

THE 50th ANNUAL
ROCKEFELLER CARILLON FESTIVAL

The BELLS
of SUMMER

SUNDAYS *at* 5 PM | JUNE 21 *through* AUGUST 23, 2015



Welcome to The Bells of Summer!



You are encouraged to bring your summer picnic and blanket or picnic chairs to the east lawn, and enjoy the beautiful sound of the bells, played by virtuoso carillonneurs from Europe, North America, Australasia, and Asia. In the event of inclement weather, you are welcome to take your picnic indoors, and to listen to the recital broadcast into the Chapel (with both audio and video link). Another lovely place from which to listen is the Booth School of Business courtyard, on the other side of Woodlawn Avenue.

Justin Kern



Tower tours for The Bells of Summer begin at 4:30 pm each Sunday. Since a limited number of people are allowed in the tower at any given time, you may be asked to wait until others have come down before being invited to climb up to the playing cabin and to the top of the tower.

The ascent is 271 steps in total. Children who are old enough to climb 271 steps are welcome, and must be accompanied by a parent or guardian (at a ratio of one adult to three children). The climb up the spiral stone staircase is taken at a leisurely pace and is not recommended for those who are claustrophobic. Along the way you'll walk above the Chapel's false ceiling (the attic, via a catwalk), through the mechanical room housing the original carillon regulator clock as well as the pneumatically-driven mechanism of the quarter and hour chimes, past the largest bell and its thirteen friends, and thence into the playing cabin, 235 steps up, where the carillonneur plays the mighty instrument. Beyond the cabin, another short winding staircase leads the way to the top of the tower and magnificent 360 degree views of Chicago, Lake Michigan, northern Indiana and the port, the Michigan shoreline, and of course the University itself. It's worth doing at every season of the year!

The Bells of Summer

50TH Anniversary

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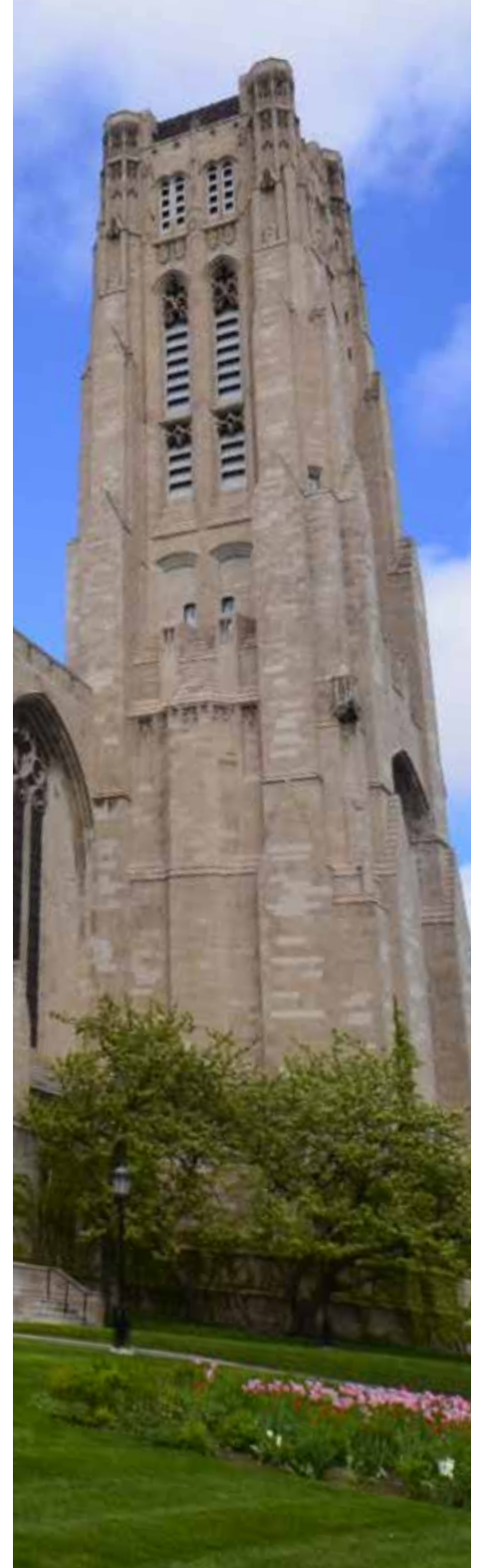
SUNDAY JULY 19

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SUNDAY AUGUST 23

Wylie Crawford





Malgosia Fiebig

SUNDAY JUNE 21, 2015
CITY CARILLONNEUR, UTRECHT, THE NETHERLANDS

Program

Unless otherwise indicated, all arrangements are by the performer.

Each section is announced by the striking of one or more bells. The number of strokes indicates the section number.

1. **Andante, from Piano Concerto No. 21, KV 467**.....Wolfgang Amadeus Mozart (1756–91)
arr. Bernard Winsemius
2. **Minuet in G, Opus 14, No. 1**.....Ignacy Jan Paderewski (1860–1941)
arr. Gijsbert Kok
3. **La plus que lente**.....Claude Debussy (1862–1918)
arr. Gerard de Waardt
4. **Suite No. 1 for Carillon**.....John Courter (1941–2010)

Fantasia Octatonica
Sonorities
Toccata Festevole
5. **June, Barcarolle, Opus 37, No. 6, from *The Seasons***.....Peter Ilyich Tchaikovsky
(1840–93)
arr. Frans Haagen
6. **William Tell Potpourri**.....Gioacchino Rossini (1792–1868)
arr. Joseph Callaerts/Geert D’hollander



Arrival of the Bells: University of Chicago Archives/Associated Press

Malgosia Fiebig, originally from Poland, is city carillonneur of Utrecht and Nijmegen. After following a carillon course led by Gert Oldenbeuving (1999), she became the first carillonneur of St. Catherine’s Church in Gdańsk after that instrument’s sixty years of silence. In 2001, she was appointed to a second carillon in the City Hall tower in the heart of Gdańsk. She moved to the Netherlands in 2004. She has won several first prizes at international carillon competitions and has given concerts in Europe and the US.

Fiebig holds her MMus in organ performance and choral conducting from the Music Academy of Gdansk; and BMus (with Arie Abbenes) and MMus (with Frans Haagen and Henk Verhoef) in carillon performance from the Dutch Carillon School.



Gijsbert Kok

SUNDAY JULY 5, 2015
CITY CARILLONNEUR, UTRECHT, THE NETHERLANDS

Program

Unless otherwise indicated, all arrangements are by the performer.

Each section is announced by the striking of one or more bells. The number of strokes indicates the section number.

1. **Toccata, Lied and Fugue, from *Daar staat een klooster in Oostenrijk***Staf Nees (1901–65)
2. **Aria from *Goldberg Variations*, BWV 988**.....Johann Sebastian Bach (1685–1750)
arr. Bernard Winsemius
3. **Laudate Dominum, KV 339, No. 5**Wolfgang Amadeus Mozart (1756–91)
arr. Bernard Winsemius
4. **Capricho Arabe** Francisco Tárrega (1852–1909)
arr. Marco de Goeij
5. **Two Songs**
- I'm In the Mood for Love Jimmy McHugh (1894–1969)
Heart and Soul Hoagy Carmichael (1899–1981)
6. **Sonatine (2001)**..... Stefano Colletti (b.1973)
7. **Ballet Suite from *Faust***..... Charles Gounod (1818–93)
arr. Sjoerd Tamminga
- Allegretto (Valse)
Moderato Maestoso (Variations de Cléopatre)
Allegretto (Variations de miroir)

Gijsbert Kok is city carillonneur of The Hague, Voorschoten, and Zoetermeer. He teaches carillon at the Netherlands Carillon School in Amersfoort and music theory at the Codarts Conservatory in Rotterdam, and is an active church organist at the Domkerk in De Lier and American Protestant Church of The Hague. As a recitalist, he performs regularly on the carillon as well as on the organ. Several of his arrangements for carillon appear in print from Dutch publishers.

Kok studied organ, church music and improvisation at The Hague Royal Conservatory and music theory at the Codarts Conservatory in Rotterdam. He studied the carillon at the Netherlands Carillon School in Amersfoort and has won prizes in several carillon contests.



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50th Annual Rockefeller Carillon Festival

Ulla Laage

SUNDAY JULY 12, 2015
CARILLONNEUR, COPENHAGEN, DENMARK



Program

1. **Te Deum** Marc-Antoine Charpentier (1643–1704)

2. **Gelobet sei der Herr, mein Gott, from *Cantata 129*** Johann Sebastian Bach (1685–1750)

3. **Fantasia No. 1 for Carillon** Staf Nees (1901–65)

4. **Music by Charlie Chaplin** Charlie Chaplin (1889–1977)

Eternally from *Limelight*
Smile from *Modern Times*

5. **Petite Suite (1971)** Edwin Børresen Nielsen (1907–83)

Prelude
Romance
Toccata

6. **Songs by Hans Christian Andersen** Hans Christian Andersen (1805–75)

Love (melody by Edvard Grieg)
Agnete's Cradle Song (melody by Niels W. Gade)
In Denmark I Was Born (melody by "Sebastian" aka Knud Torben Christensen)

7. **Variations on *Built on the Rock the Church doth Stand*** Ulla Laage (b.1949)

8. **Tango Jalousie** Jacob Gade (1879–1963)

Ulla Laage is a carillonneur, composer, and bell consultant. She participated in international carillon master-classes and workshops during the 1970s and 80s, taking advanced studies with Milford Myhre, carillonneur of Bok Tower Gardens, Florida, in 1986 and 1988. She holds her artist diploma from the Scandinavian Carillon School and was carillonneur of Our Savior's Church in Copenhagen from 1974 to 2006, serving also as head of Our Savior's Church International Summer Carillon Festival from 1983 to 2006. She was appointed judge for the Ministry of Ecclesiastical Affairs at carillonneur exams 1993–2000.

Laage has served as vice president of Guild of Carillonneurs in Denmark/Nordic Society of Campanology and Carillon from 1975 to 2000. She was also a member of the International Committee of the World Carillon Federation 1999–2000.



Toru Takao

SUNDAY JULY 19, 2015
EMMERICH, GERMANY

Program

*Unless otherwise indicated,
all arrangements are by the
performer.*

*Each section is announced by
the striking of one or more
bells. The number of strokes
indicates the section number.*

1. **Frühlingsstimmen (Voices of Spring), Opus 410**Johann Strauss Jr. (1825–99)
2. **Haru no Umi (The Sea in Spring)**Michio Miyagi (1894–1956)
arr. Hisako Konno
3. **Piano Sonata No. 11, KV 331**Wolfgang Amadeus Mozart (1756–91)
arr. Bernard Winsemius
Andante grazioso
Alla Turca
4. **Passacaglia, BuxWV 161**Dietrich Buxtehude (1637–1707)
arr. Bernard Winsemius
5. **Hungarian Rhapsody No. 2** Franz Liszt (1811–86)
arr. Marnix Smitt
6. **Aeolien II**Go Okawa (b.1977)

Toru Takao was introduced to the carillon in Germany, where he was doing voluntary work after finishing his undergraduate years. From 2002 to 2008, he studied carillon at the Utrecht Conservatory in the Netherlands, studying with Arie Abbenes, Bernard Winsemius and Frans Haagen. He has given carillon recitals worldwide, including in the Netherlands, Belgium, Germany, France, England, Ireland, Spain, Poland, Denmark, Norway, the US, and Japan. Currently he lives in Wuppertal, Germany and is trying to increase the carillon culture both in Germany and in his native Japan. Since 2012, he and his wife Katarzyna Takao-Piastowska have re-started regular carillon recitals in Emmerich, Germany.

Takao holds a BA in German language from Kwansei Gakuin University, Japan; and BMus and MMus diploma from the Utrecht Conservatory.

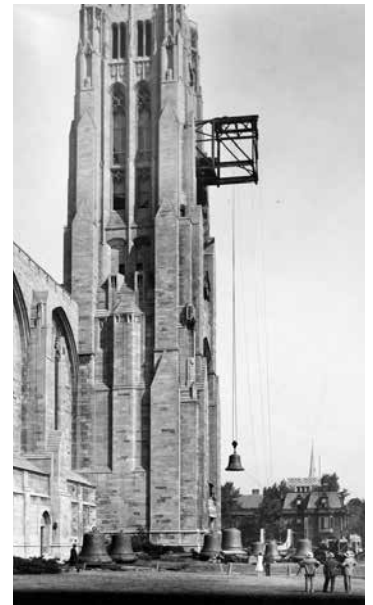
Olesya Rostovskaya

SUNDAY JULY 26, 2015
ST. PETERSBURG, RUSSIA



Program: 300 Years of Russian Music

1. **The Glorious God in Zion** Dmitry Bortniansky (1751–1825)
arr. Jo Haazen and Olesya Rostovskaya
2. **Russian Peals** Olesya Rostovskaya (b.1975)
3. **Rejoice, O Russian Land, Rejoice and Triumph** Anonymous
4. **Evening Tolling of Bells** Vasiliy Zinoviev (1874–1925)
arr. Jo Haazen and Olesya Rostovskaya
5. **Monotonously Rings the Little Bell** Konstantin Sydorovitch (c.1811–86)
6. **Selections from *The Nutcracker*** Peter Ilyich Tchaikovsky (1840–93)
7. **Ave Maria** Sergei Rachmaninoff (1873–1943)
8. **Basso Ostinato** Anton Arensky (1861–1906)
arr. Jeff Rottiers
9. **The Guelder–Rose is Blooming** Isaak Dunayevsky (1900–55)
10. **Twelve Elegies excerpt** Olesya Rostovskaya
11. **The Belfry of St. Peter and St. Paul Cathedral** Olesya Rostovskaya



University of Chicago Archives

Olesya Rostovskaya is a carillonner and composer for orchestra, ensemble, choir, organ, carillon, theremin, voice (for theater and radio), and electro-acoustic music, which has been played in Russia, Ukraine, Kazakhstan, Western Europe, and the US.

After attending the Russian Central Music School from 1993 to 2000, Rostovskaya completed her studies at the Tchaikovsky Moscow Conservatory with a specialization in composition, and in 2001 with specialization in organ. From 1999, she began to play the theremin; from 2003 she began playing Russian bells, adding the carillon from 2006. In 2008 she graduated from the Saint Petersburg State University as carillonner (the first in the world Russian Carillon Diploma), and in 2009 from the Royal Carillon School “Jef Denyn” in Mechelen.

Rostovskaya has recorded a CD *Soul of a Bell; Russian Carillon Music*.



Francis Crépin

SUNDAY AUGUST 2, 2015
MUNICIPAL CARILLONNEUR, SAINT-QUENTIN, FRANCE

Program

Unless otherwise indicated,
all arrangements are by the
performer.

Each section is announced by
the striking of one or more
bells. The number of strokes
indicates the section number.

1. **Bénédictité de Saint-Quentin** Gustave Cantelon (1851–1930)
2. **March for the Turkish Ceremony** Jean-Baptiste Lully (1632–87)
3. **Die Anmut (The Grace)** Georg Philipp Telemann (1681–1767)
4. **Habanera, from *Carmen*** Georges Bizet (1838–75)
arr. André Ranfaing
5. **Stride la vampa, from *Il Trovatore*** Giuseppe Verdi (1813–1901)
6. **Oblivion** Astor Piazzola (1921–92)
7. **Music from the Silver Screen**

Titine/Smile from <i>Modern Times</i>	Charlie Chaplin (1889–1977)
Limelight from <i>Limelight</i>	
Flower Girl from <i>City Lights</i>	
Theme from <i>Mon Oncle</i> , a film by Jacques Tati	Franck Barcellini (1920–2012)
8. **Some Popular Songs**

Autumn Leaves	Joseph Cosma (1905–69)
Caruso	Lucio Dalla (1943–2012)
Love Me Tender	Ken Darby (1909–92)
9. **Jazz Tunes**

Night and Day	Cole Porter (1891–1964)
All of Me	Seymour Simons (1896–1949)

Francis Crépin is municipal carillonneur of Saint-Quentin Town Hall, and secretary of the Guild of Carillonneurs of France. He was first given piano lessons by Odette Ranfaing in Saint-Quentin. It was at the National Carillon School in Douai, France, that he attended the classes of Jacques Lannoy. He is currently improving his skills with the help of his teacher Koen Cosaert at the Royal Carillon School in Mechelen, Belgium.

Alongside his profession as a mathematics teacher, he followed, in the conservatory of Saint-Quentin, musical studies in organ, singing (first prize), jazz, trumpet, and string-bass. He has composed and arranged many pieces for different types of repertoires and instrumentations, including carillon, harmony bands, brass ensembles, trumpet and organ, and string-bass ensembles.

Crépin has given numerous concerts mainly in France, but also in Spain and Belgium.

Jonathan Hebert

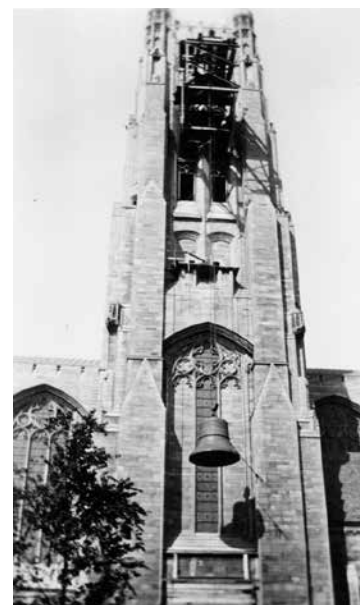
SUNDAY AUGUST 9, 2015
CARILLONNEUR, THE PEACE TOWER, OTTAWA, CANADA

Program

1. **Mouvements perpétuels I** Francis Poulenc (1899–1963)
2. **Pavane and Complainte, from *Suite Française d'après Claude Gervaise*** Francis Poulenc
3. **Allegro, from *Organ Concerto No. 1, BWV 592*** Johann Sebastian Bach (1685–1750)
arr. Albert Gerken
4. **La Tempête Suite (The Storm Suite)** Frank DellaPenna (b.1951)

Le calme avant la tempête (The Calm Before the Storm)
Le tonnerre (The Thunder)
La pluie (The Rain)
Le calme après la tempête (The Calm After the Storm)
5. **Barrett's Privateers** Stan Rogers (1949–83)
6. **À la claire fontaine, from *Commentaires folkloriques*** Émilien Allard (1915–77)
7. **Blow Away the Morning Dew** English Folk Song
arr. Ronald Barnes
8. **Shiva Ratri** Nepalese Dance
arr. Frances Newell
9. **Tryptique No. 2, based on *Ik had een Gestadig minneken*** Émilien Allard
10. **Land of Rest** American Hymn
arr. Percival Price
11. **Australiana** Milford Myhre

Andy's Gone with Cattle
The Wild Colonial Boy
Waltzing Matilda



University of Chicago Archives

Jonathan Hebert is an information and research technician at the Library of Parliament at the Parliament of Canada in Ottawa, and performs regularly on the Peace Tower carillon. He has served as a Page in the House of Commons and as a parliamentary guide with the Library of Parliament, as well as a tour guide in France at Canada's First World War memorials at Beaumont-Hamel and Vimy Ridge.

Originally from Beaver Bank, Nova Scotia, Hebert is a graduate of the University of Ottawa School of Music where, in 2008, he completed his BMus in music education, studying piano with Andrew Tunis. He began his carillon studies in 2009 while working as a summer intern with the Dominion carillonneur, Andrea McCrady. In 2013, he attended his first Congress of the Guild of Carillonneurs in North America in St. Paul, Minnesota where he passed the GCNA carillonneur exam. In his spare time, Hebert enjoys travelling, golfing, and watching Canadian sports like hockey and curling.



Tim Sleep

SUNDAY AUGUST 16, 2015
PRESIDENT OF THE GUILD OF CARILLONNEURS
OF NORTH AMERICA, NAPERVILLE, IL

Program

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all arrangements are by the
performer.*

*Each section is announced by
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bells. The number of strokes
indicates the section number.*

- 1. **Asteroids** Gary White (b.1943)
- 2. **Hansel and Gretel** Engelbert Humperdinck (1854–1921)
arr. Ronald Barnes
Evening Prayer
Dance
- 3. **Tempo Di Borea, from *Partita I*, BWV 1002** Johann Sebastian Bach (1685–1750)
arr. Albert Gerken
- 4. **The Entertainer** Scott Joplin (1868–1917)
- 5. **The Prayer** Carole Bayer Sager (b.1947)
- 6. **I Just Can't Stop Loving You** Michael Jackson (1958–2009)
- 7. **Menuet Champêtre Refondu** Ronald Barnes (1927–97)
- 8. **Scherzo** John Gouwens (b.1957)
- 9. **Mary Poppins** Richard M. Sherman (b.1928)
Chim Chim Cher-ee
Feed the Birds
A Spoonful of Sugar
Let's Go Fly a Kite
Supercalifragilisticexpialidocius

Tim Sleep was appointed Naperville city carillonneur in 2007 where he teaches and performs regularly on the Millennium Carillon. He is an instructor for the North American Carillon School, and performs recitals throughout the country. He is in his second term as president of the Guild of Carillonneurs in North America, having previously served as vice president. He is also a board member and secretary of the Millennium Carillon Foundation in Naperville.

Sleep began his carillon studies with Wylie Crawford in Naperville, and continued with John Gouwens at the Culver Academies in Culver, Indiana, becoming a Carillonneur member of the Guild of Carillonneurs in North America in 2004. He holds his BA in music education from North Central College in Naperville and MS in educational administration from Northern Illinois University in DeKalb, Illinois. A retired band director and middle school principal, he is a long-time church musician currently serving as organist for Knox Presbyterian Church in Naperville.

Wylie Crawford

SUNDAY AUGUST 23, 2015
UNIVERSITY CARILLONNEUR, UNIVERSITY OF CHICAGO



Program: A Perfect Day

1. **Morning Has Broken (Bunessan)** Gaelic hymn tune
arr. Margo Halsted

2. *After waking, I tried to remember yesterday—a perfect day.*

Try to Remember	Harvey Schmidt (b.1929)
	arr. Richard Giszczak
Yesterday	Paul McCartney (b.1942)
	arr. Wylie Crawford
Perfect Day	Lou Reed (1942–2013)
	arr. Sjoerd Tamminga

3. *First I went on a cruise. . .*

On the San Antonio River	Robert Byrnes (1949–2004)
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4. *Then I listened to a concert of Baroque music. . .*

Canon in D	Johann Pachelbel (1653–1706)
	arr. Norma Townsend
Prelude from Cello Suite 1, BWV 1007	Johann Sebastian Bach (1685–1750)
	arr. John Knox
Sonata in D Major, L 79	Domenico Scarlatti (1685–1757)
	arr. Milford Myhre

5. *At my Alma Mater.*

Flourish, Chorale and Toccata, Opus 31	John Gouwens (b.1957)
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World première. Commissioned for Wylie Crawford on his 40th year at the University of Chicago's Rockefeller Chapel, on the occasion of its 50th Bells of Summer.

Performed by John Gouwens.

6. *What's a day without some dancing?*

Gavotte and Double	Willem de Fesch (1687–1761)
Sarabande	Francis Poulenc (1899–1963)
	arr. Jonathan Bell Arterton

7. *And so to bed—a perfect day!*

All Through the Night	Welsh folk tune
	arr. Leen 't Hart



Wylie Crawford

Wylie Crawford is the fifth University carillonneur at the University of Chicago, a position he has held since 1984 (having previously served as associate University carillonneur since 1974), and today's recital marks his last in that role. He is retiring on October 1, and will thereafter hold the title of senior University carillonneur. He is also the resident carillonneur for the Chicago Botanic Garden, a position he has held since 1986, and he was the first city carillonneur for Naperville's Millennium Carillon.

Crawford is president of the World Carillon Federation, a federation of international associations that organizes conferences in countries with a carillon culture.

With his AB in physics and graduate degree in teaching from the University of Chicago, Crawford is pleased to have initiated the first regular carillon instruction programs at four Chicago-area carillons.

He fulfilled the requirements of the Guild of Carillonneurs in North America to become a certified carillonneur in 1977. During his forty-one year association with the Guild, he has served three years as vice president and is currently the chair of its membership committee and a member of the GCNA web committee. He has given carillon recitals in Belgium, Canada, Denmark, France, Japan, Mexico, Netherlands, Sweden, and the US. He appears occasionally as "The Spirit of the Bells" at various Renaissance Festivals on one of the three North American traveling carillons.

About the Carillon

University of Chicago Archives



The Laura Spelman Rockefeller Memorial Carillon and its sister instrument at Riverside Church in New York City, both dating from the early 1930s, were the masterworks of the Gillett & Johnston bell foundry of Croydon, England. Carillons of this size had never before been made, and have not been made again since that time.

The Chicago instrument, comprising 72 bells and 100 tons of bronze, is the single largest musical instrument ever built. Its bells were cast over a three-year period and include a massive 18.5 ton bourdon sounding a low C#.

The carillon was installed during the summer of 1932, a year after the New York instrument, and was dedicated during Thanksgiving week of that year. The design consultant was Frederick Mayer, organist and choirmaster at West Point (where Rockefeller architect Bertram Goodhue's other famous chapel is to be found), who heralded the improvements Johnston had made on the heels of the more experimental Riverside carillon.

Since carefully-tuned carillon bells of this size had never before been created, Mayer took the ground-breaking step of placing the fourteen largest bells below the playing cabin so that the sound of these bells would not deafen the performer to the smaller bells. Similarly, he laid out these 58 smaller bells so that the tiniest of them would be directly above the cabin, with the larger ones higher in the tower (this arrangement was changed in the 2006–08 restoration with the audience rather than the carillonneur in mind).

Mayer also placed trapdoors in the roof of the cabin, thus providing the carillonneur with a balanced sound. In order to allow the performer to practice without disturbing the neighborhood, a practice instrument with an identical keyboard and pedalboard was installed in the playing cabin, whose keys were attached to metal chimes. And to protect the bells from weather, movable wooden shutters were installed in the openings of the tower.

In the 1960s, under the direction of Daniel Robins, the third University Carillonneur, several changes were made to the installation. First, it was noted that having a practice keyboard in the playing cabin 235 steps up the tower was not an ideal situation. The practice keyboard was therefore disassembled and reassembled in a new space in the lower level of the Chapel, a development for which successive generations of carillon students have been particularly grateful. At the same time, the movable wooden shutters had become warped and immobile, and were replaced by stationary angled louvers. Finally, after three decades of use, many of the soft iron clappers had become flattened from repeatedly striking the harder bronze bells. To remedy this, their flat shanks were turned 180 degrees in order to once again present a round surface to the bell.

By the 1990s, several factors were adversely affecting the instrument. With the passing of another thirty-year period, the clappers were again becoming flattened and turning them 180 degrees back to their original position was pointless. The louvers, while protecting the bells from inclement weather, prevented the sounds of the smallest bells from reaching the ground (higher audio frequencies must have “line of sight” with the listener to be heard). The mechanism connecting the clappers to the playing console used the 1930s-era design that involved heavy connecting rods and counterweights for the largest bells and was unnecessarily bulky when compared to modern linkages and materials (and this mechanism had deteriorated throughout). From 2006 to 2008, a major restoration was undertaken, with all these things being addressed, and we’re proud that the carillon is now in great shape again!



Restoration photos: Wylie Crawford



University Carillonneurs

1932–53 Frederick L. Marriott (University organist and carillonneur)

1953–60 James R. Lawson

1960–69 Daniel Robins

1969–84 Robert Lodine

1984–present Wylie Crawford

Carillon Specifications

Bell #	Actual Note	Keyboard Note	Weight (pounds)	Diameter (inches)	Weight (tons)	Bell #	Actual Note	Keyboard Note	Weight (pounds)	Diameter (inches)	Weight (tons)
1	C#0	F	36,926	117	18.5	37	D	F#	84		
2	D#	G	25,613	104.5	12.8	38	D#	G	72		
3	E	G#	20,660	99	10.3	39	E	G#	62		
4	FA		18,577	94	9.3	40	FA		57		
5	F#	A#	15,736	89	7.9	41	F#	A#	52		
6	GB		12,621	84	6.3	42	GB		43		
7	G#	C1	10,973	79.5	5.5	43	G#	C4	39	11.5	
8	A	C#	9,001	75	4.5	44	A	C#	35		
9	A#	D	7,591	71	3.8	45	A#	D	34		
10	B	D#	6,495	67	3.2	46	B	D#	33		
11	C1	E	5,373	63	2.7	47	C4	E	29.5		
12	C#	F	4,759	59.5	2.4	48	C#	F	20.5		
13	D	F#	3,725	56	1.9	49	D	F#	17		
14	D#	G	3,227	53	1.6	50	D#	G	14.25		
15	E	G#	2,689	50	1.3	51	E	G#	13		
16	FA		2,308.5	47	1.2	52	FA		13		
17	F#	A#	1,895	44.5	0.9	53	F#	A#	13	7.25	
18	GB		1,647	42	0.8	54	G	B	12.75		
19	G#	C2	1,513	40.5	0.8	55	G#	C5	12.5		
20	A	C#	1,239.5	38	0.6	56	A	C#	12.5		
21	A#	D	1,008	36	0.5	57	A#	D	12.5		
22	B	D#	914	34	0.5	58	B	D#	12.5		
23	C2	E	723	32	0.4	59	C5	E	12.5		
24	C#	F	629		0.3	60	C#	F	12		
25	D	F#	557		0.3	61	D	F#	12		
26	D#	G	466		0.2	62	D#	G	12		
27	E	G#	380		0.2	63	E	G#	12	6	
28	FA		350	24.75	0.2	64	FA		12		
29	F#	A#	322		0.2	65	F#	A#	11.5		
30	GB		265		0.1	66	GB		11.5		
31	G#	C3	207		0.1	67	G#	C6	11		
32	A	C#	168		0.1	68	A	C#	11		
33	A#	D	146.5	18.5	0.1	69	A#	D	11		
34	B	D#	133.5		0.1	70	B	D#	10.5		
35	C3	E	119		0.1	71	C6	E	10.5		
36	C#	F	96.5			72	C#	F	10.5	5.25	

Learning to play the Carillon

We have a lively carillon studio, with ten students (currently enrolled in degree-granting programs at the University of Chicago) receiving lessons and training for the examinations of the Guild of Carillonneurs in North America. The prerequisite to carillon studies is proficient piano performance (or at least a strong grasp of reading music in both treble and bass clefs) and a high level of general musicianship. Auditions for entry into the carillon program are held at the beginning of the autumn quarter, though inquiries are welcome at any time! Students learn on a practice keyboard down in the catacombs, and then display their skills to the neighborhood as a whole as soon as they are considered ready. The Guild of Student Carillonneurs organizes social activities and trips to other neighborhood carillons.



Lloyd DeGrane

Daily carillon recitals

The University of Chicago's carillon is one of the most active in the world, with daily recitals at noon and 5 pm, Monday through Friday, throughout the academic year (beginning the fourth week of September, and continuing to the end of the following August, with short breaks between each quarter). The carillon is also played every Sunday following services at approximately 12:15 pm, as well as for weddings, graduations, and other special occasions. Tours of the tower and carillon are offered Monday through Friday at 11:30 am and 4:30 pm when the University is in session, and on Sundays at 12:15 pm. Arrangements for special tours can be made by contacting the Rockefeller Chapel office.

Recordings of the Carillon

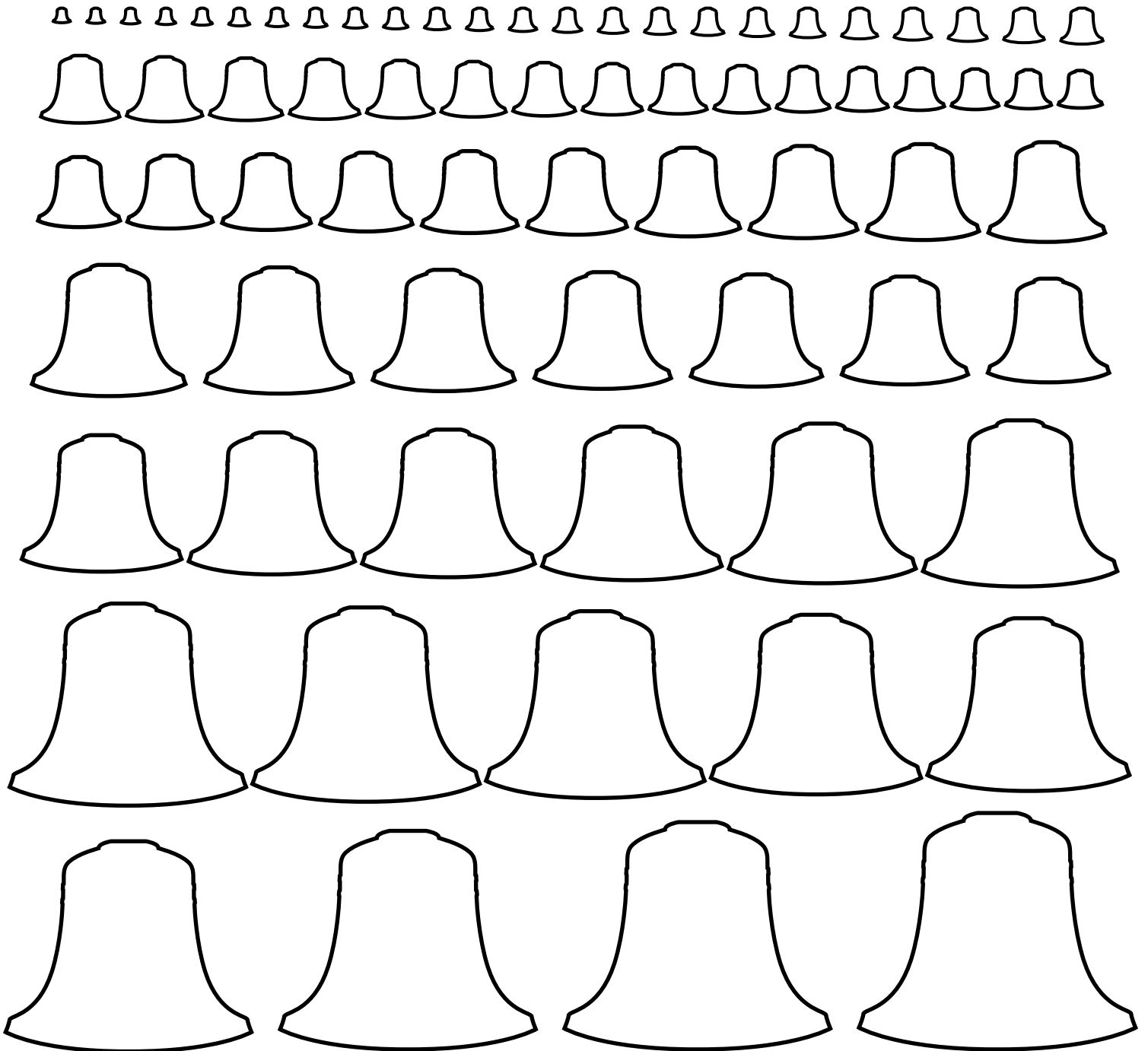
Following the historic restoration of Rockefeller Chapel's E.M. Skinner organ and Laura Spelman Rockefeller Memorial Carillon (2006–08), a celebratory gala concert was held on June 7, 2008. A CD featuring organ, choral, and carillon recordings from that concert, *Rockefeller Gala I*, was released in December 2010, on the 100th anniversary of the gift of John D. Rockefeller which established the Chapel and its musical and spiritual programs. The CD is for sale at today's concert for \$15 at the front desk. Included are selections played on the carillon by Wylie Crawford and Jim Fackenthal.



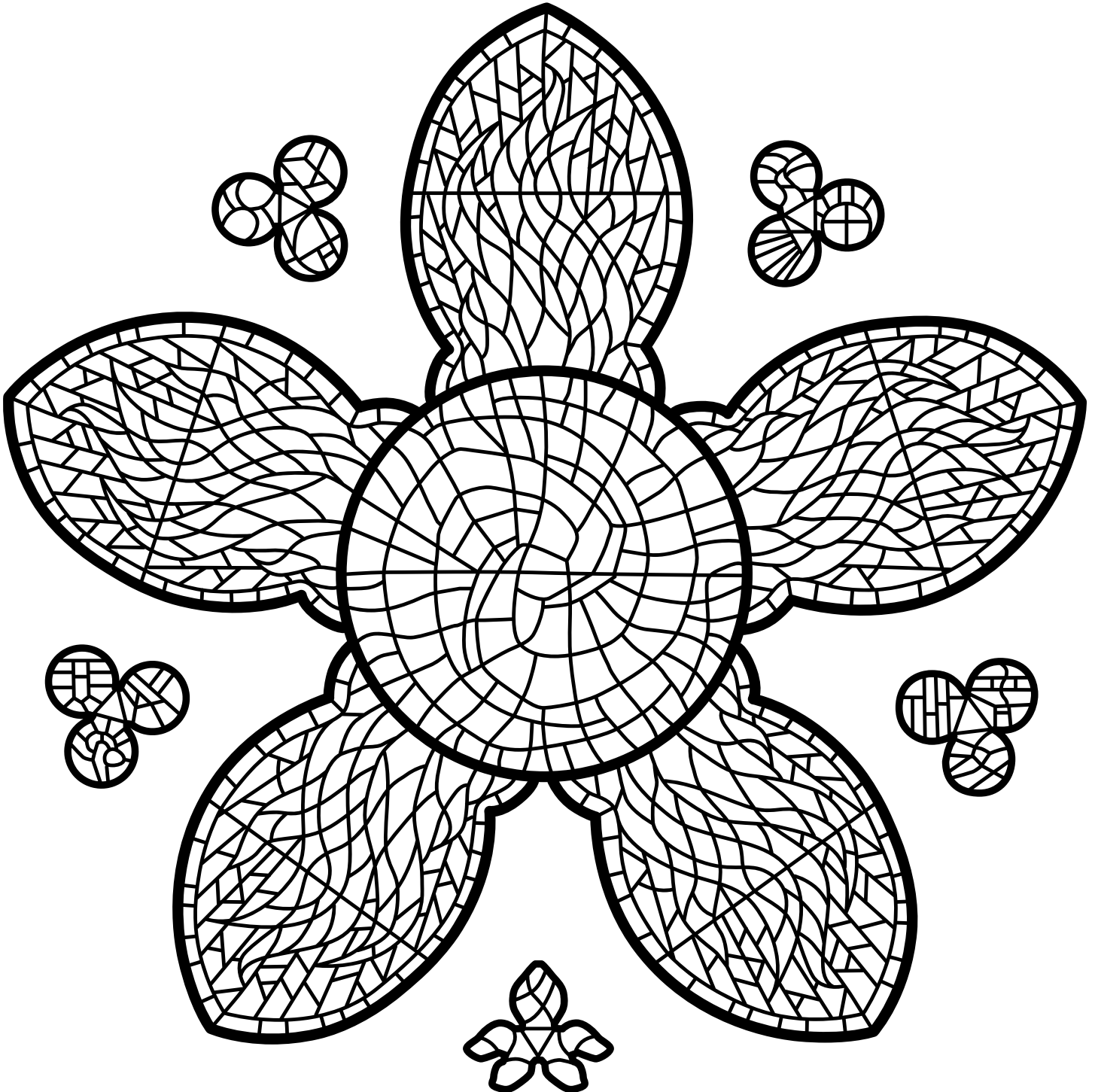
Tom Rossiter

Colors of the Bells

For our younger listeners! Ask any member of the carillon staff for some crayons, and show us what color you think the bells should be.



Or, if you'd like to try something more challenging, add your colors to the cinquefoil window at the top of the north end of the chapel.





Rockefeller Chapel is the spiritual and ceremonial center of the University of Chicago, and is a major performing arts and choral music center for the region and the world. Please let the front desk know if you would like to be on our quarterly mailing list for our seasonal brochure Arts Rock, or on our weekly email list for information about events.



Rockefeller Memorial Chapel, 5850 S. Woodlawn Avenue, Chicago, IL 60637
773.702.2100
rockefeller.uchicago.edu
Elizabeth J.L. Davenport, Dean