

Carillon News



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Newsletter of the Guild of Carillonners in North America

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HEAR YE! HEAR YE! 75th Congress to be held in Mariemont

by Richard Watson



The Mary M. Emery Memorial Carillon

The Thomas J. Emery Memorial, The Village of Mariemont, Ohio, and Mariemont carillonners Richard Gegner and Richard Watson wish to cordially invite you to attend the 75th Congress of the Guild of Carillonners in North America, to be held June 18-22 in Mariemont. The congress will begin with registration in the lobby of the Mariemont Inn, Sunday afternoon, June 18; the historic Emery Chapel, with its nearly 900-year-old stone roof, and the museum of the Mariemont Preservation Foundation will be available for exploration in the afternoon. In the evening, the hosts' recital will be followed by an Ice Cream Social in the park.

Recitals will be given on the Mary M. Emery Memorial Carillon, located in Dogwood Park, Mariemont; business meetings will be held and presentations given in the auditorium of the

Mariemont Elementary School (formerly the High School). A tour using fine, comfortable intercity coaches has been arranged for the Tuesday (June 20th) of the congress, taking participants first to Carillon Historical Park in Dayton, Ohio, where we will be hosted by carillonner Larry Weinstein; two artist recitals will be presented on the Deeds Memorial Carillon, there will be a buffet luncheon in the new Carillon Brewing Company building near the tower, and time will be available to visit the new visitors' center and museum, and the various historic buildings on the grounds. (Among the exhibits will be an interesting "bell wagon", which will be brought out of storage for us to examine and play.) Leaving Dayton, we will visit the chapel and carillon at the Community of the Transfiguration in

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Carillon NEWS

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President's Column



We will be celebrating the 75th annual GCNA Congress this June, 18-22, 2017, at the Mary M. Emory Memorial Carillon in Mariemont, Ohio. It is important to recognize, however, that the guild itself is older than 75 years.

In September 1934, Remsen B. Ogilby, the president (and carillonneur) of Trinity College, Hartford, Conn., invited all carillonneurs from the United States and Canada, as well as others interested in the carillon, to attend a meeting at Trinity College to discuss matters of common interest. About thirty-five people attended, and resolutions were drawn up for a subsequent meeting. This Hartford gathering became known as the First Congress of Carillonneurs in North America.

In September 1936, the Second Congress of Carillonneurs in North America was called at the Houses of Parliament in Ottawa, Canada. At this meeting, The Guild of Carillonneurs in North America was established, with a central organization and a constitution.

Dick Gegner and Rick Watson have been working hard to plan the 2017 congress that they are hosting, and I hope that many of you will be able to attend. We will again be offering a scholarship this year for the congress registration to any GCNA member who is a first-time congress attendee and is not receiving reimbursement for their registration, and who registers prior to May 1, 2017.

To apply for this scholarship, applicants should not register online but contact me at tsleep@ameritech.net for the application form and important details. I am also asking for your help in getting the word out and identifying possible applicants. We received very positive feedback from the 2016 scholarship recipients about their experience at the congress. We schedule a first timer's breakfast where Carol Anne Taylor welcomes them and provides valuable tips to maximize their congress experience. Carol Anne also provided GCNA board members as mentors who will contact them throughout the year.

It is important for any organization to continually attract new members. We must be the public voice of our instrument and its art. The first-time attendees were an amazingly diverse group of people with a wide variety of musical backgrounds and interests in the carillon. This type of growth will help the guild to remain a viable voice for our beloved instrument in the years to come. I was impressed at the Yale congress in 2016 at the mixed groups of people I witnessed talking throughout the week. Our seasoned members can be a great resource to the newer members on a variety of carillon topics. No matter how long we have been in the guild, we still can learn a lot from talking to our newer members and learning about their interests and ideas.

The 2016 Congress left me with a very optimistic view of the future of the guild. There was energy and synergy afoot that was inspiring and renewing. I look forward to more of the same this coming year at the congress.



CALENDAR

June 2 – June 3, 2017

June 4 – June 9, 2017

June 4 - June 9, 2017

June 18 – June 22, 2017

July 1 – July 5, 2017

October 14 - October 15, 2017

October 20 - October 21, 2017

Thomas Rees International Carillon Competition, Springfield, Ill.

56th Annual International Carillon Festival, Springfield, Ill.

NACS Summer Workshop, Springfield, Ill.

75th GCNA Congress, Mariemont, Ohio

2017 World Carillon Congress, Barcelona

Price Symposium, Ottawa

Texas Regional, Dallas

GCNA Board Class of 2020 Election Candidates

MARGARET ANGELINI



Margaret Angelini began her organ studies as a freshman at Wellesley College with Frank Taylor, and completed a master's degree in organ at the New England Conservatory with William Porter. Since then, she has given numerous performances around New England on organ, harpsichord, and carillon. Having taught

piano and music theory at Stonehill College for 9 years, she now teaches carillon at Wellesley College, where she acts as advisor to the 25-member student Guild of Carillonners. She also serves as organist at St. John's Episcopal Church in Sharon.

Margaret discovered the carillon by opening the window of her dorm room on her second day at the Wellesley College campus, and promptly fell in love with the sound of the bells. Under the mentorship of Sally Slade Warner, she became active as a performer in the New England area. As a member of the GCNA, she has helped her students perform in New Jersey, Philadelphia, Washington D.C., and in Ottawa, Ontario. When she is not bringing carillon students on field trips around the continent, she enjoys cooking, sewing, and crocheting afghans for her nieces and nephews.

Becoming a member of the GCNA has made me a better carillon teacher. The connections I have made at congresses benefit both me and my students. I share insights with other teachers, and find more repertoire for my students. As a member of the board, my focus would be on spreading the word to players of all ages and abilities about the opportunities that the GCNA has to offer for them. I hope to bring more students to Congress, so that they may experience the richness that I enjoy for themselves. I also hope to speak for the smaller instruments found in neighborhoods and schools. Our mutual support enriches all players, the little no less than the great. This will build up the esteem of the carillon in our respective musical communities, no matter where it is found.

DOUG GEFVERT



Doug Gefvert is the Carillonneur of the Washington Memorial National Carillon at Washington Memorial Chapel in Valley Forge National Park. He has been a GCNA Carillonneur member since 1972, and most recently served as Chairman of the Public Relations and Website Committee from 2012 to 2014. Doug has a Bachelor of Music degree in organ from Westminster College and a master's degree in music

history from Temple University.

While at Westminster College, he was introduced to the carillon, studying first with Robert Perkins at St. John's Episcopal Church in Sharon, Pa., and later with Frank Péchin Law at Washington Memorial National Carillon. Before assuming the position of Chapel Carillonneur of Washington Memorial Chapel in 1999, Doug had been Bellmaster at historic Old Christ Church in Philadelphia for 21 years. He has written, arranged and had published numerous pieces for carillon, and has recorded several carillon CDs. Doug works for The Verdin Company selling clocks, bells, and bell restoration services in eastern Pennsylvania, New Jersey, and Maryland.

I will bring to the Board of Directors a practical as well as artistic knowledge of the art of the carillon – determining a vision, setting achievable goals, committing the needed resources, and monitoring the progress. Much of my time at Valley Forge has been enlarging the carillon program. I have successfully enlisted a variety of talented people and enabled them to work together towards a shared goal. The result has been a thriving carillon program funded by the community as well as the Chapel. As Chairman of the GCNA Public Relations and Website Committee, I re-energized the GCNA website, Forum, and Facebook page presence.

I am committed to the future of the carillon. That future rests on the ability of the Guild to develop strategic goals and enlist the talented individuals of our organization to achieve those goals. This will take vision, improved internal communications, commitment of the resources we currently have, and development of a cooperative culture to realize our vision. I have the skills and experience to advance this effort.

MITCHELL STECKER



Mitchell Stecker began his carillon studies shortly before joining the GCNA in the spring of 2011. His carillon study has been primarily under Laura Ellis at the University of Florida, supplemented by six months of study with Eddy Mariën at the Royal Carillon School “Jef Denyn”. In 2013, he was the seventh member of the GCNA to pass the Associate Carillonneur Exam. In 2016, he was awarded a Barnes Scholarship to study the music of Roy Hamlin Johnson, with an emphasis on the *Carillon Book for the Liturgical Year*.

Having an avocation as a composer, Stecker’s compositions for carillon have been premiered in Florida, Massachusetts, and France, and works of his are published by both the GCNA and ACME. Stecker is also an active church musician in Florida, serving St. Mark’s Episcopal Church in Palatka, and the Chapel of the Incarnation in Gainesville. He has served on the Heritage Committee of the GCNA since 2014, and spent his undergraduate summers mailing a great many GCNA music orders.

Stecker graduated from the University of Florida in December 2014, and holds a bachelor of music degree, as well as a bachelor of arts in linguistics. Currently, he is pursuing his master’s degree in historical musicology with a secondary concentration in sacred music from the same institution.

The 20th century saw tremendous growth of the carillon in the New World. While the 21st century also holds great potential for the development of our craft, and with the inherent uncertainty of our age, a major hardship we will face carrying on will be in finding funds for new instruments. Accordingly, our response to this should be to utilize the instruments already in place as fully as possible. While this certainly happens for our more storied instruments – whether in ecclesial, educational, or civic settings – there are too many carillons in the Americas that are underplayed, or worse still, not played at all. If elected to the board, one of my principal aims would be to work with those both inside and outside of our organization to find new, creative, and effective ways to breathe life into carillons that have fallen into disuse and/or disrepair, and to ascertain ways to ensure that the outcomes of these revitalizations are enduring.

In the time I have been a member of the GCNA, I have had the pleasure of forging many treasured relationships, both collegial and friendly, with Guild colleagues. The creativity, cooperation, and level of involvement of our membership continually impresses me; the selflessness that pervades our (all-volunteer) organization is evident in the countless hours that go into administering the various committees of the Guild and the planning of congresses, in the composing and arranging of high-quality, royalty-free music, and in the innumerable other ways our community strives to reach its common goal of bolstering the ubiquity of our beloved instrument as well as the quality of its music. Following in this same spirit, the chance to work alongside the general body in the capacity of board member to help preserve and develop both our art and our organization would be an honor.

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CAROL JICKLING LENS



The carillon has been Carol Jickling Lens's passion since she first put fists to the keyboard at the age of 13, studying at Christ Church Cranbrook with Beverly Buchanan. Lens continued her studies at the University of Michigan with Hudson Ladd. Afterward came the excitement of going to The Netherlands Carillon School in Amersfoort, studying with Leen 't Hart, earning both the Practical and End Diploma.

In 1971, Lens passed the Exam to become a Carillonneur member of the GCNA. She was a judge and then chair of the Exam Committee for many years. She was on the Board for one term beginning in 1996 and was Chair of the Nomination Committee for several years.

Lens has played from coast to coast in the US, including three recitals at GCNA Congresses and the Springfield International Carillon Festival. She hosted the 2014 Congress in Denver. While studying in the Netherlands, she played recitals in many cities around the country. While living in England, she played in Loughborough and gave regular recitals at the Bond Street Carillon in London. She was fortunate to have the opportunity to play un-official recitals in St. Petersburg, Russia and outside of Seoul, South Korea.

Lens held the position of carillonneur at St. John the Divine Episcopal Church, Houston, Texas, and at the Bell Tower Center in Houston. She was appointed University Carillonneur at The University of Denver on January 5, 2010.

I cannot imagine life without the carillon. It pleases me greatly to see new installations happening almost yearly. To ensure the future of this wonderful art, we must make it relevant to our members and our audience. There are several ways to go about this. One of the most important is to make the Guild feel like it belongs to us all, that it supports each member and that each member is equally important and welcome. We need to encourage the constant flow of not only new original compositions, but also arrangements of familiar and audience friendly pieces.

It still amazes me how many people seem to not have a clue about what goes on up in a carillon tower. In my capacity as University Carillonneur, I constantly give tours of our beautiful instrument to anyone who asks and to children at the local schools. I am hoping to educate our listeners and to grow our future audiences.

I have been a staunch cheerleader for our art for many years. If I am elected to the Board, I promise to be your ears and your voice.

JULIANNE VANDEN WYNGAARD



To have been asked to run for another term on the Board of the GCNA, is in itself, an honor that I gratefully accept. *As in many service positions, B o a r d membership is a work in progress and I find myself with new ideas*

that need refining - such as how to appeal to former members (who have lost interest (or faith) in the GCNA) and encourage them to rekindle their membership and contribution to the Guild, thereby strengthening us all. Secondly, how to engineer an investigation of the possibility of partial support for named delegates to the WCF when it is meeting outside of the US. And, finally, there are old ideas that need to be brought to fruition or tossed out as better judgment prevails. At any rate, there is work to be done and I would very much look forward to the opportunity to continue to serve the GCNA for an additional term.

On a personal note, I continue to manage the two carillons at Grand Valley State University - arranging the summer performance series, teaching private students for GVSU and NACS and performing on a weekly basis on each instrument. This year it has been quite enjoyable to teach several sections of Fundamentals of Music, a general education course for non-music majors, for the university as well.

Installations, Renovations, Dedications



Inauguration of the New Carillon (Glockenspiel) of the Parochialkirche in Berlin, October 23, 2016

by Wilhelm Ritter

The moon is the same. But his light is shining to a new silhouette of Berlin, and his song “*Der Mond ist aufgegangen*” (*The Moon Has Risen*) will sound again after 72 years of silence.

“The carillon was destroyed in the raid of 24/5/44, when the church caught fire. All the bells were melted except four small ones, of which two only can be used again... The tower above the church roof, including playing cabin, bell chamber, and spine are gone,” Percival Price wrote. “The church is completely gutted... The carillonneur, Herr Wilhelm Bender, was killed in action. He left some music for carillon.” (*Campanology*, Europe 1945-47, Ann Arbor 1948 p. 79)

The first carillon of the Parochialkirche was cast by Johann Jacobi as a present of King Friedrich Wilhelm I to the church. The sound was considered inadequate, and a new carillon was bought from Albert de Grave in Amsterdam and installed in 1717. It was an instrument with 35 bells. A drum played each hour, and so it was called “*Singeuhr*” (*singing clock*). The keyboard was played continuously from 1717 to 1942 by a bell master. On May 24, 1944, a bomb during a raid destroyed the church and the instrument. The evening before, the young Friedrich Rosendahl played “*Der Mond ist aufgegangen*”. He and Wilhelm Bender, both players of the instrument during its last years, were killed in action.

For the next 62 years, there was no church, no tower, no carillon, no sound.

Now, the silhouette of Berlin has changed. Now there is a tower, there is a carillon, again from the Netherlands, cast by Petit & Fritsen/Eijsbouts. People can hear music again from the tower, the “*Singeuhr*”.

The new instrument has 52 bells, based on D, like the old instrument. The tempered, turned bells have a weight of about 8,300 kg. The keyboard is European standard. The first concert, with thousands of listeners, took place together with a service of pastor Eric Haußmann on October 23, 2016.

For me, it was a great pleasure and honor to rebuild and to be the first new carillonneur of this famous, wonderful instrument. Berlin has a new treasure; a great hole in the streets and hearts of Berlin has been filled after 72 years.

Chicago Bell Advocates Galvanizes Two Area Carillon Programs

by Kim Schafer



Dan Frysinger, Mathieu Polak, Richard Hoskins, Kim Schafer, Jim Fackenthal, Hunter Chase at Polak's concert, August 2016



Caroling with the Carillon, December 2016]

In 2015, Kim Schafer founded the Chicago Bell Advocates (CBA) after bringing together local carillonneur Jim Fackenthal and carillonneur and innovation strategist Dan Frysinger to brainstorm strategies to advocate for area tower bells that had fallen into disrepair or neglect. Now in its second year, the CBA has made progress in galvanizing two area carillons.

The CBA has worked closely with the church leaders of St. Chrysostom's Episcopal Church to revitalize their instrument into a regular feature of their Sunday services and concert music series. The Richard T. Crane Memorial Carillon was installed in 1928, one of the first carillons in the Midwest, by the Gillett & Johnston foundry of England. In recent years the instrument had been performed sporadically. Through Schafer's urging, the carillon was played more regularly before scheduled concerts and for select Sunday services. In 2016, the church leaders decided to fund performances for the carillon for every Sunday service, with great support from the congregation and surrounding community. Schafer and Fackenthal have been playing the carillon regularly since then.

In addition to playing before and after the main Sunday service, the carillon is also played in special recitals. In 2015 and 2016, Halloween concerts were played to entertain trick-or-treaters. Last year, a Caroling with the Carillon event drew over 100 guests to sing along to Christmas carols. Also for the past two years, a special concert was played for guests of the community garden walk in July. In August 2016, for the first time, a guest carillonneur, Mathieu Polak, performed an evening concert.

Before CBA engaged with St. Chrysostom's, the church was unaware of the historical value and beauty of their bells. They were also unaware of the instrument's status in the city or region

and the level of its disrepair. With CBA's advocacy, the church has recognized the historical value of its instrument and its unique position in reaching community members who may be uncommitted and unaware of the church's offerings. Consistent positive feedback from congregants and community members alike has overcome the shadow of past negative events associated with the carillon. The growing interest and appreciation for the carillon has solidified the resolve of the church leaders to fully renovate the instrument to reach the highest levels of artistry. The costs of the carillon renovation have been included in the church's nascent capital campaign to overhaul the church's infrastructure. An instruction program has also been proposed in the spirit of rejuvenating the instrument and its music.

The CBA is also implementing a short-term carillon instruction program at Plainfield United Methodist Church starting in late February 2017. The Plainfield United Methodist Church carillon started as a ten-bell-chime by Meneely of Watervliet in 1906, was expanded by eight bells by Eijsbouts in 2007, and was expanded again by five bells by Eijsbouts in 2014 into the current 23-bell carillon. Considerable financial support from parishioners, especially GCNA Honorary Member Larry Stephens, made these expansions possible. Through our intensive eight-week instruction program, we hope to catalyze a group of carillon players who will be able to perform simple hymn arrangements for Sunday services as part of the church's music ministry and remain motivated to further develop their carillon skills.

The CBA has other bell advocacy projects in the works, which we hope to write about to you in the future. For more information, please visit us at <https://belladvocate.wordpress.com/bell-advocacy-work/>.

Lurie Carillon Celebrates 20th Anniversary

by Tiffany Ng

On October 20, 2016, at the University of Michigan, hundreds of university and community members celebrated the 20th anniversary of the Lurie Carillon by participating in the world premiere of "A Day in the Sun." Together, they transformed the quadrangle into a "crowdsourced" carillon comprising Lurie Tower's 60 bells augmented by audio from their smartphones.

Chris Chafe composed the score by sonifying solar radiation data from the National Oceanic and Atmospheric Administration. The sun completes a rotation on its axis every 27 days, producing a cycle of solar weather, and this score gives voice to those changes over time. New media artist Greg Niemeyer designed an interface to allow the audience to become an active part of the soundscape by playing digital samples of the Lurie bells in harmony with Dr. Tiffany Ng's carillon performance.



An audience member uses their cell phone to interact with the Lurie Carillon

photo credit Andrew Horne

This project marks Ng's third data sonification collaboration. The interactive performance was followed by vertical dancers BANDALOOP performing at dizzying heights on the sides of a dramatically-lit Lurie Tower.

From the Archives

Old Photo of Jef Denyn Found

by Harry van Bergen

I found this old photograph where Jef Denyn and members of the Dutch Carillon Guild inspected the 1st tuned carillon of bells made by van Bergen, Heiligerlee, the Netherlands, for the Cunera-Toren in Rhenen, the Netherlands.

My uncle, Andries H. van Bergen, is the 1st man on the left, next is Jef Denyn, and the last man on the right in the first row is my father, Harmannus T. van Bergen.

I believe the year was 1933 or 1934. I thought this might be of historical interest.

My cousin Andries in Holland mentioned to me the person next to my uncle, Andries van Bergen, was the blind carillonner, Creman, I believe from Zwolle, in the Netherlands. The interesting part from my perspective is that this was the first set of tuned bells ever made by my family in Holland, and they were installed on a test site for the Dutch Carillon Guild and the master from Belgium to give approvals.



2016 Price Symposium: Building Carillon Towers and Building Networks

by Andrea McCrady



Since its inception in 2009, the Percival Price Symposium has served as a gathering devoted not only to performance and teaching, but also to connecting the history of the Peace Tower Carillon to the carillon cultures of Canada, North America, and others across the world. Previous symposia dealt with the musical careers of the prior Dominion Carillonners, the music of Ronald Barnes, who studied with Robert Donnell in Ottawa in the summer of 1948, the evolving North American carillon style, the carillon's social role, and the character of the grand Gillett & Johnston bells.

In 2016, the theme examined how the design and architecture of the tower works in harmony with the carillon bells to create its unique voice. Therefore, the guest artist was Patrick Macoska, the carillonneur of St. Mary's of Redford Catholic Church in Detroit, as well as a professional architect and chairperson of the GCNA's Tower Construction and Renovation Committee. His lecture traced the history of bell towers of the centuries, and featured 140 illustrative slides.

The master class segment of the symposium has proven so popular that the event was extended into a second day to accommodate a second master class, as well as an "open tower" opportunity for out-of-towners to try out the Peace Tower Carillon on an informal basis. During the Saturday afternoon master class, an interactive audiovisual transmission via an Internet connection allowed the audience in the ground-level meeting room to observe the teaching session in the Tower playing room.

Notably, the 2016 attendees included more than student and professional carillonners. Among the participants were university music faculty members, an architectural conservationist, an artistic producer from a major music and drama festival, and several composers. All expressed gratitude for the opportunity to discover more about the carillon's potential and to get acquainted with players directly. Not only did everyone learn more about carillon tower construction, but also how to build networks with new colleagues!

The year 2017 is a momentous one in Canada, marking the 150th anniversary of the Canadian Confederation, as well as the 90th anniversaries of the carillons of the Peace Tower and University of Toronto's Soldiers' Tower. Consequently, the Percival Price Symposium's theme will be "Canadian Carillon", and Roy Lee, carillonneur of the historic Metropolitan United Church in Toronto, will be the guest artist. The long Thanksgiving holiday weekend in Canada falls on the first week of October in 2017, so the symposium will shift to the following weekend, again extending a full day Saturday and half Sunday, October 14-15. There is no charge for registration, which will be available on line on the Peace Tower website by June: www.parl.gc.ca/carillon. Questions may be directed by email to: Carillon@parl.gc.ca. Mark your calendars, and all are welcome join us in Ottawa to celebrate!

56th International Carillon Festival 2017

The 56th International Carillon Festival will take place from Sunday, June 4, through Friday, June 9, at the Thomas Rees Memorial Carillon in beautiful Washington Park in Springfield, Ill.

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

<u>Sunday</u>	6:30 PM	Frans Haagen, the Netherlands
	7:30 PM	Carlo van Ulft, Ill.
<u>Monday</u>	6:30 PM	Koen Cosaert, Belgium
	7:30 PM	Julianne Vanden Wyngaard, Mich. and George Gregory, Texas (Duet with premieres of new carillon compositions)
<u>Tuesday</u>	6:30 PM	Roy Lee, Canada
	7:30 PM	Koen Cosaert, Belgium
<u>Thursday</u>	6:30 PM	Julianne Vanden Wyngaard, Mich.
	7:30 PM	Frans Haagen, the Netherlands
<u>Friday</u>	6:30 PM	Roy Lee, Canada
	7:30 PM	Carlo van Ulft, Ill.
	Dusk:	International Carillon Festival fireworks (with additional noise on the carillon by Carlo van Ulft, Ill.)

NACS Summer Workshop

June 5 - June 9, 2017
Springfield, Ill.

The NACS will hold a five-day-long carillon workshop which will coincide with the International Carillon Festival, running from Sunday, June 4, through Friday, June 9.

The Thomas Rees Memorial Carillon and its practice keyboard will be available to the participants during the festival week. Time slots for practice will be assigned on a first-come, first-serve basis; the festival performers have priority, of course!

Master classes by Koen Cosaert and Frans Haagen will be offered on Monday and Friday. Lectures on carillon subjects will be held on Tuesday and Thursday. Wednesday, a day of rest during the festival, we are planning to visit the organ of Westminster Presbyterian Church in Springfield. The traditional Carillonists' Luncheon on Tuesday and the Festival Dinner on Wednesday are also open to workshop participants and out-of-town Festival Attendees. Advance notice required.

In order to take advantage of these lectures and master classes a token registration fee of \$20 is required. Please visit the NACS website and download a registration form at: www.carillonschoolusa.org

The tentative workshop schedule:

<u>Monday, June 5</u>	10:00 AM	Masterclass by Koen Cosaert Director of the Royal Carillon School "Jef Denyn", Belgium.
<u>Tuesday, June 6</u>	10:00 AM	Lecture by Koen Cosaert - "The search for the origin of the carillon"
	10:45 AM	Lecture by Julianne Vanden Wyngaard - "What's in it for me?"
<u>Wednesday, June 7</u>	10:00 AM	Organ Crawl Westminster Presbyterian Church Host: Dale Rogers
<u>Thursday, June 8</u>	10:00 AM	Lecture by Carl S. Zimmerman - "Some lesser-known bellfounders"
	10:45 AM	Lecture by Frans Haagen - "Original compositions for Carillon and Electronic music"
<u>Friday, June 9</u>	10:00 AM	Masterclass by Frans Haagen Director of The Netherlands Carillon School

University of Michigan Announces 2017 Hack The Bells Contest Winners

by Tiffany Ng



UM crowd, photo credit Andrew Horne

The University of Michigan, Ann Arbor, is proud to announce that students Spencer Haney and Karl Ronneburg have won the \$1,000 UM Hack The Bells contest prize to realize their proposal, Reclaim, for the university bicentennial. Hack the Bells, designed to encourage innovative carillon-centered projects in any medium or genre, was developed at the University of California, Berkeley by Sarah Stierch in the Berkeley Center for New Media.

In their proposal, Ronneburg and Haney allege that UM's Charles Baird Carillon is "lost in a sea of noise... Without a voice, the carillon stands only as a monolith." They "claim this loss of character to be unacceptable, and propose a reclamation of the sonic environment" that will take the form of a recurring performance "in and surrounding Ingalls Mall, compositionally arranging augmented environmental sounds in order to bring attention to the sonic environment of a space that is forgotten. Compositional elements include a caravan of automobiles, a brass ensemble, recordings of the Ann Arbor soundscape played through PA inside Burton Tower, the carillon, and carillon processing using Max/MSP in collaboration with [students] Alexander Miller and Becca Fisher." For the full proposal, visit <https://gobluebells.wordpress.com>.

This year's jury comprised Zackery Belanger, Carolyn Chen, Linda Walker Pointer (a winner of the 2014 Hack the Bells contest), Frank Steijns, and Jeff Treviño. Professors John Granzow and Tiffany Ng organized the contest with the assistance of a UM Bicentennial Grant.

Rees International Carillon Competition 2017

by Carlo van Ulft

The NACS, in cooperation with the Rees Carillon Society and the Springfield Park District, is excited, to host the **Rees International Carillon Competition 2017**. The competition will held on June 2 and 3, 2017, preceding the 56th annual International Carillon Festival.

Five excellent finalists from North America and Europe have been selected in January (via submitted recordings) and have been invited to compete in Springfield, Ill., in June 2017. The competition will be held during the evening hours on Friday, June 2 and Saturday, June 3. All finalists will perform three works on both evenings between 6 and 9 pm; the works were selected by the jury from an earlier-submitted repertoire list. The order of play will be decided by random draw both days.

The competition jurors:

Koen Cosaert, Belgium
Director Royal Carillon School "Jef Denyn", Belgium

George Gregory, Texas
NACS Team Member

Frans Haagen, the Netherlands
Director The Netherlands Carillon School

Tim Sleep, Ill.
NACS Team Member

Carlo van Ulft, Ill. (Jury Chair)
NACS Director and Team Member

Julianne Vanden Wyngaard, Mich.
NACS Team Member

Dale Rogers, Ill.
Professional Musician Springfield, Ill.

Prizes

First Prize \$3,000
Sponsored by **The Guild of Carillonneurs in North America**

Second Prize \$1,500
Sponsored by **The Verdin Company**

Third Prize \$1,250
Sponsored by **Chime Master Systems**

Fourth Prize \$1,000
Sponsored by **Rees Carillon Society**

Fifth Prize \$750
Sponsored by **The Carillon Belles**

Everyone is invited to witness the event held at the Thomas Rees Memorial Carillon in Washington Park, in Springfield, Ill. A large viewing screen will be positioned in the park showing the finalists at work. The award presentation will take place on Saturday evening following the last performer of the day. The award presentation will take place at the Springfield Botanical Gardens exhibition room, located in Washington Park.

We hope to see you all there to support your favorite performer!

Master's Degree Program at the University of Michigan

by Tiffany Ng

The University of Michigan, Ann Arbor, is pleased to announce that its Master of Music in Carillon Performance degree program is inviting applications for fall 2018. The UM School of Music, Theatre & Dance will accept applications through December 1 of each year for fall admission. UM is home to two stylistically-contrasting carillons: the 53-bell Taylor carillon in Burton Memorial Tower, fourth heaviest in North America, and the 60-bell Eijsbouts carillon in Lurie Tower. Both are available for weekly practice time and are equipped for digital recording. Three practice keyboards are also available for use. The UM Library houses one of North America's most extensive collections of carillon literature.

UM's carillon program emphasizes frequent performance opportunities, new music, innovation, community engagement, campanology, and teaching experience. Students pursue private instruction in carillon with Dr. Tiffany Ng, in organ with Drs. James Kibbie and Kola Owolabi, and courses in musicology, music theory, and/or composition, plus elective subjects, concluding with a degree recital. UM carillon alumni hold faculty and performance positions throughout the country.

Prerequisites for admission include a bachelor's degree in music or equivalent, a strong keyboard background, and an on-campus carillon audition.

For further information, please visit the following websites and contact Prof. Tiffany Ng (tiffng@umich.edu) with any questions.

The UM Organ Department: <http://music.umich.edu/departments/organ/index.php>

UM Bicentennial Initiative, "A Carillon Lab for the 21st Century": <https://gobluebells.wordpress.com/>

New Milestone for the North American Carillon School

by Carlo van Ulft

Since its inception in 2012, several NACS students from around North America have taken and passed their examination for the Proficiency Level Certificate. They all have become active as assistant or substitute carillonists around North America. The requirement of having to finish the 101 sections of the parallel courses for this level of certification is proving to be very valuable, as the students not only have basic knowledge of campanology but also have received basic instruction in the marketing and promotion of the carillon. The proficiency certificate exams all took place at a carillon selected by the student or their instructor, making it easy for any student to achieve this level of certification without having to travel and/or having to spend great amounts of money.

On June 4, 2017, at 3 p.m., the NACS will witness the first examination for its Performance Diploma. The student will perform half an hour of high-level carillon music on the Thomas Rees Memorial Carillon in Springfield, Ill. The music is selected from the Performance Diploma Music list, containing demanding music and music of high virtuosity. Before entering the performance-level examination, the student is required to have finished the full courses of Campanology, The Marketing and Promotion of the Carillon, and Arranging for Carillon with satisfaction. The combined course package will ensure, after a successful examination recital, that the student is not only a qualified performer, but the student also will be well prepared to cope with tasks (other than playing the carillon) required for a position as carillonist within North America.



Beaches, Breezes, and Bells

by Austin Ferguson

The 24th annual Texas Regional Carillon Conference was hosted by Alex Kirkland and the Episcopal Church of the Good Shepherd in Corpus Christi on Friday and Saturday, October 29th and 30th, 2016. Attendees came from across the country to listen to a beautiful carillon played across the street from some of Texas' most beautiful beaches. Having driven the 20+ hours down to Corpus from Chicago, I can be the first one to tell you how enjoyable it was to stretch out on the lawn and relax.

The conference kicked off Friday afternoon with open tower time for any interested players. Those who had not played the instrument were in for a surprise--due to the design of the bell chamber, one can hardly hear the trebles through the small opening in the floor! Following were two fabulous recitals to welcome the group; Carol Anne Taylor of Dallas played an invigorating recital that included the performance of a number of works by her husband, Sterling Procter, including a particularly lovely setting of Holst's *Thaxted* tune. Karel Keldermans followed, performing a number of his own compositions, including one commissioned by Highland Park United Methodist Church in memory of their deceased carillonneur Lorn Howard.



The Episcopal Church of the Good Shepherd

After Karel's recital finished, we packed up in our cars and drove into downtown for dinner at the Texas Surf Museum, where we feasted on local seafood surrounded by surf memorabilia. Those not tired by the day's activities ventured back to the Best Western for drinks in the top-floor bar, with panoramic views of the moon shining over the water below. It was a stunning setting.

Saturday morning, conference attendees made short work of breakfast in the church's fellowship hall. As we sat drinking our coffee, George Gregory and Julianne Vanden Wyngaard, duet partners extraordinaire, gave a humorous presentation entitled "Your Note or Mine?", outlining the various skills necessary in successfully playing duets on the carillon. To say we laughed frequently would be an understatement--those two are hilarious!

Following a group picture on the church steps, conference attendees were invited to climb the tower and serenade the group sitting outside in the Members' Recital. We were treated to pieces ranging in style from a set of variations on *Skip to My Lou* to a tango by Tarrega. What a wonderful way to close out a fantastic conference. I hopped back in my car and started the journey back north, happy after a wonderful weekend with equally wonderful friends.



Attendees of the 24th annual Texas Regional Carillon Conference

The 25th annual Texas Regional will be hosted at Highland Park United Methodist Church in Dallas. Dates have been set for Friday and Saturday, October 20 and 21, 2017. The Porter Memorial Carillon is a beautiful 48-bell instrument by Paccard, with a wonderful listening area next door in the church's sunken garden. All are welcome; contact Gretchen Ryan at bgryan@sbcglobal.net for more information.

Feature Your Tower in The Diapason

by Brian Swager

The *Diapason* is a monthly journal geared primarily toward organists and church musicians. For many years, I've written a "carillon news" column for *The Diapason*, and I want to resume an old series of columns featuring individual carillons. I invite carillonneurs to send me information and at least one high-resolution photo so that I can present a portrait of your tower. Specific information is very welcome, including number of bells, keyboard range, actual pitch, founder(s), dates of installation as well as any renovations and additions, notable bell inscriptions, peculiarities, and historical comments.

In the hope that this will not just be interesting reading, but also practical publicity for you and your tower, please also include information about concert series and other opportunities for hearing the carillon plus a website address for up-to-date information. Have any recordings been made on the instrument, either historical or currently available? Homage to previous carillonneurs and their dates of activity are welcome as well as a photo and short bio of the current carillonneur(s). Contact me at brian@allegrofuoco.com.

First-Time Congress Attendee Scholarship

The Guild will again offer a scholarship to cover the registration fee for a congress registrant who has never attended a GCNA congress before. To be eligible for the scholarship you must be a member of the GCNA, have never attended a congress before, not receive reimbursement for your registration fee from another source, and apply prior to May 1, 2017.

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

To receive this scholarship info and apply you must contact:

Tim Sleep, President
The Guild of Carillonneurs in North America
28W640 Warrenville Rd,
Warrenville, Illinois 60555
tsleep@ameritech.net

"Anzac Echoes," a new Geert D'Hollander piece for carillon

by Amy Johansen

New from Sydney University Press: Geert D'hollander's *Anzac Echoes* is now available for purchase. Commissioned in 2015 by the University of Sydney to commemorate the 100th anniversary of Anzac Day, it is a meditation based on three Australian themes: "*The Last Post*", "*Advance Australia Fair*" (*National Anthem*), and "*Waltzing Matilda*".

Price: \$15 AUS, plus postage

To order, please email:
Sydney University Press Sales
Contact: Phil Jones
sup.info@sydney.edu.au

One Small Correction From the Fall 2016 Issue

by Austin Ferguson and Carrie Poon

Our editorial team accidentally left out Andrea McCrady's name from the list of photo contributors in the Fall 2016 issue of *Carillon News*. We appreciate the wonderful photos she has submitted to us (both in that issue and others!), and wanted to apologize for our omission. We are very grateful to everyone for being so supportive of us and the newsletter; we couldn't keep making this wonderful publication without your help. Bear with us for the occasional human error, and keep the submissions coming!

Midwest International Carillon Festival and Composers' Forum

by Gretchen Ryan



The University of Northern Iowa in Cedar Falls, Iowa, was the site for the first Midwest International Carillon Festival and Composers' Forum from October 12-14, 2016. John Vallentine, Director of the Department of Music, first conceived the idea for this unique event. Dr. Vallentine appointed Karel Keldermans to be the Artistic Director, and charged him with inviting five guest carillonneurs to give presentations on various aspects of composing for the carillon. Each carillonneur also gave a recital during the Forum.

Guest carillonneurs were Stefano Colletti from Douai, France; Laura Ellis from Gainesville, Fla.; Peter Langberg from Logumkloster, Denmark; Karel Keldermans from Virginia, Ill.; and Richard Strauss from Oakland, Calif. The Festival was held to highlight the diversity of original carillon music that is available to every carillonneur and to introduce music students to the complexities of composing for carillon. For several years now, UNI has had a student Guild of Carillonneurs, and they were very enthusiastic about being involved in this novel forum.

On Wednesday morning, the introductory session began with conference attendees welcomed by Karel Keldermans and Randall Harlow, Chair of the UNI Keyboard Division. Richard Strauss was introduced, and he stepped to the podium to give the Forum's first presentation. Initially, Strauss provided an overview of the founding of the North American Carillon movement, and then went on to explain the importance of bell tuning, how to recognize the hum tone, and the necessity of dealing with the minor third when composing or arranging works for carillon. To illustrate his points, Strauss provided visual examples of effective writing for the instrument, using works by Ronald Barnes, Nino Rota, and Robert Kleinschmidt.

The second presentation of the morning was given by Stefano Colletti. Utilizing both audio and visual examples, Colletti discussed some of the carillon compositions of important French composers, including Robert Lannoy, Francois Wercken, and Vincent Paulet. He noted that some of these composers had written works for numerous other instruments in addition to pieces for carillon. According to Colletti, there is widespread interest in original carillon music in France, and he demonstrated the wide diversity of such music using audio examples to illustrate his statements.

Following the morning session on Wednesday, Laura Ellis played the first concert of the festival at noon. Designed to showcase the potential of effective music written for carillon, Ellis played a varied program, featuring music by Libby Larsen, Johan Franco, Tawnie Olson, and John Pozdro, among others. She ended her program with a particularly fine rendition of Albert Gerken's *Toccata*, for which she received appropriate applause.

Forum participants enjoyed a large buffet lunch and small break before Peter Langberg gave a master class for the carillon students and other interested attendees. The festival's first evening concert was played by Richard Strauss, who included compositions by Gary White, John Courter, Johan Franco, Nino Rota, and Henk Badings. The pieces Strauss chose reinforced the points he had made in his morning presentation about writing effectively for carillon.

Strauss's two presentations over the course of the forum were designed to complement each other. Thursday morning, he began his lecture by demonstrating on the piano what does and what does not work when composing for carillon. To validate his points, Strauss argued that the early English carillons in North America had tuning so superior to the continental carillons that good composers for the instrument instinctively treated the carillon "as a new instrument." In other words, effective carillon compositions written by North American musicians represented not a continuation of what had been standard procedure by European composers, but rather demonstrated a completely new trend. Strauss went on to explain that he felt that the first true carillon composition written with the North American carillon in mind was Ronald Barnes' *Sarabande*, composed in 1952.

The next presentation of the morning was by Peter Langberg, who focused on carillon music by prominent Scandinavian composers and provided examples of the styles these composers chose when writing effective music for the instrument. Citing the dramatic increase of carillons in Denmark and Norway over the past 30

years, Langberg argued that these instruments also provide the opportunity for contemporary composers to create effective new works for carillon. In addition, Scandinavian musicians who are looking for church positions have the benefit of being able to attend the Church Music School in Logumkloster. Although most of these musicians are studying organ or choral directing, they must also learn to play the carillon before completing their studies, an advantage that serves to introduce them to the instrument, even if they will not plan to play it regularly.

Thursday's morning session adjourned so that attendees could go to the campanile for the noon recital, played by Karel Keldermans. For his concert, Keldermans chose to open with a piece by former UNI carillonneur and good friend, Robert Byrnes. He then played original works composed by Bernard Winsemius, John Courter, and Alice Gomez. The finale, *Eighteen Variations on Chopsticks*, written by Albert Gerken, was particularly well received by Festival attendees and members of the UNI faculty and staff who had gathered to listen.

In her Thursday afternoon lecture, Laura Ellis concentrated on the carillon works of University of Kansas professor and composer John Pozdro. Ellis prepared her audience for her presentation on Pozdro's methods of composing for carillon by providing some background on three variations of the octatonic scale, beginning on C, C-Sharp and D. She then went on to explain that Pozdro used the octatonic scale extensively in his compositions and also experimented successfully with the chromatic, major, and modal scales. Ellis noted that Pozdro utilized what she termed as the "Slavic Chord"--so called because of its use in his *Variations on a Slavic Dance* and in one of the sections in *Variations on a Slavonic Theme*, that consisting of a minor 3rd, perfect 4th, followed by a minor 3rd.

The schedule on Thursday afternoon was taken up by the master class by Richard Strauss. The evening concert was given by Stefano Colletti, who had chosen original carillon music from the pens of French composers, including Robert Lannoy, Francois Wercken, and himself, and one work by Erik Satie.

On Friday morning, carillon students met at the campanile for a master class by Stefano Colletti. The noon recital was played by Peter Langberg. He began with a prelude by Jef Denyn, and continued with original works by Scandinavian composers P.S. Rung-Keller, Sven Erik Werner, Edwin Nielsen, and his own piece *I Dodens Band vor Frelser La*. Five more original carillon compositions followed, and one arrangement of Carl Nielsen's *Folktone*.

Langberg's final selection was particularly appropriate given the festival's venue: the well-known *Reflection* by Robert Byrnes. Later, Langberg continued with the second part of his presentation on Scandinavian composers, in this session using recordings of his own music repertoire for various combinations of carillon and solo soprano, as well as examples of effective music written for carillon and choir.

Lunch was hosted by Dr. Vallentine for invited guests, and the opportunity provided for a most interesting exchange of views on composing in general and in particular for carillon. Dr. Vallentine was present for the rest of the afternoon sessions and later noted that he'd been especially impressed by the enthusiastic contributions by UNI students. Karel Keldermans moderated a panel discussion on what comprises appropriate music which can be arranged effectively for performance on carillon. This session was particularly well-attended in that it was comprised of the festival/forum invitees, the student carillonneurs, and a large contingent of UNI's composition students and several composition faculty members.

In her comments about effective arrangements, Laura Ellis first cautioned about the necessity of finding out about copyright restrictions on potential music to be arranged for the instrument. Keldermans noted that students and mature composers alike should study the arrangements of such fine carillonneurs as Sally Slade Warner, Ronald Barnes, and Milford Myhre. One of the composition students at this session said that some music played on the UNI carillon had received a great deal of attention from the campus community, and he'd been gratified to see the positive response. Keldermans addressed his next remarks directly to the composition students, delineating the limitations of writing for a meantone instrument, and providing a visual explanation relative to the optimal range of carillon instruments.

At the conclusion of this session, Dr. Vallentine delivered his final remarks, noting that he had been gratified at the reception this first International Carillon Festival and Composers' Forum had garnered, and he used the opportunity to say that he'd been so impressed that a second Festival and Forum would be held in 2017. Karel Keldermans then thanked the participants and adjourned the gathering.

California Candidates Pass the Associate Carillonneur Exam (ACE).



Meet Mariam Soni, an undergraduate Molecular Biology student at the University of California, Los Angeles. She was a biology major and music minor at the University of California, Santa Barbara, where she was introduced to the carillon and studied with Margo Halsted. Mariam classically trained in piano and music theory for fifteen years. She developed an interest in music composition, incorporating cultural influences—from Indian Classical to Middle Eastern music—into her pieces, creating a fusion of melodies and a pleasing sound to the ears. She composed a piece for the carillon, and uses the unique sound of the instrument to influence her music. Mariam strives to intertwine her passions for music and science as a form of music therapy.

Submitted by Linda Dzuris, on behalf of the ACE Committee.



Kunal Marwaha hails from Sacramento, Calif. He recently graduated from the University of California, Berkeley, specializing in physics and computer engineering. After many years of piano study, Kunal took an interest in the Sather Tower carillon. He took lessons under Jeff Davis for four years and led the student group, the Berkeley Carillon Guild (<https://bells.berkeley.edu/>). In August of 2016, Kunal moved to Washington, D.C., to work at a technology company servicing U.S. intelligence agencies. He is fascinated by the relationship between the hidden musician and the captive audience, and works on various technologies and artistic pieces to connect the two.

At Berkeley, Kunal ran a seminar for students to learn about and try the carillon. He has performed multiple pieces that unite the carillon with a digital reconstruction of the Tsar Bell, a monumental Russian bell weighing over 222 tons. He is developing a technology project that brings public, collaborative input into sheet music that can be played live. He contributes historical information to Wikipedia, and has added a summary of carillon history and performance to the Berkeley Carillon Guild website (<https://bells.berkeley.edu/#instrument>). He consults with a group of students who are building a “Virtual Reality” experience of playing the carillon, so everyone can “try to play the carillon.”

Submitted by Margo Halsted

Austin Ferguson Appointed Fourth Carillonneur of Mayo Clinic

by Austin Ferguson and Johanna Rian, PhD

The Rochester, Minnesota soundscape has been ringing out a few Texas tunes since February of this year. Former UT Austin carillonneur Austin Ferguson has been named the fourth Mayo Clinic Carillonneur, succeeding Jeffrey Daehn after his twelve years of service. Ferguson has assumed responsibility for the eight weekly carillon rings, in addition to collaboration with the Rochester community and guest carillonneurs.

The Rochester Carillon is the largest carillon in the state of Minnesota, with 56 bells from the Gillet & Johnston and Petit & Fritsen foundries. In addition to the eight scheduled rings each week, tours are given to Mayo patients and community members multiple times a day, making the instrument into what must surely be one of the most shared and performed-on carillons in the country!

“We are delighted that Austin Ferguson has joined us to serve as Mayo Clinic’s fourth Carillonneur,” Dr. Johanna Rian, director of the Mayo Clinic Doris Jean Lavins Center for Humanities in Medicine, said. “We look forward to Austin’s leadership in developing new community outreach programs as we continue to celebrate this cherished cultural legacy of the Mayo brothers.”



The Plummer Building, a National Historic Landmark and home to the 56-bell Rochester Carillon

Carillon in Siberia

by Jeffrey Bossin

The music conservatory of Novosibirsk, the capital of Siberia and third largest city in Russia, invited me to lecture their students about the carillon last October. The conservatory is one of the most important musical institutions in Russia and has educated a number of the country's leading musicians. I was hosted by my friend and colleague Sergey Tossin, a well-known composer and professor of composition at the conservatory. Tossin is a noted campanologist and has written several books about Russian bells and has composed two pieces of carillon music for me based on Russian bell ringing.



I arrived in Novosibirsk early on Sunday morning, October 16, and was met by Sergey at the airport. Temperatures were already below freezing and the roofs were covered with snow. During the course of the week, they dropped to the mid 20s and were accompanied by snow storms. Father Frost, as the Russians call him, had decided to arrive early this year. Sergey looked

at me, grinned, and said in his deep, gruff voice, "Special for you!" Actually, I would have been sorely disappointed not to have experienced a bit of Siberian winter, and had brought the right kind of warm clothing to deal with it.

On Tuesday, October 18, I went to the conservatory, where I met with the students studying composition and spent three hours explaining the carillon to them and answering their many questions. The following day, I gave a 70-minute lecture in the lecture hall. I used pictures to show how the action of the carillon worked, and explained the difference between a concert carillon and a grand carillon. I also discussed the European attitude to the carillon as part of the city soundscape and the American view of the carillon as a concert instrument.

I played excerpts from Henk Badings's *Toccata Octafonica*, Roy Hamlin Johnson's *Summer Fanfares*, and Gary White's *Rotation*, and two pieces written by my host, Sergey Tossin, and then spent another two hours answering the many questions posed by those who had come to listen. At the end of the lecture, I was presented with a certificate of appreciation from the conservatory. I then went to see the two-room bell museum next to the Church of the

Archangel Michael, which had been built at the beginning of the 1990s.

The museum housed several medium- and small-sized bells of all kinds, including those from a local founder. The collection also included clappers, three beautifully-decorated gas storage pipes of different lengths (which are sometimes used as substitute bells in Russia), and a small zvon with six bells in a bell frame with a seat in front of it, which allowed one to play sitting down.

We then went to the large wooden gazebo between the church and the museum, which has a zvon with 16 bells of various sizes. Talashkin played a chime and then let me try my hand. From there, we proceeded to the bell-ringing school in a small wooden building at the rear of the church. One of the rooms had a large number of prints and drawings of historical scenes with crowds of people next to various churches with bells and six large paper cutouts of bells. There was also a collection of campanological books, including a recent catalogue of the bells of the Moscow Kremlin and a small practice zvon with eight brown metal receptacles of different sizes as substitute bells, which were used to teach students how to play.



The next day, Sergey took me to the Ascension Cathedral, built in 1914. When we entered, a church service was in progress, with the priest singing and

the congregation answering. The church has a zvon with one large bell and 14 small ones in the high, square bell tower. Sergey told me that the bells were cast before the Russian Revolution and that in the years afterward, when the government destroyed almost all Russian bells, many were saved by religious believers who hid them in barns or the forest, and even buried them in the ground until the beginning of the 1990s, when bellringing was once more allowed and they were returned to their belfries.

The bellringer, Andrey Beresovsky, showed us the instrument and played a chime and then drove us to the newly-built Church of the Assumption of the Blessed Virgin, situated in Beriosa Park. The newly-built church has a little square bell tower with a small ten-

continues on page 23

A Visit to the Italian Bell Foundry Allanconi

by Jeffrey Bossin

At last year's Eurocarillon festival in Amsterdam and Dordrecht, I met the young Italian bellfounder Emanuele Allanconi, and he invited me to visit his foundry in the village of Ripalta Cremasca. On Friday, January 27, 2017, I flew to Milan airport, and the following Monday Allanconi gave me a tour of his small foundry, which is built next to the house once occupied by his grandfather, Angelo. Angelo was born in 1915 to impoverished parents who apprenticed him as a young boy to the Crespi bell foundry, which was located in the nearby town of Crema and goes back to the year 1498. There he was given room and board and taught the art of bell founding in return for his work.

After the second world war he became its director and, after it closed, was first the director of the Filippi foundry in Brescia and then in the 1960s of the Barigozzi foundry in Milan, where he worked together with his two sons. He left the foundry after his fourth child was born and started casting his own bells working in a very small hut next to his house in Ripalta Cremasca. All of the tools he used are still neatly arranged on the hut's four walls, and the small furnace sunk into the ground next to it and used to melt bronze is still used today. When his grandfather became too ill to manage the business of marketing and selling the bells, Emanuele took over and has been the foundry's director ever since.

A new, much larger hall was added where the work of casting, cleaning, and tuning the bells now takes place. Allanconi also has a small office and is setting up a little museum designed to show visitors the history of bell founding in Crema and to explain how he casts his bells. He uses the internet to inform potential buyers and the public about his business and the various events he takes part in: <http://allanconi.it/home.php>.

Today, Allanconi employs a small work force, including his two uncles, a young assistant who studied engineering at Milan University, a sculptor, and three workers. He prides himself on his traditional method of casting using the natural materials of bell bronze, clay, cow and pig fat, water, beeswax, hemp, horsehair, milk, wood, and ashes. His bells often have elaborate decorations corresponding to the wishes of his customers, but being placed at the four points where the vibration of the bell is weakest, they do not cause beats.

Besides the small furnace used to melt the bronze for the lighter bells, he has a large one with a capacity of up to 11.5 tons and can



Bells in the Allanconi foundry waiting to be shipped

liquify up to 30 tons of bronze using three furnaces simultaneously. It is then poured into a metal container and carried over to and poured into the mold buried in the ground to prevent leakage. The bells are then allowed to cool thoroughly, freed from the mold, cleaned and tuned. Allanconi uses the knowledge he acquired at the university to calculate his bell profiles such that the bell's various partials will be as close as possible to those of the ideal minor third-octave bell and require as little correction as possible.

He is able to cast bells with smoother surfaces because he uses clay rather than the sand employed by other major European bell founders so there is no danger of particles of sand rising from the core of the mold through the molten bell bronze and sticking to the outside surface of the bell, a problem other founders have tried to combat by casting their bells upside down. He uses bronze containing 20% tin for the largest bells weighing more than two tons because using a higher percentage would cause the upper partials to become too prominent. Although he can cast bells using profiles from very light to very heavy, he normally continues the long-established Italian tradition of using light profiles because this is what his customers prefer. A C³-bell cast with such a profile has a diameter of 563 inches at the base and weighs 3,637 lbs. His low cost and reputation for quality have resulted in his being responsible for producing 80 to 90% of Italian bells. In 2016, he cast 281 bells weighing a total of about 32 metric tons. During my stay I visited the foundry four times and watched four bells being cast, including two weighing 440 and 880 lbs.

Although Allanconi casts his bells according to traditional

Foreign News

methods, he uses the latest technologies, such as laser scanning & 3D imagery to make copies of historical bells bearing the same ornamentation and having the same profile, tuning, and tone colour. He showed me his first major third bell, which he designed according to calculations carried out on his computer and cast in 2016. It weighs about 40 kgs and its strike tone is somewhere between B⁴ and C⁵. I was very surprised to find that this bell did not sound at all like the ones which André Lehr had produced at the Eijsbouts foundry and which his successor Bert Augustus had cast in 2010 for the church Sankt Maria in der Kupfergasse in Cologne, Germany in 2010.

Instead of having their strange profile with a prominent bulge in the waist and a tone colour reminiscent of electronically-imitated bell sounds, the shape and sound of this bell corresponded to what I had always thought an ideal major third-octave bell should be, i.e. one that looked and sounded exactly like a minor third-octave bell but had a major third partial tone rather than a minor third. The bell had the typically resonant and pleasant sound of a well-cast and well-tuned minor third-octave bell, and I was not even able to hear the major third partial until Allanconi caused it to resonate clearly by applying a vibrating tuning fork with the same frequency to the side of the bell. Allanconi has since cast two larger and better major third bells.



Allanconi's first major third bell

There is a long tradition of bell ringing and chimes in Italy, and after a long process taking fourteen years, the Italian national organisation called the Federazione Nazionale Suonatori Campanie was founded in 2012: <http://www.fnscl.it/>. Many of its members play chimes consisting of a small number of bells rung by hammering on broad flat

wooden keys. Italians have traditionally used various types of bell ringing that differ according to the region in which they developed. The majority of them have been handed down orally and consist of playing folk melodies on five to eight bells.

Allanconi has always been committed to preserving traditional Italian bell ringing and to helping to pass it on to future generations. To this end, he works together with various associations of Italian bell ringers and for the past fifteen years has built several manually-playable transportable chimes which they can use at open air concerts and public gatherings.

Although Italian bell founders and their customers have traditionally only been interested in the size, weight, and strike note of a bell, Allanconi has become very interested in the art of precise bell tuning, has conducted extensive research into it, and tunes his bells as accurately as possible, even though there is no demand for this type of bell in southern Europe. As a result, he became interested in chimes. Ten years ago, Allanconi also discovered the carillon and has since become a proponent of the instrument.

In May 2014, he built a light, transportable two-octave instrument with a completely chromatic set of 25 bells from C⁵ to C⁷ and a carillon keyboard without any pedals. Allanconi also took this instrument to various meetings of Italian bell ringers as well as to the Eurocarillon festival in Amsterdam in August 2016. While at the foundry, I was able to play a number of pieces on it and inspect it. The bells were resonant and well-tuned and had a pleasing tone colour. A few had some noticeable beats and three were somewhat weaker in tone, but these foibles aren't really noticeable when playing the instrument. It is also Allanconi's first carillon and he intends to include carillons in his line of products soon.

To this effect, he is going to build a four-octave travelling carillon this year and go on tours with it in 2018 in order to show his new product to potential buyers. From what I was able to see, he should soon be able to produce instruments at reasonable prices which can be taken seriously as good quality carillons, and it is therefore likely that those interested in acquiring such instruments will soon have another foundry to choose from. During my stay Allanconi and I constantly talked about bells, bellfounding, carillons, carillon playing, and carillon construction. I took with me many memories of the wonderful experiences I'd had, beautiful and interesting things I'd seen, and of the warm-hearted and generous people whom I had met.



Matteo Cassinelli, Maurizio Bertazzolo, Jeffrey Bossin and Emanuele Allanconi next to his two-octave carillon in his foundry



German Campanology Colloquium 2016

by Jeffrey Bossin

The annual meeting of the German Campanology Colloquium took place from September 30 to October 3, 2016, in Brunswick, Lower Saxony, the former capital of Henry the Lion. The colloquium was founded in 1992 by Dr. Konrad Bund, the former head of the city archives of Frankfurt am Main, Dr. Rüdiger-Pfeiffer-Rupp, English professor at the Fachhochschule Cologne, and the late Jörg Poettgen. It is open to everyone interested in campanology, and though it deals mainly with the swinging bells and peals which predominate German bell culture, it welcomes experts dealing with every kind of bells.

Each morning, lectures were given on various subjects, including one by Claus Peter on the 12-bell peal in the Brunswick Cathedral, another on bell tower resonance by Dr. Markus Waltering, and the experimental casting of a bell with a beehive profile as described by Theophilus Presbyter in the twelfth century by Dr. Bastian Asmus. I lectured on the campanological colloquium and festival held in Rostov Veliki, Russia, in 2015.

The afternoons were devoted to examining and listening to the peals of seven Brunswick churches. The original buildings were erected from the 12th to the 14th centuries, and during the course of time expanded and rebuilt. Six were badly damaged during WWII but were restored after the end of the war. The Saint Andreas Church has a seven-bell peal cast in 1987 and 1989 by Petit & Edelbrock, which hangs in a 93-meter-high tower. The Saint Martini Church has an impressive nine-bell peal, boasting a bourdon of F-sharp, cast in the 17th century. This bell weighs over five metric tons!

During the afternoon of October 3, participants went on an excursion to see two peals in Goslar. The latest edition of the *Jahrbuch für Glockenkunde (Yearbook for Campanology)*, volumes 27-28, was also presented. It is 630 pages long and contains a large number of articles, critiques, and reports written in German, including one on the eight Renaissance bells of the Freisinger Cathedral by Jörg Poettgen; the

ornamentation on the bells of Gerdt van Wou by Sjoerd van Geuns; Salzwedel and its bellfounders in the 17th and 18th centuries by Gerhard Ruff; and Salzburg's 17th-century automatic carillon by Ivo Radakovich.

I contributed an article about the four carillons of Saint Petersburg; detailed critiques of Luc Rombouts' book *Singing Bronze* and Manfred Hofmann's *Die Apoldaer Glockengießerei. Alte und neue Geheimnisse (The Apolda Bellfoundry. Old and New Secrets)*; a list of campanological books, CDs, and DVDs which were published from 1998 to 2015 in Russia; and a report about the festivals and activities of the Association of Russian Campanological Arts from 1989 to 1991 (in Archangelsk, Moscow, Rostov Veliki, and Saratov) and the campanological symposium in Saint Petersburg in 1993.

Next year's colloquium will take place at the beginning of October at the German Bell Museum in Gescher, Westfalia. Information about the German Bell Museum, the bell colloquiums and the *Jahrbuch für Glockenkunde* is given at <http://glockenmuseum.de/> I can also supply those interested with copies of the carillon articles I have written in German for the *Jahrbuch* over the years. See <http://www.carillon-berlin.de/publications.html>.

Carillon Festival in Berlin-Tiergarten 2017

by Jeffrey Bossin

This year an extensive festival will be staged to commemorate the 30th anniversary of the carillon in the Berlin-Tiergarten. The high point will occur at Pentecost, when three concerts a day will be played on June 3, 4, and 5. On Saturday, carillonneurs from Eastern Europe will perform: Anna Kasprzycka from Poland, Radek Reyšek from the Czech Republic, and Olesya Rostovskaya from Russia. Sunday will feature Trevor Workman from England, Stefano Colletti from France, and Charles Dairay from Belgium. On Monday, Gisbert Kok and Boudewijn Zwart from the Netherlands will perform, and I will give the closing concert.

On Saturday and Sunday, June 17 and 18, there will be concerts of music for carillon and electronics including the original version of Mandolini's *Vox veterrima* and a new work by the Argentinian composer Mario Verandi called *Elevation of White*. Should bad weather make it impossible to use the electronic equipment, the concerts will be postponed until August 19 and 20.

Two concerts for four hands will also be offered. On Saturday, July 15, Kasia Takao-Piastowska and her husband Toru Takao, who manage the carillon in Emmerich, Germany, will play a recital. On Sunday, August 6, Abel Chaves from Portugal and I will play our arrangement of the complete cycle of Vivaldi's *Four Seasons*. In addition to this, on the five Sundays May 21, June 25, July 16, August 20, and September 17, I will offer programs featuring some of the music which has been written for the carillon in the Berlin-Tiergarten during the last 30 years.

A new piece by the Polish composer Katarzyna Szwed will be premiered on July 16. In addition to the festival, the normal schedule of concerts will be played on every Sunday from May 7 to October 1 (except on August 27). Additional performances will be given on Easter Sunday and Monday, May 1, Ascension Day, and German Unification Day, at 3 p.m. and on the first three Advent Sundays and on Christmas and Boxing Day at 2 p.m.

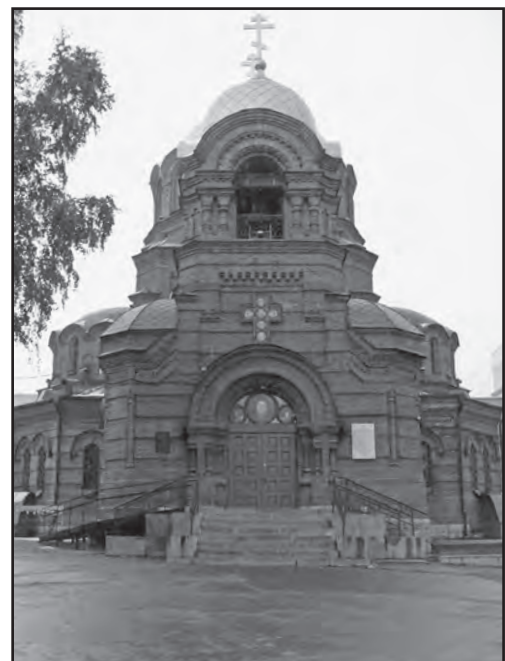
Guest recitals will be given on Saturday, May 20, by Marc van Eyck from Belgium and by Tiffany Ng on Saturday, July 8, at 4 p.m. Information about the festival and the regular concerts will be available at <http://www.carillon-berlin.de>.

from *Siberia*, page 19

bell zvon. The next day, Sergey took me to see the apartment building where our friend and colleague, founder and first president of the Association of the Campanological Arts of the Soviet Cultural Funds, the late Yuri Puchnachov, had lived as a child. We then visited the Cathedral of Alexander Nevsky. This large building with a golden dome had been erected in 1899 and has a bell tower with a zvon of nine bells.



When I left Novosibirsk, Sergey gave me a copy of his latest collection of campanological essays, including one about his carillon music, and a beautiful porcelain bell decorated with the main sights of the city. I bid my Siberian friend farewell and returned to Berlin with many wonderful memories about the things I had seen and the generous and warm-hearted people I had met.



News from French Speaking Guilds

Translated and summarized by Wylie Crawford

Campanae Helveticae, of the Swiss Guild of Carillonneurs and Campanologists (GCCS)

No. 19 – 2015 (Translated and summarized by Wylie Crawford)

In an introduction, Andreas Friedrich welcomes this publication back to life, after an extended absence. He points out that some instruments that are called “carillons” do not exactly conform to the accepted definition of a carillon, but many have the potential to become one – for example, those in Geneva and Buenos Aires, which only lack standard baton claviers. These instruments are the theme of this issue.

Then, an article by Philippe Demolis gives an exhaustive history of the “carillon” in St. Peter’s Cathedral in Geneva, from its beginning in 1749 as an instrument of eight bells, which was rung as a giant music box. With a break in service from 1830 until 1850, it continued in operation until the 1920s, when its mechanism began to seriously deteriorate. In 1931, a new instrument of 16 bells by Paccard was inaugurated, still attached to the clock and still played only automatically. In 1986, the original 16 bells were being rung by a system of 1 to 3 hammers for each bell, allowing for quickly-repeated notes. By 2011, there were 37 bells, connected to a mechanical keyboard, with large piano-like keys and pedals.

In a subsequent related article, by Andreas Friedrich, he notes that, although the tower contains 37 well-tuned bells, the unusual keyboard makes it hard to play them as a musical instrument. This type of keyboard also prevents the ensemble from being recognized as a true carillon by the WCF. It did flourish, briefly between 1910 and 1930, but was dropped for ergonomic reasons. Most of these “pianoclaviers” were replaced as soon as possible. Their keys were too small to play with a fist (they were typically played with index finger and thumb) yet too large to play as you would a piano or organ. One of this keyboard’s most severe critics was Jef Denyn. According to Friedrich, this particular keyboard was probably the last one of its type ever installed, in 1931. Another curiosity about this three-octave instrument is that it does not transpose and it

begins and ends on A, making most available carillon music for three octaves useless. Finally, the transmission wires are long (over 30 feet!) and cumbersome for most notes, making for a very heavy touch. To remedy this situation, it would be necessary to raise the keyboard platform closer to the bells. Finally, the pedalboard is very similar in spacing to an organ keyboard, making it difficult to accurately strike just one pedal with the necessary force without impinging on its neighbors. There is also no practice instrument. In summary, these bells deserve to be brought to the carillon world – someday – if a traditional transmission and keyboard could be installed. See illustration of the “pianoclavier.”

Mr. Friedrich then tells of the carillon in Buenos Aires, which dates back to 1930, but which was silent for most of its 80-year history. It is composed of 30 bells by the Schilling foundry in Apolda (Germany). In its original location, the carillon’s acoustic result was deemed unacceptable and the city refused to pay for the instrument. The automatic instrument was then moved to a new location, which bothered the new neighbors, so it was rarely sounded. Equipped with an electric piano-style keyboard, it has often broken down despite several restorations. So this is yet another instrument with bells that could be, one day, made into a true playable carillon.



St. Peter’s Cathedral “pianoclavier.” Photo credit, Andreas Friedrich

Foreign News

Campanae Helveticae, of the Swiss Guild of Carillonneurs and Campanologists (GCCS)

No. 20 – 2016 (Translated and summarized by Wylie Crawford)

[Translator's note: This publication, like that of the Wallonian guild, addresses topics other than carillons. As the current issue discusses a number of single bells in Switzerland, there is no material included that is specifically of interest to the GCNA.]

Le Bulletin Campanaire, of the Association Campanaire Wallonne (ACW)

No. 88 – Fourth Quarter, 2016 (Translated and summarized by Wylie Crawford)

Audrey Dye and Serge Joris report on a presentation given in Mechelen on September 26 celebrating 150 years of relations between Belgium and Japan, which are cemented by the fact that both countries have held their bells in high regard for centuries. Jo Haazen began the day by listing the three Japanese carillons – a traveling carillon in Osaka by Jacques Sergeys (which inspired a number of students to come to the Mechelen Carillon School), one by Michiels in Itami (sister city of Hasselt), and then an Eijsbouts instrument in Shiga. Shoji Sasamoto, emeritus professor from the University of Shinshu described the significance of bell ringing in Japan, which is done by striking the bells on their sides with suspended beams, frequently made of wood. These are often found in Buddhist temples and are struck 108 times at the new year to mark the 108 Defilements of the human spirit. Then, Luc Rombouts told of the many peace bells and peace carillons around the world, many of which are rung on World Peace Day (September 21). A recital on the St. Rombouts carillon was given in the presence of Masafumi Ishii, the Japanese Ambassador, followed by a bento box lunch. Subsequently, Rainer Schütte, conservator of the Asten bell museum, told of one of the heaviest swinging bells in the world (36 tons) that is installed in a Nagasaki carillon museum. Yukari Kosuge described the sonorous décor of bells, often evoking the sounds of nature. Marc Verachter of Hasselt told of the Japanese park that was given to his city as a “thank you” for the carillon in Itami. As a prelude to this event, the organizers announced a contest of bell-themed haikus. The winners were awarded prizes

and collections of the submissions were distributed to attendees. The session was closed by the organizer, Mariko Matsue, librarian at the Mechelen Carillon School.

Serge Joris tells of the 5th edition of the amazingly creative carillon celebration held in St-Amand-les-Eaux (France) just across the border from Belgium. Over three days, from August 13-15, the attendees of all ages could enjoy origami, sonic parkour, Boudewijn Zwart’s traveling carillon (accompanied by various instruments), giant sonic toys and the tower’s carillon ringing as a giant juke box, with requests phoned in by the audience. Saturday night brought music for solo instrument, duets, and carillon with trumpet, followed by Jan Verheyen playing a carillon jam, which transformed the listening space into an open-air disco. On Sunday night this same instrument was played by host Charles Dairay in “duplex” with Malgosia Fiebig – who was in Lyon! This was possible thanks to a satellite link, projection screens, and loudspeakers.

Serge Joris discovered, in the city of Nivelles, a series of Van Aerschodt bells rescued from a carillon that was destroyed in 1940. One of the bells held an inscription dedicating it to the memory of a pilot who died during a meeting organized, according to the inscription, to benefit that carillon – in 1924! Doing further research, Joris learned that at the end of WWI, the Germans needed to build an airport near the Belgian front. This was used for several years by the British and other allies as a training field. The Belgian military took over the airport officially in July, 1924. To celebrate the event, and presumably to raise funds for the construction of the carillon, they put on an air show during which the pilot, who had been a lawyer and a chase pilot in the war, had the fatal accident.

The Bell Gossip section tells of a new carillon instructor at the Grétry Academy in Liège. Jean-Christophe Michallek succeeds Fabrice Renard, who had served in this position for eight years. 80th anniversaries were celebrated by the carillons of Charleroi

continues on page 26

and Verviers (bells by Michiels (Sr.)) and Thuin – bells by Causard-Slégers and Michiels (Jr.). In Flanders, the city of Aarschot has requested donations to build a peace carillon in time for the 2018 centenary of the end of WWI. Details (in Dutch) are at www.vredesbeiaard.be

The list of concerts and festivals for the winter includes the following cities: Ath, Brussels (two instruments), Chimay, Dinant, Enghien, Huy, Liège (three instruments), Soignies, Tournai, Verviers, and Wavre.

Ohio; and will then proceed to The Verdin Company factory in Cincinnati for a gala celebration of their 175th anniversary, where pizza and some noted Cincinnati foods and beers will be served, and a number of exhibits and historical items will be on display.

New music will also be a theme for this congress: a New Music Recital will be presented, featuring new publications of the GCNA, ACME, and others on the afternoon of Monday, June 19; and the afternoon of Wednesday, June 21, the winning pieces, and others deserving of mention, in the 2017 75th Congress Johan Franco Composition Contest will be premiered. In addition, a number of other compositions and arrangements will be premiered on other artist recitals during the congress.

Motor coach transportation will also be provided to transport us to the banquet on the Thursday evening, June 22, to be held in the Refectory of the Hyde Park Community United Methodist Church, Cincinnati; the banquet will be followed by a concert on the large Casavant organ in the church sanctuary, by internationally known duo-organists, and our good friends, Amy Johansen and Robert Ampt of Sydney, Australia.

Rooms have been set aside in two congress hotels: the primary one will be the Mariemont Inn, which is within easy walking distance of the meeting venue and the carillon; the secondary congress hotel will be the Best Western Hannaford Inn in the Kenwood area, about a 12-minute drive from Mariemont; a shuttle service will be operated from the Hannaford to the meetings and recitals in Mariemont. Hotel information has been sent to all members having email addresses, and by mail to those not using email. Online registration, through the GCNA website, should be up and running in the early part of March, 2017; an announcement will be sent to all having

email. A paper registration form will be sent to all those not using email; and will also be available for download from the GCNA site, or upon request. If you have any questions, please email Richard Watson at rwatson@mwbells.com; or call him at (888) 912-2355 or (937) 378-2355.



Mariemont's official Town Crier, Bob Keyes

photos courtesy of the Mariemont Preservation Foundation

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2019 GCNA Congress	G'eert d'Hollander	Bok Tower		
2020 WCF Congress	Emily Moody	Longwood Gardens Kennett Square, PA		
2022 GCNA Congress	Joey Brink	Rockefeller Chapel University of Chicago		

Carillon News
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