

Carillon News



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Newsletter of the Guild of Carillonneurs in North America

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From the President's Corner



Daylight Savings Time. Love it or hate it, this annual spring ritual reminds us that summer is on the way. Soon we will enjoy bright sunshine and warm summer nights. Anticipation begins for festive celebrations with family and friends. Ah, I love the opportunity that summer provides to kick back and relax!

If you have the joy of planning a summer recital series, don't forget to add performance dates to our GCNA recital calendar. Here's how to find the page on gcna.org: navigate to the "Listen Up" pulldown menu and click on "Listen to Carillon

Music – In Person." Scroll to the bottom of the page and you'll find information on how you can submit your recital information to our database of listings. Are you traveling this summer? Why not catch a carillon recital while you are on road? This valuable resource can assist in finding carillon recitals near you.

Summer also brings the joy of vacations. I hope your travel plans will include a visit to St. Stephen's Church in idyllic Cohasset, Massachusetts. The 80th Annual Congress of The Guild of Carillonneurs in North America is set for June 14-17 (with pre-Congress events on the evening of June 13). Don't forget to consider adding a post-congress trip (Norwood or Wellesley) to your itinerary. More details may be found on the GCNA website: <https://www.gcna.org/2023-Congress>.

The historic carillon at St. Stephen's contains Gillett and Johnston bells dating from the 1920s. A renovation and enlargement in 1989 increased the instrument to 57 bells. Did you know that our 1996 congress was held in Cohasset? The '96 congress was hosted by the gracious Sally Slade Warner, namesake of the GCNA's Sally Slade Warner Arrangements & Transcriptions

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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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Competition. One of the recitals at this year's congress has a theme of "Music from the Catalogue of Sally Slade Warner" – I can't wait to hear her music performed on this instrument!

Newer to the Guild? Perhaps 2023 can be your first Congress (don't forget to apply for a first-time attendee grant). Are you a Congress veteran? If so, what are your Congress memories and highlights? When did you attend your first Congress? My first Congress was the 2004 Congress at Culver Academies in Culver, Indiana. No surprise, I have too many Congress memories to count. These annual GCNA gatherings are a wonderful opportunity to network with colleagues, attend a few workshops, and hear wonderful carillon music. Join me to make some memories in Cohasset!



CALENDAR

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



GCNA Election of Directors



LAURA ELLIS is Associate Director and Professor in the School of Music at the University of Florida where she teaches carillon, organ, and courses in sacred music. She is graduate of Luther College (Decorah, IA) and holds the MM degree in church music and the DMA in organ performance from the University of Kansas. While in residence at KU, she studied carillon with Albert Gerken. Ellis earned her carillonneur membership in the GCNA at the Naperville congress in 2010 and has performed throughout the United States, the Netherlands, Canada, and Australia. In addition to chairing the Music Publication Committee, she served on the GCNA board from 2009-2014 and is currently completing her 2021-2023 term. For more details about the carillon program at the University of Florida, please visit www.arts.ufl.edu/carillon.

2023 Board Candidate Statements

What motivates you to serve on the board?

As an educator, I wish to assist the GCNA in its goal of supporting "the development of proficient carillonneurs." I feel that it is important for me to volunteer my time to support this goal and the other missions of the organization. Board service is my way of saying 'thank you' to the organization for the invaluable guidance and mentorship I have received from its membership.

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

Individuals that love the carillon need community. For many of us, our closest colleague may be many hours away. Often, work opportunities take us to locations where we are not able to hear or play the carillon for years. How can all of us remain engaged with the instrument we cherish? Our annual congress is a wonderful way to interact with colleagues, but how can we assure that those not able to attend congresses stay connected to the GCNA?

My return to the GCNA board in 2021 came at a time when the best way to gather was through the virtual "experiment." While not my favorite way to communicate, it is obvious that virtual meetings are here to stay. So, why not use this technology to our advantage? I had the opportunity to host a number "GCNA Socials" during the pandemic. These times provided a forum to share ideas and connect as a carillon community. As a member of the membership sub-committee of the board, I have been involved in many "Meet the Board" zoom sessions for new members. I would love to continue this outreach and, perhaps, expand these sessions to include virtual meetings for specific constituencies (college students, people associated with 2-octave instruments, non-performing members, etc.). Our members have numerous talents, and the membership sub-committee seeks to match individual gifts with organizational needs. If elected to another term to the board, I would like to explore ways to engage our entire membership in the GCNA's goal of promoting the carillon art.

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SCOTT HUMMEL

Carillon Activities:

Instructor of Music Theory (Faculty), North American Carillon School, 2020-Present

GCNA Activities:

Member, Barnes Scholarship Committee, 2016-2017

Chair, Ad hoc Marketing Committee, 2017-2018

Voting Member, Arrangements Subcommittee, 2017-Present

Member, Public Relations/Website Committee, 2018-Present

Scott Hummel is active in the GCNA by serving on multiple committees. He has previously served on the Barnes Scholarship Committee and as the Chair of the ad-hoc Marketing Committee. He currently serves as a voting member of the Arrangements Subcommittee and as a member of the Public Relations/Website committee. He is a graduate of Lebanon Valley College, where he studied music composition and audio and music production. Hummel also serves the greater carillon community as the Music Theory Instructor of the North American Carillon School.

2023 Board Candidate Statements

What motivates you to serve on the board?

Over my seven years as a GCNA member, it has been a pleasure to serve throughout our organization. When I began composing, the GCNA was a place of support and education about the incredible capabilities of the carillon. I am honored by the opportunity to give back to the organization that welcomed and supported me. One of our organization's strengths is our membership's broad backgrounds and perspectives, and I am eager to collaborate to grow our reach and better serve all of our members. I look forward to the opportunity to take part in many additional facets of the Guild's work behind the scenes with our dedicated leadership.

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

Having led the Guild marketing and social media since 2017, it has been my objective to raise public awareness of our organization's diverse membership, resources, and mission. As a composer and audio engineer, I blend musical and technical elements into my everyday work and teaching. I desire to bring this approach and perspective to the GCNA Board to continue to expand our offerings for all members—from performers and composers to bellfounders and community partners. I plan to continue to publicize our colleagues and the carillon art while working with our leadership to identify future opportunities for the organization and individual members and towers. While staying rooted in our rich history, I will strive to ensure the Guild remains a relevant, welcoming, and viable organization for everyone for years to come.



MICHELLE LAM

Towers Associated With

University of Michigan, Ann Arbor

Grosse Pointe Memorial Church

GCNA Related Activities

PDEI Committee, 2020-current

Barnes Grant, 2020 Recipient

Carillonneur, 2022

Michelle Lam began her carillon studies at Wellesley College, where she graduated as an economics and mathematics major. She continued her studies at the University of Michigan and will graduate with her PhD in economics in August 2023. In 2022, she attained Carillonneur status in the GCNA at the Chicago Congress. While in Ann Arbor, she also became resident carillonneur at Grosse Pointe Memorial Church, the long-time carillon home of another Wellesley alum, Phyllis Clark Webb.

2023 Board Candidate Statements

What motivates you to serve on the board?

I am a PhD economist by training, and strongly believe in making decisions driven by data. I have collected such data myself in the North American Carillon Community Survey in order to better understand how intersectional identities have affected participation and experiences. I hope to bring such energy as a Board member by increasing information transparency across the organization and encouraging best practices as supported by research.

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

I have worked in public policy institutions and in a consulting capacity as an economist for both technical and non-technical clients. Because of this, I am familiar with the concerns of a public-facing organization, am able to clearly communicate data-driven thought processes and results to people from various backgrounds, and work with various stakeholders to implement solutions. Moreover, as a musician hobbyist with extensive experience in student guilds and churches, I bring a valued minority perspective to the Board. I will use this viewpoint to continuously advocate for those of us who participate in carillon but are not involved full-time with music and may not have a permanent home base.



JESSE RATCLIFFE

Alliate Tower(s):

Concord University, Athens, WV: Student Carillonneur Oct 2006 – August 2010

Luray Singing Tower, Luray VA: Carillonneur July 2014- April 2020

McMurry University, Abilene, TX: Carillonneur August 2021 - January

GCNA activities:

Barnes Committee, Adjudicator: 2019 & 2020

Jesse Ratcliffe has successfully incorporated a carillon performance career into a full-time church music career. After majoring in music and history at Concord University, he completed a masters in church music at Shenandoah Conservatory. He then went on to receive the first Carillon Performance Diploma from the North American Carillon School in 2017, and became a Carillonneur member of the GCNA in 2019.

Ratcliffe's service at St. James Episcopal Church (Warrenton, VA) and The Episcopal Church of the Heavenly Rest (Abilene, TX) went well beyond enriching the worship and musical experiences of those congregations. He implemented programs to increase the musical skills of the parish musicians through the Royal School of Church Music, basic music theory for adults, and inclusion of local musicians in concerts and worship services. He also increased both audience attendance at concerts of all kinds and participation in the choral programs.

Ratcliffe has worked equally hard for the carillon. At the Luray Singing Tower he managed the fundraising campaign to renew and restore the carillon. He also increased the outreach of the carillon, the number of concerts and concert attendance, restored the Sunset Vespers, and piloted a summer internship for student carillonneurs. At McMurry, a carillon that had long been dormant, he created a once-a-month recital series.

2023 Board Candidate Statement

What motivates you to serve on the board?

My introduction to and appreciation of the carillon was stunted due to the lack of resources available at that particular institution as well as the geographic isolation from other carillons and carillonneurs. I am motivated by the opportunity to minimize such encounters to grow an appreciation for the instrument and add to the ranks within the guild.

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

My tenure at Luray was focused on reviving long held traditional programs and expanding on new programs. At McMurry, due to its

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inactivity, I had to create carillon culture as it did not exist. I hope to bring that experience to create relationships between the GCNA and novice carillonners by constructing educational resources for new carillonners; assist with the creation of regional gatherings and carillon internships for students, similar to my program at Luray 2018 & 2019, as well as establish connections with those at dormant towers.



JANET TEBBEL has a rich career as an early elementary music educator, organist and carillonner. After completing degree programs at University of Michigan and Eastman School of Music, and earning a final diploma at the Royal Carillon School in Mechelen, she has served as carillonner at the First United Methodist Church in Germantown, Philadelphia and more recently at the nearby Miraculous Medal Shrine. Her community outreach included thrice-weekly “quarantine recitals” in 2020, and she is now tolling the bourdon and playing the Ukrainian national anthem every Sunday.

Tebbel is active as solo carillon recitalist and with the Treblemakers with Lisa Lonie. She has performed throughout North America and Europe, for the GCNA and WCF congresses. Along with Robin Austin and Lisa Lonie, she received two Barnes grants to work in the archives at Bok Tower, cataloguing the papers of Arthur Bigelow and Ronald Barnes.

2023 Board Candidate Statement

What motivates you to serve on the board?

I have had quite a journey with our Guild over the years: the early excitement of passing the exam, visiting many different instruments and meeting the performers. Then joining committees, serving on the Board for 3 terms, and, after that, being able to have a leisurely breakfast at Congress when I wasn’t on the Board anymore! I am happy to run again, I’m appreciative of how the Board and officers have moved to update our communications and sponsor new initiatives. Creating new opportunities in all areas of the carillon art, publicity and education using new ideas and technologies is exciting. I’d like to blend that in with my institutional memory and experience.

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

I hope that one of our next efforts can focus on silent towers: we have so many excellent young players and so many carillons that are not being played regularly. Perhaps having board members establish relationships with the past carillonners, or with the institutions who own the towers will help them see the potential that the carillon has as a voice in their community. One idea could be to do a series of periodic mailings with a personal note, including a (new?) GCNA brochure, the website address and information on the excellent training that our members receive could open some doors. The regional conferences have been so good, perhaps they could visit a silent tower as part of the conference. Perhaps the GCNA could sponsor an annual recital at some of these towers.

I am also interested in the GCNA being a source of information through workshops or published resources. Ideas include tower safety for tours, using an iPad for music, choosing a camera and mics for live-streaming, and hiring graphic designers for carillon posters and programs.

Promoting the Carillon This Summer

by Scott Hummel, PR and Marketing

Summer is fast approaching, and I am sure many of you are finalizing your summer recital series plans. If you are planning events you would like to share with our membership and online audience, be sure to let us know.

We post a “Carillon of the Week” each Monday on our social media channels. If you have not seen your tower featured yet, we want to hear from you. Send us a short description of your instrument and photos of the tower, bells, and playing cabin. Feel free to check our social media for examples of what we’ve posted in the past.

We invite you to include information about the Guild on your programs, websites, and social media, and at your towers and recitals. If you already share your carillon updates and experiences on social media, consider using our hashtags #GCNA, #carillon, and #bells and tagging us in your posts. Don’t forget to share your Congress photos and videos with us using this year’s Congress hashtag, #GCNA2023. See you in Cohasset!

News from the Associate Carillonneur Exam Committee

by Jim Fackenthal and the ACE Committee



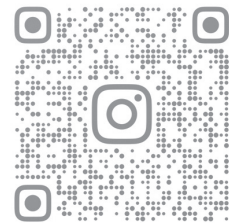
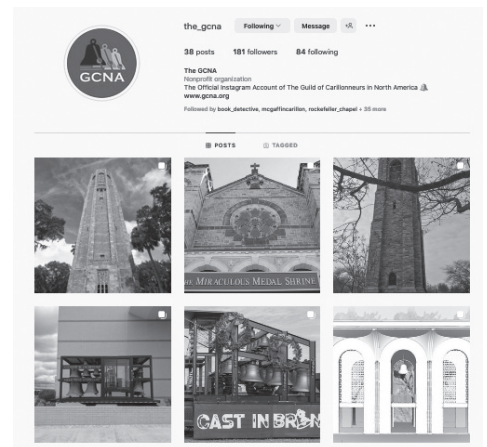
Since the last issue of *Carillon News*, the Associate Carillonneur Exam (ACE) Committee has advanced one carillon player to AC member status. Congratulations to the candidate and many thanks to his teacher and members of the ACE Committee.

James Cox is a fourth-year doctoral student in organic chemistry at Princeton University, where he researches photochemical methods to upcycle plastics. James grew up in Orono, MN and attended the University of Minnesota, where he earned degrees in chemistry and Spanish. After graduating in 2019, he moved to New Jersey to begin his graduate studies at Princeton University. He joined the Princeton carillon studio in August of 2019 and has come to love the carillon and the community surrounding the instrument. James' musical background, which stretches back to early childhood, is in piano, pipe organ and marimba. Outside of lab work and playing the carillon, James enjoys staying active, finding insects and practicing piano.

Find Us on Instagram

by Scott Hummel, PR and Marketing

At the 79th Congress this past June, the GCNA Board approved the creation of an official GCNA Instagram account. You can now find the GCNA on Instagram and tag us in all of your carillon endeavors using the Instagram handle @the_gcna. Be sure to follow our page and share it with your friends and carillon supporters. Find us at: [instagram.com/the_gcna/](https://www.instagram.com/the_gcna/).



@THE_GCNA

FESTIVALS & REGIONALS

New Tower, Old Friends

by Austin Ferguson



Carilloners and carillon enthusiasts from across the country gathered in sunny (and humid!) Corpus Christi for the 29th Texas Regional Carillon Conference at First Baptist Church. The instrument, located on Ocean Drive and just a few hundred yards from the Gulf of Mexico, has one of the most beautiful views from any carillon in the country. All 51 bells of the Glasscock Carillon were busy ringing through numerous recitals over the course of the weekend.

My favorite weekend of the year kicked off the afternoon of Friday, October 14, with open tower time for everyone to try out the brand-new (well, sort of) Glasscock Memorial Carillon. The instrument, whose bells had sat in storage for almost 20 years due to severe corrosion of the tower's bell frame, was recently rebuilt and rededicated. The new tower is stainless steel and includes a ground-level playing cabin, complete with a dehumidifier, remote-controlled belfry hatch, and, particularly important in coastal Texas, air conditioning. The new keyboard is a beautiful piece of art.



The conference kicked off with an opening recital by Jesse Ratcliffe, featuring traditional folk melodies, a few carillon originals, and, appropriately for a church instrument, a medley of Sunday school melodies. Dr. Andrea McCrady offered the next guest recital after Jesse's, with a water-inspired program that had us looking past the tower at the shimmering Gulf across the street. Not even the ambulance that came blaring down the road midway through could spoil the atmosphere.

Our banquet was held on the top floor of the Omni Hotel in downtown Corpus Christi, with jaw-dropping views of the city and the water. My table learned the hard way how windy it can be by a balcony door 20 floors up, but the delicious food and good conversation kept us going.



Saturday morning started out with an incredible breakfast spread, including some of the best breakfast tacos in Texas. We ate and listened to a presentation by Karel Keldermans and Tim Verdin, taking us through the process of rebuilding the carillon and the highs and lows that project entailed. Of particular interest were the rejected renderings that had been proposed for the new tower's design. At the business meeting after the presentation, Larry Williams announced that the 2023 Texas Regional will be at St. John the Divine in Houston next October.

Following the business meeting, it was time for the traditional recognition of Honorary Texans. We were thrilled to welcome three new people to the "Ornery" Texan club this year: Liam Flood, Tim Verdin, and Claudia Maloney. We even managed to take the group picture in record time.

Wylie Crawford treated us to the final guest recital of the weekend, with a program titled "A Perfect Day," walking us through a musical morning, afternoon, and evening.



To close the conference, we had eight attendees play in the members' recital following a boxed lunch. The rebuilt carillon has a smooth, light action, and sweet, resonant bells. It was a special treat to hear the instrument played after such a long hiatus, a fact that wasn't lost on any of us.

A hearty thanks to Loyd Lott for hosting us, and to First Baptist for the hospitality.



The 30th Texas Regional Carillon Conference will be held at The Church of St. John the Divine in Houston on October 20-21, 2023. Larry Williams (lbassoon@aol.com) will send out more information as that date approaches. Tim Verdin will be reprising his role as a presenter and will give a presentation on the recent restoration of the Cora Allison Leavens Memorial Carillon. Guest recitalists will be announced in the E-News when registration information is sent out.



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**TO THE GLORY OF GOD,
 THE FELLOWSHIP OF
 FIRST BAPTIST CHURCH,
 AND THE LOVING MEMORY OF
 CHARLES "YOUNG" GLASSCOCK**

Given by Lucille Glasscock

Originally Built in 1978 in Astin, Netherlands
 by the Royal Episcopal Bell Foundry
 Dr. Vernon Elmore, Pastor
 Edgar L. Noffs, Minister of Music
 Lloyd Lott, Organist/Contemporary

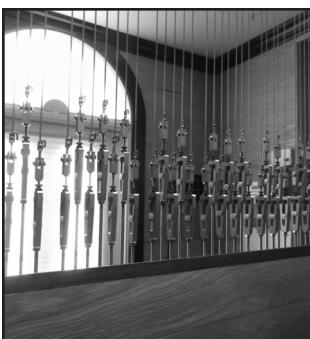
Rededicated/Rebuilt in 2021 in Cincinnati, Ohio
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TEXAS HISTORICAL COMMISSION
 TEXAS

FIRST BAPTIST CHURCH
 1910-1911

ON AUGUST 17, 1878, A GROUP OF LOCAL RESIDENTS MET IN THE HOME OF S. T. FOSTER AT 702 ANTELOPE STREET TO ORGANIZE THE FIRST BAPTIST CHURCH OF CORPUS CHRISTI. UNDER THE LEADERSHIP OF THE REV. J. W. D. CREATH, A NOTED PIONEER BAPTIST MISSIONARY, THE CHURCH WAS CONSTITUTED WITH EIGHT CHARTER MEMBERS. IN SEPTEMBER 1878, THE CONGREGATION JOINED THE BLANCO BAPTIST ASSOCIATION, WHICH HAD BEEN FORMED FIVE YEARS EARLIER.

WORSHIP SERVICES FOR THE CHURCH WERE CONDUCTED IN A RENOVATED BLACKSMITH SHOP AT THE CORNER OF MESQUITE AND STARR STREETS UNTIL ABOUT 1908. IN 1910 THE CONGREGATION BUILT A BRICK SANCTUARY AT MESQUITE AND TAYLOR, WHICH SERVED UNTIL NEW FACILITIES WERE OCCUPIED ON OCEAN DRIVE ON MARCH 23, 1950.

FROM THE LATE 1870S, WHEN CORPUS CHRISTI WAS A SMALL ISOLATED COASTAL VILLAGE, TO THE PRESENT, THE FIRST BAPTIST CHURCH HAS LED IN THE DEVELOPMENT OF THE AREA, KNOWN FOR ITS COMMUNITY SERVICE MINISTRIES AND ITS ACTIVE SUPPORT OF BAPTIST PROGRAMS. THE CHURCH HAS ALSO BEEN INSTRUMENTAL IN THE FORMATION OF SEVERAL LOCAL CONGREGATIONS. MINISTERS HERE HAVE INCLUDED SUCH PROMINENT BAPTIST LEADERS AS DR. J. M. CARROLL, THE CHURCH'S FIRST MISSIONARY PASTOR, DR. D. B. SOUTH, THE REV. R. O. CAWKER AND DR. C. E. HEREFORD.

FESTIVALS & REGIONALS

“Here Science Serves, Enthroned in Architecture and Crowned With Music”

by Austin Ferguson

Finally, after a two-year postponement thanks to the COVID-19 pandemic, Mayo Clinic was able to welcome carillonneurs for the Midwest Regional Carillon Conference on November 4-5, 2022. Attendees from the United States and Belgium gathered in chilly and rainy Rochester, Minnesota, home of North America’s only hospital-owned carillon. (Don’t get me started on the weather; it was sunny and in the 60s until the day before things kicked off!)

Despite the cold and drizzly day, the conference started on Friday afternoon with open tower time for a few hours, where attendees were able to try their hand at the Rochester Carillon, housed in the National Historic Landmark Plummer Building. Thanks to Mayo’s livestream, I was able to listen to everyone playing at the registration desk in the Plummer lobby.



Dr. Laura Ellis led the first of two masterclasses before we met for a brief welcome and round of introductions.

Following the welcome, I played a host recital, and was joined for the second half by Laura for our second performance of Ronald Barnes’ “A Carillon Concerto for Two to Play,” which was written for this instrument in 1981. Laura and I had previously performed it at Mayo, for the first time since its premiere, in the summer of 2019. I wonder how many more times I can ask her to play it with me before she says no?



Laura gave the first of two guest recitals immediately after, with a space-themed program that featured music by Yvette Janine Jackson, Alice Gomez, and Geoffrey Cook, among others. The sun had already set by the time she started playing and the sky, which had finally cleared, was filled with stars to accompany her beautiful playing. Claire Janezic, who had flown in from Belgium for the weekend, followed with the weekend’s second guest recital, and included a section on their program entitled “Music from Rochester.” (We often joke that the other one of us is from the “wrong” Rochester, since I live in Rochester, Minnesota, and they’re from Rochester, New York.)

Following the recitals, our group made its way across Peace Plaza to Victoria’s Italian Kitchen and Bistro, a Rochester staple and home to some of the best Italian food in the state. We all ate way, way too much... But, goodness, it was delicious.

Despite an early-morning snafu with the coffee pickup, day two of the conference kicked off with a massive breakfast spread and two lectures. The first was from Jeff Daehn, my good friend and predecessor at Mayo, who delivered an in-depth history of the Rochester Carillon. Dr. Andrea McCrady, Dominion Carillonneur of Canada, gave the second, recreating her banquet speech on the medical aspects of bell ringing from the 1981 GCNA Congress, held at Mayo.



The rain returned overnight, but I was determined to get our group photo in front of Plummer’s iconic front doors. Thanks to a kind Mayo colleague, we were able to get one taken quickly before we ran back inside where it was warm.

We followed the group picture with a members’ recital, where everyone was able to show off their virtuosity for the group. Since the playing cabin is small (and it was still drizzling), a number of us stayed downstairs in our conference room and watched the performers on the livestream, which I had pulled up on a projector.



A number of us went for a Dutch treat lunch after the members’ recital had ended before we made our way back to Plummer for the second masterclass, again taught by Laura. Once everyone had received some feedback on their prepared pieces, the Regional drew to a close.

Thanks to the GCNA for providing me with a grant to host the event, Laura for teaching/performing/duetting with me, Claire for playing, Jeff and Andrea for presenting, and to downtown Rochester for putting up with a whole lot more playing than they usually hear. It was a great time and I’m excited to host another in the not-so-distant future.

Introducing the Emancipation Bells

by the National Bell Festival

On January 1, 1863, US President Abraham Lincoln signed the Emancipation Proclamation, declaring “that all persons held as slaves” within rebel states “are, and henceforward shall be free.” Bells rang out in jubilant peal as word of the proclamation resounded across the nation. Before that stroke of the pen, an inflection point in American history, advocates of abolition had been working tirelessly for decades, demanding justice, equality, dignity, and freedom.

One hundred and sixty years later to the day, the National Bell Festival announced the construction of a new bell tower in Washington, D.C., called the Emancipation Bells. A carillon will be paired with a change ringing peal, with bells each named in honor of abolitionists or antislavery activists. Hung separately from and suspended between the two sets of bells, a large central bell, the Great Emancipator, will be tolled at four moments of distinct importance throughout the year.

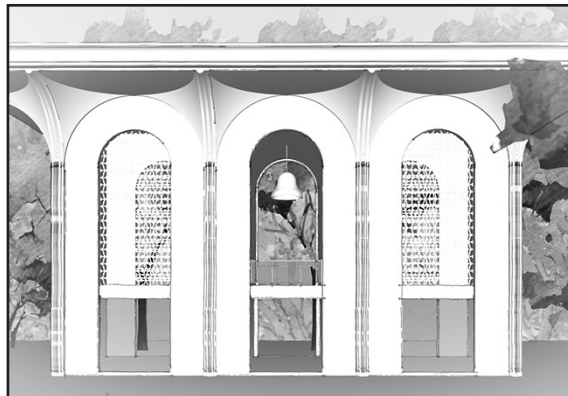
The structure will rise adjacent to the Bridge District, joining the family of local carillons as the first of its kind east of the Anacostia River. Nestled within a manicured park, the New Formalist structure will shelter, engage, and inspire. Arches of cast stone constitute the ruling motif of the design and frame the ornamented grilles that protect the bells within. The eye is drawn up and across, elongating the height of the structure and uplifting the spirit. Distinct spaces, bridged together, take the form of a triumphal arch.

Coming up with a suitable list of names to honor abolitionists was a difficult and daunting project, met with respect and attentiveness, using carefully-crafted definitions and inclusion criteria. In short, the carillon bells will each honor one or more Black Americans campaigning for the abolition of slavery before 1863 in an active manner and not by focusing their work on emigration. The ring of bells will honor non-Black activists with the same qualities of their Black counterparts. The largest bell in the carillon will be dedicated to freedom seekers – those who took control of their own destiny by leaving their enslaver. Throughout the process, we

received invaluable direction from notable historical organizations, including the National Abolition Hall of Fame and Museum, the Historical Society of Pennsylvania, and the National Women’s History Museum.

Through an independent committee of carillonists, campanologists, and community stakeholders, we invited bell foundries across the globe to submit proposals and bids. The carillon will be comprised of 52 bells cast by Royal Eijsbouts in concert pitch with a fully-chromatic keyboard range. The change ringing peal will comprise 12 bells cast by John Taylor & Co. The technical specifications of these bells as well as the foundry of the Great Emancipator bell are to be determined.

The National Bell Festival will operate the Emancipation Bells. We intend to host an annual season of concerts in the warm months and provide a welcoming and accessible space for other community events when the bells are not in use. The residents of Wards 7 and 8, who will be most served by the bells, are specifically invited to compete in a design competition to create the artwork that will adorn the carillon’s 21 largest bells, apply for a scholarship to study at the North American Carillon School, and apply to receive grants for composing new music. It is hoped the symbolism of the Emancipation Bells will inspire the next generation of community leaders.



In Defense of Roy Hamlin Johnson

In 2022 the GCNA published volume 71 of its academic journal, *The Bulletin*, which included an article by Tom Gurin, “Overtones,” *Sonic and Politic: Minor Thirds, Tritones, and Nationalism in Octatonicism and Bells* (pp 38 – 58), accompanied by a preface by the *Bulletin*’s editor, Kimberly Schafer. Schafer’s note invited the reader to consider the “interpretation of Roy Hamlin Johnson’s compositions given his associations with an objectionable ideology,” further encouraging the “assessing of [Johnson’s] possibly tarnished music and its place in our repertoire.”

Gurin’s article opens with discussions dealing with the use of octatonicism in Russian and Dutch bell music, but its final section focuses on the music of Roy Hamlin Johnson. Gurin acknowledges the landmark influence of Johnson’s 1956 composition, “Summer Fanfares,” and quotes Ronald Barnes’ declaration that “Johnson’s works for carillon have not only enormously enriched the American carillon repertory but have also set standards of excellence for anyone who would write for this instrument.” Thereafter, however Gurin concentrates on the fact that in 1976, for the American Bicentennial, Johnson, who was also a superb pianist, edited, performed and recorded works of the American pianist/composer, John Powell (1882 – 1963). Gurin paints Johnson as “steeped in Powell’s music, including his eugenically tinged octatonicism, while creating an “American” octatonic carillon style,” and spuriously insists that Johnson’s career as a pianist directly supported Powell’s racist definition of “American.” Gurin further condemns Johnson’s “noted affection for the white-nationalist music of John Powell [recalling] proto-Nazi overtones.”

The sources upon which Gurin bases his arguments against Johnson -- two master’s theses (Mary Helen Chapman, “The Piano Works of John Powell, Indiana University, 1968; Karen Adam, “The Nonmusical Message Will Endure with It – the Changing Reputation and Legacy of John Powell,” Virginia Commonwealth University, 2012), an article by J. Lester Feder in *Black Music Research Journal*, no. 28, 2008), and the liner notes of Johnson’s recording of Powell’s piano music, *Sonata Teutonica* and *Sonate Psychologique* – have all been obtained and reviewed. Chapman’s paper depicts Powell as “a major composer of the American South,” and describes *Sonata Teutonica* as the most interesting and progressive of Powell’s piano works, “perhaps better understood and appreciated today than when it was written.” Karen Adam’s thesis traces the life of John Powell through his career as a virtuoso concert pianist, as a white-supremacist political activist in Virginia, as an ethnomusicologist of Southern Anglo-Saxon

folk music, and later to his descent into posthumous obscurity and the eventual public condemnation of his racist legacy, as further expostulated by Feder’s article. However, she also further clarifies Johnson’s musical involvement. Following Powell’s death, the John Powell Foundation sought to commemorate his music by producing editions of his compositions and selected *Sonata Teutonica* as their initial effort. Since the work was so technically demanding, they hired Roy Hamlin Johnson, as a respected pianist/composer at the University of Maryland, to create an edition for publication. Johnson reduced the score by 30%, by “removing notes that ‘just didn’t do anything,” thereby making the music more accessible. Johnson later also similarly abridged Powell’s *Symphony in A*. Adam remarks that Johnson’s program notes did not mention the work’s political roots and focused primarily on Powell’s reputation as “a highly regarded pianist and an internationally recognized composer of works based on folk music of the South.” Composer Recordings, Inc., founded in 1954 to showcase American composers, was the record label that released the Johnson recording of *Sonata Teutonica*. The recording was re-issued in 1984 and 1995, and is still available through New World Records, which acquired the label in 2006 (NWCR704). The liner notes quote many laudatory reviews of the romantic character of the work and of Johnson’s performance.

Gurin’s *Bulletin* article cites John Gouwens’ “Interview with Roy Hamlin Johnson” from the GCNA *Bulletin*, Vol. 53, pp 31-38. Here it is made clear that Johnson’s approach to music was completely dedicated to the effect of its sound, both as an inspiration for the composer and its impact on the listener, and that his use of octatonicism from 1956 onward was entirely related to his experience of listening to Barnes on the Kansas carillon and Washington Cathedral, and to Milford Myhre and Albert Gerken at Bok Tower, not to any external political influence.

Those who had the privilege and delight of personal acquaintance with Roy Hamlin Johnson during his life (1929 – 2020), remember him as a generous, gracious human being, and a musical genius. He was universally kind and tried to see the best in everyone, independent of their politics.

Gurin’s article may be viewed as an example of “presentism,” or the tendency to unquestioningly evaluate the past in terms of modern values. While this approach may offer the advantage of broadening our perspectives, it also carries the risk of not fully understanding the context or complexities of the past. Gurin and Schafer have branded Roy Hamlin Johnson as “guilty by association” by thus falsely ascribing his motivations to edit or

In Memoriam

REMEMBRANCES OF MARGO HALSTED

by Judy Ogden

perform Powell's music, and they both unfortunately lack personal knowledge of his character. They are serving as prosecuting attorney, judge and jury. Since Mr. Johnson is no longer present to plead his case, the under-signed, who treasured their friendship with Johnson, as well as those who respect and admire his carillon legacy, wish to represent Roy Hamlin Johnson ardently as his defense team and appeal this unjust verdict.

Wylie Crawford
Jeff Davis
William De Turk
George Gregory
Marie Katz Hammond
David Hunsberger
Loyd Lott
Andrea McCrady
Milford Myhre
Linda Walker Pointer

The carillon world has suffered an enormous loss with the death of Margo Halsted this past February. Margo had a long and illustrious career as a carillonneur and staunch promoter of the carillon art, which is beautifully and lovingly shown in her son's documentary (on YouTube, "The Lady in the Tower—Margo Halsted"). I hope all Guild members and carillon students will take advantage of this resource to learn more about Margo's remarkable life.

My aim here is not to recapitulate what Chris has so thoughtfully provided us, but to offer a few personal reflections from my over-30-year friendship with Margo. I hope others of the hundreds of carillonneurs and carillon students who knew her will add their own reflections in coming months.

I first met Margo in August of 1990 when I moved to Ann Arbor from Upstate New York, to take a teaching position at the University of Michigan. One of the first places that I visited was Burton Tower at the center of campus. Fortunately, Margo was there in her 9th floor aerie of an office, and she immediately responded generously to my expressed desire to learn to play the carillon. I had played the Cornell Chimes for many years and felt a deep love for big bells and the improbable music they can produce. While Margo was skeptical about the value of chimes in general (a perspective I was later able to get her to change), she offered to teach me to play the carillon, which began our long friendship.

Margo was a tireless promoter of the carillon and the bell arts, in general. She provided free lessons, counsel, and encouragement to many of us in the community who would never take a University class in the carillon, for which she did not receive credit as part of her teaching load. When she thought we were ready, she greatly encouraged (pushed!) many of us to undertake the carillonneur exam process through the GCNA. The result was well over 100 new carillonneurs over the course of her career.

Margo stabilized the carillon program at the University of Michigan by advocating for the University to make it a full-time position (from half-time when she started in 1987) and then expanding the carillon's role on campus. Under her guidance, carillon concerts at midday and evening times were regularly performed throughout the school year and through much of the summer. She brought in a wide variety of carillonneurs from around the world to join local and area players in her summer concert series, and the publicity she produced for these events brought many new people onto campus to enjoy the concerts and relax on the University grounds. Many of these events were enhanced by the use of a giant screen TV on the ground level to show the carillonneur in action. Margo and her students led tours of the towers after these concerts to demonstrate how the carillon is played, which were very popular with the listeners.

Through her infectious personality and a keen appreciation for the value of publicity, Margo made the carillon (later, carillons) a central component in University of Michigan events,

continues on page 14

from Margo Halsted in Memoriam, page 13

such as concerts with guest artists in Hill Auditorium, the multiple graduation ceremonies held by different schools and the overall University Commencement, and innumerable special events on campus. She also saw to it that the carillon was a part of large community celebrations in Ann Arbor, including Art Fair and Top of the Park, which draw thousands of attendees.

Margo understood how difficult it is for carillon programs to be established in permanent form and adequately funded. She fought for and achieved a tenure-track position for the University carillonneur at the University of Michigan and then achieved Associate Professor status herself. She established the Masters of Carillon degree program at the University, which, as I understand it, was the first of its kind in the country.

What many people don't realize is what a prolific fundraiser (and donor) for the carillon and carillon programs that Margo was. She raised funds for various summer concert series, assisted the UM Engineering School with fundraising for the erection of Lurie Tower on North Campus with its Eijsbouts carillon, and was pivotal in the effort to refurbish and resurrect the carillon and carillon program at Michigan State University, which had been dormant for years. She helped raise funds for numerous other carillon installations and reconstructions, including the carillon at Leuven in Belgium. Her devotion to bell-playing in all forms also led to the addition of the Kerrytown Chime with its Eijsbouts bells in an Ann Arbor shopping center. She also achieved funding for, taught, and sponsored a handbell choir at the University of Michigan.

A California girl at heart, she left Michigan after sixteen years to reunite with her children and their families in California. There she married Peter LeSourd, a fellow Stanford grad, and continued her involvement with nearby carillons until very recently.

In her concert tours around the world, she made hundreds of friends and introduced many non-musicians to the carillon. I used to think of her as the Johnny Appleseed of the carillon world for her widespread influence. Although somewhat slowed by health issues in the last few years, Margo was such a larger-than-life personality that it is hard to believe she is really gone from us. Her many friends will greatly miss her.

Correction from Previous Issue

In the print edition of the Fall 2022 Carillon News, the obituary for Gloria Werblow was incorrectly attributed to Liam Flood. This contribution was researched and written by Andrea McCrady. We apologize for this error.

2022-2023 COMMITTEES	CHAIRPERSON	MEMBERS
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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> Robin Austin, Lynnette Geary, Tiffany Lin, Emily Moody, and Ed Nassor (alternates: Carol Jickling Lens and Carla Staffaroni)
Bulletin	Kim Schafer	Erika Anderson, Simone Browne, Rob Hobgood, Oliver McDonald, Rachel Perfecto, Shannon Richards, 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> David Hunsberger, Mark Lee, Carol Jickling Lens, Pat Macoska, Tin-Shi Tam, Carolyn Bolden (alternate), Keiran Cantilina (alternate)
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Johan Franco Composition	Joey Brink, Thomas Lee	Margaret Angelini, Linda Dzuris, Alex Johnson, Tiffany Ng, Scott Orr, Charlie Zettek
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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), Austin Ferguson, Richard Giszczak (typesetting/non-voting), Scott Hummel, Thomas Laue, Carson Landry (typesetting/non-voting), Gordon Slater, Tim Sleep <i>Original Compositions Subcommittee:</i> John Gouwens (Chair), Wesley Arai, Sharon Hettinger, Edward Nassor
Nominations	Margaret Angelini	Wylie Crawford, Roy Lee, Margaret Pan, Caroline Poon
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WCF Delegation	Carol Anne Taylor	Joey Brink, Andree-Anne Doane, Linda Dzuris
2023 Congress	John Whiteside	St. Stephen's Episcopal Church, Cohasset, MA
2024 Congress		TBD
Board Subcommittee on Events	Linda Dzuris (2024)	Julianne Vanden Wyngaard (2023), Linda Dzuris (2024), Tin-Shi Tam (2025)
Board Subcommittee Membership	Caroline Poon (Recording Secretary)	Austin Ferguson (2023), Lynnli Wang (2024), Emily Moody (2024) Caroline Poon (Recording Secretary)
Board Subcommittee Finance	Wesley Arai (2025)	Laura Ellis (2023), Linda Dzuris (2024), Wesley Arai (2025), Tiffany Ng (2025)

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