

Carillon News



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Newsletter of the Guild of Carillonneurs in North America

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2019 Congress Report

by Shannon Norton Richards and Jaime Fogel



*Bok Tower, the centerpiece
of Bok Tower Gardens*



*Congress honored former
Bok Carillonneur Milford Myhre*

Bok Tower Gardens hosted the 77th Congress of The Guild of Carillonneurs in North America from June 10-14, 2019 in Lake Wales, Florida. This year, Congress was dedicated to longtime Bok carillonneur Milford Myhre. The beautiful Singing Tower was featured not only in the carillon recitals but also on the exterior of an awesome insulated metal water bottle and the front cover of the Program Guide. The program book's front cover artwork, "Reflection of Bok Tower in the Koi Pond Behind Shady Trees," was done in acrylic and watercolor by Samantha Eady, a high school student from Harrison School for the Arts in Lakeland, Florida. Her work was selected from a number of other competitive submissions by other student artists.

Edward W. Bok, a highly successful publisher and Pulitzer Prize-winning author, immigrated from the Netherlands at the age of six. Through hard work and determination, he succeeded in both business and philanthropy, living by the words of his grandmother, "Make you the world a bit better or more beautiful because you have lived in it." Residing in Pennsylvania, the Boks visited their winter retreat near Lake Wales, where the beautiful location inspired Bok to build a tranquil garden in which people could relax and commune with nature, in "a sanctuary for birds and people."

Bok's 205-foot Art Deco/neo-Gothic Singing Tower is an inspiring work of art reflecting, primarily, Florida's flora and fauna. Mr. Bok commissioned highly respected and accomplished

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Carillon NEWS

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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.

Non-members may purchase labels for \$45.

From the President's Corner



I want to begin by thanking my predecessor, Julianne Vanden Wyngaard, for her service to the GCNA as President. Thanks also to Geert D'hollander, Jaime Fogel, and everyone at Bok Tower Gardens for hosting a memorable Congress.

It was twenty years ago this fall that I filled out my membership application and joined this wonderful group of musicians and music-lovers who share in common a passion for our instrument. Ever since, at Congresses and in the course of committee work in between Congresses, I have seen you—our many dedicated members—contribute to the Guild's work, by bringing your strengths and special qualities to the table, offering your time and energy, and supporting and encouraging one another. I will try to emulate your example in my new post.

The Board met for a full day before this year's Congress for extended discussions on several topics, including Congresses. The Guidelines for Hosting a Congress have been updated to reflect some of the changes. The results of the Congress attendees' survey will guide the work of the board members participating in a new Congress Planning Subcommittee. The first-time attendees' Congress registration scholarship program has been made permanent. A new program will cover the cost of Congress registration for new Carillonneur members so they can participate in the New Members' Recital the year following their Exam recitals (or the subsequent year).

Over the quiet summer period since Congress, the officers have taken some further steps to modernize our membership services operations. Working with the web and roster committee chairs, we have now completed the transition of the official roster to the membership directory, which is available on the members'-only side of our website. Go to www.gcna.org and click "Log in" at the top-right corner. You can click your name at the top right corner to see your profile and verify your contact info. Look under "Members" on the menu bar for the membership directory. Having trouble with any of this? Email info@gcna.org and we

will help you. Other website changes:

- New members can now use self-service to sign up online and have their applications processed instantly.
- Renewal dues paid by credit card online can now be processed automatically without further manual reconciliation by the Treasurer. We ask all members to consider using this option, which immensely reduces the Treasurer's workload.
- Carillonneur Exam candidates can now submit audio recordings via Dropbox and pay exam fees online, as ACE applicants have been doing for the past few years.

I won't bore you with other behind-the-scenes changes that will excite only the true bureaucrat. Suffice it to say, these changes to membership services processes use technology to ease the administrative burden on officers and will help to free up more of our time to devote to new initiatives.

Speaking of new initiatives, the inaugural Sally Slade Warner Arrangements & Transcriptions Competition will take place this year. Submissions are due by November 8, 2019. Check the website for more info.

Until next time,

Roy Lee
GCNA President

CALENDAR

24 June to 1 July, 2020
78th GCNA Congress and WCF World Congress, Longwood Gardens, Kennett Square, PA

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

artisans to see his vision into reality: architect Milton B. Medary, sculptor Lee Lawrie, metalworker Samuel Yellin, and tilemaker J. H. Dulles Allen. The gardens were designed by Frederick Law Olmsted, Jr., and dedicated in 1929 by President Calvin Coolidge. Bok died the following year and is buried near the entrance of his beloved Singing Tower. As the tower is normally off-limits to the public, tours were quite popular among the Congress attendees.



The carillon in the Singing Tower is a 60-bell Taylor instrument first begun in 1928 with 48 notes, including doubled trebles, for a total of 61 bells. The instrument was enlarged the following year to 53 notes using 71 bells. In 1966, Taylor eliminated the double trebles by recasting 24 bells. This number was increased to 57 in 1987 and to 60 in 2000, with all bells made by Taylor. The transposition is down two semitones. The official Bok carillonneurs have been Anton Brees (1928-67), Milford Myhre (1968-2004), William DeTurk (2004-11), and Geert D'hollander (2012-present).

On Monday morning, host Geert D'hollander taught two master classes followed by the first Tower tour. The opening recital at 4:00 p.m. by D'hollander was followed by a cocktail reception with tasty hors d'oeuvres in Pinewood Estates. (It was a near-unanimous opinion that the food at Bok was the best we've ever had!)



On Tuesday morning, in the Visitor Center Theater, Bok Tower Gardens President David Price welcomed the Guild to Lake Wales, and President Julianne Vanden Wyngaard formally opened the first business meeting. All business meetings and presentations were held in this air-conditioned space. The meeting was followed by three recitals: the winners of the 2019 Johan Franco Composition Competition and the first two Exam candidates,

Minako Uchino and Shannon Richards. Both candidates were welcomed into Carillonneur Membership. Lunch was served in the Magnolia Room, and another Tower tour was scheduled.

On Tuesday afternoon, Dr. Pamela Ruiter-Feenstra presented her Barnes-grant-funded project, "*Belonging: A Carillon Call to Care for All*," and Dennis Curry presented "Look What We Found in Todd's Library," updates from the collection of the late Todd Fair. After the second business meeting, Margo Halsted presented "Five New Carillons," and Dr. Tiffany Ng presented "Introduction to UM Open Access Carillon Scores." Successful Candidates #3 (Wade Fitzgerald) and #4 (Jesse Lee Ratcliffe) performed their Exam recitals. For dinner, Royal Eijsbouts sponsored the Pizza Party held at the Balmoral Resort clubhouse near Haines City, Florida.



Wednesday's first event was a successful Exam recital by Candidate #5 (Simone Brown), followed by the Congress photo. A panel discussion entitled, "Simply Social" was presented by Dr. Erica Smith, Max Lindsey, and Laura Modrall. Attendees then listened to successful exam recitals by Candidates #6 (Ariel Hubbard) and #7 (Paul Stelben).

The bourdon was tolled 49 times at 12 noon, in memory of the victims of the Pulse Nightclub tragedy in 2016. Lunch was again served in the Magnolia Room, and another Tower tour was offered. Business meeting #3 was followed by the Ice Cream Social sponsored by Meeks, Watson & Company. Melissa Tyrone then presented "From Foundry to Philanthropy: funding your program with private support." Wednesday's final recital featured new music published by the GCNA. For the evening, Verdin sponsored "A Night out in Winter Haven" at the Grove Roots Brewery, where each attendee received a free drink and an iced sugar cookie. The Brewery's kielbasa and pierogi food truck and a few neighboring restaurants were open for dinner.

On Thursday morning, Candidates #8 (Milo Brandt) and #9 (Anne Lu) successfully performed their Exam recitals. Benjamin Sunderlin presented "A new American carillon and updates from the

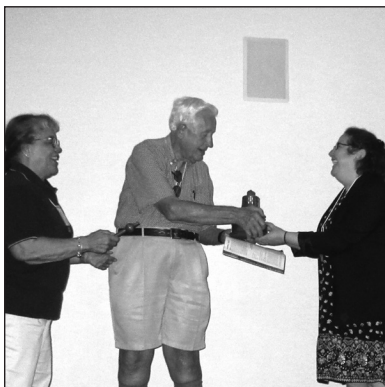
foundry,” and Dr. Scott Orr presented “William Wooding Starm-er’s contribution to the carillon art.” Candidate #10 (Keiran Cantilina) then performed the final exam recital followed by ACME’s new music recital. Our final lunch was again served in the Magnolia Room, followed by another scheduled Tower tour. Business Meeting #4 and Jaime Fogel’s presentation “Singing Bronze: A Journey from Metal to Music” completed the afternoon.



The annual banquet, presented by B. A. Sunderlin Bellfoundry, was held in the Visitors Center lobby which had been elegantly decorated for the evening. An auction was held to benefit the Milford Myhre listening area near the Singing Tower. There was

a silent auction in addition to a live auction where Tim Sleep performed his entertaining auctioneer role.

Friday morning Congress began with the “Class of 1979 and 2018 Recital” performed by Dr. Andrea McCrady and Alex Johnson. At the final business meeting, Emily Moody shared about the joint GCNA and WCF Congress to be held June 24-July 1, 2020 at Longwood Gardens in Kennett Square, Pennsylvania. Congress was adjourned, and we all headed back into the gardens to listen to John Gouwen’s closing recital.



There were two optional post-Congress tours.

On Friday afternoon, a chartered bus transported attendees to the Betty Jane Dimmitt Memorial Carillon at the Church of the Ascension in Clearwater, Florida, a 49-bell Eijsbouts instrument from 1982. The

church members were very friendly and inviting and provided drinks and a catered dinner after the open tower time.

A few of us also visited Venice, Florida’s new carillon before driving to Clearwater. This 48-bell Eijsbouts instrument is the former

Chime Master mobile carillon. The carillon has been renamed the Andrew F. Crawford Memorial Carillon and is located near the front entrance of the Venice Performing Arts Center of Venice High School. The tall brick building exterior acts like a bandshell, amplifying the sound. Kudos to Wylie and Mrs. Kimiko T. Crawford for preserving this carillon and giving it a new home.

On Saturday afternoon, Dr. Laura Ellis performed a recital at the University of Florida’s Century Tower in Gainesville. The 61-bell Eijsbouts carillon was begun in 1979 with 49 bells, and was later enlarged to its current size with additional treble bells. After the recital, students from the University of Florida Carillon Studio hosted a carillon and tower tour. Several of us visited all four Florida carillons in two days—what a great way to end a glorious week.



Iowa State University C-HOP Festival 2019

by Mac Derscheid

From September 6–7, the Iowa State University Department of Music and Theatre hosted the C-HOP Festival, featuring Eastern European music for carillon, harpsichord, organ, and piano. Included in the Festival were lectures, master classes, and performances with guest artists Koen Cosaert (carillon), director of the Royal Carillon School “Jef Denyn” in Mechelen, Belgium; Michael Elsbernd (organ), director of Worship and Music at St. John’s Lutheran Church in Des Moines, Iowa; and Logan Skelton (piano), Arthur F. Thurnau Professor of Piano at the University of Michigan, Ann Arbor, Michigan.

The Festival kicked off with an organ master class by Elsbernd, and a lecture-recital by ISU music faculty Miriam Zach on Eastern European organ and harpsichord music by women composers. Before the opening concert on Friday evening, a pre-concert featuring ISU piano and instrumental students was held in the Music Hall lobby. Festival attendees were serenaded with a love song sung in Russian, and piano music by Russian composer Nikolai Kapustin.

The Festival’s opening concert began with carillon performances live-streamed into the Martha-Ellen Tye Recital Hall. The program included carillon arrangements of Anatol Liadov’s piano music, and the premiere of the winning composition of the 2019 ISU Carillon Composition Competition. This biennial competition, sponsored by the Stanton Memorial Carillon Foundation at Iowa State University, is held to encourage young composers under age 35 to write original compositions for carillon. This year’s winning composition is “dance beneath the moon,” a carillon duet by Joey Brink from University of Chicago. Honorary mention is “Bell Chant” by Naoko Tsujita from Toronto, Canada. The winning composition was performed by Koen Cosaert and Tin-Shi Tam, Iowa State’s University Carillonneur and Cownie Professor of Music.

The concert continued with performances by ISU keyboard faculty and students on stage. The evening concluded with a dazzling performance of Sergei Rachmaninoff’s second suite for two pianos performed by ISU piano professor Mei-Hsuan Huang and her student Michael Banwarth.

The Festival resumed at 9:30 Saturday morning with a piano master class by Logan Skelton. The next event was a lecture entitled, “From Svon to Carillon – Three Centuries of Bell Culture

in Russia.” Along with historical photos and rare audio and video footages, Koen Cosaert discussed the chiming tradition of the Orthodox Church in Russia and the development of carillons in Saint-Petersburg.

After the carillon lecture, Logan Skelton presented the lecture-recital, “The Brotherhood of Peoples – Folk Styles in the Piano Music of Béla Bartók.” He performed a selection of Bartók’s piano music and discussed the influence of folk elements in those pieces with recorded excerpts of Hungarian, Ukrainian, Romanian, Bulgarian, Arabic, and Serbo-Croatian folk music.

The afternoon started with a carillon recital by Koen Cosaert. Iowa State’s central campus was graced with the music of Tchaikovsky, Belgian carillon music, and a refined performance of Jef Denyn’s famous “Unwritten Prelude.” After touring the campanile, Festival attendees walked back to the Music Building for the 31st Annual Organists of Iowa concert performed by Michael Elsbernd.

This annual series, sponsored by the Sukup Family of Sheffield, Iowa, featured Iowa organists on the three-manual Brombaugh organ. The many colorful sounds of the organ were showcased in this concert of Eastern European organ music. The festival concluded with a program of Logan Skelton’s artful piano performance including his arrangement of Bartók’s “Concerto for Orchestra.”

The C-HOP Festival had the perfect combination of music and education, and a little something new for everyone. It was a fantastic opportunity to learn about carillon, harpsichord, organ and piano.



AND CEREMONIES

Extended report: 2017 UM Campanology Symposium

by Tiffany Ng

The University of Michigan, Ann Arbor (U-M) hosted *Resonance and Remembrance: An Interdisciplinary Campanology Symposium* from March 31 to April 2, 2017. This three-day conference, a joint endeavor of the U-M Bicentennial Festival, Organ Department, Performing Arts Technology Department, and School of Information, brought together scholars and applied practitioners spanning the fields of acoustics, art history, comparative literature, computer music and audio technology, creative writing, engineering, English, film, history, Japanese studies, and the musicologies.

Co-organizers Tiffany Ng and John Granzow, Assistant Professors of Carillon and Performing Arts Technology, respectively, recruited this cohort to explore how recent modes of critical thought, technological innovation, and artistic practice are influencing campanology. The symposium sought to intervene in an ongoing challenge: despite the existence of robust networks in North America for information sharing in specialized areas of campanology such as the carillon, most other scholars and artists dealing with bells rarely meet or become aware of each other's work.

We coined the symposium theme, "Resonance and Remembrance," to encompass approaches to knowledge creation ranging from quantitative to qualitative, from ethnographic analysis to poetry, and from compositional tools to audience-driven interactive concerts. The theme also referenced U-M's two carillons and other bells, which have sonified the passing of time and created spaces of collective listening on campus for two centuries. By the conclusion of the symposium, participants spoke positively of the radically interdisciplinary dialogue, and some hoped to take a similar approach to organizing their own events.

New directions in the scholarly arena emerged for work in postcolonial and gender studies approaches to campanology, 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. Steven Feld's playful keynote, addressed (after anthropologist Gregory Bateson) as a dialectical parent-child "metalogue" to imaginary child Clochanda/o, richly unfolded additional areas of exploration. Regrettably, Feld's co-artist Rahim AlHaj, distinguished Iraqi-American oud musician, could not appear for their planned

improvisation with Feld's sampled bells due to a flight cancellation.

Postcolonialism and gender studies are slowly gaining traction in historical musicology, where scholars employing those frameworks still encounter resistance. Their late arrival to the musicology of bells heralds a potential turn in a discipline thoroughly entangled in issues of political, military, economic, and social power, and it remains to be seen whether this arrival will inspire widespread buy-in or pushback.

In "The Message of the Carillon: The Peace Tower Carillon and Indigenous-Settler Relations in Canada," Patrick Nickleson juxtaposed the divergent meanings of bell sounds to government supporters and First Nations subjects. While Prime Minister William Lyon Mackenzie King lauded Ottawa's new Peace Tower carillon as a symbol of democracy and freedom in 1927, the tower's bells evoke the regulatory bells of residential schools, reminding residential school survivors that they were stripped of their families, cultures, and languages in a cultural genocide that lasted until at least the 1990s. Nickleson's reading of survivor testimonies illustrates that a listener's position in hegemonic relations is crucial to the sonic interpretation of bells. Randolph Jordan's short film *Bell Tower of False Creek* (2017) likewise explored echoes of indigenous culture in Vancouver through the metaphor of a bell's sonic horizon over the former Kitsilano Indian Reserve.

Reginald Jackson used the bell to complicate gender roles in medieval and contemporary Japanese society in his paper "Recasting the Bell in Noh Dance-Drama: On Desire and Discipline's Resonance in *Dojoji*," a famous play in which lust and violence erupt at the rededication of a Buddhist temple's central bell. Mariane Stanev's poster "Bells as Instruments of Sonic Ecstasy and as Materialization of Colonial Gender Discourse" outlined her work to trace the gendering of bell sound in Brazil to colonial discourse, noting that women's bodies have come to be perceived as threats to bells.

Ethnomusicology provided a complementary power analysis framework. Emilie Coakley's "The Bells of St. Paul: Nostalgia, Memory, and Change in a City Soundscape" traced a contemporary shift in public perceptions of St. Paul Cathedral's bells in Oakland,

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Pennsylvania. Members of the city's changing population have come to perceive the religiously-coded sound of the bells as secular, a site of individualized association within their privatized negotiation of city sound, in a reversal of hegemonic codings of bell ringing.

Donna A. Buchanan charted the reception of a late-socialist-era monument in "Lyudmila Zhivkova's Harmony of the Spheres: Bulgaria's 'Bells' Monument and Resonant Postsocialist Remembrances of Times Past." "Kambanite" was erected in Sofia in 1979 by Lyudmila Zhivkova with 100 bells of various nations around a central tower holding 19 "singing" and 7 "planetary" bells. Following years of vandalism, "Kambanite" has been reclaimed as a popular family destination. Its campanarian, numerological, and musical symbolism and origins in peace and humanitarian initiatives contrasts with its signification for many Bulgarians of the excesses of late socialism and post-communist nostalgia.

Finally, art historian Godfre Leung explored an artist's intervention into the regulatory function of bells in "Christian Marclay's Other Clock: Rhythm, Synchronization, and Habit from Bells to CD." Considered together, these seven presenters focused on the reception and interpretation of bell sounds under changing political, social, and religious regimes, indicating a new critical moment in scholarship and creative work.

A textual current was also evident. Suzanne Hancock read from her book-length poem *Cast From Bells* (2010), taking the history of bell requisitions for munitions during World War II as a metaphor for the disintegration of a romantic relationship. Madeleine Smith examined the bell as textual object in "Sacred Time and Secular Power: The Bell in French Medieval Arthurian Romance." In "Punishment, an Index," Tung-Hui Hu discussed his research on inanimate objects punished for political reasons, focusing on tales of a Russian bell and several Parisian clock towers as case studies. These presenters highlighted that violence is wrought via the material of bells, the textual metaphor of bells, and upon bells themselves.

The topic of memory ("remembrance") and identity was a clear through-line in the poster session, particularly in Michelle Herbelin's research on the Alamo, Jonathon Smith's work on the bells of the University of Illinois at Urbana-Champaign, and Kartik Nagaraj Sunku and Rohit John Varghese's project to restore the bell tower of the Birla Institute of Technology and Science, Pilani (India).

This overview of the symposium devotes fewer paragraphs to the artistic presentations, but I wish to emphasize their equal importance in our approach to curating the program. The challenges of communicating their affective impact in words limit what I have endeavored to detail. Digital sound, virtual environments, audience-driven interactive concerts, analog storytelling, and sonic mapping all staged productive encounters within and beyond the belfry.

For example, two approaches to composing with bells and the digital were advocated. In "Two Fists + Two Feet: Concretist Experiments in Algorithmic Composition for Carillon," Jeffrey Treviño discussed his algorithmically-composed works for carillon, realized using the Abjad API for Formalized Score Control (Baca, Oberholtzer, Trevino; 1997-present), an extension of the programming language Python that enables the generation of notated scores. His compositions (each an algorithm) enable him to generate individualized scores of each piece for carillons of any compass, thus reconciling the abstraction of pattern with the physical realities of human carillon performance.

On the other hand, two new open-access resources for composers focused on de-physicalizing the bell. Romain Michon and Sara Martin's "Faust Physical Modeling Toolkit" is downloadable software that allows musicians to prototype physical models of bells without advanced DSP knowledge (<http://stanford.io/2ova4DB>). These can be turned into virtual instruments for platforms and tools such as Max/MSP and mobile apps. Elliot Kermit Canfield-Dafilou and Kurt Werner's downloadable modal resynthesis of U-M's Lurie Carillon (<http://stanford.io/2Cg6Eh6>) invites composers to explore spectral transformations of the Lurie bells through their virtual counterparts, and has since been used by Davor Vincze in his 6th Laibach Concerto for the Slovene Philharmonic Chamber String Orchestra.

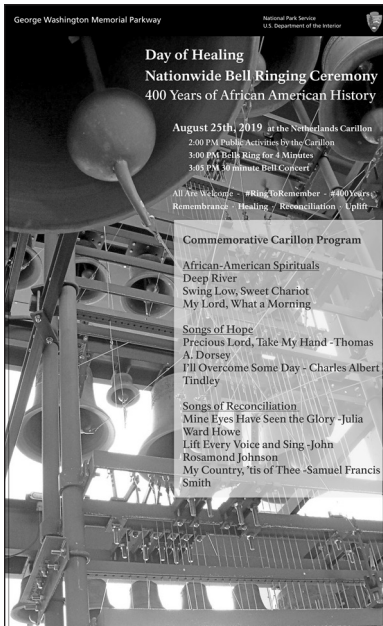
The two teams' synthesized sounds did not quite approach the realism of Pierre Schaeffer's field recordings of bells as discussed on the same panel by musicologist Alexander Stalarow, but the creative (and convenient) potential of manipulating virtual bells may indeed spur compositional activity. All three of these recent tools are bringing increased visibility to carillon composition in disparate spheres.

The audience-interactive electroacoustic carillon concert performed by Tiffany Ng and Isaac Levine featured works developed by Greg Niemeyer, Chris Chafe, Perrin Meyer, Laura Steenberge, Rebecca

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Nationwide Bell Ringing Ceremony Commemorates 400 Years of African American History

by Ed Nassor



On August 25, the National Park Service initiated a nationwide bell ringing event to commemorate the 400th anniversary of African slaves arriving in what became mainland America. Slaves were already being used on the Caribbean islands, but these first slaves in Virginia were captured from a Portuguese ship by British privateers and traded to the Jamestown residents for food. The slaves landed at

Point Comfort, now known as Fort Monroe, in Hampton, Virginia. Ironically, the president of the Confederate States, Jefferson Davis, was incarcerated at Fort Monroe for nearly two years after the Civil War.

Fort Monroe was decommissioned by the U.S. Army in 2011. It has since become a National Park Service historic site. The park service held three days of commemorative events at Fort Monroe, culminating in a bell ringing event at 3:00 p.m. on Sunday, August 25. Bells rang for four minutes to remember the four hundred years of African American history. The Netherlands Carillon, in Arlington, Virginia, took an active role in this bell ringing event. The carillon is administered by the National Park Service and is adjacent to Arlington National Cemetery, situated on the land of the Confederate general Robert E. Lee's plantation.

Park rangers from across the George Washington Memorial Parkway gathered at the Netherlands Carillon for an afternoon event involving an Audience-Centered Experience program. The program was presented in four parts: Remembrance, Healing, Reconciliation, and Uplift. Historical exhibits were set up in the park. Interpretation and Education specialists spoke with participants on the history of slavery in Virginia, and conducted discussions on topics ranging from discrimination in contemporary society, to the best practices on how to address the issues of reconciliation and remembrance. Small bells were passed out to the

audience, and when an instance of discrimination was mentioned that a participant had experienced, that person would ring their bell. Stations were set up throughout the park where people could write down or draw their impressions.

Shortly before 3:00, Park Superintendent Charles Cuvelier addressed the attendees, speaking of the importance of this commemoration. At precisely 3:00, the bourdon of the Netherlands Carillon was tolled for 4 minutes, followed by a minute of silence. Next, Director-Carillonneur Edward Nassor played a 30-minute recital of African American music. The program consisted of spirituals, gospel songs, and patriotic anthems.

Many other carillons across the country also rang their bells, with the carillonneurs often providing an appropriate musical program before, during, or after the tolling. The following is a partial list of participants: Stephen Knight, Rushton Memorial Carillon, Samford University (Birmingham, Alabama); Erika Anderson, Sather Tower Carillon (Berkeley, California); Tim Sleep, Naperville Millennium Carillon (Naperville, Illinois); Marietta Douglas, Nestle Muller Memorial Carillon (Stamford, Connecticut); Anne Lu, Yale Memorial Carillon (New Haven, Connecticut); Joey Brink, Laura Spelman Rockefeller Memorial Carillon (Chicago, Illinois); Bill McHarris, Beaumont Tower carillon at Michigan State University (Lansing, Michigan); Hoai An, Charles Baird Carillon (Ann Arbor, Michigan); Austin Ferguson, Rochester Carillon (Rochester, Minnesota); David Osburn, Harry A. and Mariah H. Seabrook and Thomas Family Memorial Carillon (Cleveland Heights, Ohio); Florence Scattergood, St. Albans Episcopal Church (Waco, Texas); Edward Nassor, Netherlands Carillon (Arlington, Virginia); George Matthew, Jr., Charlotte Nichols Greene Memorial Carillon (Norwich, Vermont) and Middlebury College (Middlebury, Vermont); Vergers Guild, Kibbey Carillon (Washington, D.C.); Lyle Anderson, Memorial Carillon (Madison, Wisconsin).

This commemoration was a special occasion for the Netherlands Carillon. The bells had been scheduled to be removed this past spring and sent to The Netherlands for retuning while the tower was being restored. The project had been delayed until the fall, and this gave the Netherlands Carillon one more opportunity to serve the community as a memorial to peace, with the music from the bells forming a bridge to bring together people of diverse backgrounds.

The First Florida Carillon Festival

by Wylie Crawford

The Venice Carillon Foundation, in celebration of the arrival of the Andrew W. Crawford Memorial Carillon, has announced the creation of the Florida Carillon Festival. For the first time in history, Florida's four carillons are coordinating a tour up and down the state's west during the winter months of 2020. (Since winter in Florida is just as pleasant, or even nicer, than summer in the north, why not have an "off-season" season?)

Four carillonneurs have been invited to give recitals between January and April, each coinciding with certain holidays: Martin Luther King Jr. Day, Valentine's Day, St. Patrick's Day, and Tax Day. Each performer will give one recital at each of the four carillons, starting first in Venice, and working up through Lake Wales and Gainesville, before concluding in Clearwater.

The schedule of performers for the inaugural Festival in 2020:

Gijsbert Kok, Martin Luther King Jr. Day

January 16 (Venice), 17 (Lake Wales), 18 (Gainesville),
and 19 (Clearwater)

Roy Kroezen, Valentine's Day

February 13 (Venice), 14 (Lake Wales), 15 (Gainesville),
and 16 (Clearwater)

Austin Ferguson, St. Patrick's Day

March 12 (Venice), 13 (Lake Wales), 14 (Gainesville),
and 15 (Clearwater)

Elisa Tersigni, Tax Day

April 16 (Venice), 17 (Lake Wales), 18 (Gainesville),
and 19 (Clearwater)

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Fisher, and Alex Miller that sought to challenge the passive relationships of listeners to the mass communication of belfries. However, the gendered nature of music technology is often reinscribed through its application to bells, and this became evident at the male-dominated indoor multimedia concert "Multichannel Ringing." Mastery and control of technology sometimes contrasted sharply along gender lines with empathetic, open-ended engagement with bells. A post-concert discussion would have been productive for putting the event in dialogue with gender issues raised in the scholarly forums.

Niall Atkinson's closing talk, "Mapping Acoustic Itineraries in Renaissance Florence," presented his collaborative work towards mapping the temporal and spatial dynamics of the soundscapes of late medieval and Renaissance Florence. Perhaps because his presentation occurred in the wake of so many other conversations, the audience's responses were the most opinionated. Some scholars interested in the senses considered resonance in the city to be so complex that a mapping project would provide misleadingly simplified information, while some with technical expertise argued against that critique as an unnecessary mystification of acoustics.

"Resonance and Remembrance" illuminated a critical turn in campanology, a more global conception of the field, an explosion of digital practices exploring either the physicality or virtualization of bells, the tensions that arise from the gendering of bells and the gendering of disciplines that use bells as creative material, and the tensions and new knowledge that arises when humanities scholars, artists, and technologists respond to projects that bridge their disciplines.

The symposium program and abstracts may be downloaded at <http://bit.ly/2sMAOVe>

TAKE NOTES: Awards, Exams, and Education

Associate Carillonneur Exam Update

by Jim Fackenthal

The Associate Carillonneur Exam Committee is pleased to announce three individuals have passed their AC Exam and are now Associate Carillonneur members of the GCNA. Congratulations to all.



Brett Levi was born in Asheville, North Carolina and was raised in Flat Rock. He started taking piano lessons from his mother at age 12 and quickly moved to organ lessons. In high school, Levi studied organ with Susie Waldrop. He served as Organist and Music Associate at First Baptist Church East Flat Rock from age 13 until his entrance into college. Attending the North Carolina Governor’s School for music inspired Levi’s passion for excellence in music and music appreciation. Upon completion of his high school education, he enrolled at Clemson University as an agribusiness major with a music minor. He has since been under the instruction of Dr. Linda Dzuris in the fields of organ and carillon. He is actively involved at Easley First Baptist Church as pianist of the Preschool Choir and member of the Sanctuary Choir. He also enjoys being involved in the music community of upstate South Carolina and western North Carolina.



Michael Petruzzelli is a native of San Francisco and is a recent graduate of the University of Chicago, where he graduated in History with a focus on the United States in the Cold War. He played the Rockefeller Chapel all four of his years at UChicago. In addition to carillon, he plays piano and guitar. When not studying or practicing the carillon, Petruzzelli enjoys spending time with friends and running—he has completed the Chicago Marathon twice.



Naoko Tsujita grew up in Amakusa, Japan and currently lives in Toronto, Canada. She completed a Bachelor’s Degree at Acadia University and a Master’s Degree in Music in Percussion Performance from at the University of Toronto. As a marimba soloist, she has won top prizes in several competitions, including the South Japan Music Competition and the University of Toronto Symphony Orchestra Concerto Competition. In the summer of 2017, Naoko began her carillon studies with Roy Lee. This year, her carillon composition “Nocturne Dance” received a special mention from the jury of Perpignan’s Sacred Music Festival Composition Contest and was published by ACME.

We thank Roy Lee for his leadership as ACE committee chair. Roy has stepped down to assume the duties of GCNA President, and we are happy to announce that Laura Ellis has joined the committee as a juror, joining Linda Dzuris, Tin-Shi Tam, and Wesley Arai.

2019 GCNA Carillonneur Examination - Candidate Biographies



MINAKO UCHINO

Minako Uchino began her music studies with piano and music theory at Yamaha school at age 5, followed by organ and percussion. She began carillon studies in Toronto in 2009 with Roy Lee and continued with online coursework with Koen Van Assche at the Royal Carillon School “Jef Denyn” in 2016. She is currently enrolled in the Carleton University Carillon Program. Uchino is a Board Certified Radiation Oncologist and former clinical fellow at the Princess Margaret Hospital in Toronto. She is also a Japanese sake taster and wine expert certified by the Japan Sommelier Association.



SHANNON RICHARDS

Shannon Richards has studied carillon with George Gregory, Liz Berghout, and currently studies with Carol Anne Taylor. As a student, she plays carillon at the Cathedral Santuario de Guadalupe in Dallas. Richards earned a Bachelor of Music in Music Education degree from Brigham Young University, a Master of Music in Performance with an emphasis on choral conducting from the University of Nebraska at Omaha, a Master of Music in Carillon from the University of Kansas, and the Proficiency Certificate from the North American Carillon School. She currently serves as a church choir director and organist. A retired music teacher, she currently works as a substitute teacher. She enjoys doing genealogy, solving a variety of Sudoku puzzles, and working on projects that require ingenuity.



WADE FITZGERALD

Wade FitzGerald has studied carillon for 6 semesters at the University of Florida with Dr. Laura Ellis and has performed as a student on the carillon at Century Tower on campus. He will be graduating in December with degrees in Biology and Music, with piano as his principal instrument. His hobbies include photography, hiking, catching snakes, and learning languages. FitzGerald has a regular job as a church pianist in Gainesville and also serves as a substitute pianist in Gainesville and his hometown of Tampa.



JESSE RATCLIFFE

Jesse Ratcliffe has studied with Lisa Lonie and is the staff carillonneur at the Luray Singing Tower. He holds a Bachelor of Arts degree from Concord University in Athens, West Virginia, as well as a Master of Music degree from the Shenandoah Conservatory in Winchester, Virginia. Post-graduate studies were done at Westminster Choir College in Princeton, New Jersey, and with the North American Carillon School, from which he received the Performance Diploma. Ratcliffe is Director of Music and Organist at St. James Episcopal Church in Warrenton, Virginia. He is an avid traveler and history buff. When not making music, you can find him reading, camping and woodworking.



ARIEL HUBBARD

Ariel Hubbard has studied carillon with Don Cook at Brigham Young University and plays the Centennial Carillon there. She has earned an MA in English and BA in English with minors in Music, World Dance and Middle Eastern Studies. Hubbard enjoys teaching piano, writing, skiing, folk dancing, camping and reading books with her husband.



SIMONE BROWNE

Simone Brown is a student carillonneur at the Rockefeller Chapel at the University of Chicago, where she studies with Joey Brink. She has played the cello for 11 years but discovered the carillon during her second year of college and joined the University of Chicago Guild of Student Carillonners. As she approaches graduation, she is excited to continue playing the bells in the future. Browne is a native Arizonan and hopes to attend law school someday. In her spare time, she loves going to pilates classes, stress-baking desserts, and traveling as much as possible. Next year she will be teaching English in the Ukraine.



PAUL STELBEN

Paul Stelben is a member of the Yale University Guild of Carillonners. His carillon teacher is Ellen Dickinson, and he plays regularly at Harkness Tower. He is an undergraduate at Yale, majoring in music. He studies bassoon, composition, and conducting, and is currently most interested in music education and community engagement. Stelben enjoys juggling, solving the Rubik's Cube and listening to introspective classical music on the train.



MILO BRANDT

Milo Brandt studies with Ellen Dickinson at Yale University, where he is a member of the Yale University Guild of Carillonners and plays at Harkness Tower. He studied mathematics and music at Yale and graduated in May of 2019. His interests include pure mathematics, carillon, piano, handbells, and composition.



ANNE LU

Anne Lu studies carillon with Ellen Dickinson. She is a member of the Yale University Guild of Carillonners and plays at Harkness Tower. She is a junior majoring in Comparative Literature at Yale University. In addition to belonging to the Yale Guild, she is an Associate of the Royal Conservatory of Toronto in piano performance.



KEIRAN CANTILINA

Keiran Cantilina has studied carillon with Dave Johnson and Koen Van Assche. He minored in music performance at Cornell University, where he played the 21-bell Cornell Chime. He recently finished a year of study at the Royal Carillon School Jef Denyn in Mechelen, Belgium. Cantilina enjoys pickling and fermentation, electronics, amateur radio, trying new beers, and 3D printing.

2019's Barnes Grant Recipients

by Linda Dzuris, Co-Chair, Ronald Barnes Memorial Fund Committee

A joint proposal by Robin Austin, Lisa Lonie, and Janet Tebbel has been awarded full funds to review items contained in the Ronald Barnes Collection residing in the Anton Brees Carillon Library, to provide folder-level descriptions of all materials and to develop a user-friendly finding aid. They plan to commence their project in early 2020, working closely with librarian Jaime Fogel.

Ronald Barnes made arrangements prior to his death for his manuscripts and papers to be transferred from the University of California at Berkeley to the Anton Brees Library and Archives at the Bok Tower Gardens. Barnes recognized Bok's singular capacity to preserve as well as safeguard his legacy and our history. The Barnes Collection—spanning more than 50 years of manuscripts, letters, publications, and ephemera—is a unique and invaluable resource. Arguably, it is without parallel representing not only the contributions of a seminal figure in the carillon world, but the history and context of his contributions to the North American carillon art.

While organizational work was carried out circa 1997 under the leadership of then-Bok librarian William De Turk, the richness and complexity of the materials warrant additional review and organization. As shared in their 2016 Barnes application to improve understanding of and access to the Bigelow Papers, the Anton Brees Carillon Library is modestly staffed in proportion to the quantity and quality of the materials in its distinguished collections. Having completed their Bigelow project, they are inspired and motivated to contribute to increasing the understanding of and access to other carillon collections.

The “Barnes Trio” consists of three GCNA carillonneurs with extensive resumes. Robin Austin began his carillon studies in 1979 with Frank Péchin Law and passed the GCNA advancement examination in 1981. In 1982 he earned the carillonneur's diploma from the French Carillon School, studying with Jacques Lannoy. He served as carillonneur for Princeton University (1993–2012) and the Thomas Rees Memorial Carillon (2012–2014). A professional fundraiser, now retired, Robin has held leadership positions at the Children's Hospital of Philadelphia and the Philadelphia Museum of Art.

Lisa Lonie is the Carillonneur of Princeton University; St. Thomas' Church, Whitemarsh; and Church of the Holy Trinity, Philadelphia, which houses the oldest carillon (1882) in North America. Prior to these positions, she was the carillonneur of the Schneider Carillon at Trinity Church in Holland, Pennsylvania, for over 15 years. She is a Carillonneur member of the GCNA, former Chair of the Examinations Committee, and has served on its Board of Directors and on a variety of committees. Lisa began her carillon studies as a teenager with Frank Law, carillonneur at the Washington Memorial National Carillon in Valley Forge, Pennsylvania, and continued with Frank DellaPenna, Mr. Law's successor.

Janet Tebbel is the carillonneur for two carillons in the historic Germantown section of Philadelphia. She has served as carillonneur of the First United Methodist Church of Germantown, playing the 50-bell Taylor carillon since 1979, and has also been the carillonneur of the Miraculous Medal Shrine, with a 47-bell Paccard/Bigelow carillon, since 2002. Janet began her carillon studies with R. Hudson Ladd at the University of Michigan and continued to play at the University of Rochester, New York, while earning a Master's degree in Organ at the Eastman School of Music. With a grant from the Belgian-American Educational Foundation, she spent a year at the Royal Carillon School in Mechelen, Belgium, studying with Piet van den Broek, and earned a final diploma from the school.



A proposal by Kimberly Rockness Wood to write a young adult book about the carillon has also been funded. The grant makes possible work with a children's magazine editor, visits to various carillons and a bell foundry, as well as research at the Anton Brees Carillon Library in Lakes Wales, Florida.

The main purpose of the book is to introduce young readers to the instrument. It will tell the story of the carillon: how it evolved from a simple bell, to a city's vehicle of communication, to an actual instrument. The book will include pictures to help a younger audience visualize specifics of bells, carillons, the playing mechanisms, and the bell founding process.

Examples of individual carillons throughout North America will be included, as well as stories from carillonneurs themselves. Wood's aim is to aid the readers in discovering that carillons are more than just buildings with bells, and that they have the ability to create communities with carillonneurs who breathe life into their individual towers and settings.

She will connect with carillonneurs over the next year to add interest and life to the book through their stories and feedback. Wood plans to infuse her own story of growing up within the shadow of Bok Tower and how that impacted her, as well as the Lake Wales community at large.

Though not a carillonneur, Wood is no stranger to the world of carillons. Growing up in Lake Wales, Florida, Bok Tower was an integral part of her childhood. Wood and her brothers spent countless hours roaming the gardens with the music of the bells as their backdrop. She attended moonlight recitals, Christmas Day concerts, and Easter sunrise services at Bok Tower. Her first job was "peanut-bagger" for the squirrels at the Bok Tower Gardens' Café.

A close family friend of Milford Myhre, Wood grew up with a "behind the scenes" glimpse of the carillon world. Many colleagues of Milford's (even Ronald Barnes!) sat around her childhood dining room table sharing stories of their lives and experiences. As a piano student of Milford's, she often had her lessons inside the tower. She has been a high school English teacher, an adjunct instructor at a community college, and is

currently the Communications Coordinator for the Lilius Trotter Legacy. Wood lives in West Lafayette, Indiana, with her husband and three children.



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. \$12,353 is available for award distribution to one or more individuals in 2020. 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, 2020.

Round Table and Festival in Rostov Veliki, Russia

by Jeffrey Bossin



This year, although the commission which oversees the 17th century, 63-ton zvon in the bell tower of the Assumption Cathedral in the kremlin of Rostov Veliki, Russia didn't meet, the Round Table took place on Friday, August 2. This year's theme was bell museums in Russia and Europe and how they display bells and show how they are cast and played.

I was provided with an interpreter who translated the lectures into English while they were being given. The participants were given a newly-released CD of the peals of the Rostov Kremlin played on the zvon of the Assumption Cathedral. The CD not only features the traditional Rostov chimes, such as the Ioninsky and Akimovsky ones notated by the Rostov archpriest Aristarkh Israilev in the 19th century, but also a number of previously unrecorded ones.

After being greeted by Natalia Karovskaya, the director of the Rostov Kremlin State Museum, my friend and colleague Alexey Talashkin, the deputy head of the Siberian Center for

Campanological Art, talked about its small bell museum. It houses a collection of 67 bells and 400 related items, including a small zvon with six bells. It is adjacent to the Church of the Archangel Michael in Novosibirsk, which contains a zvon with 16 bells of various sizes. The Center also has a school building containing a library and a small practice zvon used to teach the art of Russian bell ringing.

Talashkin also spoke about the concerts organized by the Center: cycles of recitals called "The Peals of Russia," Easter concerts, and even performances held in neighbouring towns. He showed a video of a large festival staged in a special area where audience members listened to concerts played on zvons hanging in specially-built wooden bell frames by ringers wearing historical costumes. This was followed by my lecture about the German Bell Museum and the Westphalian Bell Museum in the small town of Gescher next to the Dutch border, where the German Bell Colloquium normally takes place.

Following this, Svetlana Cheglakova and Tatiana Dolmatova, the Director and Deputy Director of the Sloboda Museum and Exhibition Center, talked about its project entitled "The Bells I Remember." Andrey Glushetsky, a Moscow campanologist, told us about his experience of creating a bell museum containing his own personal collection of bells before Alla Videneyeva and Ksenia Baranova from Rostov lectured about the collection of Russian sleigh bells assembled by the Rostov Museum's former director, Vyacheslav Kim. These are special small bells suspended from the shaft bows which were a common part of horse harnesses in Russia, Finland, and the Baltic countries.

Next, Lyubov Rudatskaya, who teaches history and social studies in Kostroma, talked about an exhibition called "A Ringing Witness of History" held at the Regional Center of Kostroma, which featured over 200 bell-related artifacts. During the next lecture, I refuted the theory that the 202-ton Tsar Kolokol bell (cast in 1735 in the Moscow Kremlin) cracked because water was thrown onto it after it had been heated by burning timbers during a fire in 1737, and offered my own explanation as to what must have caused the damage.

The Moscow campanologist Alexander Ganulich explained how combinations of the shaft bow bells used for postmen's horses and of the sleigh bells used for private carriages were put together to produce harmonious sounds and chords. Each of the sets destined for private use had their own individual sound which allowed those acquainted with it to identify the owner of the approaching carriage.

Alla Videneyeva talked about the bell ringers of the Nativity Cathedral in Alexandrov in the 18th and 19th centuries. In contrast to most Russian churches, the cathedral has documents about its bell ringers dating from 1705 until 1867, including their names and a short biography. These even told us how some of them were later appointed as junior priests and went on to become deacons.

The lectures ended with the head bell ringer of the Rostov Kremlin State Museum, Vasily Sadovnikov, talking about the new bell museum being built in the former stables next to the kremlin. It is due to be opened next year, will concentrate on regional bells, and will contain bell moulds, bells, recordings, 680 shaft bow bells, and a central display case capable of supporting two tons of bells.

Afterwards, we were taken to see the rooms which will house the new museum and then treated to dinner in the basement snack bar of the kremlin hotel, as it was around 50 degrees outside—too cold to eat in the hotel courtyard!

Friday also marked the beginning of Rostov's annual weekend festival. It was opened by a performance of the Serbian Byzantine choir Moses Petrovich in the White Chamber. Saturday and Sunday, books about the history of the Russian state were on sale, workshops in gold embroidery and icon painting were offered, and Moses Petrovich and a choir from Saint Petersburg gave concerts.

Workshops in bell ringing were available in the afternoon on a portable zvon set up in front of the kremlin's small hotel, and there were sessions of bell ringing given on the small zvons of the Church of Saint John the Evangelist and the Church of the Resurrection.

The highpoint of the festival was the big outdoor concert given on Saturday evening. Dmitry Volosnikov conducted the orchestra and singers of the Moscow New Opera Theater, with actors from Moscow theatres also taking part.

The work performed was a musical adaptation of Boris Pasternak's translation of Shakespeare's *Hamlet* with music from the opera of the same name by the 19th century French composer Ambroise Thomas, along with music by Dmitry Shostakovich and excerpts from the *Symphonie Fantastique* by Hector Berlioz, the latter being particularly appropriate as it was dedicated to Tsar Nikolaus I. Viktor Karovsky played the zvon of the Church of the Resurrection atop the wall directly behind the orchestra during the closing section of the *Symphonie*, adding a depth of sound atop the tubular bells specified to play the *Dies Irae* melody.

Sunday morning a hired car took Alexey and me to Moscow to catch our flights back home, and I returned to Berlin after another memorable trip to Russia full of bells and bell ringing colleagues and friends.

Carillon Festival in Emmerich, Germany

by Jeffrey Bossin

The Saint Aldegundis Church in Emmerich, a small town close to the Dutch border, staged its second annual weekend carillon festival on Saturday, June 15 as part of the Emmerich Bell Summer. This event has taken place annually since 2015. This year, the series of concerts stretch from June 15 until December 15.

The church has a peal of three bells, the largest of which was cast in 1498 by the famous Dutch founder Gerhard van Wou. In 1995, Petit & Fritsen cast 18 bells for a chime and added 25 more to make a carillon of 43 bells in 2000. The instrument is pitched in F. Carillonneur Toru Takao and his wife Katarzyna Takao-Piastowska, who live and work in the city of Duesseldorf, have been in charge of the carillon since 2012 and organized this year's festival.

The weather was warm and sunny, and people sat on benches near the church when listening to the concerts. Surprisingly, although the church tower only has a few small, slit-shaped and round windows, the sound of the carillon around the church was completely satisfactory. The keyboard is situated in a small playing cabin with most of the bells hanging above it. The action of the pedals is very light, and they fly away from under one's feet when they are played.

I was offered the honor of playing the opening concert. I offered a mixed program featuring classical works by Dvorák, Galuppi, and Schumann; popular German tunes; and carillon music by de Klerk. The concert closed with Richard Felciano's "Berlin Fireworks Music." Following this, the audience went inside the church to listen to the 19-year-old singer Esther van Maanen sing a vocal program.

Afterwards, the audience went outdoors again to hear Frans Haagen, carillonneur of Almelo, Doesburg, Kampen, and Zutphen, play a concert including a partita by the 18th century composer Georg Lelei, "Around D" by Geert D'hollander, and excerpts from operas by Mozart and Verdi. He ended his concert with two pieces of Brazilian music by Morel and Nazareth.

Following Haagen's performance, the audience re-entered the church to enjoy an organ recital featuring seven works all based on bell ringing, played by Stefan Burs, the organist and cantor of the Saint Aldegundis Church. They remained in the church for the closing carillon concert but moved to a special area where van Maanen stood in front of a screen which showed Haagen and Takao in the carillon playing cabin.

This final program offered pieces for two carillonneurs, and for carillon and soprano. Haagen and Takao played music by Hisaishi, Abou-Khalil and Maanen. Takao performed works by Rachmaninov and Debussy, as well as songs by Adele and Enya. Gloria Gaynor's "I Will Survive" brought the festival to a rousing conclusion. The participants were given a round of applause and a bottle of wine before being treated to a festive dinner. Thus ended a short but successful festival noted for its variety of music and instruments and different combinations of performers.

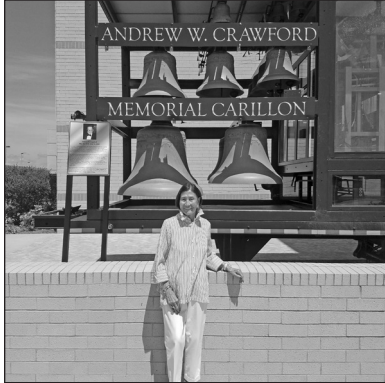


Florida's Newest Carillon

by Wylie Crawford

Cinco de Mayo this year was not just an opportunity to celebrate Mexican culture in Venice, Florida. It was also a day to inaugurate the newest carillon in Florida: a 48-bell Eijsbouts instrument pitched in F.

The Andrew W. Crawford Memorial Carillon, formerly the Chimemaster Millennium Traveling Carillon, was financed through a generous gift to the non-profit Venice Carillon Foundation, which in turn purchased the carillon earlier this year. Upon arrival in Venice, the wheels of the carillon's platform were removed and put into storage, and a stable base was created, complete with a low security fence.



The carillon now rests beside the main entrance of the Venice Performing Arts Center on the campus of the Venice High School. During the inauguration ceremonies, Mrs. Kimiko Crawford was presented with a plaque commemorating her generous donation in memory of her late husband, my father.

The day before the inauguration, Jennifer and Geert D'hollander traveled from Lake Wales in preparation for the event. Geert played the following recital for the audience, which was estimated to be 500 people. Among the listeners were the principal of the high school, members of the County Board of Education, the Mayor, and members of the Venice City Council.

Classical Selections

Rondo Alla Turca	W. A. Mozart
I Feel Pretty (West Side Story)	Leonard Bernstein

Evergreens, Old and New

Bridge over troubled water	Paul Simon
Cheek to Cheek	Irving Berlin
My Heart Will Go On (Titanic)	James Horner

¡Cinco de Mayo!

Qué Rico el Mambo	Perez Prado
Bésame Mucho	Consuelo Velázquez
La Bamba	Mexican Traditional

To Conclude

What a wonderful world	George D. Weiss
In the Mood	Joe Garland



To celebrate the arrival of this instrument, the Venice Carillon Foundation has announced the creation of the Florida Carillon Festival, which has invited performers from around the world to come to Florida and play this new instrument, along with the carillons in Lake Wales, Clearwater, and Gainesville. Performances have been scheduled to celebrate Martin Luther King Jr. Day, Valentine's Day, St. Patrick's Day, and Tax Day in 2020.

Warner Arrangements & Transcriptions Contest

by Ellen Dickinson

The GCNA Sally Slade Warner Arrangements & Transcriptions Competition Committee is pleased to announce the inaugural 2020 Warner Arrangements & Transcriptions Competition. Two monetary prizes (\$600 for first place and \$400 for second place) will be awarded. At the Committee's discretion, a third place (\$200) and a number of performance awards (\$100) may also be awarded. All entries awarded prizes and performance recognition will have the opportunity to be performed at the GCNA Congress in 2020. (Longer works may be excerpted rather than performed in their entirety.)

The contest is open to all, regardless of age or nationality. Committee members may submit pieces, but they will abstain from voting on their own submissions and will not be eligible to win any of the top three prizes.

Works may be any length. Submissions must be arrangements or transcriptions of existing works. An entrant may submit more than one work, but will not be awarded more than one of the top three prizes. Works must be playable on a four-octave carillon: 48 bells (c, d, ... chromatic to c4, with low C# omitted), with a 2-octave pedalboard (c, d, ... chromatic to c2). Notating bells outside of this range is permitted provided that substitutions are given in the 48-bell range. Both solo and duet arrangements and transcriptions are allowed. Arrangements for two-octave carillon are welcome.

Works may be submitted even if they have already been performed publicly. Works that have already been awarded a prize are ineligible.

Submissions must be received by November 8, 2019.

For entries based on works in the public domain, only arrangements and transcriptions that have not been published or sold are eligible. Works must be submitted via email to Hunter Chase at hschase@uchicago.edu. Submissions will be anonymized for the jury. Please do not include your name or any identifying information on the composition itself. Instead, please separately include your contact information. Winning entries will be offered publication by the GCNA.

For entries based on copyrighted songs and pieces, the use of Sheet Music Plus SMP Press "ArrangeMe" service at www.smpress.com

is encouraged. (This web-based service, a division of Hal Leonard, includes 1.8 million copyrighted songs and pieces that are pre-approved for arrangement or transcription. SMP Press takes care of permissions and royalties, and handles sales.) For such entries only, you must first self-publish your arrangement or transcription through SMP Press "ArrangeMe" before submitting it to the competition. Only works that were first published on SMP Press "ArrangeMe" between November 1, 2017, and November 8, 2019 are eligible. Works may be submitted via email to hschase@uchicago.edu and must be accompanied by paperwork showing the date on which SMP Press accepted the work for publication. Winning entries will be promoted on the GCNA website.

For entries based on copyrighted songs and pieces not available through the SMP Press service, permission to arrange and distribute copyrighted works will be the responsibility of the entrant. Permissions must be obtained before submission to the competition. Arrangements and transcriptions that have already been published or sold are ineligible. Works must be submitted via email to hschase@uchicago.edu. Submissions will be anonymized for the jury. Please do not include your name or any identifying information on the composition itself. Instead, please separately include your contact information. Given proper permission, winning entries will be offered publication by the GCNA.

The jury will evaluate submissions based on their usefulness to the carillon community and will give consideration to arrangements that enhance the current repertoire or that represent diverse cultures, ideas, or musical styles. Submissions will be evaluated based on their effectiveness on the carillon, playability, originality, and general musical interest.

To preserve the anonymity of the entrants, we ask that entrants refrain from contacting, directly or indirectly, any members of the jury. Questions may be directed to Ellen Dickinson at ellen.dickinson@gmail.com or to Hunter Chase at hschase@uchicago.edu.

Results: All prize-winning entries will be announced March 1, 2020. Works that do not win a prize will remain the sole property of the arranger/transcriber.

Call for Papers for GCNA Congress 2020

by Lisa Lonie

The 2020 Congress Committee invites you to participate in the educational program of the Congress by submitting workshop and/or presentation proposals for consideration. We welcome a variety of scholarly research, papers, panel discussions, and hands-on demonstrations that are unique, timely and reflective of the diversity of our membership. Presenters who include information related to the Congress theme, *Music of North America*, will be given first preference. Suggested ideas include code songs; Native American, Mexican, and Canadian music; shape note music; gospel/spiritual songs, pre-1930s jazz, etc.

Please download the submittal form from the GCNA web site. All proposals shall include a 250-word abstract summarizing the topic and its relevance by January 20, 2020 to Janet Tebbel at JTebbel97@gmail.com. Please specify any audiovisual and/or musical equipment needed, as well as the desired length of the presentation (recommended: 50 minutes for demonstrations; 30 minutes for papers). Notifications will be emailed on or before February 21, 2020.

Unless otherwise noted, presentations should not actively promote or advertise products or company/corporate interests. Presenters are responsible to provide handouts/printed materials.

We ask your continued help in maintaining the quality and spirit of the 2020 Congress meeting at Longwood Gardens. We respectfully ask that all presenters at the Congress register and fully participate in the many events and activities of the annual meeting. This allows the education and camaraderie to extend beyond the lecture hall and permeate the meeting. We thank you for your commitment to honor the "Spirit of the Congress" with your participation.

Please contact Janet Tebbel with any questions.

2020 GCNA/WCF Congress

June 24—July 1, 2020

Longwood Gardens, Kennett Square, Pennsylvania

A Gift from Fruhauf Music Publications

by Ennis Fruhauf

As a gratis autumn publication, Fruhauf Music Publications has reissued *Jesse's Song: A Hymn of Peace (Duo for Carillon)*, an eight-page free composition for four-octave instruments and two players. The letter-sized PDF booklet is currently available from FMP's website home page Bulletin Board at www.frumuspub.net. It is featured along with numerous other titles that have been offered in previous seasons.

FMP will continue the release of occasional complimentary publications for various media throughout 2019-2020. Of note, in February of 2020, the score for *A Baroque Sonata* in three movements (for carillon, one player) will be posted. For more details, the descriptive notes are currently published and can be viewed online. For any and all questions, please email Eafruhauf@aol.com.

From the *Bulletin* Editor

Some members have reported that they did not receive Vol. 68 of the *Bulletin* which was mailed out in May 2019. If your copy did not reach you, please contact Kim Schafer (schaferk80@gmail.com) if you have not already done so.

Chime Master Practice Clavier

by Shannon Richards

“Don’t practice until you get it right; practice until you can’t get it wrong.” Immediate and frequent access to the Chime Master Practice Clavier and Sound Module in my home made it possible for me to pass the 2019 GCNA exam—and to do it well.

This midi electronic international standard practice clavier is fully touch-sensitive. The touch of the batons is adjustable. There are 49 wood (plastic optional) batons and 20 pedals (1½ octaves).

The Chime Master Sound Module included a ¼” stereo headphone jack, volume knob, and two 3-way switches: one for three different bell timbres and the other for octave preferences and has powered speaker connections on the back. The carillon bell sound at concert pitch was quite good and my preferred choice of practice timbre. Connecting the practice clavier to a midi-capable keyboard or computer is also an option.

Pros and cons:

This compact practice carillon is a quality instrument with excellent engineering, design, and construction. The baton key return has no springs, and the touch can be adjusted. The very few mechanical problems I had with the clavier were easily solved by making minor adjustments, such as tightening a bolt. I had no electronic problems at all. The limited pedal board range required me to access another practice carillon with the full 2-octave pedals. (Including the extra pedals to make it a full 2-octave would create a larger footprint).

Since the sound module had a great carillon bell timbre and powered a speaker, minimal hardware was required (less clutter and space). I highly recommend this item. The only con was that over the course of three years, twice it randomly quit and then started working again after a day or two. (Chime Master was informed of this issue so they could test this unit after I returned it.)

I am currently building my own practice carillon out of wood using CAD drawings by Pat Macoska based on Chime Master’s engineering and design and will be using their electronics. Pat recently built his own international standard 4-octave clavier with 2-octave pedals, with the addition of a low A#. Chime Master also produced the electronics for the added pedals.

From the time spent practicing, analyzing, and building, I’ve gained quite an appreciation for Chime Master’s outstanding mechanical and electronic engineering, not to mention the time needed to handcraft and assemble all of the many parts. This company produces a compact, quality practice clavier and a great sound module.

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