

**The 57th Congress of
The Guild of Carillonneurs in North America
Iowa State University, Ames, Iowa**

Recital

Todd Fair
Thursday, June 17, 6:15 pm

PROGRAM

Where the Bee Sucks from <i>The Tempest</i>	Willem De Fesch
Hemony Suite (1952)	Albert De Klerk
Allegretto	Joseph Haydn arr. Milford Myhre
Moderato con moto from <i>Faust</i>	Charles Gounod arr. Sjoerd Tamminga
Valzando from <i>Three Dances</i> (1951)	Arthur Meulemans
Phantasm (1978)	Gary C. White
Serenade from <i>Swan Song</i>	Franz Schubert
Laura (1944)	David Raksin arr. Sally Slade Warner
Moto Perpetuo (1990)	John Knox

Program Notes

Born at Alkmaar, The Netherlands, **Willem De Fesch** (1687-1761) was appointed Organist and Kapelmeester of the Antwerp Cathedral in 1725. Dismissed from this position in 1731 for "ill-treating some choirboys" he spent the rest of his life in London. *Where the Bee Sucks* is from *The Tempest* (or the Enchanted Isleland [sic]) and is one of a group "as they were perform'd at the Theatre Royal in Drury Lane by Mrs. Clive and Mrs. Mozeen."

François and Pieter Hemony, with assistance from Jacob Van Eyck, were the first to cast carillon bells that would satisfy today's tuning standards. They made their discovery in The Netherlands in 1642. **Albert De Klerk** (1917-1998), who passed away in December, was a church and concert organist in Haarlem and was revered for his improvisations. The *Hemony Suite*, his best known work for carillon, is played in his memory. Published by Donemus.

Allegretto by **Joseph Haydn** (1732-1809), a free-standing gem for keyboard, was arranged by Milford Myhre in 1953 and published by ACME in 1998.

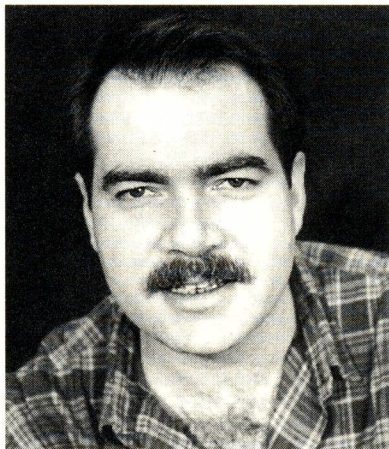
Moderato con moto by **Charles Gounod** (1818-1893) was arranged by Sjoerd Tamminga, carillonneur of Goes, The Netherlands. The *Ballet Suites* from *Faust* are found in *The Goes Carillon Book*, published by the Netherlands Carillon School in 1998.

Artist

Todd Fair



The Netherlands' first American carillonneur, Todd Fair regularly plays three historic carillons in Alkmaar and the capital city, Amsterdam. The latter position was gained by competition. A faculty member since 1984 of The Netherlands Carillon School (Utrecht School of the Arts), he presents recitals and workshops wherever the carillon art is found: North America, Europe, Australia and Japan. From 1987-1990, Mr. Fair was a faculty member of the Scandinavian Carillon School, teaching in Copenhagen. He is serving as Visiting University Carillonneur for the University of Michigan at Ann Arbor for the 1998-99 Academic Year. He has received playing awards in France and The Netherlands and was awarded the University of California, Berkeley Medal in 1988 for distinguished service to the carillon art. Within the last five years, Fair has participated in carillon CD-recordings in Amsterdam (Radio Netherlands International) and Mafra, Portugal (EMI Classics). Todd Fair began his carillon studies in 1967 with Frank P. Law at the Washington Memorial National Carillon at Valley Forge, Pennsylvania, U.S.A. In The Netherlands he studied with Leen 't Hart and Peter Bakker.



Program Notes, continued

The noted Flemish composer, **Arthur Meulemans** (1884-1966), grew up during the rebirth and flourishing of the carillon art in Belgium. Staf Nees, director of the famous carillon school at Mechelen, first performed Meulemans' *Three Dances* in 1952. In the Mechelen program booklet Nees writes that "the fruitful Flemish composer offers us strong and surprising turns in this piece full of rich nuances of color and new bell sounds." The piece is one of nine works in the *Meulemans Album* prepared by Carl Van Eyndhoven and published by De Notenboom.

Phantasm was commissioned by the University of Michigan Musical Society during the centennial of its founding. **Gary C. White** (b. 1937) was Professor of Composition at Iowa State University from 1967 until 1994. Those who know his other carillon works will instantly recognize his style in *Phantasm*.

Written in the last year of his short life, *Serenade* by **Franz Schubert** (1797-1828) is described in *Grove's Dictionary of Music and Musicians* as "purely lyrical ... his hand was never more sure nor more powerful."

Sally Slade Warner provided the classic carillon arrangement of the title song from the film classic *Laura*. The melody notes are contained in an unending chain of eighth notes that rise and fall throughout the piece, providing the harmonization. A much anticipated bass enters at the second verse, bringing the piece to completion. Here is true economic writing.

Dedicated to the performer after **John Knox** had visited Amsterdam, *Moto Perpetuo* wasn't suited to the mean-tone temperament of the carillon in Amsterdam's Oude Kerk. It is now receiving its belated premiere after Fair's year of playing the equal-tempered carillons at the University of Michigan.