



*Celebrating the
90th
Anniversary of the
Rockefeller Memorial
Carillon*

THE GUILD OF CARILLONNEURS IN NORTH AMERICA
2022 GCNA CONGRESS

PROGRAM



THE UNIVERSITY OF
CHICAGO



Rockefeller Chapel
The University of Chicago



The Guild of Carillonneurs

IN NORTH AMERICA

THE CONGRESS IS BROUGHT TO YOU BY ROCKEFELLER CHAPEL AND INTERNATIONAL HOUSE



Joey Brink UNIVERSITY CARILLONIST

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Ana West EVENTS COORDINATOR

MEMBERS OF THE UNIVERSITY OF CHICAGO GUILD OF CARILLONISTS:

Christine Cao, Kevin Chang, Maria Kronic,

Jessica Ip, Alex Sheng, João Shida, Emily Kim,

Bridget Li, Yurou Li, Joseph Min, Cao Linh Pham,

Tiffany Tu, Annie Wang, Jade Wong

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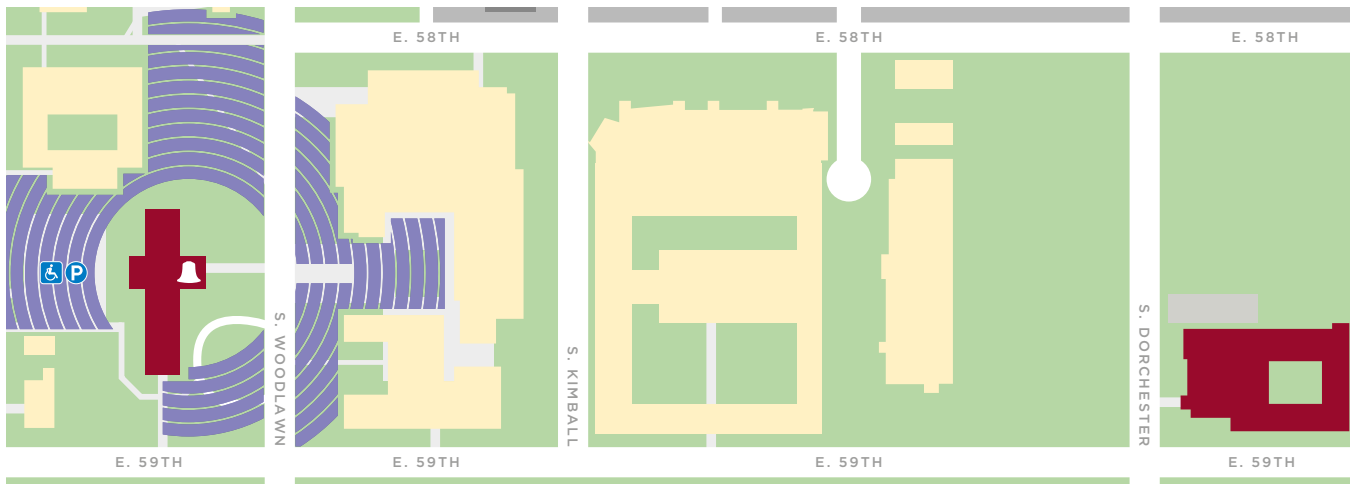


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ROCKEFELLER CHAPEL ← → INTERNATIONAL HOUSE



Rockefeller Chapel lawn: you are encouraged, weather permitting, to experiment with listening from different lawns and quadrangles around the Chapel. The full effect of the bells is best heard from a short distance rather than from directly under the tower.

International House: attendees should use the door on South Dorchester Avenue to enter the Assembly Hall.

THE 2022 GUILD OF CARILLONNEURS IN NORTH AMERICA CONGRESS

ABOUT THE CONGRESS

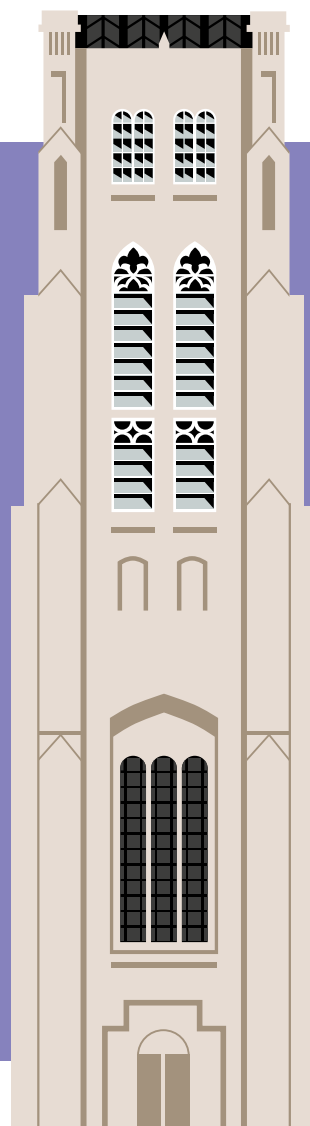
Founded in 1936, the Guild of Carillonneurs in North America (GCNA) convenes annually at carillons across the continent to put on concerts of music both old and new, present research and historical studies, and conduct business among its members. This is the third congress hosted by the University of Chicago. The first two took place in 1953 and 1977.

The year 2022 marks the 90th anniversary of the Laura Spelman Rockefeller Memorial Carillon, installed in the summer of 1932. The Rockefeller carillon is one of the two largest carillons in the world, alongside its sister instrument at Riverside Church in New York City. The two instruments are 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 instrument was renovated in 2008 by Royal Eijsbouts of Asten, NL.

Two additional mobile carillons are arriving for the congress. The B.A. Sunderlin Bellfoundry's new chamber carillon has been installed inside Rockefeller Chapel, for an inaugural performance on Friday, June 17 that will be the first of its kind in North America. The Iowa State University Campanile-Carillon Model, a 1:5 scale replica of the ISU campanile, will be arriving on the main steps of Rockefeller Chapel for a performance on Saturday, June 18.

The carillon lends itself to all kinds of music. There is an extensive repertoire written specifically for the carillon, and Rockefeller Chapel is a leader in commissioning new music for the instrument from contemporary composers, including the faculty and doctoral students of the University of Chicago Music Department's famed composition program. Carillonists also make arrangements of classical music, folk songs, music from other cultures, jazz standards, pop tunes, and film scores.

More than fifty performers will feature throughout the week, including seasoned players and many of the newest Carillonneur Members of the GCNA. Nine pieces will receive their world première performance. Combinations with other instruments include works for carillon with clarinet, flute, harp, piano, shakuhachi, trombone, trumpet, and violin.



SCHEDULE OF PUBLIC EVENTS

Wednesday, June 15

5 pm **Opening Concert**
Rockefeller Chapel

Thursday, June 16

10 am **Presentation by Simone Browne: *What Defines a Contemporary Carillon Culture?***
Global Perspectives, Best Practices, and a Case Study of Carillon Growth in Ukraine
Assembly Hall, International House

10:30 am **Presentation by Tiffany Ng, Scott Allan Orr, Audrey Dye, Michelle Lam, Cedric McCoy:**
2023, A Century of Women and the Carillon
Assembly Hall, International House

12:45 pm ***Journey Concert***
Rockefeller Chapel

5:30 pm ***Soaring Skies Concert***
Rockefeller Chapel

Friday, June 17

10:30 am **Presentation: *Continuing Education*, hosted by Lynnli Wang**
Assembly Hall, International House

3 pm ***Celebrations Concert***
Rockefeller Chapel

8 pm **Chamber Carillon Concert**
B.A. Sunderlin Mobile Carillon
Rockefeller Chapel (inside)

Saturday, June 18

- 10 am** *Inspired by Olmsted Concert*
Rockefeller Chapel
- 2 pm** *Rhymes & Chimes Concert* with poems by Robert Frost and carillon music,
Iowa State University Campanile-Carillon Model
Rockefeller Chapel front steps
- 3:30 pm** *Song & Dance Concert*
Rockefeller Chapel
-

Sunday, June 19

- 10:30 am** **Presentation by Michelle Lam and Elisa Tersigni: *The North American Carillon Community Survey***
Assembly Hall, International House
- 11 am** **Presentation by Laura Ellis: *Carillon Compositions of Alice Gomez***
Assembly Hall, International House
- 12 pm** **Closing Concert**
Rockefeller Chapel



OPENING CONCERT

JUNE 15 | 5 PM | ROCKEFELLER CHAPEL LAWN

1. **Ripple Effects** 2018
Augusta Read Thomas (b. 1964)
Joey Brink & Michael Solutke CARILLON

2. **«Canticum»** 2022
FOR CARILLON AND FIXED ELECTRONICS
Felipe Tovar-Henao (b. 1991)
* Rockefeller 90th commission | world première
Joseph Min, Carillonneur Member 2021 CARILLON

3. **Theme and Variations for 3.5-octave carillon**
Johanna Bordewijk-Roepman (1892–1971)
Simone Browne, Carillonneur Member 2019 CARILLON

4. **Campanella**
Géo Clément (1902–69)
Wylie Crawford CARILLON

5. **Che si può fare** FROM *Arie a voce sola* OPUS 8
Barbara Strozzi (1619–77), arr. Jennifer Lory-Moran
* GCNA 2022 publications
Maria Kronic, Carillonneur Member 2021 CARILLON

6. **Recuerdos de la Alhambra**
Francisco Tárrega (1852–1909), arr. Boudewijn Zwart
John Mori, Carillonneur Member 2020 CARILLON

7. **Theme from “Jupiter,” *The Planets***
Gustav Holst (1874–1934), arr. Paul Stelben
Hunter Chase CARILLON

8. **Plyve Kacha**
Ukrainian folk lament
arr. Pamela Ruitter-Feenstra & Jet Schouten
Jen Herrmann, Carillonneur Member 2020 CARILLON

9. **What a Moonlit Night**
Traditional Ukrainian / Mykola Lysenko
arr. Simone Browne
Simone Browne, Carillonneur Member 2019 CARILLON

10. **Dissipo Ventos**
Stacy Garrop (b. 1969)
* Rockefeller 90th commission | world première
Jim Fackenthal & Kim Schafer CARILLON

Ripple Effects was commissioned by Rockefeller Chapel and premiered at the Rockefeller Carillon New Music Festival on May 25, 2018. Originally scored for twelve carillon players, with an additional six players joining to play the final 72-bell chord, the score has been edited for carillon duet and recorded by Joey Brink and Michael Solutke on an album of the same title. 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. Throughout the kaleidoscopic journey, the work passes through many “ripple layers” until the final culminating sound of the composition—a chord where every one of the 72 bells in the Rockefeller carillon are rung together.

The music of **Augusta Read Thomas** is nuanced, majestic, elegant, capricious, & colorful —“it is boldly considered music that celebrates the sound of instruments and reaffirms the vitality of orchestral music” (*Philadelphia Inquirer*). A Grammy winner, her impressive works embody unbridled passion and fierce poetry. The *New Yorker* called her “a true virtuoso composer.” Critic Edward Reichel wrote, “Thomas has secured for herself a permanent place in the pantheon of American composers of the 20th and 21st centuries. She is without question one of the best and most important composers that this country has today. Her music has substance, depth, and a sense of purpose. She has a lot to say and knows how to say it—and in a way that is intelligent yet appealing and sophisticated.”



«**Canticum**» is an interplay between contemplative and discursive musical moments, delineated by a gradual trajectory from immersive, resonant sounds to more energetic and bright bursts of energy. Its slow-evolving nature is meant to open the possibility for listeners to experience these sounds with different levels of focus, ranging from a soundscape to a foregrounded musical experience. «Canticum» was commissioned by the Rockefeller Chapel for the 90th Anniversary of the Rockefeller Chapel Carillon.



Characterized by a strong interest in exploring sound perception, memory, and recognition, the music of Colombian composer **Felipe Tovar-Henao** has been consistently awarded and performed throughout his emerging professional career. Recent highlights include being a resident composer at the 2022 Mizzou International Composers Festival, being a finalist of the 2019 SEAMUS/ASCAP Award, as well as receiving the 2018 SCI/ASCAP Student

Commission Award and the 2018 ASCAP Foundation Morton Gould Young Composer Award. He has held teaching positions as Adjunct Professor in Music Theory and Composition at Universidad EAFIT (Medellín, Colombia), as well as Associate Instructor and Coordinator of the IU JSoM Composition Department (2017–20). He is currently the 2021/22 CCCC Postdoctoral Researcher at the University of Chicago.

Thema met Variaties is an original carillon composition by the mostly self-taught Dutch composer Johanna Bordewijk-Roepman. She and her husband, the author Ferdinand Bordewijk, both refused to join the “Kultuurkamer” while living under Nazi occupation in the 1940s, instead choosing to support the artists’ resistance movement and serving as an inspiration to artists to continue speaking out against injustice today. In this piece, you will hear elements of the Mechelen-romantic style with a contemporary influence. Listen for the theme, which is repeated and developed throughout six variations, concluding with a dazzling, booming Fugato.

Plyve Kacha is a mournful Ukrainian folk song originating (in various versions) in the western regions of Trans-Carpathia or Lemkivshchyna (in the Carpathian Mountains). When more than one hundred unarmed Ukrainian protesters were killed by snipers in Maidan (Independence) Square on February 18 and 20, 2014, *Plyve Kacha* was used in the mass funeral on February 21, 2014, and has since become a requiem for Ukrainians.

What a Moonlit Night is considered a Ukrainian folk song, but is also credited to famous Ukrainian composer and ethnomusicologist Mykola Lysenko. The piece is a romantic song—neither completely happy, nor completely sad—about two lovers together under a starry sky. When performed as a folk song, the vocal melody of this piece is often accompanied by a harmony on the bandura, the lute-like national instrument of Ukraine.

Bronze bells have a long and rich history, beginning with their invention during the Bronze Age (around 3000 BCE). By the Middle Ages, bells were regularly commissioned and employed by churches. Bells served many purposes; for instance, they were used as calls to prayer, in religious services and celebrations, in commemoration for the dead, to warn of danger, and to mark the hours of the day. In my research into carillon bells, I was intrigued to discover that in the Middle Ages, bells were imbued with human qualities: they underwent baptisms after being cast; they were given names; and when they rang, the bells were “speaking.” Often, bells bore inscriptions on its surface that defined their function. In **Dissipo Ventos** (which translates to “I scatter the winds”), an evil wind is represented as a fast-moving line in the high treble bells. As the piece begins, the wind sweeps towards an unsuspecting town. The church bells sense danger and repel the winds with powerful, joyous ringing. After a moment of calm, a new evil wind wends its way towards the town. The church bells again sense danger and commence their powerful, joyous ringing once more. As the piece concludes, we hear yet another new evil wind gathering on the horizon, while the bells remain ever vigilant in their duty.



Stacy Garrop is an award-winning, nationally recognized freelance composer whose music is centered on dramatic and lyrical storytelling. Her catalog covers a wide range of genres with works for orchestra, opera, oratorio, wind ensemble, choir, art song, and chamber ensembles. She has received awards from the American Academy of Arts and Letters, Barlow Endowment, and Fromm Music Foundation.

Notable commissions include *Goddess Triptych* for St. Louis Symphony Orchestra, *Glorious Mahalia* for Kronos Quartet, *The Transformation of Jane Doe* for Chicago Opera Theater, and *My Dearest Ruth* for voice and piano with text by the husband of the late Justice Ruth Bader Ginsburg. Her works are published by Theodore Presser Company and recorded by Cedille Records.

JUNE 16 | 10 AM | INTERNATIONAL HOUSE ASSEMBLY HALL

What Defines a Contemporary Carillon Culture?

Global Perspectives, Best Practices, and a Case Study of Carillon Growth in Ukraine

PRESENTER Simone Browne

What does the term “carillon culture” mean to carillon-involved people? How can carillon culture be identified and assessed? How is a carillon culture developing in Ukraine for the first time? Finally, how can carillon-involved people use these ideas about carillon culture and its development to strengthen our carillons’ engagement with local and global carillon communities? To address these questions, I wrote my 2021 thesis for the Royal Carillon School about the social and cultural environmental factors surrounding carillons today. Asking questions about the characteristics of “carillon culture,” I conducted 43 interviews with respondents who represented many types of carillon involvement. While analyzing this interview data, I supplemented personal experience in Ukraine with research on Ukrainian carillons,

interviewing Ukrainian carillon colleagues and situating their responses within a case study of Ukraine’s burgeoning carillon culture. My presentation contains three parts: First, a theoretical model of contemporary carillon culture, which can be used to evaluate and assess the “carillon culture” of a particular instrument. Second, a description of contemporary carillon cultures that have arisen in Ukraine. Third, a list of best practice recommendations for strengthening carillon cultures, and a discussion/conclusion that contextualizes the previous sections together.

SIMONE BROWNE lived in Chernivtsi, Ukraine, for one year, teaching English and visiting Ukrainian carillons as a Fulbright grantee. *Full biography on page 26.*



Simone Browne with members of the local carillon community, underneath the bells of the new carillon in Kolomyia, Ukraine (2019).

JUNE 16 | 10:30 AM | INTERNATIONAL HOUSE ASSEMBLY HALL

2023: A Century of Women and the Carillon

PRESENTERS Tiffany Ng, Scott Allan Orr, Audrey Dye, Michelle Lam, Cedric McCoy

Although the carillon tradition is five centuries old, women have only been full participants in it for about the past one hundred years. Our research team has identified over 70 women active in various capacities before 1950. These women were performing, teaching, composing, writing, and building carillons, yet they are missing from our accounts of carillon history. We invite you to help us change the stories we tell about the carillon to the public and to future generations. With the support of the World Carillon Federation, our project invites everyone to use the year 2023 to celebrate the contributions of women to carillon culture over the past century and beyond. 2023 is an approximate centennial year, selected to mark the social and cultural changes that saw women increasingly take on important and public roles related to the carillon. We'll give an overview of our information-packed website, co-created by dozens of authors to profile a select 50 of the first women in carillon history. We'll also introduce a public nomination process to recognize 50 more women around the world who broke local glass ceilings after 1950, with final selections to be announced by the start of 2023. Join us in celebrating women and the carillon at your towers next year!

TIFFANY NG is Associate Professor of Music and university carillonist at the University of Michigan. *Full biography on page 30.*

AUDREY DYE is City Carillonneur of Wavre, Belgium, and of Mons, and teaches carillon at the Wavre Music Academy. Originally from France, she earned diplomas in carillon at the School of Music in Saint-Amand-les-Eaux and the Royal Carillon School in Mechelen, and in 2014 won the Prix de la Tour d'Or du competition in Saint-Amand-les-Eaux.

SCOTT ALLAN ORR (LLCM, ARCT, AMus) is a Canadian-British carillon composer, performer, and historian. His carillon activities are undertaken alongside his role as a Lecturer at the UCL Institute for Sustainable Heritage where he researches at the intersection of heritage and data science, including carillon history and campanology.

MICHELLE S. LAM is the resident carillonist at Grosse Pointe Memorial Church, a position she has held since 2019. She currently serves on the GCNA's Professionalism, Diversity, Equity and Inclusion Committee, and won the 2020 GCNA Barnes Grant to survey the current state of carillon culture in North America.

CEDRIC MCCOY is an undergraduate ethnomusicology student at the University of Michigan School of Music, Theatre & Dance. His primary research interests center on Black American popular music genres, including hip-hop/rap, funk, R&B, and soul. Beyond his research, he is a trumpet player and aspiring conductor.



Ruth Muzzy Conniston



Florence Amelia Risley



Jessie Craig Adam



Mary Mesquita Dahlmer



Dorothy Mulrone



Nellie Beveridge

JOURNEY

JUNE 16 | 12:45 PM | ROCKEFELLER CHAPEL LAWN

1. **Allegro con brio** FROM *Symphony no. 5*
Ludwig van Beethoven (1770-1827)
arr. Anna Maria Reverté
Koen Van Assche CARILLON

2. **Intermezzo** OPUS 118, NO. 2
Franz Schubert (1797-1828), arr. Rachel Perfecto
Koen Van Assche CARILLON

3. **Paraphrase on Tamba style Moto-suri-uta**
Japanese Traditional, arr. Naoko Tsujita
Minako Uchino, *Carillonneur Member 2019* CARILLON

4. **Itsuki Lullaby**
Japanese Folk Song, arr. Naoko Tsujita
* 1st prize, GCNA Sally Slade Warner Comp. 2020
Minako Uchino, *Carillonneur Member 2019* CARILLON

5. **Adieu ces bons vins de Lannoy**
Guillaume DuFay (1397-1474), arr. Minako Uchino
* GCNA 2022 publications
Minako Uchino, *Carillonneur Member 2019* CARILLON

6. **Indolencia de Género (*Gender Indolence*)** 2022
Ana Avila (b. 1974) & Pamela Ruiters-Feenstra (b. 1961)
 - I. *Agencia Creciente (Agency Crescendo)*
 - II. *Metro Asfixia (Metro Asphyxiation)*
 Pamela Ruiters-Feenstra,
Carillonneur Member 2020 CARILLON

7. **Lavender Rainbow** (2022)
Karen Walwyn (b. 1962)
Pamela Ruiters-Feenstra,
Carillonneur Member 2020 CARILLON

8. **Sonata** EXCERPT
Milo Brandt (b. 1996)
Anne Lu, *Carillonneur Member 2019* CARILLON

9. **Threads of Light:
A Tapestry of African American Spirituals**
Ellen Dickinson (b. 1975)
 - I. Where there is despair: HOPE
 - II. Toward Something Better: JOURNEY
 - III. Love, Joy and Peace: GLORY
 Ellen Dickinson CARILLON

Itsuki Lullaby is a folk song from Itsuki village, in Kumamoto prefecture, Japan. This is one of many Japanese folk songs that were sung by little girls from poor families who were sent to serve ruling class families. Unlike the Western classical lullabies that were sung for babies by their parents, this folk song was sung by teenage girls who were forced to babysit their landlord's children. Therefore, the lyrics of *Itsuki Lullaby* represent the little girls' miserable circumstances and nostalgia for their family. Since it is a lullaby, there are no loud or busy sections. However, in this arrangement, I wanted to express the anger and frustration these girls must have had, adding impetuous rhythms and dynamics, utilizing the full power of carillon instrument.

– Naoko Tsujita



Naoko Tsujita is a performer-composer whose diverse career has led her to give concerts in cities in Canada, the US, Europe, and Japan. As a marimba soloist, she has won top prizes in several competitions. She has studied carillon with Roy Lee, and composition with Peter Togni and Christos Hatzis.



“Indolencia de género” (Gender indolence) in Mexico features stories of gender violence that resonate worldwide. In “Agencia Creciente” (*Agency Crescendo*), Ana Avila tells her story of domestic abuse, and the growing agency she felt from obtaining a restraining order to feeling physically safe until emotional freedom and healing came. Ana continued to cultivate this agency as she worked with battered women at GIRÉ, a human rights feminist organization in Mexico City. In the crowded Mexico City metro, women are routinely sexually assaulted and harassed. The music of “Metro Asfixia” (*Metro Asphyxiation*) paints the sounds of moving subway cars, women saying ¡ALTO! (*STOP!*), and screeching brakes. Ana Avila and some friends stood up to gender violence by dressing in shapeless black robes and walking around with orange placards that read, “El Metro es público. ¿Mi cuerpo? ¡NO!” (*The metro is public. My body? NO!*) and “¿Me tengo que vestir así para que me respetes?” (*Do I have to dress like this for you to respect me?*). In the music, their two mantras are set syllabically in organum and in counterpoint. After the public demonstration, city officials mandated that men and women ride in separate trains, a solution that neither held men accountable nor required a change in their misogynistic behavior.

Lavender Rainbow tells a story of triumph, devastation, and the rebirth of the life of **Florence Price**. Born in Little Rock, Arkansas on April 9, 1887, Price won first prize in the Wanamaker Competition with her Symphony in E Minor, becoming the first woman composer of African descent to have a work performed by a major symphony orchestra. To read more on Florence Price, please visit florenceprice.com. Karen Walwyn is a concert pianist, composer, and a Florence Price champion. She is the first female African American pianist/composer to receive the Steinway Artist Award.



Milo Brandt studied music and composition at Yale, where we met through the Guild of Carillonners. He became a Carillonner member of the GCNA in 2019 and composed **Sonata** later that year. The piece is sweet, nostalgic, and at times exuberant. It is quite energetic and full of movement but feels contemplative, yearning—like the memory of a sundrenched spring day in some just-out-of-reach past.

– Anne Lu

The African American Spiritual, or Negro Spiritual, is a unique genre of music. Created by an enslaved people, it is art borne out of suffering. It expresses a range of human emotions—from lament and grief, to working and struggling, to such joy and lots of fun. This three-part compilation presents many Spirituals in an arc—starting with lament and hope, then journeying toward something better, and finally an arrival—to freedom, joy, glory. We honor this music, and those who created it. The story, from the laments to the Hallelujahs, is an American story; it is a human story.

The first movement, **Where there is despair: HOPE**, includes spirituals:

- *Listen to the Lambs All A-Cryin’*
- *Oh Shepherd, Feed-a My Sheep*
- *My Lord What a Morning*
- *Sometimes I Feel Like a Motherless Child*
- *I’m A-Gonna Join the Band*
- *My Soul’s Been Anchored in the Lord*
- *Keep Your Hand On-a That Plow*
- *Swing Low Sweet Chariot*
- *Oh Give Me the Wings*
- *Over My Head*

The second movement, **Toward Something Better: JOURNEY** includes spirituals:

- *I Cannot Stay Here by Myself*
- *Walk with Me*
- *I’ve Got a Feeling*
- *Keep Your Lamps*
- *Hush Somebody’s Calling My Name*
- *Don’t Grow Weary Traveler*
- *Deep River*
- *Stan’ Still Jordan*
- *Been Down to the Sea*

The third movement, **Love, Joy and Peace: GLORY** includes spirituals:

- *Glory Glory Hallelujah!*
- *Shine on Me*
- *This Little Light of Mine*
- *Great Day*
- *We Shall Walk Through the Valley in Peace*
- *Peace Like a River*
- *Amen*

SOARING SKIES

JUNE 16 | 5:30 PM | ROCKEFELLER CHAPEL LAWN

1. **Fanfare to the Open Air** 2020
Aaron David Miller (b. 1972)
* GCNA Franco Commission | GCNA 2022 Publications
* World première
Joseph Min, *Carillonneur Member 2021* CARILLON
Matt Lee TRUMPET

2. **Atmospheric** 2022
Alex Johnson (b. 1997)
Alex Johnson, *Carillonneur Member 2018* CARILLON
Wade Fitzgerald, *Carillonneur Member 2019* CARILLON

3. **Beacon/Belfry** for carillon and electronics 2022
Nathis Davis (b. 1973)
* GCNA Franco Commission | GCNA 2022 Publications
* World première
Jeremy Chesman CARILLON

4. **Constellations: Halos** 2021
Geert D'hollander (b. 1965)
1st prize, Matthias Vanden Gheyn Competition 2021
Keiran Cantilina, *Carillonneur Member 2019* CARILLON

5. **Constellations: Leo et Scorpius** 2021
Geert D'hollander
Geert D'hollander CARILLON

6. **Expansion** 2021
Joey Brink (b. 1988)
* 4th prize, Matthias Vanden Gheyn Competition 2021
Joseph Min, *Carillonneur Member 2021* CARILLON

7. **Across the Universe** 1969
John Lennon (1940–80) & Paul McCartney (b. 1942)
Wade Fitzgerald, *Carillonneur Member 2019* CARILLON

8. **North Star** 2021
Charles Zettek, Jr. (b. 1951)
* GCNA 2022 Publications
Andrea McCrady CARILLON

9. **lumière** for carillon and electronics 2022
Julie Zhu (b. 1990)
* Rockefeller 90th commission | world première
Julie Zhu CARILLON

Fanfare to the Open Air was commissioned by the Franco Committee of the Guild of Carillonneurs in North America for the 2020 Congress, Longwood Gardens, Kennett Square, PA. Upon cancellation of the congress due to COVID-19, the première of the piece was saved for the University of Chicago congress in 2022. The unique scoring of trumpet and carillon explores the combination of brass timbres with an instrument traditionally used as a solo instrument. The opening rhythm of the trumpet heralds the outdoor space bringing together these majestic instruments. The melodic middle section contrasts the declamatory opening with a lyrical conversation between the trumpet and carillon. With the return of the opening, the carillon responds with more bravura textures contrasting the trumpet regalia.

Aaron David Miller is a renowned organ improviser and composer having won numerous international awards and given concerts across the country. His orchestra works have been performed by such ensembles as the Seattle Symphony, Chicago Symphony, Zurich Symphony, and St. Paul Chamber Orchestra. Recent commissions include works for Yale University, University of California Santa Barbara, and the Bach Chamber Players of St. Paul, MN. His organ, choral and orchestra compositions are published by Augsburg Fortress, Paraclete Publishing and Oxford University Press. Miller was the featured artist at the National AGO convention held in Houston, TX of 2016. In addition to many performance prizes, Miller was recipient of the 2004 Hellenikon Idyllion Prize for Composition, Athens, Greece. Miller is Music Director at House of Hope Presbyterian Church in St. Paul, MN. He is also a Forensic Musicologist for Donato Music, Scarsdale, NY.



Atmospheric is a reference to György Ligeti's *Atmosphères*, not because the piece is intentionally based on Ligeti's work, but because I listened to it minutes before sitting at the carillon and improvising what became *Atmospheric*. The improvisation was not deliberately based on features of the atmosphere, yet a sense of clouds and air masses shifting, building, colliding, and dissipating seems to permeate the composition.
– Alex Johnson

Beacon/Belfry: Both Thoreau and R. Murray Schafer have written poetically about the radius of a bell's sound as aurally defining the boundaries of a community (historically, and in the West). Emanating from a single point in space and decaying from a specific point in time, the sound of a bell begins with an explosion of noise that quickly resolves into a sustained collection of overtones. Our perception of bells depends on a more conscious parsing of signal and noise, music and meaning. Is the bell a signal that requires attention? A warning perhaps, a celebration, a call to gather, a simple declamation of time? Do we appreciate this ringing as music, or on its own sonic terms? Or is it something to be tuned out or ignored, due to repetition, irrelevance, or familiarity? The radio transmitter, also usually located in a tower, vastly extends this radius of communication, whether used for information, entertainment, or influence. Like

bells, radio also balances these aspects of signal and noise, with stronger short-wave signals reaching around the globe in a literal sea of static, for listeners to hear or ignore. *Beacon/Belfry* brings together the seemingly disparate soundworlds of bells and radio. The optional layers of radio sounds reach the audience through speakers in their cell phones, which are in turn linked to the web in the latest iteration of a communication network. Audience members are encouraged to adjust the volume and position of their phone in order to balance signal and noise in their own experience of the piece.
– Nathan Davis



Scan this QR code and join as "client" to hear the electronics for *Beacon/Belfry* on your phone during the performance. You should receive transmissions so long as your ringer is on and the screen is lit.

Nathan Davis "writes music that deals deftly and poetically with timbre and sonority" (*NY Times*). The 2018 Aaron Copland Fellow at the Bogliasco Foundation, Davis received awards and fellowships from the Camargo Foundation, New Music USA, NYSCA, Meet The Composer, Fromm Foundation, Jerome Foundation, American Music Center, MATA, and ASCAP. He and Phyllis Chen won an NY Innovative Theater Award for their score to Sylvia Milo's play "The Other Mozart". Also an active percussionist and member of the International Contemporary Ensemble, he appeared as a concerto soloist with the Seattle Symphony, Tokyo Symphony, and Nagoya Philharmonic. A graduate of Rice, Yale, and a Fulbright Fellow at the Rotterdam Conservatory, Nathan currently teaches at The New School College of Performing Arts.

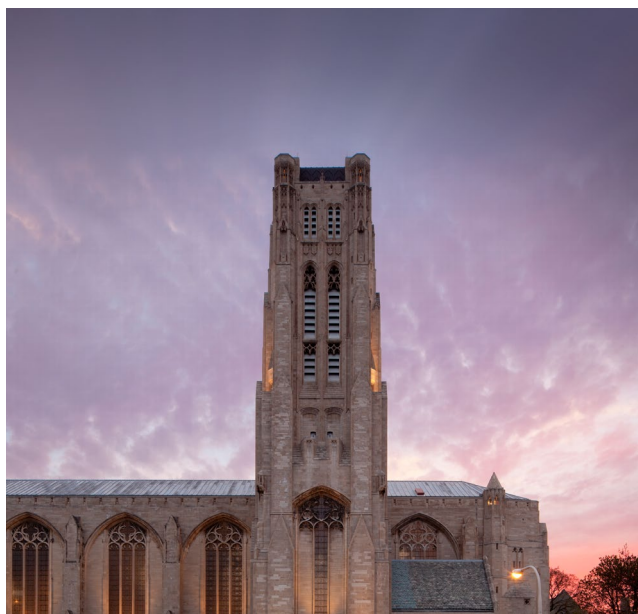


Photo: Tom Rossiter

In astronomy, the stellar halo is a nearly spherical population of field stars and clusters. In meteorology, the traditional halo is a circle of white or colored light around the sun, the moon, or any other luminous body caused by refraction through ice crystals in the atmosphere. **Halos** has all of the above: clusters, colorful and rich smooth-changing harmonies, rhythmical patterns, rotating sequences, and transparent, almost sparkling ornamentations. The repetition of patterns gives it symmetry and simple peacefulness.

– Geert D'hollander

Leo et Scorpius was commissioned by Ellen Dickinson and is dedicated to Ellen and Rachel. Their Zodiac signs are Leo and Scorpio (*Scorpius* in Latin). Scorpios are often fearless, bold, and passionate. Leos are lively, fun and playful. Both characteristics are used in the composition.

– Geert D'hollander

Expansion tells the story of the universe. Georges Lemaître first proposed the Big Bang theory as the "hypothesis of the primeval atom." Just as Lemaître's primeval atom contained the entire mass of the universe, the first note in *Expansion* contains the musical material from which all else unfolds. The syncopated shifts in meter reflect the instability of this atom as it divides in a super-radioactive process. As the universe expanded, it also began to cool. And though the universe has always been expanding, only somewhat recently (about 4 billion years ago) has the expansion of the universe begun to accelerate. The musical material mirrors this acceleration, expanding outwards until reaching the edge of the observable universe.

– Joey Brink

Continued over

SOARING SKIES *continued*

North Star was conceived when I heard the news that the Peace Tower carillon, the musical centerpiece of Parliament Hill in Ottawa, was having to go silent for many years as a result of the Centre Block renovation. The piece is intended to keep alive, through music, the beacon of hope and inspiration and longing for peace—the North Star—that the Peace Tower represents. *North Star* opens with twinkling stars rising, and then the two note North Star motif which shines through a kaleidoscope of sounds and moods incorporating the low A natural and low B natural that give a special resonance to the Peace Tower carillon. *North Star* ultimately resolves to the well known hymn *Oh God, Our Help, in Ages Past* to the tune of *St. Anne* by William Croft, a message of inspiration that carries out into the starry universe.

– Charles Zettek, Jr.

lumière means light, which can be described both as a wave and a particle. The carillon is known to swell, like a wave, but at the core of its mechanism, it is also a particle. It cannot sustain, truly. Each strike is discrete and cannot be muted or elongated. Only through repeated strikes can the note live on. *lumière* is about this duality. All of the electronics treatments for *lumière* extend and enhance the carillon from the instrument and performance itself. The samples playing through the speakers are a synthetic reinforcement of a psychoacoustic phenomenon that is perceived in the ear when two tones are sounded at the same time. Specifically, difference tones—a tone with the frequency of the difference between the frequencies of the two original tones—are triggered, providing a cocoon of bass harmonies for the soprano carillon. The performer also wears a ring that speaks to the laptop, the speed and position of which modulates the electronics live.

– Julie Zhu



PRESENTATION

JUNE 17 | 10:30 AM | INTERNATIONAL HOUSE ASSEMBLY HALL

Continuing Education

MODERATOR Lynnli Wang

10:30 AM

Updates from the North American Carillon School (NACS)

PRESENTER Frank Della Penna

10:50 AM

Updates from the Royal Carillon School “Jef Denyn”

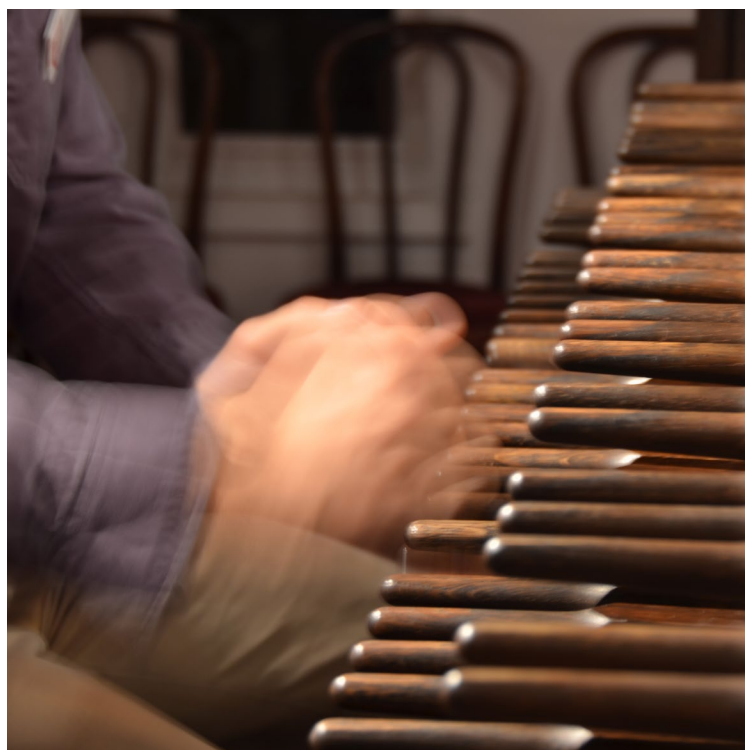
PRESENTER Eddy Mariën

11:10 AM

Carillon in Higher Education: University Masters Programs

PANELISTS

- Elizabeth Berghout *University of Kansas*
Jeremy Chesman *Missouri State University*
Laura Ellis *University of Florida*
Carol Jickling Lens *Denver University*
Tiffany Ng *University of Michigan*



CELEBRATIONS

JUNE 17 | 3 PM | ROCKEFELLER CHAPEL LAWN

1. **Jubilant Bells** 2003
Alice Gomez (b. 1960)
Laura Ellis CARILLON

2. **Wings of the Morning**
FROM *American Gothic* 2019
Joey Brink (b. 1988)
Dennis Curry CARILLON

3. **Centennial Chimes** 2022
Joey Brink (b. 1988)
Jen Herrmann, Carillonneur Member 2020 CARILLON

4. **Herinneringen (Memories)** 2022
Eddy Mariën (b. 1962)
Eddy Mariën CARILLON

5. **Dream for Carillon** 2022
Naoto Ohmasa (b. 1954)
Eddy Mariën CARILLON

6. **Syncopated Moments** 2022
Scott Allan Orr (b. 1992)
Deborah Hennig, Carillonneur Member 2021 CARILLON

7. **Miramar (Zortzico)** OP. 42
Pablo de Sarasate (1844–1908), arr. Deborah Hennig
Deborah Hennig, Carillonneur Member 2021 CARILLON

8. **Hymn of Thanksgiving**
Johan Franco (1908–88)
Wade Fitzgerald CARILLON

9. **Fantasy for Christmas Eve** OP. 38
John Gouwens (b. 1957)
John Gouwens CARILLON

10. **Lunar New Year Fantasy**
Based on 喜洋洋 (*Full of Joy*)
Traditional, arr. Matthew Tran-Adams
1st prize, GCNA Sally Slade Warner Competition 2022
Roy Lee CARILLON



Alice Gomez is an internationally acclaimed composer based in San Antonio whose output includes works for symphony, ballet, opera, film, and chamber ensemble. Gomez was introduced to the carillon through respected carillonneur George Gregory of Central Christian Church, San Antonio. Written for the 50th

Anniversary of the Nordan Memorial Carillon at Central Christian, the buoyant *Jubilant Bells* celebrates the unique tonal qualities of the carillon and often juxtaposes major triads a major third apart.

American Gothic is a seven-movement work commissioned by Kirk in the Hills in honor of the sixtieth anniversary of the Kirk carillon, and thirty years of service by Kirk carillonneur Dennis Curry, to whom the suite is dedicated. Hints of the folk song *Simple Gifts* are weaved into each movement, at times more recognizable than others. *Wings of the Morning* is named after the sculpture by Marshall M. Fredericks, found in the center of the Kirk Columbarium. The sculpture depicts swans in the “unfolding morning”. The organically flowing pattern of the bronze sculpture inspired an opening movement that is peaceful, colorful like the sunrise, and elegantly flowing from one idea to the next. *Simple Gifts* is heard at the end of the movement, the only instance the melody is fully stated in the suite.

Numbers 3, 4, 5, and 6 are commissioned by the Royal Carillon School in celebration of their centenary.

Centennial Chimes celebrates the hundredth anniversary of the Royal Carillon School “Jef Denyn”. The carillon originated from the chimes of the sixteenth century, and so on this important anniversary of the carillon school, I chose to center the composition around short chiming melodies. But unlike the earliest chimes, the melodies in *Centennial Chimes* develop rhythmically and harmonically in ways befitting a concert instrument. It was Jef Denyn, after all, who pioneered the carillon as a true concert instrument at the beginning of the twentieth century. *Centennial Chimes* acknowledges the history of the carillon, and the carillon school, in this way.

Mariën incorporates elements of classical music, pop and jazz in his compositions. In *Herinneringen (Memories)* one can detect a mix of these influences, but it is above all a pop ballad in which Mariën sings of his fond memories of his decades-long association with the Royal Carillon School ‘Jef Denyn’. Most memories are serious but occasionally there are also very cheerful ones.

Dream for Carillon is intended to make beautiful music with gentle harmonies and natural accompaniments. I always want to express love, sadness, romantic excitement and a feeling of joy. My composition is never overly complicated, rather simple, but does not have too much simplicity. I have a delighted feeling to be able to find the way to compose a piece of music which some people could have composed or performed already in the past, but actually did not do yet. I would like all the listeners of this piece of music, “Dream for Carillon” to feel the joy and happiness of life.

– Naoto Ohmasa

Syncopated Moments, by Canadian carillonneur and composer Scott Allan Orr, is a series of brief explorations on a simple syncopated theme, which are interspersed by abrupt passages on bass bells, reminiscent of the tolling of the hour preceded by a simple chime melody. The piece resolves when the inevitable passage of time comes around and the theme and musical indication of the bell tolling align before receding into the soundscape.

Pablo de Sarasate was a Spanish violin virtuoso, composer and conductor of the Romantic period whose compositions were often showpieces for his own prodigious talent. The zortzico is a Spanish dance rhythm noted for its distinctive 5/8 metre, with beats 2 and 4 almost always dotted. *Mirimar*, Op. 42 was originally written for violin and piano. I found this piece in my search for a dance piece that was slightly off the beaten track. I hear this music as romantic and dramatic, with long melodic lines and interesting contrasts.

– Deborah Hennig



Photo: Eden Sabala

Fantasy for Christmas Eve: Like the music one encounters in many Christmas Eve Lessons and Carols services, I decided to include Advent hymns/carols as well as Christmas, the idea being that the former leads to the latter. I intentionally used tunes that are seriously under-represented in carillon arrangements (and not all that well represented in any settings, truth be told). *Prepare the Way, O Zion* is a Swedish Advent carol, particularly appropriate to the second Sunday of Advent. *Hark, a Thrilling Voice is Sounding* is a grand, Anglican hymn appropriate to either the second or third Sunday of Advent. *Dost Thou in a Manger Lie* is the tune *Dies est laetitiae* from the 16th-century Finnish collection, *Piae cantiones*. The Christmas text is even older, 15th century, by Jean Mauburn (translated to English in the 19th century). This hymn is found mostly in Episcopal hymnals, and stands out as a particular favorite of mine.

– John Gouwens

Lunar New Year Fantasy is based on the popular Chinese folk song 喜洋洋 (*Full of Joy*) which can be heard year-round but especially during the Lunar New Year. This piece was scheduled for Andrea McCrady to be played for the Year of the Tiger (February 1, 2022) on the Peace Tower Carillon in Ottawa, Canada. Unfortunately, due to a large political protest on Parliament Hill access to the tower was blocked. It was then unofficially premiered in a recording at the Soldiers’ Tower Carillon in Toronto by Roy Lee.

Matthew Tran-Adams is a Toronto-based composer and educator. Matthew currently works for the Toronto District School Board and has also taught Education at OISE/The University of Toronto. Matthew’s interest in various world musics and folk songs have generated a variety of unique works which feature and integrate various cultures. He is also a performer who specializes in Irish harp and flute. In September, Matthew will be attending York University to pursue a PhD in Irish traditional music, the Irish language, and decolonization.



CHAMBER CARILLON CONCERT

JUNE 17 | 8 PM | ROCKEFELLER CHAPEL

I. **Sonata in C Major**

I. Allegro Risoluto

II. Andante

III. Rondo à la Turc

Daniel Steibelt (1765–1823), arr. Geert D'hollander

Alex Johnson, *Carillonneur Member 2018* CARILLON2. **Mist and Wind**

Stephanie Curcio, arr. Koen Van Assche

Koen Van Assche CARILLON | Jeremy Chesman HARP

3. **Hope**

Meg Robinson, arr. Koen Van Assche

Koen Van Assche CARILLON | Jeremy Chesman HARP

4. **moto perpetuo** 2021

Geert D'hollander (b. 1965)

* 1st prize, GCNA Franco Composition Contest 2021

Geert D'hollander CARILLON

5. **Times of Day (A Cycle for Solo Carillon)** 2022

III. Evening

IV. Night

Vladyslav Nazarchuk (b. 1998)

* GCNA 2022 Publications

Eva Albalghiti, *Carillonneur Member 2018* CARILLON6. **Selections** FROM *Ludus Modalis III* 2020
Geert D'hollander

II. Siciliana Chromatica

Joseph Min, *Carillonneur Member 2021* CARILLON

Irene Claude FLUTE

III. A Simple Melody

Maria Kronic, *Carillonneur Member 2021* CARILLON

Emily Kim VIOLIN

IV. Up and Down & Up and Down

Keiran Cantilina, *Carillonneur Member 2019* CARILLON

Ren Ortega CLARINET

VII. Danza Argentina (Homage to Astor Piazzolla)

Anne Lu, *Carillonneur Member 2019* CARILLONAnnie Gao, *Carillonneur Member 2020* CARILLON

Emily Kim VIOLIN

IX. Patterns, A Polyrhythmic Study

Anne Lu, *Carillonneur Member 2019* CARILLONAnnie Gao, *Carillonneur Member 2020* CARILLON

Joseph Min & Christine Cao PIANO

7. **Two Melodies for Kinyaa'áanii** 2021

Conner Chee (b. 1987)

Tiffany Ng CARILLON

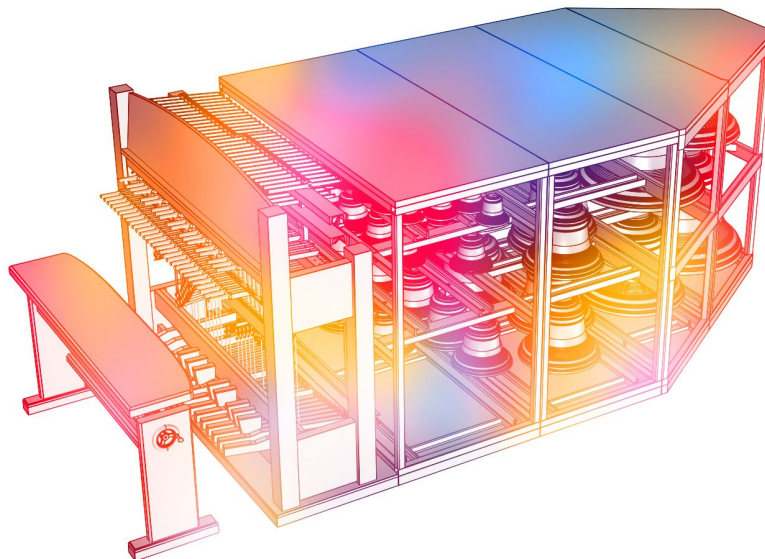
8. **Cloud Lullaby** 2021

Alison Yun-Fei Jiang (b. 1992)

* GCNA Franco Commission | GCNA 2022 Publications

* World première

Joey Brink CARILLON | Riley Leitch TROMBONE



A rendering of B.A. Sunderlin Bellfoundry's mobile carillon

Stephanie Curcio has a well established reputation in the world of harp. After having obtained multiple degrees in music (harp and piano) and in psychology, she went on to build a career as a soloist, ensemble player, and orchestral harpist, as well as a teacher, arranger, and composer. She was recognized as a Master Teacher by the U.S. Secretary of Education. *Mist* is gentle, expressive and fluid, then evolves into the fun, faster and glitzy *Wind* that ends with lots of glissandos in the harp.



Meg Robinson holds a Masters Degree in Education from Harvard University, and studied piano and guitar, before she embraced the harp in 2000. Soon after that, she started composing for the harp, in addition to writing songs for children. In *Hope*, syncopation provides rhythmic challenges, culminating in a dramatic dynamic ending.



Times of Day (A Cycle for Solo Carillon): Vladyslav Nazarchuk was born in Kyiv, Ukraine, and moved to New Jersey, USA at the age of eight. He graduated Yale University in 2020, where he was a member of the Yale University Guild of Carilloners. Between 2020 and 2021, Vladyslav was organist at the First Presbyterian Church in Englishtown, NJ. He now works as a software engineer, and enjoys playing a variety of instruments including piano, organ, accordion, trumpet, and the lyre. His music is conservative yet eclectic, taking inspiration from various styles of Western music and is characterized by a love of consonance, tonal harmony, counterpoint, and beautiful melodies.

Ludus Modalis was commissioned by the Royal Carillon School 'Jef Denyn' in Mechelen, Belgium. The name literally means "Modal Plays" or "Modal Games". In this case, the compositions are sets of little fun studies, mostly written in different modes. *Ludus Modalis I* is mostly for solo carillon, *Ludus Modalis II* is for carillon duet, and *Ludus Modalis III* is for chamber carillon and different solo instruments.

Kinyaa'áanii is the name of one of the original four clans of the Diné (Navajo). The English translation for Kinyaa'áanii is "Towering House." There are several stories of how the Towering House Clan received its name, but one can draw an interesting parallel between the translation of "Kinyaa'áanii" and the carillon. The Diné identify themselves through the clan system, and each person has four clans: their mother's clan, their father's clan, their maternal grandfather's clan, and their paternal grandfather's clan. The composer's second clan is Kinyaa'áanii, which inspired these two pieces for carillon. The pieces employ recurring motives taken from traditional Diné chants and songs. The Diné believe in the curative power of music, and the carillon presents the unique opportunity for the restorative sounds to reach the community surrounding the instrument.

In late May of 2021, the remains of 215 indigenous children were discovered at a former Canadian residential school site. Struck by this news among many other horrid and violent events since the pandemic had started, I wrote ***Cloud Lullaby*** in an utmost personal manner. The piece is a literal lullaby, an elegy dedicated to the indigenous children as well as those who lost their lives during the pandemic. It is also a personal reflection and meditation on life and suffering at difficult times.

– Alison Yun-Fei Jiang

Canadian composer **Alison Yun-Fei Jiang** creates musical narratives in a lyrical, dynamic, and storytelling nature. She explores the intersections of genres and cultures by drawing inspirations and influences from an array of sources such as East Asian aesthetics, Chinese opera, Canadian natural landscapes, Buddhism, film music, popular music, and literature. Alison is a Carrefour Composer-In-Residence with the National Arts Centre Orchestra of Canada (2020-22) and has collaborated with ensembles such as the National Youth Orchestra of Canada, Esprit Orchestra, Civic Orchestra of Chicago, the Kaleidoscope Chamber Orchestra, JACK Quartet, Imani Winds, and Molinari Quartet.



INSPIRED BY OLMSTED

JUNE 18 | 10 AM | ROCKEFELLER CHAPEL LAWN

1. **Four Olmsted Landscapes** 2021
Peter Paul Olejar (b. 1937)
 - I. Introduction: Homage—Frederick Law Olmsted
 - II. Niagara Falls State Park
 - III. US Capitol Grounds
 - IV. Biltmore
 - V. Central Park, NYC
 * Second Prize, Inspired by Olmsted Competition
Margaret Pan CARILLON

2. **Concealed Design** 2021
Tom Gurin (b. 1995)
 * Honorable Mention, Inspired by Olmsted Competition
Ariel Peterson Hubbard,
Carillonneur Member 2019 CARILLON

3. **Suite Seasons** 2020
Frank Della Penna (b. 1951)
 - I. Season of Hope
 - II. Season of Life**Jon Lehrer** CARILLON

4. **Times of Day (A Cycle for Solo Carillon)** 2022
Vladyslav Nazarchuk (b. 1998)
 - I. Morning
 - II. Day**Brunston Poon**, *Carillonneur Member 2020* CARILLON

5. **the greatest trees are cut down** 2022
Ellen Arkbro (b. 1990)
 * GCNA Franco Commission | world première
Eva Albalghiti, *Carillonneur Member 2018* CARILLON

6. **beneath a canopy of trees** 2021
Joey Brink (b. 1988)
 * Third Prize, Inspired by Olmsted Competition
Lynnli Wang CARILLON

7. **Oasis in the City: Change Rings Through**
Ellen Dickinson (b. 1975)
 * Third Prize, Inspired by Olmsted Competition
Paul Stelben, *Carillonneur Member 2019* CARILLON

8. **Four Miniatures**
Geert D'hollander (b. 1965)
 - I. Spring Flowers at the U.S. Capitol Grounds
 - II. The Reflection Pond at Bok Tower
 - III. A Court Dance at the Biltmore Gardens
 - IV. Central Park in the Fall
 * First Prize, Inspired by Olmsted Competition
Geert D'hollander CARILLON

A carillon concert in honor of Frederick Law Olmsted on the bicentennial of his birth.

Landscapes move us in a manner more analogous to the action of music than to anything else. “Gradually and silently the charm comes over us; the beauty has entered our souls; we know not exactly when and how.”
– Frederick Law Olmsted

Sponsored by the National Association for Olmsted Parks.

In celebration of Olmsted’s legacy, the National Association for Olmsted Parks and Olmsted 200 sponsored a carillon composition competition in 2021, *Inspired by Olmsted*. An expert jury, chaired by Washington National Cathedral Carillonneur, Edward Nassor, selected five winners, each of which appear in this concert. Scores can be found at olmsted200.org.

ABOUT FREDERICK LAW OLMSTED



Frederick Law Olmsted, the visionary father of American landscape architecture, was born on April 26, 1822. 2022 marks the 200th anniversary of his birth. Throughout the anniversary year, the Olmsted 200 national campaign is celebrating Olmsted’s life and legacy as author, journalist, city planner, public official, activist and creative genius who transformed the modern American landscape.

The Bicentennial includes national and local events, advocacy and educational outreach across the country. For more information, go to olmsted200.org.

Olmsted’s philosophy and designs influenced the development of landscapes of beauty throughout the nation, including national, state, and local parks, parkways, college campuses, cities and planned communities, estates, cemeteries and recreation areas. Olmsted and his successor firms designed thousands of landscape projects across the country. His vision of universal access to public parks, open space, and resilient landscape design is more relevant than ever.

Many of Olmsted’s landscapes or those by the Olmsted Firm are graced by Carillons, including Bok Tower Gardens, Washington National Cathedral, Trinity College (Connecticut), the University of Chicago, and Riverside Church in New York City.

Four Olmsted Landscapes reflects upon four of the multitude of Olmsted's creations. The piece begins with a short musical homage to Olmsted, and the following four movements include three musical motifs, two based upon the Olmsted name and one upon his famous quotation: "The possession of arbitrary power has always, the world over, tended irresistibly to destroy humane sensibility, magnanimity, and truth." Hopefully, this attention to Frederick Law Olmsted, the founder of American landscape architecture, will encourage us to explore the creation of his incredible work and cause us to personally experience the many varied settings he has designed. For as Olmsted said, "no one should live more than a short walk away from a park."

– Peter Paul Olejar

Frederick Law Olmsted created "art to conceal art." He wanted visitors to his parks to have the feeling of being led without noticing how his designs worked. This is the guiding principle for *Concealed Design*. The use of $\frac{5}{4}$ meter feels organic—five is one of the most common numbers found in horticulture and nature (flower petals, leaf shapes, etc.)—while being juxtaposed with planned spaces ("squared off" in $\frac{4}{4}$). Listeners are invited to wander through the rhythms and to get enjoyably lost in them, if they choose.

– Tom Gurin

the greatest trees are cut down takes inspiration from this Lao Tzu poem:

Humans are born soft and weak.
They die stiff and strong.
The ten thousand plants and trees
Are born soft and tender,
And die withered and sere.

The stiff and strong
Are Death's companions.
The soft and weak
Are Life's companions.

Therefore,
The strongest armies do not conquer,
The greatest trees are cut down.

The strong and great sink down.
The soft and weak rise up.

Jou jo ch'u shang

Ellen Arkbro is a composer, musician and sound artist from Stockholm, Sweden. She studied with La Monte Young in Dream House in New York, as well as with Marc Sabat at Universität Der Künste in Berlin. Her site-specific organ harmonies has been presented in spaces such as Barbican in London, Kölner Philharmonie in Cologne, Museo de Arte Contemporanea Serralves in Porto, Tempelaukkio Kirke in Helsinki and Oude Kerk in Amsterdam.



beneath a canopy of trees is rhythmic and playful, like sunlight filtering through the trees, dancing upon the ground. The music becomes more free and meditative, evoking the "raw material of thought" and "unconscious influence" that Olmsted describes, before turning majestic and once again rhythmic and playful.

– Joey Brink

Oasis in the City evokes English bells, African-American Spirituals, Reggae, Pop, and Latin music. The chime motif changes within itself and with the influence of the other styles, reflecting a day in the park: solitude and community, a rejuvenating experience of music, landscape, and people.

– Ellen Dickinson

Four Miniatures celebrates the life and legacy of Frederick Law Olmsted. In the first miniature, imagine thousands of colorful tulips, lush green and fresh air. The second miniature evokes the most photographed spot at Bok Tower Gardens—the reflection pond. Smooth water surrounded by endless beauty makes for a zen moment. For the third, what did the guests of the incredible French chateaus in the Loire do? They danced! And in the fourth miniature, think of overwhelming, old, majestic oak trees and colorful, falling leaves.

– Geert D'hollander

Olmsted 200 is managed by the National Association for Olmsted Parks, along with founding partners, American Society of Landscape Architects,



NATIONAL
ASSOCIATION for
OLMSTED
PARKS

American Public Health Association, City Parks Alliance, The Cultural Landscape Foundation, The Garden Club of America, The Trust for Public Land, the Frederick Law Olmsted National Historic Site, and National Recreation and Park Association.

For more information, tools and resources, visit Olmsted200.org and follow @olmsted200.



Central Park, New York, NY. Photo: Harry Gillen

RHYMES & CHIMES

Poems by Robert Frost & carillon music

featuring the Iowa State University Campanile-Carillon Model

JUNE 18 | 2 PM | ROCKEFELLER CHAPEL FRONT STEPS

1. STOPPING BY WOODS ON A SNOWY EVENING

Stopping by Woods

Bruce W. Tippet (b. 1985)

Alice Pauly SOPRANO | Tin-Shi Tam CARILLON

2. ATMOSPHERE

Path of the Wind

Joe Hisaishi (b. 1950)

Tanner Smith CARILLON

3. THE ROAD NOT TAKEN

River Flows in You

Yiruma (b. 1978)

Ola Carnahan CARILLON

4. IRIS BY NIGHT

Over the Rainbow

Harold Arlen (1905–86)

Alice Pauly SOPRANO | Tin-Shi Tam CARILLON

5. A LINE-STORM SONG

Song of Storms

Koji Kondo (b. 1961)

Tanner Smith CARILLON

6. TREE AT MY WINDOW

Lean on Me

Bill Withers (1938–2020)

Tin-Shi Tam CARILLON

Sponsored by the Stanton Memorial Carillon Foundation, Iowa State University Alumni Association and Iowa State University Department of Music and Theatre.

The Iowa State University Campanile-Carillon Model is a 1:5 scale replica of the ISU campanile and a 27-bell carillon. A cross-disciplinary project designed and built by ISU faculty and students, the model's height is over 21 feet and weighs 3,000 pounds. This traveling model serves as an extension of the legacy of Iowa State's beloved campanile and carillon, an educational tool, and a musical instrument. It is used at various university events and outreach programs across the nation. Campanile-Carillon Model website: music.iastate.edu/carillon/campmodel



The Iowa State University
Campanile-Carillon Model



Iowa State University carillon students and alumni left to right:
Tanner Smith (sophomore in LAS open option),
Ola Carnahan (aerospace engineering alumna),
Tin-Shi Tam (Charles T. & Ivadelle Cobb Cowrie Professor of Music),
Alice Pauly (sophomore in music).

SONG & DANCE

JUNE 18 | 3:30 PM | ROCKEFELLER CHAPEL LAWN

1. **Dance with Me** 2022
Frank DellaPenna (b. 1951)
* Rockefeller 90th commission | world première
Frank DellaPenna CARILLON

2. **Spring Song** OP. 62, NO. 6
Felix Mendelssohn (1809–47), arr. Austin Ferguson
* GCNA 2022 publications
Annie Gao, *Carillonneur Member 2020* CARILLON

3. **Aquarium** FROM *The Carnival of Animals*
Camille Saint-Saëns (1835–1921), arr. Scott R. Hummel
* GCNA 2022 publications
Annie Gao, *Carillonneur Member 2020* CARILLON

4. **Flow Gently, Sweet Afton**
Jonathan Spilman (1812–1896), arr. Gerald Martindale
* GCNA 2022 publications
Claire Janezic, *Carillonneur Member 2021* CARILLON

5. **Lac qui Parle (Native American Medley)**
Traditional Dakota, arr. Peter Paul Olejar
* Performance Award,
GCNA Sally Slade Warner Competition 2022
Claire Janezic, *Carillonneur Member 2021* CARILLON

6. **The Navajo Piano** 2014
Conner Chee (b. 1987), arr. Connor Chee
 - I. Navajo Prelude NO. 1
 - II. Navajo Prelude NO. 2
 - III. Navajo Prelude NO. 3
 - IV. Navajo Vocable NO. 8**Elisa Tersigni**, *Carillonneur Member 2020* CARILLON

7. **Cradle Song** OP. 16, NO. 1
Pyotr Ilyich Tchaikovsky (1840–93),
arr. Austin Ferguson
* GCNA 2022 publications
Austin Ferguson CARILLON

8. **The Lord's My Shepherd**
Melody "Crimond" by Jessie Seymour,
arr. Robert Ampt
* GCNA 2022 publications
Ariel Peterson Hubbard,
Carillonneur Member 2019 CARILLON

9. **El Coqui** 1901
José Ignacio Quintón (1881–1925),
arr. Carlos Colon-Ortiz
* Performance Award,
GCNA Sally Slade Warner Competition 2022
Lisa Lonie CARILLON

10. **Take Five**
Paul Desmond (1924–77), arr. Joey Brink
Joey Brink CARILLON

11. **Dos Oruguitas** FROM *Encanto* 2021
Lin-Manuel Miranda (b. 1980), arr. Joey Brink
Joey Brink CARILLON

12. **Remember Me** FROM *Coco* 2017
Kristen Anderson-Lopez (b. 1972) and
Robert Lopez (b. 1975), arr. Paul Stelben
* Performance Award,
GCNA Sally Slade Warner Competition 2022
Paul Stelben, *Carillonneur Member 2019* CARILLON

The name of the Dakota tune *Lac qui Parle* means ‘lake that speaks.’ The Dakota name of the piece is “Wakantanka taku nitawa.” The song was sung by the Dakotas as they escorted their dead to their final resting place. It was sung by thirty-eight Dakota prisoners of war as they went to the gallows for their 10 A.M. execution on December 26, 1862, the largest mass execution in American history.

Originally composed for solo piano in 2014, the three *Navajo Preludes* and *Vocable No. 8* are based on the melodies of four songs from the Diné (Navajo) Enemy Way Ceremony. This ceremony holds a curative purpose, with the traditional songs serving as a significant part of the healing process. These pieces add harmony to the melodies, an element that was not originally used in traditional Diné music. Each piece opens with the same musical fragment or motive, one that is found in a variety of Diné songs. Navajo pianist and composer **Connor Chee** is known for combining his classical piano training with his Native American heritage.



El Coquí is a traditional Puerto Rican Danza. A “coquí” is a native species of frog in Puerto Rico that has a distinctive croak (saying “co-qui”) to signal other frogs their specific territory. The song seeks to mimic the sound of the frog when it does the upper octave voice staccato part. Its characteristic triplet pattern and whimsical style give tribute to the charm sound of this ethnic species of frogs—typical in a humid evening on the island.



Carlos Colon-Ortiz is a biomedical engineering student at the University of Florida with a music performance minor in carillon. He learned about the University of Florida carillon studio through friends while trying to find a handbell choir on campus. His musical background is on piano and handbells. He enjoys being involved in community service through his church community and Collegiate 4-H organizations, and volunteering in research projects in the engineering department. His favorite part about carillon is the wide musical influence of the instrument in the college community. Currently, he is working on a project to make arrangements of traditional musical genres from his homeland (Puerto Rico) to the carillon.



Photo: Matt Frankel



Photo: Renske Wrolijk

JUNE 19 | 10 AM | INTERNATIONAL HOUSE ASSEMBLY HALL

Committee Spotlights

Bulletin Committee

PRESENTER Kim Schafer

10:00 AM

Professionalism, Diversity, Equity & Inclusion (PDEI) Committee

PRESENTER Elisa Tersigni

10:10 AM

BREAK

10:20 - 10:30AM

JUNE 19 | 10:30 AM | INTERNATIONAL HOUSE ASSEMBLY HALL.

Barnes Grant: The North American Carillon Community Survey

PRESENTERS Michelle Lam and Elisa Tersigni

Michelle Lam and Elisa Tersigni will present the findings of their two-year Barnes-supported independent research study, The North American Carillon Community Survey. This project represents the first comprehensive survey of GCNA membership and carillon engagement in North America. It records and analyzes quantitative and qualitative data on carillon performance, teaching, and the community to answer the overarching research questions: how has GCNA membership evolved over time? What does professional and amateur carillon activity in North America look like today? What is the culture within the GCNA? Our methodology includes looking at historical membership records, an electronic survey of 200 members of the North American carillon community, and semi-structured interviews of

a subset of those survey takers. In this presentation, we will report on our findings, including summaries of the data collected, as well as suggestions and recommendations for future directions of the GCNA and larger carillon community.

MICHELLE S. LAM is the current carillonist at Grosse Pointe Memorial Church. She has been playing carillon for over ten years, starting from when she was an undergraduate at Wellesley College. She currently also plays carillon at the University of Michigan. While she is not playing music, Michelle is doing research in international trade and labor to complete her PhD in economics at the University of Michigan.

ELISA TERSIGNI is a postdoctoral research fellow at the University of Toronto. Her full biography can be found on page 31.

JUNE 19 | 11 AM | INTERNATIONAL HOUSE ASSEMBLY HALL.

Barnes Grant: Carillon Compositions of Alice Gomez

PRESENTER Laura Ellis

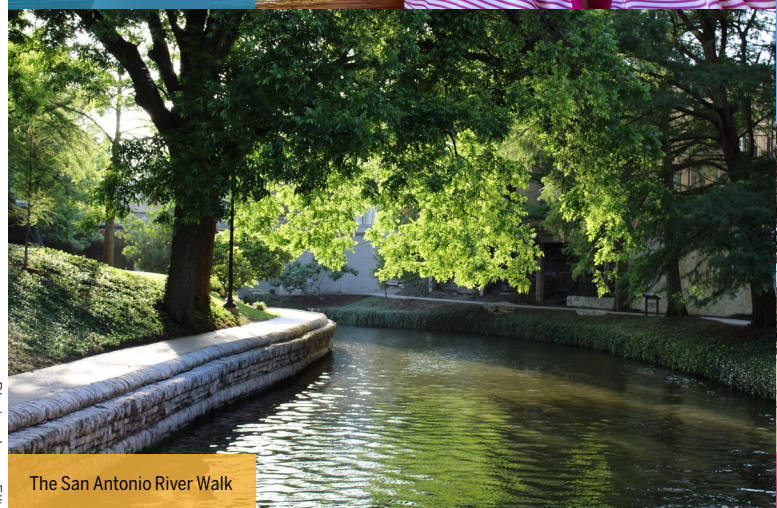
Much of the carillon repertory consists of transcriptions of classical works, arrangements of folk tunes, and original works by carillonners. It is not common for an established composer to write for the carillon and rare for an established composer to write multiple works for the instrument. Alice Gomez (b. 1960) is an internationally acclaimed Latina composer whose output includes works for symphony, ballet, opera, film, and chamber ensemble. Based in San Antonio, Gomez was introduced to the carillon through respected carillonner and GCNA member George Gregory of Central Christian Church. Her background as a percussionist has

given Gomez a rare insight into the sonic possibilities of the carillon. Her 20+ carillon compositions have rhythmic intensity and offer the listener an engaging tonal palette. The proposed project will culminate in a professionally produced recording of representative compositions of Gomez recorded at Central Christian, an instrument with which she is very familiar.

LAURA ELLIS is Associate Director and Professor in the School of Music at the University of Florida. Her full biography can be found on page 27.



Alice Gomez and Laura Ellis



The San Antonio River Walk



Central Christian Church, San Antonio

CLOSING CONCERT

JUNE 19 | 12 PM | ROCKEFELLER CHAPEL LAWN

1. **Lift Every Voice and Sing**

J.W. Johnson (1871-1938) & J.R. Johnson (1873-1954)
arr. Joey Brink
Carol Jickling Lens **CARILLON**

2. **Gamelan** FROM *Java Suite*

Leopold Godowsky (1870-1938),
arr. Mary Jo Disler

- * Performance Award,
GCNA Sally Slade Warner Competition 2022
Dennis Curry **CARILLON**

3. **La fille aux cheveux de lin**
(The Girl with the Flaxen Hair)

Claude Debussy (1862-1918), arr. Mary Jo Disler

- * 2nd prize, GCNA Sally Slade Warner Competition 2022
Dennis Curry **CARILLON**

4. **When Mist Floats to Sea** 2022

Phyllis Chen (b. 1978)

- * GCNA Franco Commission | GCNA 2022 publication
- * World première
Phyllis Chen **SHAKUHACHI**
Paul Stelben, *Carillonneur Member 2019* **CARILLON**

5. **Music for an Early Spring Morning** 2016

Koen Cosaert

Shannon Norton Richards,
Carillonneur Member 2019 **CARILLON**

6. **When Spring was Winter**

Jeff Davis

Brunston Poon, *Carillonneur Member 2020* **CARILLON**

7. **Organ Concerto in B-flat Major** HWV 294

George Frideric Handel (1685-1759), arr. Wesley Arai

I. **Andante allegro**II. **Larghetto**III. **Allegro moderato**

- * Performance Award,
GCNA Sally Slade Warner Competition 2022
Wesley Arai **CARILLON**

8. **Stories of Ancient China** 2021

Frances Newell (b. 1955)

GCNA 2022 publication

John Gouwens **CARILLON**

9. **Dona Nobis Pacem**

Traditional, arr. Gerald Martindale

GCNA 2022 publication

John Gouwens **CARILLON**

10. **Prayer for Ukraine**

Mykola Lysenko, arr. Iryna Riabchun

Simone Browne **CARILLON**

When Mist Floats To Sea is written for shakuhachi flute and carillon. The shakuhachi (Japanese zen flute) was historically used as a form of meditation by Zen Buddhists from the Fuke sect. The instrument's traditional works were created by monks as a form of breath meditation. The relationship between bells and shakuhachi stems from an ancient legend. It is said that esteemed Buddhist priest Chang Po wandered the streets ringing a bell and chanting. A young novice monk, Haku, heard the bell and attained enlightenment, immediately running home to make a shakuhachi flute and playing it. He is said to have made the sound of the bell on the flute, creating one of the first works in this tradition "Kyotaku," which translates to mean "empty bell."

Described by *The New York Times* as "spellbinding" and "delightfully quirky matched with interpretive sensitivity," **Phyllis Chen** is a composer and sound artist whose music draws from her tactile exploration of object and sound. The toy piano became her grounds to develop her personal voice, one that defies genre and reflects her third-culture kid experience. She was named a 2019 CAGE-CUNNINGHAM FELLOW by the legendary



ballet dancer Mikhail Baryshnikov and was also the recipient of the Jerome-Roulette Intermedium residency, Fromm Foundation, Pew Heritage Trust (via Christ Church Philadelphia), New Music USA and New York State Council for the Arts.

Gamelan from *Java Suite*: The Javanese ensemble is a kind of exotic orchestra, consisting mainly of diversely shaped and constructed percussive instruments of metal, wood and bamboo, comprising various kinds and sizes of bells, chimes, gongs, sounding boards, bowls, pans, drums (some barrel-like), tomtoms, native xylophones, sonorous alang-alang (zephyr-like, aeolian harplike) and other unique music implements. The sonority of the gamelan is so weird, spectral, fantastic and bewitching, the native music so elusive, vague, shimmering and singular, that on listening to this new world of sound I lost my sense of reality, imagining myself in a realm of enchantment.

—Leopold Godowsky



Mary Jo Disler holds church music and organ degrees from Ohio State, Wittenberg University, and the University of Michigan.

Intrigued by classical guitar, she studied independently, taught privately and in college classes, attended conventions, workshops, and performed occasionally for over 50 years. When she met Dennis Curry at an organ guild event, he suggested arranging more guitar music for carillon.

Thanks to his encouragement and mentoring, Disler's arranging has branched out to literature besides guitar, and is continuing.

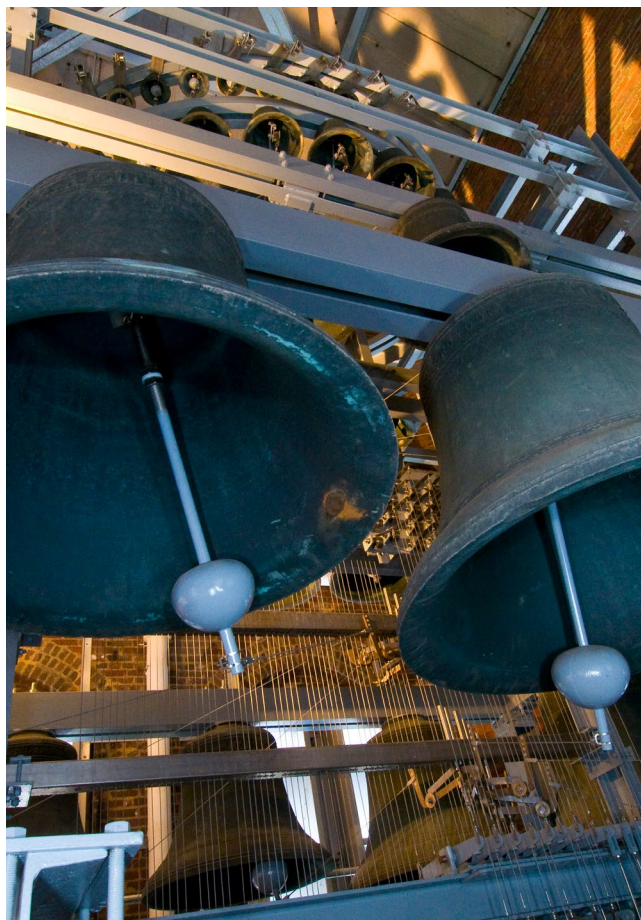


Photo: Lloyd DeGrane

Frances Newell says of her composition: In January 2021, I began taking live Zoom classes in Mandarin at my alma mater, University of California, San Diego. The stirring ancient Chinese melodies were originally played on the Dizi (ancient bamboo flute) and the Erhu (two-stringed bowed fiddle). I combined modern Western harmonies with Chinese tonalities to bring the mood of the timeless human stories of these ancient melodies.

I kept the harmonies spread out wide and fairly thin, because the ancient instruments kept it simple and this also works well on carillon, where the bells' sounds overlap. The arpeggios, glissandi, and tremolandi simulate strumming or plucking the Konghou (ancient Chinese harp), the Guzheng (21-string zither) and the Pipa (Lute).

I used these to create mood and build up a story. The glissandi were as close as I could come to the tone bending of the Erhu. The tonalities that I set up in the passages between measures are akin to the tones of the Bianzhong (tuned bronze bells) and the Bianqing (tuned stone bells).



The following songs are included in the piece:

1. *Long Drum Dancing Song of the Yao Tribe*, Traditional Southwest China Song and Dance festival in the moonlight. «瑶族舞曲»
2. *Winter Ducks Playing in Water*, Traditional Chaozhou melody. «寒鸭戏水»
3. *Crescent Moon Before Dawn*, Traditional Northeastern China. «月牙五更»
4. *Boys and Flowers*, Traditional Qin Hai melody. Young men and women picking spring flowers, exchanging them as love gifts. «花儿与少年»
5. *Raise the Red Lantern*, Traditional Shangxi melody. Young woman dreams of spending a joyous new year with her lover after seeing red lanterns hung on the doors of houses. «挂红灯»
6. *Jasmine Flower*, Traditional Jiang Su melody—the beauty and sweet smell of the Jasmine Flower charm a young girl's heart. «茉莉花»
7. *See a Babbling Brook*, folk music from Yunnan Province. «小河淌水»

PERFORMERS



EVA ALBALGHITI is originally from Wheaton, Maryland. She began playing carillon at Yale, where she took lessons with Ellen Dickinson and

was a member of the Yale Guild of Carillonners for three years. In 2018, she became a Carillonner member of the Guild of Carillonners of North America. After taking a two-year break from carillon to pursue a research opportunity in Beijing, she came to the University of Michigan for her PhD in Environmental Engineering.



WESLEY ARAI serves as University Carillonist at the University of California, Santa Barbara, where he performs regularly on the 61-bell Storke Tower

carillon and maintains an active carillon studio. He studied carillon with Jeff Davis at the University of California, Berkeley and has passed the advancement examination of the Guild of Carillonners in North America. An active recitalist, Wesley has performed extensively across the United States and abroad and is an annual recitalist at the Cathedral of St. John the Evangelist in Spokane, Washington. Wesley's day job is as an actuary.



After seven years as University Carillonist at the University of Chicago, **JOEY BRINK** will be moving to Colorado with his family this coming fall, where he will join

the Lamont School of Music faculty at the University of Denver. He has built a robust teaching studio in Chicago, and has given masterclasses and workshops at Yale, Cornell, Wellesley, and Indiana University. An award-winning performer and composer, Brink has released two albums for carillon, composed twenty-seven original works for carillon, and published thirty-five arrangements for carillon.



SIMONE BROWNE is a carillonist from Tucson, Arizona. After moving to Chicago for college, Simone fell in love with the carillon and joined the

UChicago Guild of Carillonners, studying carillon with Joey Brink. She graduated in 2019 with a degree in Public Policy, then spent a year living in Chernivtsi, Ukraine, teaching English and visiting Ukrainian carillons as a Fulbright grantee. Simone studied at the Royal Carillon School in Mechelen, Belgium as a BAEF Fellow and graduated "with great distinction" in 2021. She enjoys studying languages and visiting carillons around the world.



KEIRAN CANTILINA hails from Cleveland, Ohio. He was introduced to bell instruments during his university years, where he was a player of Cornell

University's historic twenty-one-bell chime. During his graduate studies at the University of Minnesota, Keiran began studying the carillon with Dave Johnson at the House of Hope carillon in St. Paul. In 2018–19 he studied carillon in Belgium with Koen Van Assche on a scholarship from the Belgian American Education Foundation. He graduated from the Royal Carillon School in Mechelen and was a finalist in the Queen Fabiola International Carillon Competition held in 2019. Keiran is a Carillonner Member of the Guild of Carillonners in North America and he serves as a member of the board of directors of the Friends of the McGaffin Carillon in Cleveland. He is also the assistant carillonist at Church of the Covenant. When not playing carillon, Keiran works as a principal research engineer at the Cleveland Clinic.



CHRISTINE CAO is a fourth year in the college from Ohio/Shanghai majoring in biology with a minor in music. She came across the carillon by

chance but has grown to love it so much that she has engaged with it in multiple academic settings (including an essay on diversity and an electronic music composition) and is delaying starting her job by a summer to stay at Rockefeller. In the tower, she enjoys playing duets and looking for raptors on the roof. Outside the tower, she's probably in lab or sitting by Botany Pond.



HUNTER CHASE studied the carillon as an undergraduate at the University of Chicago, first with Oliver McDonald and later with

Jim Fackenthal. For three years, he served as president of the Guild of Student Carillonners at the University of Chicago, a student organization dedicated to instruction and promotion of the carillon. In 2017, he took fifth prize in the Thomas Rees International Carillon Competition, in Springfield, IL. He holds a Ph.D. in mathematics and is currently a postdoctoral researcher at the University of Maryland studying model theory and machine learning.



PHYLLIS CHEN is a composer and sound artist whose music draws from her tactile exploration of object and sound. She is performing on shakuhachi in her own composition.



JEREMY CHESMAN is Professor of Music at Missouri State University. He graduated from the University of Michigan, where he was the first

person to earn a Masters in Carillon. As a fellow of the Belgian American Educational Foundation, he studied at the Royal Carillon School of Belgium. He then earned a DMA in Organ and is currently finishing a degree in Speech-Language Pathology. His primary research is in pedagogy, in which he integrates concepts from Suzuki and Dalcroze approaches with information from somatics and neuroscience. His book, *Making Music on the Carillon*, was published by American Carillon Music Editions.



IRENE CLAUDE is Chapel Administrator at Rockefeller Memorial Chapel. She teaches flute at her home studio and performs as a substitute musician with Illinois Philharmonic, Lithuanian Opera Company of Chicago, New Philharmonic, and the Northwest Indiana Symphony Orchestra. Irene has a MM from DePaul University and a BMA from the University of Michigan.



WYLIE CRAWFORD is the Senior University Carillonneur at the University of Chicago, having served for 31 years as University Carillonneur.

He is also the Resident Carillonneur for the Chicago Botanic Garden in Glencoe, IL (since 1986) and was the first City Carillonneur for the Millennium Carillon in Naperville, IL. In 2020, he became the President of the Venice Carillon Foundation, Inc. He is the Past President of the World Carillon Federation (carillon.org), a federation of 14 international associations that organizes conferences in countries with a carillon culture. He has given guest recitals in Belgium, Canada, Denmark, France, Japan, Mexico, Netherlands, Sweden, and the U.S.



DENNIS CURRY is Carillonneur at the Kirk in the Hills Church and Oakland University in Michigan. His carillon studies began with

Frederick Marriott, who was the first University Carillonneur at Rockefeller Chapel and who later handed over his ropes to Dennis at the Kirk in 1989, when he advanced to Carillonneur member of the GCNA. President of the GCNA for six years, Dennis has also served on the Board of Directors, as well as vice president and a member of the Executive Committee of the World Carillon Federation (WCF). He has hosted the GCNA Congress in 2001 and a joint congress between the GCNA and WCF in 2011.



Belgian-American composer **GEERT D'HOLLANDER** has composed more than 80 works, mostly commissions for carillon. He has been first prizewinner in more than 30

international competitions. He has taught carillon and composition at the Royal Carillon School "Jef Denyn" in Mechelen, Belgium, and was city carillonneur of Antwerp Cathedral (1655), the belfry of Ghent (1660), and the Basilica of Lier (1704). In 1997, D'hollander was appointed Professor of Carillon at UC Berkeley, where he was awarded the Berkeley Medal for "Distinguished Service to the Carillon". In 2012 Geert D'hollander was named Bok Tower Gardens' (Florida) fourth full-time carillonneur. He frequently gives master classes in Europe and the U.S., and performs all over the world.



FRANK DELLAPENNA is a graduate of The French Carillon School, former resident carillonneur of the Washington Memorial Chapel in Valley Forge, PA

and creator/performing artist of the musical act, Cast in Bronze. Cast in Bronze performed for the Mass of Pope John Paul II in Central Park, New York, on the NBC Today Show, America's Got Talent, and at Walt Disney World's Epcot. DellaPenna produced fourteen albums, a two-hour musical, an award-winning DVD, an educational DVD about the carillon and a documentary called "Cast in Bronze Unmasked". In 1991 he created the Cast in Bronze Society to fund scholarships for musicians to attend the North American Carillon School, where he is CEO and faculty member.



ELLEN DICKINSON is director of bell programs at Yale University, and College Carillonneur at Trinity College in Hartford, Connecticut. More than thirty of her

students have passed the GCNA Carillonneur exam. Ellen was commissioned by a consortium of colleges to write A New Carillon Book, featuring diverse music from many people and places, as well as original music. She chairs the Warner Arrangements Competition, and has hosted three GCNA congresses. Ellen has been responsible for commissioning 65 new pieces for carillon. She was awarded the GCNA Certificate of Extraordinary Service in 2017. Founder and Artistic Director of Music on the Hill, Ellen is an active composer of carillon, handbell, and choral music.



LAURA ELLIS is Associate Director and Professor in the School of Music at the University of Florida. She teaches courses in Sacred Music

and applied lessons in organ, harpsichord, and carillon. Ellis holds the DMA in organ performance from the University of Kansas where she studied carillon with Bert Gerken. She has also received coaching from Karel Keldermans. A carillonneur member of the GCNA, Ellis was recently elected President of the organization and is director of the Music and Publications Committee. Her recording of the carillon works of Alice Gomez is in production. Website: arts.ufl.edu/carillon



JIM FACKENTHAL began carillon studies at The University of Rochester in the mid 1980s, then passed the carillonneur's exam

in Ottawa in 1986. He played carillons in Bloomington, Indiana, for seven years, then moved to Chicago where he became the assistant/associate carillonneur at Rockefeller Memorial Chapel. He now serves as Carillonneur at St. Chrysostom's Church in Chicago, and is on the carillon performance team for the Naperville Park District.



A native of Longview, Texas, **AUSTIN FERGUSON** led the carillon program at The University of Texas at Austin from 2011 to 2015, performing daily recitals and

supervising carillon instruction. Austin has been a featured recitalist around the country and is active in the Guild of Carillonneurs in North America, where he serves as Co-Editor of Carillon News, on the Legal and Social Media Committees, and the on Board of Directors. He was named the fourth Carillonneur of Mayo Clinic in February 2017. Outside of Mayo, he serves as Co-Director of Music at the First Unitarian Universalist Church of Rochester.



WADE FITZGERALD, a native of Tampa, Florida, began his carillon studies with Laura Ellis in 2016 at the University of Florida. He was accepted into the Guild

of Carillonneurs in North America in 2019 and graduated from UF shortly thereafter with degrees in music and biology. In 2020, FitzGerald completed a fellowship and a brief stint as Carillonneur-in-Residence at the world-renowned Bok Tower Carillon in Lake Wales, Florida. He now lives near Philadelphia, where he regularly plays the carillon at Bryn Mawr Presbyterian Church. In his free time, FitzGerald enjoys backpacking, reading, photography, catching snakes, and learning languages.



ANNIE GAO's carillon journey began at Yale (class of 2021), where she took lessons with Ellen Dickinson as an avid member of the Yale University Guild of

Carillonneurs. In March 2022, she completed a month-long carillon study fellowship in Europe, and had the joyous chance to study with Liesbeth Janssens, Koen Van Assche, Eddy Mariën, and Boudewijn Zwart, while playing carillons all over Belgium and the Netherlands. She is currently working as a software engineer in sunny California, and playing the two-octave carillon at Trinity Cathedral in San Jose. In her free time, Annie enjoys playing competitive ping pong, pondering brainteasers, reading books, and improving her sense of direction by exploring old and new places.



JOHN GOUWENS served as Organist and Carillonneur at Culver Academies (Culver, Indiana) from 1980 to 2019. He hosted the 1985 and 2004

congresses of the GCNA at Culver, and has served on numerous committees in the guild for decades. He is active as a performer, composer, arranger, music editor, and consultant on carillon installations. His teaching book, "Playing the Carillon: An Introductory Method," is in wide use throughout North America and abroad. He has won competition prizes in composition, improvisation, and organ and carillon performance. He is carillonneur (and organist and choirmaster) at The Presbyterian Church, La Porte, Indiana.



DEBORAH HENNIG has a background as a classical pianist and a degree in piano performance. She began her carillon studies at the Peace Tower Carillon in

Ottawa, Canada, but her studies were soon interrupted when she moved from Ottawa to Hong Kong. In 2020, she moved to Belgium to resume her carillon studies full time at the Royal Carillon School in Mechelen. Deborah graduated from the school with high distinction in September 2021 and achieved her GCNA Carillonneur accreditation the same year. Professionally, Deborah enjoyed a long career as a marketing and communications executive for performing arts organizations across Canada and in Hong Kong.



JEN HERRMANN discovered the carillon in 2017 upon enrolling at the University of Chicago Law School. She studied with Joey Brink for the next three

years and passed the GCNA Carillonneur Exam in 2020. Jen has performed on several carillons in the Midwest and in the Boston area, where she now lives, and is delighted to be making her long-delayed Congress debut on her first carillon. She is honored to play a piece from Ukraine, where she lived and worked before law school. When not making music, she can be found searching for the best kayaking spots in Massachusetts.



ARIEL PETERSON HUBBARD took carillon lessons from Don Cook at Brigham Young University (BYU). Ariel served as an Associate Carillonneur at

BYU for six years before becoming a member of the Guild during the 2019 Congress. She works full-time as a digital copywriting manager but loves teaching the piano, playing the carillon, and participating in a performing folk dance group on the side. Ariel lives with her husband and daughter in Provo, Utah.



CLAIRE JANEZIC has played carillon for five years at the University of Rochester. In 2021, Claire passed the GCNA's Carillonneur Examination.

Later that year, she was awarded a grant from the GCNA alongside composer Jacob Leibowitz to write and première *Fractured Chronology*, an original carillon composition. Claire has spent the past year teaching carillon, organizing a weekly carillon concert series at the University of Rochester, and playing concerts in and out of Rochester. Claire graduated from the University of Rochester in May with a Music and History double-major and an Audio and Music Engineering minor.



MATTHEW LEE, trumpet, is an active freelance musician and teacher in the Chicago area. In addition to performing with the Chicago

Sinfonietta, Mr. Lee is also Principal Trumpet of the Illinois Philharmonic Orchestra, a member of the Chicago Brass Quintet, the Millar Brass Ensemble and Tower Brass of Chicago. He is a regular substitute and extra musician with the Chicago Symphony Orchestra and Lyric Opera of Chicago.



CAROL JICKLING LENS began her carillon studies in 8th grade at Christ Church Cranbrook. She continued at the University of Michigan

and The Netherlands Carillon School in Amersfoort, where she studied with Leen 't Hart. A Carillonneur member of the GCNA, she serves on the Exam Committee and Nominations Committee, and served on the Board 1996–99 and 2017–20. Lens and her family have lived in England, Ghana, New Orleans, Houston, and Libya. She held the position of Carillonneur at St. John the Divine Episcopal Church and The Bell Tower Center in Houston, TX. She was appointed University Carillonneur at The University of Denver January 5, 2010.



ALEX JOHNSON

discovered the carillon at the University of Rochester with Doris Aman. He passed the GCNA Carillonneur Exam under

the mentorship of Tim Sleep and continued his studies with Geert D'hollander at Bok Tower Gardens and primarily Koen Cosaert and Tom Van Peer at the Royal Carillon School "Jef Denyn". In 2019, Alex won 1st Prize at the 8th International Queen Fabiola Competition. Alex currently plays and teaches carillon on a volunteer basis at the University of Texas at Austin. His day job is teaching high school mathematics, and he enjoys improvisation in carillon, piano, dance, and food.



EMILY KIM began studying the carillon with Joey Brink in 2018 as an undergraduate student at the University of Chicago. Since then, Emily has

performed for a variety of events at Rockefeller Chapel, including UChicago's 2021 presidential inauguration ceremony. Prior to learning to play the carillon, Emily studied piano performance with Nino Merabishvili and violin performance with Marjorie Kransberg-Talvi in Seattle, Washington. Emily enjoys playing different styles of music on the carillon and getting to collaborate with other musicians as a pianist and violinist. Emily graduated from the University of Chicago in 2022 with a degree in Biological Sciences and Comparative Human Development and plans to continue pursuing her musical interests.



MARIA KRUNIC graduated last year from the University of Chicago with an honors degree in linguistics along with minors in biology,

chemistry, and Russian & East European studies. Raised in Chicago after her parents emigrated from Serbia, she began her musical education with piano and was introduced to the carillon in college where she studied for four years with Joey Brink. She advanced to a Carillonneur member of the GCNA in 2021. Maria now works as a research specialist in a microbiology lab at Argonne National Laboratory while she prepares her application to medical school. She also plays tennis and badminton, and is an avid swing dancer.



ROY LEE is Carillonneur of Metropolitan United Church in Toronto, and also regularly performs and teaches at the University of Toronto. Born in Hong Kong,

he spent his teenage years in Vancouver, and was an undergraduate at Yale where he learned to play the carillon. In 2000, he became a Carillonneur Member of the GCNA. He also holds a diploma with great distinction from the Royal Carillon School of Mechelen, Belgium. He received his B.A. (history) from Yale and his J.D. from the University of Toronto. He is a lawyer by day, plays the organ at his church, and enjoys curling recreationally. Roy has served on the GCNA Board since 2016 and was president from 2019 to 2021.



JON LEHRER began his carillon studies in 2000 at Yale University and has performed numerous concert tours spanning Europe and North America.

Jon is a laureate of five international competitions for carillon, most notably the Queen Fabiola International Carillon Competition, where he was also awarded the SABAM prize for the best interpretation of Flemish carillon music. He is the winner of the 2010 International Carillon competition of the Dutch Carillon Guild, and the highest ranked competitor in the International Alexius Julien Competition for baroque music. Jon has recently been engaged to serve as University Carillonist at Michigan State University.



RILEY LEITCH is a Chicago area trombonist. Riley 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. Riley has premiered over 20 new works for solo trombone, chamber ensemble, and orchestra at events and venues such as Ear Taxi Festival and Red Note New Music Festival.



LISA LONIE is the Carillonneur of Princeton University, St. Thomas' Church (Whitemarsh, PA), and the Church of the Holy Trinity in Philadelphia, the

oldest carillon (1882) in North America. Professionally, she is the Executive Assistant to the President of Salus University. An instructor for the North American Carillon School, she is also a carillonneur member of the GCNA, has served on its Board, and held many leadership positions on committees. She began her carillon studies as a teenager with Frank Law and Frank DellaPenna in Valley Forge, PA. She is a frequent recitalist throughout the U.S., Canada, and Europe.



ANNE LU is an alumna of the Yale University Guild of Carillonneurs, and she became a Carillonneur member of the GCNA in 2019. She is originally from

British Columbia, Canada, and she now lives in NYC. Outside of looking for bells to ring and spiral staircases to climb, Anne enjoys fiction, poetry, piano, cats, and dark chocolate.



EDDY MARIËN received his first lessons in piano and carillon from his stepfather Jef Rottiers. He completed his piano studies at the conservatory of Mechelen,

Belgium, and studied subsequently at the Royal Carillon School 'Jef Denyn' in that city, where he teaches now. At the Lemmens Institute in Leuven he obtained the degree of Master of Music. He is city carillonneur of Mechelen and Leuven and gave recitals, lectures and master classes all over the world. At the international carillon competitions of Nijmegen (1989), The Netherlands, and Berlin (1991), Germany, he won the first prize. As a carillon composer, his style is influenced by classical music, pop and jazz.



Following 18 years as the carillonneur at the Cathedral of St. John the Evangelist in Spokane, WA, **ANDREA McCRADY** was appointed to the position of Dominion

Carillonneur in Ottawa in 2008. She has been an active member of the GCNA since 1976, achieving Carillonneur status in 1979. She holds a B.A. (History) from Trinity College, Hartford, where she first encountered the carillon; a medical doctorate from McGill University in Montreal, and a B. Mus. (carillon) from the University of Denver. She serves as an Adjunct Professor in carillon studies at Carleton University in Ottawa.



JOSEPH MIN began studying the carillon in 2018 with Joey Brink and passed his GCNA exam in 2021. He played piano for 15 years prior to learning the carillon,

and both have influenced his composition and performance styles. He has performed for a variety of chapel events—such as Singing Bronze and the inauguration of the University of Chicago President in 2021—and has transcribed many popular songs and piano repertoire for the carillon. He graduated from the University of Chicago in 2022 and is continuing to pursue his interests in architecture and music.



JOHN MORI is an economics PhD student at the University of Chicago interested in microeconomic theory, specifically in welfare

economics and decision theory. On the carillon, he enjoys taking song requests, making arrangements, and dabbling with jazz. Before Chicago, he played the carillon at Yale University.



A “virtuoso” (HKSNA) in command of a range of expression from “eerie sonance” (Diapason) to “jumpy athleticism” (Chicago Classical Review),

TIFFANY NG is Associate Professor of carillon and Organ Department chair at the University of Michigan. Performing across Europe, Asia, Australia, and North America, she has premiered over 60 acoustic and electroacoustic works and championed women and composers of color. Her album “Dark Matters” has been hailed as a “revelation... by turns soulful and dancelike.” She holds a Ph.D. in musicology from UC Berkeley, an M.M. in organ from Eastman, a licentiate with great distinction from the Royal Carillon School, and a B.A. from Yale.



SHANNON NORTON RICHARDS studied piano and voice at Brigham Young University and graduated with a BM in music education with an emphasis

in choral music. She taught general and vocal elementary music and has accompanied, conducted, and directed school, church, and community choirs and musicals. Shannon earned an MM in choral conducting from the University of Nebraska Omaha and an MM in carillon from the University of Kansas. She studied carillon under George Gregory, Liz Berghout, and Carol Anne Taylor, and earned the rank of carillonneur at Bok Tower Gardens in 2019.



REN ORTEGA is an environmental scientist from Cleveland, Ohio. After attending an info session about the Cornell Chimes during their undergraduate

studies, Ren became infatuated with not only the world of tower bells, but also with their now-partner, Keiran Cantilina. Ren studied clarinet for ten years as a young adult and is excited to return to their musical roots in collaboration with the music of Geert d'Hollander. When not playing music, Ren enjoys road trips, kimchi, and anything cooked in cast iron.



MARGARET PAN began studying carillon in 2007 at Princeton University, graduated from the Mechelen school in 2012, and was a fellow at Bok

Tower Gardens in 2015. She won the 2017 international competition in Springfield, IL and was 3rd laureate of the 2019 Fabiola competition in Mechelen. Margaret practices and plays regularly at Cohasset and Norwood, and has given recitals across Belgium, the Netherlands, and North America, including for festivals and GCNA and WCF congresses. She has served on the GCNA exam committee for 10 years, first as juror and currently as co-chair. Margaret's academic degrees are in physics and astrophysics and she works as an astronomer studying planetary dynamics in our and other solar systems.



BRUNSTON POON is an Associate Carillonneur at the University of California, Berkeley, where he studied carillon with Jeff Davis and now plays regular

recitals. He became a carillonneur member of the GCNA in 2020. Originally from the Bay Area, Brunston's first introduction to playing the carillon was at St. Paul's School in Concord, NH. When not playing carillon, he works on space infrastructure and satellites at Loft Orbital in San Francisco.



Grammy-nominated musician **PAMELA RUITER-FEENSTRA** is co-founder of Collaborative Investigative Composing (CIC), where she,

international journalists and filmmakers tell stories of social injustices and agency via music and film. She and Jet Schouten co-created “Healing Bells,” a pandemic, anti-racist response premiered in 14 countries. Her work with GOArt (Sweden) culminated in her Bach and the Art of Improvisation volumes. Ruiters-Feenstra initiated Global Rings in collaboration with the University of Michigan Carillon Studio, whom she mentored to compose and arrange works for the carillon to lift up underrepresented voices, diversify carillon repertoire, and engage new and seasoned audiences. Website: pamelaruitersfeenstra.com



KIMBERLY SCHAFER

is a carillon performer, bell advocate, and editor. She has performed in residence at The University of Michigan, The University of

Texas, Princeton University, The University of Chicago, and St. Chrysostom's Episcopal Church in Chicago. For years she promoted the beautiful sound, rich associations, and potential of bells and bell instruments in North America along with Jim Fackenthal and Dan Frysinger through their business Community Bell Advocates, LLC. She currently serves as the editor of the *GCNA Bulletin*, which is the premier campanology journal in North America.



MICHAEL SOLOTKE

is a Chicago-based carillonist who has performed in North America and Europe.

In 2012, he participated in an intensive summer

study program at the Royal Carillon School in Mechelen, Belgium, where he studied with Geert D'hollander, Eddy Mariën, and Koen Cosaert. He has been a Carillonneur Member of the GCNA since 2013. In 2016, Michael completed a carillon residency at Bok Tower Gardens, and performed at the 24th International Carillon Festival at Bok Tower Gardens in 2019. Michael holds a BS, MBA, and MD, all from Yale University. He is an OBGYN resident at Northwestern University.



PAUL STELBEN

is a music teacher, freelance carillonist, and computer programmer based in Philadelphia, PA. He grew up in Connecticut

studying piano and bassoon, and at Yale, he studied carillon with Ellen Dickinson. This past year, Paul worked as an ArtistYear Fellow at Olney Charter High School, and he is excited to continue working in Philadelphia as a teaching artist. On the side, Paul develops software for non-targeted analysis of contaminants (such as PFAS) for the Pollitt Lab at the Yale School of Public Health. He also enjoys jamming with friends, playing Frisbee, and exploring the world on foot.



ELISA TERSIGNI

started playing carillon seven years ago while she was completing her doctoral degree at the University of Toronto.

She passed the GCNA Carillonneur exam in 2020 and is the Chair of the GCNA's PDEI committee. She is currently a postdoctoral research fellow at the University of Toronto, where she plays at Soldiers' Tower.



MINAKO UCHINO

is a Japanese board-certified radiation oncologist, who started learning carillon during her clinical fellowship at Princess Margaret

Hospital in Toronto. She is currently based in Tokyo and Ottawa. She played the carillon regularly in Japan, including at Itami "Bells of Flanders" and some official events at the Belgian Embassy in Tokyo. In addition, she shows broad wide appreciation toward fermented alcoholic culture and history, such as sake and wine with holding SAKE DIPLOMA. As a clinical physician and musician, she is currently focusing on the research around healthcare for performing artists and promoting carillon culture in Japan.



KOEN VAN ASSCHE

is carillonist of four Belgian cities, including the famous historic carillons of Antwerp and Lier. He won performance prizes at

international competitions; has given concerts worldwide; has recorded eight CD's; is a carillon teacher at the Mechelen Royal Carillon School; and is president of the World Carillon Federation. He is also known for combining carillon with other instruments, especially with the "Bronzen Piano" (bronzepiano.com), a private and highly regarded mobile carillon of Anna Maria Reverté and himself. Together they have played several special concerts with their instrument, for instance in Barcelona with string orchestra, inside the famous Sagrada Família.



LYNNLI WANG

is the inaugural Carillon Associate Instructor (AI) at Indiana University. As an AI, she has created a new carillon academic program,

which includes an active student Carillon Studio and a weekly concert series that features students and guest artists. During her first year, Lynnli dedicated two new carillons, the Metz Bicentennial Grand Carillon and the Music Addition Carillon, revitalizing a culture of carillon on campus. In 2022, she won the IU Lieber and the Midwestern Associate of Graduate School Teaching Prizes for her teaching and innovation in using the carillon to build community and lift up underrepresented voices.



JULIE ZHU is a composer, artist, and carillonneur. Her work is conceptual and polydisciplinary, operating on an expansive definition of algorithm. Zhu is

currently based in San Francisco and Paris, where she's participating in the Cursus at IRCAM. She is a fourth-year doctoral candidate in music composition at Stanford University and holds degrees in mathematics, visual arts, and carillon performance.



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