

Carillon News



No. 108 November 2022

www.gcna.org

Newsletter of the Guild of Carillonneurs in North America

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A Greeting from Sam Russell: Transcript from Congress Video

by Samuel Russell

It is a pleasure for me to be with you today— at a distance as it is.

Less than a hundred years ago, the first director of Mountain Lake Sanctuary and Singing Tower, Major Harry M. Nornabell, who had served in World War 1 at Vimy Ridge, had the privilege of addressing you with a speech at the 1936 Congress in Ottawa, Canada. In 1968 and 1979 Nellie Lee Bok, then chair of The American Foundation, the predecessor organization to Bok Tower Gardens Foundation, presented at GCNA Congresses held here in Lake Wales. Nellie Lee Bok was also instrumental in setting up the Anton Brees Carillon Library. In 1993, Bill De Turk was appointed Assistant Carillonneur and Librarian at Bok Tower Gardens. He had been the GCNA Archivist since 1972 and brought the archives with him, from Michigan, to Bok Tower Gardens. In 2011 and 2012 Joy Banks, then librarian and archivist here, worked with the Guild to establish a formal relationship for housing the GCNA archives. In 2016, Jaime Fogel led a major effort to revamp the library and moved the material, including the GCNA archives, into a better-stored environment.

I began working in the Anton Brees Carillon Library and GCNA Archives this past

January. Prior to starting here, I was working on a metadata contract for the Government Publishing Office. I have previously worked for college and university libraries, and on contract positions at the Library of Congress. My academic interests are broadly in the humanities; in graduate school I became interested in the emerging field of digital humanities with a special focus on how GIS technology can be used to reveal stories. Outside of work, I enjoy spending time with my two and half year old daughter and wife— she is much more gifted with musical talent than I am. I enjoy reading and during COVID times I got an interest in exercising more.

I begin by recounting this history to convey that the Guild and Bok Tower Gardens have long counted each other as friends. I hope to continue in that tradition. Thus far, I have had the good fortune to make acquaintance with many of you, and I would like to thank you for welcoming me in so quickly to understand the workings of the Guild. I also owe a debt of gratitude to my predecessors, Joy and Jaime, who continue to serve on the Archives Committee, and have been very helpful with questions. Many others of you have also helped me with numerous questions I have asked about the Guild and various activities. Special thanks is offered to Andrea McCrady,

continues on page 4

Carillon NEWS

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From the President's Corner



As I write this message, signs of autumn are all around me: crisp air, fallen leaves, and the crackle of logs on the hearth. These “pictures of fall” remind me of the guild and its membership.

How does the crisp fall air remind me of our carillon organization? Here in Florida, it takes a while

for the heat and humidity of the summer to dissipate. But, then, one day, one looks up and, eureka!, a crisp, bright, blue sky. The oppressive Florida humidity that prevails for many months has lifted; the world seems fresh and new. The carillon itself sounds a bit different, crisper. Would you believe that the GCNA welcomed over 30 new members into our organization since April? The board sub-committee on Membership hosts a couple of “Meet the Board” zoom sessions each spring and fall. During these zoom calls, board members get to meet our newest members. These sessions are like a breath of fresh air – an opportunity to speak to individuals new to the organization. Bright, new perspectives. Meeting these members is uplifting. The zoom sessions remind me of the wonderful opportunities and camaraderie found in the guild. It is so wonderful to belong to a network of people who love the carillon! Want to get to know your colleagues in the guild? Jump on the GCNA home page (gcna.org) and scroll to the bottom of the page. You’ll find the “Meet our members” spotlight.

Fallen leaves? Okay, I’ve done my fair share of raking this year. Admittedly, I do get frustrated when the wind blows more leaves

into my yard as I try to bag what I have already raked. Harrumph, a tidy yard only lasts a couple of days. However, I’m reminded that all these fallen leaves are preparing for new growth. We have many well-established programs in the guild (the Barnes Scholarship, the Franco competition – to name only a few). And, exciting, new growth, too. Just think of these new initiatives: the grants for student composer/performer pairs (click on the “grants” tab of the website to find the premiere performances of winners from the last cycle), the grants for emerging artists (did you know that there were fourteen 2021 grant recipients and eleven grants awarded in 2022?), grants for fall/winter gatherings, the Sally Slade Warner Arrangements & Transcriptions Competition. Our strongly rooted tree has some exciting new branches!

Okay, but, really, the crackle of logs? How does that remind me of the GCNA? As I was growing up, the fireplace in our home was lit for the first time at Thanksgiving. So, crackling logs remind me of friends, family, and Thanksgiving. I know that across North America and the entire world, I have cherished friends that I have met through the GCNA. This, like the crackling logs, brings warmth to my heart.

These snapshots of the fall season remind me of why I am thankful. I’m thankful for my colleagues in the guild. I’m thankful for the variety of perspectives that spur our organization to new initiatives. And, I’m thankful for the network of GCNA members that I call colleagues and friends. Enjoy the holiday season, everyone!!

Laura Collins

CALENDAR

80th GCNA Congress, St. Stephen's Church,
Cohasset, Massachusetts, June 14-17, 2023



COHASSET

2023

from **Samuel Russell Greeting**, page 1

Tiffany Ng, Kimberly Schafer, Laura Ellis, Scott Hummel and Roy Lee.

Additionally, I have had the pleasure of interviewing some of you in the early stages of an oral history project. I hope that I may capture more of your stories, how you came to play this wonderful instrument, and your thoughts on ways the instrument speaks to the community which houses it. One such person was Pamela Ruiten-Fenstra who was here studying with Geert D'hollander not long after I began this past January. Pamela has a great project where she works with people who have experienced trauma to capture their stories in musical composition written for the carillon. Whenever our paths do meet, please be sure to share your stories with me—I am happy to add them to the collection.

The Brees library is always open to you if you are able to visit, or would like to come do research in the collections. I am also available virtually for research consultations.

I will close with a reflection of Major Nornabell's in his address to you eighty-six ago as he reflected on his war experience and the meaning of the carillon, as he understood it. He said:

During those years in Belgium and Northern France—the home of the carillon—I saw how those war-torn countries found an unbroken spirit, a will to live true to their traditions, kept alive for them—not just by the music of the bells, but by the meaning of the carillon as the voice of its people. In fact, nothing for me so epitomized this deeper meaning of a carillon than when I saw the grief of Ypres, as the beautiful Cloth Hall was shell-exploded into a mass of flames and its martyred carillon fell, a molten holocaust.

So, too, the highest emotions of victory were expressed by the people of the bell countries when some of their long-silenced carillons burst again into paeans of joy for a hard won peace.

Because in those war years I saw what a carillon really meant—not as a mere musical diversion or ornamental sound, but as an instrument of genuine moral suasion in the life of a community, I came into an understanding of what the carillon could and should become to the New World as it had to the Old World of the bells.

There is wisdom in learning from those who come before us, as they learned from the challenges of their days. I have much to learn about your history; I hope to keep learning about it from and with you. Though there are many troubles in life, I think Nornabell was on to something when he observed that the carillon, due to its size and location, does serve as an instrument in the bringing of a community together. As was then, so too now, ring on ye Carillonners, ring on.

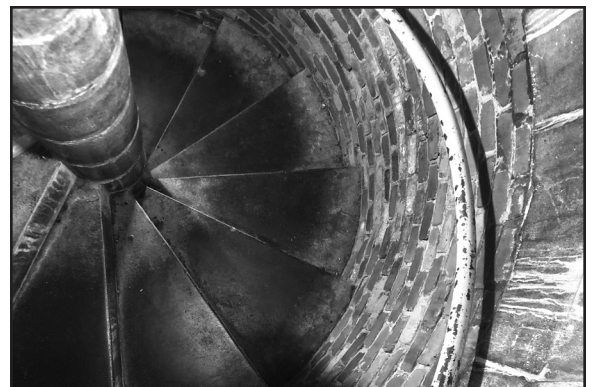
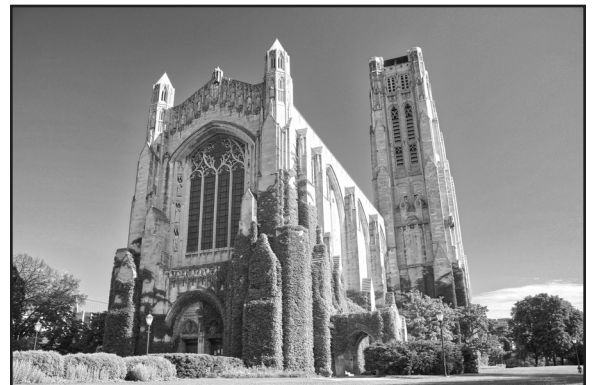
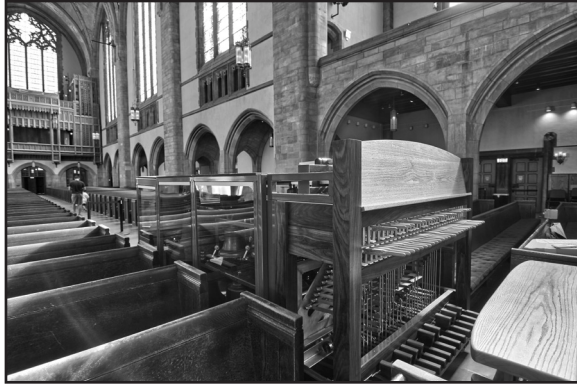


Photo Highlights from the 2022 Congress at the University of Chicago



New Carillonneur Members



ERIKA ANDERSON studies carillon with Jeff Davis at UC Berkeley. She loves performing when Sather Tower is open to visitors so she can introduce new people to the joys of carillon music. Erika earned her PhD in Molecular and Cell Biology at UC Berkeley and is currently

a postdoctoral fellow at UC San Francisco, researching how chromosomes are folded to fit into the nucleus of the cell. Growing up in the very musical town of Bloomington, Indiana, Erika had many opportunities to learn new instruments. Before carillon, she played piano, recorder, clarinet, and oboe. Outside of the lab and the carillon, Erika enjoys running, reading novels, and hiking in the beautiful parks of California.



KAYLA GUNDERSON is a student at the University of Rochester studying American Sign Language and Brain & Cognitive Sciences. She began playing the carillon in Fall of 2019 during her first semester of college. She is a frequent performer in the University's live-streamed Sunday concerts, and

this year she taught carillon to five beginning students. In addition to carillon, she has played piano since she was nine and clarinet since she was eleven. Kayla is from Seattle, WA, and while she sometimes misses the rain, she is enjoying all the snow that Rochester is lucky enough to receive. Outside of school and carillon, she is active in the University's American Sign Language Club and the campus musical theater group. While Kayla enjoyed last year's virtual congress, she is very glad to be able to attend an in-person congress this year.



Originally from Raleigh, NC, **ROB HOBGOOD** received a Bachelor of Music degree in Church Music and Organ Performance from Covenant College in Lookout Mountain, GA. He received a Master of Music degree in Sacred Music from Westminster Choir College of Rider University. Rob

received a DMA in Church Music with concentrations in organ performance and choral conducting at the University of Kansas where he studied with Michael Bauer, James Higdon. He also

studied carillon with Elizabeth Berghout and is working towards a professional certification on the instrument. Additionally, Rob has studied choral conducting in Oxford, UK, and organ in Haarlem, The Netherlands. Rob is currently the Director of Music and Organist at Westminster Presbyterian Church, Topeka, KS. In August, Rob will become the interim Director of Choirs at Dordt University, Sioux Center, IA.



EMILY KIM began studying the carillon with Joey Brink in 2018 as an undergraduate student at the University of Chicago. Since then, Emily has performed for a variety of events at Rockefeller Chapel, including UChicago's 2021 presidential inauguration ceremony. Having

previously studied both piano and violin, Emily enjoys playing different styles of music on the carillon and getting to collaborate with other musicians. Emily graduated from the University of Chicago in 2022 with a degree in Biological Sciences and Comparative Human Development, and plans to continue pursuing her interests in the carillon in the future.



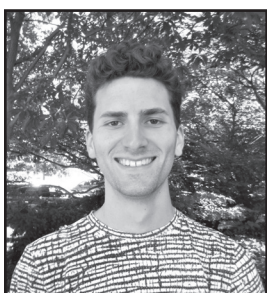
NOAH KRAVITZ, a native of Washington, DC, is currently a graduate student in mathematics at Princeton, where he studies carillon with Lisa Lonie. Before coming to Princeton, Noah completed his undergrad at Yale with degrees in Mathematics and Near Eastern Languages and Civilizations;

he first learned to play the carillon at Yale with Ellen Dickinson. With the Yale University Guild of Carillonneurs, he has studied carillon in Mechelen and toured throughout the Eastern United States and Western Europe; on his own, he has performed in Jerusalem, Luray, Arlington, and Saint Paul. Noah also plays the piano, and he is a student of Alan Feinberg at Princeton. When not playing music, Noah enjoys running, learning languages, and spending time with his Welsh Terrier.

COMMITTEE NEWS



MICHELLE S. LAM is the resident carillonist at Grosse Pointe Memorial Church, a position she has held since 2019. Her journey with carillon started as an undergraduate at Wellesley College in 2014, where she studied with Margaret Angelini and eventually became president of the student guild. Since then, she has studied with Dr. Robert Grogan at The Basilica of National Shrine, and currently studies with Dr. Tiffany Ng at the University of Michigan. Michelle is dedicated to playing a diverse repertoire and serves on the GCNA's PDEI Committee. With Dr. Elisa Tersigni, she won the 2020 GCNA Barnes Grant to survey the current state of carillon culture in North America. While she is not playing music, Michelle is doing research in international trade and labor to complete her PhD in economics at the University of Michigan. Michelle's hobbies include mechanical keyboards, collecting postcards, and hiking.



A native of Orlando, Florida, **CARSON LANDRY** holds a BA in Music Studies from Principia College in Illinois, where he studied carillon with Carlo van Ulft. Last year, he received a Fulbright grant to attend the Royal Carillon School "Jef Denyn" in Mechelen, Belgium, where his teachers were Koen Cosaert and Koen Van Assche. While in Europe, he gave concerts in Belgium, the Netherlands, and Lithuania. He served as the carillon fellow at Bok Tower Gardens this past winter under Geert D'hollander. This fall, he will enter the master's program in carillon performance at the University of Michigan, studying with Dr. Tiffany Ng. Carson is also active as a singer, church musician, and voice teacher. He's looking forward to getting more involved in the GCNA in the coming years.



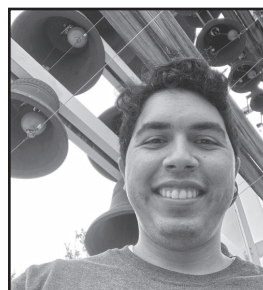
JOÃO SHIDA is a Molecular Engineering Alum graduated this year from the University of Chicago, and has studied carillon under Joey Brink for four years. He has played and arranged both classical and alternative repertoire, such as video game and anime music, and has a mild repertoire of compositions for the carillon. He will be heading to Boston to pursue a PhD in Chemistry at MIT, and is looking forward to playing the Boston-area carillons as well as engaging with the local carillon community during his time there. He has also taught some classes at the Carillon in São Paulo, and hopes to help create a carillon culture in his home country of Brazil.

Barnes Grant Recipients



SIMONE BROWNE will conduct oral history research to produce carillonneur biographies.

Bio: Simone Browne is a carillonist from Tucson, Arizona (USA). She developed a love of music from a young age and played the cello for eleven years. After moving to Chicago, Illinois for college in 2015, Simone fell in love with the carillon and became a member of the University of Chicago Guild of Carillonneurs, studying carillon with Joey Brink. She graduated from the University of Chicago in 2019, then spent a year living in Chernivtsi, Ukraine, teaching English and visiting Ukrainian carillons as a Fulbright grantee. Simone studied at the Royal Carillon School in Mechelen, Belgium as a Belgian-American Educational Foundation Fellow and graduated "with great distinction" in 2021. She enjoys studying languages and visiting carillons around the world.



CARLOS COLON-ORTIZ will research dances archived in his homeland of Puerto Rico to create carillon arrangements.

BIO: Carlos Colon-Ortiz is a biomedical engineering student at the University of Florida with a music performance minor in carillon. He learned about the University of Florida carillon studio through friends while trying to find a handbell choir on campus. His musical background is on piano and handbells. He enjoys being involved in community service through his church community and Collegiate 4-H organizations, and volunteering in research projects in the engineering department. His favorite part about the carillon is the wide musical influence of the instrument in the college community.

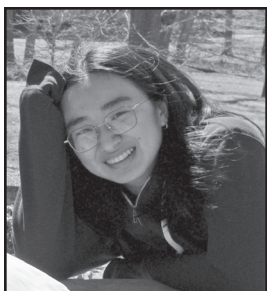
Congratulations from the Associate Carillonneur Exam Committee

By Jim Fackenthal

Since the last issue of Carillon News, the ACE Committee has welcomed eight new Associate Carillonneur members. Congratulations to all!



PIPER STARNES was a senior performing arts major with a concentration in music at Clemson University. Primarily a pianist, Piper has expanded her keyboard studies to include organ and carillon under the instruction of Dr. Linda Dzuris. In addition to music performance, Piper is a skilled storyteller, dedicated to researching and writing about topics in music and the arts. After she graduated from Clemson University in May 2022, she began pursuing a master of arts degree in Arts Journalism and Communications from Syracuse University's Newhouse School of Public Communications.



ABBY PAN began her carillon studies as a first year at Wellesley College with Margaret Angelini. She is a senior member of the Wellesley Guild of Carillonneurs, where she served as President for the 2021-22 academic year. Beyond the carillon, she is a vocalist and tenor saxophone player in the Wellesley BlueJazz Combos. She studies Physics and English, and will be pursuing a PhD in Physics after graduation. She has aspirations of learning how to skateboard, and loves to spend her free time playing frisbee and meeting other carillon enthusiasts.



EMILY O'MAHONY was a class of '22 graduate of UC Santa Barbara with a B.S. in Computer Engineering and a Minor in Music. She initially seized the chance to study the carillon because of the rare opportunity and continues her practice to contribute to the long-standing tradition of carillonneurs of Storke Tower. Emily's other interests include classical piano and rock climbing. She will soon be relocating to Seattle to join Oracle as a software engineer and hopes to visit other carillons around the country and the world.



OLA CARNAHAN was born and raised in Fairbanks, Alaska. She grew up playing piano and clarinet, and was involved with multiple choirs in her community, but she was first introduced to the carillon after leaving her home state for college. After hearing a concert featuring Dr. Tin-Shi Tam at Iowa State University in Spring 2018, Ola began taking lessons with Dr. Tam until she graduated in Spring 2022 with honors in Aerospace Engineering. While at Iowa State, Ola was the president of the ISU Student Carillonneur Leadership Council and helped organize club events related to the Stanton Memorial Carillon and the Campanile-Carillon Model. After graduation, she hopes to travel and experience bells from across the world!



LILY ZHENG is a recent graduate of the University of Chicago, where she studied Public Policy, East Asian Languages & Civilizations, and Human Rights. She has played the carillon for four years, under the instruction of the University of Chicago's University Carillonneur Joey Brink. Outside of her studies and outside of the carillon, she also plays the piano and violin and enjoys making collages, embroidering, and painting.



THAIRA SOMMER is a recent graduate from the University of Florida, with a BS in computer science. She studied carillon under Laura Ellis, joining UF's Carillon Studio in 2020 after trying to find ways to legally enter Century Tower. As it turns out, there's something really enticing about being able to play an instrument that weighs several tons. Thaira has 15 years of experience playing the piano, and she has recently ventured into the dark abyss that is improv jazz. To complement her piano improv skills, she spends her time arranging jazz standards for the carillon.



As a young girl of eight, **DIANA ANDERSON** played piano for church services at her grandfather's Rescue Mission in Denver, Colorado. Soon she

realized playing any instrument with keys was great fun. After a thirty-two year career teaching piano at Colorado College, she became interested in carillon. Carol Jinkling-Lens introduced her to the sixty-five bell Williams carillon at the University of Denver. In 2016, having reconnected with her college sweetheart, she moved part-time to Delaware and in 2021 began formal lessons with esteemed music professor Dr. William Folger on the forty-eight bell Brown and Church Carillon at Salisbury University in Salisbury, Maryland. In addition to her studies she has visited approximately twenty-two carillons, mostly located on the East Coast.

Besides her lengthy teaching and concert pianist vocation she was the assistant organist and director of children's music at Grace Episcopal church for over fifteen years. Her carillon studies have been both a meaningful and fulfilling experience. Diana hopes to continue her carillon studies but with the addition of a new instrument added to her repertoire: the hammer dulcimer.

Call for Nominations for the GCNA Board of Directors

Open October 1, 2022 until January 1, 2023
3-year term to begin June 2023

Board service for the Guild is a chance to grow personally and professionally, to share valuable skills, gain unique experiences and make lasting connections with other passionate and motivated members. Board service is a chance to help strategically decide the future direction of the organization and profession while being a strong advocate for the carillon. It also offers the unique opportunity to gain recognition from your employer, peers and community.

Nominations are now being accepted for the GCNA board for a term ending June, 2026. **Both self-nominations and nominations of your colleagues** are enthusiastically welcomed!

Applications will be accepted until January 1. Please refer to the nomination form found here <https://www.gcna.org/board-officers> or email Nominate@GCNA.org for a copy.

Additional information on the responsibilities, frequency of meetings, etc. can be found here <https://www.gcna.org/resources/Documents/Becoming-Board-Member-2020-Oct.pdf>

The basic requirements, in addition to the willingness be an active participant of a working board, are

- Be a voting GCNA member
- Show a strong interest and commitment to the workings of the GCNA
- Interest in advancing the art and science of the carillon and the profession

Upon receipt of a nomination, a member of the Nominating Committee will contact the individual to verify their interest in serving on the board and to answer any questions. The nominee will then be asked to submit a resume and provide a short statement relative to their interest in serving on the board. The official slate of candidates is contingent on the committee's review of all application materials.

For additional questions, please email Nominate@GCNA.org or contact Margaret Angelini, chair, 508-380-1660.

Don't wait – nominate!

continues on page 10



The Guild of Carillonneurs
IN NORTH AMERICA

GCNA NOMINATION FORM

For the Nominator - Please fill in your information below:

Nominator's Name: _____

Email: _____

Who are you nominating to stand for election to the GCNA Board?

Are you nominating yourself? *(if yes, please re-enter your contact information below)* Yes No

Name of the Nominee: _____

Nominee's Email: _____

Is the nominee a current member of GCNA? Yes No Unsure

Is the nominee aware of your nomination? Yes No

Please describe any previous GCNA activities, committee involvement, etc. of the nominee (or you, if you are nominating yourself). If unsure, please indicate "I Don't Know".

Please share why your nominee (or you, if you are nominating yourself) is interested in serving on the GCNA board, and/or how your/your nominee's knowledge/skills/experience would contribute to the board.

Contact us:
Nominate@GCNA.org
Margaret Angelini, Chair
508-380-1660

Netherlands Carillon Rededication

by Robin Austin



The Netherlands Carillon's "Freedom Concert and Rededication" was celebrated on May 5 in Arlington, Virginia, on *Bevrijdingsdag* (Liberation Day), a national holiday in the Netherlands. The holiday commemorates

the end of the Nazi occupation during World War II. The concert and dedication ceremony were the culmination of two years of extensive repair and renovation of the tower and carillon, a joint project of The Netherlands Embassy and the National Park Service.

The concert featured musicians from the United States and the Netherlands, including: carillonneurs Edward M. Nassor and Frank Steijns, soprano Madieke Marjon, Washington Symphonic Brass as well as a recorded performance of André Rieu and His Johann Strauss Orchestra.

The restoration (preceded by a detailed Historic Structures Report in 2019 - <http://npshistory.com/publications/gwmp/hsr-netherlands-carillon.pdf>) included structural repair of the tower, re-tuning of the bells, the installation of a new transmission and an American standard keyboard. To allow for the transposition of the instrument into concert pitch (G2-C7), three new bells were cast at the Royal Eijsbouts bell foundry in 2020, bringing the total to 53 bells. The new bells are appropriately dedicated to three champions of freedom and liberty: General George C. Marshall, First Lady Eleanor Roosevelt and Dr. Martin Luther King, Jr.

At the invitation of the Embassy of the Kingdom of the Netherlands, Oksana Markarova, Ambassador of Ukraine to the United States, delivered the "Freedom Speech." The Ambassador expressed Ukraine's gratitude to the United States and the Netherlands as her country battles the Russian invasion. She made note that this support is emblematic, as it was during WWII, of the shared allegiance of the United States, the Netherlands and Ukraine to the principles of "freedom, justice and democracy."

The carillon concert opened with the hymn "Old Hundredth," arranged by Leen 't Hart, featuring Nassor and the Washington Symphonic Brass. Steijns was the soloist in Joaquin Rodrigo's "Aranjuez con tu amor," featuring a recorded performance of Rieu and His Johann Strauss Orchestra. In addition to selections by Glenn Miller, George Gershwin and Astor Piazzolla, the program also included original carillon compositions by Geert D'hollander and Frank Steijns. The latter, "From the Bells," inspired by the poem of the same name by Edgar Allen Poe, featured Steijn's wife, soprano Madieke Marjon. The concert concluded with three rousing duets, culminating with the patriotic favorite, John Philip Sousa's "Star and Stripes Forever," arranged by Milford Myhre. The complete program may be found at: <https://nlintheusa.com/freedom-concert/>.

Complimentary copies of *Bells for America: The Cold War, Modernism, and the Netherlands Carillon in Arlington* by Diederik Oostkijk, originally published in 2019, were distributed at the dedication. Oostkijk's book masterfully accounts the carillon's history providing insightful political and cultural context, including an unabashed review of its long-standing musical difficulties as well as details of this latest renovation.

Oostkijk also highlights Frank Péchin Law's (former carillonneur of the Washington Memorial National Carillon) role in the revitalization of the Netherlands Carillon. Nassor, who succeeded Law as director-carillonneur of the Netherlands Carillon, first studied carillon with Law. Frank DellaPenna, Lisa Lonie and the author (all former students of Law) and other GCNA members present for the dedication and concert included Hunter Chase, Liam Flood, Scott Hummel and Janet Tebbel. Approximately 300 individuals were in attendance. The ceremony and concert were live streamed on the Park Service's FaceBook page.

The author can attest to the vastly improved tuning and balance of the Netherlands Carillon, having played this iconic carillon since 1979. As the Netherlands celebrates 75 years of freedom, may the Netherlands Carillon continue to ring proudly as an enduring symbol of friendship and peace!

FESTIVALS & REGIONALS

A Woven Tapestry

by Ashlyn Haack

Iowa State University Department of Music & Theatre hosted “A Woven Tapestry” festival September 8-10, 2022. This three-day event was a celebration of Iberian music for carillon, piano, harpsichord and organ with concerts, lectures, masterclasses, workshops and tours of the Stanton Memorial Carillon.

The carillon events started on Friday night with “An Evening of Iberian Music”, a student and faculty concert in the Martha-Ellen Tye Recital Hall. Performers included Tin-Shi Tam, Cownie Professor of Music (University Carillonneur), and two carillon students Ashlyn Haack and Ellie Grace Lashier, along with piano students and professors of piano, cello and violin. This concert was both students’ first carillon performance after starting lessons only two weeks prior, and the first appearance of the campanile-carillon model on stage inside the Simon Estes Music Hall. This long-awaited premier was received with great excitement and intrigued by the audience. After the concert, the stage was filled with audience members exploring the carillon model, learning how the actions work, and trying their hands at playing the instrument.

The festival continued Saturday with a lecture and a recital by guest artist Carol Anne Taylor. Taylor is the carillonneur at The Cathedral Santuario de Guadalupe in Dallas, Texas and the Principal Organist at St. Elizabeth Ann Seton Catholic Church in Keller, Texas. She visited carillons in Spain and came back with a passion for bringing Spanish literature to the American audience. In her lecture “The Carillon and Hispanic Music - A Great Match”, she shared how dance melodies of Spanish music make it a perfect match for the carillon, especially melodies from Spanish guitar music. The restriction of how many notes can be played at a time on a guitar makes the transcription to carillon a simple process and can be a basis for many arrangements. Taylor has arranged many songs for carillon, including a collection of 15 Spanish hymns entitled *The Spanish Liturgical Year for Carillon*. She shared that the liturgical music for the Catholic mass in Spain is different from most other countries because the Catholic churches in Spain are allowed to keep their traditional music instead of conforming to the traditions of other countries. These unique songs were the inspiration for this collection.

Taylor’s recital on the Stanton Memorial Carillon included many pieces of Hispanic and Spanish music. The selections ranged from La Bamba to pieces from her *The Spanish Liturgical Year* and everything in between. While the day was chilly and rainy, the performance still drew a crowd and even inspired some spontaneous dancing to break out. Much of the audience was able to experience the bells of Iowa State in a new way through Taylor’s performance. It was exciting for both carillon students and visitors to be able to visit with the guest afterwards. The carillon events concluded with tours of the campanile.

In conjunction with the festival, the Stanton Memorial Carillon Foundation sponsored the 2022 ISU Carillon Composition Competition. This competition was held to encourage young composers under age 35 to write original compositions for carillon. The winning composition is “Idle Spires for carillon” by Caspian Scott from Chisholm, Australia.

This festival was filled with firsts for many of the students and visitors of Iowa State, both those that study carillon and those that do not. It has inspired a new interest in Iberian music and the beautiful music of the carillon.

A New Carillon Internship

by Carson Landry

In the summer of 2022, the Thomas Rees Memorial Carillon in Springfield, IL hosted its first ever intern—me! The paid internship program, supported jointly by the Springfield Park District and the Rees Carillon Society, aims to give practical experience and professional training to young and emerging carillonists. Responsibilities include playing three to six 30-minute recitals per week, assisting with administrative needs such as live-streaming and inventorying the music library and leading tower tours for the public. In exchange, the intern receives a monthly stipend, funding from a few other sources, access to the music library and practice keyboard and lessons and mentorship from Carlo van Uift. This year, the addition of the intern meant that, for the first time in the instrument's 60-year history, the Rees carillon was played in recital daily throughout June, July, and August.

This carillon's location in Springfield's flagship public park encourages the programming of music that's accessible and relatable to the public. In response, I made it a goal to learn and play much more popular and folk music than I had previously, and the results were rewarding. Also, the daily performance schedule and presence of a dedicated group of patrons who attended every recital discouraged me from repeating music too frequently, and instead motivated me to expand my repertoire quickly. In all, my time in Springfield was productive and enjoyable, and I recommend the opportunity to anyone who would like to immerse themselves in carillon performance for a summer and grow a lot.

The Rees carillon will host another intern in the summer of 2023. Stay tuned for further details and application information.



In Memoriam

GLORIA WERBLOW, 1938 - 2022

by Andrea McCrady



Gloria R. Werblow (July 11, 1938 – June 5, 2022) began her carillon studies with Janet Dundore, carillonneur at St. Thomas' Church, Whitemarsh, PA and continuing with Beverly Buchanan. She achieved Carillonneur status in the GCNA in 1997. She served as carillonneur at Calvary Episcopal Church, Williamsville, NY from 1977 – 2020 and at the Rainbow Tower Carillon, Niagara Falls, ON, 1987 -2001. She oversaw three carillon renovations (one at the Rainbow Tower, two at Calvary Church) and was also handbell choir director at Calvary Church. She was very proud of the work she did for the Guild, serving on numerous committees, including Public Relations, Carillon Directory, and Professional Concerns. She was elected to the GCNA Board of Directors in 1993, served as Vice-President for six years, then as GCNA President, 2000 – 2002. In her “President’s Message” in the 2001 GCNA Bulletin, she described her “many hours sitting in front of the computer ...responding to various questions or suggestions [and] other times spent with a fire extinguisher in hand,” and strongly urged the membership to engage in Guild work.

At the time of her retirement as carillonneur at Calvary Episcopal Church, the Mayor of the Village of Williamsville, NY declared November 8, 2020 as “A Salute to Master Carillonneur Gloria Werblow Day,” and the church installed a commemorative plaque in the church tower “in thanksgiving, gratitude and deepest appreciation ... for her 43 years of dedicated service, exceptional musicianship and commitment to excellence in the art of carillon music and the Summer Carillon Concert series.”

A concert in thanksgiving for her life was performed at Calvary Church on June 26, 2022. Memories and expressions of sympathy may be shared at www.BrownWynneCary.com for the Werblow family.



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