

THE YALE UNIVERSITY GUILD OF CARILLONNEURS

SUMMER CARILLON CONCERT SERIES 2025

Performed on the
54 BELLS

of HARKNESS
TOWER



FREE ADMISSION · BRANFORD COURTYARD
74 HIGH STREET, NEW HAVEN, CT

EVERY FRIDAY · JUNE 20 to AUGUST 8, 2025 · 7pm-8pm

GATES OPEN 6:30pm · CONCERTS HELD RAIN OR SHINE

picnic baskets, blankets, and lawn-chairs welcome

indoor area available if raining

visit yalecarillon.org for more

Each summer, the Yale University Guild of Carillonneurs presents the student-run **YALE SUMMER CARILLON CONCERT SERIES**, running from mid-June through early August. Hosted in the rosy open-air sunset of Branford and Saybrook Colleges' Memorial Quadrangle, the series brings a number of renowned professional carillonneurs to New Haven from both the United States and abroad. The performers' dazzling repertoire is rich and varied—exhibiting the earliest carillon pieces and techniques alongside the newest innovations in virtuosic composition, arrangement, and performance practices for the instrument—all showcased live for downtown New Haven to hear. Ranging from genres like Classical, Romantic, and 20th/21st Century to jazz, film, and pop music, the series displays a spectacular array of musical origins, cultures, stories, and futures. **Admission to the series is free, and all are welcome to attend. Attendees are encouraged to bring picnic baskets, blankets and lawn-chairs. The concerts are held rain or shine, with a covered area available if it rains.**

Visit <http://yalecarillon.org/concerts> for more information about the series. On that page, you can also click a link to **join the Summer Series mailing list**, which is the primary means of keeping in touch with our audience community each summer, and from year to year. The page also has a link that allows you to **add the full Summer Series concert schedule to your own Google Calendar**. There is also a link to **give feedback** to our Summer Carillonneurs—we welcome all input!

Nothing compares to the feeling of being bathed in the sounds of bells in the open air, enjoying the evening together with others! But, if you are unable to make it, **some concerts may be livestreamed and the recording posted afterwards (depending on availability) on our YouTube channel**, at <https://www.youtube.com/@yaleguild>.

Outside of the series, the Yale Guild of Carillonneurs performs on the carillon daily throughout the summer. Ring times depend on performer availability, but generally take place for an hour at 7:00pm, and sometimes also for a half-hour at 12:30pm.

Need help or directions during the concert? Have a question about the Guild, Harkness Tower, or the Yale Memorial Carillon? Ask one of our guildmembers—we would be delighted to help you! Guildmembers will be wearing blue lanyards with pink nametags.

WELCOME

Dear friends,

The days are once again long, the sun beaming, and our beloved seaside New Haven warm and wondrous. We are so delighted to welcome you all to Branford College's Courtyard for our annual Summer Carillon Series—an iconic tradition in our city, set beneath the heady silhouette of Harkness Tower. We have a phenomenal lineup of performers this season, all poised to truly make your summer one to remember.

As always, this season's program continues in the fusion spirit of tradition and novelty that characterizes both Harkness Tower and the carillon as an instrument itself. As Yale English professor Stanley T. Williams put it, reflecting on these buildings shortly after their opening: "Already it is difficult to imagine Yale without the Tower and Quadrangle. [...] So the Tower rises through the mist of green of the ancient campus, and is not new nor old, but Yale."

The North American carillon developed by uniting the ancient human tradition of bellringing with modern innovations in construction, mechanisms, and acoustics, all facilitated by the industrial economy of the 20th century. These material developments enabled new techniques of playing and composing for the instrument, which in turn again shaped the development of the instrument itself. Our performers' programs this year—spanning hundreds of years of music!—are a vibrant florescence of this living history, blossoming exuberantly in the twilight above our heads week after week, peals like petals showily showering down onto us below. The 2025 season's design aesthetic similarly melds the Collegiate Gothic architecture that is so characteristic of our New England campus with a modern tropical Art Deco flair.

The carillon is, by its very nature, an instrument whose music is made to be shared with all. Whether you're "new" or "old" to the series, we hope you share in our joy of making music together in New Haven this summer.

Warmly yours,



Reshard L. Kolabhai & Ian Haile
Summer Carillonneurs, 2025



Louis Orr, *Harkness Tower: Yale University*, 1926. etching, 18 1/8 x 13 in. (46 x 33 cm). Yale University Art Gallery; gift of Mrs. George St. John Sheffield.

A BRIEF HISTORY

OF THE YALE SUMMER CARILLON CONCERT SERIES

"In the summer of 1967, the Guild decided that they wanted to hold a series of summer concerts on Thursday evenings in addition to the Sunday afternoon concerts. They developed a plan to publicize the concerts with posters that they could then sell as souvenirs, but this income would still not be enough to cover the costs of printing and paying professional carillonneurs to play at Yale. Yale asked the city of New Haven if they could help support the program, hoping that the concerts would become 'a feature of the Yale-New Haven cultural scene.' A joint grant from the City of New Haven and some benefactors in the Class of 1896 made the first summer concert series possible, which began on June 15th, 1967 and ran until Labor Day. Some of these concerts were played by musicians in the Guild, while others were played by distinguished carillonneurs such as Jacques Lannoy, the carillonneur of Douai, Dunkirck, and Tourcoing in France. When Miss Crofut [who had donated the funds to expand the original chime to a full 54-bell carillon in 1966] learned of the successful organization of the first summer series and the overwhelming support of the New Haven community, she sent money to cover the entire cost of the first summer. As this had already been paid for, the Guild made this money the 'nucleus of a summer schedule fund' which kept the concerts going for many years afterward. The summer concert series continues to be organized and managed by a Guild member each year and involves carillonneurs from all over the United States and the World."

*From The History of the Yale Memorial Carillon (2003),
by Catharine Bradford '03.*

The full text is available on the Guild website,
at <https://yalecarillon.org>.

*Unless otherwise stated, photographs of various views of Harkness
Tower within this book were taken by Reshard L. Kolabhai.*

ABOUT THE GUILD

The Yale University Guild of Carillonneurs is the student organization responsible for ringing the bells in Harkness Tower. It is a self-perpetuating group: each fall, the [current members give lessons](#) to aspiring guildmembers on the practice carillons for five weeks, and, after auditions, elect new members to the Guild.

The Guild was founded in 1949 by Elliot H. Kone BR '49 as the Guild of Yale Bellringers. It was renamed in 1964, two years before the donation of 44 additional bells expanded the original chime to a 54-bell carillon. We currently have 26 full-time members, and a few adjunct members. Each guildmember has their own ring spot. Our teacher is Ellen Dickinson '97 '99 MM, who is a Yale and Guild alum, and who visits a few times a week and has her own ring slot on Mondays.

Besides ringing bells for Yale's campus and events, the Guild travels on tour to visit other carillons and carillonneurs. The largest tour alternates yearly between Europe (centering on the Low Countries) and North America. Each year the Guild travels to close locations for a Micro-Tour, and, in non-Europe tour years, the Guild also travels for a weekend Mini-Tour to Pennsylvania, Massachusetts, and the like.

The Guild can be contacted through our site, at <https://yalecarillon.org>. Please reach out; we would love to hear from you!



THE YALE UNIVERSITY GUILD OF CARILLONNEURS

2024-2025

HARKNESS TOWER

Harkness Tower was built from 1917 to 1921, following a bequest by Anna M. Harkness in memory of her son, Charles W. Harkness (Class of 1883). The tower and its adjacent Memorial Quadrangle were designed by famed architect James Gamble Rogers, who also designed the Sterling Memorial Library, Sterling Law School, and Hall of Graduate Studies (now Humanities Quadrangle) on campus. Harkness Tower is a landmark of Collegiate Gothic Revival architecture, identifiable by pointed arches and elaborate detail. The tower rises 216 feet—one for each year since Yale’s founding in 1701, to the laying of the tower’s foundation stone in 1917—with 284 steps to reach the top. The bare, heavy solidity of the tower’s base blends wholly into the surrounding Branford College buildings. But, as it ascends, the stone flowers into ever lighter and airier filigree, bursting into a profusion of detail and figures, and—as it approaches the crown—seeming almost to disintegrate into the air surrounding it, and “[breaking] into a crest of marble spray”. The tower was a modern expression of ancient art, and in this fusion the spirit of its architecture echoes that of the carillon and its overtones:

“[The Quadrangle] is indeed a veritable ‘confusion of delight.’ Spontaneity itself, it will not tolerate a methodical and monotonous study of its infinite variety. Like a picture it should be examined slowly, and at many times; studied not efficiently like a factory, but negligently, almost aimlessly, by walking through its cloisters, letting the special appeal of its imaginative beauty lead where it will. At one time it may be its rhythm, at another its variations of color, at still another its shadings of moulding or tracery. Here ‘a blossom germinates,’ here a face, elsewhere a grouping of tower and tree, and many times a name that stirs old memories. Forever the charm of irregularity, of ‘imperfection.’ ‘The foxglove blossom,—a third part bud, a third part past, a third part in full bloom,—is a style of the life of this world. And in all things that live are certain irregularities and deficiencies which are not only signs of life, but sources of beauty. No human face is exactly the same in its lines on each side, no leaf perfect in its lobes, no branch in its symmetry. All admit irregularity as they imply change; and to banish imperfection is to destroy expression, to check exertion, to paralyze vitality. All things are literally better, lovelier, and more beloved for the imperfections which have been divinely appointed.”

Stanley T. Williams on the Harkness Memorial Tower in 1921,
quoting John Ruskin’s *The Stones of Venice* (1900).

THE YALE MEMORIAL CARILLON

A carillon is a musical instrument composed of at least 23 bells, tuned in chromatic sequence. It is played from a console that resembles a simple organ, with batons (for the hands) and pedals (for the feet). These keys move the clappers (metal ball) that strike and sound the bells, which remain stationary. This set-up allows the carillonneur to play with great dynamic expression. The instrument is fully mechanical. The bells themselves tend to feature a strong minor-third overtone—known as the “tierce”—and the bells’ notes decay slowly, overlapping long past the moment they are struck. The resulting sound that endures beneath the melody is a thrilling spectrum of dissonance: the tower itself appears to hum and thrum with energy, radiating sound. These characteristics present unique challenges and opportunities for carillon music and performance, and renders the carillon an instrument unlike any other.

Yale’s 54-bell carillon was cast by John Taylor Bellfoundry in Loughborough, England. The first ten bells were procured in 1921 through a bequest by Anna M. Harkness; the additional 44 bells in 1964 were through a bequest by Florence M. Crofut. The instrument is fully chromatic from G (concert F \sharp) to C. Its pedals range from G to B \flat . The playing cabin is accessible by stairs, and is located about halfway up the tower. There are two practice consoles in Harkness Tower: the original by John Taylor & Co in 1964, and one by Meeks, Watson, and Company from 2004. The carillon can be heard up to $\frac{3}{4}$ of a mile away.

SUMMER TOURS OF HARKNESS TOWER

The Guild is delighted to offer tours of Harkness Tower as part of the Summer Carillon Concert Series, prior to most Friday concerts. These tours are strictly capped at 15 persons per tour. The tours begin promptly at 5:00pm and 5:30pm, and last about half an hour. The tour requires climbing over 130 steps to the carillon playing cabin, spread over the tour duration. Please join the Summer Series mailing list for information about these tours.

We are also able to facilitate tours—subject to availability—during our standard ring slots on all other days, with evening tours easier to facilitate than noon tours. Visit <http://yalecarillon.org/request-tour> for more.

FRIDAY, JUNE 20, 2025

7:00PM-8:00PM

PAUL STELBEN '21

PHILADELPHIA, PA

SEARCHING

- | | |
|-------------------------------------|--------------------------|
| 1. Make Me an Offer I Cannot Refuse | Sufjan Stevens (b. 1975) |
|-------------------------------------|--------------------------|

CONNECTING

- | | |
|---|---|
| 2. Vattene amore | Mietta (b. 1969) |
| 3. Superwoman (Where Were You
When I Needed You) | Stevie Wonder (b. 1950) |
| 4. Best Part | Daniel Caesar (b. 1995)
& H.E.R. (b. 1997) |

GROUNDING

- | | |
|-------------------|------------------------------|
| 5. Greyhound | Foxing |
| 6. New Magic Wand | Tyler, The Creator (b. 1991) |

REFLECTING

- | | |
|------------------------------|---|
| 7. Lift Every Voice and Sing | James Weldon Johnson (1871-1938)
& J. Rosamond Johnson (1873-1954) |
| 8. Die For You | The Weeknd (b. 1990) |
| 9. Solid | Ashford & Simpson |

RENEWING

10. Theme from “Jupiter”

from *The Planets*,
incorporating the hymn tune

ST. COLUMBA

Gustav Holst (1874-1934)

Traditional

All arrangements are by the performer.

PROGRAM NOTES

Many people experience the carillon simply passing by, moving through the world, just as I first did here at Yale. My goal is to grab their attention, both with a compelling playing style and with unexpected songs. All of these selections are arrangements of mine, originally inspired by different people I interact with in life: friends, family, students, etc. As these songs have become more meaningful to me, they have come to represent for me not just moving through the world but moving through *life*: searching within myself, connecting with others, grounding myself, reflecting on the world around me, and renewing my sense of commitment. As I tell my story, I hope that you will find your own meaning in the ebb and flow of this progression.



FRIDAY, JUNE 27, 2025

7:00PM-8:00PM

ANNIE GAO '21

MOUNTAIN VIEW, CA

MUSIC FOR THE HARPSICHORD

1. Sonata a cimbalo solo Sybrandus van Noordt (1659-1705),
arr. B. Winsemius
2. From *Italian Concerto*, BWV 971: J.S. Bach (1685-1750),
II. Andante arr. G. D'hollander

CLASSICAL WORKS BY JOSEPH HAYDN (1732-1809)

3. From *Symphony No. 94* ("Surprise"), Hob. I:94:
II. Andante
III. Menuetto con Trio
4. *Sonata in C*, Hob. XVI:35:
I. Allegro con brio
II. Adagio
III. Finale

19TH AND 20TH CENTURY ROMANCE

5. From *Myrthen*, op. 25: Robert Schumann (1810-1856),
III. Der Nussbaum arr. B. Zwart
6. Sonatine Stefano Colletti (b. 1973)
7. Beautiful Dreamer Stephen Foster (1826-1864)

HOMAGE TO HARKNESS

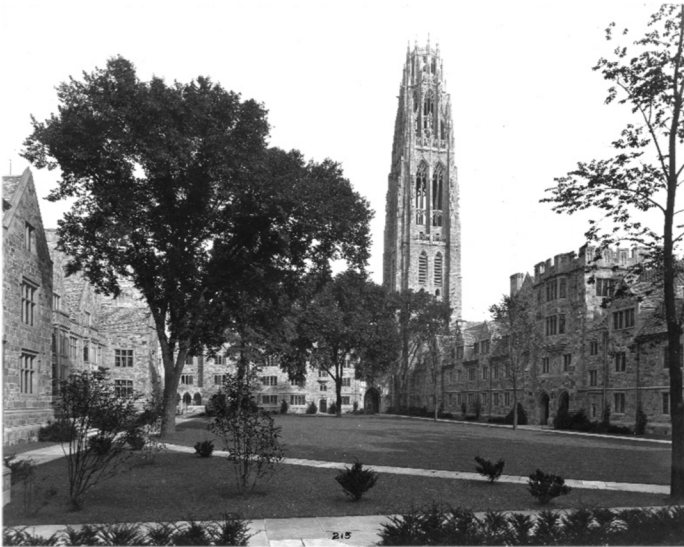
Carillon duet with Anne Lu (YUGC '20)

8. From *A Jazzy Triptych for Harkness* Geert D'hollander (b. 1965) I. Playful Prelude

Unless otherwise noted, all arrangements are by the performer.

PROGRAM NOTES

The program begins with two expressive Baroque works originally written for solo harpsichord, filled with written and unwritten musical embellishments characteristic of the time period. The next section contains two works by Haydn, the middle two movements from his *Surprise Symphony* for orchestra (including the famous "*Andante*" written to prevent audience members from falling asleep—watch out!) and a complete sonata written originally for the piano. The third section contains three Romantic works: two love songs written in different languages during different time periods for accompanied vocal solo, and the *Sonatine* by Colletti written specifically for solo carillon. The program ends with a carillon duet written specifically for Harkness Tower, played by Annie and Anne (BK '20). You can hear the Yale Whiffenpoof song in the middle voice as the upper part decorates the melody with jazzy accompaniment.



Memorial Quadrangle, Yale University [Jun 1921]. Photographs by James S. Hedden (RU 631). Manuscripts and Archives, Yale University Library.

FRIDAY, JULY 4, 2025

7:00PM-8:00PM

JOSEPH MIN

NEW YORK, NY

Dancing in the Wind

I. MORNING RAYS

1. *From American Gothic:*
I. Wings of the Morning Joey Brink (b. 1988)
2. beneath a canopy of trees Joey Brink (b. 1988)
3. Brouillard Stefano Colletti (b. 1973)

II. A GUST OF SONG

4. Colors of the Wind Alan Menken (b. 1949), arr. Joseph Min
5. We Don't Talk About Bruno Lin Manuel-Miranda (b. 1980),
arr. Joey Brink
6. Fields of Gold Sting, arr. Joey Brink
7. Dos Oruguitas Manuel-Miranda (b. 1980),
arr. Joey Brink

III. EVENING BREEZE

8. Reverie Joey Brink (b. 1988)
9. Clair de lune Claude Debussy (1862-1918),
arr. unknown
10. Notturmo Ottorino Respighi, arr. Brian Tang

11. Expansion

Joey Brink (b. 1988)

12. Starry, Starry Night

Don Mclean (b. 1945), arr. Joey Brink

PROGRAM NOTES

The sound of bells almost always reaches the first-time listener by being carried from the tower by the wind. It certainly was my experience with the carillon. This program takes the shape of a clear sunny day, starting in the morning, and weaving the element of a breeze through each piece, ultimately ending in the night. You may notice composers or themes are scattered throughout the concert, just as the wind may scatter elements around as the day progresses.

The opening section (*Morning Rays*) welcomes the audience into a new day. The pieces evoke sunlight breaking through trees and the gentle stirrings of morning wind, with shimmering textures that drift like fresh breezes across the bells. As the day unfolds, the breeze picks up in spirit and pace (*A Gust of Song*). The middle section captures the liveliness of midday, where melodies swirl like gusts of wind—sometimes playful, sometimes wistful. Each song here offers a different voice on the breeze, carried outward from the tower in bursts of rhythm, color, and surprise. As the sun sets (*Evening Breeze*), the music softens into reflective and dreamy tones. These pieces drift gently like a cooling breeze at dusk, with melodies that linger in the air and dissolve into night, leaving only the quiet resonance of bells overhead.



FRIDAY, JULY 11, 2025

7:00PM-8:00PM

JANNO DEN ENGELSMAN

ABBEYTOWER MIDDELBURG, THE NETHERLANDS

1. From Glassworks no 1: Philip Glass (b. 1937)
opening
2. Air on the G-string J.S. Bach (1685-1750)
3. From "The Hours": Philip Glass (b. 1937)
the poet acts
4. Music from 17th century Amsterdam:
Menuet
Boer en boerin aan 't spinnewiel
Sarabande
Boer met d'eyers mandje
Servaes de Koninck (1655-1701)
5. River Flows In You Yiruma (b. 1978)
6. From A Simple Suite for carillon: Ronald Barnes (1927-1997)
Preludio, Arioso, Notturmo, Toccata
7. Music from Berlin 1911: Siegfried Translateur (1875-1944)
'Dream Flowers'
Walzer-intermezzo op. 156
8. Latin / Spanish / Catalan Music:
El testament d'Amelia Miguel Llobet (1878-1938)
Canço del Lladre Miguel Llobet (1878-1938)
Perfidia Alberto Dominguez (1913-1975)
El Choclo-Tango Angel Villoldo (1861-1919)

9. Prelude opus 232

Isaac Albeniz (1860-1909)

Arrangements by:

Janno den Engelsman (1, 3, 5)

Bernard Winsemius (2, 4, 7)

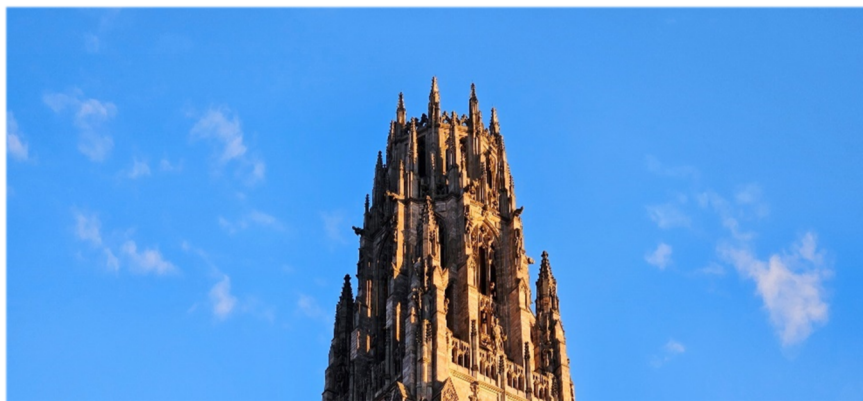
Marco de Goeij & Arie Abbenes (8)

Marcel Siebers (9)

PROGRAM NOTES

The first part of the concert has an alternation between Minimalist music and Baroque music. The music of Philip Glass, but also of Yurima, sounds remarkably good on the carillon; the famous Air on a G String for orchestra; a wink to the capital of the Netherlands sounds with 17th century music with funny titles, such as 'farmer and farmer's wife at the spinning wheel'. This music was probably played in theatres at that time.

I love the music of Ronald Barnes, and am glad that I now have the chance to play his music on a carillon in the US. The second part of the concert gives somewhat more light-footed sounds. A waltz by the famous German composer, Siegfried Translateur; and after a few somewhat melancholic Catalan songs, I end this concert with a Tango, and one of the most famous pieces from the Spanish guitar repertoire, Asturias or Prelude from Albéniz.



FRIDAY, JULY 18, 2025

7:00PM-8:00PM

KEVIN CHANG '20

UNIVERSITY OF CHICAGO, CHICAGO, IL

- | | |
|---|---|
| 1. Ballade | Jef Rottiers (1904-1985) |
| 2. Something There,
from <i>Beauty and the Beast</i> | Alan Menken (1949-),
arr. Frank Steijns |
| 3. Lux Aeterna | Eddy Marien (1962-) |
| 4. Fantasia (For Nausicaä),
from <i>Nausicaä of the Valley of the Wind</i> | Joe Hisaishi (1950-),
arr. Kevin Chang |
| 5. Nocturne | Frank Steijns (1970-) |
| 6. Carrying You
from <i>Castle in the Sky</i> | Joe Hisaishi (1950-),
arr. John Mori |
| 7. Liebestraum No. 3 | Franz Liszt (1811-1886),
arr. Jef Rottiers |
| 8. Love Theme,
from <i>Cinema Paradiso</i> | Ennio Morricone (1928-2020),
arr. Kevin Chang |
| 9. Rainbow Connection
from <i>The Muppet Movie</i> | Paul Williams (1940-)
& Kenneth Ascher (1944-),
arr. Sally Slade Warner |
| 10. Dance of Dreams | Liesbeth Janssens (1971-) |
| 11. Ashitaka and San
from <i>Princess Mononoke</i> | Joe Hisaishi (1950-),
arr. John Mori |



FRIDAY, JULY 25, 2025

7:00PM-8:00PM

ELLEN DICKINSON

'97, '99 MM

UNIVERSITY CARILLONNEUR

Stars & Stories

Roister-Doister

John Knox (1932-2021)

Another Day of Sun

from *La La Land* (2016)

Hurwitz, Pasek & Paul,
arr. Joey Brink (b. 1988)

Constellations:

II. Leo et Scorpius

Geert D'hollander (b. 1965)

City of Stars,

from *La la Land* (2016)

Hurwitz, Pasek & Paul,
arr. Joey Brink (b. 1988)

Four Inscriptions

Ellen Dickinson (b. 1975)

1. ... I shall sing these songs ...

Sappho

2. ... And their sound was like
the voice of a multitude ...
(quoting von Bingen's *O
Ignee Spiritus*)

Hildegard von Bingen

3. Musicians wrestle everywhere ...
"new life"

Emily Dickinson

4. ... Embolden the hearts and inspire
the spirit...
(quoting African American Spirituals:
"I Shall Not Be Moved", and
"This Little Light of Mine")

Maya Angelou

What's Love Got to do with it? (1984)
as performed by Tina Turner

Terry Britten &
Graham Lyle,
arr. Joey Brink

Legend in Romantic Style

John Courter (1941-2010)

Leyenda, Op. 232

Isaac Albeniz (1860-1909),
arr. Marcel Siebers

Blinding Lights (2019)

The Weeknd,
arr. Joey Brink

Lament and Alleluia

Alice Gomez (b. 1960)

Moonlight Serenade

Glenn Miller (1904-1944),
arr. Jos Lerinckx

PROGRAM NOTES

Tonight's concert, *Stars and Stories*, is an invitation to think about our own stars and our own stories, and how those two weave together. The first piece, **Roister-Doister** refers to a "larger than life personality." It is written by John Knox in memory of fellow carillon composer Robert Byrnes. *La La Land* is a 2016 movie that tells a story of love, in the context of the stars. It includes the songs **Another Day of Sun**: "And when they let you down, The morning rolls around, It's another day of sun," and **City of Stars**: "Are you shining just for me?"

Leo et Scorpius was commissioned by Trinity College in 2021, and is a part of a larger collection, *Constellations*. The composer dedicated the piece to me (a Leo), and Rachel (a Scorpio), and weaves the two themes together. **Four Inscriptions** was commissioned by Indiana University in 2022 for the dedication of their carillon's four new bass bells. The existing bells each had an inscription of poetry. It was observed that those inscriptions were all words by male poets, so the four new bass bells were inscribed with poetry by four female poets from across the centuries. The first inscription is on the low G bell, which features in the first movement; the second is low A; the third is low B, and the fourth is low C-sharp.

What's Love Got to Do with It? is a favorite song performed by the late Tina Turner, whose deep understanding of stars and stories is an inspiration. John Courter wrote many carillon pieces, but his **Legend in Romantic Style** is one of his more lyrical, while lesser-performed, works. **Leyenda** by Spanish composer Isaac Albeniz is a well-known

guitar piece, which takes on a different character on the carillon, but is a compelling piece on both instruments.

Love, longing, lament, and light come together in the last three pieces, including the well-known **Blinding Lights** by The Weeknd, and expressed most idiomatically in Alice Gomez's **Lament and Alleluia**. Finally, "The stars are aglow and tonight how their light sets me dreaming; My love, do you know that your eyes are like stars brightly beaming? I bring you and I sing you a **Moonlight Serenade**."



FRIDAY, AUGUST 1, 2025

7:00PM-8:00PM

ANDREA MCCRADY
DOMINION CARILLONNEUR, OTTAWA, CANADA

All Are Welcome

I. WELCOME

Give me your tired, your poor	Irving Berlin (1888–1989), arr. L. 't Hart
For Everyone Born* (2006)	Brian Mann (b. 1979)
Getting to Know You*	Richard Rodgers (1902–1979)
You've Got a Friend in Me	Randy Newman (b. 1943) arr. R. Perfecto

II. INDIGENOUS

Blue Flag Iris*	Beverley McKiver (b. 1958)
Watsiwe Wenota*	Huron Dance

III. BLACK

Oh, Freedom*	African-American Traditional
Chimes Blues*	Joseph "King" Oliver (1881–1938)

IV. HISPANIC

Amémonos de Corazón (<i>"Let us truly love one another"</i>)	Spanish Traditional arr. C-A. Taylor
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V. ASIAN

Le P'ing* (“Rise to greet the sun”)	Te-ngai Hu (c.1900–?)
Trô'ng c'om*	Vietnamese Drum Dance
Rondo Penta (<i>Festival of Bumper Five Grains</i>)	Chieko Tanaka (b. 1965)

VI. JEWISH & ISLAMIC

Shalom chaverim (“ <i>Peace, friends</i> ”)	Jewish Traditional arr. J. Tebbel
Alhamdoulillah* (“ <i>Praise be to God</i> ”)	Laura Hawley (b. 1982)

VII. LGBTQ+

Over the Rainbow	Harold Arlen (1905–1986) arr. J. Lerinckx
Rainbow Connection	Paul Williams (b. 1940) arr. S. Slade Warner
Let It Go*	Kristen Anderson-Lopez (b. 1972) & Robert Lopez (b. 1974)

VIII. PAX VOBISCUM

Imagine*	John Lennon (1940 – 1980) & Yoko Ono (b. 1933)
The Potter's Wheel*	John Denver (1943 – 1997)
Reconciliation	Charles Zettek, Jr. (b. 1951)
Let There Be Peace on Earth*	Sy Miller (1908–1971) & Jill Jackson Miller (1913–1971)

**Arranged by Andrea McCrady*

PROGRAM NOTES

For its inauguration on Canada's Diamond Jubilee, July 1, 1927, Prime Minister William Lyon Mackenzie King declared the Peace Tower Carillon to be the "voice of the nation," and that "the notes of the anthem will be heard far beyond the bounds of our Dominion, will carry more than just the sixtieth birthday anniversary of our Dominion; they carry the greater proclamation of the message of peace and goodwill, to all men, in all lands." In the ensuing century, the carillon has provided a musical soundscape for Parliament Hill and beyond. It has spoken to successive generations, and its repertoire has reflected Canada's changing cultural mosaic. Its melodies greet everyone by giving a uniquely expressive voice to the stone edifice. All are welcome.



FRIDAY, AUGUST 8, 2025

7:00PM-8:00PM

SUMMER CARILLONNEURS

IAN HAILE '26

RESHARD L. KOLABHAI '24 LL.M., '29 JSD

PROGRAM TO BE ANNOUNCED



THE PERFORMERS



PAUL STELBEN '21 is a music teacher and freelance carillonist based in Philadelphia, PA. Paul grew up in Connecticut studying piano and bassoon, and then at Yale, he studied carillon with Ellen Dickinson. Currently, he teaches general music, modern band, drumline, and musical theater at a small charter school network based in the Olney section of Philadelphia. Paul passed the exam to join the Guild of Carillonneurs in North America in 2019, and he has published numerous carillon arrangements through ArrangeMe. He

has performed carillon concerts in New England, the Mid-Atlantic, and the Midwest, and he continues to play regularly in the Philadelphia area. Last fall, Paul had the incredible opportunity to arrange and perform ten works by Janis Ian for Berea College's inaugural celebration of the Janis Ian Archives. In his spare time, Paul also enjoys overly-competitive pick-up Ultimate Frisbee and trail running in just about any weather.

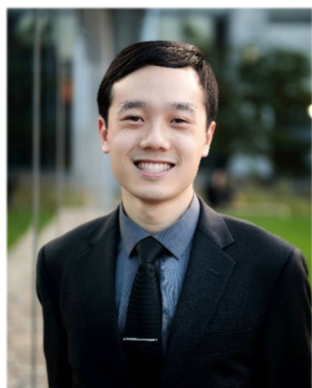
ANNIE GAO '21 is a carillonist and software engineer from the sunny suburbs of Southern California. She first met the carillon in 2017 as a member of the Yale University Guild of Carillonneurs, completed her GCNA Carillonneur exam in 2020, and graduated from Yale in 2021 with a combined B.S./M.S. in Computer Science. She then had the tremendous privilege of continuing her carillon studies internationally with Geert D'hollander, Boudewijn Zwart, and Eddy Marien, and along the way, was selected for the quinquennial Kors Monster Festival Performance Nomination (2024), as well as The Diapason's "20 Under 30" list (2025). She has taught carillon performance masterclasses all over the United States, and currently serves the GCNA as chair of the Emerging Artists Grant committee and jury member of the Carillonneur Exam. In her free time, Annie enjoys competitive ping pong, puzzles and brainteasers, good reads, and opportunities to explore and improve her fascinatingly bad sense of direction.



Winner of the 2024 Queen Fabiola Carillon Competition, **JOSEPH MIN** currently lives in New York City and attends the Columbia Graduate School of Architecture, Planning, and Preservation (GSAPP). After graduating *summa cum laude* from the Royal Carillon School “Jef Denyn” in Mechelen, Belgium in 2023 studying under Koen Cosaert and Koen Van Assche, he has performed on carillons throughout America and Europe. Prior to this, he studied under Joey Brink at the University of Chicago where he was introduced to the instrument. He is a member of the Guild of Carillonneurs in North America (GCNA) and has premiered multiple new compositions at GCNA congresses. Joseph now occasionally plays the carillon at the Riverside Church, as well as being a member of the Riverside Ringers handbell group. His work in acoustics and design will hopefully further both architecture and carillon culture.



JANNO DEN ENGELSMAN (The Netherlands) studied organ, harpsichord and church music at the Utrecht Conservatory and took private lessons with organist Liuwe Tamminga in Bologna, Italy. In 2006 he was awarded the Sakko prize for Art and Literature for his musical activities. He won prizes at several competitions. In 2007 he received his Master's degree from the Netherlands Carillon School in Amersfoort. He also took carillon courses at University College Roosevelt in Middelburg with Geert D'hollander. In Europe and the USA, he gave carillon concerts and lectures on carillon culture. Between 2009 and 2013, he was secretary of the Royal Dutch Carillon Society (KNKV). Nowadays he is editorial board member of the KNKV-magazine. Janno teaches keyboard at the Zeeland School of Music and is city carillonneur of the Dutch historic cities Middelburg, Zierikzee, (with the 16th-century chime of Vanden Gheyn) and Bergen op Zoom.



KEVIN CHANG '20 is a Student Carillonist and MD-PhD student at the University of Chicago Pritzker School of Medicine, pursuing a PhD in Molecular Engineering. Originally from New York, he went to college at Yale University, where he learned to play the carillon and graduated in 2020 with a BS in Molecular Biophysics & Biochemistry. Kevin was a member of the Yale University Guild of Carillonneurs from 2016 to 2020, serving as Co-Chair from 2019 to 2020. Since 2020, he has been a member of the

University of Chicago Guild of Carillonists. Kevin completed his Guild of Carillonneurs in North America (GCNA) Carillonneur certification exam in 2023. In his free time, he enjoys taking naps, eating at new restaurants, going on runs, experimenting (often unsuccessfully) in the kitchen, and playing indie and strategy video games. One day, Kevin hopes to have a carillon in his backyard—though he is still figuring out how to make that happen.

ELLEN DICKINSON '97, '99 MM is University Carillonneur at Yale University, and College Carillonist at Trinity College. More than thirty of her students have completed the exam process to become Carillonneur members of the Guild of Carillonneurs in North America (GCNA). She has written *A New Carillon Book*, a beginning carillon lesson book featuring diverse music from



many people and places. She has served the GCNA in many capacities, has hosted three GCNA congresses, and was awarded the GCNA Certificate of Extraordinary Service in 2017 for distinguished service to the carillon art worldwide. Ellen has been responsible for commissioning 65 new pieces for carillon, including the largest new music project in the history of the carillon art. Ellen is Artistic Director of Music on the Hill, an independent music organization with performing ensembles and music education opportunities. She has founded a number of choruses and handbell choirs, and has introduced many people to handbell ringing. An active composer, her commissioned works include choral, handbell, and carillon music.

Following 18 years as the carillonneur at the Cathedral of St. John the Evangelist in Spokane, WA, **ANDREA MCCRADY** was appointed to the position of Dominion Carillonneur in Ottawa in 2008. She has been an active member of the Guild of Carillonneurs in North America since 1976, serving as president, 1987–88, co-chair of the Ronald Barnes Grant Fund, 1998–2019, and co-chair of the Music Heritage Committee, 2010–present. She holds a B. A. (History) from Trinity College, Hartford, where she first encountered the carillon; a medical doctorate from McGill University in Montreal, and a B. Mus. (Carillon) from the University of Denver. She serves as an Adjunct Professor in carillon studies at Carleton University in Ottawa and is also responsible for the maintenance of the Dominion Carillon Library archives. She was awarded the Queen Elizabeth II Diamond Jubilee Medal in 2012 and the King Charles III Coronation Medal in 2025 for her service to Canada.



SUMMER CARILLONNEURS 2025



IAN HAILE '26 is a senior at Yale College majoring in mathematics. He grew up in New Haven and studied piano with Istvan B'Racz at the Neighborhood Music School. At Yale, Ian studies carillon with Ellen Dickinson and is the co-chair of the Yale University Guild of Carillonneurs. Ian can also be seen performing musical improv comedy with his improv troupe Just Add Water.

RESHARD L. KOLABHAI '24 LLM, '29 JSD

(*any pronouns*) is a doctoral student at Yale Law School. Born and raised in Johannesburg, South Africa, he completed his Trinity Grade 8 in piano performance at age 13, and received the top national prize across all instruments for his Grade 7 in organ performance a few years later. He studied at Stellenbosch University, where he received a Rector's Award for being one of the top 32 first-year students across the University when he was studying towards a BMus; won several university, national and regional prizes and scholarships in organ, Latin, and French; recorded numerous organ arrangements by Niel Pauw; led, arranged music, coached, and sang for various acapella groups; and served in numerous student leadership positions. He went on to complete an LLB and LLM (by full research thesis, in business and human rights law) at Stellenbosch University, receiving a Rector's Award in 2020 for the best LLM thesis. From 2020 to 2022, he was appointed as permanent full-time lecturer and member of the Faculty Board of the Faculty of Law of North-West University, South Africa. He then completed an LLM and began doctoral studies at Yale Law School, where he has served on several student organization boards. He especially enjoys thinking about the nexus of law, the arts, and society.



