



University
of Rochester

CARILLON CONCERT SERIES

Summer 2026

Hopeman Memorial Carillon
Rush Rhees Library

Arthur Satz Department of Music
School of Arts & Sciences



Mondays at 6:30 pm

July 20	Andrée-Anne Doane (Canada)
July 27	Sheryl Modlin (OH)
Aug. 3	Julie Zhu (MI)
Aug. 10	Michael Gancz (CA)

Free and open to the public. Listen from the Eastman Quad, the north side of Meliora Hall, your car, or elsewhere on campus. Picnicking is welcome. Free parking in the library lot after 4 pm.

Welcome

Dear friends,

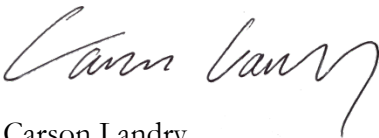
Thank you for joining us for another summer of music on this beautiful River Campus. Our carillon is the most actively played of the six in New York State, and it remains a treasure of Rochester's musical and cultural scene. This summer, guests from all over North America will present varied programs spanning jazz, classical, French-Canadian, Diné (Navajo), and pop genres, not to mention some of their own compositions.



As I will unfortunately be out of town to play a guest concert tour of my own in Europe, Gwendoline Saarie '27 will be capably hosting in my place. As the president of our Carillon Guild and the student teacher of carillon at the Eastman Community Music School, she is well-qualified to answer any questions you may have, and perhaps even teach you how to play carillon this fall. Enjoy!



All my best,

A handwritten signature in cursive script that reads "Carson Landry".

Carson Landry
Lecturer of Music and University Carillonneur
Arthur Satz Department of Music
University of Rochester

ANDRÉE-ANNE DOANE, carillon

Monday, July 20, 2026, 6:30 pm

I. Keyboard Pieces

- Suite I from *Suites pour le clavessin* Pierre Bustyn (1649-1729)
[Suites for the harpsichord] arr. Geert D'Hollander
- i. Preludio
 - ii. Allemanda
 - iii. Corrente
 - iv. Sarabanda
 - v. Giga
- Sonata Op. 13, No. 8 L.V. Beethoven (1770-1827)
"Pathétique" arr. Koen Van Assche
- ii. Adagio cantabile

II. A Walk in the Park

- Gai printemps (Impromptu) Mel Bonis (1858-1937)
arr. Luc Rombouts

III. Quebec Musical Heritage

- J'entends le moulin Folk song, arr. Émilien Allard
Ô toi, belle hirondelle Folk song, arr. Allard
J'ai tant dansé Folk song, arr. Allard
Summertime George Gershwin
arr. Andrea McCrady
Le carnaval des animaux Camille Saint-Saëns
[Carnival of the Animals] (1835-1921)
xiii. Le cygne [The Swan] arr. Wendell Westcott

IV. For the Love of Bells

- Le roi des amoureux Émilien Allard (1915-1976)
Campanella Géo Clément (1902-1969)
La vie en rose Louis Guglielmi (1916-1991)
arr. Moshe Lewkowitz

All may greet the performer on the quad a few minutes after the program concludes.

Program Notes

Pieter Bustijn was from a Dutch composer, organist, harpsichordist, and carillonneur of the Baroque Period. The eminent scholar Albert Clement says: “The Suites offer us a surprising glimpse into Dutch musical life during the Baroque period, and they are of great importance as far as the history of keyboard music in the Netherlands is concerned.” We can hear the influence of J.S. Bach in these pieces.

Ludwig van Beethoven's Piano Sonata No. 8 in C minor, Op. 13, commonly known as Sonata Pathétique, was written in 1798 when the composer was 27 years old.

Mélanie Hélène Bonis, known as Mel Bonis, was a prolific French Late-Romantic composer. “**Gai printemps**,” or “Cheerful Spring,” was composed in 1889.

“**J’entends le moulin**,” or “I can hear the mil” is a popular folksong from the francophone musical heritage of Quebec. Émilien Allard (1915-1976), brilliant composer and carillonneur of Saint-Joseph’s Oratory 1956–1975, wrote the arrangement of this piece in 1965, in Saint-Bruno, Quebec.

“**Ô toi, belle hirondelle**” or “Oh you, beautiful swallow,” is another folksong from Quebec. Emilien Allard wrote this arrangement in 1966 in Montreal.

“**J’ai tant dansé**,” or “I danced so much,” is also a folksong from Quebec. The date of the arrangement is unknown.

“**Summertime**” is an aria composed in 1934 by George Gershwin for the 1935 opera *Porgy and Bess*. Arrangement of Andrea McCrady, carillonneur of the Peace Tower in Ottawa, Canada.

“**Le Carnaval des animaux**” was composed by Camille Saint-Saëns in 1886.

“**Le roi des amoureux**” or “The king of lovers” is an original composition for carillon that was written by Émilien Allard, when he was studying at the “Royal Carillon School ‘Jef Denyn’” in Mechelen, Belgium, in 1948.

“**Campanella**” or “Bell” was written in 1957 by Géo Clément (1902–1969), a brilliant French carillonneur, composer, and teacher.

“**La vie en rose**” is a song written in 1945 by Édith Piaf, with music by her pianist-composer Louiguy.

Biography

Andrée-Anne Doane holds a college diploma from the Vincent-d'Indy school of music and a Bachelor of Music from the University of Québec at Montreal. It was by leading the singing at the Saint-Joseph Oratory for five years that she met Mr. Claude Aubin who introduced her to the carillon. She then continued studying the Carillon with Dr. Andrea McCrady, at the Peace Tower Carillon of the Ottawa Parliament. In 2010, she recorded “Chantent les cloches” on the carillon of the Saint-Joseph’s Oratory. In 2013, she was received carillonneur of the Guild of carillonneurs in North America.



She is presently studying at the “Jef Denyn” Royal Carillon School in Mechelen, Belgium. Since 2013, Ms. Doane has participated in several carillon festivals in Canada, the United States and Europe. She receives the Ronald Barnes Scholarship (awarded by the GCNA) for her research leading to the creation of a catalogue containing an inventory of the compositions and arrangements for carillon by Émilien Allard. As the titular carillonist of Saint-Joseph’s Oratory (Montreal, Quebec), Ms. Doane gives 2 recitals, at a rate of 5 days per week.

SHERYL MODLIN, carillon

Monday, July 27, 2026, 6:30 pm

I. Baroque Music

Cello Suite No. 1, BWV 1007	Johann Sebastian Bach (1685-1750)
i. Prelude	arr. Albert Gerken
Canon in D	Johann Pachelbel (1653-1750)
	arr. Edward Nassor
Fanfare en Rondeau	Jean-Joseph Mouret (1682-1738)
	arr. Albert Gerken

II. Music of North America

Lift Every Voice and Sing	J. Rosamond Johnson (1873-1954)
	arr. John Courter
Adoration	Florence Price (1887-1953)
	arr. Tiffany Ng
Wade In the Water	African American Spiritual
	arr. Peter Paul Olejar
“Swipesy” Cake Walk	Scott Joplin (1868-1917)
	arr. Richard Giszczak
Melody for Kinyaa’áanii No. 2	Conner Chee (b. 1987)
The Bells of Cuzco	Alice Gomez (b. 1960)
Lean on Me	Bill Withers (1938-2020)
	arr. Liam Flood

III. Nature

Aqua	Ryuichi Sakamoto (1952-2023)
	arr. Lisa Lonie
Summer	Joe Hisaishi (b. 1950)
	arr. Lisa Lonie
Morning Has Broken	Eleanor Farjeon (1881-1965)
	arr. Milford Myhre

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Colors of the Wind

Stephen Schwartz (b. 1948)

and Alan Menken (b.1949)

arr. Carlos Colon-Ortiz

Here Comes the Sun

George Harrison (1943-2001)

arr. Carson Landry

All may greet the performer on the quad a few minutes after the program concludes.

Biography

Sheryl Modlin is the Carillonneur of the Arter Memorial Carillon at Church of the Savior / United Methodist Church in Cleveland Heights, Ohio. She was introduced to the instrument at the recommendation of the church bell choir director. For the past decade, she has provided carillon music for the Traditional Sunday service, holidays, special occasions, and community events. In addition, she performs as a guest Carillonneur at the Alexander McGaffin Carillon in Cleveland, Ohio.

She earned a Bachelor of Science from Northwestern University and a Doctor of Medicine from Northwestern University Medical School. Aside from pursuing musical interests, she is a Pediatric Anesthesiologist working at the Cleveland Clinic. Home life is never dull; Sheryl and her husband Charles have four adult children, a dog, cats, and hens.



JULIE ZHU, carillon

Monday, August 3, 2026, 6:30 pm

I. Preludes

- | | |
|----------------------------------|------------------------|
| Suite IV for Unaccompanied Cello | Johann Sebastian Bach |
| iv. Sarabande | (1685-1750) |
| | arr. Albert Gerken |
| Prelude in E-flat Major | J.S. Bach |
| | arr. Gert Oldenbeuving |

II. Spectral Minimalism

- | | |
|---|--------------------------------|
| The Greatest Trees Are Cut Down
(2022) | Ellen Arkbro (b. 1990) |
| Blue and Sky (2022) | Jarosław Kapuściński (b. 1964) |
| I do not count the sounds (2023) | Thomas Lacôte (b. 1982) |

III. Laments

- | | |
|-------------------|---|
| Zahrat at Mada'in | Fairuz (b. 1935) |
| | arr. Tiffany Ng & Julie Zhu |
| Sandcastles | Beyoncé Knowles (b. 1981), Vincent Berry
II, Malik Yusef, and Midian Mathers |
| Lament & Alleluia | Alice Gomez (b. 1960) |

IV. Jazz Standards

- | | |
|-------------|------------------------------|
| Mood Indigo | Duke Ellington (1899 - 1974) |
| | arr. Jos Lerinckx |
| Misty | Erroll Garner (1921 - 1977) |
| | arr. Lerinckx |

V. For My Parents

- | | |
|------------------------------|----------------------------|
| Autumn Leaves | Joseph Kozma (1905 - 1969) |
| | arr. Richard Giszczak |
| The Moon Represents My Heart | Teresa Teng (1953 - 1995) |
| | arr. Tiffany Ng |

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VI. My First Compositions Were for Carillon

let old wrinkles come (2024) Julie Zhu (b. 1990)
Allegro (2020) Julie Zhu

All may greet the performer on the quad a few minutes after the program concludes.

Program Notes

I. I like to begin with Bach. I play Bach when I'm having a bad day, and these preludes sound lovely on the carillon.

II. One of my favorite albums is Ellen Arkbros's *For Organ and Brass*. It's full of long tones so that we can hear their interaction. Many composers now compose timbre, rather than melody or rhythm, and these pieces exemplify a patience to sit with a sound, to let it envelop you and teach you something new each time it's repeated. Thomas Lacôte is a dear friend, composer, and organist of La Trinité in Paris, where Olivier Messiaen was famously the long-time appointed organist. He wrote this piece for me, and I love to play it. My doctoral advisor Jarosław Kapuściński also wrote the beautiful *Blue and Sky* for me when I was studying composition at Stanford University.

III. Fairuz is an iconic Lebanese singer, and I was really taken with the elasticity of time in this song. Beyoncé has re-invented herself so many times in her recent albums, but I keep on going back to *Lemonade*, where *Sandcastles* is from. The song is about healing and coming back stronger, like kintsugi, the Japanese art of repairing ceramics with gold. And Alice Gomez's *Lament & Alleluia* is such an iconic piece in the carillon repertoire.

IV. Some dreamy jazz, atmospheric, from 1930 (*Mood Indigo*) and 1954 (*Misty*). Erroll Garner wrote *Misty* on the plane from San Francisco to Chicago, which passed through a thunderstorm. *Mood Indigo* was the

first tune Duke Ellington specially for microphone transmission, focusing on the spectral voicing of the instruments.

V. My mother's favorite song is the all-strings version of *Autumn Leaves* and my dad's favorite song is the Cantonese pop hit by Teresa Teng.

VI. My first composition ever was a graduation requirement from the Royal Carillon School 'Jef Denyn' in Mechelen, Belgium, titled *Circle in Square*. Through carillon, I discovered the world of composition, and though I compose mainly for other instrumentations now, I return to composing for the carillon every few years. *Allegro* is specifically a love letter to the high bells of the carillon, which are underutilized and could be more appreciated.

Biography

Julie Zhu is a composer, artist, and carillonist. Her work stands interstitial to instrumental music, electronics, and performance within settings ranging from chamber music stagings to art museum sound installations to experimental film scores. Concision and poetry characterize her music, with commissions from Radio France, Dark Music Days Reykjavík, GMEM Marseille, GRAME Lyon, Sansusī Latvia, Chamber Music America, and various friends and ensembles. Her research on music and AI focuses on the project Deep Drawing, which tests the machine’s capabilities for bringing the intricate noises of drawing and writing to visual life.



As a carillonist, Zhu regularly performs on the Burton and Lurie Tower at the University of Michigan where she is an assistant professor of Performing Arts Technology. During her time as a visual artist in New York City, she was the resident carillonneur at Saint Thomas Church Fifth Avenue.

MICHAEL GANCZ, carillon

Monday, August 10, 2026, 6:30 pm

look up

I. how high our trees have grown

Hymn to Freedom (1962)	Oscar Peterson (1925–2007) arr. Abby Pan
Blue Rondo à la Turk (1959)	Dave Brubeck (1920–2012) arr. Michael Gancz

II. how far our birds have flown

Inner Voices (2026)	Naoko Tsujita (b. 1985)
Millipede (2023-24)	Alex Johnson (b. 1997)
four preludes for carillon (2021)	Michael Gancz (b. 1999)

III. how brilliant our sun has shone

Symphony No. 9 “From the New World” (1893)	Antonín Dvořák (1841–1904) arr. Michael Gancz
i. Adagio	
ii. Largo	
iii. Molto vivace	
iv. Allegro con fuoco	
Theme and Variations on Call Me Maybe (2011)	Carly Rae Jepsen (b. 1985) arr. Michael Gancz

All may greet the performer on the quad a few minutes after the program concludes.

Program Notes

Thank you for coming! I call this program *'look up'* because that is what a carillon beckons us to do. In a literal sense, the sound of the carillon comes from above us, disperses all around us. And it carries a strange and powerful symbolic valence. Especially in our world full of noise-cancelling headphones, recommendation systems, infinite repositories for algorithmic imitations of art — a world that attempts to fragment communities into consumers and their profiles — it feels like the carillon asks us to fight back. I am not here to make money. Neither are you. 'Sit, stay', the carillon seems to tell us: 'Attend to how the sound comes down, sometimes floating, sometimes pouring. And each sound with a story, and each story with stories of its own.'

I begin with two very different jazz arrangements: Oscar Peterson's **Hymn to Freedom** off the 1962 album *Night Train*, arranged by my talented colleague Abby Pan; and my own arrangement of Dave Brubeck's **Blue Rondo à la Turk**, from 1959's *Time Out*. These compositions emerged at a critical time in the history of American music: jazz had matured aesthetically beyond its swing origins and, while always a political art form in various fashions, it had begun developing strong associations with the civil rights movement. Peterson's composition was set to evocative lyrics by Harriette Hamilton: "When every heart joins every heart and together yearns for liberty, that's when we'll be free." Brubeck's composition draws its structure from nonwestern musical traditions, imagining a jazz that speaks to and syncretizes communities across the globe.

I then present three very different recent works for the carillon by young composers. **Inner Voices** by Naoko Tsujita "reflects on the quiet but persistent discomfort that arises when what we once believed to be 'normal' or 'right' reveals itself to be otherwise ... suggests that balance is not found in denial or emotional reaction, but in the continual act of reflection — observing events as they are and listening carefully to the inner voices that question them." **Millipede** by Alex

Johnson pushes the technical boundaries of the carillon, centering techniques and textures that break the compositional mold. And my own **four preludes** are a love letter to friends and Friday afternoons, to the rain in New Haven.

I conclude the concert with arrangements of Dvořák's **Symphony No. 9 "From the New World"** and Carly Rae Jepsen's **Call Me Maybe**. Dvořák, who immigrated from modern-day Czechia to New York, saw his symphony as an answer to the question of American musical identity. He sought to draw upon both indigenous and African American musical traditions as the underpinnings of his orchestral work: "These beautiful and varied themes are the product of the soil". The result is problematic and compelling, misrepresenting or outright inventing its source material and yet reflecting an earnest belief that America is, because and despite of its problems, a wellspring of music. Jepsen's composition, over a century later, started as a folk song before receiving a pop treatment that launched it to the top of the Billboard charts. Both of these pieces broke commercial records, perhaps because they both reflect our very human experiences of flaws, desire, and hope.

Biography

Michael Gancz (b. 1999) is a carillonneur, composer, and music researcher from Rockville, Maryland. They hold an M.A. and B.A. in music from Yale University, as well as a carillon diploma from the Koninklijke Beiaardschool (Royal Carillon School) 'Jef Denyn' in Mechelen, Belgium. Michael is currently pursuing a Ph.D. in computer-based music theory and acoustics at Stanford University, with a focus on technologically



mediated intersections of music and medicine. They are a carillonneur member of the Guild of Carillonneurs in North America and a carillonneur at Stanford University's Hoover Tower. Michael's music can be found at carillons, on stage and screen, in video games and publications. You can keep up with their art and research on Instagram (@michaelganczmusic) or online (www.michaelgancz.com).

History of the Hopeman Carillon

The bells atop Rush Rhees Library, collectively called a carillon, are played daily by students and faculty throughout the fall and spring semesters. Although a few bells automatically chime every 15 minutes throughout the day, all other bell music is played live and entirely mechanically by real people in the library dome.

Bells have rung on the River Campus since its opening in 1930. Initially, a 15-bell chime occupied the tower, which was playable only from an electric keyboard. The chime was expanded to 17 bells in 1956, bringing the instrument's total weight to 17 tons. A total of 98 people served as Bellmen throughout the chime's existence, including Arthur Satz '51, now the namesake of the music department; Erica Collins '61, one of the first women to be appointed a chimes player after the River Campus became coeducational in 1955; Charlie Zettek '73, now an avid composer of carillon music and a major supporter of the Hopeman Carillon Society; and David Caldwell '75, who went on to become the first informal university carillonist. Fears for the tower structure and growing expense estimates for a full repair of the heavy chime led to its removal and replacement.

The Hopeman Carillon was installed in 1973, consisting of 50 bells that were overall much smaller and lighter than the chime bells, weighing under four tons total. Unlike the chime, the carillon is now played entirely mechanically, allowing for a wide dynamic range and expressive nuance. The larger number of bells, spanning over four octaves, also allows for a greater variety of music to be played.

Lessons for academic credit are available to current students by audition. Non-auditioned lessons are also offered to everyone—including current students and community members—through the Eastman Community Music School (ECMS), with instruction taking place on the River Campus.

Support Us

While these concerts are free, putting them on is not. Would you please consider a gift of any amount to support this concert series as well as our continued efforts to enrich our community with music?

Generous support from alumni and community members has made the growth and sustainability of Rochester's carillon program possible. Recent donor-funded projects have included a significant renovation of the carillon itself, refurbishment of the 1973 practice keyboard in Spurrier Hall, and the installation of livestreaming equipment. Ongoing needs include completing and digitizing our sheet music library, increasing the frequency of guest residencies that enrich our students' education, and creating a concert viewing area with a live video monitor so audiences can watch the performers as they play.



Gifts of all sizes truly make a difference. You may follow the QR code to give directly to the Hopeman Carillon program using our secure online giving form, visit our website, or email Carson Landry for more information. Your support is greatly appreciated.



sas.rochester.edu/mur/hopeman-memorial-carillon/giving.html

carson.landry@rochester.edu

Honor Roll

We wholeheartedly thank the following donors who have generously contributed to the Hopeman Carillon program over the past year (May 2025–April 2026). Their support enables us to make the carillon program Ever Better.

Doris Aman

Brian and Mary Jane Burke

In honor of Doris Aman

Gwen Burzycki

Alan Cooper '66

Bohan Cui '23

Michele Domres-Hon '74

Andrew Duffy '19

Hannah Gallagher '19

Robert Knox

Andrea Lambert

In honor of Geneviève Tan

Carson Landry

In honor of Doris Aman

Robert Mygatt '06

Tiffany Ng '08E (MM)

Courtney Peplin

Lisa Rosenfeld '16

Edwin Tan '02 (MS), '11 (PhD)

In honor of Geneviève Tan

Charlie '73, '80 (MS) and Judy Zettek



Tours and Mini-Recitals

Students and faculty will resume playing the carillon regularly when the fall semester begins on August 31. Mini-recitals are generally offered Monday–Thursday at 1:45–2:00 pm and 4:40–4:50 pm. We’re pleased to also now offer tours of the tower and carillon during these recitals. Yes—you can join us up in the library dome and watch us play! More info: www.sas.rochester.edu/mur/hopeman-memorial-carillon.



Learn to Play

Private carillon lessons are available to all through the Eastman Community Music School, with instruction taking place on the River Campus. Lessons proceed at your own pace, and registration for the fall semester is open. Find more information on our website (QR code above).

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