

# Carillon News



No. 105 April 2021

www.gcna.org

Newsletter of the Guild of Carillonners in North America

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## Board Candidates

The Nominating Committee of the GCNA is pleased to announce a slate of five (5) candidates running for three (3) open seats on the GCNA board of directors – each seat carrying a three year term to commence June, 2021.

Candidates were asked to reflect on two strategic questions which form the basis of their narratives (see below). Information has also been shared relative to their affiliate instrument(s) and volunteer activities within the GCNA.

Shortly before the annual congress in June, each voting member will be mailed a hardcopy ballot. If you have any questions related to this process, please contact the corresponding secretary at [corr.sec@gcna.org](mailto:corr.sec@gcna.org).

For information on responsibilities of a board member see this link: <https://www.gcna.org/resources/Documents/Becoming-Board-Member-2020-Oct.pdf>

Respectfully,  
The Nominating Committee  
Lisa Lonie, Chair (email: [nominate@gcna.org](mailto:nominate@gcna.org))  
Margaret Angelini, Wylie Crawford, Carol Jickling  
Lens, Margaret Pan

### Meet the GCNA Board Candidates

Please review the narratives below within the context of these questions:

*What motivates you to serve on the board?*

*If elected, how do you plan to apply your expertise and background to further the mission of the GCNA?*

## 2021 Franco Composition Contest

The GCNA Johan Franco Committee is pleased to announce the results of the 2021 Franco Composition Contest. We received a record fifty-eight submissions this year. Six members of the Franco Committee served as the jury: Margaret Angelini, Wesley Arai, Joey Brink, Dave Johnson, Alex Johnson, and Tiffany Ng, with Thomas Lee acting as Chair. The submissions were reviewed anonymously by the jury, and evaluated based on their usefulness to the carillon community, effectiveness on the carillon, playability, originality, and general musical interest.

### First prize (\$1500):

Geert D'hollander, "Moto Perpetuo"

### Second prize (\$750):

Joseph Fong, "Nine Vignettes for Carillon"

### Performance Award (\$100):

Mary Beth Bennett, "Valse Triste"

### Performance Award (\$100):

Jose Antonio C. Buencamino, "Hinugot sa Hangin"

### Performance Award (\$100):

David Maker, "Tocsin"

### Performance Award (\$100):

Tom Gurin, "At Rain-Starred Windows"

### Performance Award (\$100):

Michael Gancz, "Four Preludes for Carillon"

### Performance Award (\$100):

Elizaveta Panchenko, "Festive Chime"

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# Carillon NEWS

## Officers:

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## Board Members:

Joey Brink (2021)  
Andrea McCrady (2021)  
Carol Anne Taylor (2021)

Wesley Arai (2022)  
Roy Lee (2022)  
Caroline Poon (2022)

Laura Ellis (2023)  
Austin Ferguson (2023)  
Julianne Vanden Wyngaard (2023)

## Membership information and applications are available from:

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## HOW TO REACH THE GUILD

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## Guild Web Page:

www.gcna.org

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**Opinions expressed** in *Carillon News* are not necessarily those of the editors, nor do they necessarily carry the endorsement of the GCNA.

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# CALENDAR

**79th GCNA Congress/20th WCF Congress,  
Trinity College, Hartford, Connecticut, June 2021 (virtual)**

**80th GCNA Congress, University of Chicago,  
Chicago, Illinois, June 2022**

# From the President's Corner



**F**riends and Colleagues,

As announced in the January 15 e-newsletter, the GCNA Congress will be held virtually this year. Recitals, presentations and opportunities for social interaction will take place on multiple days throughout the month of June, with the hope that all members will be able to take part in at least

some of the events. We will hold a single-session business meeting to transact essential business. The WCF Congress will also be held simultaneously, so some events will be joint GCNA/WCF events. Check our website at [www.gcna.org](http://www.gcna.org) for more information as we get closer to June.

In perusing the WCF's website [www.carillon.org](http://www.carillon.org) recently, I came across a document prepared in 2018 by the Flemish Carillon Association in collaboration with the Association for Flemish Cities and Municipalities. The English translation of this extensive document is entitled *Principles and Protocols: Carillon Culture in Flanders*. It begins with an overview of the historical and cultural context. Sections that follow discuss the elements of a typical Flemish carillon program, performances and other activities, fiscal considerations, as well as the qualifications and responsibilities of carillon professionals. You can read it here: <http://carillon.org/eng/documents.htm>

Wearing my presidential hat, my first thought on reading this document was, "Oh, what a great idea...our organization should work on something like this!" But then very quickly it became clear how challenging it would be to try to sum up North American carillon culture in a single document. As a Board member and more recently as President, I have had the opportunity to hear from and engage with many members who share the love of the carillon and bell music, but whose carillon situations vary greatly.

To take just one metric: the Flemish document reports that the vast majority of carillons in Flanders are operated by municipal governments (with 10% by churches and only two carillons by universities). In contrast, North American carillons, by the count on [towerbells.org](http://towerbells.org), are mostly owned by churches (45%) and educational institutions (37%). Public authorities (6%) and other institutions (11%) own a small number of North American carillons.

The situation of carillonneurs is also quite varied. Our members include music professors with university faculty appointments, as

well as volunteers who perform for the love of the instrument; they include those with the stability of long-term contracts for part-time paid positions, as well as freelance musicians who are constantly searching for one-off gigs both on the carillon and on other instruments. Some members started playing the carillon as a high school or college student; others came to the instrument much later in life. Some members enjoy great artistic freedom in their choice of repertoire; others may face more constraints because their carillon is an official voice for their institution or serves a particular community or religious denomination.

So the situation of North American carillons and carillonneurs varies greatly. This diversity means that no single program or activity that the GCNA engages in can be expected to appeal to all members to the same extent. Some of the things that we do might serve the day-to-day needs of only a portion of the membership, and we must continue to broaden our activities and services to ensure that everyone will find something that speaks to their needs directly.

The Flemish document lists weekly carillon performances by the titular carillonneur, summer guest recitals and tower visits as typical uses of the carillon. While these are features of many North American carillon programs too, we are beginning to see newer initiatives that have been designed especially with carillon students, emerging artists and freelance musicians in mind: since 2014, carillon fellows have found a home at Bok Tower Gardens for terms of between several weeks and several months, and the Luray Singing Tower has offered one-week summer internships for several seasons.

Both programs feature regular performance opportunities for the fellow/intern, generous tower time for other more informal practice sessions, and virtually unlimited access to practice consoles - all elements that are in short supply for our many members that do not yet have permanent appointments. I encourage carillon program directors to get in touch with me and brainstorm together what a fellowship or internship or visiting-carillonneur-in-residence program might look like at your carillon and how it might supplement existing activities. Because of the diverse carillon situations, there are no one-size-fits-all solutions, but I am hopeful we can work together to come up with different ways to both serve your local audiences and the broader carillon community.

Looking forward to seeing you online in June!

A handwritten signature in black ink that reads "Roy". The signature is written in a cursive, slightly slanted style.



**LINDA DZURIS**

We find ourselves in much-altered circumstances compared to a mere year ago. In times of uncertainty, many become introspective, self-evaluating. As an organization, the GCNA has been doing its own self-evaluating and examining possibilities. It's an exciting time to be a part of a leadership team striving to serve members in

creative and meaningful ways.

I have had the privilege of observing the work of the GCNA from numerous angles while serving in a variety of roles through the years. I'm also a career educator. These experiences shape who I am and what I would contribute as a member of the board. With open communication and an open mind, I would be honored to be a voice for Guild members.

**Affiliate Tower(s):**

Clemson Memorial Carillon, Clemson University, Clemson, SC (1999-present)

**GCNA activities:**

Co-Chair, Ronald Barnes Memorial Grant Committee (2018-present)  
Member, Associate Carillon Exam Committee (2011-present)  
Member, Carillon Exam Committee (2004-2007 and 2017- present)  
Member, Bulletin Committee (2013-2020)  
Member, Ronald Barnes Memorial Grant Jury (2016-2018)  
Member, GCNA Board (2009-2015)  
Host, 70th Annual Congress of the Guild of Carillonneurs in North America (2012)  
Chair, Public Relations Committee (2000-2012)



**ANDREA MCCRADY**

By the time you read this, the COVID-19 pandemic will have gripped the world for more than a year. When North America went into lockdown last spring, we were banned from our towers and isolated in our homes. Our spirits grappled with fear, loss, and sadness. It was also an opportunity for introspection, asking ourselves

who we are, what we do, and why we do it. By the time I was finally granted access to the Peace Tower Carillon again in July 2020, it remained clear to me that the carillon and its world-wide community are essential parts of my soul. I sincerely wish to

continue to perform, teach, share, and devote my experience and my abilities to the work of the Guild.

**Affiliate Tower(s):**

Trinity College, Hartford, CT (1971-1975)  
Oratoire St.- Joseph carillon, Montreal, Quebec, Canada (1976-1980)  
Canadian National Exhibition carillon, Toronto, Ontario, Canada (1980-1982)  
Cathedral of St. John the Evangelist, Spokane, WA (1990 – 2008)  
Peace Tower, House of Commons, Ottawa, Ontario (2008-present)

**GCNA Activities:**

GCNA Board member (1982-1988, 1991-1992, 1995-1998, 2018-present)  
WCF congress GCNA presentation planning (1984-1986)  
GCNA president (1987-1988)  
WCF Delegate and Secretary of World Carillon Federation (1990 -1996)  
Public Relations Committee (1994-1995)  
Carillon Exam juror (1996-1998)  
Carillon News editor 1999 spring edition  
Host: Annual Percival Price Symposium, Ottawa (2009-2018)  
Co-Chair, Ronald Barnes Memorial Grant Committee (1998-2019)  
Co-Chair, Heritage Music Committee (2011-present)



**EMILY MOODY**

I've been a member of the GCNA for over ten years. While being a member, I've hosted the 2009 Congress and had planned to host the 2020 joint congresses of the GCNA and WCF. As associate director of performing arts programming at Longwood, I've had the privilege to serve on boards of other organizations,

where I've served as committee chair of the search committee for a new symphony executive director, and served on the committee for a new music director. I also was an instrumental part of helping the organization with their first strategic plan in history. In addition, I've planned a one-day educational conference for organists for several years.

Throughout the course of my career, I've been asked, "How can you plan a congress for carillonneurs when you don't play the carillon? How can you create an international organ competition when you don't play the organ?" I will let you know my secret. I educate myself, I put teams of people together that are experts in areas where I am not, and I offer a different perspective than those that play the instruments that is an invaluable gift. I am the presenter who schedules the carillon concerts, the audience member that appreciates performance excellence, and the coordinator who elevates the guest experience so that it is unparalleled.

I plan on applying my expertise and background in non-profit strategic planning, expert event planning, and creating innovative programming to the GCNA from a perspective of a presenter and coordinator.

**Affiliate Tower(s):**

The Longwood Carillon, Kennett Square, PA (2003-present)

**GCNA activities:**

Host, GCNA Congress 2009

Planned Host, GCNA & WCF Congresses 2020



**CAROL ANNE TAYLOR**

Do you remember your first GCNA Congress? I remember mine like it was yesterday. In 2007, I arrived as a newbie to the carillon scene having met only a few members previously. On my own, I felt overwhelmed with the vibrant business meetings, the abundance of concerts and the varying comments that followed, as well as

navigating the meals and the banquet. I wasn't sure if I belonged. Thankfully, I didn't give up. I prepared diligently, passed the Exam, and developed friendships with the members. When I was asked to serve as Membership Enrichment Chair, my mission began. How could I help first timers feel welcome and engage the membership? My focus became to help our members feel like they belong with the opportunity for connection, community, and contribution.

As a Board member, it has been exciting to participate in the work of the Guild and to see the advancement of so many wonderful projects. With all the current changes and challenges in our world, we have an opportunity to be more connected and supportive through the various media platforms. As your Board member, my mission will be to empower and encourage members to participate in the Guild, to continue growing in their artistic development and to enhance the lives of our audiences with the transcendence of the carillon.

**Affiliate Tower(s):**

Cathedral Santuario de Guadalupe, Dallas, Texas (2005-present)

**GCNA activities:**

Chair/Co-Chair, Membership Enrichment Committee, (2008-present)

WCF Delegate Chair, (2020), WCF Delegate (2011-present)

Member, Board of Directors (2015-present)

Member, Barnes Committee, (2014-2016)

Member, Music Publications (Composition) Committee (2012-2017)

Member, Nomination Committee (2020)

Host, Texas Regional Carillon Conference (2007, 2010)



**LYNNLI WANG**

What I love about the carillon - especially during COVID-19 times - is the ability (and privilege!) to make music for communities to enjoy. I find that my listeners are most responsive when I play music that represents and respects them. I enjoy bringing together the diverse parts of my communities via music, and I want to help

the Guild continue building bridges between carillonneurs and other artists and creatives and listeners. The Guild already does a good job of engaging not only performers, but also composers, students, enthusiasts, etc. I hope to see us continue expanding and welcoming others, pushing the boundaries of what we do, in order to share an instrument and art we all love.

As a management consultant by profession, I feel that I can provide a strategic, analytical, and innovation-minded perspective to the Board. Additionally, as the new Associate Instructor at Indiana University's Jacob School of Music, I can engage artists from across disciplines and find new opportunities for cross-pollination (I am very lucky to have access to two carillons, a chime, and many talented musicians and interested students!). If elected to the Board, I would do my best to represent the diversity of members we have, while finding ways to engage and enrich our current membership, opportunities to introduce the carillon to others, and new paths to advance the art of carillon.

Thank you for your consideration!

**Affiliate Tower(s):**

Yale University, Harkness Tower (2011-2016)

Indiana University, Metz Carillon (2020-present)

**GCNA Activities:**

Yale Congress Student Co-Host (June 2016)

Strategic Ad Hoc Committee (May 2018-Jan 2019)

Music Publications Committee (March 2020-present)

GCNA Corresponding Secretary (June 2020-present)

# Images of Lodine music scanned and cataloged

by Jim Fackenthal



Robert Lodine



Kim Schafer

Nearly 100 pieces of music composed or arranged for carillon by the late Chicago-area carillonneur Robert Lodine have been scanned, cataloged, and prepared for electronic delivery to the Anton Brees Carillon Library.

When Vernon Studt passed away in 2017 (see *Carillon News* no. 100), he was still in possession of the music left by his partner, Robert Lodine. Lodine was organist and carillonneur at St. Chrysostom's Episcopal Church and the University of Chicago's Rockefeller Memorial Chapel, both in Chicago, while Studt was the organist and music director at the Hyde Park Union Church, a few blocks from Rockefeller Chapel. Michael Dempsey, a friend of Studt, was made executor of Studt's estate and he contacted their mutual friend, Michael Surratt, Organist at First United Church of Oak Park, Ill., about finding a home for the music collection.

At some point, the carillon music was separated from the rest and packed into several boxes. Surratt contacted Richard Hoskins, the current organist and music director of St. Chrysostom's, to see if there was interest in the carillon music, and Hoskins contacted the current carillon players at St. Chrysostom's, Kim Schafer and Jim Fackenthal. Schafer and Fackenthal were eager to bring a music collection to the growing carillon program at St. Chrysostom's, so Fackenthal visited Surratt in Oak Park to pick up the boxes.

The collection contained several carillon books, a few letters and schematics relating to the history of the organ at St. Chrysostom's, and numerous carillon scores. Most of the scores were publications that are still in print and readily available, but many were publications that are currently out of print and difficult to find. Correspondence and inscriptions indicate that Lodine was a frequent and gracious host to visiting carillon players and received many scores as tokens of gratitude. Other portions of the collection contained scores that had unbroken spines and contained no performance markings.

The boxes also contained pieces in various composers' handwriting, some of which may never have been published. These include arrangements of light classical and folk songs arranged by Earl

Chamberlain, Raymond Keldermans, and others. Even more intriguing were the many pieces composed and arranged by others but hand copied by Lodine. These include several works by Samuel Barber, Milford Myhre, Roy Hamlin Johnson, numerous selections from the de Gruyters Carillon Book, and many compositions and arrangements of Ronald Barnes, including two different copies of Barnes's *Minuet*, later renamed *Sarabande*. The collection suggests Lodine had access to a photocopier, so we cannot know whether his enthusiasm for hand copying the works of others was a convenience or study method.

Of particular interest to the GCNA Heritage Music Committee were 98 scores representing Lodine's own compositions and arrangements. The committee, co-chaired by Joy Banks and Andrea McCrady, kindly made funds available for these scores to be scanned, cataloged, and sent to the Brees Carillon Library. Jamie Fogel, then in charge of such projects at the Library, sent a template for the proper cataloging of materials to be included in the Library's holdings.

Jim Fackenthal sifted through the boxes, separated the Lodine works from the other handwritten pieces, and scanned them. Kim Schafer undertook the painstaking task of extracting the information from each score required to fill over twenty data cells for each of the 98 scores. The collection will be searchable by title, composer, subject, note range, and other criteria.

The dated scores were prepared between 1961 and 1982, with the majority in the early to mid-1970s. In all that music, only three compositions were found that could be clearly attributed to Lodine himself ("Sketch in f minor," "Finale for Carillon," and a piece possibly entitled "Toccata"). The rest were arrangements. Several were carefully hand copied folio size scores with clearly identified dates and locations where the final copies were prepared. Others were hastily arranged pieces, possibly jotted down for a single use or as an idea to be developed later. Many were hymns and carols without excessive settings. Other fragments were incomplete or unidentifiable, either left unfinished or missing important pages. But, viewed collectively and interpreted with some forgivable creativity, the scores provide some insights into Lodine's musical priorities and working habits.

Lodine liked to arrange light classical, audience-friendly works. These were the works he copied onto heavy stock folio paper with meticulous handwriting, thorough annotation, and few if any corrections. There is little or no evidence of rough drafts of these completed works kept in the collection. His classical arrangements included baroque dance suites by Rameau, Lully, Dandrieu, Handel, and Purcell. He was equally meticulous with shorter works by JS Bach, CPE Bach, Brahms, Franck, Mozart, and Scarlatti.

## TAKE NOTES: Awards, Exams, and Education

A few of the works in the collection have already been published, including some baroque works available from ACME and the GCNA. Lodine's interest in popular music is well represented by the arrangements later published in the GCNA's *Bicentennial Carillon Book*, including early 20th century sentimental favorites like "Smiles," "Till We Meet Again," and "Let Me Call You Sweetheart." Other arrangements in the collection from that era include "Roses of Picardy," "Put On Your Old Grey Bonnet," "When You Wore a Tulip," "There's a Long, Long Trail," and "K-K-K-Katy."

Lodine also applied loving attention to his arrangements of more recent selections from musical theater, including "A Quiet Thing" (from Kander and Ebb's *Flora the Red Menace*), selections from Lerner and Lowe including "On the Street Where You Live," "Camelot," and "Almost Like Being in Love," as well as selections from *Fiddler on the Roof* and *Godspell*.

Lodine viewed arrangements as important, worth the time invested to complete them thoroughly. He put careful thought into making them idiomatic for the carillon, musically tasteful, and pleasing to the eye. He may have intended them to be played by others or simply had an aesthetic sense of what an arrangement should be. Many pieces in the collection have been arranged by others and are easily available. But Lodine's collection, taken as a whole, provides a view into the musical sensibilities of a serious carillon player who loved light music.

### North American Carillon School (NACS)

by Carlo van Ulft

The NACS is happy to announce that one of its students, Carson Landry, from Orlando, Fla., was awarded a Fulbright scholarship to study at the Royal Carillon School "Jef Denyn" during the academic year 2020-2021. Carson, a 2020 graduate of Principia College in Elsah, Ill., studied carillon with Carlo van Ulft and participated in online NACS parallel courses.

Eight years after the inception of the NACS, an anonymous survey evaluating the effectiveness, operation, expectation, functionality and needs of the organization was performed by Robin Austin, GCNA Carillonneur member and professional fundraiser. Robin interviewed nearly 30 people, mostly current carillon instructors and current/former NACS students. The survey showed both strengths and weaknesses of the NACS. As a result, changes have been implemented over the past half-year. The NACS is very grateful to Robin, who offered his time and knowledge pro bono to help the NACS with its goal of growing quality carillon education in North America.

These changes have been made:

- Frank DellaPenna, after retiring from Cast in Bronze, has assumed the role of CEO and will be in charge of day-to-day operation and administration of the NACS. Frank will continue to teach his successful course, "The Marketing and Promotion of the Carillon."
- Carlo van Ulft will remain active within the NACS as Artistic Director, overseeing the quality of the educational aspects of the school. Carlo will continue to teach the course, "Arranging for Carillon" and will teach (online) carillon performance.
- Dr. Luc Rombouts (Belgium) has been recruited to teach courses in Carillon History & Campanology. These courses, previously combined, will now be split into two distinct, separate classes.

- Scott Hummel has joined the NACS team to teach a course on "Traditional Harmony."

With these changes, the NACS aims to provide even better, more structured education to better prepare an aspiring carillonist for the task of assuming a position as carillonist within North America.

To obtain the NACS Performance Diploma and gain status as Master Carillonist/Carillonneur, candidates must have successfully concluded all required parallel courses and either pass the GCNA Carillonneur Examination or pass the NACS Performance Examination.

#### NACS Workshop, June 4 through June 6

During the International Carillon Festival in Springfield, Ill., from June 4 through June 7, the NACS will be holding a workshop with presentations by distinguished carillonists. Lectures will be available during the days of June 5 and June 6. In addition some masterclasses will be provided.

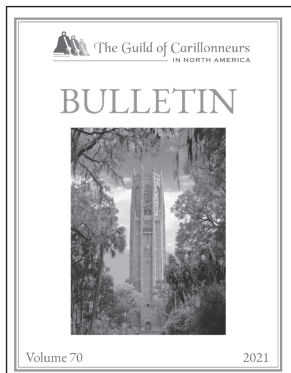
Presenters include:

- Frank DellaPenna: "The Carillon World of the Future"
- Elizabeth Vitu: "The Diversity of Carillons in France"
- Sue Bergren: "ACME – The Inside Story"
- Carlo van Ulft: "Arranging for Carillon – The Basics"
- Carol Lens will be conducting performance masterclasses

To sign up for NACS workshops, please go to the NACS website ([carillonschoolusa.org](http://carillonschoolusa.org)) before May 25, 2021. You will find a sign-up sheet for the workshops. Registration fee of \$40 includes participation in the Rees Carillon Society Dinner, part of the International Carillon Festival.

## Updates From the Bulletin Committee

by Kim Schafer



The *Bulletin* committee has invited new members and instituted changes to help maintain the high quality of the publication that our members enjoy. In summer 2020, the committee welcomed five new members with editorial and design expertise: Simone Browne, Katie Loesser, Xiaoying Pu, and Chuyi Zhu. Our committee's members are now able to handle the full range of editorial tasks, from developmental editing, copyediting, and proofreading, and design tasks, from creating professional graphs and charts, photo editing, and layout.

We have made some updates to our evaluation procedure to make it fairer to authors and to prepare the best possible article. The committee now evaluates abstracts and articles blindly, that is, the author's name is not known by the committee members, except for the chair; the chair votes only to break a tie. Also, we offer a new service to authors: developmental editing. If an article is voted as "revise & resubmit," an author has the opportunity to work one-on-one with an assigned committee member to revise their article according to the provided feedback. This coaching process will

provide clearer guidance to authors to help create a better article for a higher chance of acceptance.

The Guild is offering a new option for members to receive their *Bulletins* as digital copies only, downloadable from the members-only section of the website. We invite you to consider this option, as digital copies provide handy url links and bookmarks. And, digital copies take up less space on your bookshelf. Your preference for hard or digital copies can be updated on your personal profile on the members-only section of the Guild's website.

The pandemic has paused our efforts to digitize back issues of the *Bulletin*, but we hope to resume later this year. For now, please enjoy the many digital issues that are already downloadable on the members-only section of the website.

The 2021 issue will be mailed out in April. This issue is fascinating and beautiful, with contributions from Elizabeth Vitu on a formerly unknown French campanologist, from Ed Nassor on the Netherlands Carillon with gorgeous photos, from Pamela Ruiten-Feenstra on her research and compositional process on *Belonging: A Carillon Collection to Care for All*, from Tiffany Ng and Emmet Lewis on their analysis of performed carillon music composed by women, transgender, and nonbinary composers, and from Shannon Richards on her 2019 Congress report.

## News from the Associate Carillonneur Exam Committee

by Jim Fackenthal



Yurou Li of the Canterbury School is our newest AC member.

The Associate Carillonneur Exam Committee is pleased to announce that Ms. Yurou Li has passed the

Associate Carillonneur's exam and is now an AC Member of the GCNA. Yurou plays the Jose M. Ferrer Memorial Carillon at Canterbury School in New Milford, Conn., where she worked with Mrs. Sarah Armstrong and two other carillonneurs to co-found the Canterbury Carillon Guild. Since her childhood in China, Yurou has developed a passion for bells across cultures, and learning to play the carillon has been a particularly exciting musical adventure for her.

Working with the budding guild to arrange traditional Chinese pieces and playing themed repertoire for holiday celebrations are among her favorite high school memories. Yurou looks forward to entering college this fall to work with other talented carillonneurs and study as a political science and data science double major. Some of her favorite pieces are "Hedwig's Theme," from the Harry

Potter series, and the Russian folk melody "Stillness."

Outside of school, Yurou is also an avid robotics programmer and a recreational hockey player. A fervent wish of hers is to perform on the carillon for her parents on Commencement when the pandemic recedes.

### New selections for the required ACE repertoire list

The Associate Carillonneur Examination process requires that two pieces selected by the applicant from a list of required pieces be included in their recorded performance. In response to requests from Guild membership, the Associate Carillonneur Examination Committee will begin evaluating new pieces to be added to the list of required repertoire for the AC Exam. Candidates wishing to submit pieces to consider for addition to the list may send the scores to the committee chair to be evaluated by the committee. If approved, the pieces will be added to the list of required pieces. Pieces to be considered for addition to the list must be published and must be submitted and approved prior to submission of other application material. We hope the additional music on the required repertoire list enhances the examination process for students and their teachers.



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# FESTIVALS & REGIONALS

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## International Carillon Festival 2021

by Carlo van Uft

The International Carillon Festival 2020 was cancelled due to the COVID-19 pandemic, but in 2021 the Thomas Rees Memorial Carillon in Springfield, Ill., will host its 59th Festival. Realizing that carillon concerts can be held and hosted in COVID-19 safe manners, the organization is confident that this year's festival will occur, but in a slightly modified fashion.

Dates of the festival are Thursday, June 3, through Sunday, June 6. Two 45-minute concerts will be played each evening starting at 6:30 pm. Performers this year are: Sue Bergren (Naperville, Ill.), Carol Jickling-Lens (Denver, Colo.), Carlo van Uft (Springfield, Ill.) and Elizabeth Vitu (Perpignan, France). The traditional festival fireworks, with additional noise from the carillon, are scheduled for Friday, June 4, at sunset.

2021 marks the 60th anniversary of the Thomas Rees Memorial Carillon. The Rees Carillon Society has commissioned Frank DellaPenna to write a composition to celebrate this memorable year. Mr. DellaPenna was asked to write a work with appeal to a diverse audience. *Seasons Suite*, the resultant work, consists of four movements: "Season of Hope," "Season of Life," "Season of Cicada Singing," and "Season of Falling Leaves."

Written in a New-Age-like style, in line with his previous works, such as *Alfresco* 1, the suite will be performed during the opening festival concert on June 3. Selections of the work will reappear during concerts by the guest performers, thus enabling the festival audience to familiarize themselves with this new composition.

The North American Carillon School (NACS) will be hosting daytime presentations/masterclasses during the Festival. For more information on these presentations/masterclasses, please check the article on NACS elsewhere in this edition.

## *In Memoriam*

**John R. Knox** (1932-2021) passed away on February 15, 2021, in his hometown of Amble, Northumberland, UK in the Dolphin View Care Home where he had been resident for two years. His sister Mrs. Yvonne Lees told us that he was very pleased to have made it to age 89 (a "prime" number), and that his mind remained sharp and he had a very good memory of all his travels to North America for the carillon congresses he attended. John was an associate member of the GCNA. He was carillonneur at Newcastle-upon-Tyne, Perth and Aberdeen in Scotland, and Old Bond Street, London, but was best known for his many compositions and arrangements for carillon. He also composed for orchestra, piano and strings. The funeral notice, which can be read at <https://funeral-notices.co.uk/notice/knox/4924108>, states that donations, if desired, can be made to Cancer Research UK.

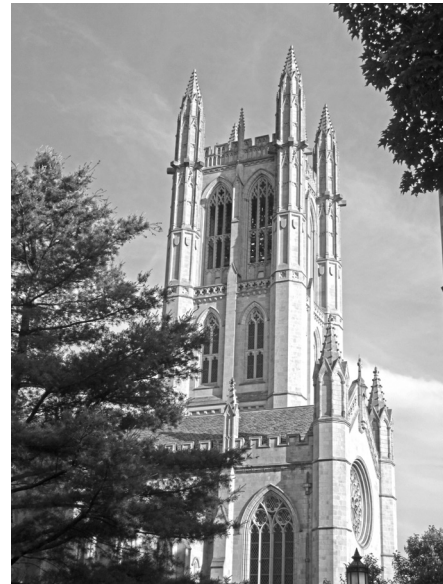
**J. Samuel Hammond** (1948-2021) passed away on February 24, 2021. Sam was a Carillonneur Member of the GCNA, having played his advancement examination recital at the University of Toronto during the 1972 Congress. He served as Duke's University Carillonneur for 53 years, performing over 15,000 recitals. On the occasion of his retirement in December 2018, the university's Board of Trustees dedicated the 1932 Taylor carillon to Sam. His performances at the close of the day were part of the rhythm of the day, said the Rev. Dr. Luke A. Powery, dean of Duke University Chapel, adding: "It is fitting that Sam made music in the tower because he was a towering human being, full of grace, charm, humility, dignity, wisdom, and faith." Several photos and a video are featured in a story from Duke University, which can be found at <https://today.duke.edu/2021/02/duke-flags-lowered-sam-hammond-beloved-university-carillonneur-53-years-dies>.

from **Franco Contest**, page 1

The eight scores will be published this year by the GCNA, and the works will receive a virtual premier at the 2021 Congress.

Many congratulations to our prize winners, with endless thanks to all who entered the contest.

Thomas Lee & Joey Brink  
Franco Committee Co-chairs



*Plumb Memorial Carillon at Trinity College,  
host of this year's virtual Congress,  
photo by Andrea McCrady*

## From the Editors

The Fall 2020 issue of Carillon News attributed “New Bells for the Netherlands Carillon” to Laura Ellis. However, this article was by Ed Nassor. Our apologies!

## 2021 “Music for Mayo” Composition Now Available

by Austin Ferguson



The 2021 “Music for Mayo” composition, “Old-Style Variations on 'Kingsfold',” by Geert D’hollander, is now available for free download via the Mayo Clinic Connect website. The work, in four movements, is comprised of four variations (“Hymn,” “Siciliana,” “A Funny Interlude,” and “Ayre”) on the old English tune, made famous by Ralph Vaughn Williams.

The score, along with previous years’ “Music for Mayo” compositions, can be found at [t.ly/ppqay](http://t.ly/ppqay).

## News from the Cast in Bronze Society

The Cast in Bronze Society was established to fund carillon education by providing scholarships for musicians to attend the North American Carillon School. Our financial goals were achieved in 2020, and we awarded our first scholarship to Naoko Tsujita, a student of GCNA President Roy Lee. She is taking the parallel music courses online to graduate. Her performance examination will be rescheduled due to the pandemic. She is an exemplary student that we expect will be a great asset to the carillon world as both a performer and composer.

The DellaPenna Traveling Carillon has been acquired by Charlie St. Cyr-Paul, owner of Brother Entertainment Services, LLC of Orlando, Fla. He will continue and expand the mission of Cast in Bronze for the next generation of listeners.

The original traveling carillon will remain at my home at Buzzard Rock, where I will continue to perform virtual concerts each month for CIBS members. These concerts often have interviews with others and explanations about the music that members seem to enjoy.

While the majority of CIBS are friends and fans, I am pleased that many GCNA members have also become members for our cause.

For more information about the Cast in Bronze Society, please visit the website: [www.castinbronzesociety.org](http://www.castinbronzesociety.org)

Respectfully,  
Frank DellaPenna

2020-21 COMMITTEES	CHAIRPERSON	MEMBERS
Archives	Tiffany Ng	Joy Banks, Hunter Chase, Scott Orr
Associate Carillonneur Examination	Jim Fackenthal	Wesley Arai, Linda Dzuris, Laura Ellis, Tin-Shi Tam
Barnes Grant	Linda Dzuris, Carolyn Bolden	<i>Committee member:</i> David Hunsberger <i>Jury:</i> Joey Brink, Mark Lee, Jonathan Lehrer, Judy Ogden and Michael Solotke (alternates: Lynnette Geary and Tiffany Lin)
Bulletin	Kim Schafer	Katie Loesser, Simone Browne, Oliver McDonald, Rachel Perfecto, Xiaoying Pu, Shannon Richards, Chuyi Zhu, Julie Zhu
Carillon News	Austin Ferguson, Carrie Poon	Margaret Angelini, Roy Lee, Judy Ogden, Elisa Tersigni
Carillonneur Examination	Jeremy Chesman, Margaret Pan	(Jury) - David Hunsberger, Kipp Cortez, Laura Ellis, Linda Dzuris, Sally Harwood, Jon Lehrer, Carol Jickling Lens
Finance	John Widmann	Treasurer (Wesley Arai), Larry Weinstein
Franco Committee	Joey Brink, Thomas Lee	Margaret Angelini, Wesley Arai, Amy Johansen, Alex Johnson, Dave Johnson, Tiffany Ng
Heritage Music	Joy Banks, Andrea McCrady	Wesley Arai, Jaime Fogel, Richard Giszczak, Lisa Lonie, Carla Staffaroni, Mitchell Stecker
Legal	David Hunsberger	Austin Ferguson, Sally Harwood, Sue Jones, Roy Lee
Membership Enrichment	Carol Anne Taylor	
Music Publications	Laura Ellis	<i>Arrangements Subcommittee:</i> Carlo van Ulft (Chair/non-voting), Vera Brink, Richard Giszczak (non-voting), Scott Hummel, Gordon Slater, Tim Sleep <i>Original Compositions Subcommittee:</i> John Gouwens (Chair), Wesley Arai, Sharon Hettinger, Ed Nassor <i>Committee Member:</i> Lynnli Wang
Nominations	Lisa Lonie	Margaret Angelini, Wylie Crawford, Carol Jickling Lens, Margaret Pan
Professionalism, Diversity, Equity and Inclusion	Jeremy Chesman	Eva Albalghiti, Michelle Lam, Jon Lehrer, Pamela Ruitter-Feenstra, Elisa Tersigni
Public Relations/Website	Roy Lee, Tim Sleep	Scott Hummel (PR/Marketing), Austin Ferguson, Michelle Lam, Elisa Tersigni, Corresponding Secretary (Lynnli Wang)
Tower Construction and Renovation	Patrick Macoska	
Warner Committee	Ellen Dickinson	Margaret Angelini, Michael Solotke, Scott Orr, Minako Uchino and Lynnli Wang Hunter Chase (Secretary)
WCF Delegates	Carol Anne Taylor	Joey Brink, Andrée-Anne Doane, Linda Dzuris
2021 Congress	Ellen Dickinson	Trinity College, Hartford, Connecticut
2022 Congress	Joey Brink	Rockefeller Chapel, University of Chicago, Illinois
Board Subcommittee on Congress Planning	Joey Brink	Roy Lee, Julianne Vanden Wyngaard
Board Subcommittee on Appreciation and Recognition	Caroline Poon	Austin Ferguson, Carol Anne Taylor

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