

2021 Summer Carillon Series

Saturdays at 7:00pm – Drive-In
Sundays at 9:45am – Between Services

Listen from your car, walk our beautiful grounds, or livestream in your home

June 19-20	Dennis Curry	Bloomfield Hills, Michigan
June 26-27	Richard Giszczak	Saline, Michigan
July 3-4	Tom Gurin	Durham, North Carolina
July 10-11	Helen Hofmeister	Grand Rapids, Michigan
July 17-18	Sue Bergren	Naperville, Illinois
July 24-25	John Widmann	Frederick, Maryland
July 31-8/1	Keiran Cantilina	Cleveland, Ohio
August 7-8	Julie Ford/Dennis Curry	Auburn Hills, Michigan
August 14-15	Jenna Moon	Ann Arbor, Michigan
August 21-22	Annette Wright	Rochester, Michigan
August 28-29	Dennis Curry	Bloomfield Hills, Michigan

Dennis Curry June 19 – 7:00pm

God Bless America

Irving Berlin
arr. the performer

Two Hymntunes

O Waly Waly
Vesper Hymn

arr. Richard Giszczak
English melody
Russian air, Dimitri Bortianski

Folk Dances from the Argentine Pampas

Don Eugenio *Milonga*
Cancion Pampeana *Tonada: Song of the Pampas*
El Lucero *Vidalita*
Adrianita *Vals*
El Cimarron *Gato (The cat)*

Juan Buscaglia
arr. Mary Jo Disler

Easy evening listening

Can You Feel the Love Tonight? (Lion King)
Nights in White Satin
Whiter Shade of Pale

arr. the performer
Elton John
Justin Hayward
Procol Harem

Abide With Me

William Henry Monk
arr. John Courter

Dennis Curry
June 20 – 9:40am

Preludio No. 4 in d minor

Happy 300th birthday

Matthias Vanden Gheyn

Gnossienne No. 2

Eric Satie
arr. the performer

New Arrangements

Sarabande with Variations, Keyboard Suite in d minor
Dance of the Blessed Spirits, from Orpheus and Eurydice
His Eye is on the Sparrow

arr. Richard Giszczak
George Frideric Handel
Christoph W. von Gluck
C. Martin & C. Gabriel

Old Time Hymns

Brethren, We Have Met to Worship (Holy Manna)
The King Shall Come When Morning Dawns (Kentucky Harmony)

arr. Richard Giszczak
American folk hymn
Elkahanah Kelsay Dare

About the program

God Bless America is an American patriotic song written by Irving Berlin during World War I in 1918 and revised by him in the run up to World War II in 1938. The later version has notably been recorded by Kate Smith, becoming her signature song. This song takes the form of a prayer (intro lyrics "as we raise our voices, in a solemn prayer") for God's blessing and peace for the nation ("...stand beside her and guide her through the night...").

Richard Giszczak has returned to Michigan, after a short stint at Principia College in Illinois and after his retirement from the University of Michigan. Long associated with his arrangements of near-impossible copyrighted tunes (Disney, Peter, Paul & Mary, Classics of the 50s and 60s ... Richard has been arranging hundreds of hymn tunes from a wide range of denominations which are available on Sheet Music Plus. Richard visits the Kirk weekly for collaboration and development with his newest works. Look forward to his recitals of his work next week.

Mary Jo Disler, a charter member of the Guitar Foundation of America, has taught classic guitar privately, and in college classes in the Detroit area for over 30 years. She is also a degreed organist and a member of the Detroit chapter of the American Guild of Organists. Upon hearing the Kirk carillon, she was intrigued by the similarities of stringed instruments to bells and has arranged over 50 classical compositions for the carillon. These are wonderful new additions to the carillon repertoire, which were published by American Carillon Music Editions, based in Naperville. These **Argentine Folk Dances** are especially well suited for the bells.

The popular songs in **Easy Listening** were selected for your enjoyment ... hum along!

This year marks the 300th anniversary of Matthias Vanden Gheyn's birth – considered the J. S. Bach of the carillon. Vanden Gheyn was a Flemish composer from the Baroque/Classical transition period. He is a descendant of the famous bell founding family of the same name. During his life, Vanden Gheyn was considered an outstanding virtuoso of the carillon and organ. He

is most famous for his eleven preludes for carillon, which have become standard repertoire among carillonists worldwide since the early 1900s.

About the performer

Dennis Curry has served as Kirk in the Hills's Carillonneur for 32 years and was appointed Oakland University's first Carillonneur in 2015. Dennis was honored to be consultant and dedicatory recitalist for the new Elliott Carillon Tower where he performs weekly recitals every Friday at noon. His carillon studies began with Dr. Frederick Marriott, and he advanced to Carillonneur member of the Guild of Carillonneurs in North America in 1989. A past President of the GCNA for 6 years, Dennis has also served on the Board of Directors for over 10 years and as juror on the Guild's Student Examination Committee. He is a retired member of the Executive Committee of the World Carillon Federation, having served as Treasurer, Secretary and Vice-President.



In 2001, Dennis hosted the GCNA Congress at the Kirk, which honored the centennials of Percival Price and Frederick Marriott. He supervised the formation of the Marriott Memorial Library and the complete renovation of the Kirk carillon – the world's largest (77 bells). In 2011, he hosted the joint GCNA and WCF World Congress in Michigan, celebrating the 75th Anniversary of the GCNA – which was the largest gathering of carillonneurs in the 500-year history of the carillon instrument. And in 2014, he hosted the Midwest Regional Carillon Conference on the newest carillon in the world at Oakland University. He has performed on every continent, except Antarctica (where there is no carillon!). An advocate for promoting the carillon art and building community awareness, Dennis has premiered and commissioned several carillon works, and established the Todd Fair Memorial Collection for global scholarly research and student study at Oakland University.



Richard Giszczak

June 26 – 7:00pm

All arrangements are by the performer

Beautiful Isle of Somewhere	John S. Fearis
Sunrise, Sunset (from Fiddler on the Roof)	Jerry Bock & Sheldon Harnick
In the Good Old Summer Time	George Evans
Take Me Out to the Ball Game	Jack Norworth & Albert von Tilzer
Que Sera, Sera	Jay Livingston & Ray Evans
When You Wish Upon a Star	Ned Washington & Leigh Harline
Climb Ev'ry Mountain (from The Sound of Music)	Richard Rodgers & Oscar Hammerstein
Vaya Con Dios	Larry Russell, Inez James & Buddy Pepper
Now, On Land and Sea Descending (VESPER HYMN)	Dimitri S. Bortnianski & Sir John A. Stevenson

Richard Giszczak

June 27 – 9:40am

All arrangements are by the performer

I've Got Peace Like a River	African American Spiritual
Be Still, My Soul (FINLANDIA)	Jean Sibelius (1865-1957)
Be Thou My Vision (SLANE)	Traditional Irish Melody arr. by John R. Knox
Let All Mortal Flesh Keep Silence (PICARDY)	Traditional French Melody arr. by John R. Knox
Seek Ye First (LAFFERTY)	Karen Lafferty (b. 1948)
In Heavenly Love Abiding (NYLAND)	Traditional Finnish Melody

About the performer

Richard Giszczak received a bachelor's degree in Chemical Engineering from the University of Michigan in 1971. However, he has always been very interested and involved in music, and studied piano, violin, voice, and recorders in his younger years. He began taking carillon lessons later in life (1988), studying with Margo Halsted at the University of Michigan (where he worked as a staff member in the Chemistry Department). Richard passed his advancement recital and became a Carillonneur member in the Guild of Carillonneurs in North America (GCNA) in 1990. He retired from the Chemistry Department in 2012, and greatly enjoys writing and playing his own arrangements of familiar music on the carillon. He has written hundreds of arrangements. And has self-published some of them as Singing Winds Music Company, while others are sold by the GCNA and American Carillon Music Editions. His current sales outlet is Sheet Music Plus under their instant downloads. Richard thanks Kirk in the Hills for allowing him to practice at the church and Dennis Curry for his kind, proofreading efforts.



Tom Gurin
July 3 – 7:00pm

“A Night at the Pictures”

Nino Rota (1911 – 1979)

The Godfather Waltz (“The Godfather,” 1972)

A Time for Us (“Romeo & Juliet,” 1968)

Campane a Sera (for carillon, 1934)

arr. T. Gurin

arr. R. Giszczak

orig. composed for carillon by Nino Rota

Interlude: Mystery Disney Villain Song

Moon River

On the San Antonio River

Robert Byrnes (1949 – 2004)

Night Pouring In (for carillon)

David Cieri (b. 1974; film composer)

Moon River (“Breakfast at Tiffany’s,” 1961)

H. Mancini (1924 – 1994), arr. R. Giszczak

Note for “Night Pouring In”

Acclaimed film-composer David Cieri composed “Night Pouring In” in 2020 as part of his World Carillon Project. The project, in collaboration with WNYC’s “New Sounds” (newsounds.org), is about togetherness during isolation. Tom Gurin’s premiere of the piece at Duke University was recorded and featured on New York public radio in September 2020.

Tom Gurin **July 4 – 9:45am**

“Liberty Bells”

Independence Day

The Star-Spangled Banner

John Stafford Smith, arr. R. Barnes

The Caisson Song

John Philip Sousa, arr. T. Gurin

Amazing Grace

arr. R. Barnes

On Broadway

Stranger in Paradise (“Kismet”)

Alexander Borodin (1833–1887),
arr. J. Haazen

If I Were a Rich Man (“Fiddler on the Roof”)

Jerry Bock (1928 - 2010), arr. R. Giszczak

Edelweiss (“The Sound of Music”)

Richard Rodgers (1902–1979),
arr. T. Gurin

American Carillon Originals

Landscape

John Pozdro (1923 – 2009)

Things with Feathers

Tom Gurin (b. 1995)

Note for "Things with Feathers"

"Things with Feathers" by Tom Gurin was published by the Guild of Carillonneurs in North America in 2019. It is about hope and is inspired by the Emily Dickinson poem that begins:

"Hope" is the thing with feathers -
That perches in the soul -
And sings the tune without the words -
And never stops - at all -

About the performer

Tom Gurin (b. 1995) is Duke University Chapel Carillonneur. In May 2021, he performed the inaugural carillon recital at North Carolina State University. He is originally from Philadelphia, PA. Gurin is a graduate of Yale University, where he earned a Bachelor of Arts degree with honors in music composition in 2018. He was also President of the Yale University Guild of Carillonneurs. In 2019, he graduated with great distinction from the Royal Carillon School "Jef Denyn" in Mechelen, Belgium, as a United States Fellow of the Belgian American Educational Foundation. He has been a member of the Guild of Carillonneurs in North America since 2017.

Gurin is an active composer for orchestras, chamber concerts, films, carillons, and other settings. In fall 2021, he will begin a year-long artist residency at the United States Foundation in Paris as a Fulbright Scholar. The 2021-22 recipient of a joint Fulbright-Harriet Hale Woolley Award, he will study in the music composition studio at the École Normale de Musique de Paris while on temporary leave from Duke. Please visit <https://tomgurin.com>.



Helen Hofmeister

July 10 – 7:00p

Leyenda

Isaac Albéniz (1860-1909)
arr. Albert Gerken (b. 1937)

Irish Music

Down by the Sally Gardens

The Irish Washerwoman

Si Beag Si Mor

Spencil Hill

Fisher's Hornpipe

arr. John Loesberg

arr. Percival Price (1901-1985)

Popular Arrangements

Somewhere Over the Rainbow

18 Variations on a Familiar Theme

arr. Albert Gerken (b. 1937)

Helen Hofmeister

July 11 – 9:45am

*All music today is transcribed or composed by Albert Gerken
University Carillonneur at the
University of Kansas from 1963 through 2000*

Preludio from *Partita III for Solo Violin*

Prelude from *Suite I for Unaccompanied Cello*

Johann Sebastian Bach (1685-1750)

Gymnodépie 1

Erik Satie (1866-1925)

Variations on "All Hail the Power of Jesus' Name"

Passacaille from *Suite VII for Harpsichord*

George Frideric Handel (1685-1759)

About the program

Late in his career, Gerken transcribed *Leyenda* for carillon. This piece was originally written for piano and is often heard on the guitar. It works extremely well on the carillon and has achieved instant popularity with all who have heard it performed. Baroque solo string literature also works well on the carillon because of its clarity of line and slow harmonic rhythm. Those two elements are effective because they embrace the slow decay of the carillon bells rather than emphasizing the possible dissonances of both a thicker texture and more rapid harmonic changes.

About the performer

Helen Hofmeister received her carillon instruction at the University of Kansas as a student of Albert Gerken. She is a carillonneur member of the GCNA (Guild of Carillonneurs in North America) and is a past member of the Board, the Exam Committee, and the Barnes Scholarship Committee. She has performed carillon recitals in sixteen states, as well as Belgium and the Netherlands, including International Festivals in Springfield, Illinois, and at the Bok Tower in Lake Wales, Florida. She represented the GCNA with a recital at the World Carillon Congress at St. Rombouts in Mechelen, Belgium, and has played GCNA Congress recitals at Iowa State University in Ames, Iowa, and at Clemson University in South Carolina.

Helen holds both her Bachelor and Master of Music degrees in organ performance from the University of Kansas and has done post-graduate study in Cologne, Germany as a recipient of the Deutscher Akademischer Austauschdienst (DAAD) scholarship awarded through the Fulbright Committee. She was on the Executive Planning Committee for the Regional AGO (American Guild of Organists) Convention held in Grand Rapids in 2019 and has served on the state board of the ACDA (American Choral Directors Association). She currently serves as Minister of Music at Westminster Presbyterian Church, Grand Rapids, Michigan, a position she has held since 2006, where she directs the adult choir, the high school choir, the middle school choir, and is the principal organist. In addition, she oversees the entire music program there which also includes three children's choirs, a wind ensemble and a string ensemble.



Sue Bergren

Saturday, July 17 – 7:00p

White Appalachian Spirituals

Rise and Shine, Brothers
Land Beyond the Cloud
Jesus Christ the Apple Tree

Ronald Barnes (1927-1997)

Classical Transcriptions

Rondo Espressivo (Sonata in B minor)

Carl Phillip Emmanuel Bach (1714-1788)

arr. Carlo van Ulft

Je te veux

Erik Satie (1866-1925)

arr. Alex Johnson

Méditation from “Thais”

Jules Massenet (1842-1912)

arr. Carlo van Ulft

Original Carillon Compositions

Season of Cicada Singing

Frank DellaPenna (b. 1951)

Bolero – Canción (from Variations on a Theme of John Knox)

Geert D’hollander (b. 1965)

Strike up the Band

Under the Double Eagle

Josef Franz Wagner (1856-1908)

arr. Carlo van Ulft

About the program

Ronald Barnes created original compositions for the carillon based upon existing **Appalachian “white spiritual” melodies**, so called, because they came to America by way of the immigration of anonymous English, Scottish and Irish immigrants who settled in the Appalachian mountain ranges. **Je te veux** is a song composed by Erik Satie to a text by Henry Pacory. Arranged by Alex Johnson, the piece is a beautiful, sentimental waltz. **Méditation from Thais** is a symphonic intermezzo from the opera Thais by French composer Jules Massenet. The piece is written for solo violin and orchestra. **Season of Cicada Singing**. This year, 2021, marks the 60th anniversary of the Thomas Rees Memorial Carillon in Springfield, IL. To celebrate the anniversary Frank DellaPenna was commissioned to write a work for carillon entitled “Seasons Suite,” consisting of four movements written in New Age style. **Bolero – Cancion** from Geert D’hollander’s *Variations on a Theme of John Knox* is a very spicy variation with a Cuban beat. **Under the Double Eagle** is an 1893 march composed by J.F. Wagner, an Austrian military music composer. The title is a reference to the double eagle in the coat of arms of Austria-Hungary.

Sue Bergren

Sunday, July 18 – 9:45am

Choral Partita III “The Harmony of Zion”

John R. Knox (1932-2021)

Mon cœur s’ouvre à ta voix

Camille Saint-Saens (1835-1921)

arr. Wesley Arai

Wade in the Water

arr. Peter Paul Olejar (b. 1937)

Fantasy on Sunday School Hymns

John Gouwens (b1957)

Jesus Loves Me

Praise Him, Praise Him, All You Little Children

Jesus Loves the Little Children

He's Got the Whole World in His Hands

arr. John Courter (1941-2010)

About the program

Choral Partita III "The Harmony of Zion" is a large-scale set of variations on a melody by William Tans'ur in which the theme and variations appear within a Ritornello. Tans'ur, a peripatetic instructor of psalm singing, published metrical psalm tunes in 1735 in a collection called "The Harmony of Zion".

Mon cœur s'ouvre à ta voix is a popular aria from Camille Saint-Saens's opera *Samson and Delilah*, known in English as "Softly awakes my heart". It is sung by Delilah as she attempts to seduce [Samson](#) into revealing the secret of his strength.

Wade in the Water is a spiritual associated with the songs of the Underground Railroad. The verses describe the Israelites' escape out of Egypt.

John Gouwens, served from 1980 to 2019 as Organist and Carillonneur of the Culver Academies. His **Fantasy on Sunday School Hymns** was commissioned for the dedication of "The Children's Carillon" in LaPorte, IN.

About the performer

Sue Bergren is principal organist at Our Saviour's Lutheran Church in Naperville, IL. She earned a master's degree in organ performance from Northern Illinois University after having worked for several years in a non-musical technical environment. She is also a certified Carillonneur playing regularly on the Naperville Millennium Carillon. As an active carillon recitalist, she has been a guest recitalist in the International Carillon Festival at the Rees Memorial Carillon in Springfield, Ill, guest recitalist in the International Carillon Festival at Bok Tower Gardens in Lake Wales, FL and has played several recitals in Australia. She served on the GCNA board of directors for 6 years and was co-editor of Carillon News for over 10 years. She is also the owner of American

Carillon Music Editions, a publishing company of carillon music.



John Widmann

Saturday, July 24 – 7:00pm

- | | | |
|------|---|---|
| I. | July, from <i>Calendar – Petite Preludes for Carillon</i> | Geoffrey L. Cook (b. 1948) |
| II. | Carillon Originals:
Preludio VI
Anzac Echoes | Matthias van den Gheyn (1721-1785)
Geert d'Hollander (b. 1965) |
| III. | Guitar transcriptions:
Mrs. Vauxes Gigge

Green and Golden | John Dowland (1563-1626),
arr. Mary Jo Disler
Ralph Towner (b. 1940),
arr. performer |
| IV. | Popular transcriptions:
Theme from <i>Shindler's List</i>

Pure Imagination, from <i>Willie Wonka and the Chocolate Factory</i>

She's Always a Woman to Me | John Williams (b. 1932),
arr. Richard de Waardt
Leslie Bricuse (b. 1931) and
Anthony Newley (1931-1999),
arr. Jennifer Lory-Moran
Billy Joel (b. 1949),
arr. Luc Rombouts |
| V. | The Star Spangled Banner | John Stafford Smith (1750-1836),
arr. Gordon Slater (b. 1950) |

About the performer

John Widmann is the City Carillonneur for the City of Frederick, Maryland, where he plays recitals every Sunday at 12:30, year round, on the Joseph Dill Baker Carillon in Baker Park. He has now held that position for twenty nine years. Mr. Widmann graduated from Indiana University of Pennsylvania, and completed in his Master of Music degree from Towson University in 2011. In addition to his Sunday recitals, he retired last month from Frederick County Public Schools where he was a General/Vocal Music teacher. He is also a freelance organist and conductor. Mr. Widmann became a Carillonneur member of the Guild of Carillonneurs in North America in 1996, and is a past member of the National Board of that organization. He maintains an active concert schedule, and has played frequently in the US, along with recitals in Belgium, France, Switzerland, Spain, Portugal, the Netherlands, England, Canada, and the Netherlands Antilles. He lives in Frederick with his wife and sometimes their two grown children.

About the program

- I. July is the 7th movement of a work called “Calendar” by Geoffrey L. Cook, which has, unsurprisingly, 12 movements.
- II. Preludio VI by Matthias vanden Gheyn is one of the carillon world’s oldest written original works. While the carillon is an older instrument than this, most music in that age was improvised, and lost to time. Vanden Gheyn, born in 1721, is having his 300th birthday celebrated this year. There is a world-wide committee for this celebration, and a Vanden Gheyn 300 challenge, to have his music played on 300 carillons. While that goal has not been met yet, I reported today’s performance to the committee, and this carillon is listed as having participated in the challenge at www.vdg300.be ANZAC (Australia and New Zealand Army Corps) Echoes was written to commemorate the 100th anniversary of Australian troops landing, during the first world war, in Gallipoli, Turkey. It incorporates several Australian themes, including Waltzing Mathilda. It was written by Belgian/American Carillonneur Geert D’Hollander of Bok Tower Gardens, in Lake Wales, Florida.
- III. Mary Jo Disler has arranged many guitar pieces for carillon. She is a fine classical guitarist, and established a professional collaboration with Dennis Curry that raised her interest in the carillon, which favors many of the same harmonics as guitar. Ralph Towner is a classical guitarist who has also crossed over into jazz and rock. Two craters on the moon, Icarus and Ghost Beads, were named by Apollo 15 astronauts after two of his songs.
- IV. John William’s music from the movie “Schindler’s List” was set for carillon by Richard de Waardt, carillonneur from Rotterdam. Newley and Bricusse’s piece for the Willy Wonka movie was arranged for carillon by Jennifer Lory-Moran, who works with chime ringers at Cornell University and also with the carillon at Alfred University. The arrangement of the Billy Joel song was by Luc Rombouts, a member of the faculty of the Royal Carillon School “Jef Denyn” in Mechelen, Belgium. Dr. Rombouts is the carillonneur at KU Leuven in Belgium.
- V. Our national anthem’s words were written by Francis Scott Key, in a poem that he called “The Defense of Fort McHenry”, while he was on a British warship negotiating the release of an American prisoner. Key suggested one of his favorite tunes to pair with his lyrics, oddly enough a British tune, “To Anacreon in Heaven”, which, regardless of its title, was not religious, but a drinking song. Francis Scott Key was an attorney from Frederick, Maryland. In keeping with this multi-national tune, this arrangement is by Canadian Dominion Carillonneur Emeritus Gordon Slater.

John Widmann

Sunday, July 25 – 9:45am

- I. Hymntune improvisation on “Nun Danket alle Gott”
- II. **Carillon Original:**
Saint Rombout’s Tower, from Suite voor Beiaard Frederick Marriott (1901-1989)
- III. **European Transcriptions:**
Prélude, from Prélude, Fugue et Variations op. 18 Cèsar Franck (1822-1890),
arr. Audrey Dye (b. 1985)

Aria: Vergnügte Ruh, beliebte Seelenlust, BWV 170/1

Johann Sebastian Bach (1685-1750),
arr. Gijsbert Kok

IV. European Transcriptions:

Allegro non troppo, from Lied ohne Worte, op. 30 no. 2

Felix-Mendelssohn (1809-1847),
arr. Bernard Winsemius

Le Cygne, from “le Carnival des animaux”

Camille Saint-Saëns (1835-1921),
arr. Wendell Westcott

Each section will be marked by the ringing of a single bell

About the program

- I. The German Nun danket alle Gott translate to “Now Thank We All our God”, which is the words that most churches sing in the United States to this tune. It is a setting of the Lutheran text written by Martin Rinkart in 1636. The tune, by Johann Crüger, was written not much later, in the 1640s.
- II. Fantasia on a Sarum Plainsong, the first movement of Frederick Marriott’s “Suite voor Beiaard”, was composed for and premiered on St. Rombout’s Cathedral Carillon in Mechelen, Belgium. Marriott was previously the carillonneur at the Kirk.
- III. Franck’s Prelude was originally composed for organ, and set for carillon by Audrey Dye, who plays the carillon at Wavre, Belgium. The aria from Cantata 170 was set by Bach for alto soloist with oboe and continuo. This arrangement is by Gijsbert Kok, the City Carillonneur in The Hague, Netherlands.
- IV. Mendelssohn’s “Lied ohne Worte” (Songs without words) are just that: singable melodies that have no words associated with them. This one is arranged by Amsterdam carillonneur emeritus Bernard Winsemius. Franck’s Prelude was originally composed for organ, and set for carillon by Audrey Dye, who plays the carillon at Wavre, Belgium. Wendell Westcott, who played at Michigan State University on the carillon there, arranged Saint-Saëns’ “The Swan” for carillon.



Keiran Cantilina

Saturday, July 31 – 7:00pm

Impromptu en Fa	Léon Henry (1888-1955)
Intermezzo Op. 118, No. 2	Johannes Brahms (1833-1897) arr. Rachel Pertfecto
Sonata for harpsichord in b minor	Domenico Scarlatti (1686-1757) arr. Ronald Barnes
Clair de lune	Claude Debussy (1862-1918) arr. Bernard Winsemius
Image No. 2	Emilien Allard (1915-1976)

About the program The pieces in this program were all chosen because of the way each one takes advantage of the sonority of carillon bells. Some of these pieces are separated by over 300 years and most of them were written without the faintest thought of bells in the composer's mind, but they all come together to show off the best qualities of this instrument.

Both the Impromptu in F by Léon Henry and the Intermezzo No. 2 by Brahms are pieces of the Romantic era. While the Impromptu's bombastic, bubbly opening seems to have nothing in common with the placid Intermezzo, they both feature intensely lyrical passages at their core. While the Impromptu was written for carillon and thus interpretation on that instrument is straightforward, the Intermezzo requires just the right touch so that the accompaniment supports the song-like melody without drowning it out.

The Sonata by Scarlatti is a different beast. This piece features many suspended harmonies that work well on bells. However, the structure of the Sonata is much denser than the previous pieces and the task of clearly presenting this structure is a greater challenge to the performer.

The next two pieces are Impressionistic works. Originally written for piano, Clair de Lune by Debussy calls for liberal use of the sustain pedal to create a sonic watercolor sort of effect. Since the carillon's sustain is perpetually on, works by Debussy are a great match for bells. Although written specifically for carillon, Image No. 2 by Allard works in much the same way, especially in the cascading middle section of the piece.

Keiran Cantilina

Sunday, August 1 – 9:45am

Adagio from Sonata No. 1, BWV 1001

Johann Sebastian Bach (1685-1750)

arr. Bernard Winsemius

Arabesque No. 1

Claude Debussy (1862-1918)

arr. Bernard Winsemius

Oh Shenandoah

Southern folksong

arr. Jennifer Lory-Moran, Ren Ortega

Canzona

Geert D'hollander (b. 1965)

About the program The pieces in this program were all chosen because of the way each one takes advantage of the sonority of carillon bells. Some of these pieces are separated by over 300 years and most of them were written without the faintest thought of bells in the composer's mind, but they all come together to show off the best qualities of this instrument.

The Adagio from Sonata No. 1 by Bach was originally written for unaccompanied violin. In this piece, Bach uses moving voices and suspended harmonies together to create a hauntingly beautiful effect. This contrast between periods of movement against periods of rest is the key to the piece. Unlike the carillon, the violin requires the player to expend a sustained effort in order to produce a sustained sound. Since the carillon has no trouble producing sustained sounds, the slowly woven harmonies in this piece are a perfect fit for the instrument. Originally written for piano, Arabesque No. 1 by Debussy is an Impressionistic work that fits particularly well on bells. Like the Adagio by Bach, Debussy makes use of the contrast between periods of movement against periods of rest. However, unlike the Adagio, the tonality of this piece layers splashes of color over the contrasting structure below. The long sustain of the carillon emphasizes this tonal effect.

O Shenandoah is a classic Appalachian folk tune with a melody that sticks primarily to the pentatonic scale. As a scale commonly used for wind chimes, the notes of the pentatonic scale sound pleasing in any combination. Although the resonance of the carillon sometimes complicates the boundaries between adjacent notes in a melody, in this case that attribute is an asset that well serves the piece.

Lastly, Canzona is a work in a modern style originally written for carillon by the renowned composer and carillonneur Geert D'hollander. This piece was specifically written to work well when played on historical carillons tuned in mean tone. Due to the nature of mean tone tuning, certain combinations of notes that would otherwise sound fine on a modern instrument instead sound out of tune on these historical carillons. Because of the extended sustain of bells, it requires very careful composing in order to create a piece with modern styling that does not sound sour on a historical instrument. The end result is a beautiful piece that celebrates the carillon's sonority rather than trying to hide it.



About the performer Keiran Cantilina hails from Stewartville, New Jersey. He graduated from the Royal Carillon School in Mechelen in 2019 and was a finalist in the Queen Fabiola International Carillon Competition held that same year. Keiran was first 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, Keiran began studying the carillon with Dave Johnson at the House of Hope carillon in St. Paul, Minnesota. In 2018-2019, he studied for a year in Belgium with Koen Van Assche on a scholarship from the Belgian-American Education Foundation. Keiran now lives in the Cleveland, Ohio area where he performs frequently on the McGaffin Carillon. He enjoys playing for communities all over the United States and abroad. 43212



Julie Ford

Saturday, August 7 – 7:00pm

1. Preludio No. 9 in F Major

Matthias Van den Gheyn

A little bit of Classical....

2. The Swan, from *Carnival of the Animals*

Camille Saint-Saëns,
arr. Wendell Westcott

3. "Entrance of the Queen of Sheba" from *Solomon*

George Frideric Handel,
arr. Sally Slade Warner

...and a little bit of Jazz

4. Come Sunday

Duke Ellington,
arr. Edward M. Nassor

5. Stardust

Hoagy Carmichael,
arr. Sally Slade Warner

6. Take Five

Paul Desmond,
arr. Carlo van Ulft

Just for Fun

7. The Legend of Zelda Suite

Koji Kondo,
arr. Joey Brink

8. The Final Countdown

Joey Tempest,
arr. Esther Schopman

About the Program

Flemish composer Matthias Van den Gheyn is most well-known for his 11 preludes for carillon, which are standard carillon repertoire worldwide. In his energetic writing we hear elements of both Baroque and Classical styles of composition. Listeners will likely recognize the romantic melody of "The Swan" from Camille Saint-Saëns famous suite. This movement was originally composed for two pianos and cello. In this carillon arrangement the cello melody is skillfully woven together with the rippling accompaniment. Olympic Games fans may recognize the next piece, "Entrance of the Queen of Sheba", as having been played during the opening ceremony of the 2012 games, but it began its life as a sinfonia for two oboes and strings in Handel's rarely-performed oratorio Solomon. The three beloved jazz standards hardly need any introduction, as they are surely familiar to any fan of jazz music. Ellington's "Come Sunday" is part of a larger work called "Black, Brown, and Beige", written to represent Black history in America. Carmichael's evocative "Stardust" is considered a standard part of the Great American Songbook. And one can hardly resist the catchy rhythms of Paul Desmond's "Take Five", originally recorded by the Dave Brubeck Quartet. We end with a few fun pieces that might especially

appeal to any gen-x fans in the audience. Fantasy video game series “The Legend of Zelda” was first released in 1986 and continues to captivate gamers even today. The final song is a well-known 1980’s rock anthem by Swedish band Europe. Esther Schopman wrote this arrangement to be played at a 2018 Dutch event to draw attention to climate change. You are encouraged to sing along!



About the performer Julie Ford first discovered a love for the carillon while a graduate student at the University of Michigan. She studied carillon there with Margo Halsted, and passed her Carillonneur exam with the Guild of Carillonneurs in North America in 2001 (her final advancement recital was performed on the Kirk in the Hills carillon!). When she isn't playing the carillon, she is the Director of Music and liturgy at Ss. Peter and Paul Jesuit Church, the oldest church building in the city of Detroit and an active presence in the downtown neighborhood. Julie lives in Auburn Hills with her family.

Dennis Curry

Sunday, August 8 – 9:45am

Sweet Hour of Prayer

William Bradbury
arr. Richard Giszczak

There is a Balm in Gilead

Spiritual
arr. John Courter

Air called the frescobalda (*aria detta la frescobalda*)

Girolamo Frescobaldi (1583-1643)
arr. Mary Jo Disler

Finalist in carillon arrangement contest "Matthias Vanden Gheyn"

Chorale Partita IV (*St. Anne*)

John Knox (1932-2021)

Come, Thou Fount of Every Blessing (*Nettleton*)

American Folk Tune
Arr. Richard Giszczak

About the program

Richard Giszczak has been arranging hundreds of hymns for carillon on the Kirk carillon, where he tries them out before publishing them. *Sweet Hour* and *Nettleton* are the hymns in today's service. Mary Jo Disler is also prolific in her arrangements, all of which have been premiered at the Kirk. *Aria detta la frescobalda* was a finalist entry in the international carillon contest "Matthias Vanden Gheyn", in honor of his 300th anniversary. In Mary's words: "...The Aria detta la frescobalda in the original notation of 1627 / 1637 exemplifies a transitional period between modal frameworks and nascent major / minor key systems. As Vatican organist, Frescobaldi would have been deeply steeped in the modes, so it isn't surprising that both modal practice and suggestions of tonality occur in the Aria's original published notation. The arranger for carillon decided to preserve the essence of the original, rather than forcing it into a minor key, as sometimes found in modern performance editions. This required retaining customs regarding accidentals at the time: An accidental generally referred only to the note marked, and not to reoccurrences of the same note in the same measure. There are occasional "common sense" exceptions to this practice, but they tend to be obvious in context". British carillonneur John Knox's Chorale Partita IV is based on the hymntune 'Our God, Our Help, In Ages Past'; this performance is in memory of his life and contribution to the carillon world.

Jenna Moon

Saturday — August 14, 7:00pm

Original Carillon Compositions

Preludio V
Processional from Serenade No. I for carillon (1984)
Een Schoon Liedeken (2008)
Intrada
Gaillarde
Pavane
Contredanse

Matthias van den Gheyn (1721-1785)
Ronald Barnes (1927-1997)
Geert D'hollander (b. 1965)

Songs from Fiddler on the Roof

If I Were a Rich Man
Sunrise, Sunset

Jerry Bock (1928-2010)
arr. Richard Giszczak

Women of Color

Tower City (2018)

Ari Ari (2017)

Jessie Montgomery (b. 1981)

Hyo-Won Woo (b.1974)

About the Program

Matthias van den Gheyn, an outstanding virtuoso of the carillon, composed eleven notable carillon preludes that have become staples of the carillon repertoire. Playful and virtuosic, *Preludio V* remains one of the most frequently performed in the set. Van den Gheyn's festive compositional style of rapid chromatic passages, broken chords, striking melodies, harmonious progressions, and echo-effects capture audiences' ear and their excitement. Listen for the pedal notes with a flowing stream of descending sixteenth notes toward the end of the piece, leading to a harmonically satisfying resolution (C#-D).

The arresting sonorities of *Processional*, by Ronald Barnes, is the dynamic fourth movement of *Serenade No. I* for Carillon, which was commissioned by Christ Church Cranbrook, Bloomfield Hills, Michigan with funds provided by The Michigan Council for the Arts on the occasion of the fiftieth anniversary of the carillon, 1978.

The enchanting melodies of *Een Schoon Liedeken*, a *Lovely Tune*, was composed by Geert D'hollander, a Belgian-American composer and the Carillonneur at Bok Tower Gardens in Lake Wales, Florida. This romantic fantasy for carillon is based on an old Flemish Song. Each movement features various fragments of 15th-century Dutch folk songs.

Songs, "If I Were a Rich Man" and "Sunrise, Sunset" are from a highly acclaimed Broadway musical, *Fiddler on the Roof*. Music is composed by Jerry Bock, collaborating with lyricist Sheldon Harnick. The musical is based on Shalom Aleichem's story "Tevye and His Daughters" written by Joseph Stein. The heartwarming story centers on a dairy farmer Tevye and his family in the small town of Anatevka, Russia. Boisterous "If I Were a Rich Man" is sung by Tevye at the barn in Act I. Haunting "Sunrise, Sunset" is sung at Tzeitel and Mostel's traditional wedding ceremony, Act I.

Tower City was commissioned in 2018 by the Guild of Carillonneurs in North America from celebrated composer Jessie Montgomery, the first commissioned African American carillon composer. According to Montgomery "I wanted to evoke the majestic quality of an instrument people often take for granted. Whenever the carillonneur takes his or her place and hits their first note, they attract attention from the (at most times) accidental listener. The instrument calls our attention whether we are ready for it or not."

Hyo-Won Woo, a leading South Korean composer, composed *Ari Ari*, which was commissioned and premiered by Dr. Tiffany Ng at the Canberra International Carillon Festival, Australia, in 2018. This energetic work features traditional folk songs and drumming rhythms from different regions of South Korea. *Ari Ari* begins with a prominent descending pentatonic scale on pedal. As *Ari Ari* progresses, it unfolds into complex rhythmic pulses and dynamic melodic sequences. Listen for the powerful and repeated low pedal note "A," and the vibrant ostinato arpeggio accompaniment on upper bells.

Jenna Moon

Sunday — August 15, 9:45am

From the Baroque Era

Preludio V
Giga, No. 96

Matthias van den Gheyn (1721-1785)
attrib. François Couperin (1668-1733)
arr. Joannes De Gruyters
arr. Sally Slade Warner (1932-2009)

Hymns Arrangements by Sally Slade Warner

European Hymns I (2003)
Herzlich tut mich verlangen (Hans Leo Hassler)
Ellacombe (German)

Organ Works by Florence Price

Short Organ Works
Adoration
Offertory
Little melody
A pleasant thought

Florence Beatrice Price (1887-1953)
arr. Tiffany Ng

Latin Hymn - Chant Inspired

Peeling Fire (2004)

Libby Larsen (b. 1950)

About the program

Matthias van den Gheyn, an outstanding virtuoso of the carillon, composed eleven notable carillon preludes that have become staples of the carillon repertoire. Playful and virtuosic, Preludio V remains one of the most frequently performed in the set. Van den Gheyn's festive compositional style of rapid chromatic passages, broken chords, striking melodies, harmonious progressions, and echo-effects capture audiences' ear and their excitement. Listen for the pedal notes with a flowing stream of descending sixteenth notes toward the end of the piece, leading to a harmonically satisfying resolution (C#-D).

Playful dance piece Giga No. 96 is attributed to French Baroque composer François Couperin. This joyful piece is from the de Gruyters Carillon Book, a collection of compositions and arrangements from 1741 by Joannes De Gruyters, city carillonist of Antwerp, Belgium.

Renowned American carillonist, composer, and organist Sally Slade Warner played at the Phillips Academy in Andover, MA and at Saint Stephen's Episcopal Church, Cohasset, Massachusetts. Warner made a significant contribution to American carillon art and was recognized by the Guild of Carillonneurs in North America as an Honorary Member.

Florence Beatrice Price was the first African American woman to have a composition performed by a major American orchestra. While her orchestral and vocal compositions were gaining national recognition, Price was also devoted to writing sacred music, including organ music, choral works, and spiritual arrangements. Price's short organ works are considered important for church organists to enhance their repertoire for Sunday service

accompaniment. Douglas Shadle from Vanderbilt University writes, “Dr. Tiffany Ng’s arrangements of Price’s organ music will allow the beauty, charm, and versatility of Price’s style to reach new performers and listeners in a colorful medium that matches the composer’s creative imagination.”

Leading American composer Libby Larsen’s Peeling Fire begins with peeling scalar patterns of bells, which evoke repeated tolling. After a dissonant tritone modulation, the Latin hymn Veni creator Spiritus (“Come Creator Spirit” - often sung as in Gregorian chant), appears in the pedal, and then recurs throughout the piece. Then, listen for a recurring pattern of G-D-F, emulating the momentum of swinging bells, also recurs throughout the Peeling Fire. This playful work was commissioned by the Johan Franco Composition Fund Committee of the Guild of Carillonneurs in North America in 2004.

About the performer



Hyojin (“Jenna”) Moon is a doctoral candidate in Sacred Music at the University of Michigan in Ann Arbor where she studies with Dr. James Kibbie (organ), Dr. Tiffany Ng (carillon), and Dr. Kola Owolabi (sacred music). Moon received her master’s degree from U-M with the Michele Johns Scholarship, and her bachelor’s degree from Trinity Christian College (organ and music education). Moon has performed over 100 weekday carillon recitals at U-M. An avid carillon ambassador of diversity, she programmed her dissertation carillon recital with a dynamic and inclusive repertoire, featuring a wide-ranging repertoire to celebrate and acknowledge music by people of color and women composers. Moon organized carillon concerts and a student carillon concert series, including collaborations with the Multi-Ethnic Student Affairs x Carillon Guild (New Perspective & Inclusivity on Digital Carillon Concert) and a new Augmented Reality carillon

performance with Architecture students (Sonic Scenographies grant). She published her carillon works, Sae-Ta-Ryung (Birdsong) and Parang-Sae (Bluebird) in Global Rings, CHI Press in 2020. She was Vice President of the University of Michigan Carillon Guild.

