

# Carillon News



No. 99 April 2018

www.gcna.org

Newsletter of the Guild of Carillonners in North America

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## 76<sup>th</sup> Congress of the Guild of Carillonners in North America

by Carlo van Ulft



The Thomas Rees Memorial Carillon

The Springfield Park District, in cooperation with The Rees Carillon Society and The Carillon Belles, invites you to the 76th Congress of the Guild of Carillonners in North America, to be held from June 4-8, 2018. Center stage will be the 67-bell Thomas Rees Memorial Carillon in Washington Park, Springfield's oldest city park.

Congress registration will start at 2 PM on Monday, June 4, in the lobby of the Springfield Wyndham City Center Hotel, the Congress hotel. This centrally located hotel is within walking distance of many Lincoln tourist sites and is surrounded by ample eating venues in many price ranges. A special room rate of \$112 plus tax was obtained for Congress guests. This rate includes covered parking in the adjacent parking garage. Guests can make reservations by calling the hotel directly at (217) 789- 1530, pressing "1" for reservations. To obtain the congress room rate, be sure to mention the block name as "GCNA 2018."

There are several options for those arriving by plane. The majority of registrants will likely wish to fly into either St. Louis

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# Carillon NEWS

Carillon News is published each April and November by the Guild of Carillonners in North America, a California non-profit corporation.

**Deadlines:** Submissions for publication must be received by **February 15** for the spring issue and **September 15** for the fall issue. Submissions should be typewritten and are appreciated by e-mail. **Send materials to:** gcnacarillonnews@gmail.com

**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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## Co-Editors

Austin Ferguson, Carrie Poon

## Editorial Staff

Sue Bergren, Judy Ogden

## Story Contributors

P. Archambeault, R. Austin, H. van Bergen, J. Brink, J. Fogel, J. Granzow, M. Halsted, S. Harwood, S. Hummel, R. Lee, A. McCrady, E. Mundt, G. Niemeyer, T. Ng, K. Schafer, T. Sleep, S. Stierch, C. Torres, C. van Ulft, J. Vanden Wyngaard, A. Ferguson

## Photo Contributors

Anton Brees Carillon Library,  
P. Archambeault, R. Austin, J. Brink,  
J. Fogel, M. Halsted, A. McCrady,  
A. Ferguson Back page photo:  
Austin Ferguson, Mayo Clinic

## Design and Production

Austin Ferguson, Carrie Poon; D&R Press

## Printing

D & R Press, Elmwood Park, Ill.

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## **Board Members and Officers:**

Julianne Vanden Wyngaard, President  
jvwbellsmi@aol.com

Tim Sleep, Vice-President  
tsleep@ameritech.net

Carrie Poon, Recording Secretary  
carpoon@umich.edu

Mitchell Stecker, Corresponding Secretary  
amvstecker@gmail.com

David Hunsberger, Treasurer  
davehunsberger@yahoo.com

Joey Brink (2018)  
Dianne Heard (2018)  
Carol Anne Taylor (2018)

Roy Lee (2019)  
Ed Nassor (2019)  
Tim Sleep (2019)

Margaret Angelini (2020)  
Carol Jickling Lens (2020)  
Julianne Vanden Wyngaard (2020)

## **HOW TO REACH THE GUILD**

### **Guild Web Page:**

[www.gcna.org](http://www.gcna.org)

### **Membership information and applications are available from:**

Mitchell Stecker  
1200 2nd Ave N.  
Jacksonville Beach, FL 32250  
amvstecker@gmail.com

### **GCNA mailing labels**

are available to GCNA members as a free download from the members only section of the Guild Web Page at [www.gcna.org](http://www.gcna.org).

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

Wylie Crawford  
1700 E. 56th St. Apt. 3302  
Chicago IL 60637  
(773) 288-2333 (h)  
wylie@crawford.net

# From the President's Corner



Friends,

The view from here is still about frosty snow banks and ice in the river, but ever the optimist, I'm looking forward to a bright spring with lots of sunshine and perky new flowers and finally, in June, the 76th Congress of our Guild to be held in Springfield, Illinois. Please take notice of all the details about the meeting in this issue and make your reservations accordingly and in a timely fashion.

I want to say a few words about recent electronic postings that seem to have drifted away from so-called general interest items to more specific and lengthy discussions about instrument design and personal preferences and experiences. The Forum (also online) is available to all members who want to continue the discussion on this or other topics and can be accessed by participants and casual readers alike. Please think twice about your action before you hit the send button!

Finally, a note of personal gratitude, first to Tim Sleep who stepped up to assist me recently and to each of you who reached out to me and my family in our time of grief. Your notes, cards, and acts of kindness were (and continue to be) very much appreciated.

Happy Spring!

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

Julianne Vanden Wyngaard  
GCNA President

## CALENDAR

May 25-26, 2018	New Music Festival at the University of Chicago
June 4-8, 2018	76th GCNA Congress, Thomas Rees Memorial Carillon, Springfield, IL
October 6-7, 2018	10th Annual Percival Price Symposium, Ottawa
October 19-20, 2018	Texas Regional Conference, McLane Carillon, Baylor University, Waco, TX
June 10-14, 2019	77th GCNA Congress, Bok Tower Gardens, Lake Wales, FL
Summer 2020	WCF World Congress, Longwood Gardens, Kennett Square, PA

from 76<sup>th</sup> Congress, page 1

Lambert Airport (STL), which is an 80 minute drive from Springfield or Chicago O'Hare Airport (ORD), which is about a 3-hour drive from Springfield or Chicago Midway Airport (MDW), also a 3-hour drive. Springfield Airport (SPI), which is the most convenient airport, is serviced by a few national carriers but with limited schedules. Bloomington Airport (BMI) and Peoria Airport (PIA) are other local airport options, each with limited service from national carriers and each about an hour's drive from Springfield. For those wishing to use rail service, Springfield is serviced by Amtrak, with the terminal in the downtown area within walking distance of the Congress hotel.

Tuesday through Friday mornings will be reserved for business meetings, lectures and presentations. These activities will occur at the Congress hotel. All other activities (including those requiring the carillon) will take place in the afternoons and evenings at Washington Park, located about 1.5 miles from the Congress hotel. Afternoons have been reserved for exams, the new music recital, master classes, and open tower time.

John Gouwens has agreed to lead this year's master classes, with exact days and times to be determined once the examination candidates have been accommodated. The congress will conclude with fireworks on Friday evening as part of the 57th International Carillon Festival.

All artist recitals will be performed in the evenings as part of the 57th International Carillon Festival, which runs concurrently from Sunday, June 3, through Friday, June 8. There will be two artist recitals each evening with carillon concerts starting at 6:30 PM, preceded at 6:00 PM by music provided by local Springfield bands and music organizations.

Carillon performers this year will be: Freek Bakker (The Netherlands), Sue Jones (Illinois), Caleb Melamed (Illinois), Jesse Ratcliffe (Virginia), Tim Sleep (Illinois), Carol Anne Taylor (Texas), Carl Van Eyndhoven (Belgium), and Carlo van Ulft (Illinois). For those congress guests wishing to attend all evenings of the International Carillon Festival, the Wyndham City Center congress hotel has agreed to extend the nightly congress rate to also cover the nights of June 3 (Sunday) and June 8 (Friday).

If you desire additional information, please do not hesitate to contact us at [cvanulft@springfieldparks.org](mailto:cvanulft@springfieldparks.org). Congress registration is available at the GCNA website: [www.GCNA.org](http://www.GCNA.org).

We are looking forward to welcoming you to Springfield in June!

## A letter from the co-editor

by Austin Ferguson

As always, I want to thank everyone for their feedback on the most recent issue of "Carillon News." I won't lie, that one was a bit of a worst-case scenario for both me and Carrie, and it was a struggle to get through. I know it wasn't our best work. I accidentally left out articles from Kim Schafer and Benjamin Sunderlin, for which I apologize. Trying to work through the flu towards a deadline can be pretty tough! I think I can speak for both of us when I say we appreciate your patience and good humor when we send these issues out. It's a big job wrapped up in a small issue each time, but we love it. As always, we're looking forward to making each issue better than the last. Thank y'all for the support.

# Dill and Rombouts *Singing Towers* Review

by Kim Schafer

Andreas Dill's and Luc Rombouts' *Zingende torens: Vlaamse beiaarden in beeld/Singing Towers: Flemish Carillons in Pictures* presents the carillon through a series of stimulating portraits in image and story. Andreas Dill, photographer, and Luc Rombouts, writer, depict carillons to draw in new audiences, particularly from Flanders' tourists, but the book will intrigue carillonners and the curious alike.

Dill's and Rombouts' publication follows the established tradition of alluring new carillon enthusiasts through print. It has been over a century since William Gorham Rice published his first compendium of carillons in the Low Countries, *Carillons of Belgium and Holland*, with a similar purpose—to enchant the uninitiated with the carillon. Rice provided a historical overview, technical data, and some lithographs for the extant Dutch and Belgian carillons.

He expanded his offering later in 1930 by including the new wave of North American installations in *Carillon Music and Singing Towers of the Old World and the New*. In another notable example, Karel and Linda Keldermans focus on North American carillons via historical overview, photographs, and technical details in *Carillon: The Evolution of a Concert Instrument in North America*. Dill's and Rombouts' book appeals to the unfamiliar reader via an updated method: through photo essay.

The fifteen profiled carillons are chosen for their historical interest, musical quality, geographical distribution, and compelling stories. Each profile is only one page long, describing the most salient characteristic of each instrument, usually aesthetic or historic. Carillonners can hardly deny the beauty of the carillon of Antwerp's Cathedral of Our Lady or the historic importance of the carillon in St. Rumbold's Cathedral in Mechlin, for example. The carillons of Neerpelt and Tongeren are showcased, though, for their newness (Neerpelt) and infamy (Tongeren).

The accompanying photographs of several pages per profile take up the bulk of the publication. The shots include the expected bells, consoles, programmable drums, towers, market squares, and musicians, but also other contextual shots. The idea to present pictures of the inner workings of carillons is a brilliant one. After all, most people never have the opportunity to see carillon bells, mechanisms, and musicians up close, while they can readily hear them. In disclosing the carillon sights to the public, the book conveys the unifying theme of the charm of a hidden mystery being revealed, as if a magician were whispering her secrets to the audience.

The book does have a few drawbacks. The photos, in particular, detract from a unified whole due to their uneven technical quality. While the composition of the photos is excellent, some photos lack micro-contrast, making the subjects look almost plasticine, such as with the photos of Noël Reynders on page 162, or the market scene on page 181. Other photos are too warm on the color spectrum, such as the scene of the carillon cantus on page 143 or Mechlin's Grote Markt on page 30.

The task to create a cohesive set of pictures over a large range of subjects and settings is a challenge for even the most experienced professional photographer. Dill met that charge with a range of excellent photos. As with Rombouts' *Singing Bronze*, the English translation gets less attention in this publication. The history of the carillon in Flemish takes up 25 pages. The corresponding English translation, in contrast, is only two pages. Most disappointing of all, the appendices containing the technical data of all Flanders' carillons are not translated into English at all. Lastly, some glaring translation errors will distract the English reader, although they are rare.

Overall, this is an excellent book for any carillonner. Since the photos are arguably the most valuable asset, those who do not read Flemish or English will enjoy it too. The authors explicitly state the book's intent to appeal to Flanders' tourists, although the historical importance of Flanders' carillons makes this book required for anyone interested in the instrument. This photo essay is best for the carillonner's coffee table, not bookshelf, so that she may advocate for her instrument through this timeless technique: by revealing the tantalizingly hidden.



# Meet Carillon Board Candidates

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**D**r. Andrea McCrady was named Dominion Carillonneur in Ottawa, Canada in 2008, and performs more than 200 recitals each year on the Peace Tower Carillon. She began playing the carillon in 1971 at Trinity College, Hartford, Connecticut. She became a member of the GCNA in 1976, after spending a year studying in Europe on a Thomas J. Watson Traveling Fellowship, and advanced to Carillonneur status in 1979.

While attending medical school at McGill University, Montreal, 1976-80, she was carillonneur at St. Joseph's Oratory, and during her residency in Toronto, 1980-82, played at the University of Toronto and the Canadian National Exhibition. From 1990-2008, she coordinated the carillon program at the Cathedral of St. John the Evangelist in Spokane, Washington, where she also practiced family medicine.

In 2006, she retired from medicine to continue her study of the carillon. She received a Bachelor of Music (Carillon) magna cum laude from the University of Denver in 2008. She has joined the faculty of Carleton University in Ottawa as instructor in the first academically accredited carillon studies program in Canada.

She served on the GCNA Board of Directors, 1982-88, 91-92, and 95-98, and as GCNA President, 1987-88. She also served on multiple GCNA committees, including Carillon News, Public Relations, Carillonneur Examinations, WCF presentations, Barnes Memorial Fund, and Heritage Music, and as Secretary of the WCF from 1990-96.

In her spare time, Dr. McCrady sings in the National Arts Centre Festival Chorus, enjoys New England contra-dancing, and explores the great Canadian outdoors by hiking, canoeing, and skiing.

*To effectively represent its membership, a board of directors should be both diverse and balanced. It should draw from different age groups, genders, occupational backgrounds, ethnicities, etc., to provide a rich source of talents and opinions. The newest and youngest of the team are likely to offer fresh ideas and approaches, while the "veteran" colleagues are the repository of "corporate memory". Working together, these colleagues can create innovative programs, while benefiting from experience to avoid past mistakes. A board of directors must also be accessible and accountable. Guild business extends year-round, not just during the annual congress meetings. The directors must answer promptly when called upon, so that projects do not languish. Since 2008 I have been fortunate to hold a full-time carillon position. Therefore, I can devote all my attention to carillon matters, and promise to respond thoughtfully, but without delay, when urgent issues arise.*

*Throughout over forty years in the Guild, I have been involved in a wide variety of GCNA activities beyond carillon performance. Since 1998, I have devoted myself to establishing and fostering two committees: the Ronald Barnes Memorial Fund and the Music Heritage Committee. Both engage the new and the old. The former encourages all age groups "to pursue studies, within North America, in North American carillon performance, composition, music history or instrument design." The latter provides an excellent learning experience for young GCNA members to become acquainted with past prominent North American carillonneurs by digitally cataloguing and preserving their collections for the GCNA archives. In my current position in Ottawa, I have striven to keep the carillon repertoire relevant to a hugely varied audience, while still observing the traditions of a Canadian national symbol. The annual Percival Price Symposium acknowledges Price's legacy through recitals, historical lectures and master classes. Furthermore, the Certificate of Carillon Studies program at Carleton University (affiliated with the North American Carillon School) ensures "succession planning" by training the next generation of carillonneurs. As a GCNA Director, I promise to look ahead to the future, while appreciating the past.*



Carol Anne Taylor is the Carillonneur at the Cathedral Shrine of the Virgin of Guadalupe, in Dallas, Texas. She studied carillon with George Gregory, Organist and Carillonneur of Central Christian Church in San Antonio, Texas. As Director of Children's Choirs at the Cathedral, she expanded the Children's Choir program from one to four choirs (pre-kindergarten-high school) and prepared and trained children for the Lector and Cantor Program. Carol Anne also serves as Assistant Organist and Director of Children's Choirs at St. Thomas Aquinas Catholic Church in Dallas.

Since becoming a Carillonneur member of The Guild of Carillonneurs in North America (UC-Berkley) in June 2008, she has twice been awarded the Ronald Barnes Memorial Scholarship: in 2008, to study carillon performance with William De Turk at Bok Tower Gardens, Lake Wales, Florida and again in 2010 to arrange 15 Spanish-language hymns for carillon in a collection entitled "The Spanish Liturgical Year for Carillon." That collection was subsequently published by the GCNA and performed at the 2012 Congress.

Carol Anne earned her Masters in Organ Performance at the University of North Texas in 1996, during which she was invited by audition into the organ studio of Madame Marie-Madeleine Duruflé-Chevalier, Visiting Professor of Organ from Paris, France.

*The GCNA is an amazing group of musicians and supporters of the art of the carillon. As a member for twelve years, I have been enriched with the friendships and support along with the recitals and lectures. As a member of the board, we have been working to update and improve the experience at Congresses as well as the many facets of the GCNA organization. My desire is to continue this service to the GCNA for three more years.*



Joey Brink is the sixth University Carillonneur at the University of Chicago, where he performs on the Rockefeller Memorial Carillon and directs a carillon studio of twenty students. He co-chairs the Johan Franco composition committee to promote new works for carillon, and has served one term on the board for the GCNA.

As a performer, he received first prize at the International Queen Fabiola Carillon Competition in Mechelen in 2014, was a soloist with the Barcelona Municipal Symphonic Band in June 2017 at the WCF congress, and performed the inaugural recital at Salisbury University in September 2017. He released his first album, "Letters from the Sky", alongside his performance at Chicago's Ear Taxi Festival, in October 2016.

Brink and his wife, Vera Wünsche Brink, when not playing carillon duets, are avid outdoor enthusiasts, spending much of their free time camping, hiking, and canyoneering.

*I have valued the opportunity to act as a board member for the last three years, and would be honored to serve a second term. In my time on the Board, I have made channeling resources into the Franco committee a priority, in order to host more effective composition contests and offer more varied commissions that will appeal to a wide range of audiences. I have been a strong advocate for membership enrichment and renewal, supporting the full registration subsidy of first-time congress attendees. I am working to encourage Congress hosts to offer more workshops and professional development, like arranging and composing sessions, in order to attract more students and colleagues to our Congresses. If elected a second term, I look forward to continuing these efforts and embracing new challenges in the coming years.*



Jeremy Chesman has served as University Carillonist and Professor of Music at Missouri State University since 2002. He is also currently serving as the Interim Department Head of Theatre and Dance. He was the first recipient of the Master of Music degree in Carillon Performance from the University of Michigan, and subsequently received a Final Diploma with Distinction from the Royal Carillon School of Belgium. While in Belgium, he was a Fellow of the Belgian-American Educational Foundation. In addition to his carillon degrees, he has a Bachelor of Music degree with Honors and a Doctor of Musical Arts in Organ Performance.

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

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

*Throughout society, relationships with organizations like the GCNA are changing. From the beginning of my membership in the GCNA, I have valued connections I have made with students, professionals, and aficionados from all generations. By fostering these relationships and listening to our members, I think the Board can begin to make some changes that will ensure the long-term viability of the GCNA. If elected to the Board, I would endeavor to represent every member to the best of my ability.*

*I bring a variety of experiences to the Board. I have been a passionate teacher and dedicated performer for almost two decades. Whether playing a single-line melody or a massive fugue, I believe that all players can make beautiful music on their instrument. In my teaching, and hopefully in service to the Board, I try to empower everyone to be the best they can be. My experience in leadership positions at the local, regional, and national levels of arts organizations, and in hosting national meetings, will be valuable in Board service. Professionally, I have significant administrative experience as an assistant department head in a music department, as well as my current position as interim department head of a theatre and dance department. The financial management and organizational leadership skills that I have learned in these positions are ideal preparation for service on the Board.*





Sharon L. Hettinger received her Master's of Music (Organ/Church Music) and Doctor of Musical Arts degree (Organ Performance) from the University of Kansas (KU), Lawrence, Kansas. Her Bachelor of Music degree is from Westminster Choir College, Princeton, New Jersey (Church Music/Organ). Retired now from full-time church works, she is 'on the bench' as a substitute organist nearly every weekend.

Active in the American Guild of Organists, Sharon served and is serving in various leadership roles in the Kansas City and Topeka AGO chapters. She taught on the faculty of two Pipe Organ Encounters in Champaign-Urbana, Illinois, and Kansas City, Missouri, and recently completed her term as Director of the Committee on Continuing Professional Education for the National AGO, where she directed the production of 30 educational videos for those transitioning from piano to organ.

Although a Michigander, Hettinger was introduced to the carillon at KU, and her initial study was with Albert Gerken. In 2001, she became a carillonneur member during the Congress at Kirk in the Hills. Sharon has performed carillon recitals primarily throughout the Midwest and Eastern United States, and has made a variety of presentations for various carillon forums and events.

In the GCNA, Sharon worked on the Nominations Committee (2006-10), and continues to serve on the New Music Committee (member since 2008). Hettinger was awarded the Ronald E. Barnes Scholarship in 2011 to create a "Carillonneur Family Tree for North American Carillonneurs."

*If chosen to serve the GCNA as a member of the Board, I will uphold the GCNA's Code of Ethics and Bylaws. I bring to the table the ability to 'think outside the box' and to be creative in working toward common goals. For many of us, one goal of interest is to create a viable audience for our instrument. How might we concretely achieve this goal? How do we interest those who don't even know about the instrument that often serves as an icon in our community? These and other questions deserve our attention – to promote our instrument, our Guild, and excellent new and old music for the carillon, well played.*

# FESTIVALS AND SYMPOSIA

## 2017 Price Symposium Celebrates Multiple Anniversaries

by Andrea McCrady

Throughout the year 2017, Canada marked a major milestone in its history, celebrating the 150<sup>th</sup> anniversary of Confederation. At the same time, three venerable Canadian carillons commemorated their own significant birthdays: the 90th anniversaries of both the Peace Tower and the University of Toronto's Soldiers' Tower Carillon, and the 95th anniversary of the Metropolitan United Church Carillon. All of these carillons were at the forefront of the creation of a distinct North American carillon culture.

These innovative instruments were initially conceived as complete entities. Their bells were cast in sequence and meticulously tuned to each other, and their bell frames, transmission, and keyboards were designed to permit full responsiveness to the player's touch. This was a major advancement of the art of the carillon. Therefore, the ninth annual Percival Price Symposium's theme was "Canadian Carillon." The guest artist was Roy Lee, carillonneur of the Metropolitan United Church, Toronto, and regular carillon performer at Soldiers' Tower, University of Toronto.

He delivered a superb lecture on the early history of these instruments and also performed and recorded "Fifteen Decades" by Lucas Oickle, the winning Youth category piece of *Chime in, Canada!* composition competition, as part of the Canada 150 carillon project. Carillon players are welcome to download the pdf scores of this piece, as well as the Open category winner, "Festive Rondo," by Scott Allan Orr, from the House of Commons carillon website: [www.ourcommons.ca/carillon](http://www.ourcommons.ca/carillon).

Because the traditional dates for the symposium (first Saturday-Sunday in October) coincided in 2017 with the Canadian Thanksgiving weekend, the symposium was moved to the following weekend. There were 34 registrants, including active carillonneurs from Ottawa, Montreal, Guelph, and Toronto, as well as players from New York, Massachusetts, and the United Kingdom. Five universities from Canada, the US, and the UK were represented, with nine students playing in the two master classes. The addition of the annual Canadian student recital was a festive conclusion to the symposium.



Participants in the 2017 Price Symposium

This year, Thanksgiving in Canada again falls on the first weekend in October. Therefore, the tenth annual Percival Price Symposium will be held on Saturday and Sunday, 13-14 October 2018. Rather than reflecting only upon the past, the symposium will also look forward to the Peace Tower Carillon's future. The theme will be "Carillon Renaissance", with the guest artist, Wylie Crawford, past president of the World Carillon Federation, carillonneur at the Chicago Botanic Garden, senior university carillonneur at the University of Chicago, past carillonneur of the Millennium Carillon in Naperville, IL, and past performer on the mobile carillon in the *Cast in Bronze* production.

He will share his expertise as a performer and teacher, and also his experience with the major restoration of the University of Chicago's "grand carillon" heritage instrument. By early 2019, the Parliament Hill Restoration Project will preclude public access to Centre Block and the Peace Tower, although regular recitals and instruction will continue. Therefore, the 2018 Price Symposium will be the final conference in the decade-long series, so whether you have attended before or been intending to come, this is your chance to join your colleagues in Ottawa to celebrate the past, present, and future of the Peace Tower Carillon.

# Resonance & Remembrance: An Interdisciplinary Bell Studies Symposium

by Tiffany Ng

The University of Michigan actively supports academic platforms for critical campanological scholarship. Its three-day *Resonance and Remembrance: An Interdisciplinary Bell Studies Symposium* (March 31-April 2), co-organized by faculty members Tiffany Ng and John Granzow, invited scholars and practitioners from diverse fields to apply recent advancements from the humanities and technology to campanology.

Despite the existence of a robust carillon community, non-carillon-playing scholars and artists dealing with bells rarely meet or become aware of each other's work. Our broadly-worded call for proposals was met with an inundation of submissions, revealing a significant amount of exciting activity in North America and abroad, and even necessitating that we turn away many qualified proposals. The critical mass present at the symposium, which served over 80 attendees, deepened all participants' engagement with bells and their resolution to continue working on campanological topics.

Clear new promise in the scholarly arena emerged for work in postcolonial and gender studies approaches to bell studies (especially concerning Canada, South America, and Eastern Europe), in the artistic arena for digital manipulation of bell sounds and alongside a productive return to analog storytelling, and in the performance arena for audience-interactive analog and networked possibilities.

Renowned ethnomusicologist Steven Feld's keynote speech was packed to capacity. With the forthcoming publication of Feld's speech adapted to journal format, a conference overview, and selected papers in the first issue of the *Journal of Campanology*, the scholarly and artistic impact of the conference will become more broadly accessible. In the meantime, the program and abstracts may be downloaded at <http://bit.ly/2sMAOVe>.

Presenters have gone on to develop and share their findings at subsequent events, magnifying the symposium's impact abroad. Musicologist Patrick Nickleson's talk "The Message of the Carillon: Bells as Musical and Colonial Instruments in Twentieth-Century Canada" will be published in a forthcoming issue of *Intersections: The Canadian Journal of Music*.

Romain Michon and Sara Martin shared their "Faust Physical Modeling Toolkit," a freely downloadable software kit of bell physical models for musical applications, at the 2017 International Computer Music Conference in Shanghai. (The toolkit can be downloaded at <http://stanford.io/2ova4DB> and the conference proceedings are forthcoming.)

Elliot Kermit Canfield-Dafilou and Kurt Werner shared their work on modal resynthesis of Michigan's Lurie Carillon bells at the 20th International Conference on Digital Audio Effects (DAFx-17) in Edinburgh, and in the conference proceedings. At their project website (<http://stanford.io/2Cg6Eh6>), composers can download the data for modal synthesis and explore spectral transformations of the Lurie bells through their virtual counterparts. These tools are bringing increased visibility to the carillon in the composition profession, and were recently used by Davor Vincze in his 6th Laibach Concerto for the Slovene Philharmonic Chamber String Orchestra.

Our next event, the 2018 U-M Organ Conference (September 30-October 2), has likewise been flooded with outstanding proposals on its theme, "Trailblazers: Women's Impact on Organ, Harpsichord, Carillon and Sacred Music." We cordially invite our colleagues to join us and advance the conversation.

# The Rochester Carillon's 90th Anniversary Celebration

by Austin Ferguson



*The Rochester Carillon's bourdon, which carries the inscription, "Dedicated to the American Soldier"*

Mayo Clinic's Rochester Carillon will turn a whopping 90 years old on September 16, 2018, ringing (get it? Ringing?) in nearly a century of music drifting down over the only hospital in the world lucky enough to have a carillon of its own.

Dedicated by then-Dominion Carillonneur Percival Price, the carillon was a gift of Mayo's founders, Drs. William J. and Charles H. Mayo, both veteran officers in World War One. Intended as a living memorial to honor the veterans that served the United States, the bourdon, the only bell to carry an inscription, proudly displays "Dedicated to the American Soldier".

To mark this historic milestone and to celebrate the extensive restoration that will be carried out in the coming weeks (see my other article on page 19), the Mayo Clinic Dolores Jean Lavins Center for Humanities in Medicine and the Mayo Clinic Department of History and Heritage have partnered together to present a recital that bridges the gap between the carillon's past, present, and future.

The recital will take place on Sunday, August 12th at 2:00 p.m. and will feature a half-hour program by Dr. Laura Ellis, Associate Professor of Organ and Carillon at the University of Florida. The closing number of the program will be all three movements of Ronald Barnes' monumental "Carillon Concerto for Two to Play" with Mayo Carillonneur Austin Ferguson joining Ellis at the console.

The "Concerto," commissioned by Lois Whitlock, a Rochester native, was dedicated to former Mayo Carillonneur Dean Robinson and was premiered at the 1981 GCNA Congress held in Rochester. It was played then by the composer and Richard Strauss; to my knowledge, it has not been performed in any capacity at Mayo since that occasion.

Preceding the recital will be a brief rededication ceremony for the carillon, led by Mayo leaders and members of the local Armed Forces community.

Tours of the Mayo Historical Suite, located in the Plummer Building, will showcase a comprehensive exhibit on the carillon (including the cracked 1928 Gillett and Johnston bell replaced in 2006 and the original practice console) and numerous artifacts related to the early years of Mayo history.

It is shaping up to be a fantastic event. Mark your calendars for Sunday, August 12th and come join us in Rochester to wish these beautiful bells a happy birthday. Please email [ferguson.austin@mayo.edu](mailto:ferguson.austin@mayo.edu) for any additional information or if you have questions. Hope to see you there!

# The 25th Texas Regional Carillon Conference

by Austin Ferguson



*Attendees of the 25th Texas Regional Carillon Conference*

**M**y favorite weekend of the year, the Texas Regional Carillon Conference, celebrated its 25th anniversary October 13-14, 2017. Our hosts were the Highland Park United Methodist Church carillon crew, and our instrument for the weekend was the beautiful Porter Memorial Carillon in the church tower.

The conference started out with open tower time and plenty of time to catch up with friends both old and new. I was proud to see that two students from UT, my alma mater, made the trek up from ACL-ridden Austin, and we had a number of new “Ornery” (Honorary) Texans join us from The University of Florida.

Festivities officially opened with recitals by George Gregory and Richard Strauss, two legendary performers who showcased the beautiful bells in the tower perfectly. HPUMC is lucky to have a wonderful sunken garden next to the tower that provides a perfect place to enjoy the shade and the music drifting down from above.

Following the recitals, we all moved into the fellowship hall for a delicious catered dinner and more conversation, always a welcome treat. As usual, there was too much food and we left full and happy! It was discovered towards the end of the meal that we had five past and current GCNA Presidents in attendance: Karel Keldermans, Arla Jo Giddeon, Andrea McCrady, Lloyd Lott, and Julianne Vanden Wyngaard.

Once dinner was over, it was time for the traditional dessert reception, graciously hosted for us by Carmen and E.G. McMillan in their beautiful home. With champagne flowing and sweet goodies floating around, we were all in high spirits when Andrea McCrady called us together for a short video of her performing a special piece on the Peace Tower carillon that would play into her presentation the next morning.

The second morning of the Regional saw us piled high with coffee and pastries back at HPUMC. Andrea gave a very detailed and informative presentation on arranging for the carillon, a skill which she has mastered during her time as Dominion Carillonneur. Bringing back the video from the previous night, she filled us in on the story of her arrangement of “The Stairwell Carol,” a piece written and performed by an Ottawa choral ensemble that she arranged for a performance the previous Christmas. We were all lucky enough to get copies of the score, which I promptly put in my “learn” pile as soon as I got back to Minnesota.

The group picture in the sunken garden followed Andrea’s lecture, and we all took turns playing in the Members’ Recital to close out a wonderful conference. Once the formal festivities were over, those of us who wanted to linger behind had a box lunch in the church before saying our goodbyes and heading home.

The 26th Texas Regional will be hosted at Baylor University by Lynnette Geary. Dates are October 19-20, 2018.



# 57<sup>th</sup> International Carillon Festival 2018

The 57<sup>th</sup> International Carillon Festival will take place from Sunday, June 3, through Friday, June 8, at the Thomas Rees Memorial Carillon in beautiful Washington Park in Springfield, IL.

The evening carillon concerts will be preceded by additional music provided by local musicians and music groups. The Illinois Army National Guard's 144th Army Band has agreed to accept that role on the last night of the festival which traditionally will be concluded with fireworks.

The line up of the performers of the festival is as follows:

## Sunday, June 3

6:00 PM The Trinity Summer Band, Directed by Jan Zepp  
6:30 PM Freek Bakker, The Netherlands  
7:30 PM Carl van Eyndhoven, Belgium

## Monday, June 4

6:00 PM The Springfield Municipal Band,  
Directed by Tom Philbrick  
6:30 PM Sue Jones/Caleb Melamed, Illinois  
7:30 PM Carlo van Ulft, Illinois

## Tuesday, June 5

6:00 PM The Cast from "Mama Mia" at the Legacy Theatre,  
Directed by "Sue Hamilton"  
6:30 PM Carl van Eyndhoven, Belgium  
7:30 PM Tim Sleep, Illinois

## Wednesday, June 6

No Concerts

## Thursday, June 7

6:00 PM The Springfield Saxes, Directed by Ken Pratt  
6:30 PM Jesse Ratcliffe, Virginia  
7:30 PM Freek Bakker, The Netherlands

## Friday, June 8

6:00 PM Illinois Army National Guard's 144th Army Band  
6:30 PM Carol Ann Taylor, Texas  
7:30 PM Carlo van Ulft, Illinois  
Dusk Fireworks (With additional noise on the carillon provided by Carlo van Ulft)

# Carillon New Music Festival at the University of Chicago

by Elsa Mundt

I am writing on behalf of the UChicago Guild of Carillonneurs to invite you all to the Carillon New Music Festival at the University of Chicago, May 25-26 (Friday and Saturday of Memorial Day weekend). We have an exciting program of concerts lined up, with featured guest performers Ellen Dickinson, Frans Haagen, and Tiffany Ng, in addition to host concerts by Joey Brink and the UChicago Guild.

Performances will include premiers of 15 new works for carillon, including commissions from Grammy-winning University composition professor Augusta Read Thomas, Yvette Janine Jackson, Geert D'hollander, Emily Cooley, Renske Vrolijk, and Laura Steenberge, as well as several new works by post-docs and graduate students in composition at UChicago.

Performances will begin at 5pm on Friday May 25 and run all day on Saturday. This festival is free and open to the public and we would love to see you all there!

All the best,

Elsa Mundt, President of the UChicago Guild of Carillonneurs

# The Curve is Exponential

by Joey Brink

On Saturday, December 2, 2017, the University of Chicago commemorated the 75th anniversary of the first self-sustaining nuclear reaction, which occurred on December 2, 1942 under the bleachers of the University football field. The experiment, led by Enrico Fermi, paved the way for the Manhattan project and the Nuclear Age, giving rise to nuclear energy, medicine, and devastating nuclear weapons.

As part of a series of public events to commemorate this sobering anniversary, the University commissioned graduate student composer Ted Moore to write a 28-minute work for carillon and electronics, titled *The Curve is Exponential*. The premier performance on December 2, from 3:25 - 3:53 pm, occurred during the exact time of day of the 28-minute experiment itself.

Leading up to the start of the piece, 75 tolls on the bourdon counted down to 3:25pm, and on the 75th toll, simultaneous to the start of the carillon piece, a 75-meter tall firework, *Color Mushroom Cloud*, launched off the top of the Regenstein Library.



*The Color Mushroom Cloud firework*

The premier recording of *The Curve is Exponential* is available on Ted Moore's Soundcloud:  
<https://soundcloud.com/tedmoore/the-curve-is-exponential>.

## TAKE NOTES: Awards, Exams, and Education

### Ronald Barnes Memorial Scholarship: Processing the Arthur Bigelow Collection (Part 2)

by Robin Austin

Using surplus funds from the 2016 Barnes grant awarded to Robin Austin, Lisa Lonie, Janet Tebbel, and Jaime Fogel, Austin returned to Lake Wales from December 29, 2017 to January 5, 2018 to cross-reference and create a detailed inventory of Bigelow's 764 drawings and blueprints (See "Ronald Barnes Memorial Scholarship: Processing the Arthur Bigelow Collection," *Carillon News*, No. 98 (November 2017), page 19). The inventory is also included in the Bigelow Collection on-line finding guide and includes other information such as the architectural firms and other companies with which Bigelow worked.

To view the Bigelow Collection finding guide (including the blueprint inventory), please go to [boktower.org/library](http://boktower.org/library), click the link to "Explore Digital Collections," and search Arthur Bigelow. Alternatively, the direct hyperlink is <https://goo.gl/RN5TBt>. The finding aid provides a description of the Bigelow Collection and biographical note about Bigelow. Continue to scroll down to view the contents list, which includes the materials in the collection at the folder level. Press <Control + F> to search within the document. The finding aid can also be downloaded as a pdf.

In handling and reviewing the Bigelow Collection during the Barnes grant, it remains uncertain as to whether or not these materials constitute the entirety of Bigelow's papers. Given his sudden and unexpected death, it is entirely possible that some of his files were mislaid or discarded before being deposited in Princeton's Firestone Library in 1967. For this reason, it is difficult to create a complete list of Bigelow's carillon projects, whether planned and/or realized. What is very clear is that there are many as yet "undiscovered" treasures directly related to the evolution of the carillon art in North America.



*A blueprint of the Sewanee Carillon*



*Liberty Bell illustration*



*Robin Austin at the Anton Brees Carillon Library*

In particular, there are extensive files on Hollins College (Roanoke, Virginia), the Shrine of the Immaculate Conception (Washington, DC), and the Washington Memorial National Carillon (Valley Forge, Pennsylvania), three of Bigelow's most important installations. The extensive files, Bigelow's original drawings, blueprints, correspondence, and notes would provide valuable resources for additional research and/or more comprehensive histories of these important instruments.

Impressive as well is the great volume of material for unrealized projects. As early as 1947, Bigelow was working with Cornell University, advocating for the expansion of its chime to a carillon. Active throughout his life, Bigelow presented bids for the installation of many carillons, including Kirk-in-the-Hills (Bloomfield Hills, Michigan) and the Thomas Rees Memorial Carillon (Springfield, Illinois). In addition to extensive correspondence and notes which may add additional depth to the history of these and Bigelow's other proposed installations, many also include Bigelow's original drawings, such as those for Cornell and Kirk-in-the-Hills.

We encourage all GCNA members to search the Bigelow Collection finding guide. Many of us may be surprised to find information on our carillons! Beyond the scope of this Barnes grant is the need to identify and catalog the several hundred photos in the Bigelow Collection. If you are interested in assisting with this effort, please contact Jaime Fogel.

If you have any questions or are interested in viewing the materials in the Bigelow Collection, please contact the Anton Brees Carillon Library by emailing [library@boktower.org](mailto:library@boktower.org).

## First-Time 2018 Congress Attendee Scholarship

by Tim Sleep

The Guild will again offer a scholarship to cover the registration fee for a 2018 congress registrant who has never attended a GCNA congress before. To be eligible for the scholarship, you must be a member of the GCNA, have never attended a congress before, not be receiving reimbursement for your registration fee from another source, and submit a completed application prior to May 1, 2018.

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

If you are applying for the scholarship DO NOT register via the online form.

To receive this scholarship info and apply you must contact:

Tim Sleep, Vice-President  
The Guild of Carillonneurs in North America  
28W640 Warrenville Rd,  
Warrenville, Illinois 60555

tsleep@ameritech.net

## Associate Carillonneur Exam Update

by Roy Lee

Since the last edition of the News, the Associated Carillonneur Exam Committee has passed the applications of the following three candidates. We wish to remind all members that ACE applications are accepted year-round, and they can now be submitted electronically. Contact the committee chair at roy.lee@utoronto.ca for more info.



Ziying (Iris) Xie

Ziying (Iris) Xie is a fourth-year undergraduate student at the University of California, Santa Barbara. She is an Economics and Accounting major, and a Music minor. She is an international student from Beijing, China. She has been playing piano for 15 years, and has studied carillon since 2015.



Sophia Tao

Sophia Tao is a fourth year Pharmacology major at UC Santa Barbara, originally from the San Francisco Bay Area. She started playing piano at the age of six and has passed the ABRSM Grade 8 practical exam and Grade 5 music theory exam with distinction. She also played various percussion instruments in her junior high school concert band. She has played the carillon at UCSB's Storke Tower since March 2015.



Jim Hill

Jim Hill is a student of Carol Jickling Lens, Carillonneur, University of Denver. Originally from the Red River Valley of North Dakota, he received his education at the University of North Dakota and spent many decades working for the Colorado State Legislature as a Principal Analyst. Also trained in music ministry, he is the organist and carillonneur at Central Christian Church of Denver and organist at Evans Memorial Chapel. He enjoys playing the 30-bell van

Bergen carillon at Johnson and Wales University, the 24-bell Taylor non-traditional carillon at Central Christian Church and his Chime Master practice keyboard. He also volunteers by helping elementary school students of refugee families improve their reading and writing skills.



## A New Carillon in California

by Paul Archambeault and Margo Halsted

Trinity Cathedral in San Jose, California, just completed a long-held dream of expanding its historic chime of 18 bells to a carillon of 24 bells. The range of the bells is G#3 (weight of about 1,200 pounds), A#3, and chromatic through G#5. The church building, the oldest in San Jose, dates from 1863, and the bell tower was added in the late 1870s. The bell chamber stands about 60 feet above ground level and looks out on St. James Park in downtown San Jose.

In 1879, Trinity ordered five bells for the tower from Meneely & Company of West Troy, New York. They were installed in 1880. Another two bells were ordered from the same foundry and installed in 1905, creating an approximate diatonic scale of G#3, A#3, C4, C#4, D4, D#4, and F4. As part of the 1976 bicentennial celebration, Trinity ordered 11 bells from the Dutch foundry Petit & Fritsen. Richard Watson and others, working for the I. T. Verdin Co. at that time, installed the 11 bells to create an 18 bell chime with transmission action and a manual play keyboard.

After the bicentennial expansion to the 18 bell chime, Trinity asked Richard Watson for a proposal to expand the chime to a full carillon. The result was a proposal for a 43 bell carillon to be installed in phases over time as money became available.

In 2012, Trinity was finally able to contract for the first phase of the proposal. The foundry team removed the 18 original bells and shipped them to Ohio. They retuned the old Meneely bells to match the tuning of the Petit & Fritsen bells and cast six new bells. The current compass of 24 bells now is made up of 7 Meneely West Troy, 11 Petit & Fritsen, and 6 Meeks, Watson & Company bells. In addition, there is now a new, three-and-one-half octave carillon keyboard and a bell frame and cabling to accommodate the ultimate 43 bells. The keyboard was built generally to the North American (GCNA) dimensions with radiating and concave pedals.

Trinity has seven cathedral carillonists. They play the new instrument regularly on Sunday mornings after the 8:00 a.m. service and before the 10:30 a.m. service, as well as for special occasions such as national holidays and weddings.



*SJ tower bells*



*Trinity's new console*



*Installing the Trinity Carillon*



## A renovation for the Rochester Carillon

by Austin Ferguson

The first public concert took place on Monday, February 19, 2018 (President’s Day). Performing were Paul Archambeault, the Carillon Project Lead, Janet Vong, an associate carillonneur member of the GCNA, Greg Calkins, David Anthony, and Paige Liu.



Bill Meeks of Meeks, Watson & Co., preparing a bell for hoisting



Bill Meeks, Meeks, Watson & Co., and Roger Lobbes, Trinity Cathedral, prepare to hoist a bell

The Rochester Carillon at the Mayo Clinic in Rochester, Minnesota will get a new lease on life in the upcoming weeks. For the first time in its history, a complete rebuild of the mechanical action will take place, bringing the outdated roller bars of the 1970s into the 21st century.

Years of deferred maintenance, an ambitious performance schedule, and harsh Minnesota winters have taken their toll on the action of the instrument, leaving it in a fairly advanced state of disrepair. Bent guide wires, rusted support beams, and worn-down mounting systems on the original Gillett and Johnston bells of 1928 have led to an instrument that is not only difficult to play, but often unplayable due to the various and frequent maintenance issues that popped up with more and more frequency.

The Christoph Paccard Company was selected by Mayo to undertake a complete overhaul of the playing action currently employed on the instrument. Paccard will be removing all the roller bars and installing new “directional square” technology on all 56 bells, providing a more direct, sensitive, and easy-to-service link between the clavier and the bells. A new steel frame will be built to house the new mechanism above the existing playing cabin, which sits on the belfry floor adjacent to the bell frame.

Additional work will include replacement of all bell mountings and return spring systems, as well as a rebuilding of the existing clavier to eliminate the excessive level of noise that currently comes when it is played. Those of y’all that have played here know exactly what I’m talking about.

To finish off the restoration, the antique (and unreliable) Gillett and Johnston pneumatic clock chime system will be replaced with a new set of solenoid strikers on 17 bells, which will enable the computer system to play Mayo’s clock chime sequence, written by retired carillonneur Jeff Daehn and based on a tune written by Mayo’s first carillonneur, along with two hymn tunes—Sicilian Mariners and St. Clement—each evening, as requested by the of the carillon’s donors, Drs. William and Charlie Mayo.

“Christoph Paccard Bell Foundry of Charleston, South Carolina is pleased to be awarded the exciting project of renovating the historic Rochester Carillon at the Mayo Clinic,” Stan Paccard, Christoph Paccard’s President, said. “Our team for this project includes both American and international experts in manual carillon ringing equipment to accomplish this grand and important project.”

Another article will follow in the November issue once the work is complete. I am so excited that Mayo has set aside the funding for this important project. The carillon turns 90 in September of this year (read my other article on page 12 for more information on the plans for that milestone) and this work will ensure that the instrument will continue to proudly ring out over downtown Rochester for another 90.

## Promoting the GCNA Online Through Facebook and Concert Programs

by Scott Hummel, Public Relations and Marketing Chair

As musicians and supporters of the carillon, we associate our instrument and our art with The Guild of Carillonneurs in North America (GCNA) and the World Carillon Federation (WCF). These organizations are some of the best ways to educate and inform the general public about the carillon, as people often know little about what goes on in the tower and how the bells ring.

The GCNA offers two main online vehicles for engaging with the public and fellow members alike: our website and our Facebook page (@thegcna). The website is primarily designed to provide information, whether that be the definition of “carillon” or the current member roster. The Facebook page serves as an avenue for engagement and our primary presence in social media.

The Guild’s Facebook page serves to deliver short posts designed to foster interest in the instrument and the community, rather than provide large amounts of information. These vary from “carillon of the week” posts to shared videos and articles from members’ Facebook personal profiles. Both the website and Facebook act to support each other and users can easily access the other resource through convenient links.

As a member and supporter of the GCNA, you have these resources available to enjoy and share. If you have a Facebook account, be sure to “like” our page and consider sharing it with your friends and family. With the summer concert season fast approaching, many listeners may be exposed to carillon music for the first time at one of your summer programs. This is why I am asking all members to consider placing a short note on their concert programs directing their concert attendees to the Guild and our web presence.

You can find three suggestions for how these might be worded below. Sharing information about the Guild at concerts is a vital step to educating the public about the carillon and its music. Our largest advertising will always come from you and your instruments. Our members are the voice of the organization and of our unique instrument. Your passion and your musicianship are our greatest asset.

*"To learn more about carillons, visit The Guild of Carillonneurs in North America online at [gcna.org](http://gcna.org)"*

*"Want to know more about carillons? Visit The Guild of Carillonneurs in North America online at [gcna.org](http://gcna.org)"*

*"To learn more about carillons in North America, visit [gcna.org](http://gcna.org)"*

## A guide to organizing your own Hack the Bells Contest

by Tiffany Ng, Sarah Stierch, César Torres,  
John Granzow, Greg Niemeyer

In 2014, the first Susan B. Miller Fellow at the Berkeley Center for New Media (BCNM), Sarah Stierch, developed *Hack the Bells* as an open-culture carillon remix competition. Over two months, the BCNM received over 30 international submissions, all freely licensed under a Creative Commons Attribution-ShareAlike 4.0 license, ranging from poetry to paintings.

An international jury selected composer Rama Gottfried’s proposal “Harmonize Place” for first prize. Monica Hansel, a fiber artist, and Linda Pointer, carillonist, received honorable mentions for their respective works “Wave” and “Theater Piece for Berkeley.” All winning entries are archived at UC Berkeley and the Anton Brees Carillon Library.

In 2016, University of Michigan faculty John Granzow and Tiffany Ng organized the second Hack The Bells contest, this time specifically for the campus, and received entries from students in disciplines ranging from architecture to information to music.

Winners Karl Ronneburg and Spencer Haney presented their winning entry “Reclaim” for carillon, amplified electronics, brass ensemble, and car horns on September 30, 2017 (video: <https://youtu.be/Xedxe6FhEwU>). Frank Steijns is currently organizing the first European Hack the Bells contest in Maastricht, the Netherlands.

As co-organizers of either the Berkeley or Michigan contests, we have created a how-to guide for anyone who wishes to organize a Hack the Bells contest for their own carillon. Carillon towers are highly recognizable to community members, and you can use Hack the Bells to reach out to them for innovative, out-of-the-box ideas.

The general public, which assumes that they can only passively listen to carillons, will be thrilled when you ask them, “What would *you* do with a bell tower?” We have been astonished at the amount of creativity and energy that non-carillonists will put into such an opportunity. Thus, the contest leads to multiple benefits, such as:

New, freely shareable ideas for the carillon

Renewed community excitement about the carillon

Publicity for the carillon, including the dissemination of accurate information about how the carillon is played

To access the full guide, visit <https://gobluebells.wordpress.com/2018/02/26/hack-the-bells-organizers-guide/>

# - - - From the Archives - - -

## Update from the Library

by Jaime Fogel

The Anton Brees Carillon Library (ABCL) was built in 1975 and occupies the 5th level of the Bok Singing Tower. While contents have grown dramatically, the physical library space has not changed much in the last 42 years: the original fixtures, carpet, and shelving have all remained the same. All of that changed in summer 2017 when the library was completely remodeled. The update includes all new library shelving, desks, library table, seating, light fixtures, paint, and flooring. The library remodel includes 10 ft high shelving, which will allow the ABCL to expand its capacity so that we can continue to collect unique materials to be a part of the collections.



*The new shelf storage space in the ABCL*

Unfortunately, summer 2017 had a little too much excitement, with Hurricane Irma rolling through just days after the library renovations were completed. Although the Tower did sustain some damage – a broken window in the Founder’s Room and water infiltrating the archives, library, and carillonneur’s studio – the library collections and GCNA archives were undamaged.

In addition to housing the GCNA Archives, the ABCL collections include over 1,500 volumes of carillon-related literature, over 3,000 musical scores, and over 3,000 audio/visual recordings. Additionally, the library maintains files on carillons around the world, bell foundries, and houses the collections of prominent carillonneurs. We hope that you’ll come down and check out the new library and make use of our wonderful resources.

## BEFORE



## AFTER





# A Photo From the Archives

by Harry van Bergen

I found this picture of Anton and Josephine Brees and their children plus my mother, Johanna van Bergen, and myself (on the tricycle) outside the Brees home in Lake Wales, Florida, in 1940. Mrs. Brees is on the far right. It might be interesting. This picture was sent to me by the archives at Bok Tower.

MIAMI BEACH

December 1940



December 1940

MIAMI FLORIDA

2017-18 COMMITTEES	CHAIRPERSON	MEMBERS		
Archives	Joy Banks	Lyle Anderson	Sue Bergren	Jaime Fogel
Associate Carillonneur Examination	Roy Lee Jury	Linda Dzuris	Jim Fackenthal	
Barnes Grant	Andrea McCrady Lisa Lonie Jury	Lyle Anderson Carolyn Bolden Joe Dias Lyle Anderson Linda Dzuris Helen Hawley	Scott Hummel David Hunsberger Ed Nassor Daniel Zlatin	Joan Wang Melissa Weidner Wesley Arai (alt) Jonathan Hebert (alt)
Bulletin	Kim Schafer	Jeremy Chesman Wylie Crawford Linda Dzuris	Margo Halsted Dave Johnson Oliver McDonald	Rachel Perfecto Shannon Richards Julie Zhu
Carillon News	Austin Ferguson Carrie Poon	Sue Bergren	Judy Ogden	
Carillonneur Examination	Pat Macoska Jury	Jeremy Chesman Kipp Cortez Linda Dzuris	Helen Hawley David Hunsberger Ray McLellan	Margaret Pan alternates TBD
Finance	John Widmann	Larry Weinstein	Wesley Arai	
Franco Committe	Joey Brink Thomas Lee	Margaret Angelini Wesley Arai Sally Harwood	Dave Johnson Tiffany Ng Neil Thornock	
Heritage Music	Andrea McCrady Joy Banks	Wesley Arai Jaime Fogel	Richard Giszczak Lisa Lonie	Carla Staffaroni Mitchell Stecker
Legal	David Hunsberger	Austin Ferguson Sally Harwood	Roy Lee Sue Jones	Oliver McDonald
Membership Enrichment	Carol Anne Taylor Margaret Angelini			
Music Publications	Laura Ellis	Carol van Ulft, Arrangements John Gouwens, Compositions Richard Giszczak, Copyeditor/Copyright Vera Brink Lee Cobb Frank Della Penna	Ellen Dickinson Sharon Hettinger	Gordon Slater Carol Anne Taylor
Nominations	Sally Harwood	George Gregory	Margaret Pan	
Professional Concerns	Ellen Dickinson Jeremy Chesman			
Public Relations/Website	Tim Sleep Julia Littleton	Hunter Chase Scott Hummel, PR/Marketing	Dawn Daehn	
Roster	Wylie Crawford	Sue Bergren	David Hunsberger	Shannon Richards
Tower Construction and Renovation	Patrick Macoska			
WCF Delegates	Wylie Crawford	David Hunsberger	Carl Zimmerman	Carol Anne Taylor
2018 GCNA Congress	Carlo van Ulft	Thomas Rhees Memorial Carillon Springfield, IL		
2019 GCNA Congress	G'eert d'Hollander	Bok Tower Lake Wales, Florida		
2020 WCF Congress	Emily Moody	Longwood Gardens Kennett Square, PA		
2022 GCNA Congress	Joey Brink	Rockefeller Chapel University of Chicago		



Mayo Clinic  
200 First Street SW  
Rochester, MN 55905

