



**Carillon
Concert
Series
2011**



10:00 a.m. and 12 Noon
All are welcome • No admission charge



- | | |
|-------------|--|
| June 12 | Dennis Curry |
| June 19 | Geert D'hollander |
| June 26 | Jo Haazen and
Olesya Rostovskaya |
| July 3 | Koen Van Assche and
Florian VanAssche |
| July 10 | Thomas Lee and
Eddy Mariën |
| July 17 | Toru Takao |
| July 24 | Stefano Colletti |
| September 4 | Dennis Curry |



Kirk in the Hills
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Bloomfield Hills, Michigan 48302
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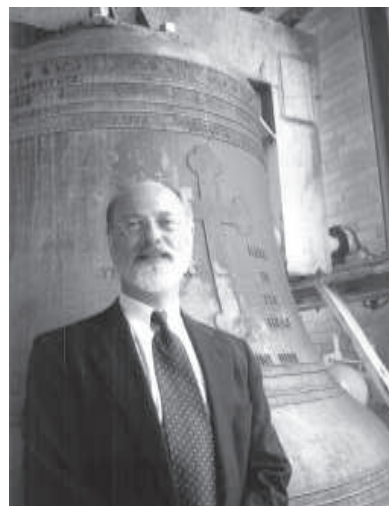


About the Carillon



High in the tower is the 77-bell Kirk carillon — tied for the world's largest in number of bells. The carillon was cast by the 350-year-old royal bellfoundry of Petit & Fritsen, The Netherlands. The largest bell, the Bourdon, is 6'10" in diameter and weighs over six tons. The smallest bell is only 6" in diameter and weighs fourteen pounds. Thirty-six of the bells may be played from the organ console or the computer system interface — without dynamic control. However, the full 77 bells can only be played properly by striking wooden batons and pedals on the mechanical keyboard, or clavier, located in a cabin at the top of the belfry. Five of the large bells form a peal, swinging freely. The clock features are controlled by a state of the art computer system. Midway up the tower is the Marriott Memorial Library, housing a practice clavier, the computer MIDI interfaces and Dr. Marriott's musical archives.

The Kirk carillon was a gift of the Fruehauf family — the largest five bells are inscribed with the names of the family members. Dr. Frederick L. Marriott, world-renowned carillonneur, organist and longtime Kirk Music Director, oversaw the original specification and installation in 1959. A complete renovation of the tower and playing mechanisms was completed in 1999, bringing the Kirk carillon back to world-class status. To commemorate the centenary of Dr. Marriott and the completion of the renovation, the Kirk hosted the 2001 Congress of the Guild of Carillonneurs in North America.



This summer the Kirk carillon will be the highlight of the World Carillon Congress, which will be the largest gathering of carillonneurs in the world.

Carillon Series over the years have included guest artists from around the world. There are few settings more beautiful than the Kirk grounds from which to hear the highest quality carillon music. The Kirk and the community are indeed blessed with such a remarkable instrument. Recitalists may be viewed on a video monitor in Cedarholm Chapel following the Sunday services at 10:00 a.m. and 12:00 p.m.



Brief History of Carillons



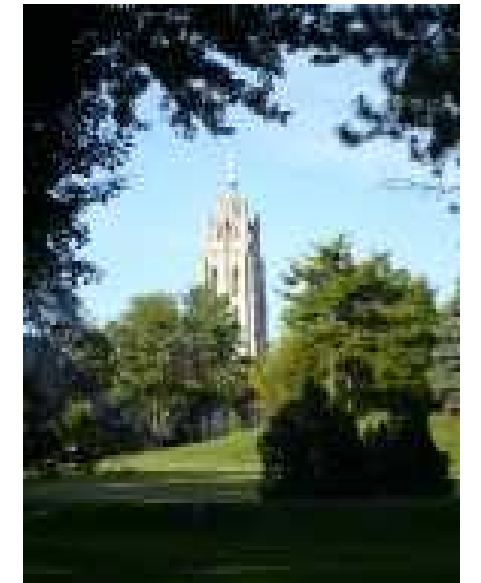
The carillon roots extend back to Chinese dynasties of 2000 years ago. Although bells were cast and tuned in foundries, Chinese musicians rarely performed on more than two octaves of these bells. The more recent placement of bells in towers originated in Europe in the Middle Ages. The Low Countries area of Belgium and The Netherlands was the center of carillon development as a musical instrument. In the thirteenth century, the bell shape was converted from a convex beehive to a concave form.

The modifications allowed for a much more musical bell tone than the previous shape. Each tower had a large bell used for striking the hour and warning the citizens of fire, flood or invasion. Eventually, smaller bells were added to strike a few notes before the large bells sounded. These early bells were dependent upon good tuning and distinct tones (including the fundamental, minor third, and perfect fifth, and the octave above the strike tone).



Distinction grew between carillons and chimes — the former being a concert instrument of chromatically tuned bells and the latter any group of bells fewer than twenty-three. That distinction is still made today. Some of the first carillons were in Mechelen (1384), Gent (1452), and in Haarlem (1431). Bell quality suffered a decline from 1790 until 1900 as old

founders died and their formula for casting and tuning was lost. Not until the beginning of the twentieth century was bell founding revived enough to allow for a true re-emergence of the carillon as a concert instrument. With the exception of mechanical improvements, technical changes on the instrument have remained at a minimum for the last 300 years.

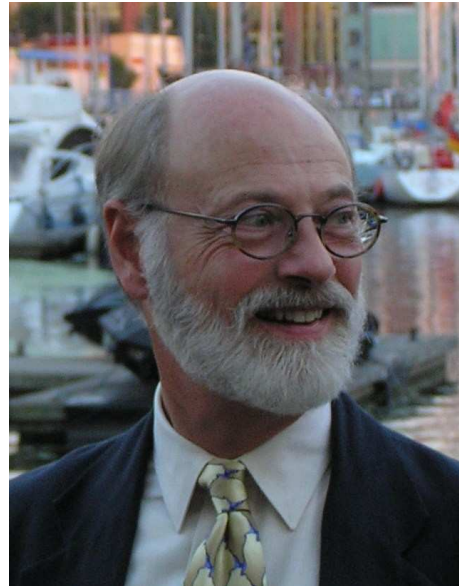


On the page that features each carillonneur is a picture of the carillon they play.

Dennis Curry

Bloomfield Hills, Michigan

June 12



Dennis Curry is Associate Music Director and Carillonneur at Kirk in the Hills, in Bloomfield Hills, Michigan. His carillon studies began with Dr. Frederick Marriott, longtime Kirk Carillonneur. He advanced to Carillonneur member of the Guild of Carillonneurs in North America (GCNA) in 1989. President of the GCNA for 6 years, Dennis has also served on the Board of Directors and as juror on the Guild's Student Examination Committee. He is a member of the Executive Committee of the World Carillon Federation (WCF), serving as its Vice-President. In 2001 with the support of the Kirk, he hosted the 59th Congress of the GCNA, honoring 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 - tied for the world's largest (77 bells).

This summer, he will host the World Carillon Congress, celebrating the 75th Anniversary of the GCNA - which should be the largest gathering of carillonneurs in history.

A carillon recitalist in the USA, Europe and Asia, Dennis has also performed in several prestigious international carillon festivals - Springfield (2002), Historic Bok Tower & Sanctuary (2003), Løgumkloster (2007), Centralia (2002/2009) and Dijon (2010). His other musical endeavors have included Section Leader for the Detroit Symphony Chorale & Chorus, President of the Kenneth Jewell Chorale, and appearances as organist and vocalist at area churches and synagogues. He retired from Ford Motor Company after 38 years as Regional Manager for Environmental & Safety Engineering in Eastern/Central Europe, Central Asia, Middle East and Africa, and now is consulting on global regulatory strategies for Navistar commercial vehicles.

Program Notes

Celebrated carillonneur and organist of Berea College, John Courter composed the opening *Festive Fanfare* to dedicate the new carillon at Berea College. Last October, the college's carillon was rededicated in his memory, and I was honored to open the Berea recital program with this piece. *Sarabande* was transcribed from the solo cello repertoire by American carillon composer/arranger Ronald Barnes, once the carillonneur at the National Cathedral and at the University of California-Berkeley. *Evocation* was dedicated to the memory of the carillonneur of the University of Minnesota; the piece opens and closes with a haunting, yet plaintive phrase. Frederick Marriott, former Kirk organist and carillonneur, wrote *Fantasy on a Sarum Plainsong* for one of his recital tours in Belgium. This piece was premiered at Saint Rombout's



Cathedral in Mechelen, Belgium, where many years before he graduated with highest honors from the Royal Carillon School. *The Ash Grove* is from a set of six *Hymn Preludes for the Kirk*, commissioned by Mrs. Kathleen Block for the fiftieth anniversary of the Kirk Carillon, and will be provided along with the other pieces in the collection to the attendees of the World Carillon Congress, as a gift of the Kirk to carillonneurs around the world. The late carillonneur of Bruges, Aimé Lombaert composed this flamboyant Flemish opening piece which is dedicated to Frederick Marriott. Marriott arranged, transcribed and composed many works for carillon, but perhaps his most performed and recognized piece is *Jesu, Joy of Man's Desiring*. *Gabriel's Oboe* is the main theme song from the film *The Mission*, and prominently used when the protagonist, Father Gabriel, walks up to a waterfall and starts playing his oboe, aiming to befriend the Brazilian native with his music so he can carry out his missionary work in the New World. American jazz pianist, Chick Corea, composed a set of Children Songs, and *Number 2* captures the modal chord changes effectively on the carillon. Satie's *Trois Gnossiennes* are written in a spare and lean style, and transcribe very well for carillon. Flemish composer Matthias van den Gheyn is credited as the master of the carillon in the late 1700's, and his eleven *Preludes* are among the most frequently performed pieces on the carillon due to their musicality and technical virtuosity.



Program

10:00 a.m.

Festive Fanfare	John Courter
Sarabande	Johann Sebastian Bach arr. Ronald Barnes
Evocation	John Courter
Fantasy on a Sarum Plainsong (<i>O lux beata trinitas</i>)	Frederick Marriott
The Ash Grove (from <i>Hymn Preludes for the Kirk</i>)	Geert D'hollander
Gnossienne 2	Erik Satie
Preludio IV	Matthias van den Gheyn

12 Noon

Introduction	Aimé Lombaert
Jesu, Joy of Man's Desiring	Johann Sebastian Bach arr. Frederick Marriott
Gabriel's Oboe (from <i>The Mission</i>)	Ennio Morricone
Number 2	Chick Corea
Gnossienne 3	Erik Satie
Preludio V	Matthias van den Gheyn

Geert D'hollander

Antwerp, Ghent

June 19



Geert D'hollander studied piano, chamber music, choral and orchestral direction, fugue and composition at the Royal Conservatory in Antwerp (Belgium). He was first prize winner in about 30 international competitions for carillon and/or composition. In 2008 he was awarded the Berkeley Medal for "Distinguished Service to the Carillon". Last year he won the prestigious Dutch "ANV-Visser Neerlandia Prize" with his carillon composition "Ciacona". In 1997 he succeeded Ronald Barnes as University Carillonist and professor of carillon at the Department of Music at UC Berkeley (California).

Currently, he is the carillon composition teacher at the Royal Carillon School in Mechelen (Belgium) and a guest carillon teacher at the Dutch Carillon School (Amersfoort) and at 'Roosevelt Academy' (Middelburg), both in The Netherlands. He frequently gives Master Classes in Europe and the USA. As fulltime carillonneur of Antwerp Cathedral, the belfries of Ghent & St. Nicolas and the basilica of Lieer, D'hollander performs about 400 recitals per year.



Program Notes

Both programs are set up identically. They start with a composition from the late 18th century: one by Giuliani, master of the Guitar, and by Mozart, a genius all over who wrote this incredibly beautiful Andante.

Music from the Flemish Carillon School is often very energetic. But also lyrical pages have been written, like those intimate sensitive scores one will hear today.

A carillon is an instrument from the people for the people. It is ideal for remembering events and ideal for calling upon everyone to pray for a moment, as we will for Japan.

The slow moving introspective piano pieces of Chopin sound perfect on carillon as they have endless singing lines.

Both programs end with an improvisation in late romantic style on well-known Psalms.

Program

10:00 a.m.

Sonatina III for guitar, op.71 *Mauro Giuliani*
Andantino - Tempo di Marcia - Scherzo - Finale

Suite Archaique: Sarabande *Benoit Franssen*
(From the Flemish Carillon School)

Energy Flow *Ryuichi Sakamoto*
A moment for Japan

Prelude Op.28 # 15 *Frederic Chopin*
From Piano to Carillon

Improvisation on Psalm 46 *Winchester Old*
God Is Our Refuge and Our Strength

12 Noon

Piano concerto # 21, KV 467: Andante *Wolfgang A. Mozart*

From the Suite for Carillon: Prelude & Ballad *StafNees*
From the Flemish Carillon School

Toryanse (Var. on a Japanese Child Song) *Mariko Matsuo*
A moment for Japan

Nocturne Op.9 # 2 *Frederic Chopin*
From Piano to Carillon

Improvisation on Psalm 98 *Rendez à Dieu*
New Songs of Celebration Render

Jo Haazen and Olesya Rostovskaya

St. Petersburg and Moscow, Russia

June 26



Jo Haazen, Flemish musician/carillonneur. Studied organ and piano accompaniment at the Royal Flemish Music Conservatory in Antwerp and carillon at the Royal Carillon School "Jef Denyn" in Mechelen. From 1968 till 1981 he was appointed municipal carillonneur in Antwerp. He was instructor of aesthetics, music education, and Esperanto at the Van Celst Institute for Languages, Secretarial Studies and Tourism and taught Esperanto at the Antwerp Municipal School for Linguistics.

Jo Haazen wrote a five-volume method book for carillon as well as various publications about the carillon art and philosophical subjects. He promoted the carillon arts in Japan and Russia and was in 2003 appointed State Carillonneur at the Peter and Paul Cathedral in St. Petersburg (Russia). In 2006 he became professor at the Faculty of Art (Department of Organ, Harpsichord, and Carillon) of the St. Petersburg State University, as well as a guest professor on the Faculty for Comparative Study of Religions in Antwerp.

In 1980 he was awarded the Berkeley Medal by the University of California, Berkeley (USA).

In 2004 he received the honorary diploma by the city of St. Petersburg and then Russian President Vladimir Putin awarded him with the Order of Friendship for his "unique contribution to the re-establishment of the music traditions in the Peter and Paul Fortress that had been brought into existence by Czar Peter the Great." In 2009 the Governor of Antwerp appointed him the Christoffel Plantin Prize, a Belgian award of distinction that is presented annually to a native who has done special service with regard to making Belgium known abroad.

Olesya Rostovskaya was born in 1975. After graduating from Russian Central Music School (1993 - 2000), she completed her study at the Tchaikovsky Moscow Conservatory with specialization in composition and in 2001 with specialization in organ. She began to play the thereminvox in 1999. In 2003, she began to play Russian bell tradition. In 2006, she started to play the carillon. She graduated from the St. Petersburg State University in 2008 as carillonneur. In 2009, she graduated from the Royal Carillon School "Jef Denyn" in Mechelen (class of Professor Jo Haazen).

Olesya works as a composer, with compositions for symphony and chamber orchestras, different ensembles, choir, organ, carillon, thereminvox, vocal, music for theater, radio, electro acoustic music, which has played in Russia, Ukraine and West Europe.

Olesya is also an active performer with authentic, classical and contemporary repertoire and improvisations. She is a member of Russian Composers Union, the Russian Association of Electro-Acoustic Music, and the Association of Russian Organ Art.



Program Notes

Prelude in D (*Staf Nees*) - Romantic piece in the style of his master Jef Denyn, who invited his pupils in 1924 to compose some new music for the carillon. One of the most performed classical carillon works full of tremolos that are typical for that period.

Suisse March (*J.G. Frohlich, arr. J. Haazen*) - March of enthusiast walkers in the mountains of Switzerland. Well known song and evergreen of many choirs in Austria, Switzerland and Germany.

Aria, from the opera *Prince Igor* (*A. Borodin, arr. J. Haazen*) - Famous

Polovetzian Dance No.17 from the opera *Prince Igor* by Alexander Borodin. Beautiful arrangement for bells that opened already many hearts to the carillon arts. One of the favorite pieces of Jo Haazen, arranged by the performer in the typical Mechelin tremolo style that makes the hearts of the people singing.

Russian Love Song, *arr. J. Haazen* - Extremely well known Russian love song that sounds very good on the carillon. Performance with jumping notes and fine arpeggios. The music originates from the celebrated Russian film "Really Friends", a popular

film from the fifties. It is important to know that the performer prefers music that touches the heart of the listeners, rather than cold intellectual carillon creations without any social dimension.

All over the Mountains, *arr. J. Haazen* - Slow theme that grows to a fast cascade of joy by quick running horses through the steppes of Siberia.

Day Dreams, P. Tchaikovsky, *arr. J. Haazen* - Romantic autumn theme by one of the most excellent Russian composers, Peter Tchaikovsky. Well known music from the cycle "The Seasons", arranged by the performer in a fine and transparent style, that makes the hearts of the listeners quit and long resonating after the concert.

The Glorious God in Zion - The arrangement of the melody of chimes on the belfry of St. Peter & St. Paul Cathedral in St. Petersburg.

Russian Peals - An imitation of traditional Russian church peals played on carillon. Every normal Russian bell consists of some different tones which are not tuned on overtone scale. That's why every "bell-sound" in these peals consist of a few carillon bells.

There Stood a Birch Tree in the Field/Kamarinskaya - The most famous and favourite Russian folk song.

Evening Tolling of Bells - Interesting thing that many people count this song to be a folk song. Zinovjev made it absolutely in folk intonations and character.

An Old Dance Suite - The second carillon suite consist of four parts like dances of old Europe but on Russian intonations.

An Old French Song / An Italian Song - The great Russian composer writes in French and Italian style.

The Guelder Rose is Blossoming - This is also a song that sounds like a folk song. The composition by the Soviet composer puts the Russian and Soviet spirit into the sounds. From the film "Kuban Cossacks."

The Belfry of St. Peter & St. Paul Cathedral in St. Petersburg - "The hymn of all my love to our beautiful belfry" - Olesya Rostovskaya. From cycle "Singing Towers."



Program

10:00 a.m.

Performed by Jo Haazen

Prelude in D	<i>Staf Nees</i>
Suisse March	<i>J.G. Frohlich - arr. J. Haazen</i>
Aria, from the opera <i>Prince Igor</i>	<i>A. Borodin, arr. J. Haazen</i>
Russian Love Song	<i>arr. J. Haazen</i>
All Over the Mountains	<i>arr. J. Haazen</i>
Day Dreams	<i>P. Tchaikovsky, arr. J. Haazen</i>

12 Noon

Performed by Olesya Rostovskaya

The Glorious God in Zion	<i>Dimitriy Bortnjanskiy, arr. by J. Haazen & O. Rostovskaya</i>
Russian Peals	<i>Olesya Rostovskaya</i>
There Stood a Birch-Tree in the Field Kamarinskaya	<i>Russian folksong, arr. by J. Haazen</i>
Evening Tolling of Bells	<i>Vasiliy Zinovjev, arr. by J. Haazen & O. Rostovskaya</i>
An Old Dance Suite	<i>Peter Tchaikovsky, arr. O. Rostovskaya</i>
An Old French Song	
An Italian Song	
The Guelder Rose is Blossoming	<i>Isaac Dunaevskiy, arr. by O. Rostovskaya</i>
The Belfry of Sts. Peter & Paul Cathedral	<i>Olesya Rostovskaya</i>

Koen and Florian Van Assche

Leuven, Belgium

July 3



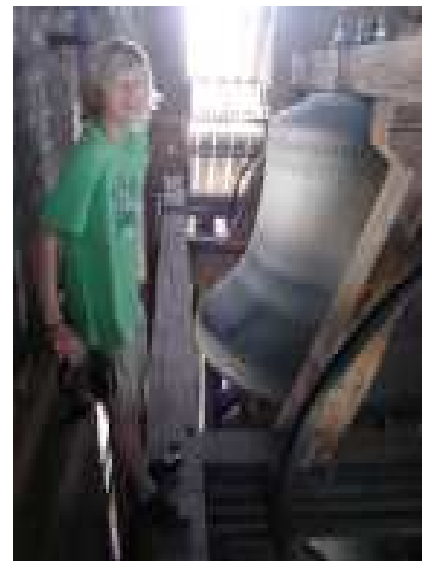
Koen Van Assche is City Carillonneur for the Belgian cities of Leuven, Turnhout and Herentals. In Turnhout he plays the best preserved carillon of the 18th century, an instrument of the famous bellfounder Andreas-Jozef Vanden Gheyn. He studied music and flute in his native Antwerpen, and began his carillon studies at the Royal Carillon School in Mechelen in Belgium when he was fourteen years old. He graduated from that institution in 1986 and has won performance prizes at several international carillon competitions. He performs regularly carillon concerts in the U.S.

Koen Van Assche is an author of a playing method for the carillon and teaches carillon at four academies of music in Belgium. He also teaches regularly during masterclasses and recorded 6 CD's, for instance with an interpretation of the "Four Seasons" (integral) of Antonio Vivaldi. Last year his new CD was released (double-CD) with recordings of the

Grand Carillons of Dordrecht (The Netherlands) and Lake Wales (Florida), with a full CD of Chopin. Koen Van Assche is also known for his carillon performances in combination with several other different instruments.

Together with his wife Anna Maria Reverté, the carillonneur of Barcelona, he forms a carillon duo since 2003.

Florian Van Assche (16 years) begun studying the carillon with his father at the age of 11, and forms in this way a part of the carillon family Van Assche - Reverté . He also has studied the classical accordion for the last 7 years.



Program Notes

The concertos of Vivaldi were first published in 1725 as part of a set of twelve concerti, Vivaldi's Op. 8, entitled "Il cimento dell'armonia e dell'invenzione" (The Contest between Harmony and Invention). The first four concertos were designated Le quattro stagioni (the Four Seasons), each being named after a season. Each one is in three movements, with a slow movement between two faster ones. At the time of writing The Four Seasons, the modern solo form of the concerto had not yet been defined.

All of the movements of Mozart's *Piano Sonata no. 11* are in the key of A major or A minor. It is uncertain where and when Mozart composed the sonata; however, Vienna or Salzburg in around 1783 is currently thought to be most likely.

Donizetti was an Italian composer from Bergamo, Lombardy. Donizetti's most famous work is Lucia di Lammermoor (1835), although arguably his most immediately recognizable piece of music is the aria "Una furtiva lagrima" from L'elisir d'amore (written in 1832).

Although he died at an early age, Schubert was tremendously prolific. He wrote some 600 Lieder, nine symphonies, liturgical music, operas, some incidental music, and a large body of chamber and solo piano music. Appreciation of his music during his lifetime was limited, but interest in Schubert's work increased dramatically in the decades following his death at the age of 31. Today, Schubert is admired as one of the leading exponents of the early Romantic era in music.

Haydn, a prominent composer of the Classical period, is often called the "Father of the Symphony" and "Father of the String Quartet" because of his important contributions to these forms. He was also instrumental in the development of the piano trio and in the evolution of sonata form.

Enrique Granados y Campiña was a Spanish (Catalan) pianist and composer of classical music. His music is in a uniquely Spanish style and, as such, representative of musical nationalism. He also performed concerts in New York, for instance for president Woodrow Wilson.

Not only as a carillonneur, but also as a composer of carillon music, Geert D'hollander is the most important musician of this time for the carillon. Most of his compositions won first prize in composition contests. This year he wrote "Lodus Modalis", ten short pieces for carillon students.

Robert Schumann was a German composer of the Romantic Era. He left the study of law to return to music, intending to pursue a career as a virtuoso pianist. He had been assured by his teacher, Friedrich Wieck, that he could become the finest pianist in Europe, but a hand injury prevented that. One of the most promising careers as a pianist had thus come to an end. Schumann then focused with great success his musical energies on composing.

Along with Maurice Ravel, Claude Debussy was one of the most prominent figures working within the field of impressionist music, though he himself intensely disliked this term when applied to his compositions. Debussy is among the most important of all French composers, and a central figure in European music of the turn of the 20th century.



Program

10:00 a.m.

Concerto in mi maggiore "La Primavera"

Antonio Vivaldi, arr. A. Abbenes

Allegro - Largo - Allegro

From Andante Grazioso, Pianosonate no. 11*

W.A. Mozart, arr. B. Winsemius

Theme - Variation I

"Una Furtiva Lagrima" (Aria from "L'elisir d'amore")

Gaetano Donizetti, arr. G. D'hollander

Impromptu, opus 142 nr 2

Franz Schubert,

Ave Maria

arr. K. Van Assche

12 Noon

Sonate nr 6 (Hob. XVI) *Joseph Haydn, arr. B. Winsemius*

Allegro - Adagio - Menuet en Trio -

Finale: Allegro molto

Dansa Espanyola nr 2 ("Oriental")

Enrique Granados, arr. A.M. Reverté

From "Lodus Modalis" *

Geert D'hollander

Spring Morning,

Melody

Arabeske, opus 18 *Robert Schumann, arr. B. Winsemius*

Première Arabesque *Claude Debussy, arr. B. Winsemius*

Clair de lune (from *Suite Bergamasque*)

* Performed by Florian Van Assche

Thomas Lee and Eddy Mariën Philadelphia and Mechelen, Belgium July 10



Eddy Mariën is currently the city carillonneur of Mechelen, Leuven, Halle, and Meise. He teaches on the faculty of the Royal Carillon School 'Jef Denyn'. He has recorded several carillon CDs and performed and lectured in Europe, America, New Zealand, and Australia. After winning first prize at the international carillon competitions of Nijmegen (1989) and Berlin (1991), he has been regularly invited as a member of the jury in international competitions and exams.

Thomas Lee began his carillon studies at Yale University, where he graduated with a BA in Psychology. He then graduated from the Royal Carillon School 'Jef Denyn' with "Greatest Distinction", studying under Eddy Mariën, and passed his GCNA accreditation exam in the same year. He is currently a doctoral candidate in psychology at the University of Pennsylvania, and performs with his tango

nuevo group "Oscuro Quintet" (www.oscuroquintet.com) in his spare time.

The carillon duo Campana Nova was formed in 2006 when Eddy Mariën thought it might be fun to play carillon duets instead of having a carillon lesson with Thomas Lee. The duo's name reflects the old and the new-translated from the Latin it means "new bell". Campana Nova has performed across Belgium and the Netherlands, and is excited to be performing its debut North American tour.

Program Notes

1. This *Prelude* comes from a set of ten pieces written early in Prokofiev's career, while he was a student at the St. Petersburg Conservatory. It exists as a piece for both piano and harp.

2. Originally an organ piece, the *Passacaglia and Fugue* is one of Bach's most important works. As a passacaglia, the opening 8-bar ostinato statement in the bass is repeated through 21 variations; in the second half the ostinato figure becomes the double fugue's main subject.

3. *Dueling Banjos*, perhaps best known from the movie "Deliverance", is a back-and-forth romp of a piece where each performer tries to out-shine the other.

4. Faure's *Pavane* is a well-known orchestral piece, sometimes accompanied by a choir. A pavane is a slow, processional, Spanish court dance. The piece's melody and harmonic setting are ephemeral and haunting.

5. Brahms' *Hungarian Dances*, a set of 21 dances based mostly on Hungarian themes, were originally scored for two pianos. The 5th dance is perhaps the most famous one, often used in cartoon chase scenes.



1. The *Menuet* of Debussy's *Petite Suite* was also written for two pianos. The third of four movements, it paints an image of elves at play.

2. *The Shepherd's Flute* is a Chinese piano piece composed by He Luting while a student at the Shanghai Conservatory. It won a composition competition sponsored and judged by the Russian composer Alexander Tcherepnin. The imagery of the piece is a boy sitting on a buffalo, playing his flute.

3. Saint-Saens' *Danse Macabre* is an art song whose text comes from Henri Cazalis. Every year, at midnight on Halloween, Death appears and plays his fiddle, calling forth the dead to dance for him. In Faure's orchestration, a xylophone is used to simulate the sounds of rattling bones.

4. Randall Thompson's *Alleluia* is a piece for unaccompanied SATB chorus. It was originally commissioned as a fanfare by Serge Koussevitzky for the Tanglewood Festival of 1940, but instead of writing the expected boisterous fanfare, Thompson wrote a quiet, introspective piece. France had just fallen in WW2, and he felt this was a more appropriate piece for the occasion. An apocryphal story tells of Thompson writing the piece on the train ride to Tanglewood, just in time for it to be performed.

5. *My Way* is a song popularized by Frank Sinatra. It is based on the French song "*Comme d'habitude*" (As Usual), and has since been covered by multiple artists.

6. What can be said about the scores to Disney movies that has not already been said? Try and see how many themes you recognize!

PROGRAM

10:00 a.m.

Prelude, op. 12 no. 7 Sergei Prokofiev

Passacaglia and Fugue in C minor, BWV 582
Johann Sebastian Bach

Dueling Banjos Arthur Smith

Pavane, op. 50 Gabriel Faure

Hungarian Dance No. 5 Johannes Brahms

* 1, 4, 5 arranged by E. Mariën; 2, 3 arranged by T. Lee

12 Noon

Menuet, from Petite Suite Claude Debussy

The Shepherd's Flute He Luting

Danse Macabre, op. 40 Camille Saint-Saens

Alleluia Randall Thompson

My Way Jacques Revaux, Claude François

Disney Medley Various Composers

* 1, 3, 6 arranged by E. Mariën; nrs. 2, 4 arranged by T. Lee; nr. 5 arranged by Ana Elias.

Toru Takao

Japan

July 17



Toru Takao was born in 1977 in Himeji, Japan. He earned a diploma in German Literature in 2000 at Kwansei-Gakuin University, Japan. After his academic study, he spent a year in Los Angeles, California and another year in Germany, doing volunteer work. It was in Germany that he was introduced to the carillon, and he was greatly inspired by what he heard. Since 2002, he has taken carillon lessons from Mathieu Polak, Arie Abbenes, Bernard Winsemius and Frans Haagen. In 2008, he earned a Diploma (Master of Music), from Utrecht Conservatory. He has won several Prizes at the international competitions including second prize at Queen Fabiola concours in Mechelen, 2008 and third prize at Alexius Julian Old Music Competition in Lier, 2010. Currently he lives in Duesseldorf, Germany and is active as a freelance carillonneur.



Program Notes

The *Suite Bergamasque* is a piano piece by Claude Debussy. Originally it consists of four parts (*Prelude*, *Menuet*, *Clair de lune* and *Passepied*). The suite has been arranged and played on many instruments. The most well known movement of the *Suite* is *Clair de lune*, meaning 'Moon shine' in French. The orchestration version of the piece is used often in films. (*Fantasia*, *Oceans 11*, *The Darjeeling Limited*, etc.)

Maple Leaf Rag is one of the Joplin's early works, and one of the most famous of all ragtime pieces. Joplin wrote the piece around 1897. Right after the completion, he told his fellow ragtime composer that "the Maple Leaf will make me King of ragtime composers." After the publication in 1899, the sheet music sold more than 75,000 copies in six months, becoming 'the first great instrumental sheet music in America.'

Passacaglia and Fugue (BWV582) is an organ work of Johann Sebastian Bach. It is one of his most important and well-known works. Awadagin Pratt performs this work on the piano at the White House Evening of Classical Music on November 4, 2009. In addition, he salutes United States President Barack Obama with a few bars of 'Hail to the Chief.'

Danse macabre, Op. 40, is a tone poem for orchestra, written in 1874 by French composer Camille Saint-Saëns. It started out in 1872 as an art song for voice and piano with a French text by the poet Henri Cazalis, which is based on an old French superstition. In 1874, the composer expanded and reworked the piece into a tone poem, replacing the vocal line with a solo violin. On the carillon, it has been arranged for solo playing as well as duet and solo/electronic instrument.

Adiós Nonino (Farewell, Nonino) is a composition by tango composer Astor Piazzolla, written in October 1959 while in New York in memory of his father, Vicente "Nonino" Piazzolla, a few days after his father's death. The piece has proven to be one of Piazzolla's most well known and popular compositions, and has been recorded many times in many various arrangements and instrumentations.

Vocalise, Op. 34, No. 14 is a song by Sergei Rachmaninoff, published in 1912 as the last of his *Fourteen Songs, Op. 34*. Written for voice (soprano or tenor) with piano accompaniment, it contains no words, but is sung using any one vowel (of the singer's choosing). It was dedicated to soprano Antonina Nezhdanova. *Vocalise* is played on several instrument including by orchestra.

Louis Moreau Gottschalk was the famous touring concert pianist and as well as a noted composer of virtuosic piano music. He admitted himself as 'Chopinist'. *Grand Scherzo* was composed as a tribute to Chopin's *Scherzo in E-major*. The piece reflects both the showy, extrovert pianist and the introspective melodist as Chopin was.



Program

10:00 a.m.

Suite Bergamasque	Claude Debussy
Prelude	
Clair de lune	
Maple Leaf Rag	Scott Joplin
Passacaglia and Fugue C minor BWV582	Johann Sebastian Bach

12 Noon

Dance Macabre, Op. 40	Camille Saint-Saëns
Adios Nonino	Astor Piazzolla
Vocalise op.34, No.14	Sergei Rachmaninov
Grand Scherzo	Louis Moreau Gottschalk

Stefano Colletti

Douai, France

July 24



Stefano Colletti studied piano, solfege, harmony, orchestration and chamber music and obtained the final degree in all of these subjects. In 1998 he was admitted to the "Conservatoire National Supérieur de Musique de Paris" and obtained the diploma of composition in 2002, including harmony, contrepunt, fugue and orchestration.

After his start in Saint Amand les Eaux, Stefano Colletti studied the carillon in Douai with Jacques Lannoy and obtained the final diploma of "maître carillonneur" in 1994.

In 1998 he was appointed as the (town) carillonneur in Douai. There is an old carillon tradition in Douai, Stefano Colletti being the 35th carillonneur since 1391. The carillon of Douai is a Paccard carillon with 62 bells and is known all around the world for its musical quality. Stefano Colletti is also a

professor of carillon at the Music Conservatory of Douai, the only conservatory in France where it is possible to study the carillon in order to become a professional carillonneur.

Stefano Colletti is also the director of the carillon festival in Douai. Special concerts are organized with carillon and other instruments. The travelling carillon of Douai is used at those special concerts.

In addition to playing recitals in his native France, he has performed in Belgium, Germany, Spain, The Netherlands, Denmark, Norway, Portugal, England, Ireland, Switzerland and the US.

Stefano Colletti has recorded 10 carillon CDs and was chosen to play the carillon in "Bienvenue chez les Ch'tis" (Welcome to the Sticks), a famous French movie viewed by more than 20 million people in France alone in 2008 (music composed by Philippe Rombi).

Program Notes

Antonio Vivaldi, nicknamed il Prete Rosso ("The Red Priest"), was an Italian Baroque composer, priest, and virtuoso violinist, born in Venice. Vivaldi is recognized as one of the greatest Baroque composers, and his influence during his lifetime was widespread over Europe. Vivaldi is known mainly for composing instrumental concertos, especially for the violin. His best known work is a series of violin concertos known as *The Four Seasons* and from them we will hear a transcription for carillon.

The *Chaconne* of Pachelbel was written originally written for organ. The bass is an ostinato, on which you can ear different variations. *Sonatine* was written in 2001 and played first in Lake Wales during the carillon festival. In contrast with the

sonatine, Jumper Ralley is a rhythmic piece inspired by traditional music from Eastern Europe.

Philippe Rombi, born on 3 April 1968 in Pau, Pyrénées-Atlantiques, is a French film score composer. His score for "Bienvenue chez les Ch'tis" was nominated for best original score for a comedy film at the fifth International Film Music Critics Association (IFCMA) Awards for Excellence in 2008. The *Prélude* was composed at the beginning for that film, in which you can hear the carillon, although they didn't use it.

Maurice Ravel (1875-1937) originally composed his *Pièce en forme de Habanera* as a vocalise etude in the form of an habanera for bass voice and piano in 1907. A song without words,



Ravel took as his model the slow, sultry Spanish dance called the habanera -- like most French composers of the period, Ravel was fascinated by the music of Spain -- and used it as the basis of a blindingly difficult virtuoso exercise for the bass voice. Ravel later transcribed the work for cello and piano -- a transcription that retains all the virtuosity of the original -- and from this, several other arrangements have been made for virtually any and all instruments with aspirations to virtuoso glory.

Homenage on the name of Gaudi was written for the carillon de la Generalitat from Barcelone (Spain) and is dedicated to Gaudi. The composition is based on the letters of the name GAUDI. As in architecture, the composition use those notes in different combinations. (Mirror, inverted, retrograde)

The end of program is dedicated to Italy with some very popular Neapolitan songs. The tremolos can remind us the mandoline...

Program

10:00 a.m.

Largo from the Concerto for Piccolo *Antonio Vivaldi*
Allegro from the Concerto for Violin n°4

Chaconne in F Minor *Pachelbel*

Sonatine *Stefano Colletti*

Pièce en forme de Habanera *Maurice Ravel*

Improvisation *Stefano Colletti*

12 Noon

Prélude en fa *Philippe Rombi*

Adagio *Tomaso Albinoni*

"Homenage" on the name of Gaudi *Stefano Colletti*

O sole mio, Torna a Surriento, Santa Lucia ...
Neapolitan songs

Dennis Curry
Bloomfield Hills, Michigan
September 4

Program Notes



The Sonatas and Partitas for solo violin (BWV 1001-1006) are a set of six works composed by Johann Sebastian Bach. They consist of three sonatas da chiesa, in four movements, and three partitas, in dance-form movements. The set was completed by 1720, but was only published in 1802 by Nicolaus Simrock in Bonn. Even after publication, it was largely ignored until the celebrated violinist Josef Joachim started performing these works. Today, Bach's *Sonatas and Partitas* are an essential part of the violin repertoire, and they are frequently performed and recorded. These Partitas transcribe especially well for carillon.

This set of transcriptions is from the guitar repertoire. Josep Ferran Sorts i Muntades (1778 -1839) was a Spanish guitarist and composer. He is best known for his guitar compositions, but he also composed music for opera and ballet, earning acclaim for his ballet titled *Cendrillon*. Sor's works for guitar range from pieces for advanced players, such as Variations on a Theme of Mozart, to beginner pieces. Sor gave concerts throughout Europe, including in England, Paris, Berlin and Warsaw. Before the early 1800s, the guitar was little known in England. Sor seems to have created a market for himself there and then met the demand. Sor's contemporaries considered him to be the best guitarist in the world, and his works for guitar have been widely played and reprinted since his death.

Former Dominion Carillonneur of Canada, Emilien Allard composed these two pieces. *I hear the windmill* is a French-Canadian folksong, while *Notule* is a free composition, exploring the color and timbre of the carillon. *There was a Snow White Dove* is a Dutch folksong, which is given a series of variations by Kansas carillonneur Bert Gerken. The snow white dove has been used in many allegorical settings.



Milford Myhre is Carillonneur Emeritus of Bok Tower Gardens in Lake Wales, Florida. While an undergraduate at the University of Nebraska, he was carillonneur/asst. organist at First-Plymouth Congregational Church in Lincoln, Nebraska. He was organist/carillonneur at Culver Academies (Indiana) from 1957-67. His musical training was obtained at the University of Nebraska, the University of Michigan, and briefly at the Mechelen Carillon School in Belgium. He studied organ with Myron Roberts, André Marchal, Robert Noehren, and Marilyn Mason. His carillon mentors were Ronald Barnes, Staf Nees, and

Percival Price. Myhre has given recitals extensively throughout North America, Europe, Australia, and New Zealand. In 1983, during the second Carillon Festival at the University of California, Berkeley, he was awarded



the Berkeley Medal in recognition of his distinguished contribution to the carillon art. He was also awarded an Honorary Doctor of Music from the University of the South, Sevanee, Tennessee, in May 2004. Following his retirement, he played guest recitals in Denmark, a re-dedication of the Riverside Church carillon in New York City, and of the Rockefeller Chapel carillon at the University of Chicago. Active in The Guild of Carillonneurs in North America since 1953, Myhre served many years as a member of the Board of Directors and as President. He was made an honorary member of "La Guilde des Carillonneurs de France" in 1973 and of The Guild of Carillonneurs in North America in 2004. He helped to create the World Carillon Federation in 1974 and served as its President from 1982 to 1990.

Geert D'hollander is the Carillonneur in Antwerp and Ghent, Belgium and teaches in the Royal Carillon School in Mechelen, Belgium. D'hollander accepted the commission to compose a 50th Anniversary Collection of hymntune arrangements for the Kirk carillon, made possible by the generous support of Mrs. Kay Block, who also supported the 50th Anniversary of the Kirk through a commissioned anthem for choir, brass and organ.

(For Dennis Curry's biography, see page 4.)



Program

10:00 a.m.

Partita II for solo violin *Johann Sebastian Bach*
 Allemanda
 Corrente

French Canadian Compositions *Émilien Allard*
 J'entends le Moulin
 Notule No. 1

Six Short Pieces for Guitar *Fernando Sor*
 Allemande
 Musette
 Pastorale
 Andante
 Old French Song
 Soliloquy

Hymn Preludes for the Kirk *Geert D'hollander*
 Be Thou My Vision

12 Noon

Variations on 'There Was a Snow-White Dove'
Dutch Folksong, arr. Bert Gerken

North American Folksong Settings *Milford Myhre*
 Poor Wayfaring Stranger *Appalachian*
 Go 'Way from my Window *Southern*
 All the Pretty Little Horses *Negro Lullaby*
 Shenandoah *Old Cavalry Song*
 The Wonderful Crocodile *Nova Scotia Chantey*

Hymn Preludes for the Kirk *Geert D'hollander*
 Slane

