

Carillon News



No. 104 November 2020

www.gcna.org

Newsletter of the Guild of Carillonners in North America

Features

From the President's
Corner1

New Carillonneur
Members4

Composition
Contests7

Festivals and
Regionals.10

Towers and
Excursions11

Reviews &
Publications12

Plus

Calendar2

Take Notes:
Awards, Exams,
Education.9

In Memoriam.14

Call for Nominations to the GCNA Board of Directors

by Lisa Lonie

Board service for the Guild is a chance to grow personally and professionally, to share valuable skills, gain unique experiences, and make lasting connections with other passionate and motivated members. Board service is a chance to help strategically decide the future direction of the organization and profession while being a strong advocate for the carillon. It also offers the unique opportunity to gain recognition from your employer, peers, and community.

Nominations are now being accepted for the GCNA board for a 3-year term beginning June 2021 and ending June 2024. Both self-nominations and nominations of your colleagues are enthusiastically welcomed.

Applications will be accepted until January 1. Please refer to the nomination form found at <https://www.gcna.org/board-officers> or email Nominate@GCNA.org for a copy.

Additional information on the responsibilities, frequency of meetings, etc. can be found here <https://www.gcna.org/resources/Documents/Becoming-Board-Member-2020-Oct.pdf>

continues on page 5

From the President's Corner

Friends and Colleagues,

I hope you are all keeping well and staying healthy. The past months have been difficult for many of us. In addition to all the other ways in which the pandemic has overturned our daily lives, one experience that many of us shared was the disruption to the usual ways in which we make music for others and with others.

I was recently reminded of words that the social activist Dorothy Day once spoke about the different kinds of hunger: as important as it is to address the hunger for bread, we must also remember to attend to the hunger for beauty. She was speaking about how a particular building was one of the few places of transcendent beauty in the neighbourhood that everyone, rich or poor, was always welcome in, but she probably would have agreed that music too has the potential to address this hunger for beauty.

continues on page 3

Carillon News is published each April and November by the Guild of Carilloners in North America, a California non-profit corporation.

Deadlines: Submissions for publication must be received by **February 15** for the spring issue and **September 15** for the fall issue. Submissions should be typewritten and are appreciated by e-mail. **Send materials to: carillonnews@gcna.org.**

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

Co-Editors

Austin Ferguson, Carrie Poon

Editorial Staff

Margaret Angelini, Roy Lee, Judy Ogden,
Elisa Tersigni

Story Contributors

Jeffrey Bossin, Jeremy Chesman,
Ellen Dickinson, Jim Fackenthal,
Austin Ferguson, Roy Lee, Lisa Lonie,
Edward M. Nassor, Luc Rombouts,
Pamela Ruitter-Feenstra, Elizabeth Vitu,
Lynnli Wang

Photo Contributors

Austin Ferguson, Rob Fritsen, Luc Rombouts,
Pamela Ruitter-Feenstra

Back page photo:
Austin Ferguson, Mayo Clinic

Design and Production

Austin Ferguson, Carrie Poon; D&R Press

Printing

D & R Press, Melrose Park, IL

Copyright 2020 by The Guild of Carilloners in North America. All rights reserved. Reproduction in whole or in part without permission is prohibited. All items submitted for publication become the property of the GCNA, except that contributors assume liability for copyrighted photographs or music examples submitted, and assume responsibility for claims therefrom made against the publisher. For permission to reprint contact the co-editors at the address listed above.

Carillon NEWS

Officers:

Roy Lee, President
president@gcna.org

Laura Ellis, Vice President
vp@gcna.org

Carrie Poon, Recording Secretary
rec.sec@gcna.org

Lynnli Wang, Corresponding Secretary
corr.sec@gcna.org

Wesley Arai, Treasurer
treasurer@gcna.org

Board Members:

Joey Brink (2021)
Andrea McCrady (2021)
Carol Anne Taylor (2021)

Wesley Arai (2022)
Roy Lee (2022)
Caroline Poon (2022)

Laura Ellis (2023)
Austin Ferguson (2023)
Julianne Vanden Wyngaard (2023)

Membership information and applications are available from:

Lynnli Wang, Corresponding Secretary
930 South Maxwell Terrace, Apt F
Bloomington, IN 47401
corr.sec@gcna.org

HOW TO REACH THE GUILD

To contact the Guild of Carilloners in North America,
email: info@gcna.org

Guild Web Page:

www.gcna.org

CALENDAR

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

80th GCNA Congress, University of Chicago
Chicago, Illinois, 2022



For me personally, this spring and early summer brought many moments of desolation relating to my struggle to find ways to address this second kind of hunger. This experience has made me appreciate all the more the role that music-making normally plays in my life. As autumn is a time for thanksgiving, I

want to give thanks for all the times when Beauty, the Healer of Souls, has been abundantly present in my life, and I wish for the same in yours always.

Continuing the Guild's work

Speaking of thanksgiving, please join me in showing gratitude to the many committee members, officers, and board members whose extraordinary efforts this spring and summer ensured that the work of the Guild could continue in spite of the challenges posed by the pandemic. Among other things, new music and the 2020 Bulletin were published, and the inaugural Warner arrangements/transcriptions competition prizes and the annual Barnes grants were awarded.

In particular, I want to shine the spotlight on Pat Macoska (outgoing chair of the Carillonneur Examination committee) and Mitchell Stecker (outgoing Corresponding Secretary), who ensured that the Carillonneur Examination process and the annual election of directors, respectively, could go ahead in modified formats despite the cancellation of congress.

Finally, the board met via videoconference six times in four months to brainstorm, discuss and approve extraordinary as well as ordinary items. In the midst of upheaval in other parts of their lives, they made the needs of the Guild a priority as they diligently carried out their board responsibilities. I thank all of my board colleagues for their dedication and good judgment.

The Feds

Just as we were closing the chapter on the 2019-2020 season of Guild activities and I promised board members the month of August off, we got word from the Internal Revenue Service that we were being audited. Dave Hunsberger, who acts as the Guild's attorney, pulled together the requested records, which satisfied the IRS auditor, and the audit came to a relatively quick and painless end. We should not be surprised that the IRS is subjecting our activities to greater scrutiny: as I explained in my column in the

Spring issue, our organization's assets have grown substantially over the past decade.

As a reminder, to maintain our tax-exempt status, the activities that the Guild engages in, primarily through the work of our committees, must be restricted to those that further the charitable and educational purposes permitted under section 501(c)(3) of the Internal Revenue Code. As an organization, we must also refrain from prohibited political or lobbying activities.

On the subject of complying with federal laws, we must also be conscious of antitrust laws. It may seem unusual for an organization like ours to have such concerns, but the Federal Trade Commission recently investigated the American Guild of Organists for certain policies and practices deemed to be anti-competitive. The case was ultimately settled, with the AGO voluntarily agreeing to cease certain practices.

With 14,000 members, the AGO had the resources to hire outside counsel to negotiate a settlement, and full-time staff to help implement it by revising policies and producing various guidelines. Our organization has much more limited resources, and we must take care not to even come close to conducting ourselves in a way that could put us at risk of an FTC complaint.

The issues are complex, but essentially we need to remember that, even though we call ourselves a guild, our organization is not in fact a union or a professional regulator. Instead, our members are considered by antitrust laws to be competitors with one another when we offer to provide our services as musicians to the outside world. We may join together as an association for educational or charitable purposes, but attempts at self-regulation in certain ways risk bringing us into non-compliance.

Until next time,

Roy Lee
GCNA President

New Carillonneur Members

Despite some reorganization due to the COVID-19 pandemic, this year's Carillonneur examination process finished on schedule. The exam committee is pleased to announce that the following individuals' pre-recorded "virtual exam recitals" were approved by the membership via online voting in June 2020.

We all join in congratulating the newest Carillonneur members and look forward to seeing them in person at future Congresses.

ALICIA DING (not pictured) (candidate 12)
Yale University, student of Ellen Dickinson

Alicia studied carillon with Ellen Dickinson at Yale University. Alicia graduated from Yale in 2016, having played carillon with the Guild there since 2012. After graduation, she taught physiology in Singapore from 2016 to 2018. She then returned to New Haven to work in a cancer immunotherapy lab and rejoined the Yale Guild as an adjunct member. This fall, Alicia will start medical school at the Philadelphia College of Osteopathic Medicine. She enjoys practicing yoga, cooking, and biking. It means a lot to Alicia to be joining the GCNA as a Carillonneur member, and she looks forward to working with and learning from everyone!



ANNIE GAO (candidate 9)
*Yale University,
student of Ellen Dickinson*

Annie plays the carillon at Harkness Tower, Yale University, where she is co-chair of the Yale Guild of Carillonneurs for 2020-21. Annie

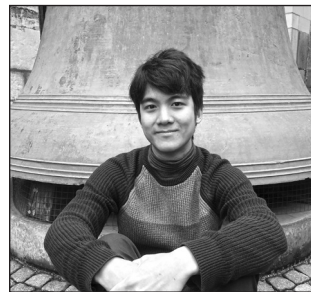
is a rising senior pursuing her combined B.S./M.S. in Computer Science from Yale University, where she has studied carillon under the wonderful guidance of Ellen Dickinson for almost 3 years. Prior to college, Annie studied the piano for 12 years, but the carillon has since become by far her favorite instrument. Outside of school, work, and carillon, she loves to dabble in competitive ping pong, running, and reading. The only thing other than carillon she would drop everything for and spend hours on is a good brainteaser puzzle.



JENNIFER HERRMANN
(candidate 4)
*University of Chicago,
student of Joey Brink*

Jennifer currently plays at the University of Chicago, but will be

relocating to Boston soon, so she will be in search of new playing opportunities there. In Jennifer's own words: "I just graduated with a J.D. from the University of Chicago Law School, where I was involved with the university's carillon program. I graduated from the University of Oklahoma in 2013 with Bachelors degrees in Professional Writing and Film & Media Studies. Prior to my move to Chicago, I taught media in Ukraine and worked as a videographer in Madison, Wisconsin. Music has always been part of my life and education. I took formal piano lessons through high school and voice lessons in college, in addition to participating in choirs regularly from the time I was a teenager. I play some guitar and percussion as well, and have been spending lots of time learning the mandolin in COVID. I'll be relocating to Boston in the fall to work as a judicial clerk--and hopefully find myself a carillon tower!"



HIDETO JOHN MORI
(candidate 15)
*Yale University,
student of Ellen Dickinson*

John graduated from Yale University in 2020 with a degree in Ethics, Politics, and Economics. At

Yale, he was a member of the Yale Guild of Carillonneurs and took lessons with Ellen Dickinson. Before college, he studied piano with Edith Karney Schiff, to whom he attributes much of his growth as a musician. He plans to pursue a PhD in economics (hopefully with a carillon nearby). On the carillon, John especially enjoys making arrangements of classical pieces and popular tunes. Besides music, he enjoys long conversations with people on podcasts. He currently conducts research in economics and philosophy at the Global Priorities Institute at Oxford University.



BRUNSTON POON
(candidate 8)
*University of California,
Berkeley, student of Jeff Davis*

Brunston studies carillon with Jeff Davis at UC Berkeley. He is a member of the Berkeley Carillon Guild and performs on a regular basis at Sather Tower. Though a coastal Bay Area native, his first experience with the carillon was playing the Houghton Memorial Carillon at St. Paul's School in Concord, NH. This year at Berkeley, he is finishing an undergraduate degree in electrical engineering and computer science. Brunston's start in music was with the piano, which he has played for 14 years. When

not playing carillon, he likes to read, run, bake bread, roast coffee, and write. On occasion, he helps send satellites to space.



PAMELA RUITTER-FEENSTRA (candidate 2)
*University of Michigan,
student of Kipp Cortez, Tiffany Ng*

Pamela studied carillon with Tiffany Ng and Kipp Cortez, and plays weekly recitals at the University of Michigan (U-M) on the Baird and Lurie carillons. She served as Visiting Carillonneur & Carillon Instructor in 2019–2020 during Tiffany Ng’s fellowship leave.

Ruitter-Feenstra’s undergraduate degree was in organ performance and choral music education, with emphases in sacred music, conducting, and composition; her MFA and DMA degrees were in Organ Performance & Pedagogy, ABD in Music Theory & Musicology. Her post-doctoral work focused on north German and Dutch historic organs, performance practice, tuning and temperaments, and transcribing German organ tablature from a 17th-c. letter notation to modern notation. She served as Professor of Music at Bethany College and Eastern Michigan University and Senior Researcher at the Göteborg (Sweden) Organ Art Center.

Pamela is the author of the *Bach and the Art of Improvisation* and *Muse* series, and is an award-winning composer and GRAMMY-nominated performer. She recently mentored U-M students to compose new works for the carillon based on stories, issues, and tunes from around the world. With international journalists, she developed Collaborative Investigative Composing (CIC), and continues to engage in CIC. Ruitter-Feenstra’s newest works, along with those of U-M students and journalists, are collected in *Global Rings*, a forthcoming publication of more than 40 new and diverse carillon pieces, elegant playing, and tips for carillon composing and arranging. Ruitter-Feenstra enjoys swimming, yoga, tofu-veggie stir fry, DEI work, building community, and smiling at her two teens and their daily discoveries. She’d like to thank all GCNA members who offer a welcoming and supportive presence for new members.



ELISA TERSIGNI (candidate 1)
*Washington DC, student of Roy Lee, Eddy Mariën,
Margaret Pan*

Elisa currently substitutes at carillons in the greater Washington, DC area. She recently graduated with a PhD in English and Book History & Print Culture from the University of Toronto. It was during the PhD that she came to study carillon at Soldiers' Tower. Before studying carillon, she studied piano through the Royal Conservatory of Music and played flute and clarinet in high school.

Elisa is currently a researcher of rare books and food history at the Folger Shakespeare Library in Washington, DC. She is also a letterpress printer and book artist. When she’s not playing carillon or studying, reading, writing, or making books, Elisa can be found in her kitchen, where she likes to try new recipes—particularly ones found in 16th- and 17th-century manuscripts.

Associate Carillonneur Exam Update

by Jim Fackenthal

Since the last issue of *Carillon News*, there have been no submissions to the Associate Carillonneur Examination Committee. Though the pandemic has made things difficult for carillon teachers and students, we encourage interested participants to let us work with you as you develop as a carillon player. If you are interested in taking the Associate Carillonneur Exam and achieving Associate Carillonneur (AC) status in the GCNA, you can find application material and instructions on the GCNA website.

from **Nominations**, page 1

The basic requirements, in addition to the willingness to be an active participant of a working board, are:

- Be a voting GCNA member
- Show a strong interest and commitment to the workings of the GCNA
- Have an interest in advancing the art and science of the carillon and the profession

Upon receipt of a nomination, a member of the Nominating Committee will contact the individual to verify their interest in serving on the board and to answer any questions. The nominee will then be asked to submit a resume and provide a short statement relative to their interest in serving on the board. The official slate of candidates is contingent on the committee’s review of all application materials.

For additional questions, please email Nominate@GCNA.org or contact Lisa Lonie, chair, 215-780-1280.

GCNA Communications Update from the New Corresponding Secretary

Mitchell Stecker has passed the baton of Corresponding Secretary to Lynnli Wang. In her new role as of fall 2020, Lynnli would like to share a few tips and tricks regarding GCNA Communications to ensure you are getting the updates you want from the GCNA!

The Guild of Calligraphers in North America
GCNA e-newsletter - August 1, 2020
By: Lynnli Wang, Corresponding Secretary
Reply To: communications@gcna.org

THE GUILD OF CALLIGRAPHERS IN NORTH AMERICA



Dear GCNA Corresponding Secretary:

This edition of the GCNA e-newsletter contains 4 items:

1. Meet the New Calligrapher Members
2. Death of Honorary Member Chuck Seibel
3. Calligrapher Examination Committee update
4. Are you an amateur?!

There are also 3 member postings:

- Rome Meets the Calligrapher on YouTube (by Ellen Dickerson)
- Roman Beds at Museum of Roman Life (by Elizabeth Vibul)
- Toll for Hiroshima & Nagasaki: August 6 & 9 (by Andrea McCrady)



Did you know the **GCNA sends a bi-weekly E-Newsletter?**

The E-Newsletter shares official GCNA business along with Member Postings. All members by default are opt-ed in. If you are not receiving the E-Newsletter, but would like to, please email corr.sec@gcna.org.



Did you know **YOU can update your own member profile?**

You can update your member profile with your latest contact information by logging in to GCNA.org. If you don't have a password, click "Forgot Password" to create a new account. Once you've logged in, click "Edit Profile" and make the necessary changes.



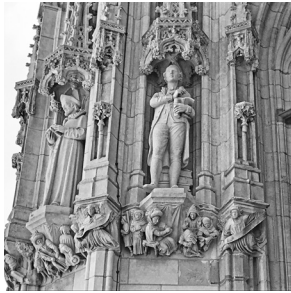
Did you know you can access the **GCNA member directory from your smartphone?**

Download the Wild Apricot Members app ([iOS](#) / [Android](#)) to get the GCNA Member Directory on your smartphone. Look up other members and call or email them with one click.

For all other membership questions, please reach out to Lynnli at corr.sec@gcna.org - she looks forward to hearing from you.

Matthias Vanden Gheyn Composition Contest for carillon

by Luc Rombouts



The Leuven bell and carillon association, Campanae Lovanienses, has organized an international contest for carillon composition and arranging. The contest takes place on the occasion of the 300th anniversary of the birth of Leuven organist, carillonneur, and composer Matthias Vanden Gheyn (Tienen, 1721 - Leuven, 1785), as well as the Knal! Leuven Big Bang Festival (October 2021-January 2022). This event honors the Leuven priest and professor Georges Lemaître (1894-1966), who was the first to formulate the theories of the expansion of the universe (1927) and of the Big Bang (1931).

There are two categories:

Original compositions for carillon that are inspired by an aspect of astronomy, astrology, or cosmology (Big Bang, stars, planets, Zodiac, etc.). First, Second, and Third Prizes amount to €2,000; €1,000; and €500, respectively.

Carillon arrangements of a work from the Baroque period, adapted to a meantone carillon of 3.5 octaves. First, Second, and Third Prizes amount to €1,500; €750; and €500, respectively.

The deadline for submission is April 30, 2021. Campanae Lovanienses will provide the best-ranked submissions to the international carilloners' community.

The contest regulations can be downloaded from: <http://bit.do/Vandengheyn>

Contact: Luc Rombouts, curator Carillon Culture Leuven luc.rombouts@telenet.be

Mayo Clinic Announces Carillon Composition Contest

by Austin Ferguson



The Mayo Clinic Dolores Jean Lavins Center for Humanities in Medicine is excited to announce its first-ever carillon composition contest. *The People's Instrument: The Rochester Carillon* is a collaborative effort between the Center and Mayo Clinic's Heritage Days department, celebrating the carillon housed in the Plummer Building, a National Historic Landmark and the iconic symbol of downtown Rochester, and its role in the healing process and values of the Mayo Clinic. For more information, please visit <https://mayocl.in/2SPkbc>.

Update from the PDEI Committee

by Jeremy Chesman

On July 14th, 2020, the GCNA Board voted to rename the Professional Concerns Committee to the Professionalism, Diversity, Equity, and Inclusion Committee (PDEI). They also gave the committee an additional mandate to strengthen the Guild's policies concerning professionalism and inclusion, to make educational resources on diversity and inclusion available to members and committees, and to continue to find ways to recognize all members of our community for their contributions to the carillon art. The PDEI committee members are Eva Albalghiti, Jeremy Chesman (chair), Michelle Lam, Jon Lehrer, Pamela Ruiten-Feenstra, and Elisa Tersigni. We welcome questions and suggestions at pdei@gcna.org. Please look for PDEI updates in future issues of Carillon News and the GCNA e-newsletter.

From the Editors

Thanks to everyone for always sending us so much good material for these issues. We enjoy reading through everything and getting to hear from so many GCNA members so frequently.

Going forward, please send all materials for future issues to our new email address: carillonnews@gcna.org. Having a shared email account makes it easier on the both of us in ensuring every submission ends up in the right spot without anything slipping through the cracks.

Austin and Carrie

The National Association for Olmsted Parks and *Olmsted 200* Announce a Carillon Composition Competition in Honor of the 200th Birthday of Frederick Law Olmsted.

by Edward M. Nassor

April 26, 2022 marks the bicentennial of the birth of Frederick Law Olmsted, the landscape architect who transformed the modern American landscape. To honor this landmark, the National Association for Olmsted Parks (NAOP), together with other organizations from around the country, is spearheading *Olmsted 200*, a year-long celebration, engaging wide and inclusive audiences in examining the foundational principles of Olmsted's democratic vision, values, and resilient designs. To celebrate Olmsted's legacy, NAOP is sponsoring a carillon composition competition, *Inspired by Olmsted*. Carillonists around the country are encouraged to play the winning compositions throughout the 2022 anniversary year, especially in cities with prominent Olmsted designs.

Contest Eligibility and Submission Requirements:

- Anyone in North America (except members of the jury and their immediate family members) may enter a composition without restriction.
- Each composer may submit only one composition.

Compositions must be:

- o original (not arrangements or transcriptions of existing works),
- o 5-10 minutes in length when performed, and
- o playable by a solo carillonneur on a four-octave carillon: 48 bells (c, d, ... chromatic to c4 with low C# omitted), with a 2-octave pedalboard (c, d, ... chromatic to c2). Notating bells outside of this range is permitted provided that substitutions are given in the 48-bell range.
- Compositions should be inspired by and/or address the life and legacy of Frederick Law Olmsted, author, journalist, city planner, public official, and father of landscape architecture. Before submission, entrants should familiarize themselves with the work of Olmsted and the Olmsted firm including the bibliography and other resources on the NAOP website, www.naop.org.
- Compositions should be submitted via email to Dede Petri, President & CEO of NAOP (petridede@naop.org). The submission email should contain the subject line "OLMSTED 200 CARILLON COMPOSITION ENTRY" and should attach two files: the composition itself without any identifying information (such as composer's name), and a separate file with contact information. Submissions will be anonymized for the jury.
- Compositions are due July 1, 2021.
- Compositions that have already been performed or published

are ineligible. Public performance of any winning composition prior to 2022 will be grounds for disqualification.

Contest Prizes and Performances:

The jury will award one prize and may award up to three prizes.

- First Prize will be \$1,500 to the composer, a premier at Bok Tower Gardens, and subsequent performances at the Washington National Cathedral and the University of Chicago (GCNA 2022 Congress).
- Second Prize will be \$1,000 to the composer, a premier at Bok Tower, and subsequent performances at the Washington National Cathedral and the University of Chicago (GCNA 2022 Congress).
- Third Prize (if awarded) will be \$500 to the composer and a premier at the University of Chicago (GCNA 2022 Congress).

Compositions that do not win a prize will remain property of the composer. Prize-winning compositions will be posted on the Olmsted 200, NAOP, and Guild of Carillonists in North America websites. The NAOP will encourage carillonists to play the prize-winning compositions (free of charge) through the end of 2023. After 2023, rights to the prize-winning compositions will return to the composers.

Jury:

The jury will evaluate submissions on criteria, including

- effectiveness on the carillon,
- playability,
- originality,
- evocation of the theme, and
- general musical interest.

The following will serve as jurors in this contest: Chair: Edward Nassor, Julianne Vanden Wyngaard, Lynnli Wang, Jeff Davis, and one Olmsted expert to be designated by NAOP.

To preserve anonymity of the composers, composers are asked to refrain from contacting, directly or indirectly, any members of the jury. Questions may be directed to Dede Petri, petridede@naop.org. Communication with any member of the jury regarding the competition is grounds for disqualification.

Results: All prize-winning compositions will be announced January 1, 2022. The winning entries will be premiered at Bok Tower Gardens, Washington National Cathedral, and the University of Chicago.

TAKE NOTES: Awards, Exams, and Education

Online Carillon Options

by Dr. Pamela Ruiter-Feenstra

This article was edited slightly to broaden the suggestions beyond the scope of the U-M carillon studio

Just before our 5 p.m. Carillon Studio Class on March 11, 2020, I received notice that our University of Michigan classes would become remote only, effective the next day. The students came to studio class shocked, dismayed, and worried. I asked them how they felt. After they vented and we commiserated, I mentioned a few initial ideas I had for online learning, and asked them for suggestions they had. Although some students were still too stunned to speak about next steps, others offered creative ideas and revealed how they'd like to connect personal interests or their major fields of study with carillon studies. Although we all missed playing the carillons, the students responded positively to the online learning. Several students specifically mentioned that they appreciated having a voice in the process and having choices in the content. Here are a few of the ideas we pursued.

1. Online lessons.
2. Take on a composition or arranging project.
3. Pedagogical consultant: choose a carillon method book or collection to review. In a typed report, offer responses to these questions, based on your fresh experience learning the carillon.
 - a. Are the explanations clear and logical? If not, make specific suggestions to clarify the wording and concepts.
 - b. From your own carillon learning, what would you add or subtract from the information?
 - c. What words, metaphors/similes, sensorial connections, stories, images, or other ideas can you suggest to help new carilloners understand and retain the information better and to make the collection stronger?
4. Carillon Video & Audio Responses: choose from a list of carillon videos/audio files. Consider the following questions:
What do you observe in the carillonist's
 - a. Playing technique (playing position, handling, pedaling, dynamics, shading, rhythm, tempo, etc.) [left hemisphere of the brain analysis, solutions]?
 - b. Musicianship, affect, expression?
 - c. Repertoire (what you find interesting and why; questions, comments)?
- d. [Right-hemisphere, creative, imaginative] observations such as images, sensorial responses, stories, what kind of film narrative could this piece accompany?
5. Carillon ambassadorship: Create a website or blog, a program of you narrating and videos of carillon performances, poster templates that can be shared via social media, or other innovative means to create new interest in the carillon among students, donors, and audiences.
6. Prepare one or more portions of the GCNA Associate Carillonist Exam or Carillonist Exam.
7. DIY: create your own multidisciplinary or personal interest carillon project. Choose a project that is self-contained in which you can work independently using and enhancing your developed skills, rather than proposing to build a new skill set.
 - a. Example 1: Program the bells remotely to keep audiences engaged with varied repertoire while the carillon is not being played manually.
 - b. Example 2: Record yourself performing a piece on carillon (or request or select a carillon recording) and create a graphic design, an artistic rendering, a choreographed dance that you video with the music, a poem, a second recorded or electronic voice or instrument superimposed on the recording, etc. to complement and accompany the carillon work.

The Carillon in Berlin-Tiergarten and the German Government's Ceremony to Commemorate the 75th Anniversary of the End of the Second World War

by Jeffrey Bossin

On May 8, 2020, the German government staged a memorial ceremony in Berlin marking the 75th anniversary of the end of the Second World War. It was originally for planned, the German parliament building opposite the carillon but due to the COVID-19 pandemic the large scale event in front of the Reichstag was replaced by a small one in front of the Neuen Wache (New Guardhouse) in the centre of Berlin without guests but broadcast live on television nationwide. German President Frank Walter Steinmeier, Chancellor Angela Merkel, and three other high ranking officials laid wreaths on a copy of the *Pietà* statue created by the Berlin artist Kaethe Kollwitz, which depicting a mother holding the body of her son, a casualty of WWI, in her arms.

Steinmeier delivered a short speech and Lorenz Jansky, a trumpeter from the Karajan-Akademie of the Berlin Philharmonic, performed a few trumpet solos, beginning with Friedrich Silcher's *Lied vom guten Kameraden*, one commonly played during the German army's ceremonies of mourning. The German Federal Ministry of the Interior, Building and Community commissioned me to start the ceremony at twelve o'clock by striking the f3-, b-flat3- and f4 bells of the carillon in Berlin-Tiergarten simultaneously twelve times to symbolize the twelve years of Nazi dictatorship. A camera team filmed me at the start of the ceremony and my playing was blended into the live broadcast.

There are a number of personal reasons why my participation meant something special to me. I had proposed that the carillon in Berlin-Tiergarten be built to celebrate the 750th anniversary of the city of Berlin in 1987 and co-designed it, and it stands in the capital of my adopted home, across from the Kroll Opera House, badly damaged during the Second World and torn down in 1957. It was here that the German Parliament convened after the Reichstag had burned down on February 27, 1933 and passed a new enabling act on March 23 that allowed the Nazi-led government to pass laws without the consent of Parliament and without them being signed by the Reichschancellor, enabling the Nazis to then take complete control of the government and the country.

Today, the carillon tower stands in the middle of the government buildings of the capital of reunified Germany, across from the Reichstag and the German Chancellor's office, in a country whose democratically-elected government plays a central role in the European Union and which actively supports peace, reconciliation and respect for human rights.

Horn and Carillon Collaboration

by Elizabeth Vitu

The final concert of the International Carillon Festival in Perpignan this summer presented 15 official hunting horn players in a concert program with the carillon. The horn players formed a "V" on the terrace below the carillon with their horn bells directed away from the audience due to their powerful sound.

The concert consisted of fanfares, French hunting horn music dating from the 18th and 19th centuries, and original carillon music. The horns alternated musical passages with the carillon due to the tonality differences. To rest their embouchures, the carillon had a solo piece after every five or six horn pieces. It was a technically challenging program to put together, but fun to do and a great crowd pleaser.

To top it off, at the end of the concert, the horn players gave me an official salute with their horns raised as I entered the terrace to greet the public.

An excellent way to end our festival this year, and I encourage this musical mixture of instruments for carillonneurs looking to do collaborative performances.

continues on page 13

New Bells for Netherlands Carillon

by Edward M. Nassor

Three new bells were cast for the (Arlington, Virginia) Netherlands Carillon this past spring. The bells were cast by Eijsbouts and expand the range of the carillon to 53 bells. The largest bell, B-flat, is dedicated to George C. Marshall; General, Secretary of State, and architect of the Marshall Plan, the economic package that assisted Europe after World War Two. It is nearly 5 feet, 9 inches in diameter and weighs 7,595 lbs. The second bell, B-flat 4, is dedicated to the Reverend Dr. Martin Luther King, Jr., the tireless American advocate for civil rights. It is 9.25 inches in diameter and weighs 37.5 lbs. The third bell, C5, is dedicated to former First Lady Eleanor Roosevelt, for her work involving social justice and human rights. It is 8.5 inches in diameter and weighs 26.5 lbs. The 50 bells of the carillon were sent to the Eijsbouts foundry in 2019 for cleaning and retuning. In February, Ambassador André Haspels (NL) visited Royal Eijsbouts in Asten, The Netherlands, to see the progress of the extensive bell restoration. Also in Asten, the Dutch bell museum, Klok and Peel, currently has an exhibition featuring bells from the carillon on display. The bells are due to arrive back in the U.S. in 2021. Currently, the tower is undergoing a complete restoration by the National Park Service. The carillon project is part of *75 Years of Freedom*, a year-long celebration by The Netherlands commemorating the end of WWII.



Ambassador André Haspels inspects a false bell made of wax before casting. Photo by Rob Fritsen



The newly-cast Marshall bell is cleaned. (Photo by Rob Fritsen)



Visitors to the Dutch bell museum Klok and Peel can view the original bells of the Netherlands Carillon. (Photo by Rob Fritsen)

Review of Luc Rombouts' *De Vredesbeiaard van de Abjif van Park*

by Jeffrey Bossin

This book documents the author's project to install a carillon in the Park Abbey in Louvain to mark the hundredth anniversary of the end of WW I. He called it the Peace Carillon and used it to reconcile the cities of Louvain and Neusz, whose soldiers had pillaged and burned Louvain in 1914. The first part tells the history of the Noorden and de Grave carillon which hung in the abbey from 1730 to 1796. The second part describes the installation of the new carillon.

This new instrument was meant to be a copy of the original one, but differs on details such as the profiles, tuning, and bell bronze the Hemony's used, and does not draw on the readily-available information about the eighteen extant de Grave carillon bells and his two ton swinging bell in Delft, which had the same strike note as the bourdon of the new Peace Carillon.

The Eijsbouts alloy has 1.5% less tin and its partials are tuned higher than de Grave's. The weights and diameters of the smaller bells are larger and heavier than de Grave's and have the Flemish bird's heads crowns, which de Grave never used. The carillon combines de Grave's ornamentation with new inscriptions naming the donors and modern clappers, but has a copy of a Belgian keyboard built in 1752 with fifteen pedals and old fashioned turnbuckles and bench. Thus, the new carillon mixes old and new elements and approximates the general sound and construction of a non-specific 18th century one rather than being based on the characteristics of de Grave's bells. Rombouts doesn't explain such inconsistencies.

In the Peace Carillon book, Rombouts does not mention the reason the carillon tower in Brussels collapsed under the weight of the bells was because the city was competing with Gent and Utrecht to have the largest carillon in the world. This explains why it bought a completely chromatic one from de Grave to replace it, but then was unable to add the c, d, and e bass bells due to lack of funds.

That being said, this book is beautifully illustrated and a pleasure to read, full of useful information and a welcome addition to a carillonneur's library. The new Peace Carillon is a charming addition to the Park Abbey, and though some carillonneurs may be frustrated by not having bells tuned to equal temperament and enough pedals necessary to perform much of the modern carillon repertoire, most of them will be able to cope with its limitations.

New Carillon Publication

by Dr. Pamela Ruiter-Feenstra

A 2019–2020 University of Michigan Carillon Studio Diversity, Equity, and Inclusion (DEI) collaborative initiative, *Global Rings* features 42 new carillon compositions and arrangements of tunes, stories, and issues from around the world. In *Global Rings*, carillon students, award-winning international journalists, and editor-composer-author Dr. Pamela Ruiter-Feenstra draw upon a wide range of musical traditions, especially marginalized and underrepresented voices to welcome audience members from around the world.

Global Rings themes include indigenous tunes from cultures the world over; the fight against widespread violence; compositions about global luminaries, including Mother Theresa and Mahatma Ghandi; even a piece telling the story of the famed "loneliest whale" entitled "52 Hertz." In addition to new carillon works, *Global Rings* includes tips on elegant playing technique; carillon composing, arranging, and improvising; program notes; and composer biographies.

Dr. Tiffany Ng's invitation to serve as U-M's Visiting Carillonneur during the 2019–2020 academic year made it possible to realize a long-held goal of mine: to diversify carillon repertoire, engage students in learning how to improvise and compose as they build carillon playing skills, and create new global repertoire of various levels accessible to students and professional carillonneurs.

I initiated the *Global Rings* project, and asked students to bring global stories, issues, and copyright-free tunes to lessons and classes. I mentored them to compose for the carillon, and they each created new works, presenting their works in progress for their classmates each week. As they learned to compose idiomatically for the carillon, they became more aware of their playing technique and sound. They started thoroughly learning repertoire more quickly and playing more musically.

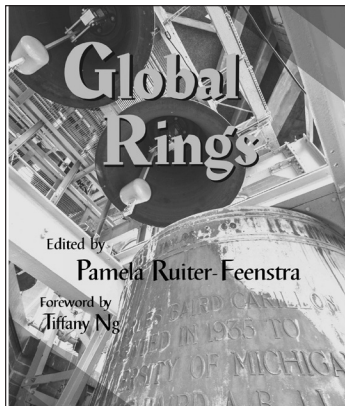
Concurrently, when I gave a carillon presentation about telling stories via the carillon to award-winning international Knight-Wallace Fellow journalists, three (from Venezuela, the Netherlands, and South Korea) asked if they might collaborate to co-compose stories that needed to be told. We co-created a new art form, called Collaborative Investigative Composing (CIC). Several CICs are also included in *Global Rings*.

from **Berlin-Tiergarten**, page 10

In the words of carillon historian, carillonneur, and musicologist Luc Rombouts, “By offering music of minorities and non-Western cultures in the format of carillon music, *Global Rings* gives a mighty voice to those who are seldom heard. In addition, it leads the carillon audience to new musical discoveries. This collection embodies the central humanitarian mission of the carillon: connecting people by giving them shared experience of music in public space.”

More information can be found at <https://pamelaruiterveenstra.com/global-rings>. If you’d like to try a *Global Rings* project with your studio, or if you or someone you know would like to engage in Collaborative Investigative Composing, contact pamela.ruiterveenstra@gmail.com.

I choose to use the French terms *carillon* and *carillonneur* to designate the instrument and my profession, as they are used in all countries to describe manually played instruments using real bells and baton-and-pedal keyboards and the musicians who play them. I am an American citizen; my mother’s family came from Great Britain and my father’s Jewish parents were born in the Ukraine when it was still part of the Russian empire. They were forced to emigrate to Canada around 1900 because of the pogroms that were being conducted in their home country. Because of all of these connections, I had personal reasons for dedicating my playing to the German people, the four Allied powers of the Second World War, and the victims of the Holocaust, and I felt very honoured to have been able to have participated in this special event and made my own modest contribution on the instrument which I had created.



In Memory of Chuck Seidel

by Wylie Crawford

Anyone who spent more than five minutes talking to Chuck Seidel immediately found that he was a man of great enthusiasm about anything that interested him. As the principal of a Naperville middle school, this was surely one of his greatest strengths. The carillon world, however, was very lucky to have been the object of his intense passion for many years.

Chuck first came to my attention during one of the Sunday afternoon carillon recitals I hosted at the University of Chicago's Rockefeller Chapel. Chuck sought me out and told me he had a dream of installing a carillon in Naperville one day. He sang the praises of this western suburb of Chicago, pointing out the various proud civic accomplishments over the years, including such citizen-driven initiatives as its Riverwalk, its Centennial Beach, Children's Museum, and weekly band concerts. I gave him my card and asked to keep in touch.

In the fall of that year, he called me and told me that he had assembled almost all the players necessary to begin his project – a local businessman, a public relations professional, an architect, a bank vice president, an attorney, and the owner of a printing establishment. The first organizational meeting was to be held in the Mayor's conference room next week. All that was lacking was a carillon consultant. Was I interested in attending?

Obviously, I was! It is, unfortunately, not often that a carillonneur is involved in planning the creation of a new instrument, and I jumped at the chance.

After that first meeting, it was clear that not only did Chuck have the passion for the project, but it was clear that by force of his will, he was going to make it happen! The Millennium Carillon Foundation was formed in early 1998 with Chuck as its President. Meetings continued on a monthly basis with each of us describing to the others our background and strengths and outlining what we would be responsible for as things moved forward. Since most of the members of the group had never heard or seen a carillon before, they were invited to visit the Chicago Botanic Garden's carillon in the northern Chicago suburb of Glencoe – a 48-bell Petit and Fritsen carillon that had been installed a decade earlier. It was decided that the Naperville carillon would be “interactive” – meaning that it was important that the public be able to view the bells in the tower as well as to hear them. Consequently, our architect designed a tower with a peripheral stairway surrounding the bells, as well as an elevator for handicap access. It was also decided that the carillon and tower would be privately funded and

that, once created, it would be donated to the city. The funds would be raised by having donors purchase each of its bells, along with the right to inscribe the bell as the donor saw fit.

Eventually, discussions turned to writing a Request for Proposal for all the active bellfounders. Chuck had already said that he wanted a carillon “just like the one at the Botanic Garden.” My opinion was that this would not be enough for a dynamic city like Naperville – and, as it turned out, I was right. During the meeting, I mentioned that a 48-bell carillon would be in a 12-way tie for the 24th largest carillon in North America. This comment caused one of the other members of the committee and a former resident of the state capital to ask “How many bells are there in the Springfield carillon?” This began a slightly testosterone-driven discussion about how many bells Naperville should have, which caused Chuck a bit of discomfort, as he felt it would be a challenge to raise the funds even for 48 bells. As it turned out, the number was eventually settled at 72 – and it took only six weeks to solicit funds for all of them!

The Naperville Millennium Carillon, cast by Royal Eijsbouts, was dedicated on July 4, 2000 with myself and Jim Fackenthal performing, along with the Naperville Municipal Band and an array of cannons! 15,000 people attended this event. I was named City Carillonneur in June, 2001 and began training students immediately.

In 2017, Chuck played a major role in organizing and executing the GCNA's Congress in Naperville. For all of his work, I was pleased to nominate Chuck for Honorary Membership in the GCNA, and I had the honor of presenting it to him during this Congress. Soon after the Congress, I passed the batons (pun intended) to the current City Carillonneur, Tim Sleep.

In the years since the instrument was installed, hundreds of people have been able to tour the bells, the tower has become an icon of the city, and five of my students were certified by the GCNA, many of whom have contributed greatly to the art of the carillon, including Tim Sleep (former GCNA President), Sue Bergren (ACME owner), Mark Lee (long-time member of the Examination committee), Jim Brown, and Christine Power.

In summary, Chuck Seidel was a good friend and ally over the years and he will be missed. But his legacy is significant and guarantees that his name will live on in Naperville and the carillon community for years to come.

2020-21 COMMITTEES	CHAIRPERSON	MEMBERS
Archives	Tiffany Ng	Joy Banks, Hunter Chase, Scott Orr
Associate Carillonneur Examination	Jim Fackenthal	Wesley Arai, Linda Dzuris, Laura Ellis, Tin-Shi Tam
Barnes Grant	Linda Dzuris, Carolyn Bolden	<i>Committee member:</i> David Hunsberger <i>Jury:</i> Joey Brink, Mark Lee, Jonathan Lehrer, Judy Ogden and Michael Solotke (alternates: Lynnette Geary and Tiffany Lin)
Bulletin	Kim Schafer	Katie Boole, Simone Browne, Nee Chucherdwatanasak, Oliver McDonald, Rachel Perfecto, Xiaoying Pu, Shannon, Richards, Elisa Tersigni, Chuyi Zhu, Julie Zhu
Carillon News	Austin Ferguson, Carrie Poon	Margaret Angelini, Roy Lee, Judy Ogden, Elisa Tersigni
Carillonneur Examination	Jeremy Chesman, Margaret Pan	(Jury) - David Hunsberger, Kipp Cortez, Laura Ellis, Linda Dzuris, Sally Harwood, Jon Lehrer, Carol Jickling Lens
Finance	John Widmann	Treasurer (Wesley Arai), Larry Weinstein
Franco Committee	Joey Brink, Thomas Lee	Margaret Angelini, Wesley Arai, Amy Johansen, Alex Johnson, Dave Johnson, Tiffany Ng
Heritage Music	Joy Banks, Andrea McCrady	Wesley Arai, Jaime Fogel, Richard Giszczak, Lisa Lonie, Carla Staffaroni, Mitchell Stecker
Legal	David Hunsberger	Austin Ferguson, Sally Harwood, Sue Jones, Roy Lee
Membership Enrichment	Carol Anne Taylor	
Music Publications	Laura Ellis	<i>Arrangements Subcommittee:</i> Carlo van Ulft (Chair/non-voting), Vera Brink, Richard Giszczak (non-voting), Scott Hummel, Gordon Slater, Tim Sleep <i>Original Compositions Subcommittee:</i> John Gouwens (Chair), Wesley Arai, Sharon Hettinger, Ed Nassor <i>Committee Member:</i> Lynnli Wang
Nominations	Lisa Lonie	Margaret Angelini, Wylie Crawford, Carol Jickling Lens, Margaret Pan
Professionalism, Diversity, Equity and Inclusion	Jeremy Chesman	Eva Albalghiti, Michelle Lam, Jon Lehrer, Pamela Ruitter-Feenstra, Elisa Tersigni
Public Relations/Website	Roy Lee, Tim Sleep	Scott Hummel (PR/Marketing), Austin Ferguson, Michelle Lam, Elisa Tersigni, Corresponding Secretary (Lynnli Wang)
Tower Construction and Renovation	Patrick Macoska	
Warner Committee	Ellen Dickinson	Margaret Angelini, Michael Solotke, Scott Orr, Minako Uchino and Lynnli Wang Hunter Chase (Secretary)
WCF Delegates	Carol Anne Taylor	TBA
2021 Congress	Ellen Dickinson	Trinity College, Hartford, Connecticut
2022 Congress	Joey Brink	Rockefeller Chapel, University of Chicago, Illinois
Board Subcommittee on Congress Planning	Joey Brink	Roy Lee, Julianne Vanden Wyngaard
Board Subcommittee on Appreciation and Recognition	Caroline Poon	Austin Ferguson, Carol Anne Taylor

Lynnli Wang, Corresponding Secretary
930 South Maxwell Terrace
Apt F
Bloomington, IN; 47401

<<name>>

<<Address 1>>

<<Address 2>>

<<city>>, <<st>> <<zip>>