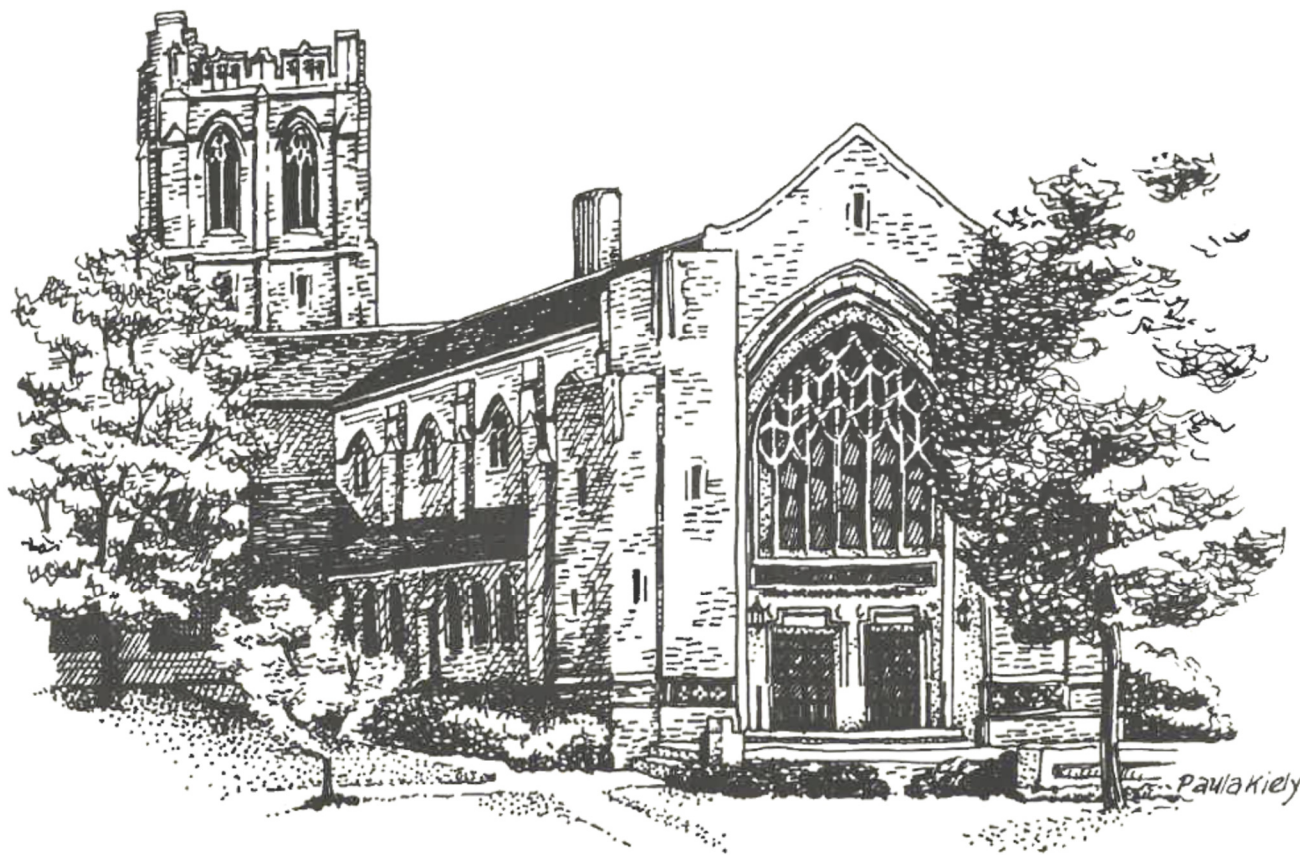


GROSSE POINTE MEMORIAL CHURCH

P R E S E N T S

The 2023 Summer Carillon Recital Series



T U E S D A Y S A T 6 : 3 0 P M I N J U L Y F E A T U R I N G

July 4

The Duo "Bel Ensemble"

July 18

Simone Browne

July 11

Pamela Ruiter-Feenstra

July 25

Wesley Arai

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Duo “Bel Ensemble”
Dina Verheyden and Richard DeWart

Tuesday, July 4
6:30 PM

1. American Music

The Star-Spangled Banner

John Stafford Smith

America the Beautiful

Samuel S. Ward

2. From the Movies

Imperial March (from “Star Wars”)

John Williams

3. Popular Music

Rolling in the deep

Adele

You belong with me

Taylor Swift

Shape of you

Ed Sheeran

Lovely

Billie Eilish & Khalid

Paranoid Android

Radiohead

Music

John Miles

A single bell will mark the beginning of each numbered section.

Shortly after the conclusion of the program, Dina and Richard will be available to greet listeners on the front lawn of the church.

Michelle Lam will be available for those who would like a brief tour of the carillon tower.



The Duo “Bel Ensemble” performers are husband-wife team Dina Verheyden and Richard de Waart. Dina studied solo singing at Leuven University in Belgium, and then graduated from the Royal Carillon School "Jef Denyn" in Mechelen, where she now teaches. She also sings with professional vocal ensembles in Belgium. Richard also studied carillon at the Royal Carillon School. Since 2012 he has been the city carillonist in Rotterdam, The Netherlands, where he plays three carillons. He also plays the accordion and arranges music for the bell foundry Royal Eijsbouts. Dina and Richard are happily married with three children – Rune (12), Roos (9) and Loes (9), who join them on their carillon tour in the USA this summer.

1. Improvisations from *Global Rings Improv* Pamela Ruiter-Feenstra
Theme & Variations on Old 100th (“Praise God, from Whom All Blessings Flow”)
 In the style of Pachelbel
 In the style of Bach
 In the style of Widor

Two African American Spirituals
 Steal Away
 Somebody’s Knockin’ at Your Door

Zipoli meets “How Firm a Foundation”

 2. Sacred World: Onenh’sa, commissioned for *GRI* (2023) Dawn Avery (b. 1961)
 1. longhouse
 2. moon a’shon:kanhkha karáhkwa
 3. kabowd
 4. iotsistokwaron:ion
 5. dervish
 6. om namah shivaya
 7. ronhòn:we
 8. divine mercy

 3. Improvisations from *Global Rings Improv*
Franck meets “O Sacred Head, Now Wounded” Pamela Ruiter-Feenstra

Two Lebanese (Syriac) Christian Christine El-Hage (b. 1992)
 hymns for Good Friday
 “Wa Habibi” Theme and Variations
 “Ana l’Oum El Hazina”

 4. Improvisations from *Global Rings Improv* Pamela Ruiter-Feenstra
Lemmens meets “Jesus Christ is Risen Today”
Messiaen meets “Veni Creator”

 5. Improvisation on “Veni Creator Spiritus” Michael Katopodes (b. 1997)
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*A single bell will mark the beginning of each numbered section.
Shortly after the conclusion of the program, Dr. Ruiter-Feenstra will be available to greet listeners
on the front lawn of the church.*

July 11 – The Performer Speaks about the Music

In the Winter 2023 semester, I mentored University of Michigan students to learn to improvise, compose, and arrange for the carillon in an initiative called *Global Rings Improv*. This program features improvisations I demonstrated for the students, and improvisations and compositions they worked on during the semester. I like to show how improvisation is a sustainable option: we can recycle ideas from composers we love, as I feature in some of the improvs here, several of which trace the liturgical year.

Dawn Avery is a world music mystic, 'cellist, and ethnomusicologist of Mohawk heritage. She explored the spiritual traditions of her own heritage, and then traversed the world to study with other spiritual leaders in various traditions. When I commissioned her to write a piece for *Global Rings Improv*, she responded with “Sacred World: Onenh’sa,” a beautiful gift to carillon repertoire and to global peacemaking. Here are her stories about the first eight of thirteen vignettes.

Onenh’sa is one of the Kaniènkéha (Mohawk) words for spirit. The composition consists of seven larger sections often connected by six short chant-like pieces. They are as follows:

1. Longhouse refers to a Haudenosaunee building where our ceremonies and social activities take place. Each clan used to live in a longhouse. Today, being “longhouse” refers to a spiritual practice in which a tribal member attends ceremonies and is part of their community.
2. Moon Ahshonkenehka Karakwha means grandmother moon. Many traditions follow a moon calendar. The Haudenosaunee have 13 moons. We burn a different wood for each of the full moons and collect the ashes for part of our mid-winter ceremony. Thanks to Kaniènkéha:ka elder, Kaheti:io (Jan Longboat), the moon ceremony was brought back after 200 years. Women celebrate the full moon every month singing the old songs, burning tobacco and cedar, honoring the waters and thanking grandmother moon for her gifts.
3. Kabowd is dedicated to the Judaic tradition, with its beautiful old melodies and harmonies. One of the definitions of the Hebrew word Kabowd is glorious, used especially in terms of the glory of G-d.
4. Iotsistokwaron:ion means stars in Kaniènkéha. They decorate grandmother moon in the sky and sparkle with stories of the creation and sky world.
5. Dervish refers to the Sufi tradition of dervishes whirling as a form of prayer and meditation to connect with the Beloved in ecstasy and reverence. In the center of this section, I arranged part of a popular Sufi song “Allah hu.”
6. Om Nama Shivaya is a popular Hindu chant that has been arranged in a variety of musical styles. It is sung to the god Shiva who is responsible for the creation, upkeep and destruction of the world. In this section, the rhythm follows the words of the title/chant and the intention of this vignette is to honor the god within each other.
7. Ronhòn:we means bell in Kaniènkéha. This section honors the bells of the carillon. Sending our greetings and gratitude for the metals and woods that come from the earth to make this instrument. Sending layers of thanks for its vibrations, hoping they may start a process of healing for all.
8. Divine Mercy was inspired by the chaplet of the same name, received in 1935 from an angelic vision to Sister Faustina. A poor, illiterate, young woman in Nazi-occupied Poland, she received extraordinary messages from Jesus that are now available in a diary called *Diary of Saint Maria Faustina Kowalska*. It contains revelations that she transcribed as well as the loving prayer for divine mercy in the whole world.

Christine El-Hage is a doctoral student in Sacred Music. She shared her Lebanese Christian heritage by arranging two haunting Syriac hymns in which the Mother Mary is weeping inconsolably that her Son will be crucified. Michael Katopodes graduated in 2023 with his master's degree in Sacred Music. He arranged a celebratory setting of the Pentecost chant and Lutheran hymn, "Come Holy Spirit, Heavenly Dove," in which the music paints the Holy Spirit moving as wind, fire, and breath of God.

– Dr. Pamela Ruitter-Feenstra

Grammy-nominated musician Dr. Pamela Ruitter-Feenstra is Co-founder and Artistic Director of Healing Bells, where award-winning international journalists, musicians, and filmmakers tell stories of social injustices and agency via music and film. Her work with the Göteborg Organ Art Center (Sweden) culminated in her acclaimed *Bach and the Art of Improvisation* volumes. A multi-prize-winning composer, Ruitter-Feenstra initiated *Global Rings* and *Global Rings Improv* in collaboration with the University of Michigan Carillon Studio, whom she mentored to compose, arrange and improvise works to diversify carillon repertoire and engage new and seasoned audiences. She has taught organ at Bethany College and Eastern Michigan University. An avid events planner and multi-grant awardee, Ruitter-Feenstra recently co-chaired an international *Diversity & Belonging* keyboard conference and hosted a residency by composer Dawn Avery, of Mohawk heritage.



1. Classical Guitar Pieces

Sarabande Francis Poulenc (1899-1963)
arr. Jonathan Bell Arterton

Les Folies d'Espagne Fernando Sor (1778-1839), arr. Ed Nassor

2. Songs from Ukraine

Prayer for Ukraine Mykola Lysenko (1842-1912)
arr. Iryna Riabchun

The Storks Iryna Riabchun (b. 1957)

3. Reflections: Contemporary Carillon Music

Itsuki Lullaby Traditional Japanese
arr. Naoko Tsujita

Selections from *Kaleidoscope* Joey Brink (b. 1988)
Prelude – Images – Chaconne – Spectrum

4. Popular Favorites

Vincent (Starry, Starry Night) Don McLean
arr. Joey Brink

Rise Katy Perry
arr. Tiffany Ng

A single bell will mark the beginning of each numbered section.

Shortly after the conclusion of the program, Simone will be available to greet listeners on the front lawn of the church.

July 18 – *The Performer Speaks about the Music*

The pieces by Francis Poulenc and Fernando Sor were originally written for solo classical guitar and later arranged for carillon. Classical guitar music is well-suited to the carillon because it is often composed in two or three voices, combining melody and harmony in a relatively transparent manner that allows space and harmonic “breathing room” for carillon bell overtones. As a former cellist myself, I particularly enjoy playing carillon adaptations of pieces written for stringed instruments like the guitar, as I believe carillon bells can capture the gentleness of plucked strings as well as the power of strummed chords.

I am Ukrainian-American myself, and I have many Ukrainian friends whom I met during my time living in Ukraine. I have chosen to perform these two pieces in continuing solidarity with the Ukrainian people.

The first of these two pieces, *Prayer for Ukraine* [Молитва за Україну] was originally written by prominent Ukrainian composer Mykola Lysenko to accompany a patriotic poem by Oleksandr Konysky. The piece, which is often performed during religious ceremonies and occasions significant to Ukrainian independence, is extremely well known in Ukraine and espouses hope and strength as the country’s unofficial spiritual anthem.

The second piece, *The Storks*, [Лелеки] is a contemporary composition by the Ukrainian carillonist Iryna Riabchun. It uses an echoing, swelling melody to reference the symbolic role that storks play in Ukrainian culture and is meant to evoke feelings of melancholy and longing. It is accompanied by the following text (also by Riabchun):

*I feel so far from my destiny,
as if the storks mistook me for someone else
and left me in a distant field.
The storks mistook me for someone else
and left in the open air.
They flew on and left me,
so far from you!
I will wander in that distant field
on the tangled paths of another’s destiny,
day by day I will look at the sky
waiting for the storks to appear.*

The pieces in Section 3 were both composed for the carillon in the last ten years.

Itsuki Lullaby is an award-winning 2020 carillon arrangement of a traditional Japanese tune. The plaintive melody reflects an uneasy and complex lullaby; in the words of the composer, Naoko Tsujita: “*This is one of many Japanese folk songs that were sung by little girls from poor families who were sent to serve ruling class families. Unlike the Western classical lullabies that were sung for babies by their parents, this folk song was sung by teenage girls who were forced to babysit their landlord’s children. Therefore, the lyrics...represent the little girls’ miserable circumstances and nostalgia for their family.*”

Kaleidoscope is a contemporary piece composed for the carillon in 2015 by my first carillon teacher, Joey Brink. I am performing four of the eight total movements; the peaceful second movement “*Images*” was one of the very first pieces I ever learned on the carillon and remains one of my favorite pieces to play. Within its distinct movements, the piece contains a wide variety of different melodies, interesting rhythms, and harmonic “colors” that remind me of looking through a colorful kaleidoscope, and of the years I spent amongst the beautiful stained-

glass windows of the University of Chicago Rockefeller Memorial Chapel, climbing the spiral staircases and learning to play the carillon.

The program concludes with two songs that may ring a bell. Don McLean's *Vincent (Starry, Starry Night)* is a classic and very catchy song from the 70s that remains well-known around the world. The lyrics reference McLean's interpretation of the artworks and life of Vincent Van Gogh, particularly his most famous painting, "Starry Night."

Lastly, Katy Perry's *Rise* is a determined and powerful ballad about fighting for oneself and triumphing through struggle.

– Simone Browne



Simone Browne is a native of Tucson, Arizona. She was introduced to the carillon while a student at the University of Chicago, where she joined its Guild of Carillonneurs and studied with Joey Brink. After graduating in 2019, Simone spent a year living in Chernivtsi, Ukraine through the Fulbright program, teaching English and visiting Ukrainian carillons. She graduated "with great distinction" from the Mechelen Royal Carillon School in 2022. Simone researches carillon culture and enjoys learning languages in her spare time. She has performed recitals on carillons in Belgium, the Netherlands, Germany, Norway, Lithuania, Denmark, the U.S., and Ukraine.

1. Easy as 1, 2, 3

Piece without Expression No. 1 Percival Price (1901-1985)

The Second Waltz Dimitri Shostakovich (1906-1975)
from *Suite for Variety Orchestra* arr. Frank Steijns

Preludio III Matthias van den Gheyn (1721-1785)
ed. Ronald Barnes

2. Works by Women Composers

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

Dance of Dreams Liesbeth Janssens (b. 1971)

3. Hymn Tune Settings

Wachet auf, ruft uns die Stimme Johann Sebastian Bach (1685-1750)
(Sleepers Awake) arr. Wesley Arai

Be Thou My Vision (Slane) Geert D'hollander (b. 1965)
from *Hymn Preludes for the Kirk*

Picardie (Let All Mortal Flesh Keep Silence) Roy Hamlin Johnson (1929-2020)

4. Music from Children's Movies

One Summer's Day (from *Spirited Away*) Joe Hisaishi (b. 1950)

You've Got a Friend in Me (from *Toy Story*) Randy Newman (b. 1943)

Be Our Guest (from *Beauty and the Beast*) Alan Menken (b. 1949)
arr. Frank Steijns

A single bell will mark the beginning of each numbered section.

Shortly after the conclusion of the program, Wesley will be available to greet listeners on the front lawn of the church.

July 25 – The Performer Speaks about the Music

Piece without Expression No. 1 was written by Percival Price in 1962 for Kirk in the Hills Presbyterian Church in Bloomfield Hills, Michigan. The piece was originally meant to be played without expression, played on the bells from the organ console. *Piece without Expression No. 1* evokes the sound of joyous change ringing. *The Second Waltz* is a movement from the *Suite for Variety Orchestra*, a collection of eight short pieces by Russian composer Dimitri Shostakovich. The piece has a mysterious quality and is reminiscent of circus music. *The Second Waltz* has been popularized in film and television, including the Stanley Kubrick movie *Eyes Wide Shut*. Matthias van den Gheyn was a Flemish composer who is best known for his carillon and organ compositions. *Preludio III* belongs to a set of eleven preludes, which are among the few surviving original works for the carillon from the late 18th century and are still performed frequently today due to their musicality and technical virtuosity.

Emma Lou Diemer's career as a composer has spanned over 60 years and includes works for various choral and instrumental mediums. Her piece *Reflections from the Tower* was written for the carillon at the University of California, Santa Barbara. According to the composer, "It is a reflective, impressionistic piece, and the ideas expressed are imbued with the unique sonorous and contrasting registers of the carillon." *Dance of Dreams* was written in memory of Robin Williams by Liesbeth Janssens, city carillonneur of Antwerp and Lommel in Belgium. The piece covers a wide range of moods, from tender and sentimental to lively and playful, perhaps reflecting the emotions that Williams' film and television roles evoke.

Johann Sebastian Bach's chorale prelude *Wachet auf, ruft uns die Stimme* ("Sleepers Awake"), BWV 645, is from a set of six organ pieces that Bach published around 1748 to make some of the music from his earlier cantatas more accessible. The cantata (BWV 140) on which this piece is based was inspired by a Lutheran hymn written by Philipp Nicolai. *Be Thou My Vision* is a hymn based on the Irish tune *Slane*. The original text of this hymn dates back to as early as the 6th century and is considered a lorica, a prayer recited for protection. *Picardie* ("Let All Mortal Flesh Keep Silence") is a hymn tune based on a French carol, set for carillon by Roy Hamlin Johnson, who composed many significant works for the carillon over a span of more than 50 years.

One Summer's Day is from the 2001 Japanese animated fantasy film *Spirited Away*. The widely acclaimed film won the Academy Award for Best Animated Feature, and is the only hand-drawn, non-English-language film to win the award. *You've Got a Friend in Me* is the theme song for the popular animated movie series *Toy Story*. Today's recital closes with the song *Be Our Guest* from the 1991 animated film (and 2017 live-action movie) *Beauty and the Beast*. The animated film was based on an 18th century French fairy tale and won Academy Awards for Best Original Score and Best Original Song.

– Wesley Arai

Wesley Arai serves as University Carillonneur at the University of California, Santa Barbara. He studied carillon with Jeff Davis at the University of California, Berkeley, where he received undergraduate degrees in Mathematics and Statistics with a minor in Music. Wesley has performed extensively across the United States and abroad, including a recital tour of Europe in the Summer of 2022. Other recent performances include recitals in Australia, the dedicatory recital for the new carillon at the University of Washington, and performances at significant carillon festivals. He is a frequent recitalist at Christ Cathedral in Garden Grove, California (formerly the "Crystal Cathedral"). Wesley also plays the piano, trombone, and is a singer. His "day job" is as an actuary.



The Memorial Church Carillon



The Console

A carillon is a musical instrument consisting of 23 or more cast bronze bells that have been precisely tuned so that many bells can be played from an expressive keyboard that provides variation of touch. Carillon bells are suspended stationary; only the clappers move. The clapper of each bell is connected by a simple horizontal and vertical linkage to the keyboards. The keys are arranged in the same pattern as are the keys of a piano. The pedalboard duplicates the lower half of the instrument so that two hands and two feet can be used to play the carillon.

The Memorial Church carillon contains 48 bells spanning a four-octave range (omitting the lowest C#). The heaviest bell (bourdon) is pitched to C# almost one full octave below middle C. Some statistics may be helpful in better understanding the Memorial Church carillon.

	Largest Bell	Smallest Bell
Weight	4700 lbs.	15 lbs.
Diameter	4'10"	8"
Height	4'	5"
Clapper weight	50 lbs	1 lb.
Keyboard Range: 48 keys		
Pedalboard Range: 23 pedal keys		
Total instrument weight: more than 11 tons		

When the church was completed in 1927 a chime of 8 heavy and low pitched bells - C D E F G A B C – by Gillett & Johnston of Croydon, England, was installed. It was dedicated “To the Memory of Those Who Have Died in the Service of Our Country.” Hymn tunes were played electrically from the organ console in the sanctuary. A clock mechanism was also installed for sounding the “Westminster Quarters” and striking the hours.



For the 25th anniversary of the church building in 1952, 39 bells by Petit & Fritsen of Aarle-Rixtel, the Netherlands, were added, creating a 47-bell carillon. A bronze plaque in the church narthex lists the names of individuals in whose memory the bells were given. In addition to the new bells, a playing console was installed which afforded a great expansion of musical possibilities in the hands of a competent carillonneur. The carillon was formally dedicated on May 25, 1952, by the eminent Percival Price, Carillonneur of the University of Michigan.

In 2015 the instrument was completely renovated by Meeks, Watson & Company of Georgetown, Ohio. A new steel frame was constructed which allowed the bells to be arranged so that they are all at a similar distance from the playing keyboard. Every bell was lifted from the tower and taken to Georgetown to be tuned. New clappers were provided, and an entirely new transmission action was constructed. The playing console was replaced and moved to a central

location in the playing room. The new console was built according to the new North American Standard dimension.

For many years carillonists were frustrated by the lack of the low E-flat bell. A significant addition to the carillon in the 2015 renovation was the casting of a new bell to rectify that deficiency. The new bell is dedicated to long-time senior carillonist Phyllis Webb, and inscribed “The Webb Bell.”

There is a practice console housed in the first level of the bell tower. This affords an opportunity for private practice and teaching. Identical to the carillon’s playing keyboard, it differs in that tuned metal bars are struck instead of bells.

The history of the carillon began in the Low Countries of Europe: The Netherlands, Belgium and northern France. Documents as early as 1370 indicate that many towers were equipped with clocks that automatically sounded bells. Some were of considerable size and replete with automatic “jacks” or puppets that struck the hours and their subdivisions in full view of delighted spectators. Some towers contained enough bells to permit the playing of familiar tunes by means of large automatic chiming barrels. In the 16th century the first rudimentary keyboard was developed. This made possible truly musical renditions rather than merely mechanical ones. In North America the carillon really evolved from the chime that was prevalent in hundreds of towers in the 19th century. These chimes were generally of a range of eight to twelve bells and were meant for playing melodies only. Gradually their range was extended and with the influence of the European carillon, North America began acquiring carillons of considerable size and weight in the 1920s and 1930s. North America has by far the most grandiose carillons in the world; the largest instruments by size, weight and number of bells. Today there are 169 carillons in the United States, 11 carillons in Canada and 3 in Mexico.



The Webb Bell



In addition to Memorial Church, there are smaller carillons at Christ Church Grosse Pointe (35 bells) and Jefferson Avenue Presbyterian Church, Detroit (23 bells). Large carillons are housed at Kirk in the Hills, Bloomfield Hills (77 bells); Christ Church Cranbrook, Bloomfield Hills (50 bells); Michigan State University, East Lansing (49 bells); The University of Michigan, Burton Tower (55 bells), and on North Campus (60 bells); St. Mary’s, Redford (49 bells); and St. Hugo Catholic Church, Bloomfield Hills (48 bells). The newest carillon in Michigan is at Oakland University (49 bells).



GROSSE POINTE MEMORIAL CHURCH

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