the bells of summer

TEN SUMMER SUNDAYS
SUNDAYS JUNE 23 TO AUGUST 25 | 5 PM
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 54th 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 6:05pm from the gift shop. The tour is free, with a suggested $5 donation, but is limited to 15 people. 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.

THE BELLS OF SUMMER | 2019 | THE 54TH SEASON

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ROCKEFELLER MEMORIAL CHAPEL

S. UNIVERSITY

S. WOODLAWN

E. 59TH

S. WOODLAWN

E. 58TH
ABOUT THE CARILLON

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

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

In 2006–08, Wylie Crawford, now senior University 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 finally, at 5 pm 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, 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. Fifteen students haunt the tower and ring the bells for all of campus throughout the year—a mix of undergraduates, graduate students, and professional students. Guild members perform weekly during the academic quarters, marking their progress in quarterly programmed recitals. As performers on the most public of instruments, 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

- 1931-53: Frederick L. Marriott, University organist and carillonneur
- 1953-60: James R. Lawson
- 1969-84: Robert Lodine
- 1984-2015: Wylie Crawford
- 2015-present: Joey Brink

### OCTOBER 28, 1928
Rockefeller Chapel dedication

### CARILLON SPECIFICATIONS

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

RECORDINGS OF THE CARILLON

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 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.
1. **Toccata from Hemony Suite** .............................................. Albert de Klerk (1917–98)

2. **Gymnopédie I** ............................................................... Erik Satie (1866–1925), arr. Karel Bourghuis

3. **Excerpts from The Wellesley Carillon Studies** .................. Geert D’hollander (b. 1965)
   - The Search
   - Take Seven

4. **As Time Goes By from Casablanca** ............................... Herman Hupfeld (1894–1951), arr. Joey Brink

5. **Invocation** ................................................................. Joey Brink (b. 1988)

6. **Excerpts from A Swinging Suite** ...................................... Geert D’hollander
   - A Sweet Soft Samba
   - Irish Air
   - A Crazy Ritornello


8. **Stargazing from Music for Twilight** ............................... Frank DellaPenna (b. 1951)

9. **Moon River from Breakfast at Tiffany’s** ......................... Henry Mancini (1924–94), arr. Richard Giszczak

10. **Two movements from Jubilee!** ...................................... Geert D’hollander
    - Toccatina Festiva on Florida, our Alma Mater
    - Berceuse on America the Beautiful

11. **Flourish** ................................................................. Terry Vaughan (1915–96)
BIOGRAPHY

Amy Johansen is University Organist and Carillonist at the University of Sydney, Australia. Her duties include performing on the von Beckerath organ in the Great Hall and on the War Memorial Carillon for graduation ceremonies, recitals, and special events. She also leads a team of 8 honorary carillonneurs, as well as overseeing and performing in the organ and carillon recital series. Born and educated in the United States, Johansen completed degrees in Organ Performance at the University of Florida and Cincinnati College-Conservatory of Music. Postgraduate studies followed with Thomas Trotter in London, and Naji Hakim in Paris. Amy has recorded several organ CDs, and has been featured on radio programs in the USA, Australia, and England.

She also enjoys an active recital schedule as organ soloist and accompanist for many ensembles, and along with husband Robert Ampt (city organist of Sydney), plays organ duet recitals and special programs introducing children to the organ. Johansen began carillon studies at the University of Sydney with Jill Forrest and passed the GCNA Advancement recital at Yale in 2006. She was appointed University Carillonist in 2010, and has been a recitalist at congresses of the GCNA and WCF, Bok Tower and Springfield Carillon Festivals, and has played recital tours across the USA, Canada, England, Belgium and France.

PROGRAM NOTES

This program consists of both modern carillon originals and well-known favourites.

1. *Hemony Suite* is a festive Bach-like original carillon piece by Albert de Klerk, Dutch organist and composer. The suite is an homage to the brothers François Hemony (c. 1609–67) and his brother Pieter, (1619–80), the greatest carillon bell founders in history.

2. Erik Satie’s first *Gymnopedie* is also his most famous. The *Gymnopedie* is a very relaxing dance that brings a feeling of tranquillity.

3. Commissioned by Wellesley College (Boston), Geert D’hollander has written several attractive movements as studies for their carillon students, showing his gift of knowing how to compose engaging modern music.

4. Herman Hupfeld originally wrote *As Time Goes By* for the 1931 Broadway musical *Everybody’s Welcome*, but it became famous in 1942 in the film *Casablanca*. Joey Brink’s arrangement encourages the listener to enjoy this lovely tune on the bells.

5. Joey Brink’s *Invocation* (2016, commissioned for the 50th anniversary of the Yale Memorial Carillon) opens with a dreamy introduction followed by a romantic, gently rocking first theme. The rhythmic “invocation” section then begins quietly and gradually grows to a peak of intensity, until it gently fades to finish as peacefully as it began.

6. Three enjoyable movements (the first an homage to Gershwin) were commissioned by George Gregory, organist and carillonneur of Central Christian Church, San Antonio, Texas.

7. This lovely song became a big hit for Erroll Garner in 1954 as an instrumental work, but was made famous by Johnny Mathis in 1959 after lyrics were added. It was later used by Clint Eastwood in his film *Play Misty For Me* in 1971.

8. Frank DellaPenna has created a set of hypnotic, Zen-state-inducing variations over a calmly pulsating recurring bass pattern to capture the magic of twilight.

9. Johnny Mercer and Henry Mancini wrote *Moon River* for Audrey Hepburn to sing in the film *Breakfast at Tiffany’s*. When the producer suggested cutting the song, Hepburn’s reaction was described by Mancini as “Over my dead body!”

10. Commissioned for the University of Florida’s carillon’s 30th anniversary in 2009. Toccatina Festiva is a festive celebration of bells, based on the UF Alma Mater anthem and a gorgeous arrangement of *America the Beautiful*.

11. Terry Vaughan, a New Zealander by birth, spent most of his life in Australia as a composer, professor and entertainer. Although he did not play the carillon, he wrote three very successful pieces for the instrument. Flourish concludes this concert in a joyful mood.
1. Music for a while from *Oedipus* ................................. Henry Purcell (1659–95)

2. Chaconne ............................................................... Johann Kaspar F. Fischer (1670–1746)

3. Aria “Erbarme dich” from *St. Matthew Passion* ...................... Johann Sebastian Bach (1685–1750)

4. Siciliano and Presto from *Sonata nr. 1 for violin solo* BWV 1001 .................. Johann Sebastian Bach

5. Andante and Menuet from *Symphony nr. 40* .......................... Wolfgang Amadeus Mozart (1756–91)

6. Allegretto non troppo from *Song without words* op. 38/2 . Felix Mendelssohn-Bartholdy (1809–47)

7. Romanze op. 28/2 ....................................................... Robert Schumann (1810–56)

8. Waltz op. 69/2 ........................................................... Frédéric Chopin (1810–49)

9. Tzigane tango ........................................................... Astor Piazzolla (1910–92)

10. Walzerträumerei “Nur wer die Sehnsucht kennt” .................. Siegfried Translateur (1875–1944)
    (Waltz dream “Only he who knows nostalgia”)

All arrangements for carillon have been made by the performer.
BIOGRAPHY

Bernard Winsemius studied organ with Anthon van der Horst and Albert de Klerk at the Amsterdam Conservatory, and carillon at the Nederlandse Beiaardschool (Dutch Carillon School) in Amersfoort. His study was crowned with the Prix d’Excellence for organ (1970) and carillon (1971), and he was awarded the Zilveren Vriendenkrans (Friends’ Silver Wreath) by the Vereniging Vrienden van het Concertgebouworkest (Society of Friends of the Orchestra) in 1971. Winsemius taught organ at the Rotterdam Conservatory and carillon at the Dutch Carillon School for many years. He has given masterclasses all over the world (Prague, Toulouse, London, Oslo, Rome) and has been a regular teacher at the International Organ Academy in Haarlem, NL. He is city carillonneur emeritus of Haarlem and Amsterdam, and is active today as a freelance carillonneur. In 1981 Winsemius was appointed organist of the historic organs of the Nieuwe Kerk in Amsterdam together with Gustav Leonhardt, a post he still holds today. His main focus lies in Renaissance and Baroque music. He has performed numerous concerts all over the world and made recordings for broadcasting companies, as well as for LP, CD and DVD.

PROGRAM NOTES

1. John Dryden on the healing powers of music:

   Music for a while shall all your cares beguile,
   ...eases the pains, till the snakes drop from your head
   ...and the whip from out her hands”

   These words were set by Purcell on a so called ground (a continually repeating bass pattern), which adds to the magical atmosphere created by this song.

2. The chaconne, originally a dance, stands also for a set of variations on a bass theme, but now in triple meter—a challenge to every composer to show all the skills he has in rhythmic and harmonic invention. Fischer was one of the leading Bohemian keyboard players of his time.

3. This alto aria is one of the best known from Bach’s St. Matthew Passion, not in the least because of the heart-rending violin solo. It depicts the begging for mercy and forgiveness of Peter after his threefold renunciation of Jesus.

4. Bach’s works for violin solo belong to the masterpieces of the violin repertoire. Bach succeeds, by making use of only the four strings of the instrument, in creating a whole universe of harmonies, often only by suggesting a certain harmonic direction. The ongoing resonance of the bells sometimes almost helps the listener a bit in following the harmonic development, an interesting effect when played on the carillon!

5. Mozart used a whole range of instruments in this symphony (one of his most famous): flutes, oboes, bassoons, horns and strings. Of course, an arrangement of such a complex work for one instrument cannot have but far-reaching consequences for the loss of instrumental colors, but hopefully the music is so strong that it survives this operation...

6. If you want to write a song but do not want to be bothered by somebody else’s words and only be inspired by your own feelings, then just write a song without words! That is what Mendelssohn did in his Lieder ohne Worte for piano. Performers and listeners both have to invent their own romantic stories...

7. The three Romanzei for piano, op. 28 by Schumann are also musical paintings (or stories) of a romantic nature, in a way also songs without words! Nr. 2 is of a more tranquil nature and suggests an atmosphere of quiet and steady happiness.

8. In his piano works, Chopin lifted the Polish folk dances (polonaise, mazurka) to a higher plane and transformed them to musical forms suitable for performance (and admiration!) in the saloons of Paris. Similarly, his piano waltzes are in principle simple dance patterns, but performed by the brilliant virtuoso pianist, Chopin brings these to a new artistic level.

9. The Argentine Piazzolla became world famous for his tangos. In his lifetime he wrote and performed hundreds of them all over the world. The Tzigane tango gives typical examples of the rhythmic and harmonic patterns of this dance, mixed with a gipsy flavor.

10. The Walzer träumenrei brings back memories of earlier times, a world full of strong men in glittering uniforms with admiring and continually fainting women in their arms; a world without concern where waltzing seemed the only important thing to do...
1. **KEYBOARD TRANSCRIPTIONS BY BLACK WOMEN COMPOSERS IN CHICAGO**

   - Spring Intermezzo .......................... Betty Jackson King (1928–94), arr. Kimberly Schafer
   - Adoration for Organ .......................... Florence B. Price, arr. Tiffany Ng

2. **MUSIC OF ST. CHRYSOSTOM’S CHURCH, CHICAGO**

   - Sketch in F minor .......................... Robert Lodine (1928–85)
   - Finale for Carillon .......................... Robert Lodine
   - Golden Mosaic ............................... Kevin Michael Kay (b. 1995)

3. **DUTCH AND BELGIAN CARILLON COMPOSITIONS**

   - Intermezzo II ............................... Leen ‘t Hart (1920–92)
   - Lullaby from *Five Short Pieces for Carillon* ......................... Leen ‘t Hart
   - Aria Hexafonica ............................ Henk Badings (1907–87)
   - Toccata, Song, & Fugue on *There is a Monastery in Austria*  .......................... Staf Nees (1901–65)
   - *(Daar Staat een Klooster in Oostenrijk)*

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**SUNDAY JULY 7**

*Kimberly Schafer*

**ST. CHRYSOSTOM’S EPISCOPAL CHURCH, CHICAGO, IL**
**BIOGRAPHY**

Kimberly Schafer is a dedicated carillon performer, bell researcher, and bell advocate. She first encountered the carillon as an undergraduate at the University of Michigan, an encounter that immediately fascinated her and convinced her to study the instrument. She studied with Margo Halsted (University of Michigan), George Gregory (Central Christian Church, San Antonio), and Eddy Mariën (Royal Carillon School “Jef Denyn”), earning a diploma with great distinction from the Royal Carillon School and advancing to full carillonneur membership within the GCNA. She has performed in residence at The University of Michigan, The University of Texas, Princeton University, and The University of Chicago, and is currently carillonneur at St. Chrysostom’s Episcopal Church in Chicago. Her interest in the history of bells led her to translate André Lehr’s Campanology Textbook and write her PhD musicological dissertation on carillons at American universities. She currently serves as the chair of the Bulletin committee in the GCNA. Her evolving interest in bells has led her to a new advocacy role: she promotes the beautiful sound, rich associations, and future potential of bells and bell instruments in North America along with Jim Fackenthal and Dan Frysinger through their business Community Bell Advocates, LLC. Recent projects include advising St. Chrysostom’s Episcopal Church on their carillon renovation, researching and advising the village of Niles, IL on the bells in their Leaning Tower of Pisa replica, and writing a historical report on the three bell sets of St. John Cantius Church, Chicago, IL.

**PROGRAM NOTES**

1. Betty Jackson King was born in Chicago and educated at Roosevelt University. She briefly taught at the University of Chicago Lab School but spent the bulk of her career in New Jersey directing high school choirs. She has composed in a wide range of genres, including choral works, art songs, and arrangements of spirituals.

   Florence B. Price moved to Chicago as a young woman in the 1920s, and shortly thereafter received growing recognition for her compositions, including her Symphony in E minor, which was performed by the CSO at the Chicago World’s Fair in 1933–34. She composed almost 300 works, including symphonies, and works for solo piano, choral ensembles, and chamber music ensembles. Her music has experienced a resurgence of interest and performance in recent years after decades of disregard.

2. Robert Lodine was the organist, choirmaster, and carillonneur at St. Chrysostom’s Episcopal Church in Chicago and the carillonneur at Rockefeller Chapel 1969–84. He composed many works for performance at both carillons, which were recently bequeathed to St. Chrysostom’s and are being played once again.

   St. Chrysostom’s celebrated the 125th anniversary of their founding in 2018, and *Golden Mosaic* was commissioned for the occasion. The composition incorporates “The Strife is O’er” by Palestrina, the same hymn that was used in the inaugural Easter concert of the carillon. “The rhythmic material is inspired by bees buzzing around, the interlocking of a beehive, and also the tight-knit patterns of the John Chrysostom mosaic.” (Kevin Michael Kay)

3. Leen ‘t Hart founded the Netherlands Carillon School in Amersfoort in 1953. In addition to writing a carillon method book still used today, he composed and arranged many carillon works.

   Henk Badings’s *Aria Hexafonica* elaborates a melody based on a six-note (hexatonic) scale. Badings was a renowned Dutch composer of many western art music instruments and genres.

   Staf Nees served as the director of the other leading carillon school in the world, the Royal Carillon School “Jef Denyn” in Mechelen, Belgium. Nees was also a gifted composer and continued the tradition of Romantic carillon composition, especially with tremolo, popularized by the first school director, Jef Denyn.
1. Le Secret ................................. Léonard Gautier (1866–1955)

2. **SELECTIONS FROM THE BALLET GISELLE** ................................. Adolphe Adam (1803–56)
   - Pas de Deux
   - Andante
   - Galop General

3. **NEW AGE MUSIC** ................................. Rolf Lovland (1955)
   - Nocturne
   - Papillon
   - Adagio
   - Song from a Secret Garden

4. **FROM THE BALLET SWAN LAKE** ................................. Pyotr Ilyich Tchaikovsky (1840–93)
   - Approach of the Swans
   - Dance of the Cygnets
   - Waltz (Conclusion of Act 1)

5. **FROM THE PIANO REPERTOIRE**
   - Ritterlichkeit **Op. 100, No. 2** ................................. Friedrich Burgmüller (1806–74)
   - Steirischer Tanz **Op. 100, No. 14** ................................. Friedrich Burgmüller
   - Melody in F **Op. 3, No. 1** ................................. Anton Rubinstein (1829–94)

6. **LATIN RHYTHMS**
   - Recuerdos de Gottschalk (Contradanza) ................................. Manuel Saumell (1818–1970)
   - Tú (Habanera) ................................. Eduardo Sánchez de Fuentes (1874–1944)
   - El Esquinazo (Tango Criollo) ................................. Ángel Villoldo Arroyo (1861–1919)

All arrangements for carillon have been made by the performer.
BIOGRAPHY

Carlo van Ulft has been Director/Carillonist of the Thomas Rees Memorial Carillon in Springfield, Illinois, since July 2015. Ulft, a native of The Netherlands, holds European Master’s Level degrees in organ performance, carillon performance and theatre organ performance. He served on the faculty of the Royal Carillon School, “Jef Denyn” in Mechelen, Belgium, from 1984–97, held positions as Municipal Carillonist in four cities in The Netherlands and was Director/Carillonist of the Centralia (IL) carillon for 18 years before moving to Springfield (IL).

Ulft founded the North American Carillon School (NACS) in 2012 to serve carillonneurs of all ages and skill levels. The NACS now has branches throughout North America. He is an active member of the GCNA (Guild of Carillonneurs in North America) serving in the past on the Board of Directors and numerous sub-committees. In 2014, Ulft authored the book, Arranging for the Carillon.

As an arranger & composer, many of his works have been published and are in widespread circulation. In 2015, he helped produce the professionally filmed DVD, Meet the Carillon. A frequent guest recitalist, he has played at all major carillon festivals & summer series in North America & Europe and has been an invited guest player at several GCNA congresses and WCF (World Carillon Federation) congresses. As adjudicator, Carlo has judged both nationally and internationally, most recently at the Queen Fabiola Competition in Belgium in 2014. He was awarded the Medal of Honor of University of California (Berkeley) in 1993 for “distinguished service to the carillon.”

During the academic year, Mr. van Ulft plays a weekly recital and teaches the art of carillon playing at Principia College in Elsah, Illinois. As organist, he serves the congregation of St. John’s Lutheran church in Springfield, Illinois.

PROGRAM NOTES

1. Le Secret (the secret) is a simple eighth-note melody piano piece, which, at one time, appeared in all of the popular piano anthologies and still continues to appear in current famous piano collections. It was composed by the German-born French composer, Léonard Gautier, who became famous mainly for his lighthearted works.

2. The ballet Giselle is a romantic ballet in two acts. Even though this work is musically of more importance, its composer, Adolphe Adam, became famous as the composer of an all-time-favorite Christmas work Minuit Chrétien, known in English as O Holy Night.

3. Rolf Lovland is a Norwegian composer and lyricist. Together with Fionnuala Sherry, he formed the Celtic-Nordic group Secret Garden, in which he was the composer, producer, and keyboardist. His music became a staple of the New Age movement of the 1970s and 80s.

4. Swan Lake is without a doubt one of the most popular classical ballets. Every child signing up for ballet classes will be dancing to movements of this master work. Many parents and grandparents attending their child’s or grandchild’s ballet performance will have heard and seen Dance of the Cygnets. The strength and quality of the music is proven by the fact that Tchaikovsky’s music is being performed often in symphony concert settings without dancers and still is able to fascinate the audience.

5. The two works by the 19th century piano-educator, Friedrich Burgmüller, are part of his famous collection of Etudes, Opus 100. Compared to other “etudes,” these works not only focus on a specific technique or skill but also are evocative and imaginary. These etudes belong to a repertoire often played by the intermediate piano student.

Rubinstein’s Melody in F Major is one of the most famous piano works of all time. This work proves how a simple melody can touch many souls!

6. Spaniards in the 19th & 20th centuries exported their music (tangos and the like) to South & Central America. The diverse local populations in the Americas incorporated influences from African traditional music and transformed the music into a category of their own. These Latin Americans often starting mixing styles as well, resulting in evocative, very stirring compositions (i.e. salsa). Hot spots of this new Latin music include Cuba, Brazil and Argentina where music is often rhythmically quite elaborate and with faster tempi.
An Evening at the Movies, the Concert Hall, and the Opera

1. **AT THE MOVIES**

   Jurassic Park .................................................. John Williams (b. 1932)
   The Rainbow Connection from *The Muppet Movie* .............................
   ................................................................. Paul Williams (b. 1940), Kenny Ascher (b. 1944), arr. Sally Slade Warner
   Married Life from Pixar’s *Up* ........................................ Michael Giacchino (b. 1967)
   Edelweiss ............................................................. Richard Rodgers (1902–79)
   My Favorite Things .................................................. Richard Rodgers

2. **AT THE CONCERT HALL**

   Concerto for Two to Play ............................................ Ronald Barnes (1927–97)
   Ripple Effects* ....................................................... Augusta Read Thomas (b. 1964)

3. **AT THE OPERA**

   Coronation Scene from *Boris Godunov* ............................ Modest Mussorgsky (1839–81), arr. John Knox
   Phantom of the Opera ............................................... Andrew Lloyd Webber (b. 1948)

   *Performed as duet by Michael Solotke and Joey Brink

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**BIOGRAPHIES**

*Tiffany Lin and Michael Solotke* have been Carillonneur Members of the Guild of Carillonneurs in North America since 2013 and have enjoyed playing both duet and solo recitals across the United States. They first met at a Yale Symphony Orchestra rehearsal in 2009 during their freshman year (Tiffany on violin, Michael on trombone). Soon after, they discovered their love for the carillon as members of the Yale Guild of Carillonneurs under Ellen Dickinson’s instruction.

*Tiffany Lin* lives in Philadelphia and is currently pursuing an MBA at the Wharton School. Originally from Los Angeles, she graduated from Yale in 2013 with a B.A. in Economics and Mathematics.

*Solotke* graduated from Yale College in 2013 with a B.S. in Molecular Biophysics & Biochemistry and is currently an MD/MBA joint degree student at Yale. In 2012, he participated in an Intensive Package summer study program at the Royal Carillon School ‘Jef Denyn’ in Mechelen, Belgium, where he studied with Eddy Marien, Geert D’hollander, and Koen Cosaert. He also completed a one-month carillon residency in 2016 at Bok Tower Gardens in Lake Wales, Florida.
1. AT THE MOVIES

Released in 1993, the original Jurassic Park movie features music by John Williams, who has described the process of “match[ing] the rhythmic gyrations of the dinosaurs” as resulting in “these kind of funny ballets.” The famous menacing four-note theme throughout the score denotes the presence of carnivorous dinosaurs, especially raptors. Solotke and Lin find the carillon and dinosaurs to share similarities in their size and ability to be thunderous.

Solotke has fond memories of watching the 1979 film The Muppet Movie as a child. Directed by James Frawley and produced by Jim Henson, the film stars Kermit the Frog on his cross-country trip to Hollywood. In addition to reaching No. 25 on the Billboard Hot 100 in November 1979, Rainbow Connection also led to an Oscar nomination for Ascher and Williams. Some have compared Rainbow Connection’s role in The Muppet Movie to the role of Over the Rainbow in The Wizard of Oz.

In composing for the 2009 film Up, Michael Giacchino used a compositional technique called “thematic transformation,” in which one theme (a “leitmotif”) is developed and transformed throughout one single piece of music. On the carillon, the leitmotif transforms throughout Married Life through varying the octaves and lengthening each note in the theme.

Popularized by the 1959 musical and 1965 film adaptation of The Sound of Music, Edelweiss is named after a white flower found in the Alps. The edelweiss as a simple wildflower was a symbol of Austria, and this is reflected in the simple melody.

Another song from The Sound of Music, My Favorite Things details how the character Maria focuses on fond memories to distract herself from an unpleasant situation. The first part of the melody only features three pitches—the tonic (I), supertonic (II), and dominant (V), and different harmonies are built upon this in subsequent stanzas. In 2019, Ariana Grande based her song 7 Rings around the melody of My Favorite Things.

2. AT THE CONCERT HALL

As a pioneer in North American carillon performance, Ronald Barnes was a prolific composer, arranger, and performer for nearly half a century, and Concerto for Two to Play was one of the first carillon duets written specifically for the instrument. While a typical concerto is performed on a solo instrument with orchestra accompaniment, the range of the carillon allows for the concerto format to be performed on one instrument. The solo melodies of the primo part play off of the chordal and countermelodic support of the secondo part. Like many concertos in classical repertoire, the first and second movements follow sonata form, with a written cadenza at the end of the first.

Ripple Effects is a commission from Rockefeller Chapel and is dedicated to Elizabeth J.L. Davenport, former Dean of Rockefeller Chapel, in celebration of her ten years as Dean, 2008–18.

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’ 5-minute duration, it unfolds a labyrinth of musical interrelationships and connections that showcase the musicianship of the carillonneurs in a display of rhythmic agility, counterpoint, skill, energy, dynamic range, clarity, teamwork, and majesty. Throughout the kaleidoscopic journey, the work passes through many “ripple layers”.

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 in my work, and I devoted my strongest, most focused efforts to composing Ripple Effects in honor of Elizabeth.

—Augusta Read Thomas, University Professor of Composition, University of Chicago

3. AT THE OPERA

Mussorgsky completed one opera in his lifetime: Boris Godunov. Composed between 1868 and 1873 in Saint Petersburg, the opera centers on Boris Godunov’s quest to become tsar of Russia after the death of Tsar Ivan IV (“Ivan the Terrible”). Today’s performance features music from the coronation scene, which uses the whole tone scale (unusual in 19th century music) and resonates brilliantly in this arrangement, as if Mussorgsky had one day envisioned the pieces performance on a carillon.

Based on a 1909 novel by French writer Gaston Leroux, the musical Phantom of the Opera by Andrew Lloyd Webber premiered in 1986. The plot centers around Christine, a beautiful soprano, and a masked male figure who becomes Christine’s obsession. It is the longest running musical in Broadway history, with more than 10,000 performances. Tonight’s performance features the Overture from the musical, using the tintinnabulation of the Rockefeller carillon to bring to life the synthetics of the original score.
SUNDAY JULY 28

Leslie Chan
UNIVERSITY OF CALIFORNIA, BERKELEY

GENRE-INSPIRED

1. FROM Serenade NO. 1 ........................................ Ronald Barnes (1927–97)
   II. Sicilienne
   III. Milonga
   VI. Barcarolle

2. FROM A Swinging Suite ...................................... Geert D’hollander (b. 1965)
   I. A Sweet Soft Samba
   II. Irish Air

3. FROM Suite in Popular Style ................................. John Courter (1941–2010)
   I. Ragtime Bells

4. Tango ............................................................ Alice Gomez (b. 1960)

MUSE-INSPIRED

5. FROM Carnival Suite ........................................ Frank DellaPenna (b. 1951)
   Ambience
   Popcorn

6. FROM Gaudi’s Chimneys ..................................... John Courter (1941–2010)
   II. The Mushroom Chimneys of Park Güell
   III. The Geometric Chimneys of Güell Palace

7. Image NO. 2 ..................................................... Émilien Allard (1915–76)

8. FROM A Stephen Foster Treasury ........................ Stephen Foster (1826–64) arr. Jeff Davis
   Beautiful Dreamer
   Oh! Susanna
BIOGRAPHY

Leslie Chan began her carillon studies in 2014 with Jeff Davis at the University of California, Berkeley. She became a carillonneur member of the Guild of Carillonneurs in North America in 2018 and has performed across the United States, England, and Spain. In 2018, Chan was a featured recitalist of the Berkeley Carillon Festival—held once every five years—and an inaugural student of the Luray Singing Tower Internship. At UC Berkeley, she taught carillon through the student-run Democratic Education at Cal program and facilitated the Berkeley Carillon Guild. Bridging into new media, she collaborated with Berkeley Virtual Reality on a 360° carillon experience, participated in a social streaming project “Twitch Plays Carillon”, and consulted for the Triforium art sculpture/”carillon” in Los Angeles, CA. Chan holds bachelor’s and master’s degrees in chemical engineering from MIT and completed her Ph.D. research on two-dimensional materials at UC Berkeley.

PROGRAM NOTES

1. A serenade is a musical greeting to welcome honored guests. In the *Sicilienne*, Barnes borrows from the Baroque style (ostensibly affiliated with Sicily), using a gentle triple meter and lyrical melody to evoke pastoral calm. The milonga genre was originally popularized in the Río de la Plata region of Argentina/Uruguay in the 1870s. Typically in 2/4 time, the milonga uses syncopated note stresses to convey a waltz-like feel. A barcarolle—derived from the Italian word for boat, *barca*—is a Venetian folk song traditionally sung by gondoliers. Its lilting triple meter is reminiscent of the gentle strokes of a gondola oar.

2. A samba is a Brazilian genre originating in the West African religious traditions and considered a loose forerunner to the bossa nova style. Irish traditional music includes the melancholy slow air, with loosely-structured meter and ornamentation similar to the sean-nós sung-song form.

3. Ragtime music was popularized in the late 19th century in the Midwestern and Southern United States. It is characterized by syncopated—“ragged”—rhythm, loosely based on jig and march music. Ragtime was an early influencer of jazz, blues, and swing music. It is said that Scott Joplin insisted that rags should never be played fast.†

4. The tango gained traction in the late 19th and early 20th centuries and was partly influenced by the milonga. The style has since burgeoned into global popularity and continues to inspire subgenres preserving the original rhythmic form.

5. Frank DellaPenna is the creator and featured artist of “Cast in Bronze”, a mobile carillon act that performs at fairs, festivals, and special events across the country. *Carnival Suite* begins with an “oom-pah-pah” waltz melody in *Ambience*, then glides into the whimsical *Popcorn*.

6. Gaudí’s Chimneys was commissioned for the 150th anniversary of the birth of Catalan architect Antoni Gaudí (1852–1926). The introductory flourishes, rolled chords, and frequent meter changes are evocative descriptions of the fanciful chimneys representative of Gaudí’s idiosyncratic architectural style. The second movement of this work has a distinctly sicilienne form.

7. Émilien Allard studied with Olivier Messiaen at the Conservatoire de Paris and was strongly influenced by the pursuit of musical ideals over popular style. The lush *Image No. 2* showcases the romantic versatility and harmonic nuances of the carillon.

8. Stephen Foster’s timeless, prolific show tunes starkly contrast with his short-lived, destitute life. Foster worked tirelessly as a composer but was poorly compensated, faced an alcoholic father, and was deserted by his wife and daughter. Parlor songs and minstrel songs like Foster’s became defining styles in the 19th century. Despite the historical racial backdrop of his songs and lyrics, he emphasized that the songs should avoid “trashy and really offensive words”;‡ all parties should be treated with dignity and respect.


1. Opening .................................................... Philip Glass (b. 1937)

2. TWO AMERICAN FOLK TUNES
   Shenandoah ........................................... Traditional American, arr. Laura Hewitt Whipple
   Low Bridge, Everybody Down ................. Thomas S. Allen (1876–1919), arr. Alex Johnson

3. Prelude NO. 3 ........................................ Matthias van den Gheyn (1721–85)

4. MUSIC OF EMILIEN ALLARD
   Notule NO. 1 .......................................... Emilien Allard (1915–76)
   Image NO. 2 .......................................... Emilien Allard

5. Elegy .................................................... Roy Hamlin Johnson (b. 1929)

6. TWO EUROPEAN FOLK TONES
   Scarborough Fair .................................... Traditional English, arr. Wendell Westcott
   Loch Lomond Medley ................................. Traditional Scottish, arr. Charles Zettek, Jr.

7. MUSIC OF FRÉDÉRIC CHOPIN
   Mazurka op. 68, no. 3 ......................... Frédéric Chopin (1810–49), arr. Alex Johnson
   Nocturne op. 9, no. 2 ............................ Frédéric Chopin, arr. Joey Brink

8. Prelude NO. 5 ........................................ Matthias van den Gheyn

9. TWO DANCES TO CONCLUDE
   Verano Porteñoq .................................... Astor Piazzola (1921–92)
   The Second Waltz .................................. Dmitri Shostakovich (1906–75), arr. Frank Steijns
**BIOGRAPHY**

**Alex Johnson** discovered carillon when he began his undergraduate degree at the University of Rochester in 2015; a campus tour guide mentioned that students can play the bells...the tour guide didn’t know the word carillon but Alex recalls being drawn to the instrument’s uniqueness and its percussive nature (his prior musical experience is in piano and percussion). Alex graduated in December of 2018 with a degree in physics. He was then able to dedicate the spring of 2019 to studying carillon performance and composition on a fellowship program at Bok Tower Gardens in Florida. He will be studying at the Royal Carillon School ‘Jef Denyn’ in Mechelen, Belgium for the 2019-20 academic year, and afterwards, he plans to pursue graduate work in music theory as well as a career involving carillon performance and teaching.

**PROGRAM NOTES**

1. **Opening** is the first movement of *Glassworks*, Philip Glass’s successful attempt to introduce his post-modern minimalist style to a more general audience. The movements of this work are shorter than those of his previous compositions, and he advertised listening to the work on cassette and Walkman.

2. ** Shenandoah** is an American folk song also known as *Across the Wide Missouri*. It was likely created in the 19th century but its geographic origins are not certain. Some versions of the lyrics discuss tell a tale of fur traders on the Missouri River while other renditions Chief Shenandoah of the Oneida Native American tribe.

   *Low Bridge, Everybody Down* was written by Thomas S. Allen in 1905 after barges on the Erie canal had be converted from mule to engine power. The lyrics nostalgically reminisce on the time of mule power. The first verses recall working for 15 years on the Erie Canal with a mule named Sal, and the chorus contains the title of the song—that call to sailors to get themselves close to the ground as the barge approaches a low bridge.

3. **Prelude No. 3** is from a set of eleven preludes written by Matthias van den Gheyn, the carillonneur and organist of Leuven, Belgium in the 18th century. Van den Gheyn was praised as the most esteemed musician in all of Leuven at the time. His carillon preludes, the most frequently performed carillon repertoire, are a display of virtuosity as well as a lesson about what’s possible and what works well on the instrument.

4. **Notule No. 1** and **Image No. 2** were written by Emilien Allard, longtime carillonneur of the Oratoire-St Joseph in Montreal and, for one year, Dominion Carillonneur of Canada in Ottawa. Today he is best known for his settings of Canadian folk songs and his uniquely impressionistic compositional style. 'Notule' is French for ‘a short note’.

5. **Elegy** was written by Roy Hamlin Johnson, a concert pianist and composer of piano music. He became interested in carillon later in life, after hearing the instrument played by one of America’s premier carillonneurs. Johnson’s interest led him to compose a wealth of remarkable repertoire for the carillon: he is known for his use of the octatonic scale, an alternative to the typical major or minor scale that better suites the harmonic structure of carillon.

6. **Scarborough Fair** is a traditional English ballad about a man sending a message to a former lover via a traveler. The message a series of impossible tasks, such as making a seamless shirt and washing it in a dry well, that she must complete to regain his affection.

   *Loch Lomond Medley* brings together to famous Scottish folk songs: *The Bonnie Banks o’ Loch Lomond* and *O’er the Bows to Ballindalloch*. The medley was made by Charles Zettek, a former Bellman at the University of Rochester with whom I had lots of fun playing carillon duets.

7. **Mazurka, op. 68, no. 3** is one of 59 mazurkas the Chopin composed. A mazurka is a Polish dance in triple meter with accents often placed on beats two or three.

   *Nocturne, op. 9, no. 2* is one of Chopin’s most famous works. A nocturne is a genre that evokes feeling and images of the night: the moon, the stars, dreams, and romance. This nocturne’s increasingly large melodic leaps and ever-expanding ornamentation create a very tender and gentle atmosphere.

8. **Prelude No. 5** is from a set of eleven preludes written by Matthias van den Gheyn, the carillonneur and organist of Leuven, Belgium in the 18th century. Van den Gheyn was praised as the most esteemed musician in all of Leuven at the time. His carillon preludes, the most frequently performed carillon repertoire, are a display of virtuosity as well as a lesson about what’s possible and what works well on the instrument.

9. **Verano Porteño** means ‘Bueno Aires Summer’. The piece was scored for Astor Piazzolla’s famous quintet of violin/viola, piano, electric guitar, double bass, and himself on bandoneon. The piece was originally conceived as a stand-alone composition but later it was amalgamated with three other compositions to form *Cuatro Estaciones Porteñas* (Four Seasons of Buenos Aires).

    *The Second Waltz* is from Dmitri Shostakovich’s *Suite for Variety Orchestra*, a collection which is been mistakenly identified (and even recorded as!) the *Suite for Jazz Orchestra No. 2*. To avoid heavy political scolding, Shostakovich wrote a lot of music in popular styles (marches, polkas, waltzes, foxtrots, etc); however, he embedded within the music hints of his inner rebellion and revolt for his audiences to discover.
“Guitarillon”—Combination of Carillon and Guitar

1. Concerto in D-Major  bwv 972  .........................  Johann Sebastian Bach (1685–1750)
2. Adagio uit Concierto de Aranjuez  .....................  Joaquin Rodrigo (1901–99)
3. Jazz/Pop-medley
4. Libertango  ...................................................  Astor Piazzolla (1921–92)
6. Star Wars  ......................................................  John Williams (b. 1932)
7. Lilly was here  ................................................  David Stewart (b. 1952) / Candy Dulfer (b. 1969)
8. Game of Thrones Theme  .................................  Ramin Djawadi (b. 1974)
9. Rock-medley

BIographies

Jan Verheyen  studied at the royal carillon school in Mechelen (with Eddy Marien, Jo Haazen and Geert D’hollander) and graduated with a bachelor with Boudewijn Zwart in Dordrecht, NL. In 2008, he became the carillonneur of Hasselt. He also installed a brand-new carillon in his home village Neerpelt, where he has been playing since 2015. He has played concerts throughout Europe, and performed as a guest carillonneur in 2018 at Bok Tower Gardens in Lake Wales, FL, where he played more than 30 concerts. Verheyen also does a lot of projects with bells and carillon. He has played a lot of carillon plus-concerts, e.g. with soprano, folk band, DJ, drums... And he also combines carillon music with dance or theatre, e.g. the story for kids of the smallest carillon-bell “Billy the Bell”.

Cedric Honings  is a young promising guitar player. He has already won several prices, has studied at the conservatory of Maastricht and is currently studying at the conservatory of Brussels. His education is classical, but he also plays jazz, pop, rock. He has already played concerts in Belgium and abroad. He has recorded a first CD with the title “Tiny Wooden Gods”.

“Guitarillon” is a combination of carillon and guitar. Guitar player Cedric Honings plays together with carillonneur Jan Verheyen in the tower. The guitar is amplified in the tower and projected on four massive speakers placed amongst the bells.

1. When J.S. Bach first got to know the music of Venetian maestro Antonio Vivaldi during the early 1710s or perhaps just a bit earlier, he was significantly impressed by his Italian colleague’s flair and style, and skill. Bach took it upon himself to adapt several Italian instrumental concertos—mostly by Vivaldi—for performance on harpsichord alone. The first of the Vivaldi concerto transcriptions is the Concerto for keyboard No. 1 in D major, BWV 972, modeled upon Vivaldi’s Concerto for four violins and continuo, Op. 3, No. 9 (RV330). Like its source, BWV 972 is in three movements, fast-slow-fast. The first movement, which has no tempo indication, but which would have immediately been recognized by contemporary players as an allegro, begins with a handful of separate aristocratic gestures and then gains momentum and spins out continuously until its end. Bach does more than just take the notes of Vivaldi’s concerto and condense them onto two staves for one player to play; he thickens the textures considerably (Vivaldi loved lean music, while Bach usually loved full, rich, dense music), adding bits and fleshing out counterpoint along the way. The following Largo pulses with warm eighth notes from start to finish. The tuttis are made from these “simple,” homophonic tones, but in the solo passages smaller and more flexible lines are drawn in and around this pulsation. The third movement is a dance-like 3/8 time Allegro that begins with a duet in parallel thirds, and which Bach supplements with several passages of his own, passages not found in the Vivaldi at all.

2. The Concierto de Aranjuez is a guitar concerto by the Spanish composer Joaquin Rodrigo. Written in 1939, it is by far Rodrigo’s best-known work, and its success established his reputation as one of the most significant Spanish composers of the 20th century. The work was inspired by the gardens at Palacio Real de Aranjuez, the spring resort palace and gardens built by Philip II in the last half of the 16th century and rebuilt in the middle of the 18th century by Ferdinand VI. The work attempts to transport the listener to another place and time through the evocation of the sounds of nature.

3. We have put some popular jazz and pop melodies in a blender and this medley is the result. Summertime by George Gershwin is the thread that links the other songs. You’ll also hear Fly me to the moon (Bart Howard, Frank Sinatra), What a wonderful world (Louis Armstrong), Havana (Camila Cabello) and Isn’t she lovely (Stevie Wonder).

4. Libertango is a composition by tango composer Astor Piazzolla, recorded and published in 1974 in Milan. The title is a portmanteau merging “Libertad” (Spanish for liberty) and “Tango”, symbolizing Piazzolla’s break from Classical Tango to Tango Nuevo. There are a lot of versions with different instruments, and now also for guitar and bells.

5. Separating Michael Jackson from his music has become increasingly harder to do after the release of Leaving Neverland earlier this year. Nevertheless, his music defines a generation and lays the groundwork for so many artists to follow. We bring a mix of three well-known melodies, including Heal the world.

6. John Williams is a very productive composer of film music. He was very important for the revival of classical music in films. He was also director of the Boston Pops Orchestra. He composed the music for Star Wars, Indiana Jones, Jaws; Jurassic Park, E.T., Schindler’s List, Home Alone, and the Harry Potter films. He holds five Oscars after being nominated fifty-one times.

7. Lily Was Here is a single, released in November 1989 in the Netherlands. The single became a major hit and stayed at the number one position for five weeks in the Netherlands. The success of this instrumental encouraged Dulfer to compose music for her own album, which she titled Saxuality.

8. The theme of the television series Game of Thrones plays during the title sequence and was composed by Ramin Djawadi in 2011, after series creator David Benioff and D.B. Weiss approached him requesting a theme. Asked to avoid flutes and violins, which the producers felt were overused in fantasy themes, Djawadi used the cello as the lead instrument. The piece begins in a minor key, then switches between corresponding major and minor keys repeatedly. According to Djawadi, the show creators wanted the main title theme to be about a journey. He said that he started humming what would become the theme tune in the car after seeing the visuals for the title sequence, and conceived of the idea for the theme on the drive back to his studio. The finished theme music was presented to the producer three days later.

9. A guitar is an instrument used in many different styles: classical, jazz, pop, (hard) rock. That’s why we end this concert with a rock-medley; we want to rock the bells. The songs that we use in this medley are a well-kept secret. It’s up to you to recognize as many songs as you can!
1. **SONGS WITHOUT WORDS**   
   Felix Mendelssohn (1809–47), arr. B. Winsemius
   - Allegro non troppo
   - Venetian Gondolier’s Song
   - Con Moto

2. **MUSIC FOR TWILIGHT**   
   Frank Della Penna (b. 1951)
   - Serendipity
   - Frolic
   - Dance of the Fireflies
   - Stargazing

3. **YIDDISH MUSIC FOR CARILLON**   
   Linda Dzuris (b. 1970)
   - The Rabbi Has Bid Us Be Joyful
   - Beware the Devil’s Power
   - My Wife Came With Me
   - Lullaby

4. **Estrela**   
   Sara Elias (b. 1981)

5. **SESAMUPPETS**   
   arr. Sally Slade Warner
   - Sesame Street Theme   
     Joe Raposo (1937–89)
   - Rubber Duckie   
     Jeffrey Moss (1942–98)
   - Sing   
     Joe Raposo
   - Green   
     Joe Raposo
   - I Love Trash   
     Jeffrey Moss
   - The Rainbow Connection   
     Paul Williams (b. 1940) and Kenny Ascher (b. 1944)
   - Muppet Show Theme   
     Jim Hanson (b. 1952) and Sam Pottle (1934–78)
**BIOGRAPHY**

Jeremy Chesman, University Carillonist and Professor of Music at Missouri State University, is a graduate of the University of Michigan, where he earned a BM with Honors in Organ Performance and was the first person to earn a Master of Music degree in Carillon Performance. Subsequent to that, he became a Fellow of the Belgian American Educational Foundation, studying at the Royal Carillon School of Belgium and earning the final diploma with distinction. He earned the DMA in Organ Performance from the University of Missouri-Kansas City.

Dr. Chesman was appointed as the first University Carillonist at Missouri State University in 2002. He has performed extensively throughout the United States, Canada, Australia, Belgium, the Netherlands, France, and Portugal, including as a featured recitalist on the most prestigious carillon festivals and conferences. In addition to performing regularly on the carillon, organ, and harp, Dr. Chesman is active in pedagogical research. He is a trained Suzuki teacher in Organ, Harp, and Voice, and has taught at Suzuki workshops in the United States and Australia. He has written several articles on carillon pedagogy, and his method book, Making Music on the Carillon, is published by American Carillon Music Editions.

**PROGRAM NOTES**

1. Felix Mendelssohn wrote his *Songs Without Words* at various points throughout his life. They were originally written for piano, at a time when the piano was become a staple in many households. This contributed to their popularity, as they were accessible to amateurs. The pieces were written in a lyrical style, but not intended to have any extra-musical or textual references. Mendelssohn wrote, “What the music I love expresses to me is not thought too indefinite to put into words, but on the contrary, too definite.”

2. *Music for Twilight* is a perfect accompaniment to an evening carillon recital. For me, the piece invokes the different aspects of the feeling of summer: the serendipity of warm summer evenings with friends, the frolic of children on summer vacation, the wonder of nature’s creation, and the calm of gazing in the night sky after a long day.

3. About her arrangement of Yiddish theatre pieces, Linda Dzuris writes, “Yiddish theater began in Romania (ca. 1786) but within a few short years Russian antisemitism drove a mass migration to the United states. New York became the center for the Golden Age of Yiddish Theater in the early 20th century. The storylines and music addressed many topics of concern from the new immigrants trying to find a middle ground between cultural tradition and their lives in a new country. This rich repertoire was drawn upon for the present collection of arrangements.”

4. Sara Elias was the first carillon graduate of Missouri State University. Her composition, Estrela, was published while she was a student. “Estrela” is a Portuguese word meaning “little star.” The piece is based on an ancient Portuguese hymn about a divine star. In this work, the ancient hymn is paired with a contemporary harmonic setting, juxtaposing two styles.

5. *The Muppets* and *Sesame Street* are some of the most beloved children’s shows of all time. Equally iconic with the shows are their songs, which have subsequently been covered by artists such as The Carpenters and Sarah McLachlan. This suite, arranged by Sally Slade Warner, takes the most famous songs from each of the shows to make a suite that is popular for all ages.
1. PRELUDE & FANTASY

Prelude on “The King’s Majesty” .............................  Milford Myhre (b. 1931)
Fantasy on a Russian Folksong .................................  Frank Steijns (b. 1970)

2. TRANSCRIPTION

The Bells ....................................................... William Byrd (1543–1623), arr. Bernard Winsemius

3. SELECTIONS FROM AMERICAN GOTHIC .................................  Joey Brink (b. 1988)
   I. Wings of the Morning
   II. Call of the Chanticleer
   IV. Memories of Melrose
   VII. Tower of the Apostles

4. BIRDS AND BUTTERFLIES

Butterfly Chaos ....................................................  Paul K. Takahashi (b. 1967)
Desperado .............................................................  The Eagles (1971–present)

5. ELECTROACOUSTIC

PPROM ...............................................................  Joey Brink
The Seer .............................................................  Laura Steenberge (b. 1981)

6. FROM THE AMERICAN SONGBOOK

Georgia on my Mind ................................................  Hoagy Carmichael (1899–1981)
Every Time We Say Goodbye ......................................  Cole Porter (1891–1964)

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 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’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 Carillonneurs in North America and the World Carillon Federation, including as a soloist with the Barcelona Municipal Symphonic Band in June 2017. He performed the inaugural recital at Salisbury University in 2017, and released his first album, “Letters from the Sky”, alongside his performance at Chicago’s Ear Taxi Festival in 2016. He and his partner, Vera, perform duet carillon recitals, are avid outdoor enthusiasts, and are learning how to be parents with their one-year-old daughter Charlotte.
**PROGRAM NOTES**

1. Milford Myhre is one of the most notable figures in the carillon world today. He is the former carillonneur at Bok Tower Gardens, where I interned in 2015. I played more than hundred recitals at the gardens that spring. Milford would take detailed notes on every performance I gave, and share his notes with me after the concert over ice cream at the garden cafe. An honest and critical listener, Milford would leave nothing out, and I thank him dearly for his unfiltered opinions that improved my playing, and his enduring friendship. Milford’s Prelude on “The King’s Majesty” begins with a dreamy motif that sets the mood for a broad and majestic melody in the bass bells. I have yet to meet someone who knows the folksong quoted in Fantasy on a Russian Folksong. The folksong is not named in the score, and some carillonneurs suspect that perhaps the folksong is a fabrication. Nevertheless, this piece is one of my favorites to play on the Rockefeller carillon. Listen for the quiet tremolos that begin the piece, and then return thunderously at the end.

2. William Byrd was an English composer of the Renaissance era. Bernard Winsemius, who played the second concert in our series this year, is considered the master of baroque and renaissance music on the carillon. He has arranged and transcribed an uncountable number of works by numerous composers. I find playing Byrd’s The Bells on the carillon to be fascinating; the piece is not written for bells. Rather, Byrd wrote this piece for organ, inspired by bells. The ornamentation becomes increasingly more elaborate as the piece unfolds.

3. American Gothic is a seven-movement work commissioned by Kirk in the Hills Presbyterian Church in Michigan to celebrate the 60th anniversary of their carillon. Hints of the folk song Simple Gifts are weaved into each movement, at times more recognizable than others. Wings of the Morning is peaceful, colorful like the sunrise, and elegantly flows from one idea to the next. Call of the Chanticleer is derived from birdsong, with its trills and harmonious melodies. After announcing the sunrise, the chantecler takes flight, dancing playfully, before returning majestically to its perch atop the tower. Memories of Melrose begins with a lamenting melody in the bass bells. As the music progresses, secrets of the former 13th century Scottish abbey, that today exists in ruins, are uncovered. The song becomes a lullaby and ends with a hint of Scottish folk music. Tower of the Apostles is a fast, driving, and rhythmically unrelenting final movement to the suite. The celebratory sound of swinging bells gives inspiration for the precise but ever-changing rhythms. The music pauses momentarily to meditate, reflecting on the gothic grandeur of the bell tower. The harmony is once static, but now drifts freely. The meditation is interrupted repeatedly by the need to celebrate. Finally the music gives in, and the piece returns to a driving rush to the final swinging of the bells.

4. Butterfly Chaos is probably my favorite title to any piece I’ve ever played. Takashi wrote the piece to be improvisational and modular, with patterns and sections that are meant to be combined in different ways. The rhythmic patterns combine and create an emerging consciousness of new patterns, while melodic motifs display a variety of modal palettes, gliding from one mood to another. Altogether the full score is about fifteen minutes long, but my adaptation will be just over four minutes. It’s all of the chaos, minus a few of the butterflies.

My good friend Dave Johnson, carillonneur at House of Hope Presbyterian Church in St. Paul, MN asked me to arrange Desperado for him last year, in exchange for a few beers. Dave hasn’t bought me a beer yet (to be fair we haven’t seen each other yet), but I’ve always loved this song and would have arranged it for free anyway.

5. Electroacoustic music on the carillon is played acoustically on the carillon, and electronically utilizing four massive speakers situated amongst the bells. Each of the following two works is played alongside a pre-recorded electronic track. All of the bell sounds are real, and all other noises come from the speakers.

PPROM (Preterm Premature Rupture of Membranes)—At 32 weeks into pregnancy, 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. 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.

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

6. It is disputed whether Hoagy Carmichael wrote the song Georgia on my Mind about his sister Georgia, or the state of Georgia. Either way, it is one of my favorite jazz standards to play on the carillon.

Every Time We Say Goodbye is another one of my absolute favorite standards. The lyrics of the song match the harmonic progression: “...how strange the change, from major to minor...” The song has been recorded countless times since it was first introduced in the 1944 musical Seven Lively Arts.
Summer Services

SUNDAYS
JUNE 16 TO AUGUST 25
11 AM

Worship continues through the summer with a 40 minute service of scripture and Holy Communion, featuring the historic and regal E.M. Skinner organ, op. 634. This shortened service is intended to provide some relief from the intense summer heat. University organist Thomas Weisflog and guests play organ classics from throughout the ages.
Joey Brink will play the carillon for the Hyde Park Jazz Festival on **Sunday September 29 at 1 pm.** Bring your picnic, lawn chairs, small children, well-behaved dog—just like for the Bells of Summer series!