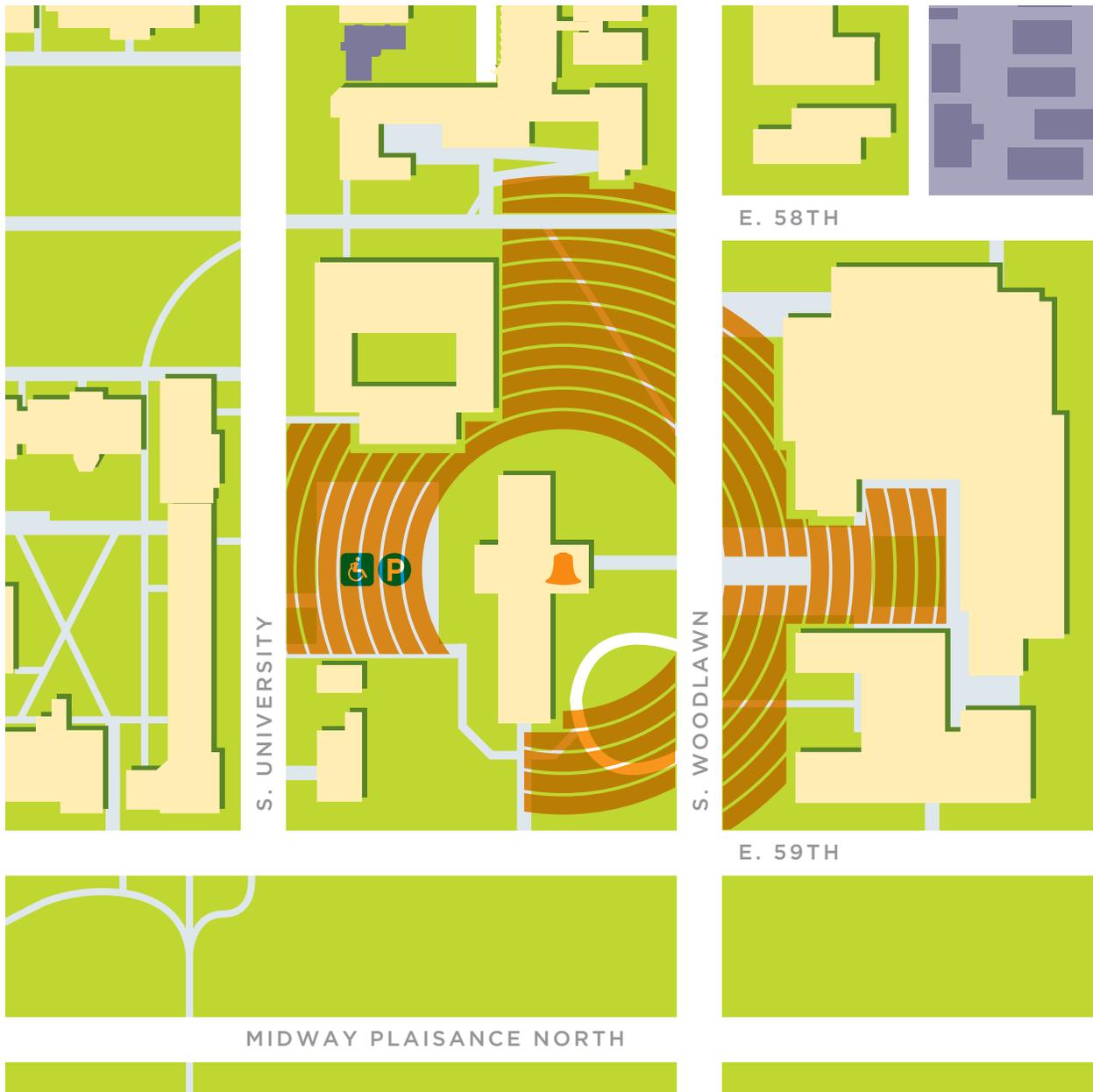




THE BELLS OF SUMMER

SUNDAYS AT 5 PM | JULY 23 THROUGH AUGUST 20, 2017



A GUIDE TO STRATEGIC PICNIC BLANKET PLACEMENT

The carillon can be heard throughout the campus, but to hear the bells at their best situate yourself within a range of 150 to 400 feet from the tower. The lawn just north of Rockefeller, the Booth School of Business courtyard across Woodlawn Avenue, and the west parking lot and pathways offer optimal listening areas.

WELCOME TO THE BELLS OF SUMMER!

You are encouraged to bring your summer picnic and blanket or picnic chairs to the east lawn, and enjoy the beautiful sound of the bells, played by virtuoso carillonneurs from around the world. In the event of inclement weather, you are welcome to take your picnic indoors, and to listen to the recital broadcast into the Chapel (with both audio and video link).

This 52nd season of The Bells of Summer is made possible by your generous and ongoing donations. All proceeds from our gift shop, set up during the concerts at the east entrance to the Chapel, directly benefit the carillon program.

COME BACK ANOTHER DAY FOR A TOWER TOUR!

University Carillonneur Joey Brink and members of the University of Chicago Guild of Carillonneurs lead tours of the tower on weekdays. Tours depart at 11:30 am and 4:30 pm, Tuesday through Friday, from the south entrance of the chapel. Tower tours run throughout the year, with short breaks between academic quarters.

The ascent is 271 steps in total. Children who are old enough to climb 271 steps are welcome, and must be accompanied by a parent or guardian (at a ratio of one adult to two children). The climb up the spiral stone staircase is taken at a leisurely pace and is not recommended for those who are claustrophobic. Along the way you'll walk above the Chapel's

false ceiling (the attic, via a catwalk), through the mechanical room housing the original carillon regulator clock as well as the pneumatically-driven mechanism of the quarter and hour chimes, past the largest bell and its thirteen friends, and thence into the playing cabin, 235 steps up, where the carillonneur plays the mighty instrument. Beyond the cabin, another short winding staircase leads the way to the top of the tower and magnificent 360 degree views of Chicago, Lake Michigan, northern Indiana and the port, the Michigan shoreline, and of course the University itself. It's worth doing at every season of the year!

THE BELLS OF SUMMER | 52ND SEASON

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ABOUT THE CARILLON

The **Laura Spelman Rockefeller Memorial Carillon** and its sister instrument at Riverside Church in New York City, both dating from the early 1930s, were the masterworks of the Gillett & Johnston bell foundry of Croydon, England. Carillons of this size had never before been made, and have not been made again since that time. The Chicago instrument, comprising 72 bells and 100 tons of bronze, is the single largest musical instrument ever built. Its bells were cast over a three-year period and include a massive 18.5 ton bourdon sounding a low C#.

The carillon was installed during the summer of 1932, a year after the New York instrument, and was dedicated during Thanksgiving week of that year.

In 2006–08, Wylie Crawford, now senior University Carillonner, spearheaded one of the finest carillon renovations in modern history with the Royal Eijsbouts bell foundry of Asten in The Netherlands. In addition to conducting a complete overhaul of the carillon's mechanism and keyboard, Eijsbouts replaced all of the clappers and brought the 46 smallest bells back to their foundry in The Netherlands to be retuned before installing them back in our tower.

The carillon bells can be played in three different ways, all of which you will hear this afternoon. Before the concert begins, at approximately 4:45 pm, five of the largest bells ring in a swinging peal. Motors that connect directly to carriages that house the bells cause the bells to swing back and forth, creating a thunderously loud and joyous sound that can be heard more than a mile away. When the bells have come to rest, just after 4:59 pm, an electro-pneumatic mechanism rings the Westminster Chime melody followed by the strike of the five o'clock hour. This automatic mechanism, installed with the bells by Gillett & Johnston in 1932, is capable of ringing nine of the largest bells, and is controlled by a computer in the tower. And finally, at 5 pm the carillonner begins the performance on the carillon keyboard.

High in the tower, the keyboard gives the carillonner complete mechanical control of all 72 bells. The carillon keys connect via wires to clappers that strike the bells from the inside. Because the mechanism is entirely mechanical, the keyboard is touch-sensitive and the performer can produce a full dynamic range, from very soft to very loud, much like a piano.

University Carillonner Joey Brink and his students perform twice daily during the academic year. They offer a distinct and varied program each day, featuring classical transcriptions, contemporary compositions, jazz improvisations, popular arrangements, adaptations of film and TV themes, and dozens of requests of all kinds from our community. Carillon song requests can be made online at rockefeller.uchicago.edu. The University of Chicago Guild of Carillonners, under the leadership of Joey Brink, is one of three music programs offered by Rockefeller Chapel to students who audition for membership, the other two being the organ and choral programs. Fifteen students haunt the tower and ring the bells for all of campus throughout the year—a mix of undergraduates, graduate students, and professional students. Guild members perform weekly during the academic quarters, marking their progress in quarterly programmed recitals. As performers on the most public of instruments, carillonners need separate instruments for practice in order to hone their skills and repertoire without subjecting the entire community to their studies. Brink and the students work daily in the catacombs of Rockefeller on our two modern electronic practice carillons, with the students preparing for the examinations of the Guild of Carillonners in North America.

UNIVERSITY CARILLONNERS

1932–53	Frederick L. Marriott (University organist and carillonner)
1953–60	James R. Lawson
1960–69	Daniel Robins
1969–84	Robert Lodine
1984–2015	Wylie Crawford
2015–present	Joey Brink

CARILLON SPECIFICATIONS

Bell #	Actual Note	Keyboard Note	Weight (pounds)	Diameter (inches)	Weight (tons)	Bell #	Actual Note	Keyboard Note	Weight (pounds)	Diameter (inches)	Weight (tons)
1	C#0	F	36,926	117	18.5	37	D	F#	84		
2	D#	G	25,613	104.5	12.8	38	D#	G	72		
3	E	G#	20,660	99	10.3	39	E	G#	62		
4	F	A	18,577	94	9.3	40	F	A	57		
5	F#	A#	15,736	89	7.9	41	F#	A#	52		
6	G	B	12,621	84	6.3	42	G	B	43		
7	G#	C1	10,973	79.5	5.5	43	G#	C4	39	11.5	
8	A	C#	9,001	75	4.5	44	A	C#	35		
9	A#	D	7,591	71	3.8	45	A#	D	34		
10	B	D#	6,495	67	3.2	46	B	D#	33		
11	C1	E	5,373	63	2.7	47	C4	E	29.5		
12	C#	F	4,759	59.5	2.4	48	C#	F	20.5		
13	D	F#	3,725	56	1.9	49	D	F#	17		
14	D#	G	3,227	53	1.6	50	D#	G	14.25		
15	E	G#	2,689	50	1.3	51	E	G#	13		
16	F	A	2,308.5	47	1.2	52	F	A	13		
17	F#	A#	1,895	44.5	0.9	53	F#	A#	13	7.25	
18	G	B	1,647	42	0.8	54	G	B	12.75		
19	G#	C2	1,513	40.5	0.8	55	G#	C5	12.5		
20	A	C#	1,239.5	38	0.6	56	A	C#	12.5		
21	A#	D	1,008	36	0.5	57	A#	D	12.5		
22	B	D#	914	34	0.5	58	B	D#	12.5		
23	C2	E	723	32	0.4	59	C5	E	12.5		
24	C#	F	629		0.3	60	C#	F	12		
25	D	F#	557		0.3	61	D	F#	12		
26	D#	G	466		0.2	62	D#	G	12		
27	E	G#	380		0.2	63	E	G#	12	6	
28	F	A	350	24.75	0.2	64	F	A	12		
29	F#	A#	322		0.2	65	F#	A#	11.5		
30	G	B	265		0.1	66	G	B	11.5		
31	G#	C3	207		0.1	67	G#	C6	11		
32	A	C#	168		0.1	68	A	C#	11		
33	A#	D	146.5	18.5	0.1	69	A#	D	11		
34	B	D#	133.5		0.1	70	B	D#	10.5		
35	C3	E	119		0.1	71	C6	E	10.5		
36	C#	F	96.5			72	C#	F	10.5	5.25	

LEARNING TO PLAY THE CARILLON

We have a lively carillon studio of fifteen students. We invite all interested students (enrolled full-time in a degree-granting program at the University of Chicago) to join us in the autumn quarter. The prerequisite to carillon studies is competence in reading music in both treble and bass clefs, and at least three years to go in a degree-granting program—enough time to haunt the tower and master the carillon. Interested students

receive seven weeks of lessons with current carillon students, beginning on the practice carillons in the catacombs and culminating in an audition in the tower late in the quarter. Once admitted to the carillon studio, students receive regular instruction from Brink and perform weekly on the carillon in their remaining years at the University.

SUNDAY JULY 23

*Jon Lehrer*

Yale University, now at Vancouver, British Columbia

PROGRAM

1. SOUNDS OF SPAIN

Capricho Arabe Francisco Tarrega (1852–1909)

Flamenco FROM *Serenade no. II for Carillon* Ronald Barnes (1927–97)

2. SONG

Auf dem Wasser Zu Singen Franz Schubert (1797–1828) arr. Arie Abbenes

Musetta's Waltz FROM *La Bohème* Giacomo Puccini (1858–1924) arr. Sally Slade Warner

3. THREE COMPOSITIONS FOR CARILLON

Image NO. 2 (Canada) Emilien Allard (1915–77)

Grave e Recitando FROM *Concerto Grosso I (USA)* Ronald Barnes

Sonatine (France) Stefano Colletti (b. 1973)

4. DANCE

Slavonic Dance NO. II Antonín Dvořák (1841–1904) arr. John Courter

The Waltzing Cat Leroy Anderson (1908–75) arr. G. de Waardt

5. FROM STAGE AND SCREEN

Send in the Clowns FROM *A Little Night Music* Stephen Sondheim (b. 1930) arr. Todd FairWhat is a Youth? FROM *Romeo and Juliet* Nino Rota (1911–79) arr. Anna Maria RevertéThe Rainbow Connection FROM *The Muppet Movie* Paul Williams (b. 1940) and Kenny Ascher

Jon Lehrer began his carillon studies in 2000 at Yale University. Since graduating with his degree in mathematics, he has performed numerous concert tours spanning Europe and North America. Lehrer is a laureate of four international competitions for carillon, most notably the Queen Fabiola International Carillon Competition, where he was also awarded the SABAM prize for the best interpretation of Flemish carillon music. He is the winner of the 2010 International Carillon competition of the Dutch Carillon Guild, and the highest ranked competitor in the International Alexius Julien Competition for Baroque music. He graduated with great distinction from the Belgian Royal Carillon School 'Jef Denyn' where he studied with Eddy Marien, Geert d'Hollander, and Koen Cosaert. He has been a frequent guest artist at the annual North American Carillon Congresses, and has performed the Cast in Bronze theatrical carillon show on the Mobile Millennium Carillon at Renaissance festivals across the US. He currently lives in Vancouver, BC, working as a bioinformatician in cancer research.

PROGRAM NOTES

1. The fruit of a tour Tarrega took to the south of Spain, *Capricho Arabe* recalls the romance of nightfall in Andalucia. With the dominating minor key setting the mood of the piece, Tarrega pays homage to the Moorish influences he encountered in that part of the country, while the middle major key passage, almost playful in contrast with the minor key, is evocative of the beauty of the land, profound and playfully intimate at once. A more contemporary take on the Spanish influence is given in Ronald Barnes' *Flamenco*. Capturing the drama and flair of the Flamenco dance, Barnes juxtaposes a variety of tempos and moods, from fast and flashy to slow and lyrical.
2. Austrian composer Franz Schubert wrote many songs in his short but prolific career. *Auf dem Wasser zu Singen (To Sing on the Water)*, written in 1823, is about reflecting on the passage of time while gently rocking on a boat. *Musetta's Waltz*, also known as *Quando me'n vo* comes from Act 2 of Puccini's *La Bohème*. The character Musetta sings the song to Marcello in order to make him jealous.
3. Emilien Allard's *Image No. 2* is a classic of the Romantic style carillon literature. The piece begins with the barest of themes, a simple rising two-note motif, which he then spins into a grand tableau, bursting into a virtuosic climax and then returning to a reprise of its humble beginnings. In contrast, Ronald Barnes' plaintive second movement of the *Concerto Grosso* is slow and steady, presenting varied voicings on a lyrical theme alternating with a simple reprise. Stephano Colletti's *Sonatine* brings us a taste of French impressionism, with an A-B-A structure that for me is reminiscent of the journey from waking life to sleep, and back into waking life again.
4. *Slavonic Dance No. II*, from a set of dances for piano duo or orchestra, was composed by Antonín Dvořák in 1878. This set of dances is largely credited with bringing about Dvořák's rise to international fame. Leroy Anderson was a twentieth century American composer of short light concert pieces. You may know him through his Christmas classic *Sleigh Ride*. *The Waltzing Cat* is charming, evocative, and whimsical, in true Leroy Anderson style.
5. Stephen Sondheim's *Send In The Clowns* was written for the 1973 musical *A Little Night Music*, and became Sondheim's most popular song after Frank Sinatra recorded it in 1973 and Judy Collins' version charted in 1975 and 1977. *What is a Youth* is the hauntingly beautiful theme from Franco Zeffirelli's 1968 film adaptation of William Shakespeare's *Romeo and Juliet*. Finally, *The Rainbow Connection* is the introductory theme to the Muppet Movie, the story of a simple backwoods frog's journey to Hollywood fame and fortune. The song itself was quite a success too: *The Rainbow Connection* reached no. 25 on the Billboard Hot 100 in November 1979, with the song remaining in the Top 40 for seven weeks. Feel free to sing along!



Justin Kern

SUNDAY JULY 30



Parker Ludwig
Creighton University School of Medicine

PROGRAM

1. Dies irae (Totentanz) John Courter (1941–2010)
2. **FOLK SETTINGS** arr. Milford Myhre
Simple Gifts
Yankee Doodle
Poor Wayfaring Stranger
3. Sarabande Ronald Barnes (1927–97)
4. Song without Words in C minor, OP. 38 NO. 2 Felix Mendelssohn (1809–47)
arr. Bernard Winsemius
5. Aria con Variazoni George Frideric Handel (1685–1759) arr. Milford Myhre
6. Preludio NO. 5 Matthias van den Gheyn (1721–85)
7. **SELECTIONS BY JOHANN SEBASTIAN BACH (1685–1750)**
Sheep May Safely Graze arr. Theophil Rusterholz
Prelude arr. Albert Gerken
Jesu, Joy of Man's Desiring arr. Albert Gerken
8. **TRIPTYCH FOR CARILLON** John Pozdro (1923–2009)
Intermezzo
Variations-Fantasy
Slavic Dance
9. Hallelujah Leonard Cohen (1934–2016)
10. Polyjamitron Neil Thornock (b. 1977)



Parker Ludwig is a carillonneur and organist from Salt Lake City, Utah. He completed his bachelor's degree in music at Brigham Young University in 2016, where he was an associate carillonneur. He is a Carillonneur member of the Guild of Carillonneurs in North America, and played his exam recital at the 2016 GCNA Congress at Yale University.

Ludwig holds a position as guest organist at the Mormon Tabernacle on Temple Square in Salt Lake City, in which capacity he plays recitals on the famed organ. He has participated in numerous competitions, and won first prize at the 2011 Regional Competition for Young Organists sponsored by the American Guild of Organists. He currently resides in Omaha, Nebraska with his wife Lynette, where he is attending the Creighton University School of Medicine.

PROGRAM NOTES

1. The *Dies irae (Totentanz)* is the second movement of the *Gregorian Triptych: Requiem Mass for carillon* by John Courter, published by the GCNA in 1990. The piece is based on the *Dies irae*, one of the most famous Gregorian chant melodies, likely originating in the thirteenth century, and becoming familiar through its use as a sequence in the Catholic Requiem Mass. The setting by Courter presents a series of variations, opening with rhythmic play between triplets and duplets. The second variation places most the notes of the tune on the downbeat with arpeggiating chords following. The third variation pulls back in dynamics, and builds to the entrance of the fourth variation which exhibits an increased tempo and shift of the melody to the pedal with a rapid flow of notes played by the hands. Energy is maintained through a dramatic conclusion.
2. *Simple Gifts* is a Shaker hymn composed in 1848 by Elder Joseph Brackett. It gained popularity after its use by Aaron Copland in the score for *Appalachian Spring*. The tune has been arranged for a wide variety of mediums, and is perhaps among the most recognizable melodies of American origin.

Yankee Doodle is a well-known American song, the early versions of which date back to the Seven Years' War and the American Revolution. The melody is considerably older, thought to date back to folk songs of medieval Europe. It is often sung patriotically today.

Poor Wayfaring Stranger is an American folk and gospel song that likely originated in the early nineteenth century. It is about an individual's journey through life, and the setbacks and opportunities encountered. It has become well known through many arrangements and uses in the media. This plaintive setting matches the character of the lyrics.
3. Ronald Barnes was a notable twentieth century carillonneur, and was a major force in establishing an American approach to carillon music and performance. His *Sarabande* is an original composition, and is well known among the standard carillon repertoire. It is somewhat unique among carillon pieces in that it adopts a highly chordal texture rather than exhibiting a heavy focus on flowing linearity; the melodies intertwined remain vital all the same.
4. Mendelssohn's *Songs without Words* was a series of short lyrical piano pieces composed between 1829 and 1845. Mendelssohn wrote eight complete volumes comprising his contribution to the genre, in addition to some songs not collected in volumes. Bernard Winsemius arranged several of the *Songs without Words* for carillon: op. 38 no. 2 was published in 1988 by the Nederlandse Klokkenspel-Vereniging.
5. The *Aria con Variazioni* for harpsichord is included in the Suite in B flat Major, HWV 434 which comprises three sections: the *Prelude*, the second movement (in sonata form), and the *Aria con Variazioni*. Milford Myhre's arrangement was published by the GCNA in 1968, and includes the Aria along with the first, third, and fifth variations.
6. Matthias van den Gheyn was an eighteenth century Flemish composer well known for his skill as an improviser. He held posts as organist and carillonneur in the town of Leuven until his death in 1785. His eleven preludes are among the most frequently performed carillon works; they beautifully exhibit the unique timbre of the carillon. *Preludio no. 5* is instilled with a driving energy from the beginning through to the end with a nearly continuous stream of sixteenth notes.
7. The beloved melody *Sheep May Safely Graze* comes from the ninth movement of Bach's Cantata 208 which was a secular cantata composed in 1713 for the birthday celebration of Duke Christian of Saxe-Weissenfels. Cantata 208 is the earliest surviving secular cantata written by Bach. The melody has become well known through its many adaptations and arrangements.

The *Prelude* to Bach's *Cello Suite no. 1* is perhaps the most recognizable piece for unaccompanied cello. Bach's skill as a composer is demonstrated in his ability to achieve implied two, three, or four voice contrapuntal and polyphonic music in a single musical line. The arrangement for carillon provides an interesting effect with the steady flow of notes resonating from the bells.

Jesu, Joy of Man's Desiring is from Bach's Cantata 147, originally written for Advent in 1716, and later expanded for the feast of the Visitation in 1723. This arrangement maintains the contrapuntal nature of the music with distinct melodies being played by both the hands and feet.
8. The *Triptych for Carillon* was commissioned by the GCNA in 1989. It consists of three movements of varying moods. The *Intermezzo* expresses a flowing, free feeling with an overarching melodic contour that pushes toward cadential points. The *Variations-Fantasy* is also a freely flowing, expressive piece, but it presents a greater interest in tempo fluctuation, and the directed rhythmic sense bestowed by a triplet motif. The *Slavic Dance* is the fastest of the three movements, and exhibits a highly driven presence with syncopation in the motivic material.
9. *Hallelujah* was written by Canadian singer Leonard Cohen and released in 1984. The song was not initially a hit, but garnered acclaim through the recordings of other singers. It has increased in popularity through its use in the media, such as its feature in the movie *Shrek*. The song served as an anthem for the singer following his death in November 2016.
10. *Polyjamitron* was written by Utah-based composer, Neil Thornock, and was premiered by Parker Ludwig in October 2015 at the BYU Centennial Carillon. The composer writes that "Polyjamitron is about machines, electrons zipping through space, frenzied dances, and too-much-ness."

SUNDAY AUGUST 6


Lynnli Wang

 Yale University, now at Arlington National Cemetery
 Netherlands Carillon

PROGRAM
1. SUMMER PRELUDE

- The Beacon Robert Lopez (b. 1975)
 Dance of the Fireflies FROM Carnival Suite Frank Della Penna (b. 1951)

2. DANCING AND DREAMING

- Dance of the Tower Bells Liesbeth Janssens (b. 1971)
 Daydream Stephen Hall (b. 1991)

3. Chocolat, a Three Movement Sweet for Carillon Alice Gomez (b. 1960)

- Dark Chocolate – Bittersweet Passion
 White Chocolate – Tastefully Impure
 Milk Chocolate – The Elixir of Love

4. TWO CARILLON PIECES

- Lament and Alleluia Alice Gomez
 Summer Song Terry Vaughan (1915–96)

5. Gaudí’s Chimneys John Courter (1941–2010)

- The Undulating Chimneys of Casa Batlló
 The Mushroom Chimneys of Park Güell
 The Geometric Chimneys of Güell Palace

6. MUSIC FOR TWILIGHT

- Twilight for Carillon Stephen Hall
 Frolic FROM *Music for Twilight* Frank Della Penna



Lynnli Wang resides in Washington DC. During the week, she consults for the federal government through Deloitte, but on weekends, she rings bells for the residents of the Nation’s capital. Currently, she performs at Arlington National Cemetery’s Netherlands Carillon. From the balcony of the Netherlands Carillon, guests can look down on the National Mall as they listen to the music of the surrounding bells.

Wang graduated from Yale College in 2016 with a degree in literature and a certificate in education studies. It was at Yale that she began studying carillon. After playing for three years, she passed her Carillonneur Member exam in Denver, CO. Since then, she has played concerts throughout the Northeast, helped co-host a GCNA congress at Yale that included a fifty-piece commission project, and edited a children’s book on carillons titled *Rosie Meets the Carillon* (for sale at our gift shop!). She would like to thank her carillon teacher, Ellen Dickinson, as mentor and friend; Wylie Crawford and Joey Brink for inviting her to play for the audiences in Chicago; and her amazing family, who support her no matter what.

PROGRAM NOTES

- The Beacon* begins with a spritely melody that is then played in canon. The final section of the piece moves into the major key and sounds like a fanfare. This piece was commissioned by the Yale University Guild of Carillonneurs and is composed by Robert Lopez, a songwriter whose most notable works include *The Book of Mormon*, *Avenue Q* and the Oscar winning movie *Frozen*.

Dance of the Fireflies combines minimalistic compositional techniques with a rhythmic popular style. The music fades in and out, reminiscent of lightning bugs darting about the lawn on a summer night. For the past twenty years, Frank Della Penna has been performing as part of Cast in Bronze with his mobile carillon and other instruments, bringing carillon music to people across the United States.
- Dance of the Tower Bells* opens with a cycle of ascending fifths. Its principal themes are both melodic and rhythmic. Liesbeth Janssens' use of intervals and rhythms brings the tower bells to life.

Daydream gives the feeling of drifting in and out of a daydream through its simple, recognizable melodies that loop back on themselves: it is a play on getting lost in the music.
- Alice Gomez is a percussionist from Texas known for her musical wit and variety. She composed *Chocolat* for the 50th anniversary of the Yale Memorial Carillon. This "sweet" is a humorous exploration of different kinds of delicious chocolate, depicted in three styles of musical composition.
- Lament and Alleluia* opens with a lyrical, melancholy melody and transitions into a joyful outburst. The alleluia section imitates the sounds of swinging bells using mixed meter and repeated scale and chord patterns.

An Australian composer, Terry Vaughn composed two pieces for carillon. *Summer Song* depicts a tranquil setting with echoing melodic figures and dynamic ebb and flow.
- Gaudi's Chimneys*, written by John Courter, is a musical illustration of three of the chimneys built by Antoni Gaudí (1852–1926), a famed Catalan architect in Barcelona. This suite, whimsical in nature, was commissioned for the 150th anniversary of Gaudí's birth. One of the notable features of Gaudí's architecture is design of air vents and chimneys. He uses fantastic shapes, materials, and bright colors. This suite attempts to capture one facet of this genius's work.
- Twilight* was written for the performer and captures the last moments of daylight darkening in the deep sky. It replicates the feeling of drifting off to sleep at the end of a long day. This piece won first place in the composition category in the Yale Guild of Carillonneurs' Twilight Concert competition in 2016.

Frolic evokes the whimsy and excitement of a warm summer night. Lively and animated, this piece conjures forth the image of mischievous children stealing just a few more minutes of summer fun before bedtime.



Erinelle Baklum

SUNDAY AUGUST 13

*Roy Kroezen*

City Carillonneur, Centralia, IL

PROGRAM

1. *Ma mère l'Oye Suite* (1908–10) Maurice Ravel (1875–1937)
 Pavane la Belle au bois dormant
 Petit Poucet
 Les entretiens de la Belle et de la Bête
 Le jardin féerique
2. *Chaconne* (1961) Easley Blackwood (b. 1933)
3. *Adagio for Strings* (1938) Samuel Barber (1910–81)
4. *Selections FROM Porgy and Bess* (1934–35) George Gershwin (1898–1937)
 Summertime arr. Gideon Boden
 Bess, You Is My Woman Now arr. Roy Kroezen
 It Ain't Necessarily So arr. Roy Kroezen
5. *Rhapsody in Blue* (1924) George Gershwin, arr. Gideon Boden

Unless otherwise noted, all arrangements have been made by the performer.



Roy Kroezen was born in Enschede, The Netherlands in 1967 and was appointed carillonneur of the Centralia, IL carillon in 2016. He has studied carillon at the Netherlands Carillon School in Amersfoort with Bernard Winsemius and Henk Verhoef, and also in Belgium at the Royal Carillon School 'Jef Denyn' with Geert D'hollander. He studied organ at the Arnhem Conservatory with Cor van Wageningen and Theo Jellema. He holds a master's degree in carillon, a bachelor's degree in organ and a choir conducting degree. In The Netherlands he served as a municipal carillonneur in Zwolle, Hoogeveen, Arnhem, and Huissen, and as organist in Hilversum at the Apostolic Society. He is a carillon teacher and arranger of music for the carillon. In 2002, Kroezen spent nine weeks playing six recitals a day in the Dutch-style family park "Huis ten Bosch" on the island of Kyushu in Japan. In addition, he has played numerous carillon recitals in the United States, Europe, and the island of Curaçao. He has won prizes at several international carillon contests.

PROGRAM NOTES

1. Ravel's *Mother Goose Suite* is written as a piano duet. The dreamy *Pavane* of the Sleeping Beauty is followed by Little Tom Thumb, wandering through the woods and surprised that all the bread crumbs he had strewn along his path were gone. In the conversation between the Beauty and the Beast they each give the other compliments, and as soon as the Beauty says she will marry him, the Beast turns into a handsome prince. In the ballet version of the Mother Goose Suite, the Sleeping Beauty is awakened in the fairy garden by her prince.
2. Daniel Robins, the third University Carillonneur at Rockefeller Chapel (1960–69), was well respected as a technical and virtuosic performer. In his time at Rockefeller, he commissioned several carillon works for the Chapel, often challenging composers to write technically difficult music that only he could play. Of his many commissions, Easley Blackwood's *Chaconne* from 1961 stands out as a milestone in North American carillon music. Easley Blackwood is professor emeritus of music at the University of Chicago, where he has taught since 1958. The *Chaconne* is a set of variations on a theme, first played solo on the bass bells.
3. Samuel Barber arranged the second movement of his String Quartet OP. 11 for string orchestra. Since Arturo Toscanini conducted the première in 1938, *Adagio for Strings* has become one of the iconic American classical music compositions of the twentieth century.
4. American composer George Gershwin derived influence from French composers of the early twentieth century like Maurice Ravel. After reading the novel *Porgy*, written by DuBose Heyward, Gershwin worked together with Heyward and Gershwin's brother Ira on the opera *Porgy and Bess*.
5. *Rhapsody in Blue* for solo piano and jazz orchestra combines elements of classical music with jazz-influenced effects. Composed in 1924, the piece has become one of the most popular American concert works, and established Gershwin as a leading composer of the twentieth century.



Eden Sabala

SUNDAY AUGUST 20

*Linda Dzuris*

University Carillonneur, Clemson University

PROGRAM

1. Fantasy on Sunday School Hymns John Gouwens (b. 1957)
2. A Tribute to Copland John Courter (1941–2010)
3. Austin's Wind Chimes Laura Brackney (b.1992)
4. **SPIRITUALS FOR CARILLON** arr. by Edward Thompson
 - We Shall Overcome
 - Ezekiel Saw the Wheel
 - Sometimes I Feel Like a Motherless Child
 - Deep River
 - Peter, Go Ring Them Bells
5. **MUSIC FOR CONTEMPLATION**
 - Vigil Gary White (b. 1937)
 - Shenshui Lament Linda Dzuris (b. 1970)
 - Maitland Traditional, arr. Lee Cobb
6. Passacaglia Eddy Mariën (b. 1962)
7. Summer Song Terry Vaughan (1915–96)



Linda Dzuris became Clemson's first University carillonneur in 1999 and is a professor of music in the Department of Performing Arts. Additionally, she is a performance instructor of the North American Carillon School, established in 2013 as affiliate and American representative of the Royal Carillon School 'Jef Denyn' in Mechelen, Belgium. She received her bachelor's, master's, and doctoral degrees in organ performance and church music from the University of Michigan. She also studied carillon in Ann Arbor, MI, with additional study at The Netherlands Carillon School in Amersfoort. Dzuris is a former board member and a current adjudicator on the Associate Carillonneur Evaluation Committee for the Guild of Carillonneurs in North America. She has been a featured guest artist in carillon concert series throughout the United States and Europe. Her carillon compositions are published by American Carillon Music Editions and Yale University.

PROGRAM NOTES

1. John Gouwens, carillonneur at the Culver Academy in Indiana, composed a piece based on children's hymn tunes for the dedication of a carillon at the Presbyterian Church in La Porte, where the Sunday School children raised money for the original church bell.
2. *Tribute to Copland* is aptly named as composer John Courter emulates Copland's ability to create a sense of vertical space within his musical lines. The composition is centered around the hymn tune, Holy Manna.
3. According to the composer, *Austin's Wind Chimes* works to recreate the sound environment of outdoor wind chimes while taking advantage of the many idiosyncrasies of the carillon. The piece was premiered on the 78th birthday of the Kniker Carillon, at the University of Texas at Austin.
4. The Fisk Jubilee Singers from Fisk University in Nashville, TN broke racial barriers as they traveled worldwide performing so-called slave songs. Their travels began in 1871 and the group of young men and women became instrumental in preserving this unique American musical tradition of spirituals. New England composer Edward Thompson arranged five of these iconic songs in a set for carillon.
5. These three compositions are grouped together as they represent music for various times of contemplation. One of the composers, Gary White, was named distinguished professor of music at Iowa State University and has won several awards for his original compositions.
6. Eddy Mariën is a faculty member at the Royal Carillon School 'Jef Denyn' in Belgium and carillonneur of the cities of Mechelen, Leuven, Halle, and Meise. Mariën premiered *Passacaglia* at Yale University in celebration of the fiftieth anniversary of the Yale carillon during the 2016 congress of the Guild of Carillonners in North America. A passacaglia is a slow but dignified dance form from Spain with music that features variations over a repeated pattern.
7. During Terry Vaughan's tenure as the first director of the Canberra Theatre Centre in Australia, he regularly heard the 55 bells of the National Carillon located on Aspen Island ring out music across Lake Burley Griffin and through Kings and Commonwealth Parks. Also a freelance composer, Vaughan was moved to write a few pieces for the carillon.



Eden Sabala



ROCKEFELLER MEMORIAL CHAPEL

Elizabeth J.L. Davenport, Dean | Joey Brink, University Carillonneur
5850 S. Woodlawn Ave., Chicago, IL 60637 | rockefeller.uchicago.edu | 773.702.2100