NEW MUSIC ON OLD BELL

TWENTY SECOND INTERNATIONAL CARILLON FESTIVAL
MARCH 8-16, 2014 | www.boktowergardens.org | BOK TOWER GARDENS
NATIONAL HISTORIC LANDMARK
WHAT IS A CARILLON?

A carillon is a musical instrument consisting of at least 23 cast bronze bells that are precisely tuned and arranged in chromatic progression so that music in any key can be played. Unlike other types of bells, carillon bells are fixed in a frame—the bells do not move. Instead, the clappers inside strike the bells to produce a considerable range of sounds up to five or six octaves. Because of its weight and size, the carillon is the largest of all instruments. A carillon is played from a keyboard on which the keys are depressed by the player’s closed hands and feet. The keys are connected to the clappers by vertical and horizontal wires.

ABOUT OUR CARILLON

The carillon at Bok Tower Gardens has 60 bells ranging in weight from 16 pounds to nearly 12 tons. The instrument was designed and built in 1928 by John Taylor Bellfoundry, Ltd. of Loughborough, England which still makes bells today. There are three carillons in Florida, approximately 200 in North America and 600 throughout the world.
HOW IS CARILLON MUSIC WRITTEN AND PLAYED?

Although carillon music looks like piano music, the treble clef is usually played by the hands and the bass clef by the feet. The carillon’s action is mechanical, which allows the performer to control the dynamics (loud and soft) by the force of the strike. There is no mechanism to dampen the sound after a bell is struck. Because carillon bells are rich in overtones, the consonant and dissonant combinations are sometimes reversed in carillon music to account for the presence of a minor-third overtone in each bell.

HOW ARE THE BELLS TUNED?

Carillon bells are tuned just after they are cast and before they are installed. A bell is placed on a lathe and metal is carefully removed from the various heights of the inside wall of the bell. Bells only have to be re-tuned approximately once every 300 years.
MEET THE GUEST CARILLONNEURS

Bok Tower Gardens welcomes four emerging guest carillonneurs who will debut world premiere performances on the Singing Tower carillon during this year’s festival. The selected musicians are all first-time festival participants who are considered leading world performers among their peers.

TIFFANY NG  BERKELEY, CALIFORNIA
Performances made possible by Margaret and William Burns

Tiffany Ng has played more than 80 concerts in 11 countries, including the opening recital of the 2008 World Carillon Federation Post-Congress Festival in Lommel, Belgium. An energetic proponent of multi-media carillon performance, she has premiered over a dozen pieces for acoustic carillon and for carillon utilizing real-time electronic sounds.

A student of Geert D’hollander at the Royal Carillon School “Jef Denyn” in Belgium, Tiffany graduated magna cum laude in 2006. In the following years, she revived the years-silent carillon at the University of Rochester, serving as Instructor of Carillon and successfully training a successor to carry on the program. She now serves as Associate Carillonist of the University of California, Berkeley where she teaches performance and carillon history through the DeCal program. She has taught master classes and private lessons at institutions including Yale University and Roosevelt Academy in The Netherlands.

TOM VAN PEER  LOKEREN, BELGIUM
Performances made possible by Pat and Don Jones

Tom Van Peer is the City Carillonneur of Lokeren, Belgium. He received his carillon diploma magna cum laude at the Royal Carillon School “Jef Denyn” in Mechelen, Belgium in 1998. That same year, he won the prestigious International Queen Fabiola Contest for carillon, as well as the prize for the best interpretation of a modern Belgian work from the Belgian Society of Authors, Composers and Publishers (SABAM).

In 2002, Tom was awarded The Outstanding Young People (TOYP) Award in the “personal development” category for his striking musical merit, despite his visual impairment. In 2003, he won a ‘Young Talent’ prize with his Nocturne No. 1 for carillon. Tom is an accomplished composer for both piano and carillon, and has performed in 10 countries.

In 2009, in honor of the golden wedding anniversary of Belgium’s King and Queen, Tom was invited to play the carillon at the Royal Palace of Laeken.
Jeremy Chesman, Springfield, Missouri
Performances made possible by Margaret and Frank Hunt II

Jeremy Chesman, AAGO, ChM, University Carillonist and Assistant Professor of Music, is a graduate of the University of Michigan where he was the first person to earn a Master of Music degree in carillon performance. He has performed throughout the United States, The Netherlands, France, Belgium and Portugal, where he played a recital of American music at the National Palace in Mafra on the European Union’s day of mourning for the events of September 11.

As a fellow of the Belgian American Educational Foundation, he studied carillon with Eddy Mariën and composition with Geert D’hollander at the Royal Carillon School of Belgium. A specialist in American music, Jeremy has premiered works by Steven Sodders and Augustus O. Hill. He has lectured on American carillon music in Belgium and at congresses of the Guild of Carillonneurs in North America. He is also working on a book about the carillon in American universities.

Monika Kaźmierczak, Gdansk, Poland
Performances made possible by Friends of Bok Tower Gardens

Monika Kaźmierczak is the City Carillonneur of Gdansk, Poland. She studied piano at the State Academy of Music in Gdansk and obtained a master’s degree in music theory from the Gdansk Conservatory in 2003. She was selected for the prestigious Huyghens International Scholarship, enabling her to study carillon at the Dutch Carillon School in Amersfoort, Netherlands where she obtained her bachelor’s degree in 2004 and master’s degree in 2005.

In 2007, Monika was offered the Cultural Scholarship of the City of Gdansk and was able to take extensive master classes with Geert D’hollander at the Royal Carillon School in Mechelen, Belgium. In addition, she obtained a master’s degree in choral conducting and is the conductor of the Gdansk Citizens’ Choir. Monika undertook several concert tours with the Hevelius Brass Ensemble (carillon and brass) and is considered one of the best female carillonneurs in the world.

NEW MUSIC ON OLD BELLS

The 2014 festival features “New Music On Old Bells,” a musical departure celebrating contemporary music on the carillon. Carillonneurs will perform selections from important American composers, digitally-synthesized music with live bells, new compositions, and several world premieres. Led by the Gardens’ acclaimed carillonneur Geert D’hollander, these accomplished guest artists are pioneering new sounds on the carillon.
A Peaceful Start

Adagio  
Johann S. Bach  
(1685-1750)
(from the “Concerto nach Italienischen Gusto” BWV 971)

Two Chaconnes

for harpsichord  
Johann Kaspar F. Fischer  
(1656-1746)
for carillon (2010)  
Geert D’hollander  
(b. 1965)

Ludus Modalis II

From Ludus Modalis II (2013-'14)  
Geert D’hollander  
(b. 1965)
I. Playful Syncopes
II. Broken Colors
III. A Little Carousel
IV. Reflecting on Thoughts
V. Toccata

Improvisation

Adaptations for carillon (identified by footnotes):
I. Bernard Winsemius

A WORLD PREMIERE

From Ludus Modalis II (2013-'14)
(duet with Tiffany Ng)  
Geert D’hollander  
(b. 1965)

Easter Dawning (1992)  
George Crumb  
(b. 1929)

From Serenade I (1978)  
Ronald Barnes  
(1927-1977)

Music for Carillon No. I (1961)  
John Cage  
(1912-1992)

The Phantom of the Opera Medley  
Andrew Lloyd Webber  
(b. 1948)

Passacaglia (1953)  
Jos Lerinckx  
(1920-2000)

John Cage wrote several pieces for carillon that are still considered quite avant-garde. Many of them have novel notational practices, such as writing the musical score tracing the grain on a piece of wood. Music for Carillon No. I is notated as a graph with dots. Each block on the graph represents a certain number of seconds, and the dots indicate relative pitch. In this way, each performance can be expected to be significantly different. Luckily for the performer, wrong notes are impossible.

Andrew Lloyd Webber’s The Phantom of the Opera was a popular musical that has enjoyed recent interest with the release of a movie version. The recital will end with work by Flemish composer Jos Lerinckx.

The jewel of Bach’s Italian Concerto is the second movement, Adagio. It sings like a beautiful aria over a highly organized sequential bass which constantly repeats the same rhythmic figure.

A chaconne is a musical form, usually based on the same repeated bass line, which offers the composer an outline for variations. Today, the two chaconnes take us through a continuous “rainbow of musical expression,” even though their harmonies couldn’t be in greater contrast.

The Phantom of the Opera Medley

The Phantom of the Opera
All I Ask of You
Music of the Night

Adaptations for carillon (identified by footnotes):
I. John Courter
**Gdańsk**

Gdańsk was a very powerful harbor city, with rich history and culture, especially in the 16th and 17th centuries. The city had a carillon already in 1561, cast by Johannes Moor of Brabant. In this program, music from my city will be presented.

**Suite of Polish Renaissance Dances**

- Anonymous
  
  *(from the Gdańsk Lute Tablature) (17th century)*

**Resonet in laudibus**

- Petrus de Drusina
  
  *(15??-1611)*

**Fantasia a 3**

- Paul Siefert
  
  *(1586-1666)*

**Two Polonaises**

- Johann Gottlieb Goldberg
  
  *(from “24 Polonaises in All Keys”) (1727-1756)*

**Aria**

- Johann Sebastian Bach
  
  *(from the “Goldberg Variations” (1685-1750) BWV 988)*

**Romance**

- Friedrich Wilhelm Markull
  
  *(from “Douze Morceaux Caractéristiques Op. 82”) (1816-1887)*

**A NORTH AMERICAN PREMIERE**

**Pulsar B0329+54**

- Agnieszka Stulgińska
  
  *(2011, for carillon and tape) (b. 1978)*

**Suite of Polish Renaissance Dances**

- Anonymous
  
  *(from the Oliwa Organ Tablature) (ca. 1619)*

Adaptations for carillon (identified by footnotes):


Johann Gottlieb Goldberg was a talented virtuoso harpsichordist born in Gdańsk. His teacher was Johann Sebastian Bach, who dedicated to him his famous *Goldberg Variations*.

**Pulsar B0329+54** was a commission for the inauguration of the pulsar clock at St. Catherine’s Church in Gdańsk — the first one in the world, and the most accurate. Pulsars are dying stars which vibrate in a very regular ratio. Agnieszka uses transformed sounds of the pulsars in her composition. In the carillon score, a sequence of digits is used as a theme.

**Seeing Sonorities**

These diverse pieces are united by their strong visual elements, ranging from the web interface by which the audience composes *polartide* in real-time to pieces inspired by paintings or written for film.

**polartide**

An interactive art installation by Greg Niemeyer, Chris Chafe, Perrin Meyer, Rama Gottfried

*Florida’s first crowd-sourced carillon event.*

**Air and Fanfare (2012)**

- Andrew V. Ly (b. 1985)

**Two Pieces After Caspar David Friedrich**

- Anthony Skilbeck
  
  *Der Einsame Baum (The Lone Tree) (1947-2013)*

- Waldinneres Bei Mondshein *(Inside the Forest by Moonlight)*

**Amelia’s Waltz**

- Yann Tiersen (b. 1970)

**Image No. 2 (1959)**

- E. Allard (1915-1977)

Adaptations for carillon (identified by footnotes):

1. Liesbeth Janssens

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**polartide**: see handout for participation instructions.

Air, a tranquil meditation that runs into turbulence, segues into a *Fanfare* that unfolds with scintillating rhythmic energy. This is composer Andrew Ly’s first work for carillon, commissioned by Ng for her Danish debuts in Aalborg and Copenhagen.

Visit the following URLs (represented as QR codes) to see images of the two paintings that Anthony Skilbeck so hauntingly evoked through sound in Two Pieces After Caspar David Friedrich.

This performance is in memory of Anthony Skilbeck.

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**Monika Kazmierczak**

**Gdańsk**

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MARCH 10, 3:00 PM

ROMANTIC COMPOSITIONS AND JAZZ IMPROVISATIONS

TWO NORTH-AMERICAN PREMIERES

SONATA IN ROMANTIC STYLE

(2011, for carillon)  
Tom Van Peer  
(b. 1975)

Allegro Moderato
Andante
Allegro

TRIBUTE TO CAMILLE SAINT-SAENS

(2013, for carillon)  
Tom Van Peer

IMPROVISATION ON JAZZ STANDARDS

My Funny Valentine  
Richard Rodgers  
(1902-1979)

Summertime  
George Gershwin  
(1898-1937)

New Sonorities

TIFFANY NG

Tiffany Sketches  
(2007, for carillon and live electronics)  
Paul Coleman  
I. untitled  
(b. 1974)
II. untitled
III. Dissipating

Reflections of a Lowcountry Marshland  
Andrew S. Allen  
(2008)  
(b. 1985)

And they shall beat their swords into plowshares  
(2012)

Barber’s Dozen  
(2008, for metallophones and electronics)  
Matthew Barber  
(duet with Geert D’hollander)  
(b. 1980)

A WORLD PREMIERE

Future Calendars  
(2013)  
Jeffrey R. Treviño  
(b. 1983)

According to Paul Coleman, “Tiffany Sketches is a collection of short pieces that exploit the unique harmonic spectrum of the carillon, for which any notion of traditional consonance and dissonance is problematic.” In this special electro-acoustic performance, electronic sounds will be generated in real-time.

The phrase And they shall beat their swords into plowshares is inscribed at the foot of Memorial Tower at North Carolina State University, a monument to those alumni killed in World War I. The ongoing “Finish the [Bell] Tower” campaign is raising funds to install a cast-bell carillon alongside the electronic chime that has long sounded from the tower’s loudspeakers.

“I composed Barber’s Dozen for Tiffany Ng in 2008. It is scored for any combination of acoustic metal instruments and a computer that generates synthesized bell sounds. Humans play through a slow series of simple chord changes over the course of the piece, while the computer is programmed with somewhat more complex guidelines for its musical creations. The resulting music is much like a slowly changing landscape.” (Matthew Barber)

In 2013, North Korea released its new phone, the Arirang, named for the folk song of the same name. Treviño composed Future Calendars as a prolation canon in three different simultaneous tempi on the theme of Arirang, with the fastest statement in the treble bells and the slowest statement in the bass.

The Sonata in a Romantic Style is not written in the common, traditional romantic carillon style, but is inspired on the romantic piano music of Chopin, Liszt and Fauré. The sonata is a tribute to these magnificent, classic masters.

The first movement, Allegro Moderato, alternates lyrical passages with mighty virtuosity. In the second movement, you’ll hear a dialogue between two voices, the soprano and the alto. The composition concludes with a festive, joyful Allegro.

The Tribute to Camille Saint-Saëns is a prominent virtuosic composition that shows off the possibilities of the carillon—and the performer. After a short, powerful introduction, we’ll hear an AA-BA form (A being a minor key and B a major key).
The recital begins, like any good concert, with a tuning. Richard Felciano’s *The Tuning of the Sky* is a minimalistic piece. Sections are repeated several times before a small change is added. The repetition sets up an expectation in the ear, giving the small change a greater impact. As the piece progresses, it becomes larger and more complex. After that, we hear another novel compositional technique. In Stephen Rush’s *Six Treatments for Carillon*, the sound of the carillon is processed via microphone by a computer. The sound is transformed and broadcast over speakers. The listener hears both the original carillon sound and its treatment. In some movements, the carillon plays a duet with itself. In other movements, the carillon simply plays long notes and the focus is on the sound of the treatment.

Queen Fabiola of Belgium sponsors an international carillon competition every five years. Kristiaan van Ingelgem based the theme of this work, heard at the very beginning, on the letters of the name Fabiola. We’ll end with a piece inspired by a Romanian folk dance by Japanese-Belgian accordionist and carillonneur, Paul Takahashi.

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**Poland**

This program presents the beauty of Polish music.

<table>
<thead>
<tr>
<th>Work</th>
<th>Composer</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Preludium</em> ¹</td>
<td>Jan Podbielski</td>
<td>(from the Warsaw Organ Tablature) 1680?-1730?</td>
</tr>
<tr>
<td><em>Polish dances</em> ²</td>
<td>Maria Szymanowska</td>
<td>(1789-1831)</td>
</tr>
<tr>
<td><em>Mazurka</em> op. 50 nr 1 ²</td>
<td>Karol Szymanowski</td>
<td>(1882-1937)</td>
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*Polish songs* ³

- Don’t Cry over Me, Princess 1876-1909
- Love Poems
- Where the First Stars Shine Over the Sky

*Folk Melodies* ⁴

- Oh, my Johnny
- There is a Path
- The Lime-tree in the Field

*Polish film music*

- Waltz (from *The Promised Land*)
- Polonaise (from *Sir Thaddeus*)

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*Adaptations for carillon* (identified by footnotes):

1. Fabian Stanisz
2. Christiaan Winter
3. R. Kłoczko
4. Magdalena Cynk

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*Kujawiak*, an original composition for carillon, was written in 2010 by the Polish composer and my personal friend, Magdalena Cynk, on the occasion of the 150th anniversary of Chopin’s death (National Chopin Year in Poland). The title is a folk dance from the Kujawy region, melancholic and quite slow.

*Pulsar B0329+54* was a commission for the inauguration of the pulsar clock at St. Catherine’s Church in Gdańsk—the first one in the world, and the most accurate. Pulsars are dying stars which vibrate in a very regular ratio. Agnieszka uses transformed sounds of the pulsars in her composition. In the carillon score, a sequence of digits is used as a theme.
MARCH 12, 1:00 PM
Jeremey Chesman

Homage to Bok Tower

Prelude on “The King’s Majesty” (1968) Milford Myhre (b. 1931)


Legend
Dirge
Allegro

Tree Modes (1995) Amy Michelle Black (b. 1971)
Japanese Flowering Quince
Weeping Willow
Southern Magnolia

Etude I: Slowly, almost lost
Etude II: Paced, almost hurried
Etude III: With drive

Impromptu (Homage à Chopin) Ferdinand Timmermans (1891-1967)

This program was designed to honor the tradition of Bok Tower to the carillon art in America. It begins with a composition by former carillonneur, Milford Myhre, on the hymn tune King’s Majesty. This piece sounds best on the full bass sound of Taylor bells.

The three pieces by Samuel Barber are also well-suited for this instrument because Samuel Barber was in residence at Bok Tower Gardens while he was a student at the Curtis Institute of Music.

In a nod to the botanical gardens, each movement of Tree Modes pairs a variety of tree with a different musical scale to give the right arboreal impression.

Stephen Rush is a composer who teaches at the University of Michigan. The carillon at that school is a sister carillon to Bok Tower, as a Taylor instrument of similar size. This composition was an “etude” or study for the composer on how to write for the carillon, and is loosely based on themes from Mozart’s A-Major Piano Concerto.

Our program of homages ends with an homage to Chopin.

MARCH 12, 3:00 PM
Monika Kazmierczak

Belgium

In this program, original contemporary carillon compositions of my favorite Belgian composers will be presented. Belgium is the country where the carillon culture began over 500 years ago.

Three Canzoni (1973) Werner Van Cleemput (1930-2006)
Moderato
Andantino
Allegretto

Day-Dreaming
Drawing Circles

“Ien Aangename Voois” (A Lovely Melody, 2002) Geert D’hollander (b. 1965)
I’ve been thinking so long
Batavia
My happy heart is smiling

3 Sonneries and 1 Encore (1973) Werner Van Cleemput (1930-2006)
Alla breve
Adagio
Vivace
Mouvement perpétuel (perpetual motion)

In Three Canzoni, the first carillon piece Werner Van Cleemput wrote, the composer explores the carillon, its melodic qualities, and its rhythmical possibilities.

Two Poems For Children by Bok Tower Garden’s carillonneur Geert D’hollander was awarded at the International Composition Contest ‘Johan Franco’ (US, 2004).

With Een Aangename Voois (“A Lovely Melody”), Geert D’hollander won first prize at the International Carillon Competition in Hoorn (The Netherlands, 2002). The composition is based on an old Dutch song, which will be played at the beginning of the piece. The three movements use different fragments of the song.

3 Sonneries and 1 Encore was awarded at the Mechelen International Carillon Composition (Belgium, 1973). A sonnerie is a kind of signal. The first one, Alla breve, uses an obsessive, strong rhythmical pattern. The second one, Adagio, alternates melodic qualities with more rhythmical passages. The Vivace is rather fast and joyful, but harmonically very complex. The Encore is a traditional tonal perpetuum mobile (to ease the listeners again) and can be repeated on and on.
**MARCH 13, 1:00 PM**

**TIFFANY NG**

**A New Baroque**

**Blessing and Honor**

Geert D’hollander (b. 1965)

(from “Hymn Preludes for the Kirk”, 2011)

**and Glory and Power**

**Chorale**

Elizabeth A. Kelly (b. 1982)

(from “Intervals”, 2007)

**The Carillonneur**

(geet by Nicholas Hogan)

Jun Sung Kang (b. 1983)

Introit—Gradual—Kyrie

Gloria—Credo Percussion

**A WORLD PREMIERE**

**Enfilade**

Jeffrey R. Treviño (b. 1983)

**Pealing Fire** (2004)

Libby Larsen (b. 1950)

The five brief movements of Kang’s *The Carillonneur*, in the form of a mass, are each generated from a three-note chromatic motif. The final *Credo* brings the piece to an end with startling physical and rhythmic intensity. Kang took inspiration from Rochester-based poet Nicholas Hogan’s reminiscence on his visit to the carillon of the University of Rochester with Tiffany Ng.

Listening to *Enfilade* is like observing a rotating gem that continually changes shape; the same pattern of facets never quite repeats. The piece opens with its main theme, which is then hidden within a series of relentlessly descending harmonies, each unique, that are occasionally punctuated by a sonority so beautiful that it evokes a glimmer in the gem that fades, never be experienced again. The piece may also be heard as very a gradual crescendo. At least, this is the performer’s take on *Enfilade*, a challenge to a musician’s ability to play utterly unpredictable music while maintaining utmost focus.

Celebrated American composer Libby Larsen’s *Pealing Fire* begins with an evocation of joyously tolling bells. A startling tritone modulation then introduces the Latin hymn *Veni creator Spiritus* (“Come Creator Spirit”), often sung in Gregorian chant in church. This hymn recurs throughout the piece, sometimes overtly and sometimes barely detectable in the high bells or in a middle voice. The indication “Wild Tintinnabulation!” directs the performer’s interpretation of a cadenza that happens twice, suggesting the spirit in which the piece should be played and enjoyed.

**MARCH 13, 3:00 PM**

**TOM VAN PEER**

**Romantic Compositions and Jazz Improvisations**

**A NORTH AMERICAN PREMIERE**

**Four Preludes in a Sentimental Way**

Tom Van Peer (b. 1975)

**Nr. 1 D Minor**

**Nr. 2 C Major**

**Nr. 3 G Major**

**Nr. 4 D Minor**

**Impressions of Andalusia**

(2009, for carillon)

Tom Van Peer

**Ferviente**

**Melancólico**

**Bravoura**

**Improvisation**

On a Jazz Theme: ‘Whisper not’  
Benny Golson (b. 1929)

A major change in my life, starting as a teacher at the Royal Carillon School in Mechelen, Belgium, motivated me to write a new carillon piece. Motivating people to make and enjoy music is one of the most rewarded things in life.

Each prelude has its own distinctive character. The first one is very dramatic with a climax in the middle. The second one is slow and subtle with beautiful singing lines. *Prelude No.3* is rhythmical and has a lot of tempo changes. The last one has a vibrant, passionate character.

Travelling through Andalusia and getting to know the Spanish folk music inspired me to write *Impressions of Andalusia*. The almost classical composition is strongly influenced by the striking Flamenco music. The *Ferviente* is like a joyful Spanish dance, the *Melancólico* is mourning, and the *Bravoura* flares up like fireworks!
MARCH 13, 7:30 PM
MONIKA KAZMIERCZAK

Moonlight Concert
Music associated with night...

From Piano to Bells
Adagio sostenuto ¹ Ludwig van Beethoven (1770-1827)
(from the Moonlight Sonata Op. 27 No. 2)
Claire de Lune ² Claude Debussy (1862-1918)
(“Moonlight”, from the Suite Bergamasque)

Scary Night Music
Toccata Octofonica & Aria Hexafonica Henk Badings
(from Suite No. 2 for Carillon) (1907-1987)
Vocalise Wojciech Kilar
(from “Dracula”) (1932-2013)
Lullaby Krzysztof Komedıa
(from “Rosemary’s Baby”) (1931-1969)

Gregorian Triptych (1988, for carillon) John Courter
Requiem Aeternam (1941-2010)
Dies Irae (“Totentantz”) In Paradisum

Dreamy night music
Where the First Stars Shine Over the Sky ³ M. Karłowicz
(1876-1909)
Day-Dreaming (b. 1965)
Drawing Circles

A NORTH AMERICAN PREMIERE
Permatomas (Transparent) Algirdas Klova
(2011, for carillon) (b. 1958)

Nocturnes
2 Nocturnes ⁴ John Field (1782-1837)
Nocturne op. 37 nr 1 ⁵ Frederic Chopin (1810-1849)

Popular Music “Night selections”
Moon River (1961) Henry Mancini
(from “Breakfast at Tiffany’s”) (1924-1994)
Fly Me to the Moon (1954) Bart Howard
(from “Hello, Dolly”) (1915-2004)
Fiddler on the Roof (1964) Jerry Bock
(1928-2010)

Adaptations for carillon (identified by footnotes):
1. Wojciech Lauer 2. Staf Nees
5. Leen’t Hart

MARCH 14, 1:00 PM
TOM VAN PEER

TWO NORTH AMERICAN PREMIERES
Sonata ‘Castellanus’(2013) Tom Van Peer
(b. 1975)
Rondo
Largo
Presto

Variations on a Theme of Corelli (2012) Tom Van Peer

Impression
on Spanish (Flamenco) Music

The motivation to write the Sonata Castellanus is my passion for the weather. I like dreaming about the clouds that I don’t see, but that exist in my imagination. I know all the different types and know what they look like. Eventually, they start to live on their own and inspired me to start writing.

The Rondo is ceremonial, the Largo melancholic, the last movement, Presto, has hasting character.

BECOME A MEMBER
There’s something new to discover in every season at Bok Tower Gardens, so you’ll want to visit again and again. Become a Member today and you’ll get a whole year’s worth of benefits, as well as the knowledge that you are preserving and sustaining the Gardens for future generations.

Find out how you can apply today’s admission fees toward a membership by visiting us in the Visitor Center!
MARCH 14, 3:00 PM

GEERT D’HOLLANDER

A Composition by the Performer
“Een Schoon Liedeken” Geert D’hollander
(A Lovely Tune, 2008)
Intrada – Gaillarde – Pavane – Contredance

From the Tower’s Archive
Solveig’s Song Edward Grieg
(1743-1907)
España Emmanuel Chabrier
(1841-1894)

A WORLD PREMIERE
From Ludus Modalis II (2013-’14)
(duet with Monika Kaźmierczak) Geert D’hollander
(b. 1965)

VI. Invention
VII. Rippling Water
VIII. Sorry, No Time!
IX. A Chromatic Canon
X. Orff’s Dance

Improvisation
Adaptations for carillon (identified by footnotes):
I. Anton Brees

A Lovely Tune was commissioned for the occasion of the 16th World Carillon Congress in Groningen (The Netherlands). It is a suite inspired by old dances yet using a contemporary musical language. The composition is based on a 15th-century Dutch folk song. Each movement exploits a different fragment of the song.

Our first carillonneur, Anton Brees, left us his entire musical library. Out of hundreds of scores, I picked two beautiful romantic pieces. Solveig’s Song, the third movement of Grieg’s “Peer Gynt Suite No. 2,” is nothing more than a simple, slow mourning Norwegian folk melody, yet it is stunningly beautiful. España, Chabrier’s extraordinary rhapsody, is full of excitement just like an emotional Spanish dance.

Ludus Modalis II is a collection of ten intermediate carillon studies for kids. It was commissioned by the Royal Carillon School in Mechelen, Belgium. Each study has its own technical and musical challenge and character. Some are fast, some are slow and melancholic, or light and singing, but they’re all easy to listen to and so much fun to perform, even more so because they’re duets.

MARCH 15, 1:00 PM

TOM VAN PEER

A NORTH AMERICAN PREMIERE

Three Nocturnes (2002) Tom Van Peer
I. Moonlight (b. 1975)
II. Indian Dream
III. Candle Light

Improvisation
In the ‘Viennesse Waltz Style’

In a Jazzy Way...
What a Wonderful World (1967) Georg D. Weiss
(composed for Louis Armstrong, (1921-2010)
with a hopeful regard to the future)

Georgia on my Mind (1930) Hoagy Carmichael
(1899-1981)
(State Song of Georgia in 1979)

Cry Me a River (1953) Arthur Hamelton
(from the movie ‘The Girl Can’t Help It’)
(b. 1926)

The Three Nocturnes were written as opening pieces for the evening carillon concert series at my carillon in Lokeren, Belgium.

The first one, Moonlight, evoking the atmosphere of the night. The Indian Dream aches for a trip to foreign, exotic countries. In the last, Candle Light, I was thinking about a homey, cozy day with good friends.

85 YEARS OF HISTORY

Take a look at the rich history of our national historic landmark in the Visitor Center Exhibit Hall. Visitors can see the original carillon keyboard among many other items on display.
MARCH 15, 3:00 PM

JEREMY CHESMAN

Reflections

Reflexies (1975) Jacques Maassen (1947-2013)

Three Short Pieces (1968) Gary White (b. 1937)
Etude
Reflections
Vigil


Reflections from the Tower (1990) Emma Lou Diemer (b. 1927)

The Officers of the St George Militia Company
The Meagre Company
Regentesses of the Old Men’s Alms House

Jacques Maassen was a Dutch carillonneur, composer, music historian, and teacher who passed away in 2013. His Reflexies alternates between slow, solemn sections with regular beats and fast, energetic sections with constantly shifting rhythms.

Gary White’s Three Short Pieces explore different aspects of 20th-century composition techniques. Etude uses the non-traditional octatonic scale, while the two sections of Reflections play with music structure by being just like each other but upside-down. Vigil concludes the set, shifting meters and rhythmic groupings.

As a respite from the more exotic 20th-century music, we hear a contemporary setting by Ronald Barnes of a theme by an Italian composer from the Classical Period.

Reflections from the Tower imagines various scenes from the top of a carillon tower. The piece lacks melody and form, focusing more on the impressions given by each motive.

Wim Franken gave us his impressions on three paintings by the Dutch master, Frans Hals (Antwerp, 1580 – Haarlem, 1666). At the end of the work, themes from each movement join together to draw the piece to its conclusion.

MARCH 16, 1:00 PM

MONIKA KAZMIERCZAK

Around the World

Belgium (& East India)
“Een Aangename Voois” (A Lovely Melody, 2002)
I’ve been thinking so long Geert D’hollander (b. 1965)
Batavia
My happy heart is smiling

Russia
Waltz (1941) Aram Khachaturian (1903-1978)
(from Masquerade)

France
The Umbrellas of Cherbourg (1964) Michel Legrand (b. 1932)
A Man and a Woman (1966) Francis Lai (b. 1932)

TWO NORTH AMERICAN PREMIERES

Lithuania
Permatomas (2011, for carillon) Algirdas Klova (b. 1958)
(Transparent)
Sanctus (2011, for carillon) Vakaris Laurynas Lopas (b. 1948)

Latin America

Brazil
Por Una Cabeza (1935) Carlos Gardel (1890-1935)

USA
Dies Irae (“Totentantz”) (from the “Gregorian Triptych,” 1988, for carillon) John Courter (1941-2010)
Fiddler on the Roof (1964) Jerry Bock (1928-2010)

All adaptations for carillon have been made by the recitalist.
MARCH 16, 3:00 PM

Tiffany Ng

Other Rhythms, Other Times

**Tocsin** (2007)  
*for bells and live electronics*  
Kevin Ernste  
(b. 1973)

**Berlin Fireworks Music** (1987)  
Richard Felciano  
(b. 1930)

**Moses All** (2013)  
Jeffrey R. Treviño  
(b. 1983)

**A WORLD PREMIERE**

**One Fell Swoop** (2014)  
*for carillon and electronics*  
Jay Cloidt  
(b. 1949)

Kevin Ernste wrote **Tocsin** for the chime of Cornell University, employing optional loudspeakers and digital processing for spatial effects. The unusual notation presents the carillonneur with boxed groups of notes. Within each box, she may play the notes in any order, speed, and volume, with the goal of making the improvised performance sound “like bells from many towers, near and distant.”

This is a solo version of Richard Felciano’s **Berlin Fireworks Music**, commissioned by the City of Berlin, and is one of a number of Felciano’s commissioned works dealing with multiple bell towers or carillons in space. The premiere of the original version for three travelling carillons was given in 1987 as a prelude to an hour-long fireworks display on the airfield of the now-closed Berlin Templehof Airport. **Berlin Fireworks Music** is a sparkling minimalist piece built on a sequence of repeated modules comprising sixteenth-note motives.

Jeffrey Treviño gave **Moses All** its tongue-in-cheek name after noticing that a sign on UC Berkeley’s philosophy building, Moses Hall, was missing its ‘H.’ His compositional technique comprises division variation of a cantus firmus and then of its inversion, ornamented with harmonies from his composition **Enfilade** (premiered on an earlier program).

Jay Cloidt first collaborated with Tiffany Ng on a piece for San Francisco’s renowned modern dance company ODC, which performed **Lifesaving Maneuvers** to the recorded sounds of UC Berkeley’s carillon at the Yerba Buena Center for the Arts in 2013. Cloidt’s second piece for carillon, **One Fell Swoop**, is written specifically for the Bok Tower carillon plus amplified electronic sounds that subtly modify the timbres of those bells. Special thanks to Geert D’hollander for recording Bok Tower’s bells for the electronic track.

MARCH 16, 7:00 PM

Geert D’hollander

St. Patrick’s Day

Improvised Variations on Irish Folksongs

**Irish Inspired**

**Compositions by the Performer**

- **Slane**  
  6th Century Hymn
- **St. Columba**  
  6th Century Hymn
  *(from “Hymn Preludes for the Kirk,” 2009)*

**Improvised Variations**

**on “O’Carolan’s Compositions”**

*(Irish Dances, composed by Turlough O’Carolan, 1670-1738)*

**Irish inspired**

**Compositions by the Performer**

- **Irish Air**
- **A Crazy Ritornello**
  *(from “A Swinging Suite”, 2006)*

**PRESERVE THE LEGACY**

**STEWARD THE FUTURE**

BE A PART OF OUR FUTURE...

Now is the time for you to join us as we enter the next chapter of the Gardens’ history. Be both a steward of Edward Bok’s beautiful legacy and the key to its future.

Your gift will help us tell a new story of the Gardens while preserving its unique and timeless spirit. To learn more and make a gift to the campaign, visit www.boklegacy.org.
HIDDEN GARDEN MELODIES
March 8, 9, 15, 16
Noon - 3 p.m.
Blue Palmetto Cafe
Enjoy impromptu music on the Blue Palmetto Café Terrace. Included with admission.

MOONLIGHT CARILLON CONCERT
Thursday, March 13, 7:30 p.m.
Singing Tower
Enjoy a carillon concert by guest artist Monika Kaźmierczak under the light of the full moon. It’s a unique opportunity to visit the Gardens after-hours and have a light dinner at the Blue Palmetto Cafe. $5 per person. Free for members.

LIVE AT THE GARDENS!
MUSIC AT PINWOOD SERIES
FEATURING GUEST CARILLONNEUR
TOM VAN PEER
Sunday, March 9, 5 p.m.
Pinewood Estate
Visiting guest artist Tom Van Peer presents a diverse program for piano featuring unique improvisations in jazz and romantic style. $25 per person. Limited seating, reservations required.

LUNCH & LEARN GUIDED TOUR & CONCERT
March 10-14,
Noon - 1:30 p.m.
Bring a picnic lunch and attend a special guided tour of the Singing Tower exterior highlighting its history, artistry, architecture and construction, followed by a carillon concert and historical artifacts display. Included with admission.

WILDFLOWER WALK
Friday, March 14, 10 a.m.
In partnership with South Florida State College’s Pygmy Fringe Tree Wildflower Festival, Gardens’ director of horticulture Greg Kramer hosts a two-mile Wildflower Walk along the new Preserve Trail. Sponsored by the Florida Wildflower Foundation & the Florida State Wildflower license plate. Included with admission.

SUNSET CARILLON CONCERT
Sunday, March 16, 7 p.m.
Singing Tower
Journey to the Emerald Isle and find your pot o’ gold under a canopy of majestic live oak trees during this magical Singing Tower performance by Gardens’ carillonneur Geert D’hollander. Enjoy delicious food and drinks from the food trucks that will be on hand, for an additional fee. $5 per person. Free for members.

Thank you to our Artist Benefactors:
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This event is generously sponsored in part by:
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