

# Cornell University The Cornell Chimes

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Newsletter of the Cornell Chimesmasters and McGraw Tower

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## Chimesmasters attend 2008 Guild of Carillonneurs Congress

Ryan Fan '10, and Scott Silverstein '08 and Jennifer Lory-Moran '96, '97

This summer, three chimesmasters basked in the California sun for several days while attending the 66th Congress of the Guild of Carillonneurs in North America (GCNA). From the very moment we set foot on the University of California (UC) Berkeley campus, we (Jen Lory-Moran '96, '97, Scott Silverstein '08, and Ryan Fan '10) were inundated with amazing carillon music issuing forth from Sather Tower, which was modeled after the campanile in St. Mark's Square in Venice, as was our very own McGraw Tower. Sather Tower stands at 307 feet and holds a 61-bell carillon.

Besides carillon candidates' were performances by several well-known carillonneurs, such as D'hollander. Both Jen and Scott served as official page-turners for the conference, and Jen, who served as official page-turner that watching him perform was a thrilling experience.

Not only was this a rare occasion for the chimesmasters to simply sit and listen to live carillon music; we also enjoyed the the carillons at Sather Tower in UC Berkeley and Hoover Tower at Stanford University. Members of the Yale Guild of Carillonneurs generously offered to share their playing time with Scott and Ryan, who managed to play favorites such as "La Vie en Rose" and "Arrival in New Haven." Scott also had the opportunity to play a carillon duet with a member of the Yale Guild. While at Stanford University, Jen and Scott performed the "Cornell Alma Mater Duets" on the Hoover Tower carillon.

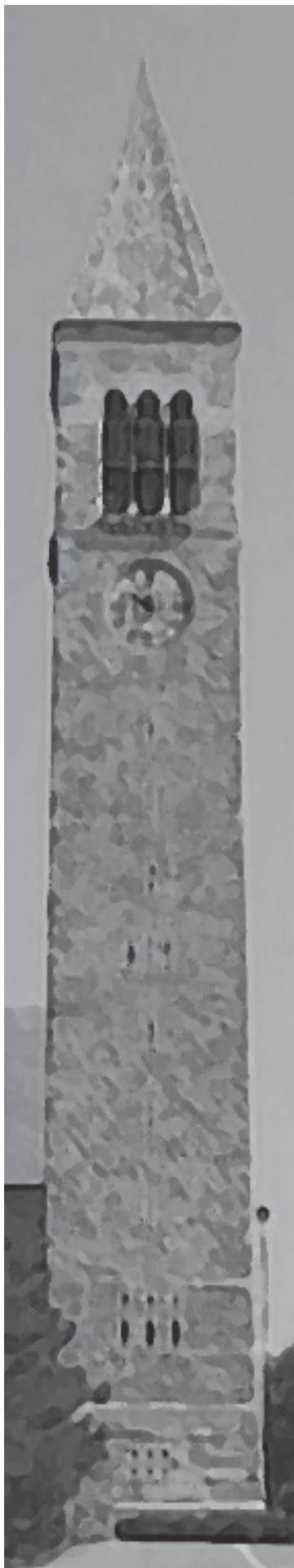


307-foot Slather Tower at the University of California at Berkeley. Does it look familiar? Photo by Jennifer Lory-Moran.

recitals and GCNA examination recitals, there by several well-known Gordon Slater and Geert D'hollander's during his recital, declared play was one of the most she has ever had.

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In addition to the excursions to Stanford University and the dinner cruise around San Francisco Bay, we attended lectures on a wide variety of topics ranging from "Music for Carillon and Symphony Orchestra" to "The Construction of Nostalgia Through the Chime and Carillon at the American University." Some lectures sparked controversial discussion,




while others seemed to leave listeners swimming in a sea of information. It was interesting to hear that safe music sharing and copyright laws, particularly in the information age, are complex and challenging issues for all musicians to navigate. We also enjoyed a concert by the Sonos Handbell Ensemble, which performed in Ithaca earlier this year.

Between lectures and recitals, we had time to indulge in the diverse cuisine of downtown Berkeley. This free time allowed us to connect with other bell-ringers from around the world on a more personal level, sharing our food as well as our experiences and ideas. Our exchanges also caused us to reevaluate our relationship with our audience. For example, Jen noted a sign on the playing stand in Sather Tower reading, "Carillon playing requires utmost concentration. Visitors are asked to be as quiet as possible when a concert is being played."

In the span of four days, we listened to performances, played the carillon, and attended lectures, always learning more about not just the carillon but every bell instrument. But most of all, we made connections with both the stout traditionalists and our peers in our ever-changing musical environment. Behind the techniques and precision lie the equally (if not more) important ideas and anecdotes that make us such a diverse and vibrant community of bell-ringers.

Many thanks to our alumni for making such incredible experiences possible with your invaluable support of the Cornell Chimes.

Editors note: The generous support of our alumni and friends enables us to send the incoming and outgoing head chimesmaster and the chimes advisor to the GCNA Congress each year. Our hope is to send all chimesmasters to GCNA at least once during their Cornell career, each time the

conference is hosted on the East Coast (this year is one). If you are interested in making a gift to send a chimesmaster to the 2009 GCNA Congress in Longwood Gardens, Pennsylvania, please contact Marisa LaFalce, mfp1@cornell.edu, (607) 255-2373. 



Scott Silverstein '08 tries out the practice stand at Sather Tower with a fellow collegiate bell-ringer from Yale. Photo by Jennifer Lory-Moran.



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Please contact us with your comments and feedback or if you would like to be added to our mailing list.

*The Cornell Chimes:*

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## Chimesmaster's Corner

Wayne Kim '09, Head Chimesmaster

Looking back upon my years as a chimesmaster, it never occurred to me that I would be sitting in this situation today – that is, writing for the *Cornell Chimes Newsletter*. I never thought that the endless hours memorizing "the Rag" and practicing in the practice room would lead me to the Head Chimesmaster position. But being the Head Chimesmaster is not all that different from the early days as a compet; I still find myself struggling to wake up for morning concerts (especially as the weather gets colder and the mornings darker), but at the same time, I still love playing my concerts and introducing people to the chimes.

In the past few months, we chimesmasters have been busy getting involved in the greater chime and carillon community. I spent my summer toiling away at an internship in central New Jersey. But when I wasn't slaving away at the computer, I took the opportunity to play the Princeton carillon. I was fortunate to be able to share this experience with SiYi Wang '08, who was also in town last summer. Needless to say, we both had to adjust quite a bit to play on a 67-bell instrument that didn't have foot pedals directly beneath the hand levers. Although it was amazing to have so many notes available to me, nothing will ever beat the "dance" that is unique to the Cornell Chimes.

In other summer news, our wonderful advisor, Jen Lory-Moran '96 '97, our former Head Chimesmaster, Scott Silverstein '08, and a San Francisco area local, Ryan Fan '10 all went to the GCNA conference. Their experiences and stories can be found in the lead article.


Back in Ithaca, Sam Birmaher '10 took care of our beloved chimes as our summer chimesmaster. He planned numerous weddings and tours while maintaining a regular three-concerts-per-week schedule, giving many more people a chance to hear the chimes and visit the tower. Playing the bells in the tower this summer was more comfortable than previous years. An improved ventilation system was recently installed at the playing stand level. We now have three powerful fans (which

sound like airplanes taking off, as Bob Feldman '66, '75 aptly noted) to help remove the hot air that builds up at the top of the tower.

In current news, we are looking to continue building our ties with the broader bell community. We are planning a trip to New York City to give all of the chimesmasters a chance to

***"We chimesmasters have been busy getting involved in the greater chime and carillon community."***

visit and experience different bell instruments. We are also planning on visiting the bells at Wells College. All of these activities will provide us with an opportunity to strengthen not only our internal ties as a group but also our external ties with the broader bell community.

As always, I look forward to the first snow and the start of the annual chimesmaster competition. It is always an exciting process to introduce a whole new group of people to the Cornell Chimes and to watch them grow into full chimesmasters. I would like to conclude by thanking each of you for your continuous support that allows us to maintain our cherished chimes tradition. 

**The Cornell Chimesmasters would like to thank our generous alumni and friends for supporting the program in the past year (fiscal year July 2007-June 2008).**

Judith W. Balthazar '78  
 Barbara L. Bessey '69  
 Kathryn Kraus Bolks '91  
 Sean M. Bolks '90  
 Kristin Overgaard Bond '85  
 Nancy G. Brown '85, '94  
 Timothy B. Brown '84, '92  
 Charles W. Carpenter '59  
 Susan M. Carpenter  
 David Walter Corson '65  
 Carolyn W. Corson '65  
 Crystal Cun '07  
 Taras Michael Czebiniak '06  
 Robert L. Feldman '66, '75  
 Susan Goodman Feldman '67  
 David R. Fister '75  
 Deborah Lyon Fister '74  
 D. Wayne Fleming '45  
 Maralyn Winsor Fleming '45  
 Elizabeth M. Francis '47  
 Kenneth Philip George

Richard C. Grambow '55, '57  
 Barbara Allen Grambow '56  
 Constance C. Haggard '58  
 Richard A. Haggard '58  
 Faith G. Hall '46  
 Harold B. Hall '49  
 Joseph A. Harmon '75  
 Frederick Emil Heinzelman '54  
 Charles L. Hildreth '54  
 Jane Hildreth  
 Grace V. Jean '00  
 W. Richard Johnson '80  
 David Jordan '62  
 Carol Jordan '62  
 Michael B. Maltenfort '91  
 Lauren Flanigan Marino '02  
 Lane I. McClelland '70  
 Fremont J. McKenrick '48  
 Carolyn Chauncey Neuman '64  
 John L. Neuman '62  
 Judy S. Ogden '71, '75, '77

Mary Baumann Pesaresi '75  
 Joseph P. Pesaresi '75  
 Martha D. Rose '75  
 Franklin T. Russell '58, '60  
 Peter Ryde  
 Steven J. Santurri '87  
 Nancy A. Shenker  
 William J. Sibal '64  
 David Silverstein '68  
 Leslie Roth Silverstein '73  
 Harold S. Simon '70  
 David Lyons Stanford '05  
 Sarah J. Stanford '05  
 Charles E. Swanson '49  
 Edward J. Trethaway '49  
 Patricia Trethaway  
 George A. Ubogy '58  
 Jo Ubogy  
 Christine P. Wang '88  
 David S. Yeh



## Alumni Notes

We've heard from chimesmasters across the United States and the globe for this edition of Alumni Notes!

**Taras Czebiński '06** receives the farthest writer award. He writes, "I suppose I have some interesting news to share. University of California (UC) Berkeley School of Law allowed me to defer my entrance until the fall of 2009. The school granted the deferment decision based on my plans to help my parents build a new house in Binghamton, learn Mandarin in China, study Arabic in the Middle East, and do some traveling over the next year. To my amazement, it looks like these plans are working out, as I'm writing you from Shanghai!"

Perhaps when Taras begins law school next fall, he'll have some time to check out the Berkeley carillon as our chimesmasters did at GCNA in June (see lead article), and **George Ubogy '58** did in May. "I visited the UC Berkeley carillon on May 11, a month before the GCNA is to convene there. It would have been nice to delay the visit until June but time and a new granddaughter wait for no man. What a view! I don't want to appear disloyal, but being half way up the hills of Berkeley, looking down on the Spanish tiled roofs of the campus buildings, the town, San Francisco Bay, the Bay Bridge and, through the haze, the Golden Gate, was breathtaking (no, they had an elevator). The chimesmasters who are going out this year should have a blast.

"I briefly met the carillonneur, Jeff Davis (hey, the guy had to do something after losing the Civil War), a past president of GCNA. He was focused on listening to the undergraduates perform their final selections for the semester; they learn to play the instrument for a credit course in the Music Department (hmm). One of the selections was an arrangement by Jeff Davis of Eric Satie's 'Gymnopedie # 1'... Incidentally, their freestanding bell/clock campanile, the third tallest in the world and modeled after the one in Venice's St. Mark's Square, is built in earthquake country but has so much steel in the framework that it is regarded as earthquake-proof and houses the university's

fossil collection in its lower half."

George may have missed GCNA, but we were thrilled to welcome him back in June for his 50<sup>th</sup> reunion, along with **Dick (and Connie) Haggard '58, Amy Winkle '98, Cathy (Jordan) Longley-Cook '03, '05, and Keith Jenkins '93.** (Well, we're fortunate that Keith is always on campus and still playing the bells!)


A few of our alumni chimesmasters are on the move. "We moved this summer from Boston to Toronto! We are enjoying living in a house after being in a two-bedroom apartment with our three kids. And it's easy to get Red Sox tix here! Haven't found any chimes here but haven't had much time to look. My new email address is tziporah\_cohen@post.harvard.edu," (**Sherry**) **Tziporah Cohen '89**

**Christine Wang '88** has also relocated (temporarily). She writes, "Greetings from New Mexico! I'm doing an Artist and Writer Residency at Santa Fe Art Institute for the next three months, and my only worry is: how I am going to breathe again... when I return to New Jersey? There are seven artists and two of us writers here in October. I'm working on a memoir – chimes memories included!"

Calling all chimesmasters living on the West Coast! "If there are any former chimesmasters living in Southern California, contact **Shoko Sakai '89** at shoko@astro.ucla.edu. I'd love to find out if there is anybody out here."

Closer to home, the lovely weather has brought many alumni chimesmasters back to campus over the past few months. More than a dozen alumni, spanning 60 years of Cornell graduates (1949-2008), attended the **Chimes Advisory Council** annual meeting in September. **Allegra Schafer '99** lent a hand during Commencement weekend and **Cathy (Jordan) Longley-Cook '03, '05** played a wedding concert in August for a family member. **Rick (RAG) Glassco '76** made a couple of visits to the tower now that he has a child attending Ithaca College. We hope that he'll make many more over the next four years. Most recently **SiYi Wang '08** was in town. We appreciated her chimes playing with so many visitors in the tower for parent's weekend.

We're thrilled to have alumni chimesmasters come back and play, but a few are reminded of the physical demands of the instrument. **Eric Hayes '05** wrote this in the guestbook during one of his climbs during a summer visit, "Ok, who added more stairs!" Later that month, **Crystal Cun '08** wrote, "feelin' RAGged." Sorry, we couldn't figure out how to replicate **Bob Feldman's '66, '75** guestbook bell-artwork! Bob writes, "I enjoyed several treks back to the tower over the last year. Here in the Boston area, I continue to play the 11-bell chime in West Newton once a month. This summer, we played a series of three 45-minute chime concerts on Tuesday evenings, with local residents bringing blankets, folding chairs, and picnics while listening on the lawn. Two of these concerts were played by me and an aspiring local young chimer. A number of pieces were eleven-bell adaptations of Cornell Chimes pieces, including a 'Shepherd's Hey' duet. The third concert was a guest recital by Gerald Martindale from Toronto.

We're always happy to stay connected with our alumni and friends. Please write us at **chimes@cornell.edu**, especially if you're making a trip back to campus! 

**Stay connected with Cornell Chimes alumni and friends throughout the year...** Join the chimes alumni email list-serve!

A list-serve is basically just a "list" of email addresses (in this case, chimesmasters' email addresses). When a message is sent to the list-serve address, *chimes-alum-l@cornell.edu*, the message is sent to all of the people subscribed to the list.

This is a fun way to keep abreast of chimes and bell-related events and stories throughout the year. List volume is manageable and shouldn't overwhelm your inbox.

If you are interested in subscribing, your email address has changed, or you have additional questions about this list, please email *chimes@cornell.edu*.

## Cornell Campanology

Jennifer Lory-Moran '96, '97, Chimes Advisor

Campanology is the study of bells. This field turns out to be quite broad, encompassing all facets of bells and carillons. Campanology can involve the technical aspects of bells: how they are cast, their acoustical qualities, and the mechanical or transmission systems used to play them. It can also include studying the history of bells or the role they play in society. (For example, at this summer's GCNA Congress, one participant discussed her analysis of how chimes and carillons are used at universities to intentionally create a sense of nostalgia amongst students and alumni.) I have always been drawn to interdisciplinary connections, so for me, this seems like the ideal field to pursue – a perfect blend of music, physics, math, history, and sociology.

Attendance at a fair number of GCNA Congresses and chimes master classes has inspired my curiosity to learn more about this field. Personally, I want to learn more about the history and research that has led to today's level of carillon playing and find ways that it can be applied to our own instrument. Unfortunately, finding a convenient place to pursue the study of campanology is proving difficult. There aren't any local universities that offer courses in it, and I'm really more interested in the scholarly aspects of the field than the (carillon) performance aspects that many American colleges do teach. Since I don't even *have* a passport (ruling out study at any Belgian carillon schools for the time being), for now, I've decided to utilize the nearest resource available to me – the bookshelf in the second floor office of McGraw Tower.

The bookshelf contains a treasure trove of material. There are books ranging from *Carillon: The Evolution of a Concert Instrument in North America* (Karel and Linda Keldermans) to Dorothy Sayers' murder mystery, *The Nine Tailors*. There is even a copy of the children's book *The Haunted Clock Tower Mystery* from the Boxcar Children series. (It takes place at Goldwin University and features a carillon at the top of a tower with 161 steps.) There are also dozens of newsletters and bulletins from various carillon groups. I recently found a *GCNA Bulletin* from 1990 with a handwritten note from Monica Novakovic stuck on the cover. (Monica was chimes assistant from 1988-1995. She passed away in 1998.) "Article beginning on p. 14 is worth a read! -MLN" said the faded green post-it. Monica had even left a paperclip marking the page and had highlighted various paragraphs in the article. The article was "William Gorham Rice and the North American Carillon Movement" by William De Turk.

The sections of the article that Monica highlighted tended to relate to chimes, tuning, or the Meneely foundries. But in one paragraph, she underlined a single name: Arthur Bigelow. His was the only individual's name underlined in the entire article. Having attended a lecture on Arthur Bigelow at the GCNA Congress in 2007, I had a sense of the importance of this carillonneur in the history of American bells.

Arthur Bigelow (1909-1967) was an American engineer/carillonneur who graduated from the Mechelen Carillon School

in Belgium in 1932. When he returned to the United States in 1941, he took a position teaching languages at Princeton University. He was carillonneur of the Princeton Carillon from 1941-1967, and he did technical work on a number of carillons in the Philadelphia area. Bigelow had a particular interest in bell-casting and worked with the Paccard foundry throughout the 1950's and 1960's. Together they worked to develop the "acoustically balanced carillon" – a carillon design where the goal is to prevent the higher (treble) bells from being overpowered by the lower (bass) bells. This was accomplished by changing the bells' profiles to intensify each bell's prime tone and diminish the sound of the minor third, by casting heavier treble bells with a different metal composition that would ring louder and longer than other treble bells, and by occasionally recasting lighter bass bells. Arthur Bigelow became known as one of America's leading authorities on chimes and carillons. He designed a number of carillons, including the carillon at the University of the South in Sewanee, Tennessee (which explains why I heard a lecture about him there last year). And our good friend and bell-tuner Rick Watson worked with Arthur Bigelow on both the University of Wisconsin and Princeton carillons between 1963 and 1966.

So why did Monica underline Bigelow's name in the bulletin? Checking in *The Cornell Chimes* book, which Monica helped research, it turns out that Arthur Bigelow came to Cornell University in 1947 as a consultant. Amongst his recommendations, Bigelow warned that the tower was structurally weak, said the bells were seriously out of tune and should be recast, recommended moving and replacing the playing stand, and suggested turning the chime into a 47-bell carillon. (According to the *Cornell Daily Sun* article about his visit, local chime enthusiasts "would have liked the Princeton report even more if it had included a recommendation for an elevator".)

Another section of De Turk's article also caught my eye (although apparently it didn't catch Monica's as there were no markings present.) It seems that Percival Price, another famous North American carillonneur, after graduating from The Mechelen Carillon School in 1927, began rejecting some of the basic musical principles taught at that school, such as playing pieces with the melody on the top or using tremolando for every long note. The changes he made in methods of arranging music began a new North American style of carillon composition.

"Price methodically composed and arranged for carillons that consisted of from two to four and a half octaves. He recognized the great sonority of the bass and tenor ranges for melody; he voiced chords carefully, keeping the voicing as sparse as possible; he recognized the minor third tonality of the bells as well as distinct bell effects; he kept tremolando under control as a limited effect. He carefully selected the key which he thought would sound best on each instrument and spent hours re-copying his music for this purpose. He stressed going to original scores for making arrangements as well as thoroughly knowing the words, the tempo, and the feeling of a song before arranging the song for the carillon." (De Turk 26)

(continued on back cover)

## Student Spotlight on Lily Xie '10

Marisa LaFalce

*I had the pleasure of sitting down with Lily Xie, a junior in the College of Engineering one Friday. She had just gotten out of a class and met me by the tower. Here was our conversation.*

*Hi Lily, thanks for meeting up with me. After a late Friday afternoon class you must be ready to start the weekend?*

Yes, but it's not too bad. I only have two classes on Monday, Wednesday and Friday. Tuesday and Thursday are my long days.

*I can understand that – students and faculty alike seem to want to schedule all of their classes on Tuesday and Thursday if they can. But there are only so many classrooms on campus. How's your semester going?*

Pretty well – I am only taking 20 credits.

*20 credits? That's a lot!*

I don't know. I think it's pretty typical being an O.R.I.E. major [Operations Research and Information Engineering].

*That sounds pretty rigorous. Do you have a sense of what you want to do with your degree after your graduate or is it too early to tell?*

Well, I was thinking of financial engineering - maybe going to graduate school for that. But with the current financial crisis, I'm not so optimistic about the job opportunities. It's hard to know how negative the impacts will be on the job market.

*What is financial engineering? Is it designing programs and software that are used by people, or designing models that would be used by the markets? (I am thinking about these complex mortgage sales we've been hearing about right now).*

It's not programming. It's more designing tools that are used by the financial markets. So for example if you crossed economics and engineering to develop innovative packages. So some of the home mortgage securities that were created would apply.

*What courses are you taking this semester?*

I'm taking mostly required courses for my major - financial and managerial accounting, optimization, probability, math, and financial economics. I have taken a lot of economics classes in the past. At one point I thought about transferring to Arts (and Sciences) to become an econ major but I decided to stay in the College of Engineering.

*That sounds pretty rigorous. I'm impressed. Hey lets switch gears a bit. You're from Chicago right?*

Yes, specifically I'm from the West suburbs of Chicago.

*Is that where you spent this past summer?*

No, actually I went home to China.

*What did you do there - were you working or visiting?*

I was mostly visiting family and friends, but also relaxing and traveling. My grandparents celebrated their 88<sup>th</sup> birthday this year and so I was there for that. The number eight is a lucky number in Chinese culture.

*You say home. Did you live in China for a long time?*

I spent my first 12 years in China. Then I lived in Israel for two and a half years before moving to Chicago.

*Israel? That's not a typical story to hear -- what brought you there?*

Both my parents are doctors of Chinese medicine, and a hospital in Jerusalem was starting a program in naturopathy so my mom went to start up the program.

*Did you go to an international school or to an Israeli school while you were there?*

I went to a music conservatory. Well, actually I went to three different schools. First I went to a Hebrew language school, then briefly to a public school, and then to the music conservatory.

*This keeps getting more interesting Lily! What instrument did you focus on or what did you play?*

I played piano. I've been playing since I was six.

*Do you still play?*

Occasionally I do, if I can find time.

*Where do you play on campus?*

There's a piano in my residence hall on West Campus, and sometimes I play in Lincoln Hall.

*How was your experience at the music conservatory?*

I really liked it. The conservatory focused on both music and dance. Half of the students were in each program, so we took some classes together like math and history, and the rest of the time we focused on our special areas. It was a really small school -- a very intimate environment... very nice.

*Do you still know how to speak Hebrew?*

Uhh... I can read it, but I am pretty slow... I can speak a little, but it's harder, I need to think about what I am going to say first. My speaking is not as strong because I rarely speak it. Occasionally I'll talk to someone who speaks the language.

*So what brought you to the U.S. then?*

Well, the Palestinian/Israeli situation escalated a lot in the two years that I was there, and I had to take the public bus to school, so my mom was concerned for my safety.

*Was that difficult for you to deal with – the dangers?*

Not really. Maybe because I was young or maybe I just didn't realize the risks. But I always felt very safe. We lived in a very safe neighborhood, and my school was safe – it was very close to the prime minister's office, so there was a lot of security. I definitely experienced living with tight security, and the like, but I never felt threatened by it.

*Still, those are not experiences that most teens have, was it difficult, then, adjusting to life in Chicago?*

Not really. I was used to being in some place new after my first move. And adjusting to Jerusalem after living in China was much harder. The Israeli and U.S. cultures are much more similar. It was fine.

*China, Israel, Chicago, Ithaca – what made you choose Cornell?*

When I was applying to schools I didn't have a lot of specific priorities or specific colleges in mind that I wanted to go to. But after I was accepted and was deciding where to go, Cornell seemed like the best fit. They had an excellent Engineering program and the extracurriculars were good. I also liked it because it wasn't in an urban area. I liked that it was removed from everything else and was this big, beautiful campus.

*Had you always lived in urban areas – even in China?*

Yes, I guess so, so that was a change.

*How did you get connected to the Cornell Chimes?*

During Orientation I saw a notice for a tour of the tower, and I wanted to go but didn't get there. It made me very aware of the bells, and so I was always listening for them, and thought – it would be so cool to play. Then, during my first semester, we took a tour of the tower in my Engineering 150 class. Crystal Cun '07 did the tour. At that point I added my name to the "if you're interested in learning about the competition" email list.

*I am glad to hear that some of our more traditional outreach efforts attract chimesmasters. It seems that often when I interview our students for this column that it was a random-happencance that landed them at the competition!*

Yes, I was really excited about the idea, and so when the spring semester started I was looking for the email about the competition.

*Have you arranged any music or written any compositions for the chimes?*

Well, for the master class last year, with Gordon Slater, we had to write an arrangement. I arranged "Yesterday Once More" by the Carpenters. But that's the only one; I never proposed it to the files.

*What pieces do you like to play?*

I really like R20 "18<sup>th</sup> Variation of Rhapsody on a Theme of Paganini" by Rachmaninoff. I have never actually played it out loud on the bells, but I've practiced it many times!

*You like it so much – yet you've never played it?*

It seems hard. It jumps around a lot and there are a lot of chords – I get a bit intimidated by chords. But I've decided that I must play it by the end of the semester!

*What else?*

I like T9 "June (Barcarole)" by Tchaikovsky. And yes, I've played that one out loud several times. I also like some of the more modern pieces, like B31 "Kokomo" by the Beach Boys. I actually didn't know the song (Kokomo) before the chimes.

*So do you play any other instruments?*

No, I just play piano and the bells. I always wanted to learn the violin but I never got a chance.

*What do you like to do in your free time?*

I am part of the Wushu Club. It's a Chinese martial art. I've actually been interested in it since I was little. I began at age five or six, and then after a couple of years dropped it. Then I tried it again when I was nine to eleven, and then stopped again. So I am



Finding a costume that you can play the bells in? Check. Costumed chimesmasters at the Halloween concert - a campus tradition spanning more than 40 years. Photo by Leah O'Connor.

back at it. You get to do lots of cool stuff with a sword (or other weapon of choice). There are lots of cool forms and jumps.

*Weapons? Do you do this individually or against others?*

We don't really spar with others, it's more forms with weapons. We've had several performances where we've done forms in synch with several others, but it's not sparring.

*Anything else?*

I'm also involved in the Cornell Investment Club. That ties into my academic interests. I think it's good to know about the current market situation, investment strategies. You never know when you might need them.

*What does the investment club do?*

We talk about stuff. Each active member can buy into the "stock of the club." You provide money, and then the officers have roles – portfolio manager, analyst, etc. to figure out where to invest. Then if you have an idea, you can pitch it to the club to buy or sell a particular stock.

*You guys are dealing with real money here!*

Yes. It's been a tough past two years though. My freshman year the club was outperforming the market!

*It's Friday, what do you typically do on a Friday night?*

It varies. If I have prelims [exams] then I would probably study. If I don't have prelims, I relax, watch movies with friends, and sometimes catch up on sleep!


*Halloween is coming, do you have your costume yet?*

No. I wanted to get something when I was home during fall break, but I didn't get to it. One week left, I need to decide. It's hard to pick. I have no clue what I want to dress up as. But I will definitely be at the Halloween concert for sure this year! Last year I missed it. I had a huge CS [Computer Science] project to finish that I'd procrastinated on.

*Thanks so much for meeting with me Lily and good luck deciding on your costume. It was great to get to know you better!*



### *Cornell Campanology continued...*

It's taken this message 80 years to reach Cornell. We, too, have finally begun experimenting with putting the melody in our lowest bells, thinning out the voicing, and taking advantage of minor thirds. This has come to be known amongst the chimesmasters as "The Gordon Method," but that seems to be a misnomer. Gordon Slater may have introduced these concepts to us a few years ago, but he was just the messenger. These principles of arranging have been in use in the carillon community longer than Gordon has been alive! 

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## Cornell University The Cornell Chimes

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