



# IOWA STATE UNIVERSITY

## SOCIETY OF CARILLON ALUMNI AND FRIENDS

VOLUME 2, ISSUE 2

WINTER 2010

### CARILLON FESTIVAL 2009

Iowa State University Department of Music & Theatre hosted the Carillon Festival 2009 on Saturday, September 5. This year's theme was Irish Music. The festival featured guest carillonneur Adrian Gebruers from Cobh, Ireland. His wife Liz joined him for the day.

The day started with a Seminar by Professor Gebruers titled *Irish Carillon Music*. Attendees heard the history of Gebruers' home carillon in the St. Colman's Cathedral. Pictures allowed



Dr. Tam and Professor Gebruers during the seminar.

the audience to understand the history and also appreciate the beautiful location. Professor Gebruers played multiple recordings of Irish Carillon Music, including *Golden Dance* (2003) by

David Harold Cox. The recordings took the audience through the short time period of carillon music in Ireland.

The Irish theme for the day carried through as the ISU Celtic Dance Society performed three Celtic dances for the audience, and provided lessons for those willing to try out Celtic dancing.

A lunch was held in the music building, allowing the festival attendees to visit with the Gebruers



ISU Celtic Dance Society

and other carillon alumni. An impromptu discussion on electronic chimes brought out much debate and discussion.

In conjunction with the Festival, a Carillon Composition Competition was held to encourage the writing of original carillon compositions by young composers. Adrian Gebruers, Jeffery Prater, and Tin-Shi Tam judged fifteen entries from the United States, Australia, Czech Republic, Germany,

*(Continued on page 2)*

**THE CARILLON MAY BE ONE OF THE ONLY INSTRUMENTS AFFECTED BY MOTHER NATURE...**

Dr. Tam: "When Spring semester began on Monday (January 11), half of the keys were frozen. I had been playing the music with two octaves for two days. Fortunately, the keys were back in time for the Let Freedom Ring concert on Wednesday".

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**ENJOY THE NOON CONCERTS EVERY WEEKDAY 11:50-12:10 ON THE WEB**

<http://www.music.iastate.edu/feeds/carillon/>

MARK YOUR CALENDARS! IT'S TIME FOR THE NEXT ANNUAL SOCIETY MEETING

Celebrate the end of the summer at the *Carillon Summer Series*

Sunday, September 12, 2010

Additional information to follow

## CARILLON FESTIVAL CONTINUED

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and Poland. This year's winning composition is *Hunting St. Hubert* for carillon and brass quintet by Sárk



Alum Vanessa Pawlovich, along with her children enjoy listening to the concert.

Ondrej of Prague, Czech Republic. The premiere of this piece is will be September 12th during the Summer Carillon Concert Series.

Professor Gebruers performed a carillon recital on central campus in the afternoon that included pieces arranged by Gebruers himself. He also played *Allegretto Grazioso* from *Celtic Suite* composed by his father Staf Gebruers, and *Preludium* by his uncle John Gebruers. Iowa State University's Carillonneur Tin-Shi Tam, along with Carillon Alumni Society members, mingled among the crowd to answer questions, pass out



Guest Carillonneur Adrian Gebruers with Alums Amy Brandau and Michael Pawlovich.

programs and provide cookies in the shapes of bells and campaniles. The day concluded with tours of the Stanton Memorial Carillon.

## THREE NEW CARILLON STUDENTS TAKE LESSONS

Flyers, concerts and tours. The path leading to carillon lessons is as varied as the students on campus. A student attended a carillon concert, including the tour, and found it interesting enough to take lessons himself. Another student needed one more credit and saw a flyer advertising

carillon lessons. Altogether, three students ventured into Dr. Tam's Music 118E class— Applied Music: Carillon for the Fall 2009 semester. Jason Paull is a Senior majoring in Chemistry. Jonathan Beck is a Senior majoring in Finance. Griffin Getz is a Freshman Open-Option major.

These three students concluded the semester with a concert the Friday before Finals.

## ISU SOCIETY OF CARILLON ALUMNI AND FRIENDS

### Officers:

Amy Brandau, President  
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### Board of Directors:

Amy Brandau [abrandau@iastate.edu](mailto:abrandau@iastate.edu)  
Michael Pawlovich [mdpawlovish@iowatelecom.net](mailto:mdpawlovish@iowatelecom.net)  
Eric Wittrock [ewittroc@yahoo.com](mailto:ewittroc@yahoo.com)  
Julie Hart [jumaha20@hotmail.com](mailto:jumaha20@hotmail.com)  
Debra Schiel-Larson [dlarson@ci.johnston.ia.us](mailto:dlarson@ci.johnston.ia.us)

### Ex-officio:

Tin-Shi Tam [tstam@iastate.edu](mailto:tstam@iastate.edu)

## EXCERPTS FROM THE PAST

*From the Parks Library Special Collections, this section features a couple of short excerpts from the Iowa State Daily, which I found highly amusing. As players and listeners, we forget that occasionally the Physical Plant employees also take care of our beloved tower and bells. Enjoy! Amy Brandau*

### **For whom the Campanile tolls and tolls**

*There once was a Campanile ringin'  
On Campus it wouldn't stop dingin'  
Started 'bout 10  
Just like Big Ben  
And it kept on a-ringin' and a-ringin'  
And why it wouldn't stop chiming  
Monday, no one seems to know.  
But Iowa State is hard at work  
trying to figure that out.*

Arzy Capp, electrician for the Physical Plant, spent his entire Monday afternoon in the 86-year-old bell tower doing just that.

"I couldn't get them to misbehave", Capp said, referring to the bells. They would only do it on their own. For some reason, he said, when the bells strike the hour after playing a short melody, they just keep chiming.

The chimes pierced the air for at least 10 continuous minutes around 10 a.m. Monday. Capp said he was informed of the problem by Richard von Grabow, ISU music professor,

who plays (or carillons, for all you musician-types) the bells.

When Capp climbed into the tower to put things back in order, the Campanile clicked back into its routine. Then at 11 a.m., the mischievous bells struck more than 36 times, he said.

Every hour a four-note melody rings, followed by a certain number of chimes, depending on the hour.

Until Capp figures out what's up, the Campanile will sign its hourly melody, but won't strike the hour.

And that means no more campaniling for awhile.  
*Iowa State Daily: October 29, 1985.*

### **Campanile Acquires Lights**

Iowa State's "singing tower" no longer stands in the dark. The campanile has been illuminated at night with flood-lights which were installed at all four corners of the campanile early this summer.

Talk among the students seemed to be that the lights were put in to "keep the traffic down" under the campanile. It has been a tradition for a women to officially become a coed when kissed under the campanile at midnight.

Dr. Lawrence Hart, head of the music department, explained that

he requested the new lights in order to highlight an area of importance on the campus. He said that this idea has been for a long time in the minds of people who felt that the campanile was an area of beauty which should be emphasized. One request came at Veishea when someone wanted to start a campus sing to be held under the campanile every year at Veishea. This idea, however, did not develop.

Prof. Ira Schroeder, music, commented that he was very disappointed with the lights. He said that if the campanile had been lighted properly, it could have been seen for two or three miles. "This is just another case of going ahead and doing something with out consulting one who has seen towers properly lighted" he said. "It is a poor job and I am very disappointed. It looks like a ghost setting for a mystery show."

Later in the summer, a blue-green filter was installed in the floodlights as an experiment at trick lighting. The purpose was to make the green foliage look greener. However, the filter melted within a few minutes. Harry Shrake, foreman of the physical plant electric shop, and who installed the lights, said that this was just a temporary experiment to see what color would be best. He explained that the lights would have to be tinted to have the color remain.

*Iowa State Daily: September 4, 1963*

## ALUMNI SPOTLIGHT: EDWARD ARP, LANDSCAPE ARCHITECTURE, 1978

### CARILLON MEMORIES 1977-1981

My introduction to the carillon was through Charles Sukup, a friend from the dorm floor. He played the pipe organ and was also taking carillon lessons from Dr. Richard von Grabow and I sometimes tagged along when he practiced. I was always intrigued by the organ partly because of the music it produced, but mostly by the mechanics of the instrument. The carillon became even more interesting because of the simplicity of the connection between the batons and the bells. Soon I was signing up for lessons!

I remember how the practice and playing of the carillon seemed like a step back in time. The practice module was in a tiny room in the Music 'Cottage' that sat where the current Music Hall is now located. The module took up the entire room! As I walked into the brick cottage, there were creaky floors, cracked plaster walls and old woodwork with double doors that opened to former parlors that had become professors' offices. They contained stacks of sheet music and old grand pianos. Many times there would be a mix of various piano concertos as I moved down the hall to the practice module.

The sound of the practice console was very loud as it was basically a large xylophone that was hovering over your head in a very small space. Once a student was sufficiently proficient on the practice console, we tried to transfer that playing technique to the tower instrument. It was always a challenge as the 'feel' of the tower carillon was very different as well as the sound of the bells was muffled by the old green acoustical tile from the 1950's that insulated the playing room from the rest of the world!

Most people don't realize playing the carillon is a physical activity! Not only do you have to develop the strength to set the batons in motion, but you also develop calluses on the side of your little finger to be able to strike the baton properly! And then there was the climb up the inside of the tower to reach the console to play! The tower stairs were not air conditioned or heated and you could still see where previous university carilloners had taken cool-down showers in the summer--or at least that was the legend! Sounds like a locker room, doesn't it?

Once to the top, there was an air conditioner that had to be turned off and the 'hatch' that had to be opened if you wanted to hear what you were playing. The mechanism that controlled the hands of the clock in the tower ran directly over the console. You had to be careful not to bump it or let someone use it as a handle when they sat on the bench. If that did happen, the clock hands would move and it was somewhat of a guess to set the time correctly again. That was before cell phone clocks! You also couldn't see the back of the clock faces without taking one of the round tile doors down. Occasionally, late at night, an impromptu chime or extended hour count might occur. I'm sure we drove Dr. von Grabow crazy when he would get the report that multiple chimes were heard the prior evening!

After a late night practice, it was down the spiral staircase for a quick surprise to anyone that was at the bottom of the campanile. We always locked ourselves into the tower during practice with the heavy metal gate. Rattling the gate while unlocking it

would cause quite a stir if spectators weren't aware that an actual person was playing the bells. Many times people were not just there to listen to my practice, but to participate in the midnight 'campaniling' that was a must for any self respecting coed! Those couples were usually the most taken off guard for some reason!

I had the honor of being asked by Robert Dyas, Professor of Landscape Architecture, to play the 'Bells of Iowa State' for a recording that was given to his friend, James C. Wilson. Mr. Wilson had composed the song as part of a competition and won first place. I also fondly remember playing a duet with Debra Schiel-Larson whenever we were asked by Dr. von Grabow. It was 'The Stars and Stripes Forever' that required quite a bit of crossing over of fists. As I recall, Deb really got into the piccolo part and I had to learn when to lean back so not to receive a black eye!?! Someday Deb and I will reprise this performance.

I now have children attending ISU and recently learned that one of my daughters produced a power point about the carillon for an English class and didn't know that I had played! I explained all of the above to her and also revealed that I had proposed marriage to her mother at the base of the campanile exactly one year to the day before our wedding day and then again 21 years later and surprised my wife both times! She thought she could have received a better grade on the presentation if we had talked earlier!

I hope you all enjoy playing the carillon as much as I did and can relate to some of my memories and shenanigans! What a great symbol for Iowa State University. Go State!

# ALUMNI MEMORIES, CONTINUED

Alum Ed Arp included a copy of his VEISHEA Carillon Recital program. Through the magic of cut and paste on the computer, I have included the program and program notes. Thanks Ed!

## VEISHEA CARILLON RECITAL

Friday, May 5, 1978  
9:30 a.m.

Stanton Memorial Carillon  
Central Campus

### PROGRAM

- Prelude from Lute Suite, BWV 999. . . . . J. S. Bach-Denz  
Andante from Sonatine II. . . . . Sjeff van Balkom  
Debra Schiel
- Allegretto. . . . . Fernando Sor-Gegner  
Jay Hinkhouse
- Poor Wayfaring Stranger. . . . . American Folksong-t' Hart  
Margaret Girton
- Campanella. . . . . Géo Clément  
Jo Irwin
- Sheep May Safely Graze. . . . . J. S. Bach-Rusterholz  
Karen Smith
- Shenandoah. . . . . American Folksong-Myhre  
Chris Roules
- Walzer, Op. 39, Nrs. 6 and 8. . . . . Johannes Brahms-von Grabow  
Chris Roules & Karen Meyer
- Chaconne (Two in One Upon a Ground). . . . . Henry Purcell-Grogan  
from Dioclesian  
Karen Meyer
- The Wonderful Crocodile. . . . . Nova Scotia Folksong-Myhre  
Alan Younkin
- Andante espressivo. . . . . Leen 't Hart  
Galopede. . . . . Arr. Leen 't Hart  
Mike Ulm
- Prelude, Op. 3, No. 2. . . . . Sergei Rachmaninoff-von Grabow  
Hochzeitstag auf Troidhaugen, Op. 65. . . . . Edvard Grieg-von Grabow  
Ed Arp

### PROGRAM NOTES

Concerts on the Stanton Memorial Carillon at Iowa State University are best heard from the northern and eastern sectors of central campus about 250-300 feet away from the campanile, and away from the traffic noises of Morrill Drive. In case of inclement weather, shelter during performances may be found in the entries of Beardshear, Curtiss, or on the portico of Carver Hall which is located immediately to the west of the campanile. Members of the carillon audience are cordially invited to meet with the recitalist immediately after the concert is concluded.

An informative brochure about the Stanton Memorial Carillon may be obtained from the Music Department, the carillonneur, or by writing Information Services, Morrill Hall, Iowa State University, Ames, Iowa 50011.

Although the casting and playing of various-sized bells are very ancient arts indigenous to both the Orient and the Occident, the development of a musical instrument of at least 24 large bells tuned to even-temperament occurred first in the Netherlands and in Flanders. Beginning in the late 17th century, the science and art of campanology flourished for about 100 years. Unfortunately, the art of casting fine bells waned about 1800 and was not renewed until 1895, mainly through the efforts and developments of the Taylor Bell Foundry of England.

In addition to the great number of carillons in Europe - mostly in the Netherlands, Belgium and France - approximately 160 manually-played carillons exist in the United States, Canada, and Mexico. Like their European counterparts, many carillons in the United States are located in churches. Large instruments of 48 bells or more are often found on American university campuses or in public or private parks, e.g. Harkness Carillon at Yale; Charles Baird Memorial Carillon at the University of Michigan, Ann Arbor; the Bok Singing Tower in Mountain Lake Sanctuary, Lake Wales, Florida; and the Netherlands Carillon and Tower adjacent to Arlington National Cemetery, Virginia. Almost all North American carillons have been installed since the 1920's.

Incorporating the tuning advances made by the Taylor Foundry, a ten-bell chime was made by them and installed at Iowa State College in 1899. This was America's first link with the modern age of bell tuning.

There are three sources of music for carillon: original compositions, transcriptions of pieces written for other media, and arrangements of material such as familiar melodies, show tunes, hymns, and folksongs. Since bell founders necessarily converted to making cannons in time of war, the prolonged conflicts of the 18th and 19th centuries resulted in the loss of the art of bell tuning and a subsequent decline in interest in composing for the instrument. Thus by comparison, the repertoire of original music for other keyboard instruments far exceeds that which is available for carillon. Consequently a carillonneur's library may contain as many transcriptions and arrangements as it does original works.