

Carillon News



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Newsletter of the Guild of Carillonners in North America

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2018 Congress Report

by Shannon Norton Richards



The Thomas Rees Memorial Carillon

The 76th Congress of The Guild of Carillonners in North America was graciously hosted by the Springfield Park District, The Carillon Belles, and The Rees Carillon Society on June 4-8, 2018, at the Thomas Rees Memorial Carillon in Springfield, Illinois. The 57th International Carillon Festival, held concurrently on June 3-8, featured two artist carillon recitals plus other performances of local musicians each evening. Congress attendees received two program books: the Congress and the Festival. The front cover carillon art (same image for both programs and the Congress tote bag) was done in pastels by local artist, Tracey Maras, who created other beautiful carillon art for previous Springfield International Carillon Festivals.

The Thomas Rees Memorial Carillon, a 67-bell Petit and Fritsen instrument built in 1962 and enlarged in 2000, is located in Washington Park. Senator Thomas Rees (1850-1933), whose interest was piqued from William Gorham Rice's writings and enhanced by visits to The Netherlands and Belgium, gifted the carillon to the city of Springfield. Throughout this carillon's history, many Springfield citizens have and continue to support this beloved treasure.

On Sunday evening, preceding the Congress,

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Carillon NEWS

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From the President's Corner



Hello everyone,

I'm hoping that your summer activities have tapered down or ended and that you are looking forward to a wonderful and productive fall and winter. Fall in Michigan has been quite friendly and the colors are just beginning to appear.

Hearty and sincere thanks to Carlo van Ulft and his entire team for the wonderful hospitality extended to the GCNA this past June. The organization and support of everyone concerned combined to make it memorable and on behalf of the membership I am pleased to say a very sincere thank you.

It is timely to turn our thoughts toward the upcoming congress to be held at Bok Tower Gardens in Lake Wales, Florida. Make your plans early in order to be able to enjoy the area and our meeting. Weather and the natural setting complement the invitation you will receive from the Gardens and I urge you to be sure to be a part of this meeting.

While the discussion on the advisability of playing the carillon through a thunderstorm was quite interesting, I come down on the side of vacating the tower at the earliest possible moment. This advice comes from those people who build and install carillon bells around the world. Let's not be too adventuresome!

That's it for now - your Board and various committees are busily taking care of board business and should you have any concerns, I encourage you to be in touch with your favorite GCNA board member.

Best wishes for a safe and happy holiday season.

A handwritten signature in cursive script that reads "Julianne Vanden Wyngaard".

Julianne Vanden Wyngaard
GCNA President

CALENDAR

June 10-14, 2019 77th GCNA Congress, Bok Tower Gardens, Lake Wales, FL
Summer 2020 WCF World Congress, Long Wood Gardens, Kennett Square, PA

from **Congress Report**, page 1

Freek Bakker from The Netherlands and Carl Van Eyndhoven from Belgium each performed a recital as part of the International Carillon Festival. The Trinity Summer Band, directed by Jan Zepp, played before each recital.

Members of the GCNA Congress were greeted Monday evening with a Welcome Reception held in a meeting/reception room adjacent to the Botanical Gardens Conservatory. This wonderful start to the week was sponsored by the B.A. Sunderlin Bell Foundry. After the reception, Sue Jones (Champaign, Illinois) and Caleb Melamed (Springfield, Illinois) performed a joint recital. Carlo van Ulft, our host, played the second recital. Tom Philbrick conducted the Springfield Municipal Band which provided band music before the recitals.

On Tuesday morning, enthusiastic members were formally welcomed to the first business meeting held in the Wyndham Conference Center 2. Following the business meeting, Carl Scott Zimmermann presented a fascinating lecture on "Some Lesser-known Bellfounders." Zimmermann's research discoveries include interesting bell and bellfounder trivia. A box lunch was served during the New Music Recital at Washington Park.

Exam Candidates #1 (Alex Johnson) and #2 (Leslie Chan) performed their passing recitals. Congress attendees posed for the group photo near the Rose Garden and then enjoyed the annual Ice Cream Social provided by Meeks, Watson and Company. After a filling barbecue dinner, served in the Botanical Gardens reception room, some cast members of the local production "Mama Mia" regaled us with songs before each carillon recital performed respectively by Carl Van Eyndhoven, Belgium, and Tim Sleep, Illinois.

Wednesday's business meeting was followed by three presentations of new bell and carillon enterprises. Benjamin A. Sunderlin explained the history and scope of his new Virginia business, the B.A. Sunderlin Bellfoundry. Sunderlin's bombshell that he is now producing practice carillons in the \$4,000 range received an excited response from the audience. Kimberly Schafer described the advocacy work that she, Jim Fack-

continues on page 4

enthall and Dan Frysinger do through the Community Bell Advocates. This organization has coordinated bell tower tours in the Chicago area and advises local tower bell owners. Jesse Smith then presented information about his Indiana business, Smith's Bell and Clock Service, which specializes in mechanical clock restoration other tower bell work both new and repair. Smith told the story of how he was hired to install a single bell in a city park and convinced the park administrators to install more bells--would that we all were so lucky.

Wednesday's box lunch was provided during another New Music Recital followed by Exam Candidates #3 (Eva Albalghiti) and #4 (Samuel Hord), who both also passed their exams. John Gouwens then taught a delightful masterclass. The banquet, co-sponsored by Royal Eijsbouts, was held at another Springfield park building, a beautiful structure known as Erin's Pavilion, situated a ways out of the city center next to a scenic pond.

Members of the The Carillon Belles and The Rees Carillon Society were recognized and honored for their dedicated volunteer work relating to the carillon throughout the year. During the week's evening International Carillon Festival, these groups run a booth that sells memorabilia, programs, snacks and drinks. During Congress, these volunteers served three meals, the ice cream for the social, cookies, and refreshing, chilled bottled water. Since the weather in Springfield was hot and muggy, with mostly clear skies, the cold beverages were very much appreciated.

Thursday's morning general business meeting was followed by two presentations. Jim Fackenthal discussed "Baroque Ornamentation for Carillon," very useful information for some of those Car-

illonneur Exam required pieces. Mitchell Strecker, Barnes Scholar recipient for "An Examination of Roy Hamlin Johnson's 'Carillon Book for the Liturgical Year,'" described his findings of this wonderful music. This presentation was timely because one of the required pieces for the 2019 GCNA Carillonneur Exam is Johnson's masterpiece, *Chartres*.

The afternoon was filled with a recital of the Johann Franco Commissions, another John Gouwens masterclass, and a tour of the Brombaugh Organ at the 1st Presbyterian Church. After the plentiful pizza party, sponsored by the Verdin Company, we listened to another enjoyable evening of carillon music and local talent, The Springfield Saxes (a saxophone quartet). The carillon recitals were performed by Jesse Ratcliff, West Virginia, and Freek Bakker.

Although the Congress formally closed after the final business meeting on Friday morning, many stayed for post-Congress activities. Friday morning's presentation by Carlo's supervisor, Lynn Saputo on "An Employer's Point of View" was exceptionally educational and relevant. Friday evening's entertainment included the Illinois Army National Guard's 144th Army Band and two carillon recitals: Carol Ann Taylor, Texas, and Carlo van Ulft. At dusk, the Congress attendees excitedly watched the fireworks from the balconies outside the carillon's playing cabin while Carlo provided "additional noise."

Saturday's post-Congress tour included the opportunity to learn about and play the Jean L. Rainwater Carillon at Principia College, located near the historical village of Elsah, Illinois. The 39-bell Meeks and Watson carillon with Eijsbouts bells was installed in 1998-99. Richard Giszczak hosted and the college provided delicious refreshments for a great ending to a wonderful week.



One of the Park's numerous tranquil listening spots



Geert D'Hollander and Jennifer Lory-Moran play an impromptu duet during open tower time



Hungry carillonneurs at the welcome reception



J.J. Smith, Benjamin Sunderlin, and Kimberly Schafer after presenting to the membership



The Board introduces themselves at the First-Timer's Breakfast (with a few veterans in attendance)

FESTIVALS AND SYMPOSIA

Rockefeller Carillon New Music Festival

by *Joey Brink*

Rockefeller Chapel at the University of Chicago hosted its largest celebration of new carillon music since the Daniel Robins era of the 1960s. The Rockefeller Carillon New Music Festival (May 25-26, 2018) brought performers, composers, and audience together from around the world to hear forty-one pieces of carillon music written in the twenty-first century, including sixteen world premières.

The two-day festival opened on Friday with a recital by senior members of the UChicago Guild, followed by the première performance of Grammy-award winning composer Augusta Read Thomas's "Ripple Effects", scored for twelve carillonners. The piece begins as a duet and increasingly adds more players until the final chord when all 72 bells of the carillon were rung in unison.



Featured performers at the festival were Ellen Dickinson, Frans Haagen, and Tiffany Ng, with host recitals by Joey Brink and the UChicago Guild. Joining the carillonners were Riley Leitch on trombone for the première performance of Geert D'hollander's work for carillon and trombone, "Introduction & Aria", and Sihao He on cello for D'hollander's "Simple Suite", a reaction to Bach's third suite for cello in which the carillon and cello trade movements.

Several of the premières were electroacoustic, employing use of the four massive speakers situated amongst the bells, including new works by Yvette Janine Jackson, Laura Steenberge, and students from UChicago and University of Michigan. These electroacoustic pieces were interspersed throughout the program, amongst other premières by Kathryn Alexander, Emily Cooley, Renske Vrolijk, and others.

The Saturday program featured eight short recitals, punctuated with meet-the-composer sessions and public tours of the tower. Performers, composers, students, and GCNA guests gathered on Saturday evening for a banquet inside Rockefeller Chapel, with festivities lasting well into the night.



The festival was reviewed by the Chicago Classical Review: "The tricky logistics of presenting and viewing a carillon performance made for an unusual concert experience—aesthetically pleasant if slightly surreal." The recitals "showed the variety and versatility of compositional approaches for the modern keyboard-led bells."

All performances from the festival were professionally recorded by Christopher Willis (audio engineer) and Plus One AV (video). All videos are available on YouTube at the Rockefeller Carillon Tower page.

Join us for the GCNA Congress as Bok Tower Celebrates 90 Years in 2019!

by *Jaime Fogel*

Celebrating our 90th Anniversary in 2019, join Bok Tower Gardens for an amazing season of exciting events.

Bok Tower Gardens' 24th International Carillon Festival will be held Wednesday, March 20 through Sunday, March 24, 2019. Our guest performers include Koen Van Assche (Antwerp Cathedral, Antwerp, Belgium), Amy Johansen (University of Sydney, Sydney, Australia), Joey Brink (University of Chicago, Chicago, Illinois), and Michael Solotke (Yale University, New Haven, Connecticut).



Experience Congress in Paradise as Bok Tower Gardens hosts the 77th GCNA Congress! The congress will be held Monday, June 10 through Friday, June 14.

Founded by Edward W. Bok (1863-1930), philanthropist, publisher, editor of *The Ladies Home Journal*, and Pulitzer Prize winning author, Bok Tower Gardens was dedicated by President Calvin Coolidge on February 1, 1929. The GCNA Congress has been held at Bok Tower Gardens in 1968 and 1979.



The 60 bell carillon was cast by the Taylor Bell Foundry and was installed in 1928. Taylor also completed later renovations and expansions of the carillon in 1967, 1987, and 2000.

All of the concerts, business meetings, presentations, and music sales will take place on the grounds of the Gardens. Congress attendees will receive an opportunity to sign up for a Tower tour and will also receive tickets to tour historic Pinewood Estate, a 1930s 20-room

Mediterranean revival mansion built by steel tycoon Charles Austin Buck.

Please check the GCNA website and stay tuned for more details.



Bell Commission, Round Table and Festival in Rostov Veliki, Russia

by Jeffrey Bossin

On August 10, the campanological commission held its annual meeting to inspect the 15 bells of the 17th century zvon in the bell tower of the Assumption Cathedral in the kremlin of Rostov Veliki, Russia. The meetings were chaired by Natalia Karovskaya, director of the Rostov Kremlin State Museum. Other members included bell-ringers from around Russia, myself, and Matthew Hill, cataloger at the Royal College of Music at West Calder and the University of Edinburgh. Daniel Pushkarov from Moscow acted as interpreter during the commission meetings and the round table lectures as he had the previous year.

The commission inspected the 32-ton bell of the chimes in the bell tower of the Assumption Cathedral and then met to discuss various issues. We were presented with a copy of the second volume entitled *Kolokola i kolokolchiki (Bells and Little Bells)*, containing articles based on previous lectures given at the Round Table in Rostov Veliki as well as a calendar for 2019 containing beautiful photographs of the bells of the Assumption Cathedral.

The Round Table began on Friday, August 10 at 11 a.m. This year's theme was the various traditions of teaching people how to play bells and problems teaching involved. Natalia Karovskaya began by congratulating the two men who had finished the course of instruction at the Rostov Bell Centre and by handing out their diplomas. Topics of discussion included learning to play at various carillon schools, previous bell conferences, methods of articulation when playing bells, the influence of classical music on bell-ringing, and numerous other topics. All were interesting and informative and could easily fill an entire volume on their own.

After the lectures the members of the commission and lecturers gathered in the kremlin's outdoor garden where they were treated to an evening meal of Russian special dishes together with wine and vodka.

Friday also marked the beginning of Rostov's annual weekend festival. It was opened by a performance of the all male a cappella folklore choir Mazlevari at 5:30 p.m. in the White Chamber. Dressed in black and white national garb including a ceremonial dagger in their belts they offered a program of Georgian spiritual chants and folk songs which was met with enthusiastic applause. The kremlin courtyard had a stand run by the neighbouring Monastery of Saint Jacob the Saviour and another one selling books. Multiple participants played concerts on the small zvon of the Church of Saint John the Evangelist throughout the weekend.

Master classes were offered on a portable zvon set up in front of the kremlin's small hotel every day. The kremlin's small bell museum with displays showing how bells are cast as well as a number of smaller church bells and sleigh bells was open to the public. Campanological books and DVDs and souvenir bells and t-shirts were also on sale.

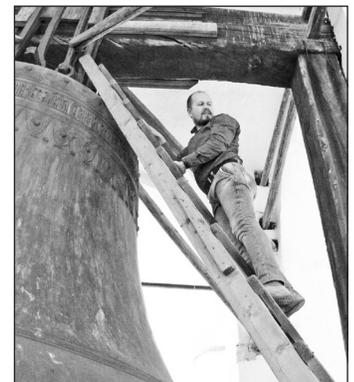
On Saturday, Matthew Hill and I paid a visit to a small museum in the nearby town of Borisoglebsky which had rooms displaying accordions and balalaikas. After one of the attendants played a few Russian folksongs on an accordion, Matthew grabbed a bass balalaika so large the end had to rest on the ground and accompanied two accordion players in a spontaneous rendition of *Besame Mucho*. After returning to the Rostov kremlin I listened to the ensemble of ancient Russian spiritual music *Sirin* from Moscow give an a cappella performance of old Russian spiritual hymns from the 16th to the 18th centuries in the Church of the Saviour in the Passage, whose entire interior is painted with brightly colored biblical scenes.

The highpoint of the festival was the big outdoor concert given on Saturday evening. Dmitry Volosnikov conducted the orchestra and soloists of the Moscow New Opera Theater in the performance of a work about the fictional and factual history of Russia as told with music and bells. A stage for the orchestra and singers was set up at the base of the bell tower of the Assumption Cathedral. The famous Russian actor Sergey Garmash sat on the left hand side and recited excerpts from various texts between the musical numbers.

At some time during all of these pieces various bells of the Assumption Cathedral were used briefly. The high point of the concert was the coronation scene from Mussorgsky's opera *Boris Godunov*, which is based on Russian bell ringing. While the audience stared up at the bell tower of the Assumption Cathedral bathed in an unearthly blue light, the orchestra played a sparse accompaniment to the ringing of the 63-ton zvon carried out by Heiroteacon Roman Ogryskov, Olesya Rostovskaya, Vasily Sadovnikov, Nicolai Samarin and Dmitry Smirnov while Victor Karovsky rang the small zvon in the bell tower of the Resurrection Church.

The bell ringers used the same rhythms and similar pitches as those in Mussorgsky's score. The chiming lasted about four minutes and was truly impressive. The concert ended with *The Bogatyr Gates* (in the Capital in Kiev) from Mussorgsky's *Pictures at an Exhibition*, which finished with triumphant bell ringing on the 15-bell zvon. After the concert, Natalia Karovskaya gave a small reception for the conductor and singers of the Moscow New Opera Theater and the bell ringers in her office.

The festival closed on Sunday afternoon with repeats of the concerts given by the Mazlevari and *Sirin* choirs. After a meeting on Monday at noon, I was driven to Moscow taking with me many impressions of another memorable visit to Rostov and the pleasure of seeing my Russian friends again.



TAKE NOTES: Awards, Exams, and Education

2018 Barnes Awards Focus on Bell Casting

by Andrea McCrady, Co-Chair, Ronald Barnes Memorial Fund Committee

Both proposals that received grants from the Ronald Barnes Memorial Fund this year concentrate on the art and science of bell founding. Results from the projects should be on display in time for the 2019 GCNA Congress in Lake Wales, Florida.



Jaime Fogel is the library and archival collections manager at Bok Tower Gardens in Lake Wales, Florida. She earned a master's degree in Library & Information Science from the University of Arizona, as well as a graduate certificate in Museum

Studies. Jaime joined the Bok Tower team in 2014 and was excited to learn about the carillon and work toward making such a unique instrument more known. Her project, Singing Bronze, will be a small traveling exhibit on the subject of bell founding. This exhibit seeks to educate the public about the complicated and technical process of bell founding so that they may better understand and appreciate the hard work, craftsmanship, and artistry that go into creating the carillon(s) and other bells in their community. Singing Bronze will premiere at Bok Tower Gardens in spring/summer 2019 and then will be available to GCNA members to request the exhibit for display in their community.



Benjamin A. Sunderlin is the owner of the B. A. Sunderlin Bellfoundry, a newly established bell foundry located in Ruther Glen, Virginia. Having studied at different bell foundries in Europe for his undergraduate and graduate degrees, Benjamin started this bell

foundry with the hope to preserve the almost lost art of traditional bell making in North America. Benjamin's foundry is also now the only bell foundry in the world working in every method of molding. The recent acquisition of vintage molding equipment enables Benjamin to continue the last legitimate American bell making tradition established in the Chesapeake Bay from 1856.

With the support of the Barnes funds, Benjamin will cast four 20-inch, 225-pound bells of the same profile in different molding and casting methods. These four methods – traditional swept-loam, English, resin-bonded sand via pattern, and swept resin sand molding – represent the primary techniques of bell production by which many carillons have been made, and continue to be made. Despite centuries of bell production utilizing these methods, very little information exists publicly on the metallurgical and acoustic properties of manufacturing bells by comparing one process to another. Rarely have these techniques undergone objective analysis to determine what, if any, inherent differences exist beyond subjective opinion or preferential bias of one particular method. Once these bells are made and tuned to A = 440Hz, they will be presented at a GCNA congress for a blind survey to gather Guild opinions. The bells will further undergo a rigorous series of lab testing with the assistance of the Material Science and Engineering departments at the University of Virginia. John Gouwens is serving as the principal advisor with a particular interest to investigate possible work hardening and wear effects of clapping, load factors, and acoustic variances of different clapper materials.

The Ronald Barnes Memorial Fund provides the opportunity for North Americans to pursue studies, within North America, of carillon performance, composition, music history, or instrument design. All North American residents are eligible to apply. A total of \$11,827 is available for distribution to one or more individuals in 2019. An application and procedural information are available on the GCNA website, <http://www.gcna.org>. Please note that applications must be received electronically by March 1, 2019.

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 four candidates. Congratulations!



Jennifer Moore, credit: © House of Commons, Ottawa, Canada

Jennifer Moore, a native of Ottawa, works as a construction Project Manager for the Ottawa Airport Authority. She has studied piano since the age of ten, and was introduced to the carillon when she heard it played with the mass bands at Fortissimo. She was urged by a colleague to pursue her interest in the carillon, and has been studying

with Dr. Andrea McCrady since October 2010. She graduated from University of Ottawa as a Civil Engineer in 2002.



Minako Uchino

Minako Uchino began her music study at age 4 in Tokyo, and began playing the organ in grade 8. While attending Tokyo Women's Medical University, she played percussion in the school orchestra. After getting board certification as a radiation oncologist in Japan, she studied medical education at the University of Toronto

and served as a radiation oncology clinical fellow at Princess Margaret Hospital. She began her carillon studies with Roy Lee in Toronto. After returning to Tokyo to become chief radiation oncologist in National Center for Global Health and Medicine, she continued to play the carillon, joining several recitals at the Bells of Flanders in Itami, as well as at the Belgian Embassy in Tokyo with her own electrical carillon. Currently, she is studying carillon again in Ottawa with Dr. Andrea McCrady.



Craig Goodman

Craig Goodman grew up in Beech Island, South Carolina, and was first introduced to the carillon at Clemson University. Craig currently attends Clemson as a graduate student in chemistry, but began learning how to play the carillon under the tutelage of Dr. Linda Dzuris, Clemson University's Carillonneur.

Craig plans to graduate with his PhD in Chemistry in December 2018 and begin work in the Bioinorganic Chemistry industry— hopefully near a carillon.



Jen Herrmann

Jen Herrmann's love for music began at an early age. Born in Massachusetts to parents who met in a choir, she grew up playing piano and singing harmony with her two brothers. Later, she learned flute, guitar, mandolin, and cajon. After teaching in Ukraine and then working as a video producer for several years, she came

to the University of Chicago for law school, where she learned about the Rockefeller Memorial Carillon. She happened upon a tour during the last week of open lessons for students, and joined the Guild of Carillonneurs at the University in 2017.

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

Finally, the committee would like to welcome Wesley Arai on board as our newest ACE juror. He joins Linda Dzuris, Jim Fackenthal, Roy Lee (chair), and Tin-Shi Tam.

New Russian Carillon, Zvon and Organ CDs

by Roy Lee



Olesya Rostovskaya and her husband, Alexey Pogarskiy, have set up their own record label called *Artes Mirabiles* and have produced five new CDs. Three of them are

recordings of Olesya playing the carillon in the Saint Peter and Paul Cathedral in Saint Petersburg, Russia: *The Soul of a Bell 2*, *What Peter the Great Heard from the Carillon Tower*, and *Tañido Español: Spanish Music on the Carillon*.

The first CD contains music from celebrated Russian composers, while the second features period melodies, peasant songs, music from Peter the Great's Court Composer, Vasily Titov, and 18th century Flemish folk songs and pieces.

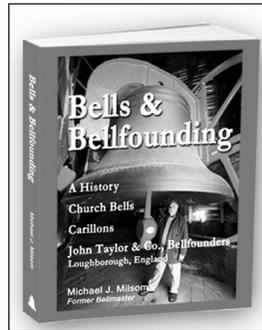
The Spanish music includes arrangements of works by Albeniz and Bizet, as well as Spanish songs collected by Federico Garcia Lorca. The CD *The Bells of Northern Skies* has recordings of several Russian bell ringers including Heirodeacon Roman Ogryskov from Moscow, Andrey Ivanov from Saint Petersburg, and Olesya Rostovskaya made during the festival of bell ringing on Kizhi Island in Lake Onega in Karelia.

The CD *16 Century Discothèque* is made of short pieces composed during the 16th, 17th and 18th centuries by among others Bach, Couperin, Graupner, Lully, Pachelbel, Rameau and Zipoli and played by Rostovskaya on the Sauer organ of the Evangelical Church of Saint Catherine in Saint Petersburg. The CD covers are designed by Rostovskaya herself and the texts and names of the pieces are in Russian and English.

The CDs are available on line in DSD and DXD audio formats at <https://artemirabiles.nativedsd.com>. The CD *What Peter the Great Heard from the Carillon Tower* is also available in a lower quality format playable on any computer at <https://olesyarostovskaya.bandcamp.com>.

A Very Detailed History: *Bells & Bellfounding: A History, Church Bells, Carillons, John Taylor & Co. Bellfounders, Loughborough, England* by Michael J. Milsom

by Caroline Poon



Bells & Bellfounding sets out to provide a readable history of the Taylor bellfounding, accessible to anyone who might be interested: campanologists, ringers, carillonneurs, enthusiasts. As such, it is many things. It is a personal history, a family history, a company history, a primer on the arts of the bell. It makes no secret that it is a celebration of Taylor's works, written by Mike Milsom, tuner at Taylor's from 1970-

1973 and then Bellmaster from 1977-1988, and interested most in the topics that shed light on each episode and choice in 240 years of trade. As wide ranging as it is specific, what reading it is like is sitting down with the author in a pub with a pint or two and plying him for stories, rich with details both experienced and researched.

Some of the information will be familiar to carillonneurs, some new or presented with a new perspective. The humor is colorful (be warned). The most compelling chapters deal with the methods of casting and tuning bells and the evolution of these processes from early practice by itinerant bellfounders; to the first bell-making Taylor, Robert, in 1780; to Milsom's day under Paul Taylor, 200 years later. Even for those with some knowledge, the vivid details of the descriptions add a layer of understanding or enjoyment. It's one thing to be able to trot out a general description of how bells are made and another to read about the men who worked into the night to keep the furnaces going.

The chapters that list major works and projects will be useful, especially as a quick, first-pass reference. There are plenty of archival photographs, although there were sections in which I could have benefited from a few simple diagrams to help me follow the technical depictions. Similarly, some of those lists could be made more clear if organized into table form, perhaps in an appendix.

The best way to read the book may be to browse it as if you were a guest at a museum. Walk around, admire the foundry, choose among the displays. Linger over the rooms that catch your attention, that tell you about something you didn't know or give you a little more insight into something you did. As a museum and guidebook for the general public, built on the grounds of an insider's view, it can make for an edifying visit.

The New Carillon at the University of Washington

by Margo Halsted

In the space of seven months three new carillons in the United States have been installed and dedicated. The instruments and their dedication dates are: Salisbury University, Salisbury, Maryland, 48 bells, dedicated September 6, 2017; Trinity Episcopal Church, San Jose, California, 24 bells, dedicated February 19, 2018; and The University of Washington, Seattle (UW), 47 bells, dedicated April 5, 2018. Two recent GCNA newsletters have described the first two carillons, and now is the time to tell about the third instrument.



The 47 bells, transposed up a fifth from concert pitch, were cast in the mid or late 1960s by the Royal Eijsbouts Foundry. The Schulmerich Company was involved because the larger bells with inscriptions read, “Schulmerich Eijsbouts”. The bells look beautiful and the larger ones have images cast around the top as well as religious statements on their sides. With more time I would have liked to have studied the images and inscriptions. The bells found their home in Christ Episcopal Church (later Cathedral) in Kalamazoo, Michigan. Due to the cathedral’s very unusual shape, the bells were not installed there as a traditional carillon. The cathedral was sold in 2007 and the bells were put into storage.

The carillon donor is 92-year-old Gordon Stuart Peek, a UW alumnus and former UW history professor. The amount donated to the university from the Peek Foundation for the carillon was listed as \$1.1 million in a Seattle Times newspaper article. In 2008, Peek donated a set of eight Dutch change ringing bells that are located near the carillon tower across the way in Gerberding Hall. Perhaps some day the two sets of bells will play together?

The first part of the carillon dedication began on April 5 at 11:00 on a drizzly morning. About 40 of us huddled on folding chairs under a tent in front of Kane Hall, located on the UW Red Square. The carillon is perched on the top of an air vent going down to the garage below. Oceanography professor Rebecca Woodgate was the main person to speak about “how everything happened” for the carillon to be here. Woodgate is the tower captain of the UW Change Ringers and the faculty member in charge of the carillon. At 11:15, Wesley Arai, associate carillonist at the University of California, Berkeley, and dedication recitalist, played a “preview concert” consisting of the first few pieces of his later 6:30 p.m. dedicatory recital. While he played, students went by on the way to class, and many of them were staring up at the new source of sound on campus.

After the playing, we all went inside Kane Hall and up one floor to the Ames-Walker Room, which was filled with lunch tables and wine glasses. We enjoyed an excellent lunch. University President Ana Mari Cauce and the donor spoke and Wesley Arai read this tribute message from GCNA president Julianne Vanden Wyngaard: “On behalf of the membership of the Guild of Carillonneurs in North America, I am pleased to celebrate with you the installation of the Gordon Stuart Peek Foundation Carillon on the campus of the University of Washington in Seattle. May the carillon’s ringing bring joy, comfort, inspiration and a sense of home to all who hear it.”



Following lunch, those of us who wanted a tour of the carillon walked down a hall and up one flight of stairs before coming out on a second-floor rooftop where we could see the cabin backside. We were then allowed to climb the ladder steps to enter the cabin.

Wesley’s official dedication recital was from 6:30 to 7:30 p.m. The performance was excellent and covered a wide range of musical styles. The action must be very light because Wesley was able to play amazingly fast scales and runs. We could hear all the subtle differences in dynamics, but it was hard to hear well when the carillon was played softly.

Post-Congress Visit to Principia College

by Kathryn Clark



As before, the listeners sat beneath a tent down below or stood in a nearby building's covered entrance. Included in the audience were three

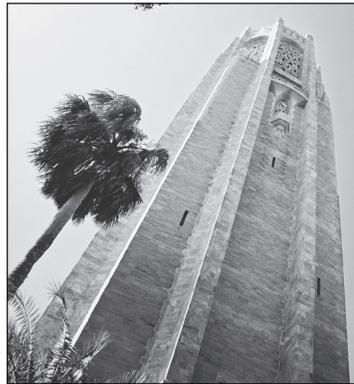
carillonists: this writer, Jonathan Lehrer from Vancouver, British Columbia, and Kim Asenbeck, Wellesley Class of 2017, working nearby for Microsoft.

As of this writing, no one else has performed on the bells since Wesley returned to his home in Los Angeles. The reason given is that no decision has been made as to what times the carillon playing would work well for the campus.

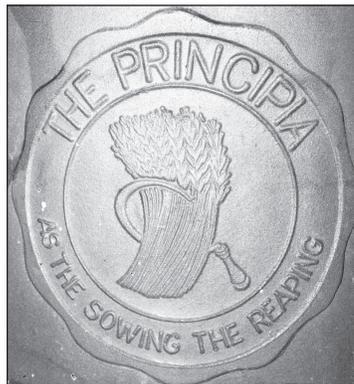
The present carillon installation is a good start. However, there are two important things that should happen for the carillon to succeed and to continue to be played musically. One suggestion is a roof over the bells to channel the sound outwards and downwards, instead of having a good deal of the sound very likely being lost in the air above the listeners. The second recommendation is crucial. The bells must be protected from birds coming to nest in the mechanism and fouling the action. There are protective wire coverings that could be installed along with the new roof. If the coverings were planned carefully, the bells could still be seen from the ground.

How exciting it is to have a major university install a fine carillon on a square where the bells can be seen and heard by those walking past. Thank you, Gordon Peek.

The Principia College carillon is located in Elsah, Illinois, atop a cliff that overlooks the Mississippi River. Following the conclusion of the 2018 GCNA Congress in Springfield, several attendees took the drive to this scenic college campus. Visitors included Carl and Margie Zimmerman, Janet Tebbel, Andrew Rocha, Shannon Richards, Jennifer Lory-Moran, Lisa Lonie, Terica Karp, David Hunsberger, Wade FitzGerald, Laura Ellis, Wylie Crawford, and Kathryn Clark.



The group first convened at the College Chapel containing the carillon and one of the school's pipe organs. The attendees were received by the tour organizer and host, Richard Giszczak, and the head of Principia's music department, Dr. Joe Van Riper. Everyone was given the opportunity to play the 39-bell Jean L. Rainwater Carillon. The instrument was installed in 1999 by Royal Eijsbouts. The instrument transposes up one full octave.



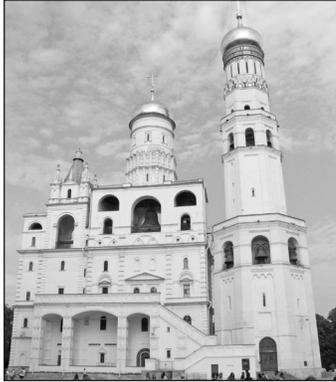
Following the open tower time, an introduction and brief history of the school was given by Dr. Van Riper, after which Lucas Fletcher from Alton, Illinois, provided a demonstration of the 34-rank Martin Ott tracker pipe organ as a misty rain accompanied by light hail rolled in across the river.

Next, the group walked across campus to Principia's main auditorium, for a demonstration of a second organ, a 56-rank Casavant tracker organ. This demonstration was also by Lucas, who was assisted by his father, Greg Fletcher, a fellow organist. After the performance, lunch was provided by Principia College's cafeteria before the tour returned to the chapel and had a chance for additional performance time on the carillon. The afternoon ended with a perusal of the music facilities, including the practice carillon console.

An Excursion to See the Bells of the Moscow Kremlin

by Jeffrey Bossin

The day after I visited the Holy Danilov Monastery, I met up with my colleague Konstantin Mishurovsky, who works for the Moscow kremlin as a guide and bell ringer. After we entered the kremlin we saw the famous Spasskaya Tower, or Saviour's Gate, in the distance, its large clock measuring 20 feet in diameter. Several bells can be clearly seen hanging in the windows of the bell chamber at the top of the tower.



The first set of chimes was installed during the latter part of the 16th century. In 1704, they were replaced by new bells cast by the Amsterdam founders Jan Albert de Grave and Claes Noorden. All but one were destroyed during the Holy Trinity Fire which broke out on in Moscow on May 29, 1737. About a quarter of the city's buildings,

including much of the kremlin, burned. However, twenty of the bells they cast for the Trinity Tower survived the fires of 1737 and 1812 and, after being connected to the clock of the Great Kremlin Palace in 1848, were installed in 1850-1852 by Nicolai and Ivan Butenopp in the Spasskaya Tower. In 1857, they were programmed to play multiple different tunes.

In 1918, Lenin had the chimes play the left-wing anthem *The Internationale* but they broke down in 1938 and remained silent until Boris Yeltsin was re-inaugurated as President of the Russian Federation in 1996. At that occasion, they played the melody of the chorus *Glory* from Mikhail Glinka's opera *A Life for the Tsar*. Since 2000, they play the national anthem of the Russian Federation at noon and 6 p.m., but while I was in the kremlin I only heard them play the same erratic descending chromatic scale I have always heard up until now.

Mishurovsky then took me to see the famed Tsar Kolokol, the largest and heaviest bell in the world, with a diameter of 18 feet and a weight of about 202 metric tons. It was cast in 1735 by Mikhail Motorin in a pit next to the Ivan Veliki bell tower and was supposedly damaged when a fire broke out in the kremlin two years later. According to the generally accepted account, burning wooden timbers fell onto the bell in its pit and threatened to melt it. The fire was doused with water but the sudden change in temperature caused the bell to crack and a large 11.5 metric ton chunk to split off from it.

It remained in the pit for 99 more years until Auguste Richard de Montferrand succeeded in raising it and placing it on a pedestal next to the kremlin bell tower in 1836. However, a number of contemporary Russian campanologists have begun to question the

account of its damage. Mishurovsky doesn't believe that the bell shows any of the signs typical of one damaged by fire. He thinks that the incomplete portraits of Tsar Anna Ivanova and Tsar Alexey Mikhailovich on the bell's waist are due to damage caused during the casting. He also points out that the fine ornaments on the shoulder of the bell show no signs of having been damaged by fire.

The lip of the bell has ten cracks at various places around its circumference. When Edward Daniel Clark climbed into the pit during his visit to Moscow around 1809, he did report finding large pieces of timber at the bottom of it. However he didn't mention that it was charred by having been burnt. Other questions remain which don't seem to rhyme with the generally accepted account. Where was the water used to douse the fire taken from? Water is very heavy and normally transported in small amounts in buckets. How would it have been possible to bring the necessary quantity from the Moscow river to the pit? Why wasn't readily available earth used instead?

It would have taken a large number of men quite a while to quell the fire using either water or earth. A significant amount of water would have to have been poured onto the bell quickly in order to have caused its temperature to have dropped far enough and fast enough in order for it to crack. A bucket of water thrown onto such a huge bell and a pile of burning timbers would have just evaporated without having any noticeable effect.

The accounts of damage to the bell due to the fire were written at least a hundred years after the event. The earliest surviving explanation of what happened was penned by Jonas Hanway and tells a different story: the bell had been raised out of the pit and was hanging from a wooden construction which burned during the fire and when the bell dropped back into pit, the fragment broke off it. Experts have long claimed this version of events to be incorrect. Yet it is the only halfway contemporary one having been written only sixteen years after the fire at a time when those who had witnessed it would have been still alive to tell the tale.

After examining detailed photographs of the bell, the Italian bell founder Emanuele Allanconi confirmed from his own experience that such cracks around the bottom of the bell can't be caused by pouring water onto a hot bell but only by dropping it. Clarke's drawing of the bell in its pit shows the large fragment lying on the ground in front of the bell. Yet its weight should have caused it to fall inwards rather than outwards. If the bell hadn't been raised completely out of the pit as Hanway claims, the fragment either broke off while the bell was being cleaned or when it was raised during the cleaning process. Either way, workers will still have had to have climbed into or underneath the bell and pushed the fragment away from it, no easy task for a piece of metal weighing 11.5 metric tons.



After examining the Tsar Kolokol, we walked to the other side of the kremlin bell tower, which, due to the rain in the early afternoon, had been closed to the public that day. The tower is actually a set

of two buildings closely adjacent to each other. The Ivan Veliki Tower is a round structure 266 feet high, making it the tallest building in the kremlin. The first bell tower dates from 1329, the present one was completed in 1508 and raised to its present height in 1600 on the orders of Tsar Boris Godunov. Next to it stands the Assumption Belfry which houses the Great Assumption Bell, the largest one in the kremlin. It was cast by Jakov Zavyalov in 1819, weighs 64 metric tons and has a diameter of eighteen feet.

The belfry also houses a bell cast by Ivan Motorin in 1704 that weighs 13 metric tons. The Ivan Veliki bell tower has 22 bells, many of which are incredibly heavy and were cast in the 17th and 18th centuries. The bells hang in the windows of two bell chambers, a lower one containing the larger bells and a much higher one with the smaller ones.

As we left the kremlin we passed one of the bells cast by Noorden and de Grave for the three automatic carillons in the towers of the Moscow kremlin, all of which, together with de Grave's carillons for Berlin, Potsdam, Middelburg, and Saint Petersburg, have been lost. No records of the Russian instruments have been found in the archives of Amsterdam, Moscow, or Saint Petersburg, either.

The visit to the kremlin marked the end of another fascinating trip to the land of an ancient culture of big bells and its own unique tradition of bell ringing that is thriving and continuing to grow.

Seeking Submissions for our Social Media

by Scott Hummel

Have you been following the Guild's Facebook page lately? If so, you may have noticed that we feature a variety of pictures, videos, and general information from carillons all over North America. We would love to feature information about your instrument and events. If you have videos, pictures, or other information you would like to have shared on our social media platforms, please email us your content.

If your carillon has a community or student group connected with it, consider appointing a member to regularly update the Guild. Currently, the marketing team has to seek out much of the content that we use. The best way to guarantee publicity for your instrument is to send us an email. Feel free to reach out to us with any questions, and don't forget to include a link to the new GCNA website on your concert programs and web pages. We look forward to hearing from you!

in memoriam



Steven Earl Lawson was born in San Diego, California, on September 9, 1954, and died unexpectedly of natural causes on Sunday, August 19, 2018, in New York City. At age 12 he began playing the piano and organ at the First Southern Baptist Church of Topeka. During high school, Steve studied the pipe organ with Max Elsbury at Grace Episcopal Cathedral in Topeka. His first professional position as organist was at the First Christian Church of Topeka. Steve graduated from Oklahoma City University in 1979 with Bachelor of Music. He studied with Wilma Jensen and Antone Godding there.

While in Oklahoma City, Steve was the organist at First Baptist Church. He continued his studies with Dr. Jensen when she joined the faculty of Indiana University, Bloomington, and graduated in 1981 with a Master of Music degree. Steve began studying the carillon in 1979 with Indiana University Carillonist, Dr. Linda Walker Pointer. He earned a minor in carillon playing from IU. He was a member of the Guild of Carillonists in North America and performed on carillons in Belgium and Holland.

After graduating from IU, Steve served as organist at Christ United Methodist Church in Fort Lauderdale, Florida. In 1983, he moved to New York City to begin a career in information technology starting at the Rogers and Wells law firm and later as director of information technology for J. P. Stevens & Co., Inc. Steve sang in the choir, substituted as organist for weddings and funerals, and served as assistant carillonist at the Riverside Church in New York City.

In 1984 he accepted the position of organist and choirmaster for the Church of Our Savior in Manhasset, New York. In 1986 he was appointed director of music for Saint Luke's Lutheran Church in New York City. While at Saint Luke's, Steve was responsible for the installation of a new pipe organ built by E. F. Walcker and Company of Germany. Since 1997, Steve was the assisting organist at the Episcopal Church of the Heavenly Rest in New York City. He also worked as a freelance organist and accompanist in New York City.

Steve was active in the New York City Chapter of The American Guild of Organists. He was the creator of "The New York City Organ Project: Documenting the organs—present and past—that have been installed in the five boroughs of New York City." This extensive website-based catalogue was a labor of love for Steve who began the work in 1999. He was also a member of the Saint Wilfrid Club for Organists, the Organ Historical Society, and the Anglican Association of Musicians. He is survived by his parents, Doris E. and George W. Lawson of Topeka, Kansas, and was predeceased by his sister, Mary Ellen Lawson.

A memorial service and celebration of Steve's life was held on Saturday, October 6, 2018 at 11:00 am at the Episcopal Church of the Heavenly Rest, 1085 Fifth Avenue at 90th Street, New York City, 10128.

Vernon Studt

by Jim Fackenthal

We note with sadness the passing of Vernon Studt, a Carillonist member of the GCNA since 1971 and a well known Chicago-area church musician.

Vern was born in 1931 in Oregon, Illinois, and died in his home in Elgin, Illinois, on October 13, 2017, two days shy of his 86th birthday. Vern studied music at the now-defunct American Conservatory of Music in Chicago with noted teachers Leo Sowerby, Edward Eigenschenk, and his future partner, Robert Lodine.

Vern and Lodine shared two homes, one at the residence at St. Chrysostom's Church in Chicago, where Lodine served as Organist and Carillonist, and the other at the Studt family home in Elgin.

Vern frequently played guest recitals on the carillon at St. Chrysostom's and at Rockefeller Chapel, a few blocks from Hyde Park Union Church, where he served as Organist and Music Director. Vern served for a time as Dean of the Chicago Chapter of the American Guild of Organists and played organ recitals throughout the United States.

However, he may be best remembered by his many students as an inspiring piano teacher, his principal occupation. Described by a friend as "larger than life, a friend for life after five minutes," Vern is survived by two second cousins and several close friends.

Remembering Tom Collins (1930-2018)

by George Gregory

It is with a heavy heart that I tell you that Thomas Collins died on October 3, 2018. Tom and I had 58 wonderful years together. He loved the carillon and attended most of the GCNA congresses and many carillon festivals since 1962. For years he was always ready with his camera to take photos for the Bulletin. Tom loved to travel and visited all 50 states and 29 foreign countries. In his career he was a radio announcer, English teacher, play director and speech therapist. He will be missed.

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2020 WCF Congress	Emily Moody		Longwood Gardens	Kennett Square, Pennsylvania	
2022 GCNA Congress	Joey Brink		Deerfield Chapel	University of Chicago	

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