c)(3) nonprofit foundation and all donations are tax-deductible. Please make your check payable to Corpus Christi Bell Tower Foundation, P. O. Box 315, Corpus Christi, TX 78403. The following donor opportunities are listed below.



TOWER LEVEL

- Opus:** \$500,000
- Symphony:** \$100,000 - \$499,999
- Concerto:** \$25,000 – \$99,999
- Sonata:** \$5,000 - \$24,999

Donors at these levels will have their names mounted on a plaque to be placed in the bell tower.

BELL LEVEL

- Bronze:** \$1,000 - \$4,999 (*\$1,000 per nameplate on a stair. Limited number.*)
- Foundry:** \$125 - \$999 (*\$125 per brick paver to be placed on front lawn. Fill out donor form at bricksrus.com/order/fbcccbelltower.)*
- Striker:** \$1 - \$124

CCBTF relies solely on grants and donations for the purpose of rebuilding a tower and instrument that is not only sustainable but also aesthetically compatible with our beautiful Corpus Christi bayfront. This new tower and instrument will offer our South Texas communities the opportunity to learn about the carillon, carillonneurs, and a genre of music that is less familiar to society today. I want to personally thank you in advance for any donation you can make.

Contact information: Loyd Lott, Organist/Carillonneur,
 wlott@hotmail.com, 361-774-8508.

Rebuilding the Rochester Carillon

by Austin Ferguson

After six months of delays--don't you just love construction?--the rebuilding of Mayo Clinic's Rochester Carillon is finally complete. Carillonner and patients alike are grateful for the return of Rochester's most beloved downtown landmark.

The work undertaken was the most involved work done to the instrument since its installation in 1928. The first phase of the project, completed by Mayo Clinic in September, was the mammoth task of raising the entire bell frame, bells attached, up nearly six feet. This brought the bottom of the four bases up to the level of the tower's sound openings, correcting a deficiency in design noted by Percival Price during the instrument's dedication in 1928.

The entire mechanical action, a complicated and run-down system of roller bars dating to the 1977 installation of 33 treble bells, was ripped out and replaced with a new directional square system. All bells equipped with return springs had those springs replaced. The highest 17 bells were removed from their old position (scattered about the frame) and installed, all in one place, in a new location.

Gillett & Johnston's pneumatic system for striking the hours broke down in February of 2018, and it was decided at that time to replace it with new electronic strikers mounted on the outside of the bell, rather than repair the old system (which used a duplicate clapper on the inside of the bell). These are hooked up to a new control box in the playing cabin, and can be used to program songs, play peals, tolls, and ring each of the 16 striker-equipped bells individually. Though it hasn't been hooked up yet, the system is also wifi compatible and will be controllable from the carillonner's smartphone.

When the weather warms up slightly, the frame will be repainted to prevent rust, thus closing out the project.

The next step in the rebirth of this magnificent instrument will be the installation of a new console to replace the nonstandard model currently in the tower, which dates to 1977. The new console has been ordered and will be installed in late summer of this year. Like the rest of the work undertaken thus far, it will be built and installed by Christoph Paccard and their crew.

For anyone interested in coming to test out the new action, shoot Mayo Clinic Carillonner Austin Ferguson an email at ferguson.austin@mayo.edu; the Clinic would be glad to welcome you.



Clearwater Carillonneurs Played Armistice Day Concert in Blackout

by Frances Newell

Carillonneurs of the Church of the Ascension in Clearwater, Florida, joined carillonneurs worldwide in playing a concert for the centennial of Armistice Day, November 11, 2018. Beth Kendall and Frances Newell prepared a varied program, but arrived to find that the electrical system in the tower



had blown out. Scrambling with the fuse boxes and new light bulbs did not work and nightfall came. Clearwater's music director, Dr. Matthew Estes, brought up two portable desk

lights, and the carillonneurs performed in semi-darkness to an appreciative audience. Newell said that since her grandfather had landed his WWI Sopwith Camel after losing half his propeller, she and Kendall could play the carillon in the dark.

The duo performed many patriotic tunes from Europe and the U.S.A., urging the audience to sing along. Listeners danced to Newell's original composition, *Sunset Swing*. The concert finished with *The Stars and Stripes Forever*, by John Philip Sousa, arranged as a duet by Milford Myhre.

A visit to the Clearwater carillon is scheduled during the 2019 GCNA Congress at Bok Tower.

50th anniversary of the Netherlands Centennial Carillon

by Rosemary Laing

The 50th anniversary of the Netherlands Centennial Carillon, in Victoria, BC, Canada, was celebrated on April 28th, 2018 with a special recital played by Provincial Carillonneur Rosemary Laing. The programme included works by Leen 't Hart, Herman Bergink, and Emilien Allard, as well as Rosemary's arrangements of Dutch folk songs.

She performed several of her own compositions, *The Empress Hotel Rag*, *Theme on a Wind Chime*, and the grand finale, *Fanfare in Bronze*. The *Fanfare* had been commissioned by the Royal British Columbia Museum in Victoria to commemorate the occasion, and featured themes from *Wilhelmus* (the Dutch national anthem) and "O Canada", and concluded with a modern twist on the Westminster Chimes and the tolling of the bourdon.

Kirk in the Hills - Anniversaries Commission

by Dennis Curry

This year will mark several anniversaries: the 60th anniversary of the Kirk carillon, the 30th as my appointment as Kirk Carillonneur, and my 70th birthday. To celebrate these milestones, we have commissioned Joey Brink to compose a suite of 7 movements to be premiered on June 16. The work will draw inspiration from the rich architectural details of the Kirk, and will become available by the Longwood World Congress.



The Ninth Bell Festival at the Danilov Monastery in Moscow and a visit to the Danilovsky Bell Foundry

by Jeffrey Bossin

After attending the festival in Rostov Veliki in August 2018, I travelled to Moscow to visit the Holy Danilov Monastery. Having been founded by Alexander Nevsky's son Daniel in the late 13th century, it is reputed to be the oldest monastery in the city. The buildings include the Katholikon, dedicated to the Holy Fathers of the first seven ecumenical councils, and consisting of two 18th century Baroque churches resting on top of an older church: the neoclassical Cathedral of the Holy Trinity, the parish Church of the Renovation of the Temple of Jerusalem, and the Church of Saint Stylites.

Since 1983, the monastery has been the headquarters of the Russian Orthodox Church and the official residence of the

Patriarch of Moscow and all Rus'. After closing the monastery in 1930, the Soviet government sold the monastery's 18 bells to American Charles Crane to raise money to rebuild the country using Western currency. For \$8,000, Crane purchased the zvon to save it from Stalin's campaign, which was designed to melt down as many bells in Russia as possible. Crane donated the bells to Harvard University, where the students and professors, used to melodic bell playing, never really understood the special rhythmic art of Russian bell ringing.

In 1988, the Soviet government returned the Danilov Monastery to the Russian Orthodox Church in commemoration of its 1000th

continues on page 22

A First Chinese Carillon

by Jo Haazen



On October 15, 2014, a new carillon was inaugurated at the Dazhongsi Ancient Bell Museum (The Big Bell Temple) in Beijing, which is the first carillon in China. The Dazhongsi was built in 1733 during the Qing dynasty and houses more than 700 historical bells from China and other countries. The museum is unique, being dedicated to the long history of bells. Continuing this tradition, a modest carillon by Royal Eijsbouts was commissioned.

The Dazhongsi carillon is a rather small instrument containing two octaves with 23 bells; it uses a traditional baton keyboard which is electrically connected to the clappers. The lack of pedals and the modest number of bells makes a performance unusual but most interesting. As long as the carillonneur understands

the characteristics and the restricted possibilities of a miniature carillon, it provides a fascinating challenge.

A successful performance on small carillons is dependent on the ear and spirit of the performer. Small instruments require simplicity and clarity, properties that carillonneurs sometimes forget. Therefore it requires humility, willingness to bend, and adequate preparation before playing the Dazhongsi Carillon.

A first small Chinese carillon book was edited to guide the candidates to find the right path, inviting them to explore the instrument with an open mind and heart, and to make their own arrangements for this instrument. Only virtuous and decent work can ensure the future of the carillon in the wonderful and rich Chinese culture.

The Chinese Carillon Book contains eight little, enthralling Chinese music pieces from different periods and is supplemented by some small well-known compositions by Mozart, Schumann, Gehrels, and Tchaikovsky.

I hope that the intent is successful, and that this modest edition will be enjoyed by all carillonneurs and the audience as well. The Chinese Carillon Book is available at the Mechelen Carillon School: beiaardschool@mechelen.be

German Campanology Colloquium 2018

by Jeffrey Bossin

The annual meeting of the German Campanology Colloquium took place from October 5-7, 2018 in Gescher, Northrhine-Westphalia. Gescher is a small town close to the Dutch border and calls itself “bell town” because it has been the home of the Petit & Gebrueder Edelbrock bell foundry since 1806 and has two bell museums: the German Bell Museum (Deutsches Glockenmuseum) and the Westphalian Bell Museum (Westfaelisches Glockenmuseum).



The German Bell Museum has a notable collection of bells and an archive that includes about 20 bronze and plaster casts of decorations on historical bells, in addition to private archives left to the museums by bell founders and campanologists. It also has the largest library of campanological books on the European continent, containing more than 2,000 books and 1,000 other forms of media, as well as collections of graphics, photographs and recordings. It also serves as a museum advisory institution and an interdisciplinary scholarly organisation. Dr. Konrad Bund has been the director since 1985.

The Westphalian Bell Museum, under the directorship of Dr. Hendrik Sonntag, is a didactically-minded institution with exhibits illustrating the bell-making procedure as well as its history. The museum owns a large collection of bells related to the region and displays most of the bells in possession of the German Bell Museum which come from the Northern, Middle and Eastern regions of Germany, thus providing an overview of bells from other parts of the country. The exhibitions cover twenty topics in several rooms spread over two floors with panels and pictures giving information. The exhibitions include an example of a small carillon, and the visitors are encouraged to try their hand at playing it.

The colloquium welcomes every kind of campanologist, but most of its members specialize in swinging bells and peals, which predominate German bell culture. This year's 46 participants were from all parts of Germany. Two came from neighbouring Poland. The colloquium started Friday evening with a lecture by Dr. Michael Plitzner from the Europaeisches Kompetenzzentrum für Glocken (European Competent Centre for Bells) about various technical ways of improving the sound of a swinging bell and protecting it from wear and tear. Saturday morning, lectures were given by Jan Hendrik Stens on how to adjust the clapper of a bell to achieve the best sound quality, Dr. Claus Peter on the renovation of the Marienkirche in Parchim, and Martin Grozs and Guenter Schneider about the enlargement of the peals of the cathedrals of Magdeburg and Worms, respectively.

Dr. Gerard Guźlak talked about his new book *Dzwon w chrześcijańskiej europie (Bells in Christian Europe)* which documents the campanological symposium held in Bromberg, Poland in 2013 and contains a large number of articles in Polish, English, German, and Lithuanian by 36 Polish, German, Lithuanian, Russian, and Belarus campanologists on topics such as ancient European bells in Russia, the bells of the Royal Wawel Cathedral in Cracow, bells in Lithuanian folklore and mythology, and the development of bell inscriptions

in Central Europe before the Reformation. All texts have English summaries. The hardbound 547 page book costs about \$13 without shipping charges. Information about where to order it can be obtained at <https://glockenmuseum.de/publikationen/schriften-aus-dem-dgm/>.

After lunch, the participants were bussed to the nearby town of Coesfeld where they listened to the peals of the Sankt Lamberti and Sankt Jakobi Churches. The former has a peal of four bells cast in 1428 and 1435, the latter a modern peal of three bells. Dr. Markus Waltering took us into the bell chamber of the Sankt Jakobi Church, explained and demonstrated how swinging bells resonate, and how this has to be adjusted such that it does not reinforce the resonance of the bell tower as this will cause serious damage to the latter.

Sunday morning, lectures were given by Dr. Ruediger Pfeiffer-Rupp about the destruction of two F. W. Schilling bells of the cathedral in Fulda, Dr. Friedrich Moeller about German bells in Belarus, and Theo Halekotte about two new bells for the cathedral in Paderborn. I talked about the 212-ton Tsar Kolokol bell in the Moscow Kremlin and the discussion provided valuable information and insights into how the bell came to be damaged. A 30-page article on the subject will appear in German and English in the fall in a special publication of the German Bell Museum honouring the 70th birthday of Dr. Pfeiffer-Rupp.



The tower of Sankt Jakobi Church

The colloquium closed with the announcement that the next one is scheduled to take place in the bell museum of the Stiftskirche in the southern town of Herrenberg from October 3-6, 2019. The Stiftskirche in Herrenberg has a 50-bell carillon installed by Eijsbouts in 2012.

Taylor Bells in Vernet-les-Bains

by Elizabeth Vitu

The ten newly-cast Taylor bells in these photos are those destined for the bell tower at St. George's Church in Vernet-les-Bains, France. As mentioned in my previous announcement, this set will be the first time ever an English change-ringing set of bells will be installed in France. This unique project was instigated, promoted, and carried through by long-time change-ringer and member of St. George's, Jeff Ladd.

Although change-ringing bells have nothing to do with the carillon world, it is important that Guild members are aware of the continued fine work which the English bell foundry John Taylor & Co. is doing abroad. Structural work on the inside of the bell tower in Vernet will begin on March 18, 2019. Inauguration of the new bells at St. George's church is planned this Easter.

Private funding was made for each of the ten individual bells.



O V E R S E A S

from *Ninth Bell Festival*, page 19

anniversary. At the beginning of the 21st century, Heirodeacon Roman Ogryzkov led negotiations with Harvard to have the bells returned. After the Russian industrialist Viktor Vekselberg agreed to finance the cost of transporting the bells back to Moscow and re-install them in the bell tower of the Danilov Monastery, he commissioned the Vera bell foundry in Voronesh to cast a set of new bells to replace the original zvon and have it installed at Harvard. The 18 original bells were returned to the Danilov Monastery at the beginning of 2008.

I arrived at the monastery on the morning of August 14 and watched the monks perform the ceremony of blessing the freshly gathered honey. This ended with the priests, monks, and believers proceeding to the nearby Cathedral of the Holy Trinity while a monk played a festive peal on the zvon in the bell tower of the Church of Saint Stylites. A few minutes later, Heirodeacon Roman and I drove together with eight of his bell-ringing students to the small village of Dolmatovo to visit the Danilovsky Bell Foundry. Various people had asked the monks at the Danilov Monastery to help them order and install bells in their churches, but the work carried out by the foundries was found to be unsatisfactory and the monastery decided to set up its own foundry in 2015. It is housed in a small building at the end of a short dirt driveway ending in a field. Hierodeacon Ogryzkov took us inside, where we saw a few smaller finished bells lying on the foundry floor, a workshop set inside plastic curtains that contained a number of bell moulds in various stages of production, and a small room where the red wax lettering and ornaments for the false bells are made.



A group of five workers make the bells using bell bronze made of copper and tin, straw, wax ornaments, and clay mixed with very

fine quality sand to make it more malleable and to help absorb the gases produced during the founding process. The molten bell bronze is stirred with a birch rod to remove gases and then poured into the mold through a silizium filter designed to catch impurities. The foundry uses profiles based on those of the 17th century Moscow founders Yemelyan Danilov, Mikhail Ladygin, Konstantin Slizov, and the members of the Motorin family. It seeks to produce bells with clearly defined strike notes, interesting overtone spectrums, and profiles where progressively larger bells have progressively lower strike tones. The latter might seem a matter of course until one examines the zvon in the Feodorovsky Cathedral of Saint Petersburg, where the strike note of the 58 kg heavy bell is a minor third higher than that of the 46 kg heavy bell due to its thinner profile.

The smallest bell cast so far weighs five kg, while the largest weighs one ton. This large bell previously had E as its strike note, but using a newer profile now sounds half a tone lower. The foundry has cast about 150 bells, weighing a total of twenty tons since it opened. They have been delivered to a cathedral in a Moscow suburb, as well as to churches in Siberia, Kyrgyzstan, the Ukraine and Belarus. It cast a Psalm bell (Poliyeleiny) for the bell tower of the Trinity Lavra of Saint Sergius in the town of Sergiyev Posad, small bells for the Russian Orthodox Saint Nicolas Naval Cathedral in Liepāja, Latvia, and a transportable zvon with nine small and medium sized bells. After visiting the foundry, we walked through a bit of forest to see the small Church of the Sign of the Icon of the Mother of God and the three small bells hanging over the entrance.

Afterwards, I returned to the Holy Danilov Monastery to meet up with the Moscow campanologist Andrei Glushetski, who sold me a copy of his book *The Casting of Bells in Russia from the Second Half of the 18th til the Beginning of the 20th Century: An Encyclopedia of Bell Founders*. Then Father Seraphim from the monastery took us up to see the zvon in the tower of the Church of Saint Stylites. It now consists of 23 bells: 18 from the original instrument, a new one dedicated to the exchange of the two sets of bells and cast in 2011, and four additional old bells which had belonged to and been donated by various parishioners.

The two oldest bells were cast by the chief founder of the Moscow Cannon Yard Fyodor Motorin for the bell tower which had been erected in 1681 and had been donated to the Danilov Monastery the following year by Tsar Fyodor III. The largest bell in the

tower, the Bolshoi Blagovestnik, was cast in 1890 by Ksenofont Verevkin under the direction of Nicolai Finlyandskiy in Moscow, using the classical 17th century profiles of the Motorin family. It is 2.74 meters in diameter, weighs 13.4 tons, and has a 700 pound clapper. The smallest bell weighs 22 pounds. A few of the smaller bells are very plain, but almost all have decorative rings on the shoulder and sound bow. The larger the bell is, the more inscriptions, ornamentals bands, and decorative figures it has. It wasn't allowed to play the bells at this time, so I couldn't make any recordings.

I had plenty of opportunities to play when I was invited to lecture during the campanological conference at the monastery on September 28 and 29, followed by its ninth annual bell festival on September 30. It was held to mark the tenth anniversary of the return of the monastery's bells in 2008. A total of fifteen lectures centering around the fate of bells were given in the lecture hall of the Danilovskaya Hotel on the grounds adjacent to the monastery.

Hierodeacon Ogryzkov from the monastery acted as the moderator. On the first day, nine people spoke on various topics including the research done at the Danilovsky Bell Centre, campanological texts dealing with the way regional traditions of bell ringing were passed on from the end of the 18th to the middle of the 19th centuries, and the how the bells of the Danilov Monastery were brought to Harvard University . The next day, six more lectures were given. These included ones on the development of bell tuning in Italy, three hundred years of the carillon in Russia, and the fate of the surviving bells from the Gilev foundry in Tyumen .

I talked about the fate of swinging bells and carillons in Europe during WWII. After the lectures, Hierodeacon Ogryzkov took us for a stroll through the Kolomenskoye Museum Reserve, the former residence of the Tsars south of the center of Moscow. The large stone entrance gate is topped by a bell tower, and the Church of Saint George the Victorious has a bell tower with a zvon of eight bells. We also visited the park's small indoor museum in the Colonel Chambers, which has an interesting collection of about fifteen Russian bells from various founders dating from the 15th to the 19th century.

Sunday morning, the monastery courtyard was filled with a large crowd of people who came to listen to the bell ringing. Three large exhibits were set up next to the bell tower of the Saint Stylites Church and covered with photographs showing the process through which the monastery's bells were removed from Harvard

and reinstalled in their original place and how the new bells that replaced them were cast and installed in Harvard. Listeners gathered in the sunshine and braved near freezing temperatures while 35 bell ringers from twenty Russian cities performed more than 30 different chimes of all kinds. The concert started at 11 a.m. and went until 2 p.m. and concluded with an improvised festive chime where all the bell ringers joined in and played all of the bells.

The concert was followed by a celebratory banquet in the monastery's dining hall. The festival ended with a gala concert performed in one of the rooms of Christ the Saviour Cathedral, the largest church in Russia. It was dedicated in 1883 to mark the coronation of Tsar Alexander II, was demolished by the Soviets in 1931, and reconstructed from 1995-2000. It houses a 14 bell zvon whose largest bell, the Tsar Bell, weighs just under thirty tons. The bell ringer, Igor Konovalov, is the director of a bell ringer's school. The concert was preceded by speeches given by the mayor of Moscow, by the Moscow Archimandrite Alexei, and by Louis Kampos, who led the negotiations for Harvard University about the return of the bells while he was a student there.



“Chime In, Canada!/À vos cloches, Canada!” Peace Tower Carillon CD



Called “the Voice of the Nation” by Prime Minister Mackenzie King at its dedication in 1927, the Peace Tower Carillon has since spoken to generations of Canadians over the decades. In advance of the 150th anniversary of Confederation and the Tower’s 90th anniversary in 2017, in 2016 the House of Commons hosted a nationwide carillon composition competition,

which included both an Open and a Youth category. Compositions were judged based on their relevance to Canada’s sesquicentennial, as well as their originality, playability, and effectiveness on the carillon. The winning composer in the Open category was Scott Allan Orr. His piece, *Festive Rondo*, was premiered by the Dominion Carillonneur on the Peace Tower Carillon on July 1, 2017. The winning composer in the Youth category was Lucas Oickle. His piece, *Fifteen Decades*, was premiered at Soldiers’ Tower (University of Toronto) by Roy Lee the same day, and subsequently performed by Roy Lee on the Peace Tower Carillon at the October 2017 Percival Price Carillon Symposium.

In October 2018, on the occasion of the tenth annual Percival Price Symposium on Parliament Hill, a unique, two-CD compilation of Peace Tower Carillon music entitled *Chime in, Canada!/À vos cloches, Canada!* was released. Disc 1 traces the history of the Peace Tower Carillon from its inauguration through selected historic and contemporary performances by the five Dominion Carillonneurs: Percival Price, Robert Donnell, Émilien Allard, Gordon Slater, and Andrea McCrady. Disc 2 features selections by Canadian carillonneurs invited to perform as guest artists during Canada’s sesquicentennial: Rosemary Laing, Scott Allan Orr, Andrée-Anne Doane, Roy Lee, Jonathan Hebert, and Devon Hansen. Each disc concludes with a performance of one of the winning carillon compositions. The set provides an overview of the historic musical soundscape of Parliament Hill, as well as celebrating the state of the Canadian carillon culture during the festive anniversary year. The CD is available for purchase exclusively at the Parliamentary Boutique on Parliament Hill or through the Boutique’s website.

To purchase online : <https://lop.parl.ca/About/Parliament/Boutique/product-single-e.aspx?p=434>.

For further inquiries, please contact the Dominion Carillonneur: Carillon@parl.gc.ca.

2019 First-time Attendee Congress Scholarship

by *Tim Sleep*

The Guild will again offer a scholarship to cover the registration fee for a 2019 Congress registrant who has never attended a GCNA Congress before. To be eligible for the scholarship, you must be a member of the GCNA, have never attended a Congress before, not be receiving reimbursement for your registration fee from another source, and submit a completed application prior to May 1, 2019.

Attending one of our Congresses is a great way to learn more about the Guild, the carillon and music for the instrument, and the other people who are at the Congress. There are always chances to ask questions and make important contacts.

If you are applying for the scholarship, do not register via the online form.

To receive this scholarship info and apply you must contact:

Tim Sleep

The Guild of Carillonneurs in North America

28W640 Warrenville Rd,

Warrenville, Illinois 60555

tsleep@ameritech.net

Announcing the “Music for Mayo” Carillon Music Series

by Austin Ferguson



I am excited to announce that the Mayo Clinic Dolores Jean Lavins Center for Humanities in Medicine, my supervising department at Mayo, has begun a new project that I look forward to conducting for years to come.

We have commissioned Dr. Scott Allan Orr, winner of the 2016 *Chime In, Canada!* carillon composition contest, to write the first piece for the annual Music for Mayo carillon music series. This series will commission one new carillon work each year from composers around the globe, in an effort to contribute to the repertoire of modern music and to showcase the beautiful bells of the historic Rochester Carillon.

Orr’s composition for the series, entitled *City of Lights*, will have its premiere by Mayo Clinic Carillonneur Austin Ferguson in the summer of 2019.

“The piece is a play on American themes,” Orr said, “drawing on inspiration and themes from the 20th century through the works of Aaron Copland, jazz, and the rush of the urban metropolis.”

Once the work has been premiered, it will be made available to GCNA members via PDF. Hard copies may be obtained on request by emailing Austin Ferguson at ferguson.austin@mayo.edu.

Errata

We apologize for the following errata in previous issues of Carillon News:

- Wylie Crawford’s address is 1526 Pelican Pt Dr, BA143, Sarasota, FL 34231 and his phone number is 847/334-2333.
- The Bulletin committee chair is Kim Schafer and its members are John Bordley, Linda Dzuris, Margo Halsted, Oliver McDonald, Rachel Perfecto, Shannon Richards, Elisa Tersigni, and Julie Zhu.
- The 2019 Barnes jury will be Lyle Anderson, Wesley Arai, Helen Hawley, Jonathan Hebert, and Ed Nassor, with Joey Brink and Mark Lee as alternates.
- The photograph in the Principia College article included in the Fall 2018 issue is of Bok Tower rather than the Principia College Chapel.
- Tom Gurin, who became a Carillonneur member in 2017, was a student of Michael Soltke.
- David Hunsberger’s email address is now davehunsbergerjd@gmail.com

We’re working to improve our proofreading process to minimize errors in the future. Thank you for your patience, and for your assistance.

in memoriam



James Boyd “Bud” Slater, father of Pam and me, died in his Toronto house on February 17, 2019 while putting his groceries away. He was 92. Our mother, Cecilia Florence Slater (née Mullins), had died in 2006. Both Mom and Dad tirelessly encouraged Pam and me in all of our musical activities in Toronto and later when we had left the nest for Yellowknife and Ottawa respectively.

In 1954 Dad, on the advice of Robert Donnell, Dominion Carillonneur of Canada, approached Leland “Rich” Richardson, Carillonneur at the University of Toronto, asking for carillon lessons. But Rich referred Dad to Stanley James, Carillonneur at Metropolitan United Church in Toronto. Stan James was most receptive and started teaching Dad the fundamentals of the instrument on the 23 bells that “the Met” had at the time. Stan also urged Dad to apply for Student membership in the GCNA by writing to its Secretary, Wendell Westcott, who in turn invited Dad to attend the upcoming “nearby” Ottawa congress of 1955. With

Mom and the five-year-old me, Dad used vacation time from his job to drive to Canada’s capital city to join in the meetings.

Returning to Toronto as a proud Guild member, Dad’s instruction continued on the Metropolitan Church carillon. Dad’s solo attendance at the 1956 Lawrence, Kansas congress was a tremendous experience for him, and many longtime friendships began there. In 1957 Dad, Mom and I journeyed to the Cleveland, Ohio congress where Dad successfully played his examination and was awarded Carillonneur membership. On his return to Toronto, Dad was appointed Assistant Carillonneur at the Met and held that position until 1962 when he and the incumbent, Stan James, exchanged duties. The year 1957 was also about the time that Dad introduced me to the carillon, letting me play a hymn’s melody — sometimes in the treble and sometimes in the bass, which I preferred even then — while Dad played an accompaniment. About a dozen years later Dad introduced my sister Pam to the carillon. Both Pam and I are proud Guild members. Dad retired from the Met in 1997 and was honoured by Metropolitan Church with the title “Carillonneur Emeritus” in recognition of his 35 years of service.

Drafting was one of Dad’s jobs in his 45 years with the Bell Telephone Co. of Canada (now Bell Canada), and Dad delighted in using that skill to calligraph our Guild’s certificates for many years and also to design our Guild crest. Among Dad’s other Guild contributions was his two years as President.

May he rest in peace. If anyone has earned that privilege, it is he.

Gordon Slater,
Dominion Carillonneur of Canada (ret.)

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Tower Construction and Renovation	Patrick Macoska			
WCF Delegates	Wylie Crawford	David Hunsberger	Carl Zimmerman	Carol Anne Taylor
2019 GCNA Congress	Geert D'hollander	Bok Tower	Lake Wales, Florida	
2020 WCF Congress	Emily Moody	Longwood Gardens	Kennett Square, Pennsylvania	
2022 GCNA Congress	Joey Brink	Rockefeller Chapel	University of Chicago	

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