

Carillon News



No. 103 April 2020

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Newsletter of the Guild of Carillonners in North America

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An Update from the Franco Committee

The Franco Committee commissioned four new works this year by composers Carolyn Chen, Yvette Janine Jackson, Aaron David Miller, and Bora Yoon. Chen and Jackson will write pieces for solo carillon, Miller a piece for carillon and trumpet, and Yoon a piece for carillon and electronic track. Commissioned works will be performed at a later date to be determined and published by the GCNA.

The committee has also commissioned Gary White to compose a piece in memory of Roy Hamlin Johnson, to be premiered at the 2021 Congress at Trinity College.

The Committee is pleased to announce the 2021 Franco Composition Contest. Two monetary prizes (\$1,500 for first place and \$750 for second place) will be awarded, in addition to a number of performance awards recipients (\$100) to be distributed at the Committee's discretion. The GCNA will publish the first and second place compositions, and performance awards will be given the option of GCNA publication.

All compositions awarded prizes and performance recognition will have the opportunity to be performed at the GCNA Congress in 2021. Submissions for the contest are due November 1, 2020, with results to be announced March 1, 2021. More information can be found on the GCNA website.

From the President's Corner

As many of you already learned through the members' email list or the Guild's website, the difficult decision was made to cancel the 2020 Congress in light of the unprecedented developments with COVID-19. On behalf of all members, the Board expressed our gratitude to Emily Moody and the staff of Longwood Gardens as well as the rest of the host committee: Robin Austin, Doug Gefvert, Lisa Lonie and Janet Tebbel. We share in their disappointment and want them to know how much we appreciate all of their efforts in preparing to host the Congress.

As I write this in early April, the Board, officers and committees are reviewing the organization's activities in light of the cancellation of Congress to see what should be deferred until next year and what should be done this year but in a different way than usual. Further updates will be sent to the members' email list and posted at <https://www.gcna.org/2020-updates/>

I hope you are keeping well and staying healthy in these unsettling times. The disruption to routines and pocketbooks,

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and the uncertainty of the whole situation, have been a source of anxiety for many people. I wish you all the best and look forward to everything getting back to normal sooner rather than later.

[Editor's note: the remainder of this column

was originally written in February 2020]

Since my previous column, the Board has met a couple of times. Board minutes are now posted in the members' area of the website as soon as they are approved. A couple of highlights: 1) We were pleased to accept the University of Chicago's proposal to host the GCNA Congress in 2022, which will be the 90th anniversary of the Rockefeller Memorial Carillon. 2) We adopted policies to ensure spots for a certain number of new committee members each year on the Exam and Franco committees, by rotating off the longest-serving members. (The Barnes jury already follows this policy.) This will ensure that the committees benefit from the experience and expertise of long-time members, as well as the broader representation and revitalization that can come with the regular introduction of newer members.

In the remainder of this column, I would like to elaborate on a couple of Board resolutions from last Congress concerning the Sally Slade Warner and John Courter bequests. These long-time members left us sizable gifts in their wills. In the decade since their passing in 2009 and 2010, respectively, their bequests have allowed our organization to fund a number of initiatives. The Courter bequest allowed us to sponsor the first-place prize at the Springfield NACS Performance Competition in 2017. (Margaret Pan, who won that prize, will be the GCNA's designated recitalist at the upcoming WCF Congress.) Ongoing uses of the Warner bequest include scholarships for first-time Congress attendees, and prizes for the arrangements and transcriptions competition. The Warner bequest also supported the English translation of Luc Rombouts' book "Singing Bronze."

Thanks to the Finance Committee's prudent management, these funds have done very well over the past decade. The accumulated unspent gains above the original values of the gifts are in the tens of thousands. While the amounts in each account have been reported in the treasurer's report every year, the Board has resolved that future financial statements should include additional information to highlight the health of these funds, including the amounts that

could be spent on worthy initiatives while still preserving the original values of the gifts.

The Board also resolved to encourage members to consider proposing initiatives, including those that may require funding. As with all activities of our organization, they must be for charitable and educational purposes, and not for private benefit. They must demonstrably further the public purpose of our organization as set out in the Articles of Incorporation (available on our website under the "Guild Organization" tab).

Speaking for myself, I would encourage members with ties to other non-profit, volunteer-driven organizations, especially music-related ones, to consider whether there are successful initiatives from those organizations that could be adapted to address our organization's needs. Furthermore, having heard from a number of our new members and freelance-performer members in different regions who seek more performance opportunities, I would especially encourage members to consider potential initiatives within the realm of charitable and educational activities that can help to address these issues, directly or indirectly. How can we educate potential donors of carillons and institutions thinking of installing new carillons about the importance of planning for who will play the instrument long after the inaugural recital? How can we educate them about the availability of our many qualified members, some of whom would move across the continent if the position is the right fit? What outreach activities can we do as a Guild to educate institutions with dormant or underutilized carillons about why they should restart or grow their carillon programs? Are there resources we can provide to our members with existing institutional positions to educate administrators about the benefits of including opportunities for freelance-performers? These are not easy questions, nor are they new, but I hope we will keep them in mind as we strive to do more and do better.

I look forward to hearing from you.

Until next time,

Roy Lee
GCNA President

CALENDAR

June, 2021
79th GCNA Congress, Trinity College,
Hartford, Connecticut

Board of Directors Candidates



JEREMY CHESMAN

I have been a member of the GCNA for over two decades. During this time, I have served in a number of capacities from exam juror to Congress host to committee member. I think these experiences have helped me to get a broad picture of what the GCNA does. I have also been lucky

enough to have a career that allows me to continue to advance the art and science of the carillon. I have published several articles and a book on the topic of carillon pedagogy, and have given masterclasses around the world to help promote the development of proficient carillonneurs. My research interests align very well with the mission of the GCNA, and I look at the Board position as an opportunity to help the GCNA achieve its goals.

In addition to my work in developing the carillon art, I also have significant leadership experience. At Missouri State, I have served for four years as assistant department head and two years as department head. During that time, I managed a budget of several million dollars. I also worked in areas that align with Board duties, such as policy development, program evaluation, marketing, and managing educational programs. I believe that this professional experience coupled with my research interests make me an ideal candidate for the Board.



LAURA ELLIS

Past, present, future. The First Congress of Carillonneurs of North America was held in 1934 in Hartford, CT. Two years later in Ottawa, Canada, the GCNA was formally established. The Guild has hosted over 75 congresses. I am humbled when I reflect upon the wonderful carillonneurs that

have led this organization throughout the years. The GCNA has such a rich heritage!

Where is the GCNA today? The Guild has an active online presence via the website, Facebook, and an online store for music sales. We offer many educational opportunities and remain “dedicated to promoting the carillon art”—consider the Barnes Memorial Fund, the Franco Composition Contest, and the Sally Slade Warner

Arrangements & Transcriptions Competition, carillonneur and associate carillonneur exams (to name a few!).

But what about the future? Where do we go from here? How do we as an organization remain relevant in our fast-changing world? Our future is loaded with questions and no one person has all the answers. However, working with fellow Guild members, I am excited to explore the possibilities.

The future is bright: we welcome new carillonneur members each year, we see fresh faces at congresses, and we celebrate the installation of new carillons. As chair of the Music Publications committee, I’m proud of our steady offerings of new music. I welcome the opportunity to serve on the GCNA Board as we continue to honor the past, celebrate the present, and work toward an exciting future.



AUSTIN FERGUSON

Austin Ferguson has been a member of the GCNA since 2012 and has attended every Congress since 2014. He was named Carillonneur of the Mayo Clinic in 2017.

We often discuss how the GCNA can “keep up with the times.” Our

carillon family is diverse; I want to see that diversity built upon. We have wonderful educational and performance opportunities, but I believe we can do more to build our presence—and membership—by connecting to communities that either are not aware of what a carillon is, or that don’t have dedicated resources or personnel to keep their own carillon playing.

Having a Board composed of members from various backgrounds is critical to building on this foundation; I feel my experience would be a valuable asset in that effort.

I have completed numerous initiatives at Mayo: replacing the carillon’s action and clavier; reviving the Summer Recital Series; founding the Music for Mayo Series; installing a camera for live-streaming performances. Put simply, I have a drive to get things accomplished. I will bring that drive with me to the Board.

While I am fortunate to have considerable administrative/community support, I know firsthand how frustrating it is seeing ambivalence in both areas. Having past experience with those issues has given me perspectives on ways to challenge ambivalence

and turn it into enthusiasm. Playing at a non-traditional location has compelled me to come up with creative ideas for building community/carillon engagement.

I look forward to using my experience to further the mission of the GCNA.



ELISA TERSIGNI

I began studying carillon in 2014 with Roy Lee in Toronto during my doctoral studies. I've since completed my AC exam and performed in Belgium, Canada, Japan, the UK, and the US. I'm continuing my studies with Eddy Mariën at the Royal Carillon School.

Whenever I tell people that I play carillon, I am asked “what’s that?!?”. I’m sure this is a common response we all get. I envision a future in which the carillon is a widely recognized and appreciated instrument in North America, and I see the GCNA as crucial to this future. To build carillon culture, we need a community of committed carillonneurs.

Because my academic research has taken me around the world, I've had to navigate the challenges of learning to play carillon while being routinely unaffiliated with a tower. But I've also had the pleasure of forging global relationships and learning about carillon in many cultural contexts. If chosen for the Board, I will advocate for the community, and especially for members who are new, who are students of carillon, or who are unaffiliated or informally affiliated with a tower. These populations can struggle to maintain community connection and are prone to membership lapse. Over the past two decades, GCNA membership has declined; stronger community engagement can help grow membership organically through member retention. Since joining the GCNA, I've volunteered on the Bulletin, Carillon News, and Website/PR Committees. I am excited to offer my unique perspectives as a Board Member in support of our community.



JULIANNE VANDEN WYNGAARD

As I begin my retirement from Grand Valley State University, a period of adjustment at best, there should be time and energy enough to be a valuable, contributing member of the Board

of directors. My academic experience since 1967 and my GCNA participation since 1997 should serve me well for the immediate future.

I would work to be a conduit of information, as appropriate, between the Board and the general membership and to work diligently to develop new policies as needed, to evaluate existing policies for continued relevance and to make the operation of the business of the Guild as transparent as is appropriate to the entire membership.

Thank you for your continued support and consideration.



LYNNLI WANG

I've been a proud member of the GCNA since 2014, and I would love the opportunity to give back to the GCNA by serving on the Board. I want to help the GCNA better meet the needs of the diverse population of carillonneurs - from students to full-time carillonneurs to composers to bell-makers to

enthusiasts to amateurs and more. I believe the GCNA can improve by strategically tailoring member services to serve and grow its entire population, not just professional carillonneurs; after all, the carillon is by nature a public instrument, and there are various ways to interact with a carillon - so there should be multiple ways to meaningfully engage with the GCNA!

To the Board, I bring my experience of being both a carillon student, a GCNA Carillonneur Member, an avid audience member, and a new music enthusiast. I can help represent carillonneurs who have passed their GCNA exams, but who do not have the opportunity to regularly play (e.g. non-professional carillonneurs). I have experience working with the Board through being on the Ad Hoc Strategic Thinking Committee in 2019, and through supporting the 2016 Congress at Yale. Through my full-time job as a management consultant, I know how to successfully execute large-scale strategic studies/analyses and implement future state improvements. I would love to help undertake such efforts for the GCNA and support the GCNA's continued growth. Thank you for your support and I look forward to the opportunity to be on the Board!

Is Your Carillon's Home Historical?

by Lisa Lonie

Recently, I was asked to compile a listing of structures on the United States' National Register of Historic Places (NHP) which house a carillon. Established by the National Historic Preservation Act of 1966, the NHP program is administered by the National Park Service and recognizes over 90,000 properties for their significance in American history, architecture, art, culture, engineering and archeology. More information can be found here: <https://www.nps.gov/subjects/nationalregister/index.htm>

I was highly skeptical that many structures or structures within historical district boundaries containing a carillon would be included on the registry. Dreading the outcome, I started the project by cross-referencing the NHP online database with the listing on Towerbells.org, often using the mapping options to drill down to the individual cross-streets to accurately pinpoint a structure within a historic district. Some structures were in the right block, but on the wrong side of the street. This information, combined with Guild emailed responses, proved my suspicions completely wrong.

In summary:

There are 183 carillons in the U.S. per January 1, 2020 (excluding three traveling instruments).

31% (58) of structures housing a carillon are listed in the registry as stand-alone structures or structures located within a historic district. 5 carillons were newly installed after receiving historical designation.

24 (41%) carillons were renovated (e.g. some sort of improvement or addition of bells) after designation .

Take Away Thoughts

The evidence suggests that receiving federal historic designation may not necessarily prohibit the installation, renovation or addition of bells to a carillon (however, consultation with local and state agencies would have to be considered). In fact, according to the FAQs on the NHP web site:

Under Federal Law, the listing of a property in the National Register places no restrictions on what a non-federal owner may do with their property up to and including destruction, unless the property is involved in a project that receives Federal assistance, usually funding or licensing/permitting.

The designation is an honorific recognition which, when applying for foundation support to renovate a carillon (a bricks & mortar project) or fund a series (programmatic), might be a very positive and useful talking point. Receiving the NHP recognition could also be a catalyst for improving a carillon or installing one. To quote preservationist Jane Jacobs, "New ideas often need old buildings."

Since the NHP is only just over 50 years, we can hope that more structures housing carillons will be approved for the registry.

Non-District	Location	State	NHP year	Carillon installed	Most recent reno/addition of bells
	Carillons installed after historic designation				
	National Zoological Garden (Zoo carillon)	DC	1973	1976	
	Principia College Historic District (The Jean L. Rainwater Carillon), Elsay, IL	IL	1993	1997	
	Westwood Historic District (Ball State), Muncie, IN	IN	1992	2002	
	St. Anthony Falls Historic District (Central Lutheran Church), Minneapolis, MN	MN	1971	2004	
	Longwood Garden Historic District (Longwood Gardens), Kennett Sq., PA	PA	1972	2001	
	Carillons renovated after historic designation				
*	Sather Tower, University of California, Berkeley, CA	CA	1982	1979	1983
	Tolland Green Historic District (Storrs Congregational Church), CT	CT	1990	1931	2011
*	Washington National Cathedral, Washington, DC	DC	1974	1963	1990
	Bok Tower Gardens, Lake Wales, FL	FL	1993	1928	2000
	Washington Park (Rees Memorial Carillon), Springfield, IL	IL	1992	1962	2011
	Northampton Downtown District (Smith College), Northampton, MA	MA	1976	1957	1977
*	Grosse Pointe Memorial Church, MI	MI	1993	1952	2015
	Cranbrook Historic District (Christ Church Cranbrook), Bloomfield Hills, MI	MI	1989	1928	1994
	University of Michigan Central Campus (Burton Tower), Ann Arbor, MI	MI	1978	1936	2011
	Mayo Clinic Bldgs/Plummer Bldg (Rochester carillon), Rochester, MN	MN	1969	1928	2018
	Historic Hill District (House of Hope Presbyterian Church), St. Paul, MN	MN	1976	1928	1985
	University of Montana Historic District (University of Montana), Missoula, MO	MO	1992	1953	1992
	Dilworth Historic District (Covenant Presbyterian Church), Charlotte, NC	NC	1987	1966	2002
	Myers Park Historic District (Myers Park Presbyterian Church), Charlotte, NC	NC	1987	1985	1997
	Mount Emerald and Capitol Additions Historic Residential District (First Plymouth Church), Lincoln, NE	NE	1980	1931	1988
*	St. George's by the River, Rumson, NJ	NJ	2003	1934	2018
	Princeton Historic District (Graduate College, Cleveland Tower), Princeton, NJ	Nj	1975	1927	1991
	Morristown District (St. Peter's Episcopal Church), Morristown, NJ	NJ	1973	1924	1993
*	Albany City Hall, Albany, NY	NY	1972	1927	1986
	Colonial Germantown District (First United Methodist Church of Germantown), Philadelphia, PA	PA	1965	1927	1990
*	Mercersburg Academy, Mercersburg, PA	PA	1984	1926	2006
*	Church of the Holy Trinity, Philadelphia, PA	PA	1973	1882	2000
	Arlington Ridge Park (Netherland's Carillon), Arlington, VA	VA	2009	1952	2020
	Charlottesville and Albemarle Country Courthouse Historic District (Christ Episcopal Church), VA	VA	2007	1947	2018
	Carillons installed or renovated before designation or not yet renovated per 1/01/2020				
*	First Presbyterian Church, Birmingham, AL	AL	1982	1924	1961
*	Simsbury Methodist Church, Simsbury, CT	CT	1996	1986	
	Fairfield Ave. Historic District (Trinity College), Hartford, CT	CT	2011	1932	1978
	Danbury Historic Main Street (St. James Episcopal Church), Danbury, CT	CT	1983	1928	1936
	Civil War Fort Sites (Basilica Catholic Shrine) Washington, DC	DC	1974	1963	
	Uni of Florida Campus Historic District (Century Tower Carillon), Gainesville, FL	FL	2008	1979	2003
	Evanston Lakeshore Historic District (Northwestern University, Chapel), Chicago, IL	IL	1980	1954	
	Centralia Downtown Historic District (The Centralia Carillon), Centralia, IL	IL	2012	1983	1997
	Gold Coast Historical District (St. Chrysostom's Episcopal Church), Chicago, IL	IL	1978	1927	
	Indianapolis Park and Boulevard System (Scottish Rite Cathedral), Indianapolis, IN	IN	2003	1929	1965
	University of Notre Dame: Main and South Quadrangles Historic District (Basilica of the Sacred Heart) South Bend, IN	IN	1978	1852	1950
*	Norwood Town Hall, Norwood, MA	MA	1996	1928	1935
	Cohasset Common Historic District (St. Stephen's Episcopal Church)	MA	1996	1924	1990
	Frederick Historic District (Joseph Dill Baker carillon), Frederick, MD	MD	1973	1967	
*	Christ Church Grosse Pointe, MI	MI	1971	1938	
	Indian Village (Jefferson Avenue Presbyterian Church), Detroit, MI	MI	1972	1926	
	Hi-Pointe--De Mun Historic District (Concordia Seminary), St. Louis, MO	MO	2007	1971	
	Belmont Historic District (First Presbyterian Church), Belmont, NC	NC	1996	1984	
*	Riverside Church, New York	NY	2012	1925	2003
	Mount Harris Park Historic District (St. Martin's Episcopal Church), NY, NY	NY	1973	1949	1951
*	Deeds Carillon, Dayton, OH	OH	2005	1942	1988
*	Church of the Covenant (Euclid Avenue Presbyterian Church), Cleveland, OH	OH	1980	1968	
*	Gates Episcopal Church, Gates Mills, OH	OH	1975	1964	
	Village of Mariemont (Mary M. Emery Memorial Carillon), Mariemont, OH	OH	1974	1929	1969
	Fairmont Blvd Historical District (St. Paul's Episcopal Church), Cleveland, OH	OH	1976	1952	1953
	Newark Downtown Historic District (Second Presbyterian Church), Newark, OH	OH	2002	1964	
*	Washington Memorial Chapel, Valley Forge, PA	PA	2017	1931	1997
*	Virginia War Memorial Carillon, Richmond, VA	VA	2016	1932	
	Bascom Hill Historic Dist (Memorial Tower and Carillon, University of Wisconsin), Madison, WI	WI	1974	1936	

Notes

There are 183 carillons/structures holding a carillon in U.S. per 1/01/2020 (excluding 3 traveling carillon)
58 or 31% are on the national registry list

- 5 installed after designation
- 24 were renovated after designation (i.e. since 1966*)
- 29 were renovated before designation (or not at all)
- 17 (30%) are stand alone designations (non-district)

* National registry was enacted in 1966
<https://www.nps.gov/subjects/nationalregister/database-research.htm>
 Edits welcome! Please email Llonie@hotmail.com

A Student's First Texas Regional

by Claire Janezic

I had never been to Texas before the 2019 Texas Regional Carillon Conference, and I must say that it was about 30 degrees cooler than I anticipated. But We Texans, honorary or otherwise, are a dedicated group. As people performed, we stood together outside in the October cold wearing about every layer of clothing we had brought with us. As soon as a concert was over, we rushed inside for a precious, but fleeting, 15 minutes of warmth and then returned. Our dedication was rewarded with wonderful performances. It was nice to hear older compositions by people like Ronald Barnes and Roy Hamlin Johnson played alongside newer compositions by people like Alice Gomez, Geert D'hollander, and Scott Hummel.

For dinner, we had Mexican food on a barge on the San Antonio River. That morning, Nate Morse, a fellow University of Rochester carillon student, and I had walked along the Riverwalk and were impressed by the river's natural beauty and the art lining its sides. At night, the river had an entirely different feel, lit by restaurants and signs, and buzzing with activity. The walk is one level down from the street, so it felt like we were in a hidden haven. Fittingly, earlier in the evening Carol Anne Taylor had played Robert Byrnes' piece (On the San Antonio River). I wondered whether the recitalists had conversed beforehand and decided who would play the piece, as zero performances of it would be woefully insufficient, and two might feel like too much.

International Carillon Festival

by Carlo van Ulft

The International Carillon Festival 2020 is scheduled from Thursday, June 4, through Sunday, June 7, 2020. All festival evenings start at 6:00 pm with non-carillon music performances. Carillon concerts are scheduled at 6:30 and 7:30 pm. Performers at this year's festival include Sue Bergren and Carlo van Ulft, Illinois; Carson Landry, Florida; Carol Jickling Lens, Colorado; and Elizabeth Vitu, France.

This year's International Carillon Festival also serves as the grand opening of the 2020 carillon season in Springfield, Illinois, with concerts on Wednesday, Thursday, Friday, Saturday and Sunday

One of the things that made me excited about the conference was getting to meet Alice Gomez. I have played some of her music, including the ubiquitous "Lament and Alleluia," and it was great to talk to the composer in person. During her presentation, she went through her catalogue piece by piece, telling us about the meanings behind her titles and her composition techniques. She and George Gregory make a feisty duo. We got to learn that her piece "Galaxy Dancers" was going to be called "Black Hole Dancers" until George cautioned her to maybe avoid that title.

For many carillon aficionados, carillon conferences and congresses are one of the few chances available to passionately discuss all things tower bell-related. When we are spread across the country, many of us are surrounded by people who would rather not hear hours-long discussions of which carillon we most prefer to play (or hear), insights on transmission systems, and stories about our carillon celebrities.

I believe it's accurate to say that not only was the location beautiful and the carillon really responsive, but also this conference was a wonderful opportunity to see people whom we don't usually get to see. I have been told that the Texas Regional Conference in particular can be described as a reunion, and I felt that. And as a relatively new member of the carillon community and first-time Texas Regional attendee, I also felt very welcomed. I have my "Honorary Texan" award on the wall at home and look forward to returning next year.

throughout the summer until the end of September. The Springfield Park District has graciously allocated additional funds for this expansion of the concert schedule.

The majority of the additional concerts will be performed by four local assistant carillonists. Thematic Wednesday evening concerts (introduced in 2018) will continue in June, July and August. These have proven to be very successful, becoming part of the annually programmed concerts and listed in full in the annual International Carillon Festival Booklet.

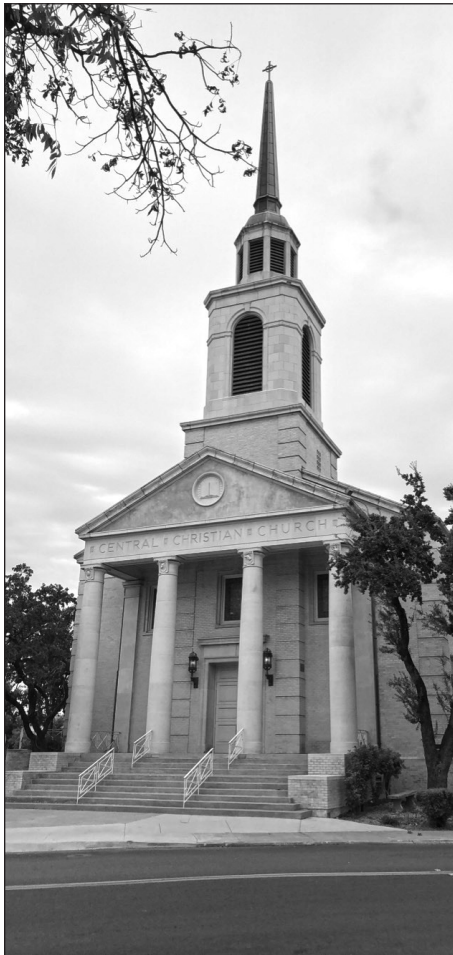
REGIONALS

2019 Texas Regional Carillon Conference

by Austin Ferguson

I always say that the Texas Regional is my favorite weekend of the entire year, and 2019 was no exception. It was a welcome trip back home to Texas for me, made even more special because the Nordan Memorial carillon at Central Christian Church in San Antonio is my favorite instrument. George Gregory and Julianne Vanden Wyngaard were our exceptional hosts and planned a wonderful weekend for all of us who attended, despite the sudden cold front.

The carillon at Central Christian is a 48-bell instrument, pitched in D, cast by Petit & Fritsen. Richard Strauss designed the clavier, which later became the standard the GCNA adopted as the North American Standard. It is a joy to play, and a joy to listen to—the church has numerous areas around the sanctuary to listen to recitals.



We started off the weekend with open tower time, followed by an opening duet recital played by both of our hosts. I'm sure many of you have heard my story of watching George and Julianne play together for the first time back in 2012... It's a hoot. This year's theme was the music of San Antonio-based composer Alice Gomez, who was the guest of honor. I followed with the first guest recital, playing a program of modern carillon music, including

Scott Orr's *City of Lights*, written for me on a Mayo Clinic commission, and Alice's *Tango for Tom*, in memory of Tom Collins.

Carol Anne Taylor played the second guest recital, including a rousing rendition of Ron Barnes' *Rise and Shine, Brothers* and another of Alice's tangos. We must have done something right, because Alice came up to us both and told us she was dancing the entire time we played her music. Just between us, I'm glad I didn't have to follow that knockout performance.

The first evening closed with a tasty Mexican dinner on a barge on the San Antonio River (no, sadly, Robert Byrnes wasn't with us), where we were given a tour of the Riverwalk while we ate. It was chilly, but the water and gentle rocking of the river underneath us provided a lovely ambiance. After we docked at the end of the evening, we all went back to our hotels and got some much-needed sleep. I was surprised to wake up the next morning and see the Alamo outside my window. Needless to say, I remembered it. After plenty of coffee and breakfast goodies the following morning, the group recognized this year's batch of "Ornery" Texans, certificates included. We then sat down for a presentation from Alice Gomez about her music. It was fascinating to hear her compositional process and what she thinks of each of her pieces. After her talk, I told her that I had played a marimba piece of hers back in high school and had only recently made the connection that the Alice Gomez who wrote "Gitano" was the Alice Gomez who writes such great carillon music. She got a laugh out of that. We were able to buy copies of her scores before she left for the day, giving all of us the chance to build up our libraries.

Peter Blonk, as our unofficial official photographer, gathered us all on the sanctuary steps for the group photo. Jesse Ratcliffe then gave the third guest recital, including Alice's *Kumbaya*, a beautiful setting of the tune I had not heard before. Our last recitalist was Shannon Richards, whose beautiful playing was the perfect closing note (get it, note?) until next year.

continues on page 10

Wylie Crawford Launched First Florida Carillon Festival

by Frances Newell



Our final activity was a delicious lunch, provided by two Central Christian friends of the carillon, cooked in the church kitchen and served to us in the auditorium. It was a final chance for good conversation—and food—before we parted ways.

The 2020 Texas Regional is scheduled to be held by the UT Carillon Guild at The University of Texas at Austin, date TBD.

In January, Wylie Crawford, Past President of the World Carillon Federation, launched the first Florida Carillon Festival in Venice, Florida, with a spectacular performance by Gijsbert Kok. Mr. Kok honored Martin Luther King, Jr. Day by brilliantly playing a vast variety of styles. He brought out the full expressive range of the 48 Royal Eijsbouts bells of the Andrew Crawford Memorial Carillon. Kok went on to perform at Bok Tower in Lake Wales, Century Tower at the University of Florida in Gainesville, and The Church of the Ascension in Clearwater.

Mr. Crawford also arranged to celebrate Valentine's Day, St. Patrick's Day, and Taxes Done Day at all four Florida carillons with performances by Roy Kroezen (Feb. 13–16), Austin Ferguson (Mar 12–15), and by Elisa Tersigni (April 16–19). Unfortunately, due to the outbreak of COVID-19, Austin's and Elisa's performances were cancelled.

When Mr. Crawford retired from his position as University Carillonneur at the University of Chicago and Carillonneur of the Chicago Botanical Gardens to Sarasota, Florida, his first challenge was to install a carillon near his new home. He wanted to honor his father, Andrew W. Crawford (1918–2002) and to continue performing regular concerts. He located, refurbished, and funded a mobile carillon to be permanently installed at the Venice Performing Arts Center.

The opening concert was enthusiastically attended by 860 people and was a tribute to Mr. Crawford's extensive experience in performing, organizing, and public relations.

TAKE NOTES: Awards, Exams, and Education

New Associate/ACE Members of the GCNA

by Jim Fackenthal

Since the November 2019 issue of *Carillon News*, two individuals have passed the Associate Carillonneur Examination (ACE). The committee extends congratulations and thanks to both students and teachers for participating in the process.



Maria Kronic is a third year in the College at the University of Chicago and is majoring in linguistics on the pre-medicine track with a minor in biology. She is the president of the Guild of Carillonneurs at the University of Chicago. Both of her parents immigrated to America from Serbia and settled down in Chicago where she was raised. Before making her way to the carillon, Maria played piano for almost twelve years. She began her carillon studies during her first year of college after passing the initial audition to join the UChicago Guild. She studies under University Carillonneur Joey Brink and continues to grow as a musician and carillonneur with his invaluable guidance. Apart from her musical endeavors, you can find her swing dancing the night away to her favorite 50's jazz tunes.



João Francisco Shida was born in São Paulo, Brazil, and moved to Chicago to study Physics and Molecular Engineering at the University of Chicago. He was introduced to the instrument in his first year in the college and signed up to join the UChicago Guild of Carillonneurs in October of 2018. Since then, he has studied under Joey Brink and was one of two summer Carillonneurs of Rockefeller Chapel in 2019. His repertoire consists of both classical arrangements, carillon pieces, and personal arrangements of popular and meme music pieces.

NEWS FROM THE North American Carillon School (NACS)

by Carlo van Ulft

The annual Performance Diploma examination will take place at the Rees Carillon in Springfield, Illinois, in June, 2020. The exam will test the second (Performance Diploma-eligible) NACS student who has learned to perform on a virtuoso level while also finishing all the parallel courses required for the Performance Diploma.

Two new NACS publications were printed in 2019. The first was a “low-level” collection to expand the repertoire for new learners. The second was a collection of more elaborate/virtuoso works. The NACS plans to publish two more collections in 2020. The first will be intended for the student at the very beginning of his/her carillon education and will include very short and basic exercises for hands and feet, starting with each hand separately, then hands together, then adding feet.

This collection will serve as a prequel to the NACS publication “Carillon Music for Beginners” and will fit seamlessly into the educational series. The second planned publication will be added to the Springfield Collection Series and will contain a selection of four concert waltzes from the late 19th and early 20th centuries. ACME will again serve as co-publisher and will have the new music available for sale on their website and in their catalogues.

As always, the new publications can also be ordered through NACS and Amazon.

German Campanology Colloquium 2019

by Jeffrey Bossin

The 27th annual meeting of the German Campanology Colloquium took place from October 3 - 6, 2019 in the evangelical parish house in Herrenberg, a small town just south of Stuttgart in Baden-Wuerttemberg. This year's 71 participants came from all parts of Germany as well as from Austria, France and Switzerland.

The colloquium started Thursday afternoon. The participants were taken on a tour of the collegiate church, which stands atop a hill overlooking the old center of the town made up of half-timbered houses. It is the first late Gothic hall church in Wuerttemberg and was built between 1276 to 1293 and enlarged from 1471 to 1493. In 1749 the two Gothic towers were replaced by a single broad one topped with an onion dome.



The participants were then shown the bell museum, which boasts 120 bells dating from the middle of the 13th century up to the present day. However, it is not a museum in the conventional sense of the word. The bells are not in display cases in a museum building; instead they hang in the church tower and 100 of them can be rung. Visitors ascend to the bell chamber where the guide points out the different bells hanging on various timbers and then activates the automatic devices which ring them. You can hear a 35-bell peal at <https://www.youtube.com/watch?v=q6LxnM56Q34>

The collection includes a copy of an 800-year-old beehive bell as well as two Gothic sugar cone bells, a peal of 17 bells spanning eight centuries and weighing from 117 kgs to 3.6 metric tons, a cymbal peal made of eleven bells weighing from 310 to 550 kgs and cast from 1998 to 2002 by seven German foundries and a Swiss one, and a 50-bell carillon installed in 2012. The carillon was the project of Dr. Klaus Hammer, the campanological consultant of Baden-Wuerttemberg. He decided to award the contract to Gideon Bodden.

Dr. Hammer then commissioned Eijsbouts to cast a new set of bells, with a total weight of 2.5 metric tons. When he went to the foundry, I told him that since the end of the 1980s Bert Augustus had been tuning his bells similarly to the method employed by Gillett & Johnston and recommended he ask Augustus if he also intended to tune the bells for Herrenberg this way and, if so, that Hammer listen to such bells and decide for himself if he found the tuning acceptable.

Dr. Hammer took my advice and decided he wanted to have the bells for Herrenberg tuned in the conventional fashion, albeit he did agree to have the octaves stretched, i.e., having the bells gradually tuned higher starting with the normal frequency for the bourdon and successively rising to the highest bell which was tuned 75 cents, i.e., $\frac{3}{4}$ of a semitone higher than the bourdon. This was designed to compensate for the fact that the pitches of correctly tuned small bells apparently sound flat compared to those of the larger ones.

Unusually, the keyboard is placed above the entire bell frame so that all of the bells are below the playing area. The Northern European standard keyboard is made of ash according to the latest standards of the Eijsbouts foundry. The places where the keys strike are doubly insulated with a square of green felt glued to a piece of artificial rubber.



The automatic playing system is attached to the keyboard and uses the clappers to strike the bells by depressing the keys. The clappers are screwed into their fastenings inside the bell allowing them to be vertically adjusted to hit the best strike spot and are connected to the keyboard by wires attached to directed cranks. The medium-sized and small bells have a round piece of bronze instead of a crown attached to the top of them to isolate them from the bell frame.

After dinner, Claus Huber gave a talk about the bells in the state of Wuerttemberg. The next morning, Dr. Pfeiffer-Rupp, one of the editors of the *Jahrbuch fuer Glockenkunde* and one of those who have helped to organize the colloquiums for many years, was presented with a special commemorative book containing articles written by various colleagues and friends and published to honour his 70th birthday.

During the course of the day, twelve lectures were given by various participants on such topics as a new book about the bells of Tuebingen, Herrenberg's bell museum and carillon, the database of the German Committee of Campanological Consultants, how to use a 3D-scanner to measure bell profiles, upside-down bell towers and the effect the fire in the cathedral of Notre Dame in Paris had on its bells. I lectured on the zvon of the Moscow Danilow Monastery, the festival which took place there in 2018 and its bell foundry. During the afternoon, twelve participants were able to take part in tutorials in the bell museum.

On Saturday, participants were taken on a bus excursion to examine and listen to the peals of four churches. After the church service on Sunday morning, a 19-bell peal was rung and then I performed two pieces of carillon music while a group photo of the participants was taken. They then returned to the parish house where the colloquium ended with lectures about a new book about the Otto bellfoundry and a comparative analysis of the partials of selected bells in churches in Mainz, Echternach and Herrenberg. Those participants who stayed on in Herrenberg were able to take part in an excursion to see and listen to the peals of two churches in Stuttgart on the following day.

Celebrating 40 years of Carillon Music at The University of Florida

by Laura Ellis

2019 marked 40 years of carillon music emanating from the University of Florida's Century Tower. The original 49-bell instrument, built by Royal Eijsbouts of Astén, The Netherlands, was dedicated in recital by then Bok Tower carillonneur Milford Myhre on May 14, 1979. On Sunday, September 22, 2019, the current carillon studio celebrated this milestone with an alumni brunch and anniversary program.

Throughout the years, UF carillonneurs have come back to campus to relive fond memories of their time performing in Century Tower. During September's alumni brunch, a perpetual plaque listing names of all UF carillonneurs was unveiled. Each semester, new names will be added to the plaque as carillon studio members graduate.

A number of carillon alums performed in an informal concert at 1PM. This program began with Richard Giszczak's arrangement of "My Favorite Things" from "The Sound of Music" and concluded with "On the San Antonio River" by Robert Byrnes.

The Carillon Studio's 3PM concert began with the first composition performed on Century Tower: "Florida Chimes Voluntary," composed by former music department chair, Budd Udell. Two selections from Myhre's dedicatory program were also featured: "Chartres" by Roy Hamlin Johnson and Albert Gerken's "Pastel in Bronze."

Willis Bodine, UF Professor of Music (1959–2003) and University of Florida University Organist and Carillonneur, emeritus, composed "Twice Twain Ten for Two: A celebratory toccata-duet for the 40th anniversary of the Century Tower Carillon 1979–2019." The composer's prefatory notes to the work outline multiple references to the number 40, including: "twain ten" (the early Anglo-Saxon version of "twenty") is doubled by "twice" to make 40; several musical themes are drawn from the 1570 motet Spem in allum for 40 voices written by Thomas Tallis (c. 1505–1585); the work employs a 5/8 time signature; and, the total number of fingers and toes used by the two performers number 40.

"Convocamus: Diptycha Temporalis" was also composed specifically for this celebration by Mitchell Stecker (BMUS BA '14 MM '19), Music Director and Carillonneur at The Citadel in Charleston, South Carolina. The first movement of the work, "Quadraginta", was performed for this celebration; movement two is to be premiered at the 50th anniversary of the carillon.

A 2003 renovation of the instrument, carried out by Eijsbouts, included the installation of 12 additional bells (for a total of 61), improvements in the playing action, and new performance and practice claviers. More information about the carillon program at the University of Florida may be found at www.arts.ufl.edu/carillon.



Kickoff to Netherlands Carillon Restoration

by Ed Nassor

The bells of the Netherlands Carillon are back in Holland after having been removed from their tower in Arlington, Virginia, and sent to the Royal Eijsbouts foundry in Asten, The Netherlands, for restoration. On October 21, 2019, the first bell was removed in a ceremony sponsored by the National Park Service, in conjunction with the Embassy of the Kingdom of The Netherlands. This was the kickoff event to *75 Years of Freedom: The Netherlands Carillon*. Ambassador André Haspels, together with Superintendent George Cuvelier of the George Washington Memorial Parkway, marked the beginning of the restoration project by ringing two hand held bells together.



Ambassador Haspels' remarks included the statement, "The Netherlands Carillon is an integral part of Washington's monumental landscape with a multitude of purposes, but for the Dutch, the Carillon symbolizes our gratitude to the U.S. for assistance during and after World War II and represents the friendship our nations continue to share based

on the values of freedom and democracy."

Superintendent Cuvelier addressed the cooperation of the two nations: "While the bells are being restored in the Netherlands, the National Park Service will repair and replace steel cladding, improve the structure, remove rust and repaint the carillon [tower]."

During the ceremony, Diederik Oostdijk, historian and author of the recently published book, *Bells for America*, spoke about the importance of public art and how the Netherlands Carillon has contributed to friendly U.S. - Netherlands relations over the years. At the conclusion of Professor Oostdijk's remarks, a crane removed one of the largest bells of the carillon as onlookers applauded its journey from the tower to the ground.

The fifty bells arrived at the Eijsbouts foundry in Asten in early December. The restoration consists of cleaning and tuning. The bells were cleaned in a "soft-cleaning" process that preserves the patina on the exterior. Thirty-six of the bells were re-tuned in a 1995 restoration. In the

We Can Do It!

by Andrea McCrady

On 25 January 2019, the Parliament Building in Ottawa was closed to the public to undergo a decade of major restoration. Over the next nine months the building was emptied of its furniture and heritage works of art. On 22 September 2019, the building was officially de-commissioned by the House of Commons and handed over to the construction company.

Nonetheless, the full recital and teaching schedule on the Peace Tower Carillon has been maintained. Dominion Carillonneur Andrea McCrady and her carillon students have undergone periodic safety training sessions both online and on-site. They must now wear full personal protective gear (hard hats, goggles, reflective vests, steel-toed work boots) and be accompanied by a security escort to access the playing cabin of the Peace Tower... then they can change to regular wear and shoes to make music. To view the recital schedule, go to the Peace Tower Carillon website: www.ourcommons.ca/carillon

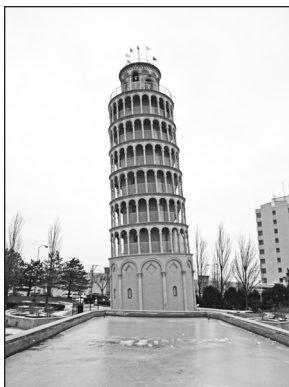


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Community Bell Advocates, LLC Advises the Village of Niles, Illinois on Restoring the Bells of the Leaning Tower

by Kimberly Schafer

The village of Niles, Illinois, on the northwest border of Chicago, has invested in their Leaning Tower, especially its bells, to renew its status as a central landmark for the village. Originally constructed to conceal water tanks for the adjacent pools, this half-size replica of the Leaning Tower of Pisa was built in 1934 as part of the Ilgair Park for employees of Robert Ilg's Hot Air Electric Ventilating Company. The tower and surrounding land were donated by the Ilg family to the YMCA in 1960, and the tower declined in use and purpose as the area transitioned from a recreational park to commercial corridor.



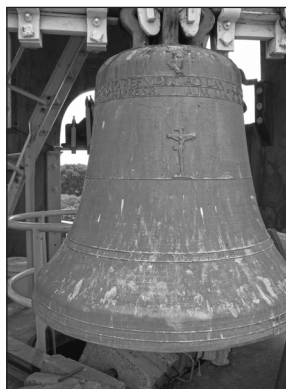
In 1995 the village leased the tower from YMCA, renovating the building and improving the landscaping. Andrew Przybylo, the current mayor, has bigger plans for the tower and the entire area now that the village has purchased it from the YMCA. He intends to turn the extended site into a

vibrant, walkable district for the village with the tower as the renewed icon. Towards this effort, the tower bells at the top of the Leaning Tower of Niles, which have been silent for decades, have been restored to ring out the time and melodies to build and project a sense of community below.

In early 2017, Steven Vinezeano, the village manager, contacted Community Bell Advocates (CBA) for their help in researching and restoring the Leaning Tower of Niles' bells. The village had five bells at the top of the tower, but they were no longer functioning, nor was their history known. CBA was hired to answer questions about their origins and provenance. Furthermore, CBA was hired to guide their many options in restoring the bells, including determining which bells could be rung, how they could be remounted, and whether new bells could be added.

By June 2017, CBA had researched and written a full historical report on the five tower bells. Using empirical and archival research, and calling upon experts in North America and Europe, CBA was able to uncover surprising

information. The three largest bells date from the 17th and 18th centuries. Furthermore, archival research revealed that these three bells, while from disparate sources, were all located in the St. Giles (Egidio) church of Cavezzo, Italy, before they arrived in Niles. This same church in Cavezzo had desired new bells to replace theirs in the early 1930s.



The Barigozzi foundry in Milan, hired to cast the new bells, had taken the old ones in exchange. Rather than melting them down for their bronze to cast the new bells, the foundry likely sold the bells to Robert Ilg himself or a middleman. The exact details of this transfer are still

unknown. The ecclesiastical and city archives of Cavezzo are still in disarray after the 2012 earthquake, which damaged the historic St. Giles church as well as many other buildings, and thus these important resources are inaccessible indefinitely.

The other two bells were cast in the 19th or 20th centuries. The fourth bell has no identifiable markings on it save two simple bands at the top. The cast-in clapper staple suggests a casting date prior to 1900, but this mounting technology was so prevalent in the 19th century that it could have been cast nearly anywhere in North America or Europe. The fifth bell was cast by the Pacific Brass Foundry of San Francisco in 1912, as noted by the inscription at the very top of the bell. CBA was unable to determine if all five bells were bought as a set or if these two were acquired separately from the three Italian bells. The provenance of these two bells is unknown.

CBA worked with the Niles leaders to envision a renewed set of functioning bells that would honor Niles' historic past and serve its future. The original bells were rung manually via clocking, a method which the village decided to maintain for ceremonial purposes. The village also wanted the bells to be played automatically via computer control, so that they could be heard more frequently. To fill in two

empty niches in the tower, create more melodic possibilities, and complement the set of their existing bells, the village decided to order two new bells. Two of the original bells were already known to have cracks, including the largest Italian bell, so the village wanted these to be repaired. To highlight the Italian provenance of the three bells and the inspiration behind the tower, the village desired to keep the Italian headstock design for the remounted bells

After considering proposals from four different domestic bell firms, B. A. Sunderlin Bellfoundry in Virginia was chosen for the job in spring 2018. Sunderlin recommended changes to the initial plan that were adopted by the village. The damaged bell four—because of its unknown origins, discordance with the other bells, and difficulty of repair—was put on outdoor display near the Leaning Tower. Unfortunately, the small crack on the largest Italian bell wended through the bell’s interior, making its repair difficult and uncertain. A replica of the bell was cast for functional use, while the original was mounted on display in the tower’s indoor visitor area.

All of the bells—of different profiles and founders—were re-tuned to better complement each other. Given the space availability for three new bells instead of only two, the melodic possibilities for the set increased. Sunderlin recommended that the composite set follow a major scale (absent the 6th scale degree), rather than forming a pentatonic scale as originally planned. In effect, Niles found a way to have their cake and eat it too—they were able to maintain the unique soundscape of their bells by keeping three original bells (plus a replica) in their tower, and they were also able to keep two original bells, one of them gorgeously decorated, on display for visitors to view from ground level. Visitors will experience the bells both visually and audibly.



C B A contributed to the project to further distinguish the bells as unique symbols of Niles. CBA arranged many

recognizable tunes for use throughout the year, including patriotic tunes, pop tunes, and holiday favorites. In

recognition of the village’s prominent Korean population and the desire to make the Leaning Tower of Niles a site of multicultural diversity, CBA arranged a popular Korean folk song, “Arirang,” for automatic play. CBA also composed melodies for their exclusive use, including two clock-chime melodies and a wedding peal for visiting newlyweds. CBA and Sunderlin worked together to design inscriptions and decorations on the three new bells that resembled those on the historic Italian bells, thus revering the history of the original bells while binding together the old and new.

The tower is nearly ready as a public landmark for visitors to explore up close. By January 2020, all seven bells were installed in the tower, and two display bells were installed onsite. Although fully functional, the bells will remain silent until the grand opening ceremony for the tower in spring 2020 (date yet to be determined).

Other improvements to the tower have been completed: the outside railings and lighting have been upgraded to allow visitors to safely climb the tower and to illuminate the tower at night. CBA has provided a programming road map to integrate bell ringing into local events and community life, such as weddings, school science research, and memorial tributes. As a testament to the importance the village places on the tower, the village secured its listing in the National Registry of Historic Places in 2019.

The village leaders aspire to transform the area surrounding the Leaning Tower of Niles into a community destination with the tower as the singular centerpiece. The village, CBA, and the Sunderlin Bellfoundry have collaborated together to make the bells a critical aural dimension of this vision. Truly, Niles has embraced the historic function of the bell tower representing and projecting community for modern times. CBA was honored to help bring this vision to fruition, making tower bells relevant and dynamic fixtures for the community today.



Model will Allow Iowa State's Iconic Campanile and Carillon to Travel Beyond Campus

by Iowa State University

Nothing tugs at the heartstrings of Iowa Staters quite like the iconic brick campanile and its melodic 50-bell carillon. Whether you're an alum or friend of the university, a current student, a faculty or staff member, you know the peace and tranquility that washes over you while walking across campus on a crisp autumn day, listening to the harmonious tones of the carillon's bells.

Labor of love



We can thank Edgar Stanton for bringing this great joy and physical landmark to Iowa State University. Stanton graduated from Iowa State's first class in 1872. He spent 50 years on campus as a student, faculty member, head of the mathematics department, secretary to the Board of Trustees, dean of the junior college and – on four

separate occasions – acting president.

Edgar's wife, Margaret MacDonald Stanton, was the university's first dean of women. After Margaret passed away in 1895, Edgar envisioned a lasting memorial in her honor – a bell tower. Appropriate funding and approvals were secured, and construction of the campanile commenced in 1897; it was completed in 1898. The carillon began with 10 bells in 1899 followed by another 26 bells in 1929. Thirteen bells were added in 1956, and one final bell was placed in the carillon in 1967, bringing the total to 50 bells.

A 'model' idea

In the spring of 2015, Tin-Shi Tam, the Cownie Professor of Music and Iowa State's university carillonneur, came up with the idea of creating a working, mobile model of the campanile and carillon. Her goal was to share the beloved landmark and the heritage with others across the state and throughout the nation.

"This model will be used at various university events and

outreach programs, such as graduations, alumni events, state fairs and county fairs," Tam said. "It will also serve as an educational tool and a musical instrument, playing with orchestras."

To get the project started, Tam worked with faculty members in various departments in engineering, design and music to initiate the multidisciplinary, student-led effort. She provided students with a set of broad requirements – replicate the look of the original campanile; create a playable carillon; design a sturdy structure that fits through a double door and is easy to assemble and take down; and incorporate great acoustics. Tam also requested visible mechanisms so onlookers could see the clappers strike the bells as the instrument is played.

"This project not only provides educational experiences for our students, it is truly a collaborative project to showcase our Cyclone spirit," Tam said.

The design gets underway



In the fall of 2015, a team of faculty members was established to oversee the project. Student teams began working on the

model's various design elements in the spring of 2016. Senior design students in the mechanical engineering capstone class developed the systems and structure that was architecturally accurate, safe and mobile.

In the fall of 2016, mechanical engineering and design students modified the original design from a tower-lifting system to a scissor-lift mechanism, allowing the model to rise and lower more easily. The engineering students also determined the materials to use for the tower façades that would be easy to set up and safe to take down, and yet look exactly like the Iowa State Campanile. Other students continued to make additional modifications to the model's

design throughout the spring and fall semesters of 2017, continually improving its safety, functionality and mobility.

In the spring of 2018, students in senior electrical, computer and software engineering design classes began to develop a digital carillon tutorial. This tutorial will provide visitors with hands-on experience playing carillon music by following falling notes on a screen and lights above the keys.

The construction of the model started in April 2018. The first bell for the 27-bell carillon model was cast on campus in Black Engineering’s metalcasting lab. Representatives from the Ohio-based Meeks, Watson and Co. bell foundry worked with lab technicians to cast the bell. Guests in the Memorial Union’s Campanile Room watched a livestream of the casting. The finished bell was about 36 pounds, 10 inches in diameter and 8 inches tall. The remaining bells were cast and tuned in Ohio. The largest bell weighs 139.5 pounds and is 14 inches tall; the smallest bell is 15.5 pounds and measures 5 inches tall.

The campanile-carillon model’s final height is just over 20 feet and it weighs approximately 3,000 pounds. The model will be transported on a box truck, and a pallet jack will help maneuver it into place. The student carillon leadership council will manage and operate the model at events.

“This project is an excellent opportunity for today’s mechanical engineering students to contribute to the legacy of Edgar and Margaret MacDonald Stanton, and

the campanile,” Professor James Heise said. “Edgar was a mechanical engineer by degree and dedicated his life and career to that art and the university that he loved. Today our engineering students continue that dedication to the profession they enjoy by creating an instrument that can share the heritage of the ‘Bells of Iowa State’ with everyone.”

Four years after conjuring the idea of a model campanile and carillon, this adventure came to fruition on Oct. 27, 2019, when Iowa State University celebrated the 120th anniversary of the Stanton Memorial Carillon and unveiled the ISU campanile-carillon model with a Gala Concert. The concert featured the Iowa State University Symphony Orchestra and Wind Ensemble as well as an alumni choir. The event also showcased the performances of two commissioned works, Jeffery Prater’s “Star Bells” (2002) for carillon and symphony orchestra, and the premiere of Andrew Ardizzoia’s “Fanfares, Anthems, Peals --- Rhapsody on The Bells of Iowa State” for 27-bell carillon, symphony orchestra and choir.

“It’s been a time-consuming project, but I am so grateful to the Iowa State students and faculty for their dedication and labor of love in creating a campanile and carillon model that could be shared beyond our beautiful campus,” Tam said. “I can’t wait to get started.” For information: <https://www.music.iastate.edu/carillon/campmodel>

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Cast in Bronze Society Scholarship

by Carlo van Ulft

For over 25 years, our colleague, carillonneur Frank DellaPenna, has been roaming the United States with his traveling carillon show, *Cast in Bronze*. By doing so, Frank has likely exposed more people to the carillon than all GCNA members combined.

Many GCNA members have had a listener walk up to him/her and say, "I saw and heard a carillon in _____ and decided to come and listen to your carillon, too." It was likely Frank whom they heard play at one of the numerous festivals around the United States. Even though we, the GCNA membership, have often not embraced the concept of Cast in Bronze, we owe Frank a debt of gratitude as members of the wider North American carillon community.

Over these 25 years, Frank has built a large fan base who support him and the carillon in general. With retirement coming, Frank has decided to establish the Cast in Bronze Society, a 501(c)3 organization. The only purpose of the society is to grow interest in carillons and bells. The society will raise funds and distribute those funds for carillon scholarships.

It is Frank's wish that these scholarships be applied towards studies at the NACS (just a reminder that Frank is one of the founding fathers and initiators of the school). It is hoped that the first scholarship will be awarded this summer (2020). The scholarship will provide for tuition, sheet music, and other music necessities. Additionally, the scholarship will also cover travel or housing allowances and more. The scholarship is available to candidates with or without prior carillon experience; however, a musical background is essential.

For more detailed information on the scholarship, please visit the CIBS website <https://www.castinbronzesociety.org> or the NACS site and download a scholarship application form.

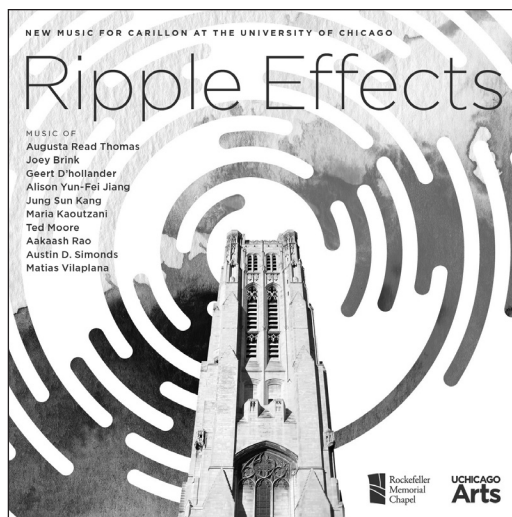
A New Carillon CD from Rockefeller Chapel

by Joey Brink

The University of Chicago released its newest album of carillon music, *Ripple Effects*, featuring performers Joey Brink, Simone Browne, Ellen Dickinson, Frans Haagen, Tiffany Ng, and Michael Soltke on the Rockefeller carillon, with Riley Leitch (trombone), and Sihao He (cello).

The album includes selections presented at The Rockefeller Carillon New Music Festival, held on May 25-26, 2018, including the title composition, *Ripple Effects*, by University of Chicago Professor Augusta Read Thomas, and new works by Joey Brink, Geert D'hollander, Alison Yun-Fei Jiang, Jung Sun Kang, Maria Kaoutzani, Ted Moore, Aakaash Rao, Austin D. Simonds, and Matias Vilaplana.

The album is available for purchase for \$20 at Rockefeller Chapel, or by contacting Joey (jbrink@uchicago.edu).



2020 Music for Mayo Piece

by Austin Ferguson

I'm excited to announce that this year's Music for Mayo piece will be a work entitled "*Diptyque: Bells of Healing*" by John Gouwens. The piece will feature two hymn tunes—"Sicilian Mariners" and "St. Clement"—both of which are played each evening on the Mayo Clinic carillon, by request of its donors, Drs. Will and Charlie Mayo.

The piece will be made available in mid-September, after its premiere at the 2020 Humanities in Medicine Symposium. It will be posted to the Dolores Jean Lavins Center for Humanities in Medicine website, joining the 2019 piece, Scott Orr's City of Lights. The PDFs can be found here: <https://connect.mayoclinic.org/page/center-for-humanities-in-medicine/tab/resource-5246/>

Free Sheet Music Download

by Dennis Curry

In celebration of the 50th anniversary of the Kirk carillon, Hymn Preludes for the Kirk was composed by Geert D'Hollander. Each was written in a chorale prelude style, is of moderate difficulty, and is suitable for church and recital programs. This collection was provided to over 225 attendees of the 2011 World Carillon Congress, which celebrated the 75th Anniversary of the GCNA. The music can be found at <http://www.kirkinthehills.org/music/carillon>.

current restoration all fifty bells will be tuned together. Three additional bells will be cast and added to the set before returning to the United States. When the restoration of the tower is complete, fifty-three bells will be connected at concert pitch to a world standard keyboard. The project is expected to be completed in 2021.

The Netherlands Carillon is a gift from the people of The Netherlands to the people of the United States in gratitude for American aid during and after the Second World War. The restoration of the carillon is part of the Embassy of the Kingdom of The Netherlands' year-long celebration of *75 Years of Freedom*, a series of events commemorating the end of the Second World War.



From the Music Publications Committee

by *Laura Ellis*

Each year, the Music Publications committee invites submissions of original compositions and arrangements for review and possible publication. Have you ever wondered how the selection process works? Here is an overview of the GCNA publication process:

Submissions are welcomed throughout the year (send submissions to committee chair Laura Ellis at lrellis@ufl.edu). A January 1 deadline has been established to consider works for publication during the upcoming summer Congress. Upon receipt, the committee chair forwards submissions to either the Original Compositions Sub-Committee (led by John Gouwens) or the Arrangements/Transcriptions Sub-Committee (led by Carlo van Uft).

Soon after the January 1 deadline, sub-committee chairs organize submissions and distribute works to their sub-committee members for review. The voting members of each sub-committee provide a yea/nay vote for each submission. Submissions receiving a

majority of positive votes are slated for publication. The results are usually known by mid-March. Typesetting soon begins, covers are designed, and, if required, copyright issues discussed (and sometimes solved!). The finalized scores are put in the hands of the committee chair by April and are sent to the printer. If all goes well, scores are ready for Congress by mid-May.

The number of submissions reviewed each year varies. For the 2019 Congress in Lake Wales, the Original Compositions Sub-Committee reviewed 23 compositions (116 pages) and approved 10 of these works for publication. The Arrangements/Transcriptions Sub-Committee reviewed 22 submissions and 13 arrangements made their way to the sales table. Currently, 20 arrangements and 13 original compositions are under review for 2020. Appreciation is extended to Music Publication sub-committee chairs and music reviewers for their time and expertise. Thanks to all who submit works for publication. And, finally, thanks to all who purchase the releases and share these new selections with their audiences.

2019-20 COMMITTEES	CHAIRPERSON		MEMBERS		
Archives	Joy Banks		Lyle Anderson	Sue Bergren	Jaime Fogel
Associate Carillonneur Examination	Jim Fackenthal	Jury	Wesley Arai Tin-Shi Tam	Linda Dzuris	Laura Ellis
Barnes Grant	Linda Dzuris Carolyn Bolden	Jury	Committee member: David Hunsberger		
			Wesley Arai Jesse Ratcliffe Jonathan Lehrer (Alt)	Joey Brink Michael Solotke Judy Ogden (Alt)	Mark Lee
Bulletin	Kim Schafer		John Bordley Rachel Perfecto Julie Zhu	Linda Dzuris Shannon Richards	Oliver McDonald Elisa Tersigni
Carillon News	Austin Ferguson Carrie Poon		Margaret Angelini Elisa Tersigni	Roy Lee	Judy Ogden
Carillonneur Examination	Pat Macoska	Jury	Jeremy Chesman Laura Ellis Margaret Pan	Kipp Cortez Sally Harwood	Linda Dzuris David Hunsberger
Finance	John Widmann		Treasurer (Wesley Arai)	Larry Weinstein	
Franco Committe	Joey Brink Thomas Lee		Margaret Angelini Dave Johnson Hunter Chase (Secretary)	Wesley Arai Tiffany Ng	Sally Harwood Neil Thornock
Heritage Music	Joy Banks Andrea McCrady		Wesley Arai Lisa Lonie	Jaime Fogel Carla Staffaroni	Richard Giszczak Mitchell Stecker
Legal	David Hunsberger		Austin Ferguson Sue Jones	Sally Harwood Roy Lee	
Membership Enrichment	Carol Anne Taylor				
Music Publications	Laura Ellis		Arrangements Subcommittee: Vera Brink Ellen Dickinson Scott Hummel Gordon Slater		Carlo van Ulf (Chair/non-voting) Richard Giszczak (non-voting) Tim Sleep
			Original Compositions Subcommittee: Wesley Arai Sharon Hettinger		John Gouwens (Chair) Ed Nassor
			Committee member:		Lynnli Wang
Nominations	George Gregory		Wylie Crawford	Lisa Lonie	Margaret Pan Carol Anne Taylor
Professional Concerns	Jeremy Chesman Ellen Dickinson				
Public Relations/Website	Tim Sleep Roy Lee		Scott Hummel (PR/Marketing) Austin Ferguson	Elisa Tersigni	
Roster	Wylie Crawford		Mitchell Stecker, Corresponding Secretary		Wesley Arai, Treasurer
Tower Construction & Renovation	Patrick Macoska				
Warner Committee	Ellen Dickinson		Margaret Angelini Lynnli Wang	Michael Solotke	Scott Orr Minako Uchino Hunter Chase (Secretary)
WCF Delegates	Carol Anne Taylor		David Hunsberger	Carl Zimmerman	Wylie Crawford
2021 GCNA Congress	Ellen Dickinson		Trinity College	Hartford, Connecticut	
2022 GCNA Congress	Joey Brink		Rockefeller Chapel	University of Chicago, Illinois	
Board Subcommittee on Congress Planning	Joey Brink		Roy Lee	Carol Jickling Lens	

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