

THE
"BELLS OF IOWA STATE"
GALA ANNIVERSARY CONCERT

Sunday, October 27, 2019 at 3:00 pm
Stephens Auditorium

 **Stephens Auditorium**

IOWA STATE UNIVERSITY | www.center.iastate.edu | 515.294.2479

IOWA STATE UNIVERSITY
Department of Music and Theatre



Ames International Orchestra Festival Association

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St Petersburg Philharmonic
State of Mexico Symphony Orchestra
State Symphony of Russia
Tchaikovsky St Petersburg Symphony
Venice Baroque Orchestra

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Ames International Orchestra Festival Association

Stephens Auditorium, the first of the four Iowa State Center buildings, opened on September 9, 1969 with five historic performances of the New York Philharmonic. Fifty years later, this iconic venue continues to serve Iowa State University, the City of Ames and surrounding communities with local, regional, national and international shows and is recognized for its acoustics and towering presence in the Iowa State Center complex. Throughout the years, Stephens Auditorium has hosted Iowa State University Music performances, commencements, the Fashion Show and Stars Over VEISHA. Thousands of events have graced the stage including American and international orchestras and dance companies, concerts, conferences, comedians and Iowa's longest running locally produced Nutcracker Ballet (celebrating 39 years this December).

At the building dedication for C.Y. Stephens Auditorium on June 6, 1969, C.Y. Stephens' widow Mary Anne expressed her hope that "within the walls of the C.Y. Stephens Auditorium countless persons will experience a newborn appreciation for the performing arts in decades to come. There could be no more fitting tribute to the memory of my husband who discovered his love of theater as a student on this campus more than four decades ago." More than 50 years later, Stephens Auditorium continues to deliver memories of live performances. We look forward to the next 50 years of entertaining, educating and inspiring audiences.

Tammy Koolbeck, CVE

Executive Director

Iowa State Center

Music and theatre have been an integral part of the Iowa State story since its earliest days. Today, we remain strong partners in the artistic life of a great University. We join with our colleagues to celebrate a number of important anniversaries central to our musical, theatrical and cultural identities. First, the 120th anniversary of the Stanton Memorial Carillon, The Bells of Iowa State. Second, the 50th anniversary of the opening of C.Y. Stephens Auditorium. Third, the 50th anniversary of the Ames International Orchestra Festival Association (AIOFA). And fourth, the debut of the new 1:5 replica of the Stanton Memorial Carillon. With today's concert we celebrate Edgar W. Stanton's gift of the Stanton Memorial Carillon along with James H. Hilton's vision for the creation of C.Y. Stephens and the Iowa State Center. Those two ground breaking accomplishments paved the way for the members of AIOFA to dream of bringing the world's finest symphony orchestras to Ames, Iowa, not to mention the thousands of other great artists that C.Y. Stephens and the Iowa State Center have hosted over the years. Furthermore, the students, staff and faculty of the Department of Music and Theatre have had the opportunity to call these facilities our classrooms and home. We gather to remind you that we will remain "...True and Valiant Like the Bells of Iowa State" in our mission to enlighten and educate.

Dr. Donald Simonson

Chair

Department of Music & Theatre

PROGRAM

Star Bells.....Jeffrey Prater
 A Musical Suite for Carillon and Symphony Orchestra (b. 1947)
 Bells of Contention
 Bells of the Dance
 Bells of Celebration

Tin-Shi Tam, Stanton Memorial Carillon
 Iowa State University Symphony Orchestra
 Jonathan Govias, conductor

Welcome.....Jeffery Johnson, PhD '14
 Lora and Russ Talbot Endowed President and CEO
 Iowa State University Alumni Association

History of Stanton Memorial Carillon and Campanile.....Robert Lindemeyer
 Past President
 Stanton Carillon Memorial Foundation

Dedication of Campanile-Carillon Model.....Robert Waggoner

Iowa State Fights - Bells of Iowa State.....Jack Barker, Manly Rice and Paul Gnam
 Jim Wilson
 arr. Michael Golemo

Tin-Shi Tam, Campanile-Carillon Model
 Iowa State University Wind Ensemble
 Michael Golemo, conductor

Incantations.....Julie Giroux
 (b.1961)

March Slav, Op. 31.....Peter Ilyich Tchaikovsky
 (1840-1893)
 trans. L.P. Laurendeau

Iowa State University Wind Ensemble
 Michael Golemo, conductor

INTERMISSION

PROGRAM

Celebrating Stephens Auditorium and AIOFA.....Tammy Koolbeck, CVE
 Executive Director, Iowa State Center

AIOFA Salute
 "Lacrimosa" from Requiem in D minor, K. 626.....Wolfgang Amadeus Mozart
 (1756-1791)

Iowa State Choir Alumni
 Iowa State University Symphony Orchestra
 James Rodde, conductor

Selections will be announced

Iowa State Choir Alumni
 James Rodde, conductor

Stanton Memorial Carillon Foundation.....Jennie Gromoll
 President
 Stanton Carillon
 Memorial Foundation

Campanile-Carillon Model Project.....Dr. Tin-Shi Tam
 Cownie Professor of Music, ISU Carillonneur
 ISU Keyboard Division Chair

Fanfares, Anthems, Peals (Premiere).....Andrew Ardizzoia
 Rhapsody on The Bells of Iowa State, Op. 53 (b. 1979)

Iowa State University Symphony Orchestra
 Iowa State Choir Alumni
 Tin-Shi Tam, Campanile-Carillon Model
 Jonathan Govias, conductor

Closing.....Jeffery Johnson, PhD '14
 Lora and Russ Talbot Endowed President and CEO
 Iowa State University Alumni Association

Campanile-Carillon Model Tours
 Meet Stage Left

PROGRAM NOTES

Star Bells - A Musical Suite for Carillon and Symphony Orchestra by Jeffrey Prater

Star Bells is an eight-minute musical work for carillon and symphony orchestra composed by Jeffrey Prater, Professor Emeritus of Music at Iowa State University. Although *Star Bells* is performed without pause, it divides into three major sections, each with a different focus, form, and musical character. The three major sections of the work have their own descriptive subtitles — I. "Bells of Contention"; II. "Bells of the Dance"; III. "Bells of Celebration." Despite the difference in style and role among each of the three sections, all share the use of specific musical motives that help to bridge the diversity between the sections and to unify the entire work. The initial inspiration for the work and its title was visual. One day the composer chanced to observe a string of lights made of small, flat-faced metal bells (imagine small square cowbells) with five-point star openings cut into each face. As Prater looked at and studied the visual effect of this simple decoration hung in several swags creating a play of light and shadow, his imagination wandered through a succession of life scenarios. *Star Bells* is a musical distillation of some of the ideas that came to him while looking at that set of decorative bells.

"Bells of Contention" employs strong punctuated dissonances, rhythmic and metric syncopation, where a refrain-like musical texture is alternated with contrasting materials, textures and instrumental forces. There is a constant tugging back and forth of musical materials, analogous to the emotions one might experience during a heated quarrel. "Bells of Contention" closes with a long descending melodic lines in the strings and woodwinds, ending on a simple E-flat major chord. Perhaps one can hear in these closing sounds a bleeding away of harsh contentiousness and maybe even the possibility of reconciliation.

"Bells of the Dance" is a musical caricature of many typical Baroque-era dance forms (dance-trio-dance). The dance and its repeat produce an outer framework featuring the carillon against a background of pizzicato strings, whereas the lighthearted central trio employs playful woodwinds accompanied by orchestra bells and triangle (without the carillon!). The expected formal symmetry is upset at the end by the entrance of a boisterous solo trombone, which takes on the part of a boorish uninvited guest.

"Bells of Celebration" is in a two-part form. Three well known hymn tunes — "St. Anne" (O God Our Help in Ages Past), "Wie schön leuchtet der Morgenstern" (How Brightly Shines the Morning Star), and "Wachet auf, ruft uns die Stimme" (Sleepers Wake) — provide the melodic basis for much free variation and melodic mixture in this section. The first part of the finale has a strong and regal character. The second part, emerging directly from the close of the first, is an exuberant jig. Leaving behind the strife which characterizes "Bells of Contention", and the coquetry found in "Bells of the Dance."

PROGRAM NOTES

Similar to today's performance, *Star Bells* premiered in two places simultaneously in December 2002. Tin-Shi Tam, University Carillonneur and Cownie Professor of Music, performed on the Stanton Memorial Carillon located on Iowa State University's Central Campus, while the Central Iowa Symphony and conductor Mark Laycock, were on stage in Stephens Auditorium, nearly a mile apart. Despite the distance between the two performing forces, the feat was made possible by two-way, high-speed audio and video connections between the carillon and the auditorium. *Star Bells* was commissioned by the Stanton Memorial Carillon Foundation at Iowa State University in celebration of the centennial of the "Bells of Iowa State."

Fanfares, Anthems, Peals - Rhapsody on The Bells of Iowa State for Orchestra, Chorus and Carillon, Op. 53 by Andrew Ardizzoia

"The commission to write this piece was perhaps the most intriguing I've ever received. Meant to commemorate two anniversaries, I was asked to base my work on Iowa State University's alma mater and to include a part for a brand new scale model of the University's campanile and carillon built by the ISU Engineering Department. The additional forces were to be of a size not frequently used today: a large orchestra, chorus, and antiphonal brass arranged throughout the hall.

The Bells of Iowa State is a very engaging piece; its melody contains many interesting motives and the harmonic language is particularly rich for a hymn-like piece meant to be sung by those who may not have formal musical training. I was able to mine this source for ideas that could be manipulated and developed while still maintaining their strong sense of identity. Virtually every gesture in the "newly composed" portions of the work are based on some aspect of the original tune.

As I sketched out my initial ideas I realized that I was writing two very distinctive types of music: rhythmically energetic materials in a post-minimal, 21st century vein (the "fanfares"); and a much more retrospective music, rooted in the harmonic and melodic language of the late 19th century (the "anthems"). The carillon acts not so much as a solo instrument, but as an integral, yet distinctive voice in the orchestra (the "peals"). I wrestled with this old/new dichotomy for some time until I realized that this work needed to look backward and forward simultaneously. This is the role of any honorable institution of higher education: to recognize and respect the past while always striving to improve the present and future.

Thus *Fanfares, Anthems, Peals* is symbolic of the institution it was commissioned to honor. I am especially grateful to Michael Golemo for initiating discussions about this project, to Donald Simonson for facilitating it, to Tin-Shi Tam for her technical advice, and to James Rodde for his many invaluable suggestions regarding the choral parts. I've been fortunate to be a guest at Iowa State University several times over the last decade, and so I am also indebted to the many other faculty, students, and staff who have made my various trips to Ames such pleasant and memorable experiences."

Iowa State University Symphony Orchestra

Flute

Sophia Phillips*, Des Moines
Lexi Roelke†, Eagan MN
Kendall Stenseth, Cedar Rapids

Oboe

Rachel Keske*, Sugar Grove IL
Madalyn Walkert†, De Soto
Anna Heltemes, Dayton MN

Clarinet

Jena Nahnsen*, Schleswig
Brenna O'Donoghue†, Ankeny
Ian Aplington, Bettendorf
Garrett White, Ames

Bassoon

Mary Dratz*, Eagan MN
Jayne Ancona, West Des Moines
Zoe Flynn, Austin TX

Horn

Nadia Somers*, Atlantic
Josh Buettner, Asst., Rochester MN
Mike Miller, Fort Dodge
Katie Sharp, Centerville
Sean Lockard, Johnston

Trumpet

CJ Olsen*, Cary IL
Matt Lowe, West Des Moines

Trombone

Alex Schwarte*, West Des Moines
Adam Lappin, Fairfax

Harp

Caroline Wallace, Eagan MN

Percussion

Harris Rogerson*, Red Oak
Josh Grant, Pleasant Hill
Christopher Mueller, Brooklyn Park MN
Levi Jansen, Pella

Violin I

Kelly Olsen‡, Cedar Falls
Amelia Dixon‡, Adel
Olivia Helton‡, Des Moines
Mackenzie Rice, Bettendorf
Kajsa Hallberg, Le Mars
Claire Roe, Polk City
Lexi Schwartz, Saint Paul MN
Olly Manning, Clive
John Wahlig, West Des Moines
Saba Shaarbaf Toosi, Fayetteville AR
Taylor Hanson, Cedar Falls

Violin 2

Irina Pogorelko, Ames
Elise Poulsen, Des Moines
Mark DeRonde, Oskaloosa
Caleb Weatherby, Marion
Hannah Nguyen, Cedar Rapids
Ada Ellingworth, Waverly
Madison Porter, Lenexa KS
Elaine Borg, Ames
Olivia Skwerski

(Orchestra cont'd)

Viola

Nathan Bellows*, Cedar Rapids
Katie Gruman, Aurora IL
Bryce Jones, Cedar Rapids
Emma Staut, Buffalo MN
Caroline Hendron, Dubuque

Cello

Rae Stephenson*, Marshfield MA
Andrew Mord, Cedar Falls
Clare Holden, Golden Valley MN
Joseph Edeker, Wayland
Franklin Sullivan, Eagan MN
Katelyn Hartman, Le Mars
Fox Henson, Ames

Bass

Alex Nicoellis*, Naperville IL
Jacob Swanson, West Des Moines
Melina Banaszak, Munster IN
Peter Nicholson, Iowa Falls

‡ denotes co-concertmaster

* denotes principal

† denotes alternate principal

Iowa State University Wind Ensemble

Piccolo

Sophia Phillips, Des Moines

Flute

* Lexi Roelke, Eagan, MN
Breanna Penenger, Perry
Zach Witherspoon, Ames
Kendall Stenseth, Cedar Rapids
Melanie Sullivan, Marion
Emily Redden, Cedar Rapids

Oboe

* Rachel Keske, Sugar Grove, IL
Madalyn Walker, De Soto

Bassoon

* Sarah Wilson, Woodstock, IL
Britney Rice, Houston, TX

Contrabassoon

Jeet Nair, Vernon Hills, IL

E♭ Clarinet

Rachel Powell, Moline, IL

Clarinet

* Jena Nahnsen, Denison
Brenna O'Donoghue, Palatine, IL
Ian Aplington, Pleasant Valley
Kristi Heinberg, Muscatine
Ana DiSpirito, Ames
Noah Torstenson, Urbandale
Haley Dostalick, Johnston
Garrett White, Gilbert

(Wind Ensemble cont'd)

Kenidy Moeller, Ankeny
Sylvia Sulikowski, Barrington IL
Madison Smith, Humboldt
Ryan Carson, Huxley
Sura Smadi, Gilbert
Elizabeth DenHerder, De Soto

Bass Clarinet

* Tommy Krohn, Naperville, IL
Eleni Achrazoglou, Iowa City

Bb Contrabass Clarinet

Leif Albertson, Cedar Rapids

Alto Saxophone

* Cameron Mitchell, Johnston
Keegan Dorr, North Polk

Tenor Saxophone

Benjamin Carlson, West Des Moines

Baritone Saxophone

Olivia Lauber, Ames

Trumpet

* Matt Polson, Des Moines
PJ VanDerWeide, Gilbert
David Lass, Johnston
Matt Lowe, West Des Moines
Amanda Cole, State Center
Nathan Miner, Donnellson
Christopher Olsen, Cary, IL
Robert Walling, Iowa City

Horn

* Kristy Carter-Mauss, Olathe, KS
Tyler Cummings, Leawood, KS
Nadia Somers, Atlantic
Lydia Stanley, Johnston
Michael Miller, Humboldt
James Casteel, Frankfort, IL
Keeley Taylor, Maple Grove, MN

Trombone

* Ross Thedens, Independence
Adam Lappin, Prairie
Alex Schwarte, West Des Moines
Andrew Flory, Sioux City

Bass Trombone

Kyle Grossnickle, Gilbert

Euphonium

* Nick McKinney, Peoria, IL
Grant Bielecki, Ankeny

Tuba

* Griffin Meadors, Oak Park, IL
Peter Jaynes, Ames

Percussion

* Joshua Grant, Pleasant Hill
Harris Rogerson, Red Oak
Jake Hitz, Creston
Megan Messina, State Center
Samuel Johnson, Marshalltown
Emma Davis, Newell
Blake Dunn, Grimes

* denotes principal

CONDUCTORS

ISU Choral Alumni

The Iowa State University Department of Music and Theatre welcomes back its choir alumni for a weekend of reminiscing, socializing, and music making. Its first such reunion in many years, this weekend's gathering helps celebrate James Rodde and Kathleen Rodde's twenty years at Iowa State. The success of ISU's choral program is a tribute to all of our singers, who through their hard work and dedication throughout the years have helped keep a great singing tradition thriving. We are grateful for all of our choral alumni!

Michael Golemo has been the Director of Bands and Professor of Music at Iowa State University since 1999. From 2005 to 2017, he also served as the Chair for the Department of Music & Theatre. In addition to conducting the Wind Ensemble and the Symphonic Band, he teaches courses in music education, conducting, and oversees a program of eleven bands. Under his direction, the Iowa State University Wind Ensemble has performed five times for the Iowa Bandmasters Association conventions. They have performed in Chicago's Orchestra Hall, Minneapolis' Orchestra Hall and Omaha's Holland Center for the Performing Arts. They have had seven performing tours in Europe with performances in Paris, Brussels, Vienna, Prague, Rome, London, Dublin, Edinburgh, Florence, Salzburg, Innsbruck, Munich and Stüttgart. In 2016, the Wind Ensemble performed for the College Band Directors National Association and the National Band Association North Central Division Conference that was held at Iowa State.

Jonathan Govias is the conductor of the ISU Symphony Orchestra and Director of Orchestral Activities. He is the Artistic Director of Symphony of Diversity, an initiative that received national media attention in the US for its success in normalizing the presence of female and minority composers and performers in the concert hall. He is also Artistic Director of the Kay Meek Young Orchestras Encounter in Vancouver, a program that brings together multiple university, high school and middle school orchestras from across the region and the continent, for a week of engagement, interaction and performance.

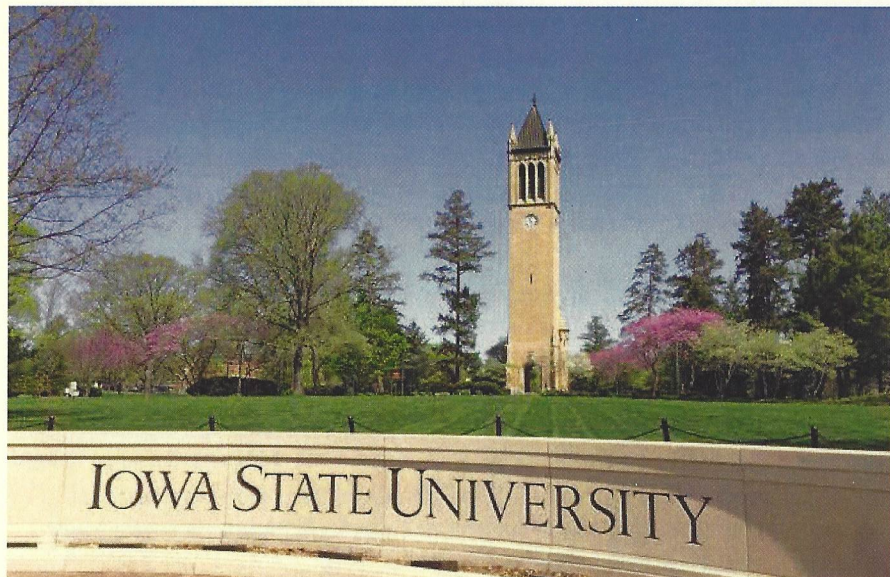
James Rodde is the Louise Moen Endowed Chair in Music and Director of Choral Activities at Iowa State University. He conducts the Iowa State Singers, the 140-voice Iowa Statesmen, and teaches choral conducting and literature. Since his appointment at ISU in 2000, the choral program has grown to now include roughly 400 undergraduate choristers. Choirs under his direction have toured internationally and have been honored with performances at several distinguished music conferences, including the 1993, 1997, 2005, 2009, 2015, and 2019 ACDA National Conferences and the 2008 and 2011 NCCO National Conferences. As a teacher of conducting, his student Shelby (Sievers) VanNordstrand won the ACDA National Undergraduate Conducting Competition in 2005.

120TH ANNIVERSARY EDGAR W. AND MARGARET MacDONALD STANTON MEMORIAL CARILLON

The Bells of Iowa State were donated to the university by Edgar W. Stanton, who graduated with the first class on 1872. Including his years as a student, Stanton spent half a century on campus, becoming a faculty member, head of the department of mathematics, secretary of the board of trustees, dean of the junior college, vice president and on four different occasions, acting president.

Stanton's first wife was Margaret MacDonald Stanton, the university's first dean of women, who was a part of Iowa State for almost 25 years. When she died in 1895, her husband decided to establish a monument - a free-standing tower with a chime of ten bells. With the help of university president William M. Beardshear, Stanton chose a site for the tower on central campus, and state legislature appropriated \$7,500 for the construction of the tower and its clock. The first bells were installed and in the newly built campanile in 1899.

When Stanton died in 1920, his will provided for a second memorial. At the request of his second wife, Mrs. Julia Wentch Stanton, and their children, the university installed 26 additional bells and a playing console in the campanile in 1929. The structure thus became known as the Edgar W. and Margaret MacDonald Stanton Memorial Carillon, a musical instrument that has delighted Iowa Staters for 120 years.



65TH ANNIVERSARY STANTON MEMORIAL FOUNDATION

This year the Stanton Memorial Carillon Foundation (SMCF) celebrates its 65th Anniversary. First chartered in 1954, the foundation was established for the mission of preserving, improving, and furthering the advancement of the Margaret MacDonald and Edgar W. Stanton Memorial Carillon at Iowa State University.

The SMCF is extremely grateful to the University and the many individuals and families who have joined us in our mission over the years. Generous donations were given for the addition of bells, renovations, and endowments for the campanile and the carillonneur position so that the bells will never fall silent.

Countless ISU students, faculty, SMCF members and supporters of the bells, past and present, have contributed to this endeavor. This is most recently evident in the concept, design and creation of the model carillon that we dedicate today. This model carillon would not have been possible without the initiative and tireless efforts of

Dr. Tin-Shi Tam, the present Iowa State Carillonneur of 25 years, who the SMCF directly supports and honors today. This replication of the inspirational Bells of Iowa State will serve to educate all generations to the history and art of bell-playing and hopefully bring a new appreciation to the joy felt when hearing bells played across the globe.

Membership in the SMCF consists of direct descendants of the Stanton and MacDonald families, ISU alumni, faculty, and staff, and representatives from the ISU Alumni Association. Proceeds from this concert will support scholarships for students of the Bells of Iowa State to help ensure they continue to ring through the ages.



CAMPANILE CARILLON MODEL

Model will allow Iowa State's iconic campanile and carillon to travel beyond campus By Paula Van Brocklin

Nothing tugs at the heartstrings of Iowa Staters quite like the iconic brick campanile and its melodic 50-bell carillon. Whether you're an alum or friend of the university, a current student, a faculty or staff member, you know the peace and tranquility that washes over you while walking across campus on a crisp autumn day, listening to the harmonious tones of the carillon's bells.

Labor of Love

We can thank Edgar Stanton for bringing this great joy and physical landmark to Iowa State University. Stanton graduated from Iowa State's first class in 1872. He spent 50 years on campus as a student, faculty member, head of the mathematics department, secretary to the board of trustees, dean of the junior college and – on four separate occasions – acting president.

Edgar's wife, Margaret MacDonald Stanton, was the university's first dean of women. After Margaret passed away in 1895, Edgar envisioned a lasting memorial in her honor – a bell tower. Appropriate funding and approvals were secured, and construction of the campanile commenced in 1897; it was completed in 1898. The carillon began with ten bells in 1899 followed by another 26 bells in 1929. Thirteen bells were added in 1956, and one final bell was placed in the carillon in 1967, bringing the total to 50 bells.

A "Model" Idea

Something as special and significant as Iowa State's campanile and carillon should be shared beyond campus, at least that's what Tin-Shi Tam thought. In the spring of 2015, the Cownie Professor of Music and Iowa State's university carillonneur came up with the idea of creating a working, mobile model of the campanile and carillon. Her goal was to share the beloved landmark and the heritage with others across the state and throughout the nation.

"This model will be used at various university events and outreach programs, such as graduations, alumni events, state fairs and county fairs," Tam said. "It will also serve as an educational tool and a musical instrument, playing with orchestras."

To get the project started, Tam worked with faculty members in various departments in engineering, design and music to initiate the multidisciplinary, student-led effort. She provided students with a set of broad requirements – replicate the look of the original campanile; create a playable carillon; design a sturdy structure that fits through a double door and is easy to assemble and take down; and incorporate great acoustics. Tam also requested visible mechanisms so onlookers could see the clappers strike the bells as the instrument is played.

"This project not only provides educational experiences for our students, it is truly a collaborative project to showcase our Cyclone spirit," Tam said.

The Design gets Underway

In the spring of 2016, student teams began working on the model's various design elements. Senior design students in the mechanical engineering capstone class developed the systems and

CAMPANILE CARILLON MODEL

structure needed to construct a 1:5 scale model of the campanile and a 27-bell carillon that was architecturally accurate, safe and mobile.

In the fall of 2016, mechanical engineering and design students modified the original design from a tower-lifting system to a scissor-lift mechanism, allowing the model to rise and lower more easily. The engineering students also determined the materials to use for the tower façades that would be easy to set up and safe to take down, and yet look exactly like the Iowa State Campanile. Other students continued to make additional modifications to the model's design throughout the spring and fall semesters of 2017, continually improving its safety, functionality and mobility.

Students in senior electrical, computer and software engineering design classes began to develop a digital carillon tutorial in the spring of 2018. This tutorial will provide visitors with hands-on experience playing carillon music by following falling notes on a screen and lights above the keys.

The construction of the model started in April 2018. The first bell for the 27-bell carillon model was cast on campus in Black Engineering's metalcasting lab. Representatives from the Ohio-based Meeks, Watson and Co. bell foundry worked with lab technicians to cast the bell. Guests in the Memorial Union's Campanile Room watched a livestream of the casting. The finished bell was about 36 pounds, 10 inches in diameter and 8 inches tall. The remaining bells were cast and tuned in Ohio and delivered to campus in October 2019. The largest bell weighs 139.5 pounds and is 14 inches tall; the smallest bell is 15.5 pounds and measures 5 inches tall.

The campanile-carillon model's final height is just over 20 feet and it weighs approximately 3,000 pounds. The model will be transported on a box truck, and a pallet jack will help maneuver it into place. The student carillonneur leadership council will manage and operate the model at events.

"This project is an excellent opportunity for today's mechanical engineering students to contribute to the legacy of Edgar and Margaret MacDonald Stanton, and the campanile," Heise said. "Edgar was a mechanical engineer by degree and dedicated his life and career to that art and the university that he loved. Today our engineering students continue that dedication to the profession they enjoy by creating an instrument that can share the heritage of the 'Bells of Iowa State' with everyone."

Fundraising Efforts Ongoing

Fundraising efforts kicked off in the spring of 2016 to cover the model's \$190,000 price tag, and to acquire additional funds for the Campanile-Carillon Model Endowment Fund. Donations are still being accepted The Iowa State University Foundation.

Four years after conjuring the idea of a model campanile and carillon, this adventure comes to fruition today with the model's long-awaited unveiling. "It's been a time-consuming project, but I am so grateful to the Iowa State students and faculty for their dedication and labor of love in creating a campanile and carillon model that could be shared beyond our beautiful campus," Tam said. "I can't wait to get started."

Information for this article was compiled from Iowa State's Department of Engineering, Department of Music and Theatre, Office of Admissions and Inside Iowa State.

BELL INSCRIPTIONS (SPONSORS)

The calligraphy of the inscriptions was designed by ISU alumna Mary Lou Powers '67 (Applied Arts --- Interior Design / Art Education).

- Bell No. 1 *Music is the voice of God* (Paul H. Strayer Jr.)
 No. 2 *Honoring Dr. Tam Tin Shi* (The Stanton Memorial Carillon Foundation)
 No. 3 *Society of Carillon Alumni and Friends* (Society of Carillon Alumni and Friends)
 No. 4 *Bev & Warren Madden 'Forever True'* (Bev and Warren Madden)
 No. 5 *Go Cyclone Engineering!* (Iowa State University College of Engineering)
 No. 6 *For Josephine & E. MacD. Stanton* (Phyllis & W. Douglas Beers)
 No. 7 *From Phyllis & W. Douglas Beers* (Phyllis & W. Douglas Beers)
 No. 8 (Steven & Janet Leath)
 No. 9 *Design – Mechanical Engineering – Music and Theatre* (Iowa State University College of Design, Department of Mechanical Engineering, Department of Music and Theatre)
 No. 10 *College of Human Sciences* (Iowa State University College of Human Sciences)
 No. 11 *When tillage begins, other arts follow.* (Iowa State University College of Agriculture and Life Sciences)
 No. 12 *Ivy College of Business* (Iowa State University Debbie and Jerry Ivy College of Business)
 No. 13 *College of Liberal Arts and Sciences* (Iowa State University College of Liberal Arts and Sciences)
 No. 14 *From Kassy & Jeffrey Corken* (Kassy & Jeffrey Corken)
 No. 15 *In Honor of Macklin T. Derscheid* (Patricia Moser and Jan Derscheid)
 No. 16 *Ringin' in Our Hearts, Lindemeyer Family* (Robert, Nancy & Paul Lindemeyer)
 No. 17 *Let the bells ring* (Paul H. Strayer Jr.)
 No. 18 *Blessed be His holy name Forever* (Descendants of Edgar & Julia Stanton)
 No. 19 *Ray and Jan Kamin* (Raymond and Janice Kamin)
 No. 20 *Let all be done with Love* (The Arthur Harold Pickford Family)
 No. 21 *College of Veterinary Medicine* (Iowa State University College of Veterinary Medicine)
 No. 22 *Jeff & Peggy salute Cyclones everywhere!* (Jeff and Peggy Johnson)
 No. 23 *In memory of Margaret Stanton Kirshman* (Irving and Margaret Doe)
 No. 24 *Cunningham Carillonners & Family* (Craig & Lauren Cunningham, Carrie & Andrew Gall, Cayla & Aaron Forest, and Casey Cunningham)
 No. 25 *Clark & Kathy Cunningham* (Clark & Kathy Cunningham)
 No. 26 *Ring Merrily, Ye Chimes, Evermore!* (Anonymous, Lee and Lila Kline, Shelley Miller, and Scott Miller)
 No. 27 *gigantum humeris insidentes* (on the shoulders of giants - Anonymous)

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| Jonathan Beck | Jay Hinkhouse | Erin Rosacker |
| Roderick Bennett | Richard & Sandra Horton | Kay Runge |
| Scott Bents | Noelle Houben | Brian Sander |
| David Blum | Brian Howes | Steven & Megan Schroder |
| Boston Scientific | Ellen Hunt | Glenn & Pam Sibbel |
| Amy Brandau | Maureen Hurd Hause | Becky Stadlman |
| Jeffrey & Janice Breitman | Patricia Izbicki | Craig & Laura Strayer |
| Carol Broman | Timothy Jensen | Melissa Suek |
| Daniel Buhr | Robert Josten | Tin-Shi Tam |
| J. Norman & Deborah Callahan | Susan Judkins Josten | Huang Tan |
| Dennis Carlson | David & Jiabei Kaiser | Robert Thelen |
| Jacob Cheriyan | Carolyn Kalsow | Miranda Tilton |
| Patricia Cichy | Patrick & Madison Keep | Joanne Tubbs |
| Thomas Connop | Erin Kramer | Matt Van Engen |
| Cunningham Quartet | Christa Langer | Tammy van Horses-Post |
| Robert Currie | Janet Lott | Paul & Rene Vance |
| Stan & Cathy Curtis | Cynthia Major | Dennis Wendell |
| Randy Dalhoff | Alexandra Mascolo-David | Susanna Wendler |
| Mac Derscheid | Anthony Matthews | Paul & Gail Williams |
| Ernest & Dawn Doeden | Adele McDowell | Eric Wittrock |
| Dee Dreeszen | Curtis Meier | Barbara Wollan |
| Paul Ertz | Diane M. Stocker Meyer | Benjamin & Sarah Young |
| Michelle Fields | Sam Miller | |
| Tara Fisher | Gerald Montgomery | |
| Michael & Cindy Fletcher | Emily O'Connor | |
| Mark Fletcher | David O'Melia | |
| Cindy Gannon | Nicholas Osterhaus | |
| Elizabeth Germick | Phillip & Jenna Pakes | |
| Dennis Goering | Jason Paul | |
| Steven J. Graeber | Lynette Pohlman | |
| Jennie Gromoll | PricewaterhouseCoopers Foundation | |
| Emmeline Hallam | Kay Pudil | |

PRODUCTION TEAMS

Mechanical Engineering Capstone senior design class

Advisor: James Heise (Associate Teaching Professor and Capstone Design Projects Coordinator)

Spring 2016

Michael Bondi, Isaac Droessler, Aaron Hett, Kevin Houlihan, Yilong Liu, Madison Lucz,
Jose Martinez, Daniel Obren, Mackenzie Sissel, Rongcheng Xu.

Fall 2016

Ryan Cazin, Ethan Henry, Mohamad Aqeel Izani, Patrick Keep, Muhammad Omar Raghib,
Nor Alia Izwanis Roni, Nathan Scheirer.

Spring 2017

German Barcenas, Michael Conroy, Jonathan Hermesen, Phil Pakes, Jacob Vogts.

Fall 2017

Matthew Eckdahl, Jeffrey Grayczyk, Jacob Jordan, Eric Riesberg, Samuel Wendt.

Spring 2018

Mubarak Almansoori, Andrew Brinks, Scout Crow, Calvin Leibrock, Colten Ransdell,
Joseph Rogers, Ahmad Shehata, James Sheridan, Adam Stedronsky, Brett Urbas.

Fall 2018

Arianna Anderson, Espen Cleveland, Patrick Hennessey, Jia Khor, Collin Maloney,
Brian Mercer, Emily Pikul, Rhett Thys, Zhuoyu Wang.

Spring 2019

Julian Bailes, James Davis, Sophia Hutson, Peter Meis, Colin Mikulec, Anna Riesen,
Kevin Saetia, Bryan Siefering, Pete Stoller, Faiz Sukhairi, Walker Weiss.

Fall 2019

Jesse Bowdino, David Breno, Ryan Freiburg, Devin Harmon, Samuel Vande Loo, Daniel
Schwalb, Courtney Smyth, Jessica Storer, Loke Jien Wong.

Stagecraft, Design and Technical Theatre class, and ISU Theatre Scenic Shop

Advisors: Robert Sunderman (Associate Professor of Theatre Design and Technology),

Natalie Hining (Theatre Technical Director)

Spring & Fall 2019

Sara Bennett, Tam Doan, Abi Fisher, Amanda Gray, Nichole Maitlen, Bridget Pedersen,
Andrew Roskos, Rachel Shaw, Davis Vande Steeg.

Electrical, Computer and Software Engineering senior design class

Advisor: Gary Tuttle (Associate Professor of Electrical and Computer Engineering)

Spring & Fall 2018

Nicolaus Cory, Johnathan Germick, Rob Holm, Cody Neltner, Zachary Reznicek, Brian Weber.

Spring & Fall 2019

Samuel Habel, Yicheng Hao, Grant Mullen, Kienan Otto, Ryan Roltgen, Gabriel Stackhouse.

PRODUCTION TEAMS

Student Carillonneur Leadership Council

Advisor: Tin-Shi Tam (Cownie Professor of Music)

Officers: Ola Carnahan (aerospace engineering), Casey Cunningham ('19 finance), Macklin
Derscheid (music), Patrick Keep ('17 mechanical engineering), Sarah Reger (accounting).

Students

Taylor Decker ('18 mechanical engineering), Clint DeLarm ('18 mechanical engineering),
Aaron Forest ('16 software engineering), Jameson Gavac ('19 mechanical engineering),
Finn Hoogensen ('18 journalism and mass communication), Brandon Jaeger (mechanical
engineering), Matthew Kenney (material science and engineering), Dereck Loos ('18 aerospace
engineering), Ryan Marshall (mechanical engineering), Nicholas Romero (mechanical engineering),
Jeremy Rurup ('18 mechanical engineering), Austin Schrage ('19 mechanical engineering).

Faculty & Staff

College of Agriculture and Life Sciences: Brian Meyer, Wendy Wintersteen, Trina Zimmer.

College of Business: Michele Appelgate, Soma Mitra, David Spalding.

College of Design: Leslie Forehand, Virgene Monthei, Michael Muecke, Luis Rico-Gutierrez,
David Ringholz, Heather Sauer.

College of Engineering: James Alleman, Cynthia Bartleson, Jacquelyn Baughman, Peter Collins,
Josh Delarm, Nick Fetty, Rachael Gross, Caroline Hayes, James Heise, Andrew Jordan,
Wyman Martinek, Maria Quintana-Hernandez, Jennifer Pavlovec, Sarah Rajala, Craig
Severson, James Shelledy, Sriram Sundararajan, Yelda Turkan, Gary Tuttle, Jonathan Wickert,
Joseph Zambreno.

College of Human Sciences: Theresa Boettcher, Kay Crum, Laura Jolly.

College of Liberal Arts and Sciences: Venita Currie, Michael Golemo, Alexander Hall, Natalie Hining,
Amy Huston, Chad Jacobsen, Amy Juhnke, Ann Laws, Stacey Maifeld, Rachel Meyers,
Beate Schmittmann, Don Simonson, Robert Sunderman, Tin-Shi Tam.

College of Veterinary Medicine: David Gieseke, Lisa Nolan, Karol Krumm.

Administrative Units: Barbara Biederman, Daniel Brauer, Bob Currie, Randy Fiscus, Christopher
Gannon, Cindy Gannon, Chris Hill, Shirley Knipfel, Kristine Loes, Beth McNeil, Jennifer
Meseke, David Olson, Michael Pedersen, Erin Rosacker, Stacy Sassman, Siew H Tan,
Paula Van Brocklin, Mark Williamson.

Iowa State Alumni Association: Don Behning, Heather Botine, Jeffery Johnson, Heidi Long.

Society of Carillon Alumni and Friends: Amy Brandau, Eric Wittrock.

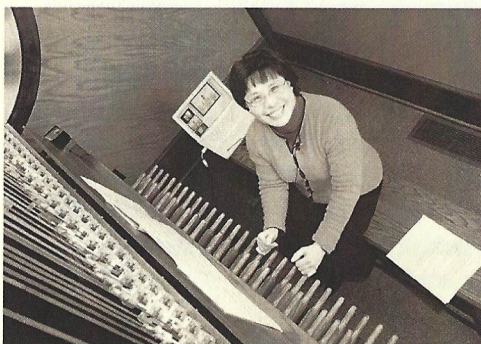
Falling in love with the Bells of Iowa State --- 25 years as Iowa State's carillonneur

By Tin-Shi Tam

In the summer of 1994, I arrived in Ames in a U-Haul truck with little knowledge about Iowa. Upon arrival, my colleagues immediately showed me what "Iowa nice" means. After the Iowa State Fair, the butter-cow, the big boar, the giant slide and funnel cakes, my adventure at Iowa State University began.

Keep the Bells Ringing

The best part of being the University Carillonneur is playing the weekday carillon concerts. Since 2007, these concerts have been webcast live so Cyclones near and far can enjoy the Bells of Iowa State and carillon music of all genres, from original to classical, and from pop to rock. Some musical traditions include playing "Heigh-Ho" on the first day of class, and "Nobody Knows the Trouble I've Seen" during Dead Week. The music at these performances also celebrates and commemorates community events. In 1999, the carillon bells rang triumphantly with the Des Moines Symphony in the performance of Tchaikovsky's "1812 Overture" on central campus, and again with the Cyclone Marching Band during the 2017 homecoming at Jack Trice Stadium.



Carillon Collaborations

The premiere of "Star Bells" with the Central Iowa Symphony at Stephens Auditorium in 2002 pioneered network collaborative performances between the Stanton Memorial Carillon and other music ensembles. Since then, network collaborations include performances with Northern Illinois University, the New World Symphony Percussion Ensemble in Miami, Florida, and various ISU ensembles.

Trekking up the Tower

Over the years, many students, alumni and friends have climbed the narrow spiral staircase to see the inside of the campanile. During those tours, we shared campanile stories, read the bell inscriptions and occasionally rang the first set of 10 bells. In 2012, Iowa State's mascot, Cy, visited the campanile and played the ABC College Football theme song on the carillon with the ISU drumline. That performance was later broadcast on ESPN during the Iowa State football game.

A Teaching Instrument

Students who take carillon lessons not only learn how to play the instrument, they also have class projects. Some of the past fun projects have included a campanile costume made from refrigerator boxes, students walking around central campus as a mini-campanile, campanile-shaped cookies, a carillon bell cake and a gingerbread campanile. Another one of my favorite teaching moments took place in 2016 when the four Cunningham siblings who studied the carillon at Iowa State performed together in a carillon quartet.

Ongoing Support

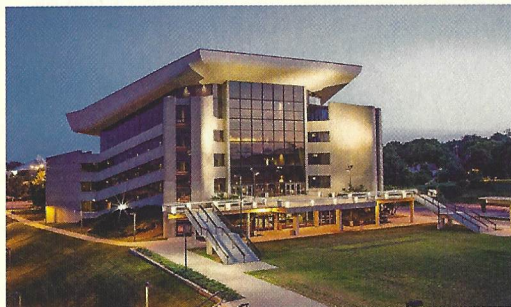
In 2008, the ISU Society of Carillon Alumni and Friends was established to provide network building among carillon students and alumni. A newsletter published every semester keeps members informed about carillon activities on campus and includes stories from carillon students and alumni. In 2014, I am deeply honored when the City of Ames declared Monday, April 14, as "Tin-Shi Tam Day." I am also grateful to the Stanton Memorial Carillon Foundation for their support of many carillon activities at Iowa State, including the ISU Carillon Festival and Carillon Composition Competition, ISU Summer Carillon Series, the Stanton Carillon Beers-Doe Scholarship and the Campanile-Carillon Model project. Thanks, also, to all carillon students and colleagues who carry on the Stanton legacy. It is my great honor and privilege to continue taking "Exit 111B, Iowa State University" on I-35, climbing the stairs to the top of the campanile (more than 750,500 steps and counting) and, most importantly, extending the legacy of Iowa State's beloved campanile and carillon, "Ring in the hearts of all who bring thee love and loyalty."

Dr. Tin-Shi Tam, a native of Hong Kong, is the Charles T. & Ivadelle Cobb Cownie Professor of Music (University Carillonneur) and the Chair of the Keyboard Division. A celebrated artist on carillon and organ, Dr. Tam has given recitals in Asia, Australia, Canada, Europe, and the United States. She was a featured carillon recitalist at the Festival International de Carillon en Côte d'Or in France, the Twelfth International Carillon Festival at Bok Tower Gardens in Florida, and the Congresses of The Guild of Carillonneurs in North America. In 2008, Dr. Tam represented The Guild of Carillonneurs in North America to perform at the World Carillon Federation Congress in Groningen, The Netherlands. As an active clinician, Dr. Tam has given master classes, lectures and education programs extensively. Her recent invited lectures include bells and bell music in China, and music for carillon and orchestra. A selection of her carillon arrangements of Scriabin's music was published by Nederlandse Klokkenspel-Vereniging, and her carillon compact disk "The Bells of Iowa State" was released in 2004.

STEPHENS AUDITORIUM

The Iowa State Center began as the dream of James H. Hilton, who graduated from Iowa State University in Dairy Science and served as University President from 1953-1965. He proposed the idea of an educational/cultural/athletic complex at the 1954 fall faculty convocation.

Clifford Y. Stephens, another Iowa State University alumnus, led donations with a one million dollar gift toward the Center's construction of a performing arts auditorium. C.Y. Stephens' gift came from the dream that he shared with Hilton. He felt passionately that a person's first great need was the opportunity to get an education and believed all students should have an opportunity to develop an appreciation for the fine arts, which he considered necessary for adequate living. Thanks to their fundraising efforts, the Iowa State Center was constructed without using any state funds.



The New York Philharmonic Orchestra opened Stephens Auditorium in the fall of 1969 with a five-performance, week-long festival. Hilton Coliseum opened in 1971 followed by Fisher Theater in 1974 and Scheman Building in 1975.

At the dedication of the building in June 1969, C.Y. Stephens, widow expressed her hope that "within the walls of the C.Y. Stephens Auditorium, countless persons will experience a newborn appreciation for the performing arts in the decades to come. There could be no more fitting tribute to the memory of my husband who discovered his love for the theater as a student on this campus more than four decades ago."

"It's a hell of a hall for a cow college," was one Iowan's comment on opening night as he walked into the new C.Y. Stephens Auditorium to hear the New York Philharmonic Orchestra (Minneapolis Tribune, September 13, 1969).

"The decade of the 1960s was a defining time in Iowa State's development into a modern university and Stephens Auditorium became the primary symbol of that development," said Iowa State University President Gregory Geoffroy. "Stephens Auditorium is a testament to the vision of Iowa State's leaders of that period, and to the outstanding generosity of our alumni and friends, gifts made it and the three other buildings of the Iowa State Center possible."

C.Y. Stephens Auditorium was named Building of the Century by American Institute of Architects, Iowa Chapter in October 2004.

In March 2019, Stephens Auditorium was named most amazing campus building in Iowa by USA Today.

AMES INTERNATIONAL ORCHESTRA FESTIVAL ASSOCIATION

What is AIOFA?

The Ames International Orchestra Festival Association (AIOFA) is a non-profit organization whose mission is to promote and facilitate the live performances of orchestral music by outstanding ensembles and to foster awareness of the value of classical music.

AIOFA's Grand Beginning in 1969

Dr. Alvin E. Edgar, head of the Iowa State University Music Department, was responsible for bringing musical events to the university and the Ames community. In anticipation of the September 1969 opening of C.Y. Stephens Auditorium, the first building of the Iowa State Center complex, Edgar approached Columbia Artists Management (CAMI) in New York for ideas. Edgar's first choice was the New York Metropolitan Opera. R. Douglas Sheldon, then a young CAMI vice-president, told him that the New York Philharmonic would be finishing their 1969 tour in Los Angeles in September, and Edgar immediately asked to engage this internationally acclaimed orchestra for the auditorium's grand opening. On September 9, 1969, the New York Philharmonic presented the first of five performances in a "Festival of Concerts" at Stephens Auditorium. The Los Angeles Times called the 1969 concerts the "cultural coup of the year." Residents offered the visiting orchestra hospitality, including daily deliveries of the New York Times. This warm welcome planted the seed that grew into AIOFA.

Board Appointed to Support AIOFA

This group of visionary Ames music lovers was convinced that an annual festival of orchestra concerts should continue. In 1971, the AIOFA Board of Directors was established to assist in selecting orchestras for future festivals, organizing hospitality and leading a membership campaign to provide financial support.

AIOFA's legacy grew with the establishment of scholarships for ISU music students, orchestra workshops and master classes. In AIOFA's first decade, most of the world's major orchestras performed in Ames.

Hospitality was a driving force of AIOFA, offering a local "concierge" service for the orchestra, including shopping trips, the use of sporting equipment, and invitations to the members' homes. The orchestras loved this personal touch. AIOFA was also active in social fundraising events in homes and onstage at Stephens.

Rising Cost of Presenting Orchestras

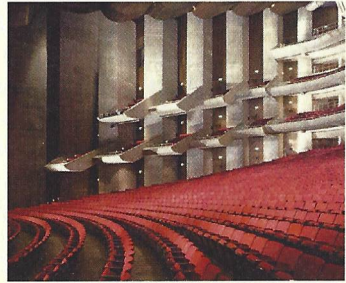
In the mid 1990s, AIOFA faced a number of challenges due to the rapidly increasing costs of presenting world-class orchestras. Even with ticket sales and generous contributions of time and money from AIOFA members, it was hard to balance the budget. In 1997, the board approved a new direction for AIOFA – as a partner with the Performing Arts Series at Stephens Auditorium. Today, as a volunteer support organization, AIOFA concentrates its efforts on enhancing orchestral and educational programming. Its partnership with the Iowa State Center ensures that orchestras from around the world will continue to play at Stephens Auditorium.

FUN FACTS

Originally the lobby chimes were just a network of standard doorbells scattered through the lobbies. After lobby speakers were installed in the mid 1970's, most of the doorbells were removed and now a single doorbell (located backstage outside the green room) is played through the speakers.

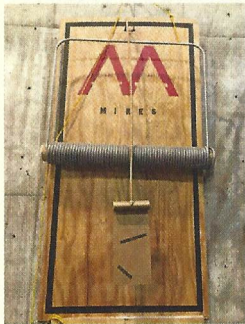
There are 123,000 cu. yds. or over 20,000 tons of poured concrete in Stephens Auditorium. The steps on the side of the house may appear crooked, but they are all level, it's the walls that are not straight to the floor.

The original design for the building had loges in the third balcony level and the south stair towers went up another level to access them.



The wood stain on all of the original wood in the Center is Pratt & Lambert Oriental Walnut on oak laminate. Oriental Walnut has been discontinued for over 10 years.

The orchestra pit will hold 125 musicians, their instruments, and one grand piano. Note: The Metropolitan Opera in NYC holds only 80 people on its orchestra pit. The orchestra pit will lower to the rehearsal room level. At this level musicians can take their places on the pit and be raised to any level. The pit can be raised level with the stage and used as part of the stage.



Nutcracker mousetrap: The mousetrap was built as a practical joke for rehearsal and instead was added to the production that year— this mousetrap was featured for several years in our locally produced "Nutcracker". Twice a year, the sun lines up with the southeast backstage door as it rises and highlights the mousetrap. We refer to those days as Mousequinox.

Parts of Stephens Auditorium were designated as a Fallout Shelter when it opened. Emergency civil defense supplies were stored in the basement up until the late 1980's when crackers and barrels of water were discovered.

When Stephens first opened, the ground floor restrooms were called "Lounges" with furniture and a smoking area. In the 1990's, both the men's and women's restrooms were renovated with exterior doors coming off and the entrance re-worked to what you see today. An additional three stalls were added including an ADA stall to the women's restrooms. In early 2016, an attendant was added to the ladies room during performances to assist with "traffic" flow which has had great success in moving the line along.

Only one passenger elevator was installed when the building opened, and the other was added later. That's why they are two different brands of elevators.