

Rockefeller
Memorial
Chapel

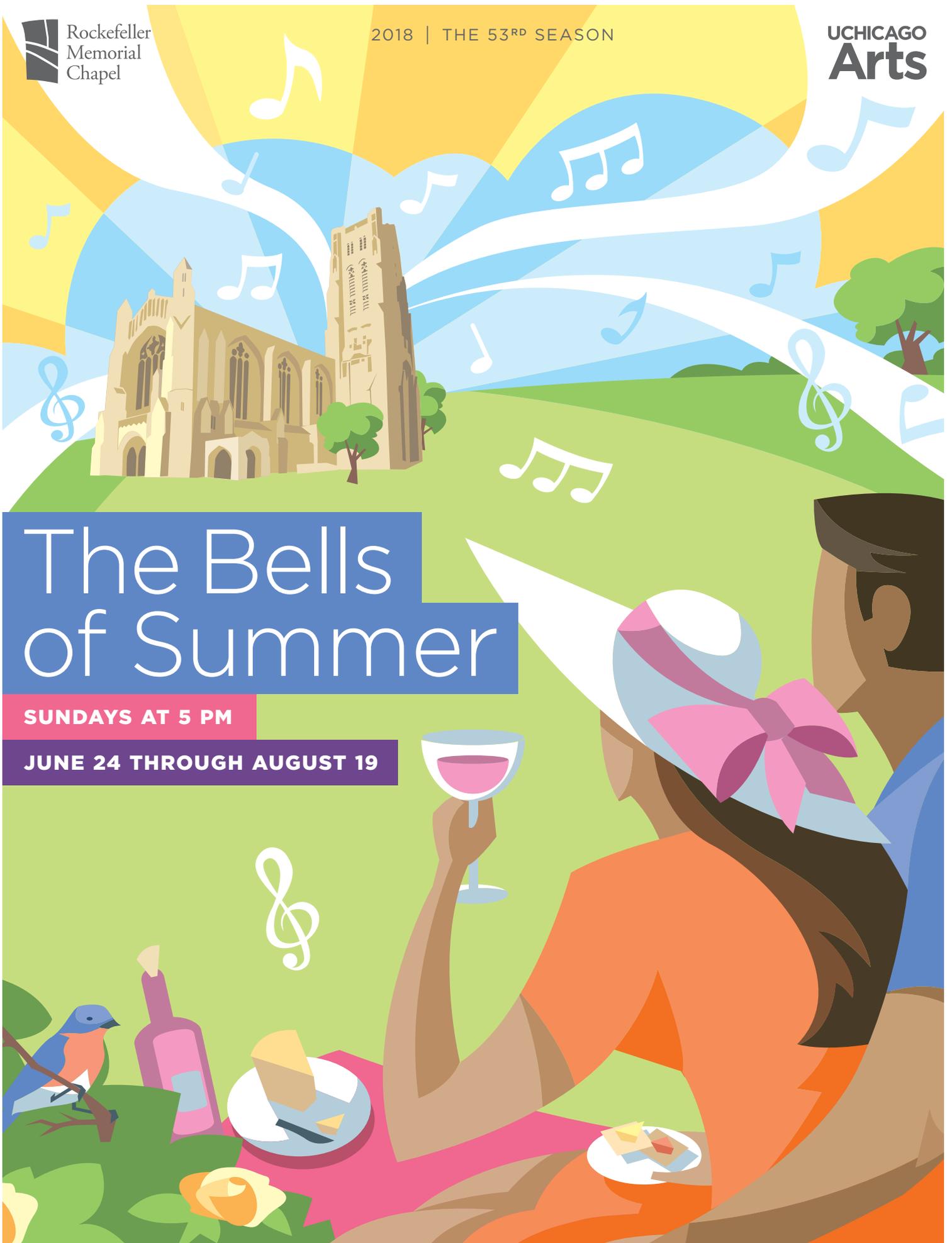
2018 | THE 53RD SEASON

UCHICAGO
Arts

The Bells of Summer

SUNDAYS AT 5 PM

JUNE 24 THROUGH AUGUST 19

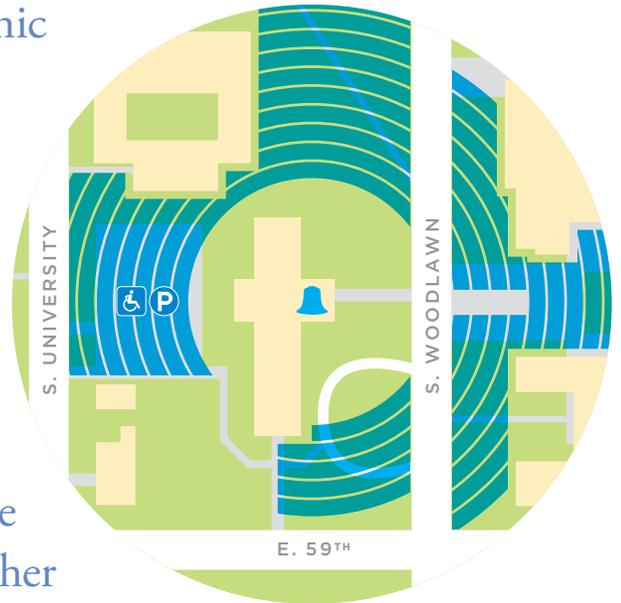


THE BELLS OF SUMMER | THE 53RD SEASON

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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). Another lovely place from which to listen is the Booth School of Business courtyard, on the other side of Woodlawn Avenue.



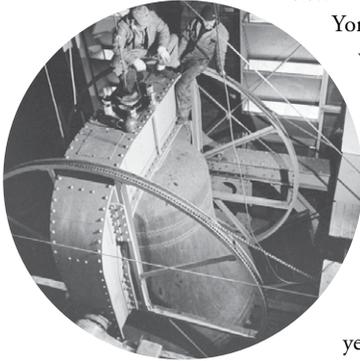
This 53rd season of The Bells of Summer is made possible by your generous and ongoing donations. All proceeds from our gift shop, set up during the concerts at the east entrance to the Chapel, directly benefit the carillon program.

Stay after the concert for a tower tour! Reservations can be made at the gift shop during the concert. The tour departs promptly at 6:05 pm from the gift shop. The tour is limited to 15 people, with a suggested donation of \$5. 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.

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, fifth University carillonneur, 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 lastly, after the striking of the clock, the carillonneur begins the performance on the carillon keyboard.



High in the tower, the keyboard gives the carillonneur 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 Carillonneur 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 for carillon, 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 Carillonneurs, 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. Twenty students haunt the tower and ring the bells for all of campus throughout the year—a mix of undergraduates and graduate 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, carillonneurs 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 Carillonneurs in North America.



UNIVERSITY CARILLONNEURS

October 28, 1928
Rockefeller Chapel dedication

1932–53
Frederick L. Marriott
University organist *and* carillonneur

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	

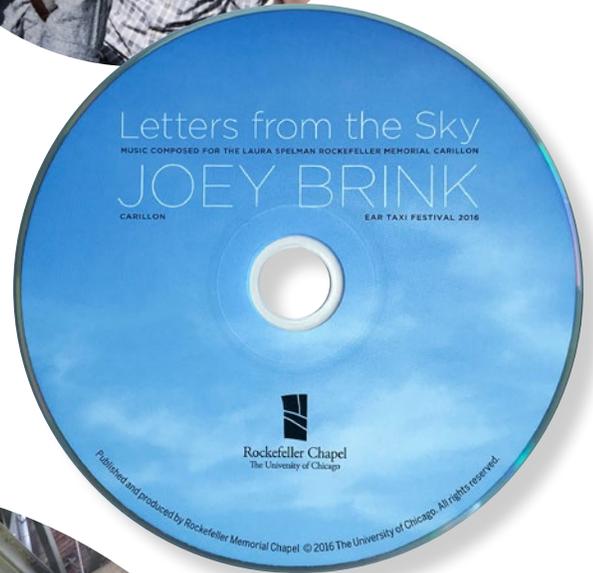
LEARNING TO PLAY THE CARILLON

We have a lively carillon studio of twenty 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 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 Joey Brink and perform weekly on the carillon in their remaining years at the University.

RECORDINGS OF THE CARILLON

Letters from the Sky, released in 2016 and performed by Joey Brink, is Rockefeller Chapel's first solo carillon album. The CD features music composed for the Rockefeller carillon from its inauguration in 1932 to the present, with a passion for new music. Upon Brink's arrival at the University of Chicago in 2015, University Professor Augusta Read Thomas invited him to perform at Ear Taxi Festival the following year. The festival, spearheaded by Thomas and the occasion for which we produced the CD, featured fifty-three world premières, eighty-eight composers, and more than three hundred musicians. On Brink's festival recital program, he premiered the works by Iddo Aharony and Tomás I. Gueglio Saccone, and his own *Letters from the Sky*, that form tracks 12 through 14.

Left: Members of the University of Chicago Guild of Carillonneurs at the top of the tower following the 2016 Guild Spring concert



SUNDAY JUNE 24

SUE BERGREN

MILLENNIUM CARILLON, NAPERVILLE

PROGRAM

1. Choral Partita III “The Harmony of Zion” John R. Knox (b. 1932)
2. Scottish Fantasy John Courter (1941–2010)
3. Nocturne, OP. 9, NO. 2 Frederic Chopin (1810–49) arr. Joey Brink
4. Señor Don Gato Spanish/Mexican Folk Song arr. Lee Cobb
5. Mon cœur s’ouvre à ta voix Camille Saint-Saens (1835–1921) arr. Wesley Arai
6. España Cañi Pascual Marquina (1873–1948) arr. Carlo van Ulft
7. Winter (Noël Nouvelet) FROM *Almanac for Bells* Aaron David Miller (b. 1972)
8. Maria Luisa (Mazurka) Julio S. Sagreras (1879–1942) arr. Mary Jo Disler
9. Barcarolle “June” FROM *The Seasons* Pyotr Tchaikovsky (1840–93) arr. Wesley Arai
10. Toccatina Pietro A. Yon (1886–1943) arr. Scott R. Hummel
11. Land Beyond the Clouds (White Spiritual) Ronald Barnes (1927–97)
12. Vals, OP. 8, NO. 4 Agustín Barrios Mangoré (1885–1944) arr. Mary Jo Disler
13. Le cygne, FROM *Le carnaval des animaux* Camille Saint-Saëns (1835–1921)
arr. Wendell Westcott
14. Colonel Bogey March Frederick J. Ricketts (1881–1945) arr. Richard Giszczak

BIOGRAPHY

Sue Bergren is principal organist at Our Saviour’s Lutheran Church in Naperville, IL. She earned her master’s degree in organ performance from Northern Illinois University after having worked for several years in a non-musical technical environment. She is also a certified carillonneur, and plays regularly on the Naperville Millennium Carillon. She has been a guest recitalist in the International Carillon Festivals at the Rees Memorial Carillon

in Springfield, IL, and at Bok Tower Gardens in Lake Wales, FL, and she has recently played several recitals in Australia. She served on the Guild of Carillonners in North America (GCNA) board of directors for six years and was co-editor of Carillon News for over ten years. Bergren is also the owner of American Carillon Music Editions, a publishing company of carillon music.

PROGRAM NOTES

1. *Choral Partita III "The Harmony of Zion"* is a large-scale set of variations on a melody by William Tans'ur in which the theme and variations appear within a ritornello. Tans'ur, a peripatetic instructor of psalm singing, published metrical psalm tunes in 1735 in a collection called *The Harmony of Zion*.
2. *Scottish Fantasy* is a medley of Scottish folk tunes, *The Reel of Tullochgorum*, *Ca' the Yowes*, *Loch Lomond*, and *The Reel of Cloudenside*. Until his death in 2010, John Courter was carillonneur and professor of music at Berea College in Kentucky.
3. Chopin was around twenty years old when he composed his most famous piece, *Nocturne*, op. 9, no. 2. As the song progresses, the main melody is repeated three times, and each time includes more and more ornamentation, a classic Chopin technique.
4. *Señor Don Gato* is a tale about a cat by the name of Señor Don Gato. While sitting on a high red roof reading a love letter, he unfortunately fell off the roof and later died. When his funeral passed the market square, the strong smell of fish brought him back to life.
5. *Mon cœur s'ouvre à ta voix* is a popular aria from Camille Saint-Saens' opera *Samson and Delilah*, known in English as "Softly awakes my heart." It is sung by Delilah as she attempts to seduce Samson into revealing the secret of his strength.
6. *España Cañi* is a famous Spanish instrumental piece of paso doble music written around 1923. The paso doble is traditionally used as introductory music for a bull fight, and is the music used to usher in the matadors, picadors, horses and bandilleros before the fight begins.
7. Although *Noël Nouvelet* is a hymn tune associated with Christmas ("Sing we now of Christmas") and Easter ("Now the green blade rises"), Aaron David Miller composed this piece with winter in mind. Miller, a renowned concert organist and composer, is director of music and organist at House of Hope Presbyterian Church in St. Paul, MN.
8. *Maria Luisa* is a mazurka originally written for guitar by Julio Sagreras, a renowned guitarist from Buenos Aires.
9. Tchaikovsky's *The Seasons* is a set of twelve short pieces for piano, one composed for each month of the year in the northern hemisphere. *Barcarolle "June"* has been one of the most popular months of the set and is now arranged for orchestra, violin, cello, clarinet, harmonium, guitar, mandolin, and carillon.
10. *Toccatina*, a quick and playful piece was written for organ and intended to be played on a single manual with a single 8-foot flute stop. Pietro Yon was an Italian-born organist who made his career in the United States. He served for a time as an organist at the Vatican and at the Royal Church in Rome before coming to the United States in 1907. He is most famous for this piece, and for his Christmas piece, *Gesù bambino*.
11. Ronald Barnes created original compositions for the carillon based upon existing Appalachian "white spiritual" melodies, so called because they came to America by way of the immigration of anonymous English, Scottish and Irish immigrants who settled in the Appalachian mountain ranges. *Land Beyond the Clouds* paints a picture of eternal rest: "there nothing beautiful can ever fade, but lives for aye eternal."
12. Mangoré, a Paraguayan virtuoso classical guitarist and composer was known as the "Paganini of the guitar." *Vals* was written in the style of a graceful Viennese waltz.
13. *Le cygne* depicts a beautiful swan, gliding without apparent effort across a completely still pond. *Le carnaval des animaux* is a musical suite of fourteen movements where each movement depicts a different animal.
14. *Colonel Bogey March* is a march composed in 1914 by Lieutenant F.J. Ricketts, a British Army bandmaster, published under a pseudonym to disguise that fact that Ricketts had a professional life outside the armed forces. The tune was inspired by a military man and golfer who whistled a two-note phrase (a descending minor third interval) instead of shouting "Fore!" This descending interval begins each line of the melody.

—Sue Bergren



SUNDAY JULY 1

CAROL ANNE TAYLOR

CATHEDRAL SANTUARIO DE GUADALUPE, DALLAS

PROGRAM

1. Highland Dance (2018) Carol Anne Taylor (b. 1966)
2. SELECTIONS FROM *The Spanish Liturgical Year* (2014) arr. Carol Anne Taylor
 - Pescador de Hombres Cesáreo Gabaráin (1936–91)
 - Las Aguas de Siloé Alfredo Morales (1927–2012)
 - Yo Canto Amor (1993) Coralía Busquets
3. SUITE NO. 1 FOR CARILLON
 - Toccata Festevole John Courter (1941–2010)
4. AMERICAN FOLK SONGS
 - Washington March #3 arr. William De Turk
 - Wondrous Love arr. Milford Myhre
 - Land of Rest arr. Ronald Barnes
5. Profil Canadien NO. 2 Emilien Allard (1915–77)
6. FOLK SONGS
 - Slane Sally Slade Warner (1932–2009)
 - Muss I Denn (1960) arr. Milford Myhre (b. 1931)
 - Cielito Lindo (2016) arr. Taylor
7. Mrs. Nordon's Alborada Ronald Barnes (1927–97)
8. COMPOSITIONS TRANSCRIBED FOR CARILLON
 - Thaxted (1998) arr. Sterling Procter
 - Song to the Earth FROM *Mesa Verde Suite* (2005) Sterling Procter (b. 1950)
 - Simple Gifts (1987) arr. Procter
9. Rise and Shine Brothers (1986) arr. Ronald Barnes

BIOGRAPHY

Carol Anne Taylor is director of children's choirs and carillonneur at the Cathedral Shrine of the Virgin of Guadalupe in Dallas, TX. She is also assistant organist/choirmaster and director of children's choirs at St. Thomas Aquinas Catholic Church in Dallas. In addition to her work with children, she has served as associate director of music/accompanist for the Sunday Spanish Mass at St. Patrick Catholic Church, Dallas. While earning her master's in music at the University of North Texas, she was invited by audition into the organ studio

of Madame Marie-Madeleine Duruflé-Chevalier, visiting professor of organ (1992). Taylor serves on the board of directors for Royal School of Church Music America and the Guild of Carillonneurs in North America. As recipient of the 2010 Ronald Barnes Memorial Scholarship, she arranged fifteen hymns in a collection entitled *The Spanish Liturgical Year for Carillon*. An avid runner, she has completed forty marathons including the 2016 Boston, Chicago, and New York City marathons. Taylor resides in Dallas with her husband Sterling Procter.

PROGRAM NOTES

1. This newly composed piece depicts living on the Highland in Dallas surrounded by the rustling leaves of the trees, birds singing, and squirrels dashing from limb to limb.
2. *The Spanish Liturgical Year* is a collection of Spanish songs from the liturgical seasons of the church year. The first and third songs are sung throughout the year and the second song is usually sung during Lent.
3. *Toccata Festevole* is the third movement from John Courter's *Suite No. 1 for Carillon*, commissioned for the dedication of the carillon at Ball State University in Muncie, IN. It features the larger bells of the carillon in the melody, with a lively, rhythmic accompaniment above.
4. Eighteenth-century America produced many marches with various titles for the same piece, and many of these honored George Washington. While the tradition of soldiers playing music while marching into battle had ended soon after the American Civil War, military bands continued to perform marches during ceremonies and other events.
Wondrous Love is a folk hymn, sometimes described as a "white spiritual," from the American South. The tune and text were first published together in the 1854 edition of *The Southern Harmony*.
Land of Rest is an American folk tune with roots in the ballads of northern England and Scotland. It was known throughout the Appalachians; a shape-note version of the tune was published in *The Sacred Harp* (1844) and titled *New Prospect* as the setting for "O land of rest! for thee I sigh."
5. Emilien Allard served as carillonneur of the Peace Tower in Ottawa beginning in 1975, and continued in that position until the year of his death. He received the carillonneur diploma from Beiaardschool te Mechelen, Belgium in 1948. Allard composed over fifty works for carillon and made more than 700 transcriptions.
6. *Slane* is the music of the Irish folk song about Slane Hill where in the year 433 St. Patrick is reputed to have defied the Pagan high king Lóegaire of Tara by lighting candles on Easter Eve. The tune is usually associated with the text "Be thou my vision, O Lord of my heart."
Muss I Denn is a German folk song made popular by Elvis Presley in the 1960s. "Muss i denn zum Stadtele hinaus, und du, mein Schatz, bleibst hier?" (Must I then leave this town, and you my treasure, stay here?)
Cielito Lindo is a popular Mexican song that translates as "Lovely Sweet One." It is known by the words from the refrain, "Ay, ay, ay, ay, canta y no llores" (Sing and don't cry).
7. An alborada is a morning song. This piece was commissioned by Central Christian Church in San Antonio, TX.
8. Originally commissioned as a setting for two violins, cello, organ and SATB chorus, this piece is based upon the famous second theme of Jupiter from Gustav Holst's *The Planets*.
Song to the Earth was originally composed for brass quintet as the second movement of *Mesa Verde Suite*, commissioned by Music in the Mountains Festival in Durango, CO, for the Centennial of Mesa Verde National Park.
Simple Gifts is a Shaker tune deriving from the Shaker movement, which originated during an English revival in 1747. This setting was originally composed as a brass quintet and used as a processional song.
9. *Carillon Prelude on Rise and Shine Brothers* is the first of fourteen preludes included in Barnes' *Carillon Preludes on White Appalachian Spirituals* (1986). "I see a little angel, and he tells me to go. I'll shout salvation as I fly, for the angels bid me to come. Rise and shine brothers, rise and shine, rise and shine! Rise and shine brothers, for the angels bid you to come."

—Carol Anne Taylor



SUNDAY JULY 8

EDDY MARIËN

ROYAL CARILLON SCHOOL, MECHELEN, BELGIUM

PROGRAM

1. PRELUDES

Prelude 3 Mathias Van den Gheyn (1721–85)

Prelude in D minor Jef Denyn (1862–1941)

2. INTIMACY

Intimité (Étude, OP. 10, NO. 3) Frédéric Chopin (1810–49) arr. Jef Rottiers

Love theme from *The Godfather* Nino Rota (1911–79) arr. Jos Lerinckx

3. COMPOSITIONS BY THE PERFORMER

Campana Ragtime Eddy Mariën (b. 1962)

Passacaglia Eddy Mariën

Ode to Constância Eddy Mariën

4. AMERICAN COMPOSERS

Summertime George Gershwin (1898–1937)

I Feel Pretty Leonard Bernstein (1918–90)

5. FROM EASTERN TO WESTERN EUROPE

Gliding Dance of the Maidens Alexander Borodin (1833–87) arr. Jo Haazen

Londonderry Air arr. Sally Slade Warner

6. ROMANTIC MECHELEN CARILLON MUSIC

Fantasia on *Ite missa est* of Easter Piet van den Broek (1916–2008)

Lamento Jef Rottiers (1904–85)

Ballade Jef Rottiers

BIOGRAPHY

Eddy Mariën received his first lessons in piano and carillon from his stepfather Jef Rottiers. He completed his piano studies at the conservatory in Mechelen, Belgium, and studied subsequently at the Royal Carillon School "Jef Denyn", where he now teaches. At the Lemmens Institute in Leuven he obtained his master's degree in music. He has given master classes at Yale University, at the National Palace of Mafra (Portugal) and at the Carillon School of Denmark. He is the city carillonneur of Mechelen, Leuven, and Halle as well as the carillonneur of Meise, where he was the initiator and advisor of the new

carillon. He has been invited to give recitals and lectures in Europe, America, New Zealand, and Australia. He recorded several CDs, including *Romantische Beiaardmuziek*, *Carillon and Guitar*, and *Beiaardmuziek van Jef Rottiers*. He was first prize winner at the international carillon competitions of Nijmegen (1989) and Berlin (1991). Today he is invited regularly as a member of the jury for national and international competitions and exams. As a promoter for combining carillon with other instruments, he was the first to perform with guitar and with vibraphone.

PROGRAM NOTES

1. *Prelude 3* is one of a series of eleven preludes composed by the Louvain carillonneur Mathias Van den Gheyn. *Prelude in D minor* was never written down by Jef Denyn, which is why it is sometimes called the “unwritten prelude.” Jef Denyn started the famous Monday evening concerts in Mechelen, Belgium in 1892, the first carillon summer series. In 1922 he founded the Royal Carillon School in Mechelen.
2. *Intimité* is a part of one of the twenty-seven etudes by Chopin. The title was given because of this etude’s intimate nature. The American composer with Italian roots, Nino Rota, is known for his simple but wonderful film melodies.
3. *Campana Ragtime* is dedicated to the student organization of the Royal Carillon School in Mechelen. *Passacaglia* was written on the occasion of the fiftieth anniversary of the Yale Memorial Carillon, and *Ode to Constância* for the inauguration of the CICCO mobile carillon in this Portuguese village.
4. Both Gershwin and Bernstein combined elements of jazz and classical music. *Summertime* is an excerpt from the opera *Porgy and Bess*, and *I Feel Pretty* is from the musical *West Side Story*.
5. *Gliding Dance of the Maidens* or *Polovtsian Dances* can be heard in the opera *Prince Igor* by the Russian composer Borodin. It is also known as *Stranger in Paradise* in the musical *Kismet*. *Londonderry Air* is a traditional Irish song. Some people know it as *O Danny Boy*, or *My Gentle Harp*.
6. *Ite missa est* are the concluding Latin words addressed to the people in the Mass of the Roman Rite. Van den Broek was one of the former directors of the Royal Carillon School at Mechelen. *Lamento* and *Ballade* were written by composer, carillon teacher, and painter Jef Rottiers, Marien’s late stepfather.

—Eddy Mariën



SUNDAY JULY 15

JOANNA STROZ

FREDERIKSBERG, DENMARK

PROGRAM

1. Variation on *Dies Irae* Joanna J. Stroz (b. 1977) and Francesco Cigna (b. 1981)
2. King Frederik II Suite Leen 't Hart (1920–92)
 - Prelude
 - Intermezzo
3. MY POLISH HEART
 - Waltz for Irena Joanna J. Stroz
 - Drums & Bells Joanna J. Stroz
 - Waltz NO. 2, OP. 69 Frederic Chopin (1810–49) arr. Henk Groeneweg
4. Menuet FROM *Sonate No. 2* Henk Badings (1907–87)
5. AMERICAN DREAM
 - The Star-Spangled Banner arr. Joanna J. Stroz
 - Ballade FROM *Serenade No. 2* Ronald Barnes (1927–97)
 - Angel Eyes Matt Dennis (1914–2002) arr. Francesco Cigna
 - I Love Paris Cole Porter (1981–64) arr. Joanna J. Stroz
6. ELECTRIC VIBES
 - Theme from *The Matrix*. Rob Dougan (b. 1969) arr. Joanna J. Stroz
 - Jóga. Björk (b. 1965) arr. Joanna J. Stroz
 - Teardrop Massive Attack arr. Francesco Cigna
 - Pilgrim MØ (b. 1988) arr. Joanna J. Stroz

BIOGRAPHY

Joanna J. Stroz was born in Cracow, Poland and received her early musical training at the Music Academy of Cracow, graduating in 2003. After moving to Denmark she furthered her musical studies at the soloist class at the Academy of Music and Dramatic Arts in Odense. In 2015 she received her diploma from the Scandinavian Carillon School in Denmark, where she studied carillon performance with Peter Langberg, campanology with Per Razmus Møller and composition and arrangement with Lars Sømod Jensen. Stroz performs widely as a soloist in Europe and Scandinavia. She has performed numerous concert

tours at International Carillon Festivals in Denmark, Norway, The Netherlands, Ireland, and in St. Louis, USA, where she appeared as a guest soloist in the summer of 2017. Stroz made a successful series of carillon performances for the international electronic music festival STRØM. For three consecutive years she headlined the festival with carillon interpretations of electronic and EDM music. With these efforts, she has been shaping a new path for the carillon in Scandinavia. Stroz is carillonneur at Frederiksberg City Hall and in Our Saviour's Church in Copenhagen, Denmark.

PROGRAM NOTES

Joanna J. Stroz is creating music landscapes through original compositions written for the carillon and arrangements of classical, popular and film music. This elegant mixture of styles and Stroz's interpretation shows a new perspective of the carillon.

1. *Variation on Dies Irae* is inspired by a Gregorian hymn from the thirteenth century, used in the Roman liturgy and as part of Mozart's *Requiem*. The hymn is still sung on All Souls' Day. This piece is dedicated to the late Prins Henrik of Denmark, who passed away on February 14, 2018.

2. *Prelude and intermezzo* from *King Frederik IX Suite* was written in memory of the late King Frederik II of Denmark by Dutch composer Leen 't Hart. It was performed and dedicated to Her Majesty Queen Margrethe of Denmark for the inauguration of the carillon, the King Frederik IX's Carillon of Logumkloster on August 19, 1973. The suite is composed in a classical style, with the first measures of the prelude derived from *Prince of Denmark* by Jeremiah Clarke, chosen after consultation with the Danish Royal Family.

3. *Waltz for Irena* is a song from Stroz's album *Drums & Bells*, and is dedicated to her mother Irena Stroz. It is simplistic and naive in its form with a little touch of melancholic Polish folklore.

Drums & Bells is an instrumental composition, as well as the title of Stroz's carillon debut album from 2015. The music was composed and produced in cooperation with jazz guitarist Francesco Cigna. The album incorporates acoustic instruments and electronics into an organic music production that exposes the carillon in a new light.

Frederic Chopin composed *Waltz No. 2, Op. 69* in 1829 at the age of nineteen. The piece is largely melancholic with three different sections and melodies, inspired by Polish folklore dances, such as Oberek and Kujawiak. It is one of several works that the composer hoped would be burnt upon his death.

4. *Sonate No. 2* for carillon was composed by Henk Badings and published in 1954. The *Menuet* is the second movement and is characterized by contemporary harmonies in both classical form and melodic approach.

5. *The Star-Spangled Banner*, with music composed by John Stafford Smith around 1773, and lyrics written by lawyer and poet Francis Scott Key, became a well known American patriotic song, recognized for official use by the United States Navy in 1889. It became the national anthem in 1931.

Ballade from *Serenade No. 2 for Carillon* was composed by Ronald Barnes and published by the Guild of Carillonners in North America in 1983. This serenade is dedicated to Milford Myhre, carillonneur at Bok Tower Gardens at the time, and was commissioned by the American Foundation of Philadelphia for the fiftieth anniversary of the dedication of the Bok Singing Tower and Mountain Lake Sanctuary, Lake Wales, FL, in 1929.

Angel Eyes is a jazz standard composed by American singer and bandleader Matt Dennis in 1946. Several performers, including Dave Brubeck, Ella Fitzgerald, Chet Baker, and Frank Sinatra have recorded the song. The song contains colorful harmonic changes and nostalgic vibes.

I Love Paris is a popular song composed by Cole Porter and published in 1953. The song was featured in the musical *Can-Can* and has become a popular love song. Cole Porter wrote the lyrics and the music for his songs, and he was one of the major songwriters for the Broadway musical stage from the 1920s to 1960s.

6. The theme from *The Matrix, Clubbed to Death* is an instrumental composition from Rob Dougan's album *Furious Angels* released in 1995. It appeared in the 1997 film *Clubbed to Death* and was featured in the soundtrack of *The Matrix* in 1999.

Jóga is a love song by Björk, an Icelandic singer-songwriter. The song was released as the first single on Björk's 1997 album *Homogenic*. It was named after and dedicated to Björk's best friend Jóga Johannsdóttir. Sjón, a poet, and Björk's friend and collaborator, wrote the lyrics. The baroque electronics and classical elements picture homeland landscapes from Björk's childhood.

Teardrop is by *Massive Attack*, a British hip-hop group formed by Andrew Vowles, Robert Del Naja, and Grantley Marshall in 1988 in Bristol. The group has won numerous music awards, including a Brit Award and two MTV Europe Awards and two Q awards. *Teardrop* is from their third album, *Mezzanine*. The song became a UK hit, reaching number ten on the UK Singles Charts.

Pilgrim is a song by Danish songwriter MØ. It was released in March 2013 as the second single from her debut studio album *No Mythologies to Follow* (2014).

—Joanna Stroz



SUNDAY JULY 22

LAURA ELLIS

UNIVERSITY OF FLORIDA

PROGRAM

1. FLIGHT OF FANCY

Capriccio 2 Ronald Barnes (1927–97)

2. PANORAMAS

Landscape John Pozdro (1923–2009)

Landscape II: Ostinato John Pozdro

3. A VISIT TO THE COAST

FROM *Five Dutch Seascapes* Johan Adriaenssen (b. 1950)

III. The Sea Play on the Beach

IV. Light Wandering on the Sea

V. In the Dunes

4. INSPIRATION

Gaudí's Chimneys: Whimsical Dances for Carillon John Courter (1941–2010)

1. The Undulating Chimneys of Casa Batlló

2. The Mushroom Chimneys of Park Güell

3. The Geometric Chimneys of Güell Palace

5. OUR TRAVELS CONTINUE

The Bells of Cuzco Alice Gomez (b. 1960)

Aztlan Alice Gomez

6. REFLECTION

Perfect Day Lou Reed (1942–2013), arr. Sjoerd Tamminga

BIOGRAPHY

Laura Ellis is associate professor of music in the School of Music at the University of Florida where she teaches organ, harpsichord, and carillon. A native of Minnesota, she is a graduate of Luther College (Decorah, IA) and holds her master's degree in music and her DMA in organ performance from the University of Kansas. While in residence at the University of Kansas, she studied carillon with Albert Gerken. Prior to her Florida appointment, Ellis was on the faculties of McMurry University, Abilene, TX, and the University of the

Ozarks, Clarksville, AK. A carillonneur member of the Guild of Carillonners in North America (GCNA), Ellis serves as director of the Music and Publications Committee. In addition to her regular performances on the carillon in Century Tower on the University of Florida campus, she has performed throughout the United States, the Netherlands, Canada, and Australia. She has also provided solo recitals for the International Carillon Festival (Springfield, IL) and the annual congress of the GCNA.

PROGRAM NOTES

1. The term *capriccio* may be used to describe artwork representing a fantasy or a mixture of real or imaginary features. This aptly titled work by Ronald Barnes begins with a melody reminiscent of a delicate music box. The serenity is interrupted by abrupt calls to attention followed by improvisatory solo lines. This flight of fancy opens our musical travelogue.
2. John Pozdro stands at the forefront of North American carillon composition and was a theory professor at the University of Kansas for over twenty-five years. Introduced to the carillon by the University of Kansas' renowned carillonneur Bert Gerken, Pozdro penned these landmark pieces exploring the harmonic capabilities of the carillon. *Landscape* (written in 1953) was premiered by Ronald Barnes and *Landscape II* (1969) was premiered by and dedicated to Gerken.
3. The carillon traces its roots to the Low Countries of Belgium and the Netherlands, and so it is fitting that our musical travelogue begins with *Dutch Seascapes*. The first portrait illustrates waves rolling toward the beach; these waves build in intensity, break and return to gentle calm. Our next miniature follows a narrow patch of light as it wanders over the endless waters; the sun brightens as the movement intensifies. However, a cloud soon obstructs the rays of sunshine and the movement softly concludes. The final movement of this set illustrates a pleasant beach party replete with a sentimental song.
4. Catalan architect Antonio Gaudí (1853–1926) is well known for his fanciful and ornate edifices found throughout Barcelona. Courter provides tuneful vignettes that depict the whimsical chimneys gracing the skyline.
5. San Antonio composer Alice Gomez has over twenty carillon works to her credit and her background as a percussionist creates a unique tonal landscape. *The Bells of Cuzco* offers a vision of worshippers as they approach an imaginary cathedral in southern Peru. *Aztlan* is a colorful work based on the myth of the Aztec ancestral home.
6. Our fanciful journey concludes and, yes, it has been a *Perfect Day*. Written by Lou Reed in 1972, the song opens with its verse, written with a progression of triads in descending perfect fifths. The work then moves to the chorus in the parallel major.

—Laura Ellis



SUNDAY JULY 29

MARGARET PAN

BOSTON

PROGRAM

1. Variations on *Willson's Wilde* Ronald Barnes (1927–97)
2. TWO HYMN TUNES
 - Chartres Roy Hamlin Johnson (b. 1929)
 - Rise and Shine Brothers Ronald Barnes
3. Sonatine Stefano Colletti (b. 1970)
4. TWO FOLK TUNES
 - Londonderry Air Irish, arr. Sally Slade Warner
 - Le Roi des Amoureux Canadian, arr. Emilien Allard (1915–76)
5. Ciacona Geert D'hollander (b. 1965)
6. SHOW TUNES
 - Send in the Clowns Stephen Sondheim (b. 1930) arr. Todd Fair
 - Tonari no Totoro Joe Hisaishi (b. 1950) arr. Brian Tang
7. Ballade Jef Rottiers (1904–85)

BIOGRAPHY

Margaret Pan began studying carillon in 2007 with Robin Austin at Princeton University and passed the carillonneur's exam of the Guild of Carillonneurs in North America (GCNA) in 2008. She graduated from the Royal Carillon School in Mechelen, Belgium in 2012 as a student of Eddy Marien, Koen Cosaert, and Erik Vandervoort, and spent the autumn of 2015 as carillon fellow with Geert D'hollander at Bok Tower Gardens in Lake Wales, FL. Pan is currently a freelance carillonneur in the Boston area, and she is happy to be able to practice and play regularly at Cohasset and Norwood. She has given

recitals across North America, Belgium, and the Netherlands, including at the International Carillon Festival in Springfield, IL, and the 2014 GCNA congress in Denver, CO. She won first and second prizes respectively at international carillon competitions in Springfield, IL (2017) and Groningen, The Netherlands (2012). She also serves as juror on the GCNA exam committee. Pan holds physics and astrophysics degrees from MIT and Caltech and is currently back at MIT doing research on planetary dynamics and planet formation in our and other solar systems.

PROGRAM NOTES

1. As carillonneur of the University of Kansas, Washington National Cathedral, and UC Berkeley, and as an extremely popular carillon composer, Ronald Barnes helped define a distinctive North American carillon playing style and repertoire. His eight variations on the Elizabethan lute tune *Willson's Wilde* (also called *Wolsey's Wilde*) build on and make references to one another as they move further and further from the original theme. Of several suites of variations Barnes wrote for carillon, this set is the most harmonically adventurous; it includes some of the few examples of polytonality in Barnes' music.

2. *Chartres* is a fifteenth century French melody, but perhaps better known on this continent as the tune to the Epiphany hymn *Saw you never in the twilight*. In this setting it is given a modern sound through an accompaniment based on octatonic scales (eight-note scales of alternating whole and half steps), a device for which Roy Hamlin Johnson, emeritus professor of music at the University of Maryland, is well known.

Barnes' setting of *Rise and Shine Brothers* is part of a collection of 14 *Preludes on Appalachian White Spirituals* based on tunes from nineteenth century hymnbooks. However, most of the melodies are known in different regions of the USA under several different names: *Rise and Shine* is quite similar to "Drinking at the Fountain."

3. Stefano Colletti is city carillonneur of Douai, France and director of the French carillon school. He played the carillon of Bergues for the movie *Bienvenue chez les Ch'tis*. He wrote the impressionistic *Sonatine* for the carillon of Bok Tower Gardens in Lake Wales, FL. It has an ABA form with beginning and ending sections that feature prominent arpeggios and a middle section that recalls the second movement of Ravel's G major piano concerto.

4. Sally Slade Warner's many arrangements of hymns, folk tunes, and popular songs remain staples of the North American carillon literature; this setting of *Londonderry Air (O Danny Boy)* is a favorite.

Emilien Allard was longtime carillonneur of the Oratoire-St. Joseph in Montreal and, for one year, Dominion Carillonneur of Canada, but today he is best known for his settings of Canadian folk songs and his distinctive impressionistic carillon compositions. This setting of *Le Rois des Amoureux*, part of a set of *Commentaires folkloriques*, is more a fantasia than a simple statement of the tune with accompaniment.

5. Geert D'hollander, known for his skill both as carillon player and composer, is carillonneur of Bok Tower Gardens in Lake Wales, FL. His *Ciacona* is an unusual mixture of old and new. The general form, variations in contrasting tempi and moods on a recurring bass line theme, dates back to medieval and Renaissance times, but this *ciacona* is based on a very modern theme, which is stated without accompaniment to begin the piece.



6. *Send in the Clowns* was written for the 1973 musical *A Little Night Music* and specifically for Glynnis Johns, who sang the lead female role at its Broadway debut. It was more widely popularized a few years later on albums by Frank Sinatra and by Judy Collins.

Tonari no Totoro (My Neighbor Totoro) is the final theme song for the 1988 animated movie of the same name directed by Hayao Miyazaki and produced by Studio Ghibli. In the movie, a *totoro* is a friendly round furry creature with a fondness for umbrellas.

7. Jef Rottiers was carillonneur of Meise, Belgium and professor at the Mechelen Carillon School as well as a composer and painter. His *Ballade*, a theatrical fantasia with episodes ranging in affect from implacable to sweetly lyrical, is characteristic of the Flemish romantic style.

—Margaret Pan



SUNDAY AUGUST 5

BOB VAN DER LINDE

ZWOLLE, THE NETHERLANDS

PROGRAM

1. *La Clemenza di Tito* (1791) Wolfgang Amadeus Mozart (1756–91)
arr. Bob van der Linde
Overture
Aria: *S'altro che lacrime*
Aria: *Ah, perdona al primo affetto*
2. *Cello concerto in A major* (1753) Carl Philipp Emanuel Bach (1714–88)
arr. Bob van der Linde
Allegro assai
3. *La Forqueray* (1756) Jacques Duphly (1715–89) arr. Bob van der Linde
4. SONGS FROM 1918
Oh! How I hate to get up in the morning Irving Berlin (1888–1989)
Till we meet again Richard A. Whiting (1891–1938)
Dear little boy of mine Ernest Ball (1878–1927)
5. *Prelude, Fantasie and Rondeau* (1957) Wim Franken (1922–2012)
6. *Deuxieme arabesque* (1890/91) Claude Debussy (1862–1918), arr. Bernard Winsemius
7. *Toccata* (1969) Kors Monster (1918–78)

BIOGRAPHY

Bob van der Linde (b. 1995) received his first organ lessons from Roy Kroezen in Zwolle. He completed his bachelor of arts degree in carillon, organ and church music in 2017 and is currently pursuing his masters for organ and church music at the HKU University of the Arts in Utrecht, and carillon at the Netherlands Carillon School in Amersfoort. He has won prizes in carillon competitions in Goes, Breda and Springfield, IL. Linde is organist and conductor at the Old Catholic Church in Hilversum, the Anglican Church in Zwolle, and as of January 2018, he will be city carillonneur of Arnhem.

PROGRAM NOTES

1. The concert opens with the festive overture and two arias from Mozart's last opera, *La Clemenza di Tito*. The overture is written in sonata form, and the first theme is recognizable by its proud octave runs (orchestrated in the violin parts) from top to bottom in a sequential manner. The second theme (orchestrated in the horn and wind parts) is more inward, and modest of nature.
After the festive overture comes *S'altro che lacrime*, an aria from the end of the opera. It is Mozart at his best, setting an atmosphere of mixed feelings and doubt into the music. In just two minutes it differs from a calm friendly opening with sweet harmonies, to troubled repeated sentences with diminished harmonies.
2. This final movement of C.P.E. Bach's *Cello Concerto in A major* propels itself with an energetic, pulsing ritornello that occasionally pulls up short for a couple of bars, and solo passages that initially emphasize the theme's more cantabile elements. The music is thriving, capricious and explosive at times, while just a moment later it is calm and courteous.
3. *La Forqueray* by Duphly is named after the composer and viola da gamba player Antoine Forqueray. The piece is written in rondeau form; three very different verses alternate around the wonderfully melodic and harmonic refrain. The music lies predominantly in the bass clef, appropriately reflecting Forqueray's own instrument.
4. These songs from 1918 were written just as the First World War came to an end, one hundred years ago. Berlin, Irving, and Ball were exemplary singer/songwriters of their time.
5. *Prelude, Fantasie and Rondeau* is composed by Dutch carillonneur and composer Wim Franken. The fantasy has two themes, two Dutch folksongs: *Daar was een sneeuwwit vogeltje* and *Heer Jezus heeft een hofke*. By using rhythmical changes and alternating between 'heavy beats' and 'light beats,' Franken creates exciting moments of tension and rest. The final *Rondeau* is written in 6/8 time and starts off with a happy theme in F major. The verses are contrasting in minor, more cautious in nature, and harmonically a bit far off. Towards the end of the piece he combines the happy refrains with the harmonization of the verses.
6. 2018 marks the hundredth anniversary of Debussy's death. His *Deuxieme arabesque* is very lively in tempo. The opening section starts with left hand chords and right hand written out trills. The middle part is calmer and comes with a 'singing' melody. The piece makes several transpositions and explores the full range of the instrument.
7. *Toccata* is composed for the carillon of Dordrecht by Kors Monster. After a grand opening comes a calm and introverted melody, with the tower singing softly and slowly. A variety of quickly changing themes and motives follows, all with a completely different tempo, dynamic and character.

— Bob van der Linde



SUNDAY AUGUST 12

STEVEN KARP

UNIVERSITY OF MICHIGAN

PROGRAM

1. FROM *Children's Corner* Claude Debussy (1862–1918) arr. Roy Kroezen
 1. Doctor Gradus ad Parnassum
 4. The Snow is Dancing
2. Triptych Ennis Fruhauf (b. 1944)
 1. Grave
 2. Andante
 3. Allegro
3. Beauty and the Beast Alan Menken (b. 1949)
4. *O, Toi Belle Hirondelle (O, You Beautiful Swallow)* Emilien Allard (1915–76)
5. Jumper Ralley Paul Takahashi (b. 1967)
6. Peeling Fire Libby Larsen (b. 1950)
7. Sonata in B minor, K. 87 Domenico Scarlatti (1685–1757) arr. Ronald Barnes
8. The Old Woman at the Well Jeff Davis (b. 1944)
9. Elegy Roy Hamlin Johnson (b. 1929)
10. Hallelujah Leonard Cohen (1934–2016)
11. Processional Ronald Barnes (1927–97)

BIOGRAPHY

Steven Karp is postdoctoral assistant professor of mathematics at the University of Michigan in Ann Arbor, where he also enjoys the use of the University's two carillons. He obtained his PhD in mathematics from the University of California, Berkeley in 2017, where he studied carillon with Jeff Davis. He has a BMath from the University of Waterloo and an Ma.S.T. from the University of Cambridge. Karp became a carillonneur member of the Guild of Carillonneurs in North America in 2017, and will play recitals this summer in Ottawa, Toronto, and Chicago. He is a native of Vancouver, British Columbia.

PROGRAM NOTES

1. The French composer Claude Debussy wrote *Children's Corner* in 1908, in honor of his three year old daughter Claude-Emma. The suite consists of six pieces for solo piano, which were arranged for carillon by Roy Kroezen, city carillonneur of Centralia. The title of *Doctor Gradus ad Parnassum* is a reference to Muzio Clementi's *Gradus ad Parnassum* (Latin for "Steps to Parnassus"), a collection of piano exercises. The title of *The Snow is Dancing* describes it well.
2. Ennis Fruhauf is a composer and musician residing in California. He studied carillon at the University of Michigan under Percival Price, to whom *Triptych* is dedicated. A triptych is a carving or picture on three panels, usually hinged together to form an altarpiece.
3. The American film and musical composer Alan Menken wrote the *Beauty and the Beast* score for the 1991 Disney film. The title song was performed in the film by Angela Lansbury, and released as a hit single sung by Peabo Bryson and Céline Dion.
4. Emilien Allard was carillonneur of Saint Joseph's Oratory in Montreal from 1955 to 1975, and Dominion Carillonneur of Canada from 1975 to 1976. *O, Toi Belle Hironnelle* is based on a folk song by Québécois singer Jacques Labrecque. The stylistic indication is "con tenerozza" (with tenderness).
5. Paul Takahashi is a musician and artist residing in Belgium. He composed *Jumper Ralley* (a Romanian dance for carillon) in 2004. Strong rhythms in 7/8 time give the piece a sense of lurching movement. The stylistic indication is "swingend en vrolijk" (swinging and cheerful).
6. Libby Larsen is a decorated American classical composer. *Pealing Fire*, her only composition for carillon, was commissioned by the Guild of Carillonneurs in North America in 2004. Larsen makes creative use of the carillon to evoke the motion and visual sensation of ringing bells. One of the more exuberant passages is indicated "Wild Tintinnabulation!"
7. Domenico Scarlatti was an Italian baroque composer who wrote over 500 piano sonatas. The *Sonata in B minor* was arranged by Ronald Barnes. It is a somber piece displaying Scarlatti's facility for counterpoint.
8. Jeff Davis is a composer and, since 2000, University carillonneur at the University of California, Berkeley. He studied the carillon under Ronald Barnes. A note in the score of *The Old Woman at the Well* reads, "Based on two American Fiddle Tunes: The Old Woman at the Well, and The Old Two-Step."
9. Roy Hamlin Johnson is professor emeritus of piano at the University of Maryland, and a celebrated carillon composer. *Elegy* was commissioned by University of Michigan carillonneur Margo Halsted in 1991, in memory of Leen 't Hart. The piece is structured around a ten-beat melody, which is passed between the voices, before appearing in all three voices simultaneously dilated in the ratio 1:2:4. The piece culminates in chords moving down to the bottom of the range of the carillon, marked *ffffz*.
10. Leonard Cohen was a Canadian musician and writer. Cohen drafted approximately eighty verses for the song *Hallelujah*, and sang different versions in various live performances. He released his final album, *You Want It Darker*, three weeks before his death in 2016.
11. The carillonneur and composer Ronald Barnes had a profound influence on American carillon music in the twentieth century. *Processional* is the fourth movement of his *Serenade No. 1*. A note in the score reads, "The 'Processional' (NO. IV.) is subtitled 'Mystery March' because that, to me, is exactly what it is. It is the only part of this 'Serenade' which is not entirely my invention. It was somewhat poorly arranged for carillon by one of my students at Kansas University in 1952 and he asked me for suggestions which might improve his effort. Oddly enough, he could not remember the name of the piece o[r] the composer . . . after considerable reworking, I have given the mysterious piece a new name and identity and included it in the 'Serenade.'"

—Steven Karp



SUNDAY AUGUST 19

JOEY BRINK

UNIVERSITY OF CHICAGO

PROGRAM

1. DAYDREAMS

Reverie (2015) Joey Brink (b. 1988)

Dreaming FROM *Ludus Modalis* (2012) Geert D'hollander (b. 1965)

In Dreams FROM *Lord of the Rings* Howard Shore (b. 1946)

2. MUSETTA & MATILDA

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

Anzac Echoes (with hints of *Waltzing Matilda*) Geert D'hollander

3. ELECTROACOUSTIC

Tempo di Mare (1993) Ad Wammes (b. 1953)

4. DISNEY

Prelude & Belle FROM *Beauty and the Beast* Alan Menken (b. 1949)

I Won't Say I'm in Love FROM *Hercules* Alan Menken

Colors of the Wind FROM *Pocahontas* Alan Menken

5. NIGHT MUSIC

Notturmo Ottorino Respighi (1879–1936) arr. Brian Tang

Lullaby FROM *Kaleidoscope* (2015) Joey Brink

Strangers in the Night Bert Kaempfert (1923–80)

City of Stars FROM *La La Land* Justin Hurwitz (b. 1985)

BIOGRAPHY

Joey Brink is the sixth University carillonneur at the University of Chicago, where he performs on the 72 bell Rockefeller Memorial Carillon and directs a carillon studio of twenty students. He serves on the board of the Guild of Carillonners in North America and co-chairs the Johan Franco composition committee to promote new works for carillon.

Brink began his carillon studies at Yale University with Ellen Dickinson in 2007; graduated with greatest distinction from the Royal Carillon School in Mechelen, Belgium in 2012; and studied further with Geert D'hollander at Bok Tower Gardens in 2015. He received first prize at the International Queen Fabiola Carillon Competition in Mechelen in 2014, and has toured North America and Europe extensively as a performer. Brink is regularly a recitalist at congresses of the Guild of Carillonners in North America and the World Carillon

Federation, most recently as a soloist with the Barcelona Municipal Symphonic Band in June 2017. He performed the inaugural recital at Salisbury University in September 2017. He released his first album, *Letters from the Sky*, alongside his performance at Chicago's Ear Taxi Festival, in October 2016.

Brink is an award-winning composer for carillon, and works with graduate composition students in the University of Chicago's Department of Music, under the direction of Augusta Read Thomas, introducing them to the art of composing for the bells. He is additionally interested in the design of practice carillons, and has published and presented on his work to improve the functionality and affordability of practice instruments. He and his partner, Vera Wünsche Brink, perform duet carillon recitals, and are avid outdoor enthusiasts, spending their free time camping, hiking, and canyoneering.

PROGRAM NOTES

1. *Reverie* gives the feeling of drifting off into a peaceful dream. With a love for the outdoors, I often turn to nature for inspiration when writing music. *Reverie* expresses the feeling I have while sitting in a meadow of wildflowers as the sound of birds and rustling leaves play out in the wind. The piece is commissioned and published by Yale University.

Geert D'hollander's *Ludus Modalis* is a suite of ten short compositions, or studies, for students, though not necessarily very easy to play. At the time of writing, I was studying composition and performance with D'hollander at the carillon school in Mechelen, and I would hear him try out some different ideas for the suite while we were up in the tower together. But it wasn't until last year, when D'hollander performed *Dreaming* on a mobile carillon inside la Sagrada Familia in Barcelona, that I fell in love with this piece. *Dreaming* is composed "in Ravel style," with a wistful tenor melody and syncopated rolled chords in the treble.

In Dreams by Howard Shore, from *The Lord of the Rings* is a variation on Frodo's theme, which is a hymn-like variation on the Shire theme, and features a snippet of the Fellowship theme as the bridge of the song. It was originally the main end-credits song, a direct continuation of the Breaking of the Fellowship piece, which features the Hymn variant as well.

2. *Musetta's Waltz*, also known as *Quando me'n vo* comes from Act 2 of Puccini's *La Bohème*. The opera is a standard of Italian opera repertoire; it received its premier in Italy in 1896 and one year later made its US debut in Los Angeles. The character Musetta sings the song to Marcello in order to make him jealous.

Anzac Echoes was commissioned by the University of Sydney for the Anzac Centenary (April 25, 2015) and is a commemoration for the staff and students of the University of Sydney who died in the First World War. Throughout *Anzac Echoes*, D'hollander weaves together hints of *The Last Post*, *Advance Australia Fair*, and *Waltzing Matilda*. The piece is dedicated to University of Sydney carillonneur Amy Johansen.

3. *Tempo di Mare* by Ad Wammes consists of three movements that transition into each other. In the first part, rhythmic shifts cause an acceleration that, after a sudden delay, emerges into the second movement with a calm and undulating movement. After a gradually acceleration the piece evolves into the virtuoso third movement that ends with calming sounds of the sea. This electroacoustic composition call for the playback of a pre-recorded drum track via four massive speakers situated amongst the bells in the tower.

4. I confess that Disney songs are my favorite songs to play on the carillon. Sometimes I will work them cleverly into a section title like *Wind and Sky* to combine music from *Pocahontas* with contemporary carillon music. But then I can usually only work in one or two Disney songs. For a set of three, I might as well admit to what I'm playing and title this section appropriately. Unless somebody stops me, it won't be long before one of the Bells of Summer concerts is an entire program of Disney.

5. Brian Tang's arrangement of *Notturmo* won first prize in the arrangement category at the Yale University Music for Twilight contest in 2016. *Notturmo*, Italian for *Nocturne*, was originally written for piano by Italian violinist and composer Ottorino Respighi.

Lullaby is one of eight movements from the suite *Kaleidoscope*, commissioned by Yale University for the fiftieth anniversary of the Yale carillon in 2016. The suite is dedicated to my sister Meg Brink, who was studying carillon at Yale at the time.

Strangers in the Night is a favorite standard of mine. The song was made famous in 1966 by Frank Sinatra, and became the title song for Sinatra's album of the same name.

City of Stars, from the 2016 romantic musical comedy *La La Land* by Damian Chazelle, won numerous awards that year, including "Best Original Song" at the Academy Awards and Golden Globes. Composer Justin Hurwitz describes the song as both melancholy and hopeful, alternating between cadencing in major and minor, reflecting that there are both great moments in life, and less great moments in life.

—Joey Brink



BELL JAZZ!

Joey Brink will play the carillon for the **Hyde Park Jazz Festival** on Sunday September 30, joined by trombonist Riley Leitch for a second performance of Geert D'hollander's *Introduction and Aria*, premiered at the Rockefeller Carillon New Music Festival earlier this year.



ROCKEFELLER MEMORIAL CHAPEL

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