The contemporary carillon owes its origin to bell towers that functioned in medieval times as primary means of communication to the inhabitants of the cities in which they were located. The ringing of bells signaled not only the time of day but also the start of civic and spiritual events: a call to prayer, the arrival of visitors, a warning such as the outbreak of a fire. From the beginning of the sixteenth century, bellringers in Flanders and neighboring areas (today Belgium and The Netherlands) began to add the playing of melodies, using a baton keyboard, and thus the carillon that we know today was born.

In the early twentieth century, as technical keyboard innovations began to allow for the expression of touch, the carillon started developing as a concert instrument. Today’s carillonneurs perform all kinds of music on the bells, to the delight of listeners: classical arrangements, jazz standards, pop tunes, folk songs, film music, and original compositions.

And now we are heralding a new era during which music is being written especially for the carillon, and prolifically. Every piece of carillon music played at this weekend festival here at Rockefeller Chapel has been written in the twenty-first century, some 95% of it within the past five years, representing an extraordinary outpouring of new music for bells. Rockefeller Chapel regularly commissions the composition of new music—choral, organ, or carillon—and University carillonneur Joey Brink works with composers both here at the University of Chicago and worldwide to add to the rapidly flowing stream of new carillon repertoire. This weekend, we hear sixteen world premieres performed, including six works commissioned by Rockefeller Chapel for the festival, six invited from new composers at the University of Chicago (including graduate students in music composition), and four commissioned or invited by the festival’s guest performers.

A number of the compositions on this weekend’s program are labeled *electroacoustic*, calling for the use of electronics or amplified instruments alongside the bells. There are four massive speakers situated amongst the bells that are used both to amplify other instruments and to add electronic sounds, whether prerecorded or processed live. The speakers are not used to amplify the bells, and are not used at all on any piece that is not labeled electroacoustic.
FRIDAY MAY 25, 2018

5 PM | CARILLON NEW MUSIC FESTIVAL | RECITAL I

University of Chicago
Guild of Carillonneurs

World première
Joshua Kaufman CARILLON

When Leaves Kiss the Ground (2016) ........ Lennart Siebers (b. 1988)
Chicago première
Michael Sloyan CARILLON

Nocturne (2016) ................................. Frank Steijns (b. 1970)
Chicago première
Xibai (Sylvia) Wang CARILLON

Moonfire (2016) ................................. Jessica Wells (b. 1974)
North American première
Elsa Mundt ELECTROACOUSTIC

5:30 PM | RECEPTION

We gather in the tent where refreshments are served. From 5:45 pm, remarks are made, including an introduction by Augusta Read Thomas to Ripple Effects, which is played at 6 pm. At 6:15 pm, the swinging peal of the five largest bells begins, followed at 6:30 pm by a showcase recital by the weekend’s four lead performers, Joey Brink, Ellen Dickinson, Frans Haagen, and Tiffany Ng. Refreshments continue to be offered through the end of the evening.

6 PM | RIPPLE EFFECTS

Ripple Effects (2018) ....................... Augusta Read Thomas (b. 1964)
World première
Joey Brink, Frans Haagen, Ellen Dickinson, Tiffany Ng

WITH Elsa Mundt, Xibai (Sylvia) Wang, Joshua Kaufman, Michael Sloyan, Shu Zhang, John Tienken, Michael Petruzzelli, Vera Wünsche Brink, and others
CARILLON

Note: Please remain quiet until the final chord is no longer audible. This might take as long as a full minute.

6:15 PM | SWINGING PEAL OF THE CARILLON

6:30 PM | CARILLON NEW MUSIC FESTIVAL | RECITAL II

Joey Brink, Tiffany Ng, Frans Haagen, Ellen Dickinson

INTRODUCTION & ARIA (2018) ................. Geert D’hollander (b. 1965)
World première
Joey Brink CARILLON
Riley Leitch TROMBONE

Moonflower Faeries (2016) .................... Joey Brink (b. 1988)
Joey Brink CARILLON

written for Tiffany Ng / Chicago première
Tiffany Ng CARILLON

The Seer (2017) ................................. Laura Steenberge (b. 1982)
Tiffany Ng CARILLON

Faro (2018) ................................. Maria Kaoutzani (b. 1993)
World première
Frans Haagen CARILLON

Tatata (2006) ................................. Jacob ter Veldhuis (b. 1952)
Frans Haagen ELECTROACOUSTIC

Invocation (2016) ............................ Joey Brink
World première
Ellen Dickinson CARILLON

Pluie (2018) ................................. Alison Yun-Fei Jiang (b. 1992)
World première
Ellen Dickinson CARILLON

7:30 PM | RECEPTION, CONTINUED
SATURDAY MAY 26, 2018

10 AM | CARILLON NEW MUSIC FESTIVAL | RECITAL III

Joey Brink
WITH Vera Brink

How The Light Gets In (2017) ...................... Joey Brink (b. 1988)
Chicago première
Joey and Vera Brink CARILLON DUO

Brouillard (Fog) (2016) .......................... Stefano Colletti (b. 1973)
Joey Brink CARILLON

PPROM (2018) .................................. Joey Brink
World première
World première
Joey Brink ELECTROACOUSTIC

10:40 AM | CARILLON NEW MUSIC FESTIVAL | RECITAL IV

Ellen Dickinson

High Street Strut (2016) ....................... David Connell (b. 1960)
Chicago première

Nova (2018) ................................. Tom Trenney (b. 1977)
World première

Resurgam (2016) .......................... Tawnie Olson (b. 1979)
Chicago première

Levity (2016) .............................. Hilary Purrington (b. 1990)
Chicago première

Almanac (2016) .............................. Aaron David Miller (b. 1972)
Chicago première
Ellen Dickinson CARILLON

11:15 AM | MEET THE COMPOSERS

11:15 AM | MEET THE COMPOSERS

11:35 AM | CARILLON NEW MUSIC FESTIVAL | RECITAL V

Tiffany Ng

Chicago première

North American première
Tiffany Ng CARILLON

Bell Trance (2018) .......................... Matias Vilaplana (b. 1990)
World première

World première

Counterfactuals (2017) ...................... Christopher Burns (b. 1973)
Chicago première
Tiffany Ng ELECTROACOUSTIC

12:15 PM | CARILLON NEW MUSIC FESTIVAL | RECITAL VI

Frans Haagen
WITH Sihao He

Suite No. 3 for cello soloBWV 1009 .................. Johann Sebastian Bach (1685–1750)

Simple Suite No. 3 for carillon (2014) .............. Geert D’hollander
Chicago première

Frans Haagen CARILLON
Sihao He CELLO
Tower tours will be offered at 1 pm, 1:20 pm, and 1:40 pm (meet inside the Chapel itself).

There are many local lunch spots in Hyde Park, including the Medici, Noodles, and North Side within easy walking distance on 57th St. between Kimbark and Kenwood (one block north, one block east); Plein Air just beyond the Robie House on Woodlawn, half a block from the Chapel; the Robust Coffee Lounge at Woodlawn and 63rd St. (a short drive to the south); Vietnamese and Thai restaurants, among others, on 55th St. to the east of the Metra rail line; and the many restaurants on 53rd St. between Kimbark and Lake Park and in Harper Court, just off 53rd St. Ask any of the festival event team for directions.

Ellen Dickinson

with Joey Brink

A Brazilian Suite (2018)  

I  alcênc dourado. . . (Morning meditation) / cai-cai balão. . .  

II  sapo cururû. . .  

III  se essa rua fosse minha. . . (lullaby)  

IV  boi da cara preta. . . (night meditation)  

V  o cravo e a rosa. . . ciranda, cirandinha. . .  

World première  

Ellen Dickinson and Joey Brink  CARILLON DUO  

Heights (2016)  

Chicago première  

Sicilienne (2018)  

Emily Cooley  

World première  

Nocturne (2013)  

Joey Brink  

Ellen Dickinson  CARILLON

Joey Brink

the curve is exponential (2017)  

Ted Moore (b. 1987)  

Joey Brink  ELECTROACOUSTIC

Note: A toll rung 75 times begins at 3:20 pm.
Express

The idea for Express originated a few months ago when I was riding the Metra to go downtown. Metra trains have a bell mounted on top that rings at a steady pace to alert waiting passengers that a train is approaching. After riding the train and hearing the bell ring on my way, I was intrigued by the idea of a bell as a representation of a train. What if instead of announcing the train, the bell itself was the train? And what if there weren’t only one bell, but rather many bells that combine to tell this story? It’s safe to say that the carillon was clearly the perfect instrument to translate this idea into music.

Despite what some might think from the title, the train depicted in Express does not move particularly fast. Instead, the title comes from the fact that the train does not come to a stop until the very end of the piece, intrinsically pushing forward and gaining steam like a snowball rolling down a hill. The central focus of the composition is the quasi-minimalist nature of bells in rhythmic repetition, while tension builds from shifting and often asymmetric time signatures that give the work a jumpy and unstable feel. Don’t be late—this is one train that you won’t want to miss!

—Joshua Kaufman

Express was written by invitation for the Rockefeller Carillon New Music Festival. This is its world premiere performance.

When Leaves Kiss the Ground

Lennart Siebers is a Dutch pianist, composer, producer and multi-instrumentalist. He has studied classical, jazz, and popular piano performance, as well as composition. He writes for choreographer Jasper van Luijk, and scores theater pieces in collaboration with Toneelgroep Oostpool and Introdans.

When Leaves Kiss the Ground was commissioned by Yale University for the fiftieth anniversary of the Yale Memorial Carillon, and premiered at the 2016 GCNA congress at Yale.

Nocturne

Frank Steijns is carillonneur of Maastricht, Heerlen and Weert. He plays the violin and the mobile carillon in the Johann Strauss Orchestra by Andre Rieu, and has composed ten works for the orchestra, available on CD. In addition to classical concert practice, Steijns brings the instrument from a literal and figuratively high level by nature through various initiatives, that is, among the people. The carillon was in older times the folk instrument par excellence, where people could hear the latest hits of the day, join the melodies, or dance to them. Steijns’ compositions reflect his persistent initiatives to play popular music on carillon—gothic and hard rock, such as Within Temptation and Metallica—and concerts in combination with orchestral bands, synthesizers and other instruments.

Nocturne was commissioned by Yale University for the fiftieth anniversary of the Yale Memorial Carillon, and premiered at the 2016 GCNA congress at Yale.

Moonfire

Moonfire is inspired by a famous tale about a Belgian cathedral tower. Legend has it that on January 27, 1687, in the town of Mechelen, a local looked up at St Rumbold’s tower and perceived it to be on fire. The townsfolk called the alarm and ascended the tower with buckets of water and anything they could muster to extinguish the blaze. Upon reaching the top of the tower it was discovered that there was no fire, but the blood red moon shining through the fog had created a mirage! Hence the Mechlians were jokingly referred to as Maneblussers (“Moon Extinguishers”) and local beer was even named after the legend.

Rather than the joke, my piece is inspired by the imagery of the blood moon, shining through the fog to create a sensation of an eerie sky lit by vaporous flames. Alarm bells are heard, and a panic of the people, but the piece descends into an eerie fog-like mystical trance. The power of the moon could be perceived as dangerous, volatile, rather than benign.

—Jessica Wells

Moonfire was commissioned by Lynn Fuller and the Australian National Capital Authority and received its premiere at the Canberra International Music Festival, May 2016.
Ripple Effects

Ripple Effects is a commission from Rockefeller Chapel, dedicated to Elizabeth J.L. Davenport—Dean of Rockefeller Chapel, compassionate spirit, innovator, visionary, arts devotee, and dear friend—in celebration of her ten years as Dean.

Elizabeth Davenport is radiant, elegant, brilliant, expressive, graceful, fun, beautiful, generous, sophisticated, and positive. I am humbled by this opportunity to compose a carillon work in her honor. The dictionary definition of ripple effect reads in part: “A situation in which one person or event causes a series of other events to happen; the long-term repercussions of an event or situation experienced far beyond its immediate time or location; the spreading effects experienced as the result of a single person or event.” The title Ripple Effects hopefully captures the potency and influence of Elizabeth’s magnificent life-force, efforts, leadership, and positive energy.

I care about craft, clarity, and passion. My works are organic and, at every level, concerned with transformations and connections. The carefully sculpted musical materials of Ripple Effects are agile and energized, and their flexibility allows a way to braid harmonic, rhythmic, and contrapuntal elements that are constantly transformed—at times whimsical and light, at times poignant, at times layered and reverberating.

Across Ripple Effects’ five-minute duration, it unfolds a labyrinth of musical interrelationships and connections that showcase the musicianship of Joey Brink, Tiffany Ng, Ellen Dickinson, Frans Haagen and many other carillon players in a display of rhythmic agility, counterpoint, skill, energy, dynamic range, clarity, teamwork, and majesty. Throughout the kaleidoscopic clarity, the work passes through many “ripple layers.” The first layer is scored for two players (four hands and two feet); then two more players are added; then two more players are added, and so forth. This additive process continues until the final culminating sound of the composition—a chord where every one of the 72 bells in the carillon are rung together, as played by many people. As far as we know, this is only time that every bell has been simultaneously rung and, for this world première, performed by many people who love Elizabeth. The chord’s unique, dramatic, and reverberant sound waves symbolize the endless swell, flow, spread, and resonance of countless ripple effects that Elizabeth has put in motion.

Music’s eternal quality is its capacity for change, transformation and renewal. No one composer, musical style, school of thought, technical practice, or historical period can claim a monopoly on music’s truths. Commissioning new art is leap-of-faith! The commissioner does not know what they will receive. I feel profoundly fortunate for the investments made by Rockefeller Chapel and the many carillon players and devoted my strongest, most focused efforts to composing Ripple Effects in honor of Elizabeth.

Please remain quiet until the final chord is no longer audible. This might take as long as a full minute. Thank you.

—Augusta Read Thomas

Ripple Effects was commissioned by the University of Chicago’s Rockefeller Chapel for this festival. This is its world première performance.
Introduction & Aria

Introduction and Aria uses a combination of the octatonic scale and major and minor harmonies. The piece begins simply, with solo carillon, but quickly becomes complex and dissonant. Upon the trombone’s entrance, it transitions to a more modal harmonic idiom. A slower, gentler middle section creates sonorities that serve to introduce the second part of the work. As the Aria begins, the carillon plays sweeping arpeggios and the trombone enters with a slow, cantabile melody, which develops into an intense, chromatic line. The opening themes eventually return, this time in dialogue between the two instruments. The closing section features dissonant harmonies and a climactic crescendo, a conclusion befitting the often-dramatic character of the piece.

—Geert D'hollander

Moonflower Faeries

Moonflower Faeries was commissioned by the University of Chicago’s Rockefeller Chapel for this festival. This is its world première performance.

Campanology

The title of this piece pays homage to Mayuzumi’s Nirvana, a piece based on analysis of bells. Three of the movements in Nirvana are called Campanology. In my personal history, when I think of bells ringing from a tower, I often think first of the bells in the Italian town of Gubbio. The performers swing the bells with their feet, as well as with their whole body.

—Ken Ueno

The Seer

The Seer is both blind to the world and invisible to the world, but she hears all and is heard by all. High in her tower, she weaves space and time together with the vibrations of the ringing bells, telling of what was, what is and what is to come. She sings the song the sirens sang at the edge of the sea so long ago: “We know all things that come to pass upon the fruitful earth.”

—Laura Steenberge
Faro
Faro was inspired by Alfonsina Storni’s poem Faro en la noche (Lighthouse in the night) from the collection Mundo de siete pozos (1934). The faro, the lighthouse, is a source of light in the complete darkness, an object that guides, directs, and sometimes even saves one’s life, a metaphor for a point of stability in chaos and hope in despair.

The sky a black sphere,
the sea a black disk.
The lighthouse opens
its solar fan on the coast.
Spinning endlessly at night,
who is it searching for,
when the mortal heart
looks for me in the chest?
Look at the black rock
where it is nailed down.
A crow digs endlessly
but no longer bleeds.

—Alfonsina Storni

Tatatata
The use of ready made objects, or objets trouvés in modern art started in the early twentieth century with the French artist Marcel Duchamp. The French poet Guillaume Apollinaire also worked with ready-mades, adding fragments of speech that he happened to hear in the streets of Paris.

Tatatata is based on a sound recording of just three seconds of an old man remembering meeting Apollinaire as a child. It was shortly after the Great War and the wounded poet took the little boy on his knee, while singing a military tune that went like ‘ta ta ta ta.’

The sound fragment was expanded and compressed by means of time stretching. The sample turned out to be full of unsuspected musical qualities, resulting in this little theme and variations piece. The apotheosis is reached when in the final bars the voice of Apollinaire comes from a creaking old phonograph, reciting one of his most famous lines: Vienne la nuit, sonne l’heure.

—Jacob ter Veldhuis

Invocation
Of my most recent works, I am perhaps most proud of Invocation. The piece begins mysteriously, playing with slow arpeggios in the hexatonic scale. A deeply expressive section follows, with chromatic harmonies and an impassioned lyrical line. After the melody dies, a rhythmic pattern emerges from silence, and builds over the course of several minutes in an unrelenting crescendo, evoking the sound of swinging bells.

Invocation was commissioned by Yale University for the fiftieth anniversary of the Yale Memorial Carillon, and premiered at the 2016 GCNA congress at Yale.

Pluie
Drawing inspirations from the Spanish poet Juan Carlos Mestre’s poem Pan de Ayer (Yesterday’s Bread), Pluie (Rain) is a work on the remembrance of the forgotten, a lament for the lost, and a farewell to the past. Here is an excerpt from the poem:

. . . Las madres siguen desgranando guisantes bajo las lápidas
Yo oiré las campanas en el centro del mundo
mientras las casas natales se derrumban bajo la lluvia
. . . Mothers continue to peel peas under gravestones
I will hear the bells in the center of the world
while the native houses collapse in the rain

—Juan Carlos Mestre

Pluie was written by invitation for the Rockefeller Carillon New Music Festival. This is its world première performance.
SATURDAY MAY 26, 2018

10 AM | CARILLON NEW MUSIC FESTIVAL | RECITAL III

Joey Brink
WITH Vera Brink

How The Light Gets In (2017) ..........................  Joey Brink (b. 1988)
Chicago première
Joey and Vera Brink CARILLON DUO

Brouillard (Fog) (2016) .............................. Stefano Colletti (b. 1973)
Joey Brink CARILLON

PPROM (2018) ............................................ Joey Brink
World première
World première
Joey Brink ELECTROACOUSTIC

How The Light Gets In
Ring the bells that still can ring
Forget your perfect offering
There is a crack, a crack in everything
That’s how the light gets in.
—Leonard Cohen (1934–2016)

How The Light Gets In was commissioned by George Gregory, and received its première by carillon duo George Gregory and Julianne Vanden Wyngaard at the seventy-fifth GCNA congress in Mariemont, Ohio, June 2017.

Brouillard (Fog)
Stefano Colletti is professor of carillon at the Douai National Regional Conservatory and city carillonneur of the City of Douai in France. His composition Sonatine (2001) has become a staple of twentieth century carillon composition and is one of my favorite pieces ever written for carillon. Brouillard (Fog) is a beautiful piece of imagery, in a similar impressionist style to Sonatine.
—Joey Brink

Brouillard was commissioned by Yale University for the fiftieth anniversary of the Yale Memorial Carillon, and premiered by Joey Brink at the 2016 GCNA congress at Yale.

PPROM
Preterm Premature Rupture of Membranes. At thirty-two weeks into pregnancy this past November, my partner PPROM-ed, and we spent the next nine days in the antepartum unit of the hospital waiting for our baby to arrive. Uncertainty and anxiety dominated our thoughts, mixed in with terror, boredom, excitement, and an overwhelming feeling of unpreparedness—we were supposed to have seven weeks still to figure all this out. Yet we were glad to be spending so much time together: playing games, watching movies, receiving visitors, and brainstorming names for our boy/girl to be, wondering what he/she would be like.

PPROM is a reflection on these nine days in the hospital. The first movement is contemplative, exploring the thoughts that permeated my sleeplessness late at night. A resonant voice and the click of a bicycle chain accompany descending arpeggios on the carillon.

The second movement depicts our daily routine in the hospital: waiting, passing time, listening to the ultrasound, anxiously evaluating the baby’s heartbeat. Waiting for a change. Thinking there is a change, but then no, we’re still waiting. Taking a look again in a few hours. Repeating daily. The pulsing, rhythmic carillon part is accompanied by sounds that have been burned into my mind: a ticking clock, heart rate beeps, and the ultrasound machine.
—Joey Brink

PPROM was written by invitation for the Rockefeller Carillon New Music Festival. This is its world première performance.

Red Shift
This piece is like looking through a telescope, looking back in time through the expanding universe. As the stars move away from us, their light gets stretched out, shifting into the infrared, becoming obscured. In the first part of the recording, the universe is represented by an excerpt of Laurie Spiegel’s 1980 electronic composition The Expanding Universe, which plays the part of a “photograph” of the cosmos. As the piece progresses, the sounds are gradually replaced with acoustic instruments—viola da gamba and whirling tubes—that represent the red shift of the light. We can still get a partial picture for a while longer, but the further back in time we look, the more the image fades and eventually all we are left with is the story of the Big Bang, which is represented by a folk melody and the sound of a burning furnace.
—Laura Steenberge

Red Shift was commissioned by the University of Chicago’s Rockefeller Chapel for this festival. This is its world première performance.
High Street Strut
The concept is to keep absolutely strict time and to set the pace at a walking quarter-note pace that encourages those walking along High Street to adopt a slower than normal walk, and possibly to enjoy their journey a little more. The “unsuspecting pedestrians obbligato” are the intended targets of this piece rather than a stationary audience; the ad lib. part is for someone sitting on a wall or fence along the street, observing to see whether people passing by keep time during the long empty spaces. That person makes rhythms with thigh tapping, foot tapping, or hand jive, attuned to that constant flow of quarters.
—David H. Connell

Nova
Since I have never played carillon and have never composed for carillon previously, the title Nova seemed appropriate as the adventure in writing this piece has been all new to me! The piece is based on motives and ideas from a choral piece I have recently written based upon the hopeful message of 2 Corinthians 5:17: “Everything old has passed away; see, everything has become new!” The motivic material first heard at the onset of the introduction (the ascending fifth and fourth) of the piece is transformed and recreated in both the first theme (where it lives in minor) and in the culminating canon (resurrected in major). In between, one feels the struggle and turbulence of change in the development of the B theme, mostly in 7/8 time. Hopefully the piece will tell a clear and compelling story of resilience—the light that follows the shadows.
—Tom Trenney

Resurgam
Resurgam is Latin for “I will rise again.” It is often seen on tombstones and cemetery gates, where it refers to the hope of resurrection. In this piece, the theme “dies” at the end of each variation, before it rises again, transformed.
—Tawnie Olson

Levity
I composed Levity in 2016 for the Yale University Guild of Carillonneurs. Prior to writing the piece, I knew very little about the carillon, but I welcomed the opportunity to learn more about the instrument and engage with an important part of Yale’s history. I spent time learning about the carillon’s acoustic properties, playing technique, and what specifically makes the Yale Memorial Carillon a unique instrument. Levity, my first piece for carillon, is inspired by the instrument itself. All aspects of the piece respect the carillon’s acoustic properties and specific playing technique. The title refers to the overall mood of the piece—whimsical melodies and driving, sometimes unpredictable rhythms give the work a sense of lightheartedness.
—Hilary Purrington

Almanac
It is rare that composers have the opportunity to write for outdoor instruments. I was inspired by the thought of an instrument that lives in all seasons of the year; hearing the instrument respond to the changing seasons. Consequently, Almanac for Bells has a movement for each season of the year. Spring has a rhythmic vibrancy with an uplifting motive. The Summer and Fall movements contrast each other with upward motives in Summer, and falling leaves in Autumn. The Winter movement introduces the familiar carol Noël Nouvelet as Christmas approaches.
—Aaron David Miller

Ellen Dickinson
High Street Strut (2016)  . . . . . . . . . . . . . . . . . . . . .  David Connell (b. 1960)
Chicago première

Nova (2018)  . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .  Tom Trenney (b. 1977)
World première

Resurgam (2016)  . . . . . . . . . . . . . . . . . . . . . . . . . . .  Tawnie Olson (b. 1979)
Chicago première

Levity (2016)  . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .  Hilary Purrington (b. 1990)
Chicago première

Almanac (2016)  . . . . . . . . . . . . . . . . . . . . . . . . . . . . . Aaron David Miller (b. 1972)
Chicago première

Ellen Dickinson  CARILLON
Ashti

Bells can help amplify the music carried by refugees across borders as they seek safety from war, discrimination, abuse, and human rights violations. *Ashti* is the third carillon work by composer and pianist Jung Sun Kang, a Korean immigrant to America. She met with Afghan refugee, theater artist, and college student Ferdous Dehqan to learn about his upbringing in war-torn Kabul and the Afghan songs that tell his story. Both artists are based in New York.

“I spent most of my childhood in war-torn Afghanistan. The war, bomb explosions, and suicide attacks were part of the everyday lives of me and my countrymen. But immigration to the United States changed the course of my life. I am happy here in my new home. I appreciate the opportunities, the safety and security here. I want other refugees and immigrants to have the same opportunities. People immigrate because of war, oppression, poverty, and unemployment at home. They look for a better life for themselves and their children. We need to be tolerant and open toward those people. As human beings we need to love and care about each other. No one should be discriminated against and hated based on race, religion, political views, and so on. I hope that someday there is peace and harmony all over the world.”

—Ferdous Dehqan

“I was commissioned to write *Ashti* in response to Donald Trump’s recent travel ban. I used the Afghan song ‘Sarzamin Man (My Homeland)’ as a theme. The piece gradually unfolds and goes back to the theme. *Ashti* means peace and unity, and it reflects my hopeful and positive feelings as I wrote this piece despite what has happened in recent months.”

—Jung Sun Kang

*Ashti* was commissioned by Tiffany Ng and was premiered by Ng at the carillon in Berlin-Tiergarten in 2017.
Simple Suite No. 3 for carillon

The suites for cello by J.S. Bach are among the greatest works ever written for cello. Although written monophonic, the overall impression is polyphonic. This technique is achieved by making use of different voices played in sequence, and by using chords and arpeggios. This impression might also be described as “imagery polyphony.”

The city of Kampen in The Netherlands has developed a rich and vibrant carillon culture over the years. A good example of the city’s cultural achievement is the number of carillon compositions that have been commissioned. Several new works were premiered over the last decade and in 2014, Geert D’hollander was asked to compose a new carillon work inspired by an existing composition. The result was his Simple Suite No. III for Carillon, inspired by the Suite No. III for Cello Solo by Bach. “Simple” in this case doesn’t mean easy to play but, rather, simple compared with the unsurpassed masterpiece that Bach wrote. The composition is an homage to Bach and refers to Bach’s cello suite in different ways: it has the same musical movements, dances and moreover, often uses the same themes and rhythms, but in a modern jacket.

—Frans Haagen

Simple Suite No. 3 was commissioned by the City of Kampen, and premiered by Frans Haagen at the 2014 Summer Carillon Festival in Kampen.
A Brazilian Suite

A Brazilian Suite is a collection of eight childhood songs from Brazilian folklore, intertwined into six movements. As there is no carillon in Brazil, the concept of the piece builds an interesting bridge between these two cultures by bringing children’s songs from abroad to the carillon repertoire. I dedicate this piece to Charlotte Sveta Brink and to all children. May they always see this world with joyful eyes.

Life is the biggest adventure of all.
—Rodrigo Bussad

Heights

When the Yale Guild asked me to write this piece, I was excited at the opportunity to explore composing for an instrument I love and have played. Not so surprisingly, this piece also become something of an emotional reflection on my experiences while a student at Yale. It was a beautiful and fleeting time in my life that I look back on with great happiness and appreciation.

While I was starting to work on this piece in August 2015, my friend Alexander Greene, an excellent musician and trumpet player who studied at the Curtis Institute of Music, unexpectedly passed away. He was on my mind frequently as I composed this piece. I look back on my friendship with him as I do my time at Yale: it was brief, and it was a gift. The primary emotion behind this piece is gratitude, for the gifts I have received and the people I have met on my journey as a musician, carillon player, and composer.

—Emily Cooley

Sicilienne

A sicilienne (or siciliana) is a slow, triple meter, minor key inflected piece with origins in the Baroque era. I enjoy writing music that sounds reminiscent of Renaissance and Baroque styles, and my piece takes the mood of a sicilienne as its departure point. In composing for the Rockefeller carillon, I wanted to make use of this fantastic instrument’s wide range, and so my piece extends to both the highest and lowest ends of the carillon.

—Emily Cooley

Nocturne

Nocturne is one of my earliest works for carillon, and is dedicated to Ellen Dickinson, my first carillon teacher. The piece explores the Lydian mode, with a few detours into more chromatic passages. The harmonic structure derives inspiration from the song Wet Sand by rock band The Red Hot Chili Peppers. Rhythmically, the syncopated ostinato is inspired by Vince Guaraldi’s Cast Your Fate to the Wind.

—Joey Brink
the curve is exponential was commissioned by the University of Chicago in commemoration of the seventy-fifth anniversary of the first human-controlled self-sustaining nuclear chain reaction, and premiered by Joey Brink in the University’s Nuclear Reactions series on December 2, 2017, the anniversary of the experiment.

The structure of the piece roughly follows the events in the days surrounding the experiment at the University of Chicago. Just as this twenty-eight minute piece begins at 3:25 pm, so did the experiment begin at 3:25 pm on December 2, 1942, lasting twenty-eight minutes. The audio recording that accompanies the carillon projects sonic gestures, soundscapes, and noises onto the surrounding area creating a multidimensional network, along with the carillon, of sonic agents and motives. The final section of the work reflects on the scientists’ consideration of the gravity of their discovery—not only how it would affect the war, but how it would affect all of humankind for the rest of time.

—Ted Moore

A bell tolled seventy-five times, beginning at 3:20 pm, announces the start of the piece, as it did at the world première performance by Joey Brink just less than six months ago. This is the second performance of this work.

Ted Moore (b. 1987)

Joey Brink

Erielle Bakkum
Square Prayer
Square Prayer is written for carillon and soundtrack. Although the carillon is a versatile instrument, it is much larger and heavier than a vibraphone, and it is extremely sonorous. Many European carillons are placed in church towers and next to market squares. This gives them an intermediary function between the divine, liturgical, spiritual world and the more down to earth, secular struggle to survive and trading world. Square Prayer steps in this joint and bridges these two worlds giving a mixed bag experiences: the profane world of churches and the secular world of market squares. On the soundtrack, Latin texts are sung that suggest liturgy, but are profane market lingo. Hidden are the sounds of coins.

—Renske Vrolijk

America
America is my third commissioned composition for carillon and it is the first without the use of a soundtrack. It is all bells and...no whistles. My first work Square Prayer [above] centered around the idea that many carillons, at least in Europe, are placed where the profane meets the secular: church towers situated at market places. My second work for carillon focused on the change of mechanical music reproduction in the late nineteenth century: from music boxes (a carillon is basically a very large music box) to actual audio recordings.

America is much more contemporary themed and derives its energy from American news speech, placed in small melodic patterns and combined with a very slow meandering and stretched version of America the Beautiful. The news speech fragments are just melody and rhythm without specifying the words.

—Renske Vrolijk

Nadiya
Like my other composition for carillon and other instruments, I had the problem of lack of space, “Where do I set up the percussion instruments? There is so little space in the tower.” As in my earlier work Tempo di mare I found the solution in using touch sensitive pads and sampled percussion sounds.

Nadiya (Indian for river) follows the course of a river. In the beginning we hear the source, high up in the mountains, then the river which—after a long way—eventually ends into the sea. The structure of Nadiya is led by the way tempo is handled in Indian music. Typical of this is that one starts in a slow tempo, which is then doubled after a certain time. Then this doubled tempo is doubled again (so now it’s four times the original tempo). After this quadrupling we end in the slow tempo of the beginning. Musically I translated this into an impressionistic beginning (the source) after which a well known tabla pattern called Kayeda marks the beginning of the river. The accelerations can be heard as rapid, caused by a change of watercourse or the coming together of different streams, which eventually—with the return of the first tempo—form the grand river. In the calm undulation of the last part the river comes to rest into the never ending sea.

—Ad Wammes

Barsten
Jorrit Tamminga was inspired by the various states of water and its transitions. Liquid becomes solidified, solid becomes liquid, liquid becomes volatile or gaseous. All these transformations can be heard throughout Barsten. The moment the form becomes too solid and too tense, it violently bursts open with loud cracks, after which it melts together again.

Barsten was commissioned by the city of Almere, The Netherlands, on the occasion of the fifteenth anniversary of the local carillon society, and premiered at the 2005 Almere Summer Carillon Festival.
Extensions
Extensions across; extensions out; extensions through.
I deal with extensions throughout this piece in various manifestations, extending the instrument from its lowest range to its highest, as well as extending outward the harmonic information of several bells by means of FFT spectra analysis. This piece was also a way for me to think about the notion of extended cognition. Extending one’s cognition by means of a musical instrument is a normal phenomena, occurring most naturally when the instrument is localized to the musician’s body by means of haptic feedback (e.g. a violin, a clarinet). To think of the carillon as an extension of the carillonneur’s cognition would have massive results: the carillonneur would become a colossal being, expanding their reach to every massive bell within the crevices of the cathedral.

—Kevin Kay

Our Time: Me Too
When reflecting on the concept of time for the University of Michigan’s Engineering Time Capsule event, I asked, “What speaks to our time?” The answer came from women’s voices worldwide from ancient millennia through now. Women’s voices echo exponentially, “Me Too.” A time-honored tradition of respect is to encode the letters of someone’s name in a musical alphabet. As this composition unfolds, the letters coded from “Me Too” form a haunting musical alliance as a mantra that recurs in accents from every continent. Unlike in times past, these voices chanting “Me Too” will no longer remain silent or encapsulated.

—Pamela Ruiter-Feenstra

Of Senses Steeped
A multi-sectional work for solo carillon, Of Senses Steeped reflects a ‘giocoso’ nature, whimsical and mischievous in character. As in many of my works, the musical syntax I employ is a pitch-centric ‘iconicism’ in which eight, nine, and ten-note pitch collections are used as pitch source material ranging from modal to chromatic treatments which realize the harmonic and formal structure of the piece.

Of Senses Steeped is associated with the poem Absorbed in familiar rhythms, by the New Zealand poet Ivan Donn Carswell, from which the title of my work is taken. In his poem, Carswell lyrically and vividly describes the experience of internalizing music, which I quote here:

Absorbed in familiar rhythms, carillon of senses steeped in good vibrations, surrounded by musical beat pulsing potently in avidly articulated veins, moving heated blood faultlessly, delivering its purity into a reservoir of deep power; preserving a cadence of fractured drumbeat accurately with timeless ocean sounds wound effortlessly in an eager counterpoint, breathing a relaxed coda, witnessing a rhythmic inspiration, all tolling the same true song.

Feet tap to the old tunes, fingers rap common themes as the words roll free in schematic indignation. These are scenes driven by racing guitars pouring the sounds of the surf back into my soul, beating anxiously alongside my heart, renewing my energies.

—I.D. Carswell

—Kathryn Alexander

Of Senses Steeped was written by invitation from Tiffany Ng for this festival at the University of Chicago’s Rockefeller Chapel. This is its world première performance.

Cannot Be (Unrung)
Cannot Be (Unrung) for carillon and tape is a meditative experience for the public. As with many of my works, program notes are intentionally kept to a minimum so that each listener may create a personal interpretation of the composition. This process often leads to meaningful conversation after the performance.

—Yvette Janine Jackson

Cannot Be (Unrung) was co-commissioned by the University of Chicago’s Rockefeller Chapel and Tiffany Ng, with the support of the University of Michigan School of Music, Theatre & Dance, for this festival. This is its world première performance.

Of Senses Steeped

Extensions (2018) . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . Kevin Kay (b. 1995)
World première
Our Time: Me Too (2018) . . . . . . . . . . . . . Pamela Ruiter-Feenstra (b. 1961)
Chicago première
Of Senses Steeped (2018) . . . . . . . . . . . . . . . . . . Kathryn Alexander (b. 1955)
World première
Tiffany Ng CARILLON
Cannot Be (Unrung) (2018) . . . . . . . . . . . . . Yvette Janine Jackson (b. 1973)
World première
Tiffany Ng ELECTROACOUSTIC
KATHRYN ALEXANDER
Kathryn Alexander is Professor of Composition at Yale University’s Music Department. In January 2018, she was awarded the Arts and Letters Award in Music from the American Academy of Arts and Letters honoring her outstanding artistic achievement. Her pieces draw upon a range of disciplines, including literature and the visual arts, to develop formal schema. In addition to her work with carillonneur Tiffany Ng, Alexander’s current projects include a cycle of Frank O’Hara settings for mezzo-soprano and piano for the Albatross Duo, works for Music From Copland House and Da Capo Chamber Players, and a recording project with New York flutist Margaret Lancaster. Alexander recently completed a double bass concerto for Eric Sroza and Fifth House Ensemble, a Fromm Foundation Music Commission. In 2020, the Yale Camera will premier her new multi-movement choral and chamber orchestra piece.

Alexander was the 2009 winner of the Roger Sessions Memorial Bogliasco Fellowship in Music at the Liguria Center in Italy. She was a 2007–08 winner of a Copland Residency Award and a 2006 recipient of a Guggenheim Fellowship. In addition, Alexander has been awarded the Rome Prize, a composer’s fellowship from the National Endowment for the Arts, and a Computerworld Laureate Smithsonian Award. She has won numerous awards from ASCAP and held residencies at the MacDowell Colony, the Millay Colony, the Virginia Center for the Arts, Yaddo, the Atlantic Center for the Arts, American Opera Projects, the Vermont Chamber Music Festival, the Culture/Rockefeller Exchange, June in Buffalo, and the Tanglewood Music Center.

JOEY BRINK
Joey Brink is the sixth University Carillonneur at the University of Chicago, where he performs on the seventy-two bell Rockefeller Memorial Carillon and directs a carillon studio of twenty students. He serves on the board of the Guild of Carillonneurs 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’Holland 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 Carillonneurs 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 alongside his solo concert at Chicago’s Ear Taxi Festival in October 2016.

Brink is an award-winning composer for carillon, and works with graduate composition students at 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.

RODRIGO BUSSAD
Rodrigo Bussad, born in Sao Paulo, Brazil, is the winner of the 2014 American Prize in Composition category in the Student Chamber Music Division with the work Loit. He was also winner of the same competition on two other occasions. He was the winning composer of the 2017 Ukho Ensemble Workshop and the 2015 Valencia International Performance Academy. He has his works premiered on three continents and selected for music festivals and conferences such as the IRCAM’S Manifeste, Ukho Ensemble Workshop, Mise en Festival, Composit, and SoundSCAPE Festival among others. His music has travelled the Americas, Italy, Spain, France, Germany, Ukraine, Moldova, Taiwan, and Korea.

Renowned ensembles including the Orchestre Philharmonique de Radio France, Frost Symphony Orchestra, Spektral Quartet, Imani Winds, Ukho Ensemble, Brower Trio,B3, Ensemble motoCentraio, cross.art Ensemble, Ensemble Paramirabo, and NanaFormosa Percussion Duo, and performers such as Svet Stoyanov, Ermis Theodorakis, Allison Balcells, Céline Papiot, and Pedro Gadelha, have commissioned and worked with Bussad. Bussad is currently pursuing his PhD in music composition at the University of Chicago.

EMILY COOLEY
Emily Cooley is a Philadelphia-based composer of orchestral, chamber, and vocal music whose work has been described as “masterfully written and orchestrated” (Milwaukee Journal Sentinel) and “a beautiful delicacy” (Vermont Today). Frequently in dialogue with contemporary fiction and works of critical theory, her music questions conventions of narrative, reimagines emotional expression, and explores the dynamics of power and vulnerability.

Cooley’s orchestral music has been performed by the Nashville, Cincinnati, Minnesota, Louisville, Milwaukee, Berkeley, Sioux City, and Eastern Connecticut symphony orchestras, the Cabrillo Festival Orchestra, and numerous university and conservatory orchestras. Also active as a concert producer and curator, Cooley is a founding member and the current publicity director for Kettle Corn New Music, which produces a year-round series of new music concerts in New York City, hailed for creating “that ideal listening environment that so many institutions aim for: relaxed, yet allowing for concentration” (New York Times).

Born in Milwaukee, Wisconsin, Cooley holds degrees from Yale University, the University of Southern California’s Thornton School of Music, and the Curtis Institute of Music; and she has been awarded a Charles Ives Scholarship from the American Academy of Arts and Letters.

GEERT D’HOLLANDER
Geert D’Hollander studied piano, chamber music, choral and orchestral conducting, fugue, and composition at the Royal Conservatory in Antwerp, Belgium, and graduated from the Royal Carillon School in Mechelen with honors. He has been first prizewinner in more than thirty international competitions for carillon or composition: amongst others, the Queen Fabiola Competition in Mechelen, Belgium, the Grand Prix European de la Musique de la Chorale in Tours, France, and the Visser-Neerlandia Prize in the Netherlands.

In 1997, D’Hollander succeeded Ronald Barnes as University Carillonneur and Professor of Carillon at the Department of Music at UC Berkeley. In 2008, he was awarded the Berkeley Medal of Honors for distinguished service to the carillon. Until 2012, he was teaching carillon and carillon composition at the Royal Carillon School “Jef Denyn” in Mechelen, and was city carillonneur of the historical instruments of Antwerp Cathedral (1655), the belfry of Ghent (1660), and the Basilica of Lier (1704).

In 2012, D’Hollander was named the fourth full-time carillonneur at Bok Tower Gardens, Florida, one of the most unique and prestigious positions in the world. He frequently gives master classes in Europe and the United States, and performs all over the world.
Yvette Janine Jackson is a composer and sound installation artist who combines electroacoustic music, improvisation, and voice to focus on historical events and contemporary social issues. Her works have recently been featured at the Fridman Gallery in New York, the Tonband Fixed Media Festival in Stockholm, Organ for the Senses series at the Spreckels Organ in Balboa Park, San Diego, Stockholm's Kulturformen 2017 festival, and the Borealis Festival in Bergen, Norway. Past projects include Party Line, a sound installation for San Diego Art Institute's The Dead Are Not Quiet: A Group Exhibition of Macabre Art; Duets in the Key of Dada with David Molina at the San Francisco International Arts Festival; a residency at Stockholm’s Elektronmusikstudion (EMS); the premiere of This is Radio Opera at Auditorama Stockholm; Soldier, a five day immersive cinematic installation in collaboration with video artist Ava Porter for the Recombinant Media Lab at Qualcomm Institute in La Jolla, California; and Invisible People (A Radio Opera). She was selected by the American Composers Orchestra for a reading of her composition Atlantic Crossing by the Naples Philharmonic, Florida, in 2016. She has contributed to Nuitd'la Musik and is a recipient of San Francisco's Dean Goodman Choice Award for Sound Design and Theatre Bay Area's Eric Landisman Fellowship. She is the Valentine Visiting Assistant Professor at Amherst College for 2018–19.

Chinese-Canadian composer Alison Yun-Fei Jiang draws inspirations and fuses influences from sources including the Canadian landscapes, poetry, literature, film music, and Chinese traditional opera, creating music for concert and dance with epic melodic gestures in a dynamic, dramatic, and colorful nature.

A winner of the 2016 Toronto Symphony Orchestra Call for Scores, Jiang is the commissioned composer for the National Youth Orchestra of Canada's 2018 season. Her music has been recognized by awards from SOCAN Foundation, ASCAP, and International Alliance for Women in Music, and has been performed and worked upon by the Toronto Symphony Orchestra, JACQ Quartet, the Wet Ink Ensemble, the American String Quartet, and Cassatt String Quartet, among many others. Her music has been heard in the US, Canada, and Europe, and featured in music festivals and summer programs including the HighSCORE Music Festival, the Atlantic Music Festival, FUBIS Summer Composition Course, and Oregon Bach Festival Composers' Symposium.

Jiang holds degrees in music composition from Manhattan School of Music (her bachelor of music) and New York University (master of music), and is a current PhD candidate in music composition at the University of Chicago. She also holds a diploma as associate of the Royal Conservatory of Canada in piano performance, and enjoys performing new music in all styles and genres as a pianist and a conductor.

Maria Kaoutzani is from Limassol, Cyprus, currently based in Chicago. Color and texture are central elements in her work. She enjoys exploring how a number of instruments, no matter how diverse they are coloristically, can function as a unified entity that evolves in time. She is also interested in the creation of musical spaces that surround the listener, where distinct layers can be heard developing and interacting with one another.

Kaoutzani’s works have been performed in Europe, the US, and Latin America. Her major influences include Kaija Saariaho, György Ligeti and Tania León. She is studying towards her PhD in music composition at the University of Chicago, and she holds a master’s in music theory and composition from New York University and her undergraduate degree in music from the University of York. Past collaborators include Arizona-based poet and cellist Ruth Wegner, New York-based choreographer Bridget Struthers, and Greek visual artist Nicos Kyprianou.

Joshua Kaufman is a fourth year undergraduate at the University of Chicago, where he is double majoring in economics and music. He has played the Rockefeller Chapel carillon for four years under the instruction of University carillonneurs Kyle Crawford and Joey Brink, and he served as president of the Guild of Carillonneurs during his third year. Earlier this quarter, he completed his composition project for his bachelor of arts, a concerto for marimba and chamber orchestra entitled Junction. Other compositions include works for string quartet, piano trio, electronic music, solo tuba, and an independent study project for his high school wind ensemble. Prior to matriculating, he was a student for twelve years at Hoff-Bartholomew Music School in his hometown of Scarsdale, New York, where he studied piano and music composition. Upon graduating in June, Kaufman will be moving to New York City, where he is delighted to know that there is a carillon conveniently located across the street from his office building.

Kevin Michael Kay is inspired by the ways in which our universe manifests sound, and through his art, he explores how sound behaves in our world both physically and naturally. He considers his works to be auditory experiences in which harmonic languages are established and immerse listeners in specific contained soundscapes. These harmonic languages tend to utilize the physics of sound by exploring the harmonic series, just intonation, and the physical properties of the instruments in ways that feel transparent and idiomatic. Although he has a love for writing purely acoustic works, he is also interested in the possibilities within electronics and electroacoustic music. Kay is pursuing his master’s of arts at the University of Chicago where he studies with Sam Pluta. During his degree, he is working with Spektral Quartet, Imani Winds, and musicians from Dal Niente. He graduated from William and Mary College in 2017 with his bachelor of science in physics and music, where his primary mentors were Sophia Serghi and Brian Hulse.

Brendan McMullen recently received his master's degree in composition from the University of Michigan where he studied with Bright Sheng and Evan Chambers. He holds a bachelor of music from Rice University’s Shepherd School of Music where his primary teachers were Anthony Brandt, Karim Al-Zand, Richard Lavenda, and Shih-Hui Chen. He was a New Music Workshop Fellow at the 2013 Norfolk New Music Workshop with Martin Bresnick.

In 2014, McMullen studied with Steven Stucky, George Tsonakis, and Sydney Hodkinson as a composition fellow at the Aspen Music Festival and School. Upon graduating from Rice, he was awarded the Farb Family Award for Outstanding Achievement. He has presented in master classes with John Adams, Gabrielle Lena Frank, Brett Dean, and John Corigliano. His music has been performed in the US, Germany, Luxembourg, and Italy.
Ted Moore is a composer, improviser, intermedia artist, and educator based in Chicago. His work focuses on fusing the sonic, visual, physical, and acoustic aspects of performance and sound, often through the integration of technology. Moore’s work has been reviewed as “an impressive achievement both artistically and technically” (Jay Gabler, VitaMN), “wonderfully creepy” (Matthew Everett, TC Daily Planet), and “epic” (Rob Hubbard, Pioneer Press). His work has been premiered by the International Contemporary Ensemble, Spektral Quartet, the Dream Songs Project, Yarn/Wire, Splinter Reeds, Quince Vocal Ensemble, AViD duo, and others, and has been performed across the country including at the Walker Art Center in Minneapolis, Spectrum in New York City, Root Signals Electronic Music Festival in Statesboro, Georgia, and the Electroacoustic Barn Dance in Fredericksburg, Virginia, among others.

Moore also frequently performs solo on electronics using his laptop, modular synthesizer systems, resonant physical objects, lighting equipment, and video projection. He has been featured as an installation artist by the Northern Spark Festival in Minneapolis, Studio 300 Festival of Digital Art and Music in Lexington, Kentucky, St. Paul Public Library, and TC Make, Minneapolis. As an improviser, he is one half of Binary Canary, a winds/laptop improvisation duo alongside saxophonist Kyle Hutchins. In collaboration with Scott Miller, he curated and performed in the free improvisation series Ars Electroacoustica in Minneapolis. As a theater artist, he has worked with many independent companies, notably with Skewed Visions and Savage Umbrella. He has taught in a variety of capacities, including at the Walden School’s Young Musicians Program and Creative Musicians Retreat in Dublin, New Hampshire, the MacPhail Center for Music and Slam Academy in Minneapolis, and McNally Smith College of Music in St. Paul.

Laura Steenberge is a performer and composer in Los Angeles who researches language, the voice, and mythology. Influenced by folk music, psycholinguistics, acoustics, and medieval Byzantine chant, collectively her work is a study of nonsense and the boundaries of knowledge. A multi-instrumentalist, singer, and public speaker, Steenberge uses voice, contrabass, viola da gamba, objects, and images to create works in traditional and site-specific locations, including SF MOMA, the Sutro Baths, the Hammer Museum, REDCAT and the Los Angeles County Museum of Art. Currently she runs the Imaginary Music Radio Hour, a monthly program about music, mythology and shape on NTS. Recent releases include Harmonica Fables on Nueni Recs, a collection of music for harmonica, and The Four Winds for four voices, recorded by Quince Contemporary Vocal Ensemble on their 2018 CD Motherland. She holds bachelor’s degrees in music and linguistics from the University of Southern California, her master’s in fine arts in composer/performer and integrated media from CalArts, and her doctorate in musical arts in music composition from Stanford University. She teaches experimental sound practices at CalArts.

Augusta Read Thomas is a composer, performer, and educator based in Chicago. Her work focuses on fusing the sonic, visual, physical, and acoustic aspects of performance and sound, often through the integration of technology. Thomas has been reviewed as “a true virtuoso composer.” After an influential teaching career at the Eastman School of Music (where she received tenure at the age of 33), Northwestern University, Tanglewood, and the Aspen Music Festival, Thomas was appointed the sixteenth ever University Professor—one of only seven current University Professors—at the University of Chicago in 2010. She is the founding director of the University of Chicago’s Center for Contemporary Composition (2017), a dynamic, collaborative, and interdisciplinary environment for the creation, performance, and study of new music, and for the advancement of the careers of emerging and established composers, performers, and scholars.

Thomas was the longest serving Mead composer in residence for Daniel Barenboim and Pierre Boulez with the Chicago Symphony Orchestra from 1997 through 2006, a residency that culminated in the premiere of Astral Canticle, one of two finalists for the 2007 Pulitzer Prize in Music. During her residency, she not only premiered nine commissioned orchestral works but was also central toward establishing the thriving MusicNOW series on which she commissioned and programmed the work of many living composers.

In 2016, Thomas envisioned, spearheaded and led Ear Taxi Festival, a six-day new music festival here in Chicago, celebrating the vibrant and booming classical contemporary music scene in the city. Ear Taxi brought together an extraordinary 350 musicians, fifty-three world premieres, performances of thirty-five other works, twenty-five ensembles, eighty-eight composers, and five installations. Following the great success of Ear Taxi, Thomas was named Chicagoan of the Year by the Chicago Tribune.

Thomas studied composition with Oliver Knussen at Tanglewood (1986, 1987, 1989), with Jacob Druckman at Yale University (1988), with Alan Stout and Bill Karlin at Northwestern University (1983–87), and at the Royal Academy of Music in London (1989). She was a Junior Fellow in the Society of Fellows at Harvard University (1991–94) and a Bunting Fellow at Radcliffe College (1990–91). She has won the Ernst von Siemens Music Prize among many other coveted awards. She is a member of the American Academy of Arts and Sciences and of the American Academy of Arts and Letters.

Donald Rosenberg of Gramophone has written of her: “Heart and soul in the breathtaking music of a thoughtful contemporary composer, Thomas’ brainy brand of modernism reveals a lively, probing mind allied to a beating heart.”

—G. Schirmer, Inc., ed.

G. Schirmer, Inc. is the exclusive publisher of Augusta Read Thomas’ music worldwide for all works composed until December 31, 2015. Nimbus Music Publishing is the exclusive publisher of her music worldwide for all works composed after January 1, 2016. Her discography includes seventy-nine commercially recorded CDs.
**TOM TRENNY**

Tom Trenney is Minister of Music at First-Plymouth Church in Lincoln, Nebraska, where he leads four adult choirs and a children’s choir, accompanies the congregation in worship, and preaches. First-Plymouth’s choirs have been featured at recent conventions of the Nebraska Music Educators Association and the Nebraska and North Central regions of the American Choral Directors Association (ACDA). In March 2017, two of Trenney’s choirs were honored to sing for the National Convention of the ACDA in Minneapolis, Minnesota. A graduate of the Cleveland Institute of Music and the Eastman School of Music, Trenney has performed and taught at choral, organ, and church music conferences from coast to coast. His recordings are featured regularly on public radio, and his choral compositions are published by G. Schirmer, Morningstar, Augsburg-Fortress, Mark Foster, and Galaxy.

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**MATIAS VILAPLANA**

Matias Vilaplana holds his bachelor’s in fine arts with a concentration in sound from Universidad de Chile and is currently a graduate student in the Performing Arts Technology media arts program at the University of Michigan. He is interested in working with all kinds of art forms engaging in different technical and artistic environments while using technology to enhance and complement artistic expression. He has worked as a recording and mixing engineer producing albums for independent artists in Chile in Estudios Agartha and has collaborated as a sound designer and composer for different works: the interactive dance piece *Emovere* (2014), *The Landmine Project* installation (2015) and the theater installation *Medea* (2016). He is also a live electronic music performer, and collaborated with guitarist Daniel Gómez in the album *Qué Será de la Música el Día de Hoy?* (2017) and the multimedia performance *Phulkari* (2017), directed by Kiran Bhumber. His future interests lie in working in as many different artistic environments as possible and being enriched by the process of collaboration where each project faces different technical challenges while working with different artistic languages and creative processes.

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**RENSKE VROLIJIK**

Amsterdam-based composer Renske Vrolijk says about herself: “As a composer, I often feel like a rower; I look backwards, while I keep going forward looking over my shoulder.” She has her roots in vocal music, which has given her a predilection for long lines and polyphony. She always seeks the connection with the past, where she is very aware of the present. She regularly integrates samples with audio recordings into her music. These recordings can be voice recordings and music recordings.

In this context she works on a series of so-called Low Fidelity or Lo-Fi compositions, which are based on music fragments recorded between 1860 and 1930. One condition is that all these recordings are made on paper, wax roll, wax plate or glass plate. An example of such a work is *Music Box* commissioned by carillonneur Frans Haagen.

Other notable works by Vrolijk are *After Dinner Toast* for vocal ensemble about the commercial introduction of Edison’s phonograph in the 1880s and the documentary in music *Charlie Charlie* about the voyages of the zeppelin Hindenburg in 1936–37. In addition to her artistry, she is web editor at the Royal Concertgebouw Orchestra Amsterdam.
JOEY BRINK  University of Chicago

Joey Brink is the sixth University Carillonneur at the University of Chicago. His full bio may be found under Composers on page 16.

ELLEN DICKINSON  Yale University

Ellen Dickinson is Director of Bell Programs at Yale University, and College Carillonneur at Trinity College in Hartford, Connecticut. Over twenty of her students have completed the exam process to become carillonneur members of the Guild of Carilloneurs in North America (GCNA). She is the author of The Yale Carillon Method, a beginning carillon lesson book used at many carillons around the country. In 2016, she composed The Well-Tempered Carilloniast, a book of 48 studies in all major minor keys, in the form of preludes and toccatas. She has served the GCNA in many capacities, including as vice president, and exam juror, and she currently works on Music Publications and Professional Concerns. As part of the North American Carillon School team, she is an instructor for the New England region. She attended the Summer Academy at the Netherlands Carillon School in Amersfoort, Netherlands, where she studied with Todd Fair.

In 2016, Dickinson conceived and executed the largest new music project in the history of the carillon art, commissioning 50 for the 50th, fifty new works in honor of the fiftieth anniversary of the Yale Memorial Carillon, several of which receive their first performance in Chicago this weekend. The fifty commissions consisted of forty-seven pieces of concert music for carillon, an illustrated children’s book Rosie Meets the Carillon, a book of forty-eight carillon studies in all keys, and an historical exhibit. The project brought about new works from some of the finest established composers of carillon music, and the project encouraged many composers new to carillon to write for the instrument.

Dickinson is also artistic director of Music on the Hill, an independent music organization with four performing ensembles and music education opportunities. Over a period of twenty-five years, she served as music director and organist of five churches. She has founded a number of choirs and handbell choirs, and has introduced many people to handbell ringing. She has composed a number of multi-movement works for handbells, including I Lift My Lamp and Where the Heart Dwells. She holds her master’s degree in organ performance from the Yale School of Music and Institute of Sacred Music, and her bachelor’s degree in music from Yale College.

FRANS HAAGEN  The Netherlands Carillon School

Frans Haagen is the director and professor of carillon at the Netherlands Carillon School, Utrechts Conservatorium, a part of the HKU University of the Arts Utrecht. He is Municipal Carillonneur for Kampen, Almelo, Zutphen, and Doesburg. He earned his diploma of performing artist cum laude at the Carillon School in Amersfoort, The Netherlands, where he studied with Bernard Winsemius and Arie Abbenes.

As a concert carillonneur, Haagen has performed at international festivals worldwide, and has toured the Netherlands, Belgium, Spain, France, Austria, Germany, Norway, Poland, United States, Canada, and South Korea. He holds the performing artist’s diploma of organ summa cum laude from the conservatory of Zwolle, and has studied piano, choral conducting, church music, improvisation, and music education. He has been a prizewinner in several international organ and carillon competitions.

In addition to his special interest in the interpretation and performance of early music, Haagen is also an advocate for contemporary music and regularly commissions new works for carillon. Various composers have dedicated new works to him, both for carillon solo and for carillon with electronics. He is frequently invited as a jury member for examinations and international competitions.

TIFFANY NG  University of Michigan

Tiffany Ng is Assistant Professor of Carillon and University Carilloneur at the University of Michigan, Ann Arbor, and serves on the faculty of the North American Carillon School. An energetic advocate of contemporary music, she has premiered or revived nearly thirty pieces by emerging and established composers from Ken Ueno to Kaikhosru Sorabji, pioneered models for interactive crowdsourced carillon performances and environmental data driven sound installations with Greg Niemeyer, Chris Chafe, Ed Campion, Ken Goldberg, and John Granzow, and through her composer collaborations significantly increased the American repertoire for carillon and electronics.

Ng’s concert career has taken her to festivals in fourteen countries in Europe, Australia, Asia, and North America, including the 2018 Canberra Carillon Festival, University of Michigan’s 2017 Bicentennial, UC Berkeley’s 2015 Campanile Centennial, Stanford’s 2014 CCRMA anniversary festival, the 23rd International Carillon Festival at Bok Tower Gardens, Florida, the 2014 International Carillon Festival Barcelona, and the 2008 Post-Congress Festival of the World Carillon Federation. She has taught masterclasses at Yale, the Eastman School of Music, Wellesley, the University of Chicago, the University of Toronto, and the Mayo Clinic. She has previously served as visiting professor of music history at St. Olaf College, Minnesota, associate carillonneur at the University of California, Berkeley, and instructor of carillon at the University of Rochester, New York. Her musicology dissertation explores the carillon as an instrument of cold war diplomacy between the Netherlands and America.

Ng holds a diploma magna cum laude from the Royal Carillon School “Jef Denyn” where she studied with Geert D’hollander, her PhD from UC Berkeley in musicology and new media, her master’s degree from the Eastman School of Music in organ, and her bachelor’s degree from Yale University in English and music. She curated a long term exhibit of bells at the Yale University Collection of Musical Instruments. She is former assistant director of the Women in Music Festival and the Contemporary Organ Music Festival in Rochester, New York, and author of the multimedia catalog of the Municipal Carillon Museum of Mechelen, Belgium. Her awards include the University of Michigan Diversity, Equity & Inclusion Innovation Grant, the Ronald Barnes Memorial Scholarship for Carillon Studies, the E. Power Biggs Fellowship of the Organ Historical Society, the Consortium for Faculty Diversity Predoctoral Fellowship, the UC Berkeley Arts Research Center Fellowship, the Westfield Center for Early Keyboard Studies paper award, and the Belgian American Educational Foundation Fellowship. She was co-director of the 2017 grant project A Carillon Lab for the 21st Century for the University of Michigan Bicentennial.

RILEY LEITCH  Trombone

William Riley Leitch is a Chicago area trombonist. He has performed at the Nief Norf Festival, soundSCAPE Festival, and the Lucerne Festival Academy where he studied with members of Ensemble Intercontemporain and Ensemble Modern. Leitch has premiered over twenty new works for solo trombone, chamber ensemble, and orchestra at events and venues such as Ear Taxi Festival and Red Note New Music Festival. He is a founding member of Origin Brass, a brass quintet focused on commissioning new music and working with beginning composers.
He will begin his doctorate in musical arts at Northwestern this autumn, with Hans Jorgen Jensen at the Bienen School of Music at Northwestern University. Hans Jorgen Jensen and Julie Albers, and he is currently pursuing his master's degree from the Robert McDuffie Center for Strings at Mercer University, where he studied with school of the Shanghai Conservatory of Music as a student of Meijuan Liu. He graduated 2011. He began playing cello at the age of nine. At the age of ten, he was accepted at the String Quartet at the Fourth Beijing International Music Competition–String Quartet in Chamber Music Competition in Shanghai in 2009, and named The Most Promising Young Composers Joshua Kaufman’s bio can be found under University of Chicago Guild of Carillonneurs. JOSHUA KAUFMAN

Elsa Mundi is a fourth year undergraduate at the University of Chicago, where she is double majoring in economics and French. She has played the Rockefeller Chapel carillon for four years under the instruction of Jim Fackenthal and Joey Brink, and currently serves as president of the University of Chicago Guild of Carillonneurs. In addition to carillon, she has studied piano and French horn, which she currently plays with the University Wind Ensemble. After graduation, she will be in Newark, New Jersey, and she is excited to take advantage of the state’s four carillons.

VERA WÜNSCHE BRINK carillon

Vera Wünsche Brink was born and raised in Berlin, Germany. She received her bachelor of science at Yale University in 2012, and her MD at the University of Utah in 2018. She begins her residency in obstetrics and gynecology at Advocate Lutheran General Hospital in Chicago next month. She studied carillon with Ellen Dickinson at Yale University and served as the Yale Guild of Carillonneurs’ co-chair during her junior and senior years. Brink became a carillonneur member of the Guild of Carillonneurs in North America in 2012, passing her advancement recital at Clemson University. In 2015, she and Joey Brink began touring and performing together as a duo.

JOSEPH T. REYNOLDS University of Chicago Guild of Carillonneurs

XIBAI (SYLVIA) WANG University of Chicago Guild of Carillonneurs

Xibai is a third year majoring in statistics and economics at the University of Chicago. Originally from Beijing, she loves art and music and learned to play the piano when she was six. When she is not practicing or performing the carillon, she spends time running along the Lake Michigan, doing macroeconomic research, and watching musicals or comedy movies.

SHU ZHANG University of Chicago Guild of Carillonneurs

Shu Zhang is a fourth year biological sciences major at the University of Chicago who hails from Nashville, Tennessee. She played flute in high school and now enjoys experiencing the other end of the spectrum in instrument weights. She also has a hearty appreciation for bubble tea and the word y’all.
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 carillon, comprising seventy-two bells and one hundred tons of bronze, was cast over a three year period and includes a massive 18.5 ton bourdon sounding a low C#, today still the third largest tuned bell in the world.

The carillon was installed during the summer of 1932, a year after the New York instrument had been expanded to its final size, and was dedicated at Thanksgiving of that year by Kamiel Lefèvere, carillonneur at Riverside Church.

Over the course of the following seventy-five years, the bells delighted and inspired generations of students, but the instrument gradually came to be in dire need of a restoration. Between 2006 and 2008, Wylie Crawford, fifth University Carillonneur, spearheaded one of the finest carillon renovations in modern history with the Royal Eijsbouts bell foundry in Asten, The Netherlands. In addition to conducting a complete overhaul of the carillon mechanism and keyboard, Eijsbouts replaced all of the clappers and brought the forty-six smaller bells back to their foundry in The Netherlands to be retuned before reinstalling them in the tower.

Letters from the Sky, 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 première,s 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. Guéglio Saccone, and his own Letters from the Sky, that form tracks 12 through 14.

Join us for the 53rd annual Rockefeller carillon festival The Bells of Summer—nine summer afternoon recitals, Sundays June 24 through August 19 at 5 pm. Bring your picnic and enjoy these summer evenings with the bells.

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 here at this festival.
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The Bells of Summer

SUNDAYS AT 5 PM
JUNE 24 THROUGH AUGUST 19
ROCKEFELLER CHAPEL
FREE!

Nine summer Sunday afternoon carillon recitals. Bring your picnic and enjoy these summer evenings with the bells.

June 24  SUE BERGREN  Millennium Carillon, Naperville
July 1   CAROL ANNE TAYLOR  Cathedral Santuario de Guadalupe, Dallas
July 8   EDDY MARIĚN  Royal Carillon School, Mechelen, Belgium
July 15  JOANNA STROZ  Frederiksberg, Denmark
July 22  LAURA ELLIS  University of Florida
July 29  MARGARET PAN  Boston
August 5  BOB VAN DER LINDE  Zwolle, The Netherlands
August 12  STEVEN KARP  University of Michigan
August 19  JOEY BRINK  University of Chicago