



UNIVERSITY of  
ROCHESTER

# CARILLON CONCERT SERIES

**Summer 2025**

Hopeman Memorial Carillon  
Rush Rhees Library



**Mondays at 6:30 pm**

July 21	Mitchell Stecker (PA)
July 28	Laura Ellis (FL)
Aug. 4	Trevor Workman (UK)
Aug. 11	Michelle Lam (D.C.)
Aug. 25	Carson Landry (NY)

*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.*

ARTHUR SATZ  
DEPARTMENT OF  
**MUSIC**

# Welcome

As I complete my first year as the new carillonist here at UR, I'm grateful for the many people who make this bell program possible, including gifted and inspiring students, supportive colleagues from across the River Campus, generous donors, enthusiastic alumni, and, of course, you! I'm privileged to have the opportunity to build on the strong work already done by many who have come before me, especially my predecessor, Doris Aman, who is profiled later in this booklet.



I'm thrilled to welcome a lineup of talented guest musicians from around the country and world, all of whom are concluding their concert tours here in Rochester after performing on other carillons in New Wilmington (PA), Erie, and Buffalo. Their programs feature and celebrate the rich diversity of the carillon repertoire, exploring the many sonic and expressive capabilities of this instrument.

Thank you for joining us, and enjoy!

All my best,

A handwritten signature in black ink that reads "Carson Landry". The script is fluid and cursive, with the first name and last name clearly distinguishable.

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

# MITCHELL STECKER, carillon

*Monday, July 21, 2025, 6:30 pm*

## Moods and Modes: The Spectrum of Musical Emotion

### **I. Ionian:** *Sunny; Naive*

Seven Modal Pieces

John Courter (1941-2010)

i. Ionian Mode

Prelude No. 2

Matthias vanden Gheyn (1721-1785)

### **II. Dorian:** *Wistful; Bittersweet*

Seven Modal Pieces

John Courter

ii. Dorian Mode

5 Kleine Dorische Stücke

Heleen Van Der Weel (b. 1947)

iii. Andante

iv. Allegro

v. Adagio

### **III. Phrygian:** *Mysterious; Solemn*

Seven Modal Pieces

John Courter

iii. Phrygian Mode

Communion Hymn

Roy Hamlin Johnson (1929-2020)

### **IV. Lydian:** *Mystical; Weightless*

Seven Modal Pieces

John Courter

iv. Lydian Mode

A Sacred Suite

Geert D'hollander (b. 1965)

iii. Sancti Spiritus

### **V. Mixolydian:** *Energetic; Bold*

Seven Modal Pieces

John Courter

v. Mixolydian Mode

Scottish Folk Song Preludes

Ronald Barnes (1927-1997)

vii. Ewie with the Crookit Horn

## **VI. Aeolian:** *Sober; Melancholy*

Seven Modal Pieces

John Courter

vi. Aeolian Mode

Notule no. 1

Émilien Allard (1915-1976)

## **VII. Locrian:** *Exotic; Unsettling*

Seven Modal Pieces

John Courter

vii. Locrian Mode

Landscape

John Pozdro (1923-2009)

## **IX. Running the Gamut**

Lament and Alleluia

Alice Gomez (b. 1960)

## **Program Notes**

The power of music to excite or calm the emotions of humankind has been known and harnessed since antiquity. As the ancients began to organize sound into patterns, and proceeded to form these patterns into systems of musical grammar, certain moods began to be associated with these various categorizations. By the medieval period, the music of the Western church had been organized into systems called modes; in modern music theory, one speaks of seven “church modes”. A simple (perhaps overly so, and certainly somewhat-ahistorical) way of deriving these modes can be found by starting at a given pitch on, for instance, the keyboard, and playing all of the “white key” tones until reaching the starting pitch again. For instance, the first mode, C Ionian encompasses the notes C-D-E-F-G-A-B-C; the second, the Dorian mode beginning on D contains the notes D-E-F-G-A-B-C-D; etc.

In our modern musical system, we make wide use of two of these modes: the Ionian, which we call “major”, and frequently think of as the “happy key”, and the Aeolian mode, which we call “minor”, and

tend to think of as the “sad key”. The other five modes, while used less frequently, still show up in modern compositions, and each of them tend to have their own (subjective) set of moods associated with them.

This program is structured around exploring each of these seven modes and the moods that they may evoke. The backbone of the program is a composition by prolific carillon composer John Courter (1941-2010), “Seven Modal Pieces,” exploring each mode in its own movement. In this concert, each of these seven pieces are paired with another selection from the repertoire which also embodies the same musical mode. (Before each set, the “white note” scale of the mode as described above will be played, to prime the ear of the listener for the modal area that the ensuing pieces will make use of.)

Because Courter expressly set out to compose his work in each of the church modes, the pieces of his represented in this program generally adhere quite strictly to the confines of the modes; other pieces found ‘in the wild’ tend to be somewhat more relaxed with their approaches to mood and key. Accordingly, some of these pieces may use the stated mood for only part of the composition, or may make use of a contrasting mood at some point during its duration. Naturally so—in music, as in life, a given mood may quickly give way to another; if it were not so, imagine what a tedious experience it would be to be human! In this spirit, the program concludes with a composition that spans the broad range of emotions of the human condition: “Lament and Alleluia,” by Alice Gomez, makes use of both the minor and major moods to take the listener from the depths of lament in its outset to jubilant exclamations of praise in a fitting conclusion for today’s concert.

## Biography

**Mitchell Stecker** (b. 1992) serves in a full-time capacity as Director of Music and Liturgy at Mt. Lebanon UMC in the South Hills of Pittsburgh, PA. He is an alumnus of the University of Florida, holding the degrees of BMus, BA (Linguistics), and MMus (historical musicology with a concentration in sacred music). Additionally, Mitchell has pursued studies at the Royal Carillon School “Jef Denyn” (Mechelen, Belgium).

Currently, Mitchell also holds the position of College Organist & Carillonneur/Adjunct Professor of Music at Westminster College (New Wilmington, PA), teaching courses which have included organ, carillon, and music theory. He has formerly held positions as Carillon Fellow at Bok Tower Gardens in Lake Wales, FL, as Director of Chapel Music at the Citadel in Charleston, SC, and as chapel musician at Pittsburgh Theological Seminary. Mitchell additionally conducts the 50-voice Washington (PA) Festival Chorale.



Mitchell is also active as a composer, and his works have been premiered throughout the United States and Europe. When not at a keyboard or podium, Mitchell can be found singing shape-note music, collecting American reed organs, 3D printing, or working with his wife Sarah on house projects in their 100-year-old home.

# LAURA ELLIS, carillon

*Monday, July 28, 2025, 6:30 pm*

## I. Original Compositions for Carillon

Jubilant Bells	Alice Gomez (b. 1960)
Pastel in Bronze	Albert Gerken (b. 1938)
A Swinging Suite	Geert D'hollander (b. 1965)
i. A Sweet Soft Samba	
ii. Irish Air	
iii. A Crazy Ritornello	
iv. Triumphant March	

## II. Heard in the Movies

Over the Rainbow	Harold Arlen (1905-1986) arr. Todd Fair
Misty	Erroll Garner (1921-1977) arr. Jos Lerinckx
Laura	David Raksin (1912-2004) arr. Sally Slade Warner

## III. Transcriptions from Classical Literature

Pièce dans le style ancien, op. 74	Cécile Chaminade (1857-1944) arr. Franz Haagen
Je te veux	Erik Satie (1866-1925) arr. Alex Johnson '19

## IV. Reflection

Voice in Silence	Oksana Herasymenko (b. 1959)
Perfect Day	Lou Reed (1942-2013) arr. Sjoerd Tamminga

## Selected Program Notes

The set of original compositions that opens the program offers an overview of my life with the carillon: a work by my primary carillon professor to a set by my Florida colleague that was commissioned by a musician that inspired my first professional carillon recording! My journey from Kansas to Texas to Florida...

**Jubilant Bells**, the title track of my recent carillon recording, was written in celebration of the 50<sup>th</sup> anniversary of the Nordan Memorial Carillon in the tower of Central Christian Church, San Antonio, Texas. Gomez was introduced to the carillon by Central Christian's organist and carillonneur, George Gregory. Her background in percussion and skill in composition has provided us with a large library of exciting works for the carillon.

My approach to musical line was shaped by my carillon study with Bert Gerken at the University of Kansas. While I never studied **Pastel in Bronze** under Gerken, the work has become his most well-known carillon composition and captures the unique "colors" of the instrument.

George Gregory, of San Antonio, commissioned Geert D'hollander to write **Swinging Suite**. Each movement's character is captured by the title (including a tribute to Gershwin in the opening *samba*), and short transitions connect the four movements into a larger whole. D'hollander is carillonneur at Bok Tower in Lake Wales, Florida – a mere 125 miles from my home in Gainesville, FL.

The composer of **Voice in Silence** adds this Maria Chumarna quote on the score: "God never left you. He is always in your heart... Just listen to His voice in silence."

Part of the lyrics of the 1972 pop song **Perfect Day** read: "Oh it's such a perfect day. I'm glad I spend it with you..."



## Biography

**Laura Ellis** is Associate Director and Professor in the School of Music at the University of Florida where she teaches organ, harpsichord, and carillon. She is often found atop UF's iconic Century Tower performing on the institution's 61-bell carillon. Throughout 2025 Ellis is leading the centennial celebration of the majestic Andrew Anderson Memorial Pipe Organ housed in the University Auditorium. Accolades for her organ recording *Music from the Testaments Old and New*, recorded on the Anderson organ, include "plays brilliantly" and performs "with insight and expressive control." Her performance "sparkles" in her most recent recording: *Jubilant Bells: Carillon Music of Alice Gomez*.



Ellis holds the DMA degree in organ performance from the University of Kansas, where she studied carillon with Bert Gerken. A carillonneur member of The Guild of Carillonneurs in North America, Ellis currently sits on the board of directors, is chair of the Music Publications committee, and served as the organization's president from 2021–2023.

For more information about the organ and carillon programs at the University of Florida, please visit: [www.arts.ufl.edu/organ](http://www.arts.ufl.edu/organ) and [www.arts.ufl.edu/carillon](http://www.arts.ufl.edu/carillon).

# TREVOR WORKMAN, carillon

*Monday, August 4, 2025, 6:30 pm*

## I. Classical Introduction

Toy Symphony	Leopold Mozart (1719–1787) arr. Ronald Barnes
Concerto for Oboe, op. 9, no. 2 ii. Adagio	Tomaso Albinoni (1671–1751)*

## II. In Lighter Mood

My Love, My Life	Benny Anderson, Bjorn Ulvaeus, Stig Anderson*
Super Trouper	Benny Anderson and Bjorn Ulvaeus*

## III. Meditational Classics

Ave Maria	Franz Schubert (1797–1828) arr. Clifford Ball
Dance of the Blessed Spirits from <i>Orfeo Ed Eurydice</i>	Christoph Willibald von Gluck (1714–1787)*

## IV. Celebrating the USA

The Entertainer	Scott Joplin (1868–1917)*
The Liberty Bell	John Philip Souza (1854–1932)*

## V. Composition for Carillon

Prelude and Fugue on ‘Old Hundred and Fourth’ <i>Homage to J.S. Bach</i>	Ronald Barnes (1927–1997)
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## VI. Sacred Conclusion

O rejoice that the Lord has arisen ( <i>Cavalleria Rusticana</i> )	Pietro Mascagni (1863–1945) arr. Jeffrey Bossin
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\*arr. Trevor Workman

## Biography

**Trevor Workman** was appointed Carillonneur by Bournville Village Trust in 1965. Now in his 60<sup>th</sup> year as Carillonneur, Trevor continues to give twice weekly recitals on the Bournville Carillon throughout the year. He has completed extensive recital tours of Europe and the United States and regularly plays in the Netherlands, Belgium, and France.

In 2018, Trevor was recognized by the late Queen – HM Queen Elizabeth II when he received the British Empire Medal in the Birthday Honours list for “Services to the British Carillon Society and to the Community of Bournville.”

In 2019, Trevor was honored and privileged to be invited to be a member of the jury for the International Queen Fabiola Carillon Competition in Mechelen, Belgium.



Trevor is currently serving a second term in office as President of the Carillon Society of Britain and Ireland and is active in promoting the carillon and the carillon art in England.

# MICHELLE S. LAM, carillon

*Monday, August 11, 2025, 6:30 pm*

## I. Wellesley, Ann Arbor, and Arlington

Wellesley Serenade (2024)	Joey Brink (b. 1988)
i. Dorian Dream	
ii. Spin	
iii. Ballad	
iv. Fanfare	
Bacharabàn (2020)	Pamela Ruiter-Feenstra (b. 1961)
Poème pour Arlington (1964)	Émilien Allard (1915-1977)

## II. Resist

Wakantanka taku nitawa ("Many and great, o God, are your works")	Dakota hymn arr. Peter Paul Olejar
Praeludium en fuga (1950)	Johanna Bordewijk-Roepman (1892-1971)
Le Tombeau de Couperin (c. 1917)	Maurice Ravel (1875-1937)
iii. Forlane	arr. Tom Gurin

## III. Beyond Our World

Andromeda (2020)	Yvette Janine Jackson (b. 1973)
Interstellar Medley (2014)	Hans Zimmer (b. 1957) arr. Jenni Jasperse

## IV. Vignettes

Lied ohne Worte ("Song without Words"), op. 19b (c. 1830)	Felix Mendelssohn- Bartholdy (1809-1847)
iv. Moderato	arr. Benjamin D. Maack
Thema met variaties (1950)	Johanna Bordewijk-Roepman

## Selected Program Notes

Dr. Lam started playing carillon at Wellesley College, which has an active student Guild that commissions pieces such as Joey Brink's **Wellesley Serenade**. When Dr. Lam studied at the University of Michigan, she had the good fortune to become friends with Dr. Pamela Ruiter-Feenstra, whose work frequently features influences from diverse musical heritages. Her piece **Bacharabàn** features the Arab Shadd'Arabàn pitch mode, a Latin American Rumba dance rhythm, and pedal point inspired by Bach's Prelude in the G-Major Suite for Solo cello (BWV 1007). Dr. Lam currently plays at the Netherlands Carillon in Arlington, VA, for which Émilien Allard composed **Poème pour Arlington**.

In the years leading up to the Dakota War of 1862, the Dakota tribe in Minnesota had been repeatedly pressured into ceding large tracts of land. Adding to this indignity, poor crop yields and the depletion of wild game due to increased settlement resulted in tensions coming to a head between the Dakota and new settlers in summer 1862. The settlers quickly won, and sentenced 38 Dakota men to their deaths in what remains the largest mass execution in US history. As they faced their deaths, the prisoners sang **Wakantanka taku nitawa**, a Christian hymn composed by Joseph Renville, a translator and expedition guide of French Canadian and Dakota Sioux descent.

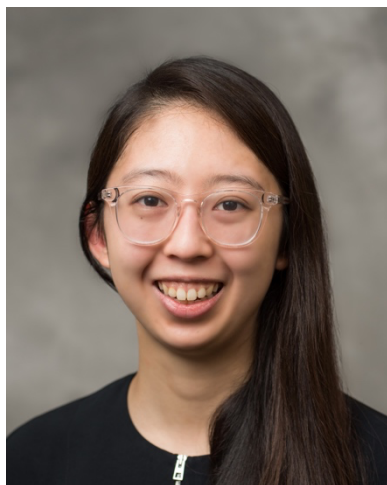
**Johanna Bordewijk-Roepman** was a self-taught Dutch composer who only started dedicating serious time to composition in her 40s. In the same year Nazi Germany invaded and occupied the Netherlands (1940), she debuted her breakthrough piece *Les Illuminations* for orchestra and soprano. By spring 1941, Jewish musicians were fired and deportations to concentration camps had begun. All non-Jewish musicians in the Netherlands were forced to submit proof of their Aryan heritage and join the *Kultuurkamer*, an institution established by Nazi Germany to regulate art and music in the Netherlands.

Bordewijk-Roepman and her husband, a writer, refused to join, stating that they were no longer composing or writing. However, they continued to compose and write in secret throughout the occupation, holding private concerts and salons and donating the proceeds to artists' resistance groups.

Seized with a desire to help his country despite his weak constitution, French composer Maurice Ravel served in World War I as an ambulance driver. Ravel dedicated each of the six pieces in the suite **Le Tombeau de Couperin** to one of his friends that had passed away in the Great War. *Forlane*, an Italian folk dance, is dedicated to Gabriel Deluc, a French painter who died at age 33 serving as a lieutenant in the French army. After the war, Ravel still continued to compose, though *Le Tombeau de Couperin* was his last original work for solo piano.

## Biography

Dr. **Michelle S. Lam** is an Associate Carillonneur at the Netherlands Carillon in Arlington, VA. She studied carillon at Wellesley College and the University of Michigan. Dr. Lam attained Carillonneur status from the Guild of Carillonneurs of North America in 2022. She serves as a director on the GCNA's board and as co-chair of the GCNA's Finance Committee. Her recitals and work in the carillon community focus on highlighting people of color, women, and lesser played works. Outside of carillon, she graduated with her economics PhD in 2023 and works as an antitrust economist in Washington, DC. For more information, visit [linktr.ee/michellelam](https://linktr.ee/michellelam).



**CARSON LANDRY, carillon**

Monday, August 25, 2025, 6:30 pm

## I. Korean Music

Ari Ari (2017)

Hyo-won Woo (b. 1974)

## Improvisation on Arirang and Amazing Grace

## II. Inspired by Nature

Mountain Pastorale (1980)

Laura Hewitt Whipple  
(1920-2005) '40E, '42E (MA)

Otsi'tsistó:sera [Planting Songs] (2023)

Dawn Avery (b. 1961)

- i. Turtle Clan Plants the Gardens
- iii. The Urgency of Plants
- iv. Our Words are Our Seeds

El Coquí

José Ignacio Quintón (1881–1925)  
arr. Carlos Colón-Ortiz

Almanac for Bells (2016)

Aaron David Miller (b. 1972) '95E

- i. Spring
- ii. Summer

### III. Rochester Carillon Composers

## That Night (2025)

Julianne Zhu (b. 1998)

- i. I Lost the Moon
- ii. But the Stars Still Shine

'27E (DMA)

*First prize, 2025 Rochester Carillon Composition Award*

*World premiere*

## Peal for Appomattox

Charles Zettek, Jr. '73

*Silas Gao '28 and Carson Landry, carillon*



## Selected Program Notes

Prominent South Korean composer **Hyo-won Woo** has written extensively for choir and other instrumentations, combining elements of both traditional Korean and contemporary Western musical idioms. Her piece energetically explores the full range of the carillon in a mostly pentatonic (five-note) mode.

**Dawn Avery** is a composer, musicologist, and professor of Mohawk descent. She says: “Otsi’tsistó:sera honors the planting songs that Haudenosaunee women of the turtle clan sing to the seeds and plants as they grow their gardens.” For this work, Avery composed original planting songs inspired by the traditional ones still sung by Six Nations women today. Avery gifted this piece to Tiffany Ng ‘08E (MM), carillonneur of the University of Michigan, in gratitude for her equal dedication both to equitably expanding the carillon repertoire through composer commissions and to native plant restoration projects.

Puerto Rican pianist and composer **José Ignacio Quintón** was particularly prolific in his writing of danzas, a form of ballroom dance music. This piece, one of his best-known works, both elegantly and playfully imitates the sound of the coquí, a tiny frog native to Puerto Rico.

The Rochester Carillon Composition Award was established in 2018 through a generous gift by Charlie (?73) and Judy Zettek. Dedicated to expanding the carillon repertoire with contributions from University of Rochester students and alumni, the award hosts an annual carillon composition and arrangement competition. The first prize winner of the 2025 cycle is **Julianne Zhu**, who is a doctoral organ student at Eastman. Born and raised in Shanghai, China, Julianne came to the US for college in 2017 and double-majored in music and psychology at Wake Forest University with a minor in German. She then received her master’s degree and a Professional Artist Certificate from the

University of North Carolina School of the Arts. Congratulations, Julianne!

**Charles Zettek** says of his piece: “*Peal for Appomattox* was written to honor the events surrounding [General Robert E.] Lee’s surrender at Appomattox, which is a pivotal event in American history. For a week before the surrender, the Union Army of the Potomac led by General Grant and the Confederate Army of Northern Virginia led by General Lee played a cat-and-mouse game of chase and escape, represented in the musical themes alternating between treble and bass. But finally, General Lee realized the futility of the chase. The music then reflects his beleaguered troops plodding to their final destination at Appomattox Court House. There, the generals shook hands, and everyone knew that peace for these two brave armies had come at last, as celebrated by the joyous pealing of the bells.” This performance is presented in celebration of the 160th anniversary year of Lee's surrender at Appomattox Court House, which took place in April 1865 and was the pivotal event for bringing peace back to the country after four years of civil war.

## Biography

**Carson Landry** is lecturer of music and University Carillonneur at the University of Rochester, where he plays multiple recitals per week and teaches an active studio of about 15 students. Passionate about using bells for social good, he specializes in performing works by diverse artists and integrating carillon performance into daily campus life.



Previously, Carson was carillonneur of Grosse Pointe Memorial Church in Michigan and held fellowships at Bok Tower Gardens (FL) and the Thomas Rees Memorial Carillon (IL). He holds a master's degree in carillon performance from the University of Michigan (where he studied with Drs. Tiffany Ng '08E and Pamela Ruiter-Feenstra), a diploma from the Royal Carillon School in Belgium (where he studied on a Fulbright scholarship), and a BA in music studies from Principia College.

Carson is an active recitalist in North America and Europe (Belgium, the Netherlands, and Lithuania). He serves the Guild of Carillonneurs in North America as corresponding secretary and as chair of the professionalism, diversity, equity, and inclusion committee.

# 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.

## Tribute to Doris Aman

Doris Aman retired in the summer of 2024 after 15 years of service as an advocate for the Hopeman Carillon, as a frequent guest recitalist, and eventually as Director of Carillon Activities. In these capacities, she was instrumental in building the carillon society from a period of relative silence and inactivity to a thriving and vital program. Under her leadership, formal carillon instruction was established for the first time, the carillon received major donor-funded renovations, and multiple students went on to great success in the carillon field, to name just a few accomplishments.



Leading up to her retirement and ever since, she has supported a smooth transition by providing extensive documentation, passing on dedicated students and supporters, and always happily answering questions when needed. The former Bellmen's Room in the library dome, used often by carillonists throughout the year, has been renamed The Doris Room in her honor.

Carson Landry and the faculty and staff of the Arthur Satz Department of Music extend our heartfelt gratitude to Doris for her years of selfless service to the Hopeman Carillon and the River Campus community. Thank you, Doris!

## 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](https://sas.rochester.edu/mur/hopeman-memorial-carillon/giving.html)

[carson.landry@rochester.edu](mailto: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 2024–April 2025). Their support enables us to make the carillon program Ever Better.

Andrew Bernstein ‘71 and Ethel

Sidney-Bernstein ‘71

Brian and Mary Jane Burke

Gwen Burzycki

*in honor of Doris Aman*

Alan Cooper ‘66

Bohan Cui ‘23

Michele Domres-Hon ‘74

Jeannie and Wright ‘61 Ellis

Molly Kilian ‘23

Martha Kirby ‘64

*in memory of Dr. Edward P. Kirby*

Andrea Lambert

Carson Landry

*in honor of Doris Aman*

Robert Mygatt ‘06

Courtney Peplin

Gabryella Pulsinelli ‘16

Edwin Tan ‘02 (MS), ‘11 (PhD)

Janet Tebbel ‘78E (MM)

*in honor of Doris Aman*

Matthew Yetto ‘16

Charlie ‘73 and Judy Zettek



## Upcoming Concerts – Meliora Weekend

Friday, September 19, 2:00–3:30 pm

“Musical Storytelling and Healing Bells” lecture-recital by Dr. Pamela Ruiter-Feenstra

Humanities Center, Rush Rhees Library

Saturday, September 20, 4:00 pm

A special concert featuring:

- “To The Sun,” an audience-participatory piece using data from NASA’s Parker Solar Probe
- Astronomy-themed pieces for carillon and amplified electronics
- Duets with amplified clarinet and trumpet

Listen from the north side of Meliora Hall or elsewhere on campus

## Tours and Mini-Recitals

Students and faculty will resume playing the carillon regularly when the fall semester begins on August 25. 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! Online tour reservations will open by August 25.



## 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).

**Follow Us**   

@HopemanCarillon on Instagram, Facebook, and YouTube