

SPRING CARILLON AND ORGAN FESTIVAL 1997

CELEBRATING THE TENTH ANNIVERSARY OF THE INSTALLATION/DEDICATION OF THE BROMBAUGH RECITAL HALL ORGAN

Friday, April 25

5:00 p.m. **Carillon Recital**
Brian Swager, guest carillonneur

7:30 p.m. **Organ Recital ***
David Dahl, guest organist
Music Hall Recital Hall

Saturday, April 26

10:00 a.m. **Organ Workshop ***
- noon "Organ Works by Three 19th Century
Women Composers: Clara Schumann,
Fanny Mendelssohn, and Ethel Smyth."
David Dahl, guest organist
Recital Hall Music Hall

2:00 p.m. **Carillon Seminar**
"Music for the Carillon:
A distinguished repertoire emerges."
Brian Swager, guest carillonneur
Room 130 Music Hall

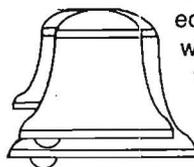
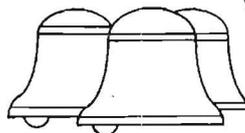
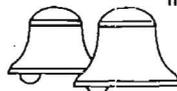
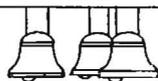
3:00 p.m. **Family Concert**
ISU Dance Tour Company
Janice Baker, director
Oratorio Choir
Robert Molison, director
ISU Wind Ensemble
Joseph Christensen, director
ISU student carillonneurs

4:00 p.m. **Campanile Tour**

Sunday, April 27

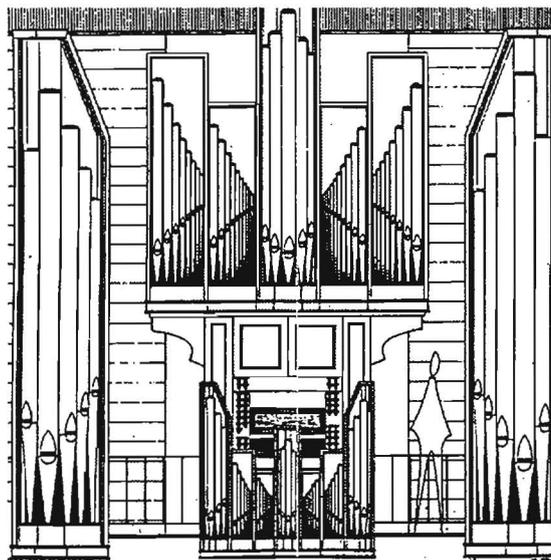
2:00 p.m. **Carillon Recital**
Tin-shi Tam, ISU Carillonneur

* indicates admission charged

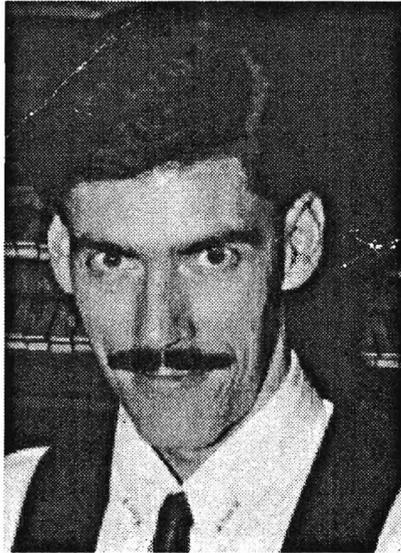


Brian Swager was carillon scholar-in-residence at Bok Tower Gardens in Lake Wales, Florida. Formerly, Swager was Assistant Professor of Music and University Carillonneur at Indiana University where for nine years he taught carillon and played weekly recital on the Arthur R. Metz Memorial Carillon. Swager began his carillon studies with Linda Walker Pointer and continued with Jo Haazen, receiving the Final Diploma with great distinction from the Royal Belgian Carillon School after two years of study on a Fulbright-Hays grant. He won the silver medal in the 1990 Queen Fabiola International Carillon Competition in Mechelen, Belgium. He currently serves The Guild of Carillonneurs in North America as editor of its newsletter, *Carillon News*, and is a delegate to the World Carillon Federation. He is also the carillon editor for *The Diapason*, a scholarly journal for organists. An organist as well, Swager holds the Doctor of Music Degree in Organ Performance from Indiana University where he was a student of Larry Smith. His other teachers were Richard Shirey, Flor Peeters, and Marie-Claire Alain. Study with the latter culminated in a *Premier Prix* in organ from the Conservatoire National de Région, after a year of study on a scholarship from the French government.

David Dahl is Professor of Music and University Organist at Pacific Lutheran University, and Director of Music Ministries at Christ Episcopal Church, both in Tacoma, Washington, positions he has held since 1970. He holds a M.A. and is a member of the A.A.G.O. An active performer, clinician and organ advisor for over thirty years, Dahl was a recitalist for the 1994 National Convention of the American Guild of Organists in Dallas, Texas, and has performed several times for national conventions of the Organ Historical Society. He has had a lifelong interest in the history of organ building, particularly the developments of mechanical action organs in America. He has served in an advisory capacity for over 30 pipe organ projects, primarily new or historic tracker instruments. Dahl can be heard on a variety of recordings released by PLU Records and Tapes, and by the Organ Historical Society. These include *J.S. Bach and the Chorale: Celebration in Hymn*, *The Grand Century: Organ Music of the Late Baroque*, and *David Dahl plays the Brombaugh Organ at Christ Church, Tacoma, Wa.* (OHS Convention, 1982). He has published organ and choral works through Ionian Arts and Augsburg/Fortress.



The Artist



Brian Swager comes to us from Bok Tower Gardens in Lake Wales, Florida, where he was in residence as a Carillon Scholar. A fellowship awarded by Bok Tower Gardens granted him the opportunity to undertake research in the Anton Brees Carillon Library. Formerly, Swager was Assistant Professor of Music and University Carillonneur at Indiana University where for nine years he taught carillon and played weekly recitals on the Arthur R. Metz Memorial Carillon. Swager began his carillon studies with Linda Walker

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A reception will be given in the honor of Brian Swager and David Dahl immediately following the performance of David Dahl tonight at 7:30 pm in the Music Hall Recital Hall.

Contributions to support Iowa State University's Carillon Concert Fund may be sent to the ISU Foundation, Carillon Concert Fund, Acct # 190012, Iowa State University, Ames, Iowa 50011.

IOWA STATE UNIVERSITY
Department of Music

Spring Carillon and Organ Festival

featuring

Brian Swager
guest carillonneur

Friday, April 25, 1997

Stanton Memorial Carillon, 5:00 pm

One hundred and fiftieth concert, 1996-1997

Program

Prelude No. 3 in C Major	Matthias van den Gheyn (1721-1785)
Prelude in G Minor (1897)	Jef Denyn (1862-1941)
Passacaglia (1953)	Jos Lerinckx (b. 1920)
Ames Nocturne (1984)	Johan Franco (1908-1988)
Chartres (1969) From <i>A Carillon Book for the Liturgical Year III: Epiphany</i>	Roy Hamlin Johnson (b. 1929)
Easter Dawning (1992)	George Crumb (b. 1929)
Concerto Grosso (1991) Allegro Andante espressivo Allegro	Ronald Barnes (b. 1927)

Program Notes

Matthias van de Gheyn, the Greatest Belgian Organist and Carillonneur of the 18th Century is the title of a book published in 1862 by Xavier van Elewyck as well as a telling description. Van de Gheyn was the municipal carillonneur of Louvain, Belgium. His eleven preludes form the cornerstone of the early carillon repertory, being among the few significant works written expressly for the carillon before the 20th century. The *Prelude No. 3 in C Major* is one of the most well-written and most often performed of his preludes.

The Belgian carillonneur **Jef Denyn** became the director of the first carillon school in the world when it opened in Mechelen in 1922. Although not trained formally as a composer, he left seven carillon pieces which represent the first attempt to write in a style idiomatic to the instrument since Matthias van de Gheyn. In his *Preludium in g voor beiaard (Prelude in G Minor for carillon)* one notices an improvisational character, dramatic dynamic contrasts, crescendi, diminuendi, and Denyn's *gebonden zang (connected song)* -- the tremolo that became the trademark of the Flemish style. He composed this prelude for his recital at the conclusion of a carillon playing competition in 1897 in order "to demonstrate the technical and sensitive interpretation possibilities on the carillon."

A music professor and priest from Mechelen, Belgium, **Josef Lerinckx** became a carillonneur himself only after having written numerous pieces for the instrument. His *Passacaglia* is a dramatic work which explores a variety of textures and effects including tremolos and arpeggios. A passacaglia is a series of variations based on a theme that is repeated continually, usually in the bass but occasionally transferred to an upper voice. In the Lerinckx *Passacaglia*, the theme is first stated alone in the bass (by the feet), and 22 variations follow during which the theme is stated subtly, or boldly, or with disguising ornamentation, and during which the tempo and the mood shift often.

Born and educated in the Netherlands, **Johan Franco** emigrated to the United States and composed music for nearly every musical medium. Although not a carillonneur himself, Franco wrote prolifically for the carillon. Many of his pieces, such as the *Ames Nocturne*, are short character pieces written for specific carillons. His style was influenced by the French impressionists. He once said: "I just write what I feel. I don't try to write for the public." The *Ames Nocturne* is primarily a single, lilting melodic line that covers a four-octave range and evokes vague harmonies from the resonance of the bells.

Although not a carillonneur himself, **Roy Hamlin Johnson** is one of the most highly regarded composers of music for the carillon. His *Summer Fanfares*, composed in 1956, was revolutionary in its musical language--specifically, the application of the octotonic scale to the carillon. In that the octotonic scale is a series of alternating half and whole steps. It reinforces the minor-third partial that is characteristic of carillon bells. Johnson's *A Carillon Book for the Liturgical Year* is a series of compositions based on hymn tunes. His setting of the 15th century French melody "Chartres" employs the octotonic scale.

A composition by the innovative American composer **George Crumb** was commissioned by The Guild of Carillonneurs in North America. Many of his previous works had included a wide range of bell sonorities. In *Easter Dawning*, his first and only work to date for the carillon, Crumb explores both the bravura and expressive potentialities of the instrument. While the octotonic scale is his principal harmonic and melodic source for the piece, the pentatonic scale is also employed. Further, he achieves remarkable effects through the use of broken chords, flourishes, pauses, and two large, loud clusters.

Ronald Barnes had a prolific 50-year career as carillonneur, first at the University of Kansas, then at Washington National Cathedral, and most recently at the University of California at Berkeley. He is renowned the world over for his numerous carillon compositions which are both idiomatic to the instrument and accessible to the listener. In this *Concerto Grosso*, Barnes employs typical harmonic idioms, the rhythmic drive, the three-movement scheme, and the concertino/ripieno contrasts from this popular baroque form.

IOWA STATE UNIVERSITY
Department of Music
Spring Carillon and Organ Festival

featuring

Family Concert

Saturday, April 26, 1997

Stanton Memorial Carillon, 3:00 pm

Program

Campanella

Michael Pawlovich, carillon

Géo Clément

Toren Muziek "De Geuzen"

ISU Wind Ensemble
Joseph Christensen, director

Wim Franken

TAM Tin-shi, carillon

Premiere performance of the winning composition
of the Carillon Composition Competition '97

Elite Syncopations

ISU Dance Tour Company
Janice Baker, director
Scott C. Bents, carillon

Scott Joplin
trans. Arie Abbenes

Echo (Premiere)

Received honorary mention at the ISU Carillon Composition Competition '96

Amy Michelle Black

Oratorio Choir
Robert Molison, director
Michael Tammaro, carillon

Jesu, Joy of Man's Desiring
The Ringing of the Bells
The Bells of Rhydney
The Bells of Iowa State

Johann Sebastian Bach
Ludwig Senfl
Pete Seeger
James C. Wilson

Oratorio Choir
Robert Molison, director
TAM Tin-shi, carillon

One hundred and fifty-first concert, 1996-1997

IOWA STATE UNIVERSITY
Department of Music
Spring Carillon and Organ Festival

featuring

TAM Tin-shi

Faculty Recital Series

Sunday, April 27, 1997

Stanton Memorial Carillon, 2:00 pm

Program

Music from the Netherlands

Toccata Jubilante, Op. 161

Jacques Bonset

Sonatine II

Andante
Allegretto
Adagio
Allegro

Sjef van Balkom

Suite

Pavane
Follia
Gaillarde
Cortège
Courante
Finale

Wouter Paap

Vrije Variaties over "Merck toch hoe sterk"

Adriaan de Groot

Campanae in Campina

Allegro moderato
Andante sostenuto
Vivace
Allegro festivo

Mathieu Dijker

One hundred and fifty-second concert, 1996-1997