

Carillon News



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Newsletter of the Guild of Carillonneurs in North America

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Ringling in the Hills - 2024 GCNA Congress



The faculty and staff of Concord University extend a gracious southern West Virginian welcome to the Guild of Carillonneurs of North America to attend the 2024 GCNA Congress to be held on Concord's campus June 5–8, 2024, in Athens, West Virginia. As the beautiful bells ring over campus, you will find negotiating presentations, masterclasses, vendors and meals to be efficient and easy. We hope that you not only enjoy the musical formation and camaraderie, but also use this time as a retreat.

The Marsh Memorial Carillon (48 Paccard bells) was dedicated by Robin Austin in 1997 and was refurbished by Chime Master in 2016. This concert pitch instrument uses carbon-fiber rods instead of traditional metal wires which greatly reduces noise at the console. The Alexander Fine Arts Building houses the practice console, which is a first-generation MIDI console with a Paccard Sound sample. A Chime Master practice console will also be available. The playing cabin is quite comfortable and will feature a renovated audio system. The "Campus Beautiful" has numerous, idyllic spots to listen to the carillon and many neighbors love to take advantage.

For accommodations, forty dorm rooms are available – single rooms for \$35/night with a communal bathroom and double rooms for \$25/night with a shared bathroom. Additionally, sixty hotel-style rooms are blocked off at Pipestem State Park (8 miles from campus) at \$95/night.

The Jean and Jerry Beasley Student Center is just a few steps from the carillon, which houses campus dining as well as a Subway, Starbucks, and other diner-style options.

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Officers:

Linda Dzuris, President
president@gcna.org

Janet Tebbel, Vice President
vp@gcna.org

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

Austin Ferguson, Corresponding Secretary
corr.sec@gcna.org

Wesley Arai, Treasurer
treasurer@gcna.org

Board Members:

Linda Dzuris (2024)
Emily Moody (2024)
Lynnli Wang (2024)

Wesley Arai (2025)
Tiffany Ng (2025)
Tin-Shi Tam (2025)

Laura Ellis (2026)
Scott Hummel (2026)
Janet Tebbel (2026)

Membership information and applications are available from:

Austin Ferguson, Corresponding Secretary
957 Pendant Lane NW #215
Rochester, MN 55901-7075
corr.sec@gcna.org

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HOW TO REACH THE GUILD

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

Guild Web Page:

www.gcna.org

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Co-Editors

Austin Ferguson and Carrie Poon

Story Contributors

P. Ashe, R. Austin, J. Bossin, J. Chesman,
L. Dzuris, J. Fackenthal, L. Flood, M. Forget,
A. Fortin, T. Gurin, J. Liao, T. Ng, M. Pan,
J. Ratcliffe, K. Schafer, I. Suchman.

Photo Contributors

R. Austin, J. Bossin, L. Flood, A. McCrady,
J. Ratcliffe
Back page photo:
Austin Ferguson, Mayo Clinic

Design and Production

Austin Ferguson, Carrie Poon; D&R Press

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From the President's Corner



Hello to all, and happy Fall!

It seems like we just had our congress in Cohasset, but time marches on and Thanksgiving is right around the corner. We missed hosting "Meet the Board" Zoom sessions last year, so we are excited to greet many of our 54 new members since 2022 in one of multiple sessions scheduled in November and December.

I want to take this opportunity to remind everyone that www.gcna.org has a section exclusively for members. To access member resources, click the three horizontal lines on the menu bar to the right of the "About Carillons" link. Under Members, you will find a searchable member directory and more. If you haven't explored the contents of the tab "Other Resources for Members," you will find:

- Bell sample files
- Carillon consulting
- Examination survey (2009) results
- Preparing for a radio interview
- Practice carillons
- GCNA logo card templates
- GCNA social media links
- Congress presentation on overtones
- Historical lists

The 50-page guide *Carillon Consultant: A Practical Guide to Planning a Carillon* by Beverly and Dick Buchanan is relevant and a great resource that the carillon consultant, as a member of the carillon planning team, can use for guiding their actions in all stages of the planning and installation of the instrument.

Back on homepage, we find a statement of who we are:

We are The Guild of Carillonneurs in North America, a professional nonprofit organization dedicated to the promotion of the carillon art in North America. We are musicians, bellfounders, carillon

technicians and builders, and even simply enthusiasts. We do not maintain a fixed office or headquarters, nor are we compensated for our work. Rather, we are motivated by our passion for the art, volunteering our time and workspaces.

Much happens between congresses, both by the Board and in committees. Regular rotation of leadership is healthy for an organization. I hope those not currently involved will consider volunteering. The Professionalism, Diversity, Equity, and Inclusion (PDEI) Committee, particularly, is looking for new members, but choose any that interests you. The complete committee list with the chair(s) is on page XX of this issue.

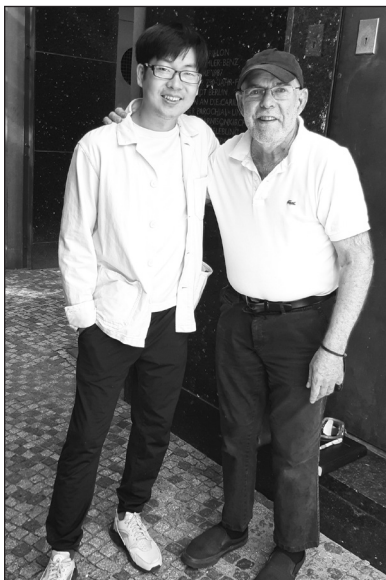
Not enough hours in a day? Financial support is another way to give back; no gift is too small. How are funds utilized? The GCNA budget, past budgets/actuals, and annual committee reports are available on the website. The Board strives to spread funding support across multiple lines of membership interest, in other words, providing something for everyone. Allow me to highlight five ongoing GCNA grant projects. We provide congress registration fee grants to first-time congress attendees, new associate members, and those who have recently advanced to Carillonneur members. The Ronald Barnes Memorial Grant helps North Americans pursue studies in carillon performance, composition, music history, or instrument design and has awarded over US\$120,000 to fund more than two dozen research projects. Three additional grant initiatives started in 2021: grants to host fall/winter gatherings across North America, keeping members engaged between congresses; Emerging Artists Grants promote the development of aspiring artists by providing educational opportunities as well as the equipment and tools necessary to obtain the experience to establish themselves professionally; and Student Composer-Performer Pair grants commission composers early in their careers to collaboratively create and premiere a new composition for carillon.

I'll close by saying the GCNA is here for you, but the membership shapes the GCNA. The Board serves as your voice, so let us hear you!



New Music for the Carillon in Berlin-Tiergarten

by Jeffrey Bossin



Three new pieces were recently composed for the Carillon in the Berlin-Tiergarten. The first, entitled “Serenade No. 1 for Grand Carillon,” was written by Yushun Pei, a young Chinese musician currently studying composition at the Universität der Künste in Berlin. The range extends from G2 to G7. There is no meter and there are no barlines. The piece is written as a succession of single notes, intervals and chords which either appear singly or are bunched together to make a figure or a phrase.

The second piece was written by an Iranian female architect named Tanaz Modabber and is called “Turmoil.” She gave me a score which, like Cage’s “Music for Carillon No. 2,” consists of note heads set on the soprano and bass staff where the lines of a drawing made by the composer touch the lines of the grand staff. I translated this into a musically readable and playable score for grand carillon with a range just short of three octaves extending from G2 to F5. You can find information about the composer at <http://www.carillon-berlin.de/modabbereng.html>.

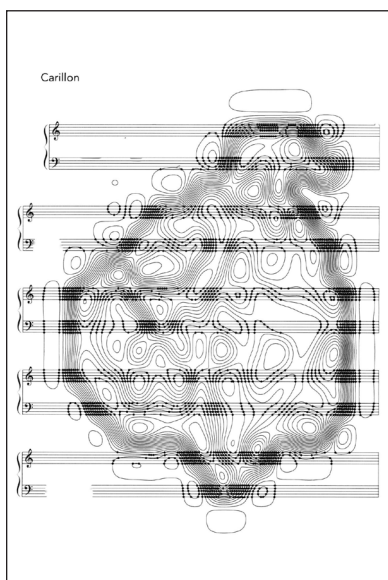
The third piece was written by the Italian composer Sandro Montalto and is called “A Roman Peal of Bells.” It is based on an earlier piece of his written for tubular bells called “A Peal of Bells.” <https://www.youtube.com/watch?v=ybrnnpnr7U>

I convinced him that title was too nondescript and since he was Italian and uses (among other motives) one taken from Puccini’s opera *Tosca*, which is set in Rome, and the *Dies Irae*, part of the Roman Catholic liturgy, in the piece, I suggested the present title, which he agreed to adopt.

The piece is only moderately difficult and was edited by me so that, though written for grand carillon, alternative notes are suggested for those only available on such instruments, thus making it also playable on normal four-octave instruments, even those without a low c-sharp or e-flat pedal. You can find information about the composer in Italian on his website: <https://www.sandromontalto.it/>

The three pieces were given their world premieres on July 17 and November 11, 2022, and September 3, 2023, respectively, performed by me on the Carillon in the Berlin-Tiergarten. The scores will be made available soon and can be downloaded from my website www.carillon-berlin.de, or I can send them to those who ask for them by email.

Montalto has written another work, this time solely for four-octave carillon, called “To the Silent Universe,” which I will premiere sometime in the near future.



Score of “Turmoil” by Tanaz Modabber

The Importance of Charitable Giving

by Robin Austin

The GCNA Board has asked me to share the general benefits of charitable giving and how our members can include the GCNA in their estate planning. Since the GCNA's founding in 1936, our Guild has historically relied on membership dues as the primary source of income. In that regard, we are not that different from other membership organizations. As we look to the future vitality of the Guild, our greatest potential for growth lies in promoting the benefits of charitable giving and planned giving to our members and constituents.

The Guild has already benefited from the philanthropic largesse of several individuals. An anonymous \$25,000 gift in 1998 helped to "kick-off" fundraising efforts for the Ronald Barnes Memorial Grant. Beloved former members Sally Slade Warner and John Courter provided very generously for the Guild by naming the GCNA the beneficiary of an insurance policy and a retirement annuity, respectively.

Fortunately the tax codes of both the United States and Canada provide incentives for charitable gifts, including the charitable estate tax deduction. While tax advantages are helpful and unique to each individual's particular financial circumstances, the decision to make a current or estate gift is a tangible expression of an individual's respect for and confidence in a charitable organization. For those of us who had the pleasure of knowing Sally and John (and our anonymous donor), their gifts are a material expression of their love for the carillon art and our Guild - and we are all grateful for the significant impact their gifts are having on the GCNA.

The Guild now carefully projects and tracks income as well as expenses. In the 2023-24 budget, dues are projected at 20%, a percentage that is likely to decrease rather than increase in the years ahead. The second largest source of income after member dues is "interest/dividends" at 14%. This important source of income is the result of individual philanthropy and represents income from the Barnes Grant endowed fund and the two estate gifts from Sally and John. *Charitable giving is projected at just 3%*. Herein is our greatest potential for increased philanthropic support as evidenced by our efforts with the Barnes Grant and the generous support of Sally and John.

In philanthropic survey research over the past 60 years, the number one reason consistently cited for not giving was and remains: "No one ever asked me to make a charitable contribution." This applied to both current and estate gifts. As counterintuitive as it might appear, this has been my experience over 40 years as a fundraising professional, planned giving officer and consultant.

My hope is that this article will initiate a discussion among our members to consider including the Guild in their current and long-range philanthropy. While everyone is not in a position to make large gifts, encouraging the importance of giving creates a "culture of philanthropy" and will ensure our Guild's future vitality and relevance. As a result of writing this article, I am considering how I might include the Guild in my own estate plans. We, the members of the Guild, are the best potential donors.

Making a planned gift is not complicated, you can instruct your attorney to add a codicil (amendment) to your current will. If you do not currently have a last will and testament as well as an accompanying durable power of attorney and advance medical directive, this may be a good time to consider doing so. These three vitally important estate planning documents protect you, your loved ones and your charitable interests. Here is some sample language to share with your attorney:

I give, devise and bequeath to the Guild of Carillonners in North, a non-profit 501(c)(3) corporation, headquartered in Redondo Beach, CA (EIN: 94-3166127), the rest, residue and remainder (or state all, a dollar amount, or a percentage) of my estate, both real and personal, to be used for its general support (or a specific purpose).

As Sally and John did, you may designate the GCNA the beneficiary of an insurance policy or qualified retirement plan such as an IRA, 401(k) or 403(b). You can also name the Guild as "POD" (payable on death) on a bank account. In these instances, you do not need a lawyer, but merely contact your insurance agent, retirement administrator or banker for the appropriate forms (many of which are available on-line).

In 1986, in my first position as an individual giving officer, I visited a donor in New York City to ask him for a gift of \$25,000 - a handsome gift then as now! I was extraordinarily nervous, but my supervisor had instructed me to explore the donor's reasons for giving. This gentleman had been a generous donor for nearly 20 years, but no one had ever spoken with or visited him. He was delighted to meet with me and tell me just how important our work was to him. When I asked him his reasons for giving to our charity, he responded enthusiastically, "I give because it feels good!"

I encourage you to consider how making the GCNA part of your philanthropic plans might work for you and in so doing, make you feel good about supporting our Guild's important mission and work!

New Carillon Members



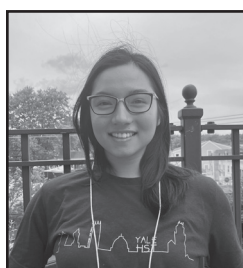
Kimberly Han, originally from Lake Forest, Illinois, graduated from Yale University in May 2023 with a BS in Neuroscience. During her time at Yale, she fell in love with and began studying carillon performance with Ellen Dickinson. In addition, she continued her studies in piano performance with Prof.

Melvin Chen. Recognized as a Young Steinway Artist and Lang Lang International Music Foundation Scholar, Kimberly has had the opportunity to engage with those around the world as a concert pianist, music volunteer, and educator. Outside of music, she has enjoyed serving as a student researcher in the Greer Lab, as a patient care volunteer at the Yale New Haven Hospital, and as the Head of Communications for the Yale Education Tutoring Initiative. In July, she will be starting the next chapter of her schooling at Harvard Medical School.



Ruichen (Christine) Cao studied Carillon under Joey Brink when she was a student at the University of Chicago. Now a recent graduate with a degree in biology and a minor in music, she has moved with her cat to St. Louis, where she is a researcher in developmental biology. She plays the Luther tower carillon when

possible and is convinced that something must be possible to save the low D. In her free time, she enjoys video games, birds, and cajoling her friends into playing duets with her.

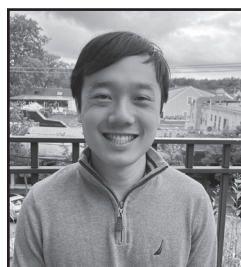


Zoe Pian is a second-year student at Yale College pursuing a double major in French and Molecular Biophysics & Biochemistry. She has been studying carillon under Ellen Dickinson for 2 years as a member of the Yale University Guild of Carillonists, where she has also served as director of recruitment and of the summer concert series. Before taking up the carillon, she studied classical piano at the Manhattan School of Music with Dr. Kariné Poghosyan and Dr. Solomon Mikowsky, and took additional classes covering music theory, chamber music, conducting, and music literature. She has especially enjoyed passing forward her passion for music throughout her studies by teaching beginner students in both piano and carillon.



Michael Gancz (b. 1999) is an Israeli-American composer and music theorist. After serving for two years as co-chair of the Yale University Guild of Carillonists, they graduated in 2022, summa cum laude, with a BA in music and an MA in music theory. They spent this past year in Mechelen, Belgium,

at the Royal Carillon School "Jef Denyn," where they studied performance under Koen Van Assche and wrote the essay "... But Whose Voice is Singing? Topics and Methods in Adapting 'Global' Music for the Carillon" under the supervision of Luc Rombouts. This was made possible by the generous support of the Belgian American Educational Foundation. Michael now works for the Gerstein Laboratory, where they develop machine learning-based approaches to music analysis and brain genomics. This is their first-ever GCNA congress, and they are very excited to meet everyone!



Kevin Chang is a student of Alex Johnson and previously studied with Joey Brink and Ellen Dickinson. He is currently an MD-PhD student at the University of Chicago Pritzker School of Medicine doing his PhD in Molecular Engineering. Kevin is from New York and went to college at Yale University,

where he majored in Molecular Biophysics & Biochemistry and learned to play the carillon. He was a member of a Yale Guild of Carillonists from 2016-2020 and served as Co-Chair from 2019-2020. He has been a member of the UChicago Guild of Carillonists since 2020. In his free time, Kevin enjoys taking naps, eating at new restaurants, going on runs, cooking with his air fryer, trying to lift weights, and playing indie and strategy video games. One day, Kevin hopes to get super rich so that he can buy a carillon for his backyard.

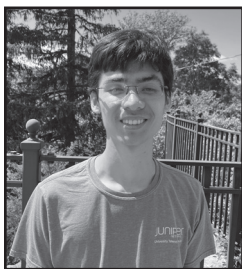


Annie Wang is a student of Alex Johnson, and previously Joey Brink. Originally from the San Francisco Bay Area, she is a rising third-year chemistry major at the University of Chicago, who is interested in pursuing a career in medicine. She learned about the carillon on a random tour of Rockefeller Chapel

during her first week on campus, a time when she innocently

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thought the biggest attraction of the chapel was the view from the top of the tower and not the tower itself. Outside of her love of tower bells, which luckily surpasses her strong dislike of stairs, she does research on craniofacial biology and enjoys napping, drawing and painting.



Peter Trost began his musical education studying piano at the age of 6. He began studying the carillon as a sophomore at UC Berkeley under the tutelage of Jeff Davis. Now, 23, he works as a software engineer in the San Francisco Bay Area and continues to be active in the Berkeley carillon guild. In addition to music, Peter enjoys reading, traveling, skiing, and scuba diving.



Peter (Yibo) Pan is a student of Alex Johnson, formerly Joey Brink, at the University of Chicago. He started playing carillon during his first year in college, after a fateful dinner with an older student carillonneur. He became committed to carillon when he heard *Carrying You from Laputa Castle In the Sky* during a tour of Rockefeller Chapel Carillon on campus and decided to audition. He loves to arrange and play songs from movies and tv series, though simultaneously enjoy learning the carillon canon. He also enjoys combining carillon with his other passions, such as using the aesthetic of bells in his collection of poetry, and performing songs from ballets for the local dance troupe. He hopes to further immerse himself in the community of the carillon world. He is excited for more opportunities to meet the diverse and different members of the carillon guild, with the GCNA congress and other opportunities to travel and learn.



Abby Pan began studying carillon at Wellesley College with Margaret Angelini, where she was the 2021-22 president of the Wellesley Guild of Carillonneurs. She studied Physics and English as an undergraduate. She graduated this year from the Royal Carillon School in Mechelen, Belgium, where she studied carillon with Eddy Mariën and improvisation with Tom van Peer. Outside of the bells she also enjoyed singing jazz and dabbled

briefly with the tenor saxophone. This fall she will begin pursuing a PhD in Physics at Stanford University.



Tiffany Tu is a second-year student majoring in Public Policy at the University of Chicago. She joined the UChicago Guild of Carillonists in 2021 and has studied carillon for two years, previously under Joey Brink and currently under Alex Johnson. Prior to learning the carillon, she was trained in classical piano at the Merit School of Music Conservatory for five years. Tiffany grew up in Chicago and identifies as a Chicagoan, even though she doesn't have a particular fondness for deep-dish or pizza in general. Inside the house, she spends her time watching *TwoSetViolin* videos, listening to true crime podcasts, and developing a reputation for spending an unhealthy amount of time in the basement of Rockefeller Chapel. On the rare occasion that she sets foot outside she enjoys bouldering and archery, and engaging in physical activities that don't involve running. Her experiences playing on a range of different carillons while traveling around in Europe this past year have inspired her dreams to visit carillons around the world in the future.



Chi Ian (Jess) Ip is a fourth-year student at the University of Chicago who is pursuing a double major in Physics and Philosophy. She will start her Physics Ph.D. at the Massachusetts Institute of Technology (MIT) in the fall, where she will conduct research in condensed matter physics. Jess began learning the carillon under Joey Brink's guidance during her first year and is now continuing her studies with Alex Johnson. She is a classically trained pianist and flautist, and she is grateful for the opportunity to continue her musical journey with the carillon. Jess finds the UChicago Guild of Carillonists to be an overwhelmingly welcoming and supportive community full of talented and passionate carillonists. She has served on the UChicago Guild board for three years and is excited to expand her involvement in the broader carillon community. In her spare time, she enjoys sketching, reading, and discovering new postcards to add to her collection. Although she has absolutely no sense of direction, Jess still loves to go hiking and exploring museums, where she often finds herself getting lost.

News from the Associate Carillonneur Exam Committee

by Jim Fackenthal and the ACE Committee

Since the last issue of Carillon News, the Associate Carillonneur Exam (ACE) Committee has advanced seven carillon players to AC member status. Additionally, Bill Folger, who passed the ACE in 2022 has made his headshot available, and is listed below. Congratulations to the participants and many thanks to their teachers and members of the ACE Committee.

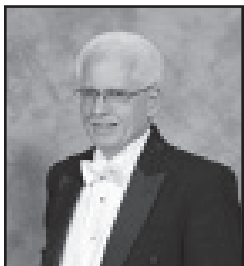


CARLOS COLON-ORTIZ

Carlos is a graduate student at the College of Engineering in the department of biomedical engineering at the University of Florida. He graduated with a music performance minor in carillon in May 2022 with over 4 years of performance experience. During the same month,

he was also awarded the Sally Slade Warner Arrangement & Transcription Competition Performance Award. His work was a transcription of "El Coquí," a traditional Puerto Rican Danza by José Ignacio Quintón (1881-1925). Due to this distinction, his piece was performed at the Laura Spelman Rockefeller Memorial Carillon at the University of Chicago (IL) during the annual congress of The Guild of Carillonneurs of North America (GCNA) in June 2022.

In his continued approach to contributing to the art of carillon playing, Carlos is developing a project through the GCNA's Ronald Barnes Memorial Fund. His project consists of researching dances archived in his homeland of Puerto Rico to create carillon arrangements, thus enhancing the carillon repertoire with a more diverse cultural heritage.



BILL FOLGER

Dr. William M. Folger, Professor of Music, and Director of Choral Activities at Salisbury University since 2003, is a conductor, pianist, vocal coach, and the Associate Carillonneur for the Brown and Church Carillon. In addition to teaching conducting courses, Class

Piano II, History of Broadway Musicals, and piano and carillon lessons, Folger conducts the University and Salisbury Chorales, Chamber Choir, and is musical director for the musicals, opera, and Musical Theatre and Opera Workshop productions. In addition to conducting large choral-orchestral works, recently the

Gospel Mass: A Celebration of Love and Joy by André J. Thomas, Nathaniel Dett's Chariot Jubilee, and the scenic cantata Carmina Burana, with full orchestra, guest and student soloists, and dancers, Folger performs as a solo and collaborative pianist for faculty, student recitals, and ensembles. In the summer of 2023 Salisbury University inaugurated what will be an annual event, the Brown and Church Carillon Summer Concert Series.



ALEXANDER GEDEON

Alexander Gedeon has been playing carillon for two years, having discovered a significant passion for the instrument during his undergraduate years. While he holds a Master's degree in Computer Science, his true passion is in performing, arranging, and composing music.

Alexander is also a pianist and a violist, having written music for all three instruments during his time at the University of Michigan. While carillon is his most recent instrument, it is his favorite due to the challenges and opportunities the idiosyncratic sonorities of different carillons bring to the overall musical experience, both by writing music attuned to an individual instrument, or through adapting performances according to the instrument's personality. Alexander hopes to complete the GCNA carillonneur examination next year, and study at the Royal Carillon School 'Jef Denyn' in the future, with many plans ahead.



LAUREN JACKSON

Lauren Jackson is currently a senior Piano Performance major at Missouri State University studying under Dr. Wei Han Su. Additionally, she has studied carillon with Dr. Jeremy Chesman since her sophomore year. In addition, Lauren is currently in pursuit of a bachelor's degree

in biology (Pre-Medical), with a Chemistry minor. Lauren also is a member of the University Symphony Orchestra in the violin section.

Lauren started her musical career at the age of three, starting with Suzuki violin lessons. By the age of 5, she had added piano lessons with her mother and continued these lessons throughout elementary, middle, and high school. During high school, Lauren had the opportunity to participate in several area piano

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competitions, winning honorable mentions at MTNA State competitions, two-time winner of the Beverlie Roper Piano Competition, and District Winner of Federation of Music Clubs Festival. Studying under Korinne Lowe Hamblin, Lauren also successfully completed all ten Suzuki violin books, and has spent various summers at Suzuki Institutes, most recently Intermountain Suzuki Institute and Ann Arbor Suzuki Institute.

OSCAR NOLLETTE-PATULSKI

Oscar Nollette-Patulski is an undergraduate student at the University of Michigan. He is pursuing dual degrees: Creative Writing and Literature, as well as a general music degree in Music through the School of Music, Theatre & Dance. Along with his carillon study under Dr. Tiffany Ng, he plays piano recreationally, and composes and arranges music. He also writes for the Music beat section of The Michigan Daily, and has been published in the student-run RC Review and Writer to Writer literary magazines. He is looking forward to whatever is next after graduation in December 2023.



JULIA ONG

Julia Ong is a rising fourth-year chemistry major at UC Santa Barbara, and she is from the San Francisco Bay Area. Her main instrument is piano, which she has been playing for more than ten years and performed for recitals and charity concerts.

Julia is studying carillon because she wants to explore instruments besides piano to continue her music studies. She is also interested in the history and repertoire of the carillon because it is a unique combination of bells and keyboard. Other musical instruments Julia plays include the recorder and the ukulele. She also enjoys tap dancing, reading fantasy fiction, and playing board games. Julia has studied the carillon for two years.



MADELINE ROGERS

Originally from Eldorado, IL, Madeline Rogers earned a Master of Music from Indiana University Jacobs School of Music as a student of André Watts, and a Doctorate in Musical Arts from the University of Nebraska with Paul Barnes. Rogers is an accomplished

solo and collaborative performer in the US and abroad, with

notable performances at Churchill College in Cambridge, UK and at BrahmsHaus in Baden-Baden, Germany. Rogers is also a member of the Lexington, KY based Chamber Music Ensemble AmadeusLex, bringing classical music to the bluegrass region. A proponent of living composers, Rogers recently completed a recording of the two-piano works of Victoria Bond and is continually working to promote the music of underrepresented composers. Rogers previously taught applied and collaborative piano as an Artist-Faculty member at the Omaha Conservatory of Music and is currently Visiting Assistant Professor of Piano at Berea College in Berea, KY.



SWENNY XUE

Swenny Yan Xue (b. 2002) has been playing carillon for two years. She was first introduced to carillon at the University of Rochester and then joined the carillon studio and the carillon guild at the University of Michigan. She is currently a senior student majoring

in Economics and minoring in Mathematics and Music at the University of Michigan.

CALENDAR

81st GCNA Congress,
Concord University,
Athens, West Virginia,
June 5-8, 2024

Call for Nominations for the GCNA Board of Directors Open now until January 1, 2024 3-year term to begin June 2024

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 term ending June, 2027. 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/election/> in the members' section of the website. The nomination form is a Google Form. Click on the link labeled "Nominate a Member". A copy of the form is available for download at the link above or can be requested. Please email nominate@gcna.org.

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>

The basic requirements, in addition to the willingness 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
- * Interest in advancing the art and science of the carillon and the profession

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.

Don't wait – nominate!

Caroline Poon, interim Nominating Committee Chair.

GCNA Nomination Form on page 22.

continues on page 22

Responses to In Defense of Roy Hamlin Johnson

by Kimberly Schafer and Tom Gurin

I sincerely thank my colleagues for their response to my article. On a personal note, I appreciate and respect their desire to defend their late friend, and I believe that a forum for discussing all aspects of this challenging conversation would be valuable.

From a historical perspective, the letter entitled “In Defense of Roy Hamlin Johnson” presents no evidence to critique the article in question (which I encourage readers to consider in its entirety in the 2022 edition of the *Bulletin*). Rather than addressing the article’s arguments, the authors of this letter take issue with a nonexistent “prosecuting attorney, judge and jury,” overlooking calls in the article for increased scholarly discourse. Moreover, they do not substantiate their charge of “presentism.” Contrary to this charge, my article demonstrates that John Powell’s (1882–1963) music—including his use of octatonic sets—has repeatedly proven inseparable from his political career as a zealous anti-black eugenicist (readers may be familiar with the “one drop rule,” of which Powell was the chief architect). His musical racism was apparent to audiences beginning in the 1910s and, later, contributed to the gradual abandonment of his works during and after the Civil Rights Movement. Music historians have criticized Roy Hamlin Johnson specifically for resurrecting and making accessible these white supremacist compositions during the 1970s and early 1980s despite the sociopolitical agenda enmeshed within the music.

Contrary to the letter’s claims, my article does not “falsely ascribe” Johnson’s motivations to any one thing. My argument as it relates to Johnson can be summarized as this: “Although he was attentive to bells’ acoustic overtones, Johnson was willing to ignore racial, political ‘overtones’ in the music of John Powell. . . . Johnson’s promotion of Powell’s work demands attention.” Roy Hamlin Johnson’s music has been lauded as defining an “American” style of carillon composition; my article calls for an informed reevaluation of that legacy based on the evidence presented. To that end, I wholly support the productive continuation of this dialogue and hope for future critiques that submit and defend evidence-based arguments regarding John Powell’s influence on American carillon culture. Most importantly, I reiterate my gratitude to my fellow members of the carillon community for their openness to engaging with these issues.

Tom Gurin

Editor’s Response to “In Defense of Roy Hamlin Johnson”

I stand behind the capable research of Tom Gurin in “‘Overtones,’ Sonic and Politics: Minor Thirds, Tritones, and Nationalism in Octatonicism and Bells.” The *Bulletin*’s evaluation and publication procedure resembles those in other scholarly journals to encourage the high quality of our articles. When full article submissions are received, each *Bulletin* committee member has the span of multiple weeks to analyze them, along with relevant primary and secondary sources. Articles undergo blind review; the editor in chief removes the name of the author so that the committee may evaluate articles with less bias. Discussion over the article ensues via email among the members, which then culminates in a majority rule vote for either accept, revise & resubmit, or reject. All committee members may participate in the discussion, including the editor in chief. However, the editor in chief only votes in the event of a tie among the rest of the committee.

When Gurin first submitted an abstract of the article, the committee gave provisional approval, asking him to submit a full article for evaluation. After submitting that, the committee voted on revise & resubmit. I worked with Gurin for months to further develop the article, offering additional perspectives, interpretations, and sources for consideration, helping him refine his thesis and writing. During this time, I read all of his sources relating to Powell and Johnson and other current academic sources on racism in music. From this survey, I determined his cited sources to be sound and that Gurin had interpreted and incorporated them properly. Later, he submitted the next article version to the committee for their evaluation, and then they voted to accept it for publication.

My editor’s note at the beginning of Gurin’s article is a call for reasoned dialogue on Roy Hamlin Johnson and his music, given his associations with a white supremacist activist and composer. Far from denouncing Johnson as a white supremacist himself for his promotion of Powell’s music, I encouraged *Bulletin* readers to consider the possibility that Johnson’s music—the core of our American carillon repertoire—may be enmeshed with white supremacy and what this means for us still performing his music today. There is not enough evidence in Gurin’s research to reveal Johnson’s own ideology. Rather, he argues that Johnson overlooked the racist ideology of Powell entangled in his compositions—the ideological entanglements were simply too prominent in their time for Johnson to be ignorant of them—and that this warrants further investigation into Johnson’s own compositional practice. We welcome scholarly research on the topic for publication, and we will give any submitted articles on the topic our full consideration.

Kimberly Schafer, PhD
Editor in Chief, *Bulletin*

Yale Guild Charts New Territory

by Joyce Liao and Isaiah Suchman

This past March, the Yale University Guild of Carillonners spent a week traveling around the outer Midwest in our first post-pandemic tour of North American carillons. Playing at a total of eleven carillons in Illinois, Wisconsin, Minnesota, Iowa, Nebraska, and Kansas, we explored several new instruments, meeting both professional carillonners and other student guilds along the way.

Thirteen students attended the tour, including both senior and newly-joined Guild members: Joyce Liao, Kimie Han, Jessica Liu, Zoe Pian, Arrow Zhang, Julia Zheng, Evan Hochstein, Isaiah Suchman, Peter Zhang, Meher Sethi, Carl Geiselhart, Jeremy Ng, Eric Wang, and Eason Cao. At each carillon, our group played for one to two hours, with programs consisting of carillon classics by composers such as John Courter, Ronald Barnes, Staf Nees, Joey Brink, and Geert d'Hollander, as well as popular arrangements of pieces like the *Ratatouille* and *Interstellar* themes and Stravinsky's *Firebird*.

On March 18, the Yale Guild flew into Chicago, exploring the city for a day before starting out with a visit to the Butz Memorial Carillon at the Chicago Botanic Garden, hosted by carillonner Mark Lee. The Guild then spent an evening at the carillon of the Rockefeller Memorial Chapel at the University of Chicago, getting to know carillonner Alex Johnson and the students of the UChicago Guild over dinner.

On March 21, Yale departed Chicago for Marquette University in Milwaukee, Wisconsin, where we were welcomed by carillonner Prof. Mark Konewko and the Marquette student guild. In the afternoon, we visited the carillon at the University of Wisconsin–Madison, hosted by Lyle Anderson. The following day brought the two carillons of the Twin Cities: Central Lutheran Church in Minneapolis and the Noyes Carillon at House of Hope Presbyterian Church in St. Paul, where our group met carillonner Dave Johnson.

The Yale Guild then drove south to Iowa, meeting up with the student guild at the University of Northern Iowa over lunch and performing together in a community concert. The two guilds then headed to Iowa State University's Stanton Memorial Carillon, where Prof. Tin-shi Tam and her students warmly welcomed both groups—and showed off ISU's Campanile-Carillon Model.

After several more long drives through corn fields, the Yale Guild arrived in Nebraska on March 24, playing at the striking Henningson Memorial Campanile of the University of Nebraska–Omaha. In the evening, the Guild met

carillonner Kathy Johnson at the beautiful First-Plymouth Congregational Church in Lincoln (where, notably, Ronald Barnes first learned to play the carillon). On the final day of the tour, Yale made its way to the University of Kansas and met Prof. Elizabeth Berghout, before flying back to Connecticut from Kansas City.

All of the carillonners were gracious hosts, and our group was deeply grateful for their hospitality. The students left with many fond memories of the beautiful instruments we visited and people we learned from.

The Yale University Guild of Carillonners has maintained a tradition of annual carillon tours for over five decades. Destinations alternate between North America and Europe each year. In European tour years, the Yale Guild has frequently visited carillons in the Low Countries and received instruction at the Royal Carillon School “Jef Denyn” in Mechelen, Belgium. In North America, the Guild has previously visited Florida and the Southeast, eastern Canada, and Texas.

In 2020, on its last domestic tour, the Yale Guild had planned to visit instruments in Michigan, Indiana, and Illinois, but was unfortunately stopped before reaching the latter two states by the onset of the pandemic. This year, the Guild decided to pick up where it left off—but then head in a new direction. Nearly all of the carillons toured this year were first-time visits for Yale.

Earlier in the year, Yale students also took a smaller tour to Middlebury College and Norwich University in Vermont, hosted by carillonner George Matthew, Jr., as well as the instruments at Smith College in Northampton, Massachusetts; the University of Massachusetts–Amherst; Trinity United Methodist Church in Springfield, Massachusetts; and Simsbury United Methodist Church in Simsbury, Connecticut. That was the first time the Guild had traveled to Vermont in over twenty years.

Founded in 1949, the Yale Guild is primarily responsible for ringing the bells of the 54-bell Yale Memorial Carillon in New Haven, Connecticut. While next year the Guild is planning to visit Europe, we are excited to explore more North American carillons in the future, and hope to foster stronger connections with carillonners across the continent in doing so. To follow the Yale Guild's events and travels, you can find us on Instagram at @yalecarillon or on our website at yalecarillon.org.

A Dutch “Water Carillon” Crawl

by Liam Flood

Before the start of World Carillon Congress 2023 in Utrecht, Netherlands, a few of us attendees embarked on a two-day carillon crawl organized by Dick van Dijk and his colleagues. Did you know that half of the Netherlands lies at or below sea level? Not only did our hosts want to show us a good time through carillon playing and socializing, but they also wanted to educate us about the relationship between the Netherlands and water.

On August 22, we spent the day in Emmeloord, hosted by the city carillonneur Anne Kroeze, and Almere, hosted by the city carillonneur Gerda Peters. To begin the day, Dick and our hosts explained the history of the area.



Emmeloord and Almere are located in the province of Flevoland, which was established in 1986 and consists almost entirely of low-laying polders—land reclaimed from the surrounding Lake IJssel. The lake was once a part of the North Sea, but it was dammed off and much of it was drained throughout the 1900s. As the largest land reclamation project in the world, it is considered a modern engineering marvel by the American Society of Civil Engineers.

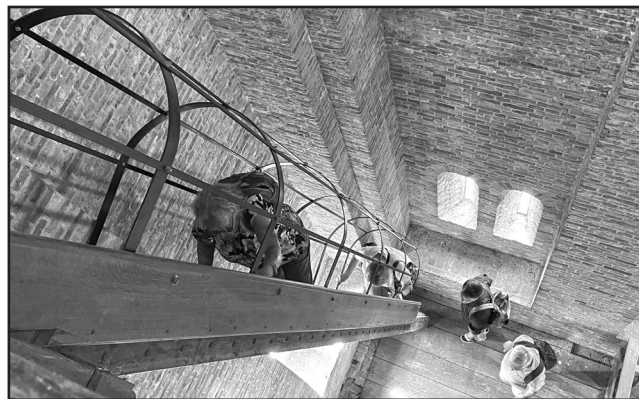
The Emmeloord carillon was installed in an old water tower, which makes for plenty of space at the cabin level. Despite its size, it has an unusually heavy action. We were more concerned about familiarizing ourselves with the European standard keyboard! The carillons in Almere Stad and Almere Haven were in stark contrast to Emmeloord—pencil thin towers and actions light as a feather. We particularly enjoyed the setting of the carillon at Almere Haven, which included an Amsterdam-inspired canal street with businesses and housing.

With such a busy day, we played rapid-fire group concerts at the three carillons. Throughout the day, Gerda played movements from the *Flevoland Suite*, written to commemorate the province’s 10th anniversary.

Before heading back to Utrecht, we drove to Haarlem to catch a concert by Geert D’hollander and enjoy an evening drink with him at the aptly-named Hotel Carillon.

On August 23, we traveled to Nieuwegein, hosted by the city carillonneurs Dick van Dijk and Mathieu Daniël Polak, as well as Schoonhoven, Bergambacht, and Dordrecht, hosted by the city carillonneur Boudewijn Zwart. We also visited the Kinderdijk windmills, a UNESCO World Heritage Site. These cities are located along the Lek River. As is the case all over the world, rivers are an attractive location for a settlement. With the Lek, these cities could transport goods through Rotterdam and trade with the world. And with that prosperity comes money to spend on carillons!

We were treated to tea and cookies while we played for locals at Nieuwegein. At Schoonhoven, Boudewijn demonstrated the dissonance of meantone carillons, but also how to use it to intensify the sadness of a melody. Climbing up the Bergambacht tower was harrowing—steep ladders and remnants of a jail. In Dordrecht, Paul de Kok gave us a change ringing demonstration, and we had the great privilege of ringing the swinging bells of the church’s carillon. And of course we experienced the rich, beautiful sound of the largest carillon of the Netherlands.



Like the day before, we played rapid-fire group concerts at the carillons. Throughout the day, Dick and Mathieu played duet arrangements of Jewish music in memory of Moshé Lewkowitz, the city carillonneur of Nieuwegein who died this past February.

I wish I could write more—we truly did and saw so much! And I’m sure I speak for everyone who took part when I say that Anne, Boudewijn, Dick, Gerda, Mathieu, Paul, and many others deserve a huge thanks for giving us an action-packed, unforgettable experience!

Bell News from Russia

by Jeffrey Bossin

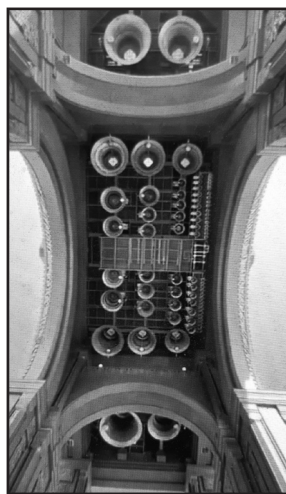
The world's largest and most bizarre carillon was installed in 2019 in Patriot Park in the small town of Kubinka, a few kilometers west of the southern western part of Moscow, Russia. The park was created to inspire patriotic feeling and glorify combat and is filled with displays of tanks, fighter planes and helicopters as well as all kinds of weapons and guns. The carillon is attached to the ceiling of a huge memorial gate dedicated to the heroes and victors of previous Russian wars. The gate stands on one side of a very large open square opposite the bell tower the Cathedral of the Russian Armed Forces.

The arch and carillon were the brainchild of the Russian Ministry of Defense, which built and manages Patriot Park. 78 bells were cast by the Anisimov Foundry in Voronezh and installed in 2019. The playing cabin is in the middle of the bells and is set at a right angle between the two large central arches on opposite sides of the gate.



The instrument has five rows of bells on each of its two opposite longer sides, set at a right angle to the keyboard. The smallest bell of each row is next to the playing cabin, the next bells are progressively larger, with the exception of the set of six bells in the third row on one side of the playing cabin. The larger bells hang in the first rows next to one side of the arch, the following four rows have progressively smaller bells. The first row has three larger bells on each side of the playing cabin, the second four bells on each side, the third six bells on one side and five bells on the other, the fourth row has seven small bells on one side and ten even smaller ones on the other and the fifth row has 15 very small bells on one side and 17 tiny bells on the other. The four largest bells are furthest away from the playing cabin and are attached to the ceiling of the two narrower sections flanking the large central arch with two bells in each section.

This instrument is now the world's largest carillon, larger than the ones in Bloomfield Hills, Michigan and Taejon, South Korea, which each have 77 bells. It is also now Europe's largest carillon, a title previously held by the instrument in Halle, Germany, which boasts 76 bells. However, it is doubtful whether the Russian Ministry of Defence knew enough about carillons to have been aware of this. Instead of intending to build the world's largest carillon when it ordered the instrument, it simply asked for one including one of every different bell the Anisimov Foundry was capable of casting. The foundry offers its customers 78 bells to choose from ranging from B-flat, a major second lower than the bourdon of the Riverside Church in New York City, to E, seven and a half octaves above. So the Ministry of Defence simply ordered a carillon made of all of these 78 bells. If the foundry's list of bells on offer had only included 72 different bells the new carillon would have had that number of bells.



The Anisimov Foundry uses light profiles. The bourdon weighs only 22 tons, the C immediately above 15.4 tons and the lowest F 7 tons. The Gillet & Johnston bourdon of the Riverside Church weighs 18.5 tons and the lowest F 7.76 tons. The same F cast by the Schilling Foundry for the carillon of Halle, Germany weighs 9 tons; the one cast by Witlockx for the carillon in Mafra, Portugal 9.6

tons and the one Eijsbouts cast for the carillon in the Berlin-Tiergarten 7.8 tons.

However, due to the fact that the Russian carillon is completely chromatic starting from C3 and has the additional low B-flat, the total weight of the bells adds up to about 120 tons. This makes it the world's heaviest carillon, eighteen tons heavier than the one in the Riverside Church, New York.

Heiroteacon Roman Ogryskov designed the profiles of the bells using one cast in Moscow in 1653, which accidentally came close to being an octave bell with a minor third. He then modified this profile with the help of a computer to give it a clearer tonal structure and helped Valery Anisimov tune the bells according to western European specifications using tuning lathes. The largest bells were tuned using a

tuning robot specially bought for the purpose. So, although Russian bellfounders normally don't tune their bells, these are the exception and do sound surprisingly well-tuned and harmonious.

The carillon keyboard has 70 keys and 21 pedals. The pedalboard extends from B-flat-C-chromatic to G and the keyboard from G to E, thus making it a concert carillon rather than a grand carillon as the low G, A and B-natural pedals are missing. The carillon is non-transposing. Because the carillon extends into such a high treble range, it is no problem to play the manual parts an octave higher than usual. However, the heavy pedals limits the range of useable ones and the extremely ponderous bass makes the performance of most standard carillon literature impossible.

A short video made by someone standing directly beneath the carillon while it was being played can be seen at <https://www.youtube.com/watch?v=J-jY7iosOTc>.

Because the bells hang directly under the ceiling and above the highest part of the arches they can only be seen when standing directly underneath them. In spite of the fact that the area between the top of the arch and the ceiling where the bells hang is only covered by a thin decorative perforated grating the carillon can be best heard when standing in close proximity to the gate or directly underneath the bells. The carillon does not have an automatic playing system at the present time but there are plans to install one, probably using all 78 bells.

In 2019, the Anisimov Foundry also cast eighteen bells weighing a total of more than twenty tons for the zvon in the belltower of the adjacent cathedral in Patriot Park. The largest weighs 10 tons. A special coating was used after the bells were cast to give them a dark patina. Heirodeacon Roman Ogryskov from the Holy Danilov Monastery in Moscow assisted with the testing of the finished bells and their blessing of the bells when they were installed. In the following year the Anisimov Foundry cast twelve new bells weighing between 79 and 1,874 pounds for the automatic chimes in the belfry of the Kremlin's Spasskaya (Saviour's) Clocktower, bringing the number up to 29 in order to increase the number of melodies that can be played. The new bells are reported to be as poorly tuned as the old ones making them a perfect match.

Ogryskov also manages his own bell foundry and this spring cast nine smaller bells for a zvon in the Vladimir K. Arseniev Museum of Far East History in Vladivostok.



The bells have the foundry's usual ornamentation and the strike tone of the largest, weighing about 220 pounds, is an F-sharp. Ogryskov also designed a copy of the famous 38 ton Big Annunciation Bell, which Alexander Grigoryev had cast for the Savvino-Storozhevsky Monastery near Zvenigorod in 1668 which was destroyed in 1941 when the Russians removed it from the tower in an attempt to protect it from the invading German army. It was reputed to have been the most beautifully-sounding bell in Russia. The new bell is 3.783 meters tall and 3.718 meters wide at the bottom and was cast last summer by Nikolai Shuvalov at the Italmas bellfoundry in Tutayev.

On September 22, 2023, the festival of the city of Vladivostok called "Vladivostok Fortress" began. It was managed by Natalia Karovskaya, who was previously in charge of the Kremlin State Museum of Rostov Veliki. Vasilij Sadovnikov lectured on the art of Russian bell ringing at the Vladivostok festival and gave master classes in zvon-playing. Karovskaya invited me to give a lecture about the carillon, its music and playing technique but I declined the invitation due to political reasons. Natalia left Russia and now resides in Berlin, Germany, where her son Viktor, an architect and bellringer, lives and works and where she managed the Vladivostok festival using computer links and zoom.

On September 24, Ogryskov hosted the fourteenth festival of zvon playing at the Danilov Monastery in Moscow to celebrate the fortieth anniversary of the reopening of the monastery. Zvon players from Alexeyevskoye, Ivanovo, Kizhi, Kineshma, Kirov, Krasnoyarsk, Moscow, Novosibirsk, Omsk, Saint Petersburg, Saratov, Sergieyev Possad, Tutayev, Volgograd and Yekaterinburg and performed a wide variety of traditional and new music.

Saint Joseph's Oratory's Impressive Carillon is Back from France after a Major Restoration

by André Fortin and Mylène Forget



In a ceremony held on June 17, 2023, Saint Joseph's Oratory of Mount Royal celebrated the return of its impressive carillon from France, where it had been undergoing a major restoration since 2019. A blessing was also conducted.

The carillon is the only instrument of its kind in Québec and is a major part of our cultural heritage. In addition to the 56 restored bells, the carillon will have six new bells, including its heaviest—a bourdon with a unique deep sound. The keyboard and transmission system were also rebuilt.

All of the carillon's bells were cast at Fonderie Paccard. The bells were originally intended for the Eiffel Tower but were loaned to Saint Joseph's Oratory in 1955 for its 50th anniversary before generous donors offered them as a gift.

"The return of our carillon is a major moment for Saint Joseph's Oratory," says Father Patrick Vézina, C.S.C., director of the Associates of Brother André. "This instrument is a source of pride because it is a unique part of Québec's heritage. Their sounds delight audiences, whether in sacred chants, folk tunes, ancient melodies or contemporary repertoire. We would like to thank the donors who made the restoration of this beautiful carillon possible."

"We are happy and proud to see our bronze daughters rejoin the Saint Joseph's Oratory of Mount Royal bell tower, along with many new additions. Since 1796, more than 120,000 of our bells have been ringing out around the world, adding rhythm to life in cities and towns," says Anne Paccard, communications manager at Maison Paccard.

A special opportunity for the public

For this rare occasion, the bells were on display on the outdoor terrace in front of the Oratory's Crypt Church. The public was able to get a close-up look before they were hoisted into the new welcome pavilion's bell tower on Monday, June 19.

A musical instrument in a class of its own

The Oratory's titular carillonist Andrée-Anne Doane is thrilled with its return: "Rebuilding the carillon has made it much stronger, and the six new bells expand its musical repertoire. It's a great privilege for me to play this wonderful instrument again, the only one of its kind in Québec."

The addition of the six new bells was made possible by the Oratory's successful fundraising campaign. The 62 bronze bells make up an instrument that weighs nearly 19,000 kg. The largest bell, the bourdon, weighs 3,600 kg, while the smallest weighs just 5 kg.

Sharing Letters from Frank Péchin Law

by Robin Austin



Frank DellaPenna, Lisa Lonie and Robin Austin gathered earlier this year to share letters they each had received as students of Frank Péchin Law (1918-1985), former carillonneur of the Washington Memorial Chapel in Valley Forge, Pennsylvania. DellaPenna spent two academic years (1976-78) and Austin spent one (1981-82) studying with Jacques Lannoy at the French Carillon School. Lonie spent a semester abroad (1983) studying German at the University of Kiel. A devoted teacher, Law faithfully wrote to each weekly during their respective times overseas.

The combined three collections total nearly 100 letters. They are typically typed, single spaced, and double sided, often utilizing the smallest margin settings. Frank would often remind us, “I’ve put this typewriter on ‘12,’ which means that all of the letters will be very close together and give me the opportunity to get more said.” Say more, he did, cramming both sides of the page.

Among many wonderful accounts of his professional life, Law details his experience playing the rededication of the Netherlands Carillon in 1982

and meeting Queen Beatrix and Prince Claus. Contrary to the itinerary, the royal couple decided to climb the tower during Law’s recital. Initially unaware of their presence, Frank confided, “You cannot imagine the feeling I had at the moment when I realized that the Queen herself was right next to me.”

As a collection, the letters provide intimate insights into carillon culture of the 1970s and 1980s. They are replete with details about Frank’s life, career and his alliances and conflicts within the GCNA and the worldwide carillon community. Frank was passionate and opinionated as well as generous and supportive.

The art of traditional letter writing has been replaced with texts and emails. At a time when overseas calls were prohibitively expensive, we each eagerly anticipated news from family and friends. Law’s letters provided, as he had intended, a link to the familiar and the remedy for any temporary bouts of homesickness or discouragement we each experienced. Frank assured each of us that we would look back on our time overseas with gratitude. He was, of course, right!

Planning your holiday concert schedule? Don't forget New Year's Day!

by Paul Ashe

The National Bell Festival invites carillons to join them in ringing in the New Year – helping create a national moment when all eyes (and ears!) are focused on bells. Each January 1, the Festival organizes and promotes bell ringing events throughout the United States and across the world. Talk about some good vibrations!

Your tower can also be part of the fun. Consider planning a community concert at any time on New Year's Day. If you do, the National Bell Festival will highlight your event on Bells.org and work to drum up awareness and attendance for you. All you have to do is send in details – time and location, some performance notes, and a bit about your tower or bells.

Looking for performance inspiration? This year's spotlight nation is Japan.

What's the National Bell Festival?

The National Bell Festival is on a mission to celebrate and restore bells in America. It all starts at midnight local time on New Year's Eve, when bells toll the hour near the international date line with a stirring arrangement of “Auld Lang Syne” – the first in a series of free and open-to-everyone performances as clocks strike midnight in successive time zones across the continents. From Australia to Africa, and from Europe to the Americas, bells will ring in the New Year in a truly global bell ringing event.

The National Bell Festival also coordinates special bell ringing experiences on New Year's Day for all to enjoy. Expect thrilling concerts of bells, music resounding across the rooftops, one-of-a-kind bell installations, access to bells and bell towers like never before, and the unveiling of restored historical bells – it all happens at the festival.

There's also a moment for nationwide ringing. Bells will ring out together at 2:00 p.m. Eastern on New Year's Day, creating a canopy of sound over our nation. Cathedrals and churches, community organizations and historical structures, national parks and memorials and people from coast to coast are encouraged to gather and contribute to the nationwide ringing event.

Throughout the year, the National Bell Festival works to spread awareness about campanology, commission new bell installations, and restore bells and bell towers to their former thundering glory. Learn more at Bells.org.

from **2024 Congress**, page 1

Despite being located in rural West Virginia, there are numerous transportation hubs nearby: West Virginia International Yeager Airport (CRW), Greenbrier Valley Airport (LWB), Roanoke–Blacksburg Regional Airport (ROA), Charlotte Douglas International Airport (CLT), Richmond International Airport (RIC), and the Amtrak station in Hinton (HIN).

As you plan your trip to Athens, you may wish to check out the eight carillons that encompass West Virginia. Hollins University, just a few miles from the Roanoke airport; the Luray Singing Tower in Luray, Virginia; the Virginia War Memorial Carillon in Richmond; and Christ Episcopal Church in Charlottesville. In Charlotte: Covenant Presbyterian and Myers Park Presbyterian. In nearby Belmont, at First Presbyterian, and Gastonia's First Presbyterian.

West Virginia is rich with unique cultural and natural experiences, and as this is the first GCNA Congress in the Mountain State, please consider the local attractions. A short drive from campus you'll find the iconic Pipestem Drive-In Theatre, and a few miles in the opposite direction is the historically-rich Princeton Railroad Museum. Experience the natural beauty of “Mountain Mama” at the New River Gorge, Grandview, and Bluestone State Parks, then pop into the Beckley Exhibition Coal Mine to see the natural resource that put West Virginia on the map. Please be sure to drop into Tamarak to browse the work of local artisans and enjoy cuisine prepared by chefs from The Greenbrier.

As June 2024 approaches, please feel free to reach out to Jesse Ratcliffe (jesse.ratcliffe87@gmail.com) with any questions or concerns.

Julie Zhu Appointed President's Postdoctoral Fellow at UM

by Tiffany Ng



Dr. Julie Zhu has been appointed to the inaugural cohort of President's Postdoctoral Fellows at the School of Music, Theatre & Dance at the University of Michigan. Having completed her DMA in music composition at the Department of Music and Center for Computer Research in Music and Acoustics at Stanford University, she is pursuing creative and research projects full-time at U-M for the next two years in the Department of Performing Arts Technology and in the carillon program, where she will also perform weekly recitals at the University's two towers, and compose. The 63rd annual U-M Organ Conference featured a recital of her works for carillon and for carillon with electronics at Lurie Tower, performed by Carson Landry and Jon Lehrer on October 2, 2023. She also had premieres of inter-media and orchestral works in Latvia, France, and San Francisco over the summer.

Zhu's work is conceptual and transdisciplinary, operating on an expansive definition of algorithm. Zhu has written for leading new music ensembles and soloists, including Wu Wei, the San Francisco Contemporary Music Players, JACK quartet, Quasar, Line Upon Line, Semblance, Dal Niente, and the Living Earth Show.

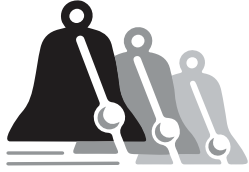
Recent projects include ROOM, a solo concert-length live-electronics performance from inside a wooden box about the sound of drawing and The Diggers, a 30-minute electroacoustic piece for ensemble and speakers in a baroque garden. Her work has been released on Leaving a Room and re(creation)—albums by Robert Fleitz and escapeVelocity. Her work can be found at juliezhu.net.

Zhu is a graduate of the Cursus in Computer Music at IRCAM in Paris, Hunter College (MFA in combined media), the Royal Carillon School in Mechelen, Belgium (Licentiate) and Yale University (BA mathematics, BA art).

Highlights from the 2023 Congress at St. Stephen's Cohasset







The Guild of Carillonneurs IN NORTH AMERICA

GCNA NOMINATION FORM

For the Nominator - Please fill in your information below:

Nominator's Name: _____

Email: _____

Who are you nominating to stand for election to the GCNA Board?

Are you nominating yourself? No Yes (if yes, please re-enter your contact information below)

Name of the Nominee: _____

Nominee's Email: _____

Is the nominee a current member of GCNA? Yes No Unsure

Is the nominee aware of your nomination? Yes No

Please describe any previous GCNA activities, committee involvement, etc. of the nominee (or you, if you are nominating yourself). If unsure, please indicate "I Don't Know".

Please share why your nominee (or you, if you are nominating yourself) is interested in serving on the GCNA board, and/or how your/your nominee's knowledge/skills/experience would contribute to the board.

Contact us:

nominate@gcna.org

Caroline Poon, interim Chair

2023-2024 COMMITTEES	CHAIRPERSON	MEMBERS
Archives	Tiffany Ng	Hunter Chase, Scott Orr Archivist: Mallory Moxley
Associate Carillonneur Examination	Jim Fackenthal	Wesley Arai, Linda Dzuris, Laura Ellis, Tin-Shi Tam
Ronald Barnes Grant	Carolyn Bolden, Robin Austin	<i>Committee member:</i> David Hunsberger <i>Jury:</i> Sue Bergen, Carol Jickling Lens, Emily Moody, Ed Nassor, Carla Staffaroni with Hunter Chase (alternate) and Dave Johnson (alternate)
Bulletin	Kim Schafer	Erika Anderson, Simone Browne, Rob Hobgood, Katherine Loesser, Oliver McDonald, Rachel Perfecto, Xiaoying Pu, Shannon Richards, and Julie Zhu
Carillon News	Austin Ferguson, Carrie Poon	Margaret Angelini, Judy Ogden, Elisa Tersigni
Carillonneur Examination	Jeremy Chesman, Margaret Pan	<i>Jury:</i> TBA
Emerging Artists Grant Administration	Roy Lee	Margaret Angelini, Joey Cotruvo, Annie Gao, Carson Landry, Lynnli Wang
Finance	Michelle Lam, John Widmann	Treasurer (Wesley Arai), Liam Flood, Annie Gao, Dave Hunsburger, Larry Weinstein
Johan Franco Composition	Joey Brink, Thomas Lee	Margaret Angelini, Linda Dzuris, Alex Johnson, Tiffany Ng, Scott Orr, Charlie Zettek
Heritage Music	Andrea McCrady, Carla Staffaroni	Wesley Arai, Andrée-Anne Doane, Austin Ferguson, Lisa Lonie, Mallory Moxley
Legal	David Hunsberger	Austin Ferguson, Sally Harwood, Sue Jones, Roy Lee
Music Publications	Laura Ellis	<i>Arrangements and Transcriptions Subcommittee:</i> Alex Johnson (Chair/non-voting), Austin Ferguson, Richard Giszczak (typesetting/non-voting), Scott Hummel, Thomas Laue, Carson Landry (typesetting/non-voting), Gordon Slater, Tim Sleep <i>Original Compositions Subcommittee:</i> Wade FitzGerald (Chair, non-voting), Wesley Arai, John Gouwens, Sharon Hettinger, Edward Nassor
Nominations	Margaret Angelini	Wylie Crawford, Austin Ferguson, Margaret Pan, Caroline Poon
Professionalism, Diversity, Equity and Inclusion	Carson Landry	Liam Flood, Judy Ogden
Public Relations/Website	Scott Hummel	Beth Blair, Liam Flood, Roy Lee, Thaira Sommer, Corresponding Secretary (Austin Ferguson)
Sally Slade Warner Arrangements & Transcriptions Competition Committee	Ellen Dickinson	Margaret Angelini, Michael Solotke, Scott Orr, Minako Uchino and Lynnli Wang Hunter Chase (secretary)
WCF Delegation	Carol Anne Taylor	Andree-Anne Doane, Linda Dzuris, Janet Tebbel
2024 Congress	Jesse Ratcliffe	Concord University, WV
Board Subcommittee on Events	Linda Dzuris (2024)	Lynnli Wang (2024), Linda Dzuris (2024), Tiffany Ng (2025), Tin-Shi Tam (2025), Janet Tebbel (2026)
Board Subcommittee Membership	Laura Ellis (2026)	Lynnli Wang (2024), Emily Moody (2024), Laura Ellis (2026), Scott Hummel (2026), Caroline Poon (Recording Secretary)
Board Subcommittee Finance	Wesley Arai (2025)	Laura Ellis (2023), Linda Dzuris (2024), Wesley Arai (2025), Scott Hummel (2026)

Mayo Clinic
200 First Street SW
Rochester, MN 55905

<<name>>

<<Address 1>>

<<Address 2>>

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