

# Carillon News



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Newsletter of the Guild of Carillonners in North America

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## 2022 GCNA Congress

by Joey Brink

The 79th Annual Congress of the Guild of Carillonners in North America will be held at The University of Chicago from June 16 to 19, 2022.

This year marks the 90th anniversary of the Laura Spelman Rockefeller Memorial Carillon at the University of Chicago. With 72 bells weighing 100 tons in total, the carillon is one of the two largest in the world by weight, alongside its sister instrument in New York City. We will be playing this carillon extensively throughout the Congress. In addition to the Rockefeller carillon, we will hear two mobile carillons in concert: the B.A. Sunderlin Bellfoundry's new chamber carillon, and Iowa State University's Campanile-Carillon Model.

An unprecedented 10 different masterclasses and workshops will be offered during Congress, in the afternoons on June 16, 17, and 18 during free blocks, at which time there will also be visits to Rockefeller and Bond Chapel Organs, as well as the Mitchell Tower change-ringing bells.

The registration fee includes all lunches and dinners during the congress, courtesy of our generous sponsors: B.A. Sunderlin Bell Foundry, McShane Bell Foundry, Olmsted Foundation, Royal Eijsbouts, International House Global Voices and Chimemaster

Performances throughout the Congress will feature many of our new Carillonner members from the classes of 2019, 2020 and 2021, alongside seasoned performers. We will hear four new pieces commissioned by Rockefeller Chapel to commemorate its 90th anniversary, new commissions by the Franco committee, prizewinning arrangements in the Warner contest, prizewinning compositions of the Olmsted contest, new publications and much more.

Hotel reservations are now available at the official 2022 Congress Hotel (The Study at the University of Chicago). See the GCNA webpage for a link to book the hotel within the GCNA block. There will be no other suggested accommodations as part of the Congress, though attendees are of course welcome to stay elsewhere.

You will not need a car during the Congress if you are staying at the Study Hotel or nearby. Shuttles will be provided from the Study Hotel to the banquet and to the post-Congress activities on June 19 and 20. If you are bringing a car, free street parking is available on the streets

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# Carillon NEWS

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

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## From the President's Corner



Spring, a time for renewal. Spring, a time for enjoying clear blue skies. Spring, a time for a deep breath of fresh crisp air. As spring breaks forth, I hope this time of year brings you a sense of calm and rejuvenation.

As many of you know, I'm based in Florida. I teach at the University of Florida during the fall and

spring semesters. We offer very few music classes here during the summer session, so, like all "school kids", I look forward to the end of the spring semester. Final exams? Check. Graduation? Check. I'm free! Summer awaits! Finally, a time to regroup and regain perspective.

I grew up in Minnesota and travel back home each May. Typically, I arrive when the farmers are preparing their fields. Are they planting corn or soybeans this year? Hmm, guess I'll have to wait to see what crop peeks through the dirt. As I walk on the gravel roads near my house, I gauge how the crops look. Is the soil too wet, too dry? Will the corn be knee-high by the fourth of July? I'm not a farmer, but I sure enjoy looking across these fields. Black soil turns into lush vistas of color. As I view the wide expanses of fields in southern Minnesota, my eyes cherish the various shades of green.

I love walking past these corn fields during the summer. I don't know that one can actually see the corn grow, but given the right temperature, yes, growth of 3-4 inches per day can happen. On a quiet day can I hear the stalks growing? By the time I leave in mid-August to return to Florida, the corn will have tasseled, and I

will have eaten my first sweet corn of the season. Planting, growth, crops. This, for me, is the promise of spring. What great potential is in those little seeds! This invigorates me. What revives you?

I welcome you to join me for some musical rejuvenation at the GCNA's annual Congress this summer at the University of Chicago. My friends, it has been a tough couple of years. Many within our guild have experienced illness, loss of loved ones, isolation, job loss, financial insecurity, political and social unrest. It has been a long time since we last gathered in person for our Congress (my goodness, was the Bok Tower Congress way back in 2019?) Our virtual gatherings have been invaluable and, thankfully, have helped us remain in touch during the past two years. This summer, we will gather once again, side-by-side, to hear live carillon performances, enjoy meals, reconnect with colleagues, and make new friends. I know that Joey Brink and the University of Chicago have put together an incredible schedule of events for June 16-19, 2022. Be renewed by masterclasses, workshops, new compositions, pizza, a banquet, brunch, and much more! The 79th Annual Congress of The Guild of Carillonneurs in North America and optional post-congress activities will energize you. Find the details here: <https://www.gcna.org/2022-Congress>.

Yep, my kind of town. See you in Chicago!

*Laura Ellis*

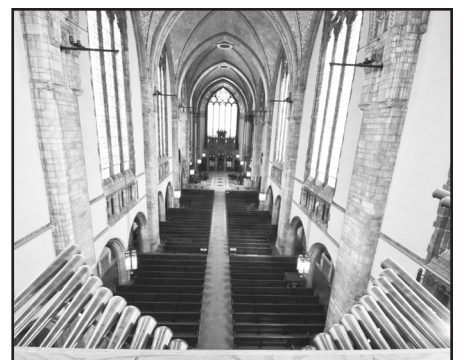
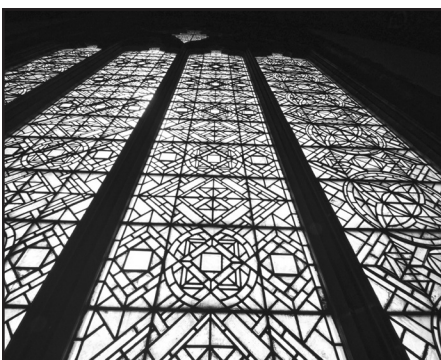
## CALENDAR

80th GCNA Congress, University of Chicago,  
Chicago, Illinois | June 16-19, 2022

surrounding the Study Hotel, including along the Midway Plaisance. The Study Hotel itself does not have a parking lot or garage.

If you are arriving by plane, you can fly into either O'Hare (ORD) or Midway (MDW). From the airports, you can either take buses or trains to Hyde Park, or a taxi or rideshare.

For more info about all other Congress-related matters, please contact the Congress hosts: Joey Brink, [jbrink@uchicago.edu](mailto:jbrink@uchicago.edu) (University Carillonist, The University of Chicago) and Mike Boyman [mboyman@uchicago.edu](mailto:mboyman@uchicago.edu) (Events Manager, Rockefeller Memorial Chapel).



# Meet the 2022 GCNA Board of Directors Candidates

The Nominating Committee is pleased to announce a slate of five candidates running for three open seats on the Board of Directors. Each seat carries a three-year term to commence in June 2022.

Candidates were asked to reflect on two strategic questions which form the basis of their narratives, as well as share information relative to their affiliate instrument(s) and volunteer activities within the GCNA.

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

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

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

## Meet the GCNA Board Candidates

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

***Q1: What motivates you to serve on the Board?***

***Q2: If elected, how do you plan to apply your expertise and background to further the mission of the GCNA?***



## **WESLEY ARAI**

**Q1:** Having served on the Board for the past three years, I have enjoyed the opportunity to give back to the organization that has given me so much in my 15 years as a member. It has truly been rewarding to take part in the behind-the-scenes work of the Guild, helping our organization expand its reach and become more connected, foster the artistic

development of its members, and secure its long-term well-being. This has been especially important and challenging during the unprecedented situation we have found ourselves in due to the COVID-19 pandemic.

**Q2:** By taking on various roles over a broad range of committees within the GCNA, I have been able to gain a well-rounded view of our organization, as well as insight into what fuels our shared passion for the carillon art and how we might continue to improve our members' experiences going forward. In my day job as an actuary, I find myself drawing heavily on analytical, technical, problem solving, and organizational skills. I feel that my experience within the Guild, technical skill set, and experience as a carillon educator would provide a useful and unique perspective to the Board. If re-elected to the Board, I would be honored to continue applying my perspective to the immediate issues that face our organization, while also looking forward and helping to ensure the long-term health of the GCNA, the engagement and development of its members, and fostering and promoting the carillon art.

### **Affiliate Tower(s):**

University of California, Santa Barbara, Carillonist, 2018 – present  
University of California, Berkeley, Associate Carillonist, 2008 – present

### **GCNA Activities**

Treasurer, 2019 – present  
Member, Board of Directors, 2019 – present  
Chair, Board Subcommittee on Finance, 2021 – present  
Member, Ad Hoc Committee for Strategic Thinking, 2018-2019  
Juror, Associate Carillonist Examination Committee, 2018 – present  
Member, Finance Committee, 2019 – present  
Member, Heritage Music Committee, 2014 – present  
Member, Johan Franco Composition Fund, 2015 – present  
Member, Music Publications Committee, 2015 – present  
Member, Publications and Website Committee, 2021 – present  
Juror, Ronald Barnes Memorial Fund, 2017-2020



**JESSE RATCLIFFE**

Q1: My first experience with the carillon was haphazard at best. The carillon at my Alma Mater was controlled by a clunky automatic player and there were limited resources available to understand the instrument. I am motivated by the opportunity to minimize such awkward encounters in order to grow an appreciation for the instrument and add to the ranks within the guild.

Q2: There is no greater joy than introducing this mystical instrument, which serves as a source of entertainment, community pride, and inspiration, to someone that has never heard the carillon. My tenure at Luray was focused on reviving long held traditional programs and expanding on new programs. I hope to bring that experience to create relationships between the GCNA and novice carillonners by constructing educational resources for novice carillonners; assist with the creation of regional gatherings and carillon internships for students, similar to my program at Luray 2018 & 2019; and establish connections with those at dormant towers.

**Affiliate Tower(s):**

Concord University, Athens, WV, Carillonner, 2006 –2010  
Luray Singing Tower, Luray VA, Carillonner, 2014- 2020  
McMurry University, Abilene, TX, Carillonner, 2021 - present

**GCNA activities:**

Juror, Barnes Committee, 2019 & 2020



**TIFFANY NG**

Q1: One of my primary missions as a carillonist is to help our community of players and learners, as well as the repertoire available to us, become as diverse as our many intentional and incidental listeners. As an educator, I am committed to fostering just and equitable experiences for all carillon players, learners, and listeners, including underrepresented minorities, Indigenous peoples, and gender non-conforming folk. Inspired and supported by our carillon colleagues, my recent projects have included Florence Price and Civil Rights Movement score collections, commissions of music by Navajo and Black post-Apartheid composers, and bibliographies of African American music and music by women, nonbinary, and transgender composers. I would be honored to bring principles and best practices I've learned to the GCNA Board in service of our membership.

Q2: The GCNA has benefited from outstanding recent leadership and has the resources to keep developing in creative and transformative ways. At mid-career and actively advising the office of the provost at U-M, I have experience with the bold and sometimes challenging decision-making necessary for senior leadership, while also working daily with the most recent generation of carillonists and listeners, who have important values, expectations, and global concerns. I would seek out and synthesize a broad spectrum of GCNA perspectives, including underrepresented voices, to guide my contributions to the Board, while pledging to be frank in my critiques wherever the GCNA needs work. Furthermore, I would encourage the foregrounding of community building and engagement and of mental health and wellness in Board decisions.

**Affiliate Tower(s):**

University of Michigan, Carillonist, 2015-present

**GCNA activities:**

Chair, Archives Committee, 2020-present  
Member, Johan Franco Composition Fund, 2016-present  
Chair, Directory Committee, 2010-2017



**TIN-SHI TAM**

Q1: The past two years certainly posted many challenges and unleashed different opportunities for us to reach out and reflect. Being able to serve on the board and work together to explore possibilities, to examine obstacles, and to support the community and the mission of the Guild is an honor and privilege.

Q2: As a member of the GCNA and serving on various committees for over 25 years, I believe cultivating collective knowledge from divergent ideas while honoring the past is a valuable asset. In this regard, I am planning to team up with the board and Guild members to establish pragmatic strategies with a commitment to diversity, equity, and inclusion. By working together, we will foster a partnership within communities, create pathways to make the carillon art accessible to more people, encourage the improvement of the working environment for carillon players, provide resources for professional development, and promote quality carillon music. I look forward to this opportunity to serve and to advance the carillon art with your support. Thank you.

**Affiliate Tower(s):**

Iowa State University, Carillonneur, 1994-present

**GCNA activities:**

Member, Associate Carillonneur Exam Committee, 2017-present

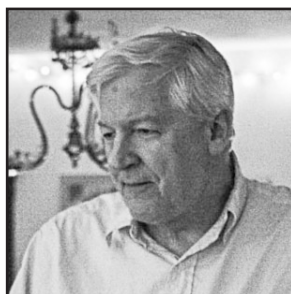
Member, Carillonneur Exam Committee, 2000-2003, 2008-2010, and 2021-present

Member, Johan Franco Composition Fund Committee, 2000-2011

Member, Board of Directors, 2000-2003

Host, GCNA Congress, 1999

Host, Midwest Regional Carillon Conference, 2015



**JOHN WHITESIDE**

Q1: The bells excite me, and always have. Supporting people as they learn to play the bells, encouraging new compositions and discovering new projects for our members are all great things to do. Still, after a lifetime spent in music it was exciting, during the pandemic when our church was closed, to be asked to play the bells every Wednesday at noontime. The town’s reaction was fantastic: people spoke about the hope and joy the bells brought to them whenever they heard them. The recitals were so popular that they are now a regular part of our musical offerings, and serve as a beacon that shows how all of our hard work

to play the bells moves, motivates and brings joy to all those who hear us play. We should be proud of that achievement.

Q2: I am a relative newcomer to the GCNA and the carillon, but having been Dean of the Boston AGO chapter, helped run their National Convention in 1990 as Executive Secretary, and served on their Executive Board, I have the bandwidth and experience in this form of leadership that could be very helpful. Serving on the board would amplify our efforts to introduce others to our instrument, but more importantly would enable us to explore together new ways to serve our membership, making our craft more visible, more exciting, and more supportive both for the members of the Guild and for those communities that are served by our towers.

**Affiliate Tower(s):**

Carillonneur at St. Stephen’s Church, Cohasset, MA (2015)

**GCNA Activities:**

Honorary Photographer, GCNA congress (2019)

Host, Northeast Regional GCNA symposium (2021)

## News from the Associate Carillonneur Exam Committee

By Jim Fackenthal and the ACE Committee

Since the last issue of Carillon News, the Associate Carillonneur Exam (ACE) Committee has advanced seven carillon players to AC member status. Congratulations to the candidates and many thanks to their teachers and members of the ACE Committee.



**BRIDGET LI** is a third-year undergraduate at the University of Chicago studying Statistics and Economics. After a brief stint as a youth symphony flautist, they rediscovered their fascination with music in college through the UChicago Guild of Carillonists, where they now

study under University Carillonneur Joey Brink. In their free time, they enjoy following competitive figure skating, attending indie concerts, and spending as much time outside as the formidable Midwestern weather permits.



**ZOE LEI** is a second-year doctoral student in Sacred Music (Organ Performance) at the University of Michigan, studying with James Kibbie and Todd Wilson. She studies carillon with Tiffany Ng and harpsichord with Joseph Gascho. She won second prize at the 2021 Hong Kong Young Organist

Competition (American Guild of Organists). She is also the co-winner of the national American Guild of Organists Commissioning Project (2021-2022). In 2021, Zoe was selected for the annual "20 under 30" list of Diapason Magazine for her organ, carillon, and harpsichord achievements. She is currently appointed as the Music Director at St. Luke's Episcopal Church (Ypsilanti, Michigan). She regularly gives organ recitals in the United States, Canada, and Hong Kong. As an arts entrepreneur, she formed the IZR organ trio with Ryan Chan and Ivan Leung to promote a wide range of organ works. Her recent recital appearances include the University of Michigan Organ Conference and the annual Congress of the Guild of Carillonneurs in North America, and she offers weekly carillon recitals at Lurie Tower (Ann Arbor, Michigan).



**EMILY NIGRO** is a third-year undergraduate student at the University of Chicago studying Environmental Science and Astronomy & Astrophysics. Emily is from Berea, Kentucky, where she played piano in a rock band. She joined the UChicago Guild of Carillonists and began

studying carillon with Joey Brink in her first year of college. When she is not performing, Emily enjoys playing soccer, completing New York Times mini crosswords and encouraging her friends to attend carillon tours.



**NEIL YAO** is from the Canterbury School in New Milford, CT, where he studies with Mrs. Sarah Armstrong and plays the José M. Ferrer Memorial Carillon. Neil is one of the original founders of Canterbury's Carillon Guild and frequently mentors novice members. Neil particularly enjoys

making his own arrangements of pieces he likes, including "Merry-Go-Round of Life" from Hayao Miyazaki's movie *Howl's Moving Castle*, as well as sea shanties like "The Wellerman" and "Leave Her Johnny." He enjoys playing "When the Saints Go Marching In" to celebrate athletic victories, or "Spooky Scary Skeletons" to accompany faculty children trick-or-treating. In his college application process, Neil prioritized schools with active carillon guilds and looks forward to continuing his passion for the instrument in college and beyond. Below the tower, Neil also enjoys performing in theater and singing in Varsity Voices, Canterbury School's a cappella ensemble.

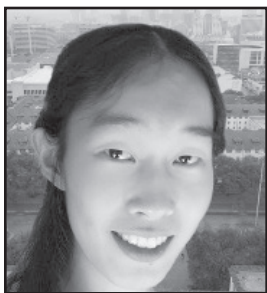


**KEVIN LIEBERMAN** performs weekly recitals on the 53-bell Charles Baird Carillon at the University of Michigan and has studied carillon with Dr. Tiffany Ng and Dr. Pamela Ruiter-Feenstra. He is a Robotics PhD Candidate at the University of Michigan, graduating in April 2022.

A past leader of Michigan's Jewish graduate student community, Kevin received the University of Michigan's Graduate Student of the Year Leadership Award and the College of Engineering Harry B. Benford Award for Entrepreneurial Leadership. Kevin



combined his interests in community leadership and carillon by receiving a grant from the Schusterman Family Philanthropies' ROI Community Initiative to arrange Jewish pieces for the carillon. He has performed thematic programs for Holocaust Remembrance Day and Jewish holidays, and he is an active member of the Carillon Guild at the University of Michigan. Kevin plans to travel around Europe and the United States this summer after completing his doctorate, and then return home to the Washington, DC area to work in industry.



**MOLEIZHANG** is a fourth-year music composition student at the University of Texas at Austin and an EMT student at Austin Community College. Originally trained in piano, she began composing at age 13, inspired at first by Central Asian folk music, and later by classical and jazz influences. Zhang began playing carillon in 2019 and is a student of Alex Johnson. Her new website, [thecarillonproject.com](http://thecarillonproject.com), offers resources to help composers write new music for the carillon. Aside from music, her interests include language revitalization, inline skating, and rare fruits.



**CHIEKO TANAKA** received her MD degree from the University of Occupational and Environmental Health in Kitakyushu City, Fukuoka Prefecture, Japan in 1990, and was a board-certified occupational physician in Japan before moving to Canada in 1998. Upon submitting a thesis entitled, "Shall Chopin's pieces be played with a Chopin-sized Keyboard? – A cohort study on pianists' pain," in 2011, she obtained a Master's degree in Occupational Health and Safety from McGill University. She has received piano instruction intermittently since childhood, and has served as an accompanist for the Japan Women's Choir in Ottawa. In her childhood she felt surrounded by church music and the sounds of church bells, but only recently did she discover the carillon as a concert instrument. She is also very proud to complete the Carleton University Certificate in Carillon Studies program in the spring of 2022.

## Events Committee Update: Congress Scholarships, Fall/Winter Gatherings, Webinars

*By Roy Lee*

When the Board decided in 2019 to establish a Board subcommittee to coordinate Congress planning, we could not have imagined that the mandate of the subcommittee would evolve so quickly to encompass webinars, grants for fall/winter gatherings, and more. We have settled on "Events" as the name of the Board subcommittee. The current chair is Roy Lee (Board Class of 2022), with members Julianne Vanden Wyngaard (2023) and Linda Dzuris (2024). You can write to the committee at [events@gcna.org](mailto:events@gcna.org)

### Congress Registration Scholarships

The Guild offers Congress registration scholarships for the following two groups of members: first-time attendees and new Carillonneur members. To be eligible for either scholarship, you must be a North American resident and a member of the GCNA. You must not be receiving reimbursement for your registration fee from another source. For the first-time attendees scholarship, you must have never attended an in-person GCNA Congress before. For the new Carillonneur members scholarship, you must have passed your advancement exam in 2018, 2019 or 2020.

If you are applying for a scholarship, do not register for Congress until you receive approval for the scholarship. Exact deadlines and application procedures will be available at: <https://www.gcna.org/grants-attend-congress>.

### Grants for Fall/Winter Gatherings

A new funding program was created last year to offer \$750 grants to hosts of fall/winter carillon gatherings that feature masterclasses as a central component of the event. Three hosts were awarded grants after submitting applications by last year's

*continues on page 13*

# Old Bells - New Tower: The Restored Carillon in Corpus Christi, Texas

by Loyd Lott



oilman Charles “Gus” Glasscock.

The erection of the new tower and existing 51-bell carillon at First Baptist Church in Corpus Christi, TX, was completed in September 2021. A ribbon-cutting ceremony was held on October 3 for the news media and community. The dedication concert was played by Karel Keldermans on November 7. The program featured Van den Gheyn, Sousa, Rachmaminoff, Courter, and a number of other familiar tunes.

The 51 bells were cast in the Netherlands by the Royal Eijsbouts Bell Foundry and shipped by barge to the port of Corpus Christi in 1976. The tower was also built by Eijsbouts and assembled on the grounds in front of the church by three technicians from Eijsbouts and one technician from Schulmerich in Pennsylvania. The dedication of the original tower and carillon was played by Lowell Smith, University Carillonneur at The University of California at Riverside, on November 21, 1976. Church member Lucille Glasscock donated the funds for the original tower and bells in memory of her late husband,

Loyd Lott, Organist and Carillonneur at First Baptist Church, played the carillon after church services, weddings and funerals, and hosted a summer recital series until 2002, when one bell fell onto the playing cabin roof. Upon inspection, the frame holding the bells had so much corrosion from the salt atmosphere that the bells had to be taken down and stored. Eventually, the tower had to be removed completely for safety concerns in November 2015.

The church began a campaign to raise the funds needed to rebuild the tower and refurbish the bells. With the help of the Corpus Christi Bell Tower Foundation, enough funds were raised to have the Verdin Company, of Cincinnati, Ohio, build the new stainless-steel tower and reinstall the bells.

The tower is now singing again after 19 years. The playing cabin has an easy-to-play new clavier, electric adjustable bench, electric remote hatch opener, remote-controlled HVAC system and a controller for the Westminster quarters and hour strike.

The Texas Regional Carillon Conference will be held at First Baptist Church on Friday and Saturday, October 14-15, 2022. Everyone is welcome to attend. More information on registration and other details will be forthcoming. We hope many of our “Ornery” Texans and carillonners will make plans to see this beautiful iconic landmark in Corpus Christi, the “Sparkling City by the Sea”.

# TAKE NOTES: Awards, Exams, and Education

## All Aboard!

by Amy Brandau

The Iowa State University Student Carillon Leadership Council presented a magical journey aboard the Polar Express to the North Pole on December 3, 2021. Five carillon students, along with Cownie Professor of Music (University Carillonneur) Tin-Shi Tam, carillon alum Amy Brandau and several additional students collaborated to bring alive the story of the Polar Express. It all took place inside the Biorenewables Complex on the Iowa State University campus, where the audience was protected from the harsh Iowa winter. How is such a feat possible? Creativity, and a new musical instrument on campus: a 1:5 scale replica of the Iowa State campanile and a 27-bell carillon modeled after the Stanton Memorial Carillon.

A major limitation of our 122-year-old carillon is accessibility (as is the problem for most carillons). In spring 2015, an idea came up to build a portable and fully functioning carillon to educate the community, as well as provide additional performance and practice opportunities for students. More importantly, it would be a collaborative project between students, staff and faculty. The model was built by cross-disciplinary academic teams of undergraduate students from the Colleges of Design and Engineering, as well as carillon students. These teams designed and assembled the model under the supervision of faculty members from their respective colleges. The carillon was built by Meeks, Watson & Company.

The carillon model was unveiled at the Bells of Iowa State 120th Anniversary Concert in Fall 2019. Though we could not have predicted the timing, the completed model gave students the opportunity to perform safely during the COVID-19 pandemic. Students switched from performing in the small space of the Iowa State Campanile to a large atrium. The Department of Agricultural & Biosystems Engineering graciously offered to house the model in the new, state-of-the-art Sukup Atrium. Every day, students, faculty, staff and visitors walk past the model and have the opportunity to learn about the rich history of the carillon.

The pandemic also challenged us to find new ways to share our music. We learned through trial and error how to stream concerts to a live audience on Facebook (@isucarillonsociety). Using an iPad and tripod, we have livestreamed several lunchtime concerts throughout the last two academic years.

In addition to raising awareness about the carillon instrument, the model has given musicians an opportunity to think outside the box when planning concerts as they did for December's Polar Express to the North Pole event. The themed concert, selected by student vote, featured the carillon with soundtrack, voice, beatbox and other musical instruments. Between the musical selections, the Polar Express story was read by student performers. The concert concluded with a medley by the entire ensemble, including a cell-phone flashlight wave by the ensemble and audience.

A highlight of The Polar Express concert was a gift unveiling, as the Technology Systems Management capstone students presented the carillon model adjustable bench, one more piece of the model project. Audience members left with their own gift, a jingle bell.

The carillon model serves to extend the legacy of Iowa State's beloved Campanile and the Stanton Memorial Carillon to new audiences. It will be used to educate Cyclones and friends at various university events and outreach programs, while continuing to serve as a performance instrument. You are invited to see the carillon model for yourself at the Guild of Carillonneurs in North America's Congress at The University of Chicago in June 2022.



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# FESTIVALS & REGIONALS

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## The 2021 Texas Regional

by Austin Ferguson

After a year off thanks to the COVID-19 pandemic, the best weekend of the year—the Texas Regional Carillon Conference—was back in full swing last fall. Alex Johnson and The Guild of Carillonneurs at UT Austin hosted the 28th Texas Regional at The University of Texas at Austin on October 22-23, 2021. The event was held in part thanks to the GCNA's regional gathering grant.

The conference kicked off with open tower time on the famous UT Tower, home of Texas' largest carillon. The Kniker Carillon contains 17 bells from the Meneely foundry in Watervliet, NY, and 36 from Petit & Fritsen. The bells were installed in 1936 and 1987, respectively. The instrument is named after Hedwig Thusnelda Kniker, an early graduate of the University's geology program and a seminal figure in early 20th century geology, who bequeathed the money for the P&F bells to be installed in her will.



The first formal recital featured Alex Johnson and members of the UT student guild, with selections ranging from original compositions to familiar favorites from *The Beatles*. Personally speaking, it was a treat to hear this instrument from the ground—even though I played for four years in undergrad, I almost always heard it from up in the playing cabin. We had perfect weather and gorgeous sunshine while we sat on bleachers on the South Mall, directly in front of the Tower.

Kim Schafer was the first guest recitalist. Her program consisted entirely of Carlo van Ulf's arrangements from *The Nutcracker*, which sounded lovely on the bells, which have a very light, bright

timbre. I was the next guest recitalist, with a program entitled "From the Lone Star to the North Star" that featured arrangements and compositions originally written for either the Kniker Carillon or the Rochester Carillon at Mayo. Alex's idea to bring back two former UT carillonneurs was a touching gesture and I know we were both grateful to be back on that particular bench.

We all departed in groups for dinner at local restaurants near campus, excited to chow down on some local cuisine and get back together the next morning. I went to my favorite Austin staple, Kerbey Lane Cafe, and was grateful to get some good Texas queso.

The next morning, we gathered in the Flawn Academic Center, a multi-use building next door to the Tower. Attendees had an exciting morning listening to lectures from Alex on Roy Hamlin Johnson's "Meanders", a video lecture from Jesse Ratcliffe on bringing dormant carillons back to life, and from Loyd Lott on the re-towered Glasscock Memorial Carillon at First Baptist Church of Corpus Christi. Loyd announced that the 2022 Texas Regional would be held there, promising an exciting weekend of bells, sea air, and good companionship.



The Regional closed with the traditional group picture, followed by the informal members' recital, though the photo was a bittersweet moment for regular attendees. Pieter Blonk, the unofficial Texas Regional photographer, had passed away at age 58 in November of 2020. We all missed him (and his miraculous ability to get us all together and photographed in record time). The recital gave everyone one last chance to play the carillon before we all parted ways until next October.

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## Promoting the Guild at Summer Recitals

by Scott Hummel

Spring is now in full swing, and it won't be long before audiences gather around your tower for a summer recital. Your recitals are an excellent opportunity to promote the Guild and the carillon art in North America. Besides your local audience, recitals can draw crowds of visitors and vacationers hearing the carillon for the first time.

We invite you to include information about the Guild on your programs, websites and social media, and in person at your towers and recitals. Our website now includes a section on where to listen to carillon performances, both online and in-person. Your recital could be the start of a new carillon listener's journey to finding the instruments near them.

For those who already promote their towers or performances on Facebook, consider using our hashtags #GCNA, #carillon and #bells, and tagging us with @theGCNA in your posts. Don't forget to share your Congress photos, videos, and experiences with us using this year's congress hashtag #GCNA2022.

from **Event Committee Update**, page 9

deadline of August 1. Two regional events were held in October 2021. The Northeast Region event was hosted at St. Stephen's, in Cohasset, MA, and the Southwest Region event (the Texas Regional Carillon Conference) was hosted at The University of Texas at Austin. To learn more about this grant program, visit: <https://www.gcna.org/Grants-for-Fall-Winter-Gatherings>.

### Webinars

Since June 2020, the GCNA has hosted a dozen webinars covering a great variety of topics. Webinars are advertised in the bi-weekly e-newsletters as well as the Webinars webpage: <https://www.gcna.org/webinars>.

On that same webpage, members can view past webinars that were recorded. Also on that page is the online form for proposing presentations for the year-round webinar series. Student presentations are very welcome - e.g. term papers on carillon-related musicological topics; Associated Carillonneur Exam history assignments if you chose to conduct original research beyond the basic requirements, etc.

## The Carillon Is Featured on Wikipedia

by Liam Flood

On November 22, 2021, the Wikipedia article on the carillon (<https://en.wikipedia.org/wiki/Carillon>) appeared on the front page of the online encyclopedia as “Today’s Featured Article.” It received over 27,000 views that day, and several thousand in the days following, making it a monumental weekend of publicity for the instrument.

Wikipedia has had an entry on the carillon since 2002, but for the majority of its history, it had been in awful shape. The article was far from comprehensive, lacked any cohesive flow and for the last 14 years was flagged with a banner notifying readers that it was poorly cited. Early last year, I decided to get the article to meet the wiki’s highest set of quality standards. The process consisted of four formal peer reviews and a request to appear on the front page, all of which gave other editors the opportunity to contribute to my effort.

Even while in its low-quality state, the article has been viewed an average of 10,000 times each month since July 2015 (the earliest month of data Wikipedia provides on this statistic). For comparison, the homepage of the GCNA website averages around 1,000 monthly views, much of which represent us members. Improving this article was a clear opportunity to provide free, high-quality information on the carillon to thousands of readers each month.

Given that encyclopedias merely summarize existing knowledge, this effort would not have been possible without the high-quality material that the worldwide community of carillon scholars has published. As Wikipedia is freely maintained by volunteer editors, I encourage you to improve this article and other articles concerning carillons with reliably sourced information.

In addition to the article on the carillon, the articles on Ronald Barnes , Jacob van Eyck , Matthias Vanden Gheyn , and the De Gruyters carillon book have also been vastly improved, though they did not appear on the front page as described above.

## New Music from Mayo Clinic

by Austin Ferguson

Mayo Clinic is pleased to announce two new compositions for carillon: “Cloudlands” by Laura Brackney, and “The Great Bronze Doors” by Joey Brink. Both scores will be available for download, free of charge, in Fall 2022.

“Cloudlands” was commissioned by the Mayo Clinic Dolores Jean Lavins Center for Humanities in Medicine as the 2022 composition in the *Music for Mayo Carillon Music Series*. In the composer’s own words, “This piece was inspired by the process of loss and acceptance. The music works to reconcile the differences between a persistent ostinato and freer, wave-like gestures. Competing materials drift against each other, merge, and condense before ultimately dissipating peacefully. The amorphous harmonic language represents clouds of bells which collide and blur into each other. Cloudlands: a place of dreams, of ‘impractical speculation’, of unreal skies.” Brackney is a seasoned composer and is completing her DMA in Composition at Arizona State University. Her previous works for carillon include “Austin’s Wind Chimes”, commissioned by Austin Ferguson for the 78th birthday of the UT Austin Tower in 2014 and published by American Carillon Music Editions.

“The Great Bronze Doors” was commissioned jointly by the Mayo Clinic Dolores Jean Lavins Center for Humanities in Medicine and Mayo Clinic Heritage Days in recognition of a generous gift by the Sisters of St. Francis and the Rauenhorst family, enabling the installation of top-of-the-line recording and broadcasting equipment in the Plummer Building belfry, allowing carillon recitals to be livestreamed. “My composition for Mayo Clinic, titled ‘The Great Bronze Doors’, is a six-movement work centered around the doors to the Plummer Building, which serve as the ceremonial heart of Mayo Clinic. The bronze doors weigh 4,000 pounds each, are steeped in tradition, and are extravagantly decorated with symbols related to education, maternity, sciences and arts, Native American history, nature, animals, and more. Each of the movements will relate to the imagery and history of the doors,” Brink noted. Brink will finish his tenure as Carillonist at The University of Chicago this fall before beginning his new role as University Carillonist at The University of Denver.



2021-2022 COMMITTEES	CHAIRPERSON	MEMBERS
Archives	Tiffany Ng	Joy Banks, Hunter Chase, Scott Orr     Archivist: Sam Russell
Associate Carillonneur Examination	Jim Fackenthal	Wesley Arai, Linda Dzuris, Laura Ellis, Tin-Shi Tam
Ronald Barnes Grant	Linda Dzuris, Carolyn Bolden	<i>Committee member:</i> David Hunsberger <i>Jury:</i> Jonathan Lehrer, Judy Ogden, Michael Solotke, Lynnette Geary and Tiffany Lin (alternates: Robin Austin and Emily Moody)
Bulletin	Kim Schafer	Katherine Loesser, Simone Browne, Oliver McDonald, Rachel Perfecto, Xiaoying Pu, Shannon Richards, Chuyi Zhu, Julie Zhu
Carillon News	Austin Ferguson, Carrie Poon	Margaret Angelini, Roy Lee, Judy Ogden, Elisa Tersigni
Carillonneur Examination	Jeremy Chesman, Margaret Pan	<i>Jury:</i> Kipp Cortez, David Hunsberger, Jonathan Lehrer, Carol Jickling Lens, Patrick Macoska, Mark Lee (alternate), Tin-Shi Tam (alternate)
Emerging Artists Grant Administration	Roy Lee	Margaret Angelini, Joey Cotruvo, Lynnli Wang
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Johan Franco Composition	Joey Brink, Thomas Lee	Margaret Angelini, Wesley Arai, Amy Johansen, Alex Johnson, Dave Johnson, Tiffany Ng
Heritage Music	Joy Banks, Andrea McCrady	Wesley Arai, Jaime Fogel, Richard Giszczak, Lisa Lonie, Carla Staffaroni, Mitchell Stecker
Legal	David Hunsberger	Austin Ferguson, Sally Harwood, Sue Jones, Roy Lee
Music Publications	Laura Ellis	<i>Arrangements and Transcriptions Subcommittee:</i> Alex Johnson (Chair/non-voting), Vera Brink, Richard Giszczak (typesetting/non-voting), Scott Hummel, Gordon Slater, Tim Sleep <i>Original Compositions Subcommittee:</i> John Gouwens (Chair), Wesley Arai, Sharon Hettinger, Edward Nassor <i>Committee Member:</i> Lynnli Wang (copyright/non-voting)
Nominations	Lisa Lonie	Margaret Angelini, Joey Brink, Wylie Crawford, Margaret Pan
Professionalism, Diversity, Equity and Inclusion	Elisa Tersigni	Eva Albalghiti, Jeremy Chesman, Michelle Lam, Jon Lehrer, Pamela Ruitter-Feenstra, Elisa Tersigni
Public Relations/Website	Roy Lee, Tim Sleep	Corresponding Secretary (currently Lynnli Wang), Scott Hummel (PR/Marketing), Austin Ferguson, Elisa Tersigni, Wesley Arai, Liam Flood
Tower Construction and Renovation	Patrick Macoska	
Sally Slade Warner Arrangements & Transcriptions Competition Committee	Ellen Dickinson	Margaret Angelini, Michael Solotke, Scott Orr, Minako Uchino and Lynnli Wang Hunter Chase (secretary)
WCF Delegation	Carol Anne Taylor	Joey Brink, Andree-Anne Doane, Linda Dzuris
2022 Congress	Joey Brink	Rockefeller Chapel, University of Chicago, Illinois
2023 Congress		TBD
Board Subcommittee on Events	Roy Lee (2022)	Roy Lee (2022), Julianne Vanden Wyngaard (2023), Linda Dzuris (2024)
Board Subcommittee Membership	Caroline Poon (2022)	Caroline Poon (2022), Emily Moody (2024), Austin Ferguson (2023)
Board Subcommittee Finance	Wesley Arai (2022)	Wesley Arai (2022), Roy Lee (2022), Linda Dzuris (2024)

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