SCHOOL OF
MUSIC, THEATRE & DANCE
UNIVERSITY OF MICHIGAN

FACULTY RECITAL

Tiffany Ng, Carillon

Michelle Lam, carillon
Handbell Adventure
Wm. Jean Randall, Director

Tuesday, October 3, 2017
Rackham Building, Mobile Millennium Carillon &
Burton Memorial Tower, Charles Baird Carillon
7:00 PM

ROMANTIC BELLS

Westminster (1998) — Robert Byrnes (1949–2004)

La vallée des cloches (1905) — Maurice Ravel (1875–1937), *arr. Anna Maria Reverté*

"ROMANTIC" VIRTUOSITY TODAY

Sonatine (2001) — Stefano Colletti (b. 1973)

Ashti (2017)* — Jung Sun Kang (b. 1983)

ALUMNI SPOTLIGHT: JOSEPH D. DANIEL

Five Miniatures (2016) — Joseph D. Daniel (b. 1979)

Michelle Lam, carillon
Handbell Adventure
Wm. Jean Randall, director

Tonight's performace will continue on the Charles Baird Carillon

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ELECTROACOUSTIC COLORS

The Seer (2017)* — Laura Steenberge (b. 1981)

Euler's Bell (2017)* — John Granzow (b. 1976)

Nihil constat (2017) *North American Premiere* — Katarzyna Kwiecień-Długosz (b. 1978)

** commissioned by Tiffany Ng*



KANG, *ASHTI*

Carillons can amplify the music carried by refugees across borders as they seek safety from war, discrimination, abuse, and human rights violations. This is the third carillon composition of Korean immigrant Jung Sun Kang. She met with Afghan refugee, theater artist, and college student Ferdous Dehqan to learn about his upbringing in war-torn Kabul and the Afghan songs that tell his story. Both artists are based in New York.

> "I spent most of my childhood in war-torn in Afghanistan. The war, bomb explosions, and suicide attacks were part of the everyday lives of me and my countrymen. But immigration to the United States changed the course of my life. I am happy here in my new home. I appreciate the opportunities, the safety and security here. I want other refugees and immigrants to have the same opportunities. People immigrate because of war, oppression, poverty, and unemployment at home. They look for a better life for themselves and their children. We need to be tolerant and open toward those people. As human beings we need to love and care about each other. No one should be discriminated against and hated based on race, religion, political views, and so on. I hope that someday there is peace and harmony all over the world." (Ferdous Dehqan)
>
> "I was commissioned to write *Ashti* in response to Donald Trump's recent travel ban. I used the Afghan song *Sarzamin Man* (My Homeland) as a theme. The piece gradually unfolds and goes back to the theme. *Ashti* means peace and unity, and it reflects my hopeful and positive feelings as I wrote this piece despite what has happened in recent months." (Jung Sun Kang)

Note by Tiffany Ng

DANIEL, *FIVE MINIATURES*

Any collaboration with the carillon presents certain performance difficulties. Balance and keeping everything moving together were the two primary obstacles in my mind. I knew that the carillon must serve as the primary tempo source; but how to write a work where the carillon plays an important role without relegating the handbells to accompaniment? The resulting *Five Miniatures*, I hope, accomplishes this goal. The title is a bit of a play on the instrumentation. Handbells are indeed miniature in comparison to the carillon. Also, a suite of varied styles seemed best for exploring this unique pairing.

Note by Joseph D. Daniel

STEENBERGE, *THE SEER*

The Seer is both blind to the world and invisible to the world, but she hears all and is heard by all. High in her tower, she weaves space and time together with the vibrations of the ringing bells, telling of what was, what is and what is to come. She sings the song the sirens sang at the edge of the sea so long ago: "We know all things that come to pass upon the fruitful earth."

Note by Laura Steenberge

GRANZOW, *EULER'S BELL*

As history tells, bells are shattered in their belfries for easy transport to military furnaces. If the bell withstands the concussion, it may rebound and spin on its mouth's edge with ratios of wobble to rotation redolent of Euler's Disk, a physics toy used to investigate this type of oscillation. *Euler's Bell* integrates the sound of such a bell wobbling on the hard ground, a sound that might forestall, just briefly (and yet longer than you might expect) the perennial recycling of metals and history.

Note by John Granzow

KWIECIEŃ-DŁUGOSZ, *NIHIL CONSTAT*

"*Nihil constat*" refers to a saying of Heraclitus of Ephesus, *Nihil constat nisi mutatio* (the only constant is change), which reflects Johannes Hevelius's statement, "In water, this flowing matter, there is nothing permanent." In Gdańsk, this piece is performed with a synchronized fountain show, and these quotes highlight the variability of the fountain's dance. The themes in the carillon part return multiple times, always slightly altered. In the electronics part, the composer used sounds she recorded and transformed, such as bells, cithar, night and street sounds recorded in Vietnam in 2015, and the Baltic Sea. There are two versions of the piece: a longer one, synchronized with the Hevelius Fountain, and a shorter one, which was premiered at the 2017 World Carillon Congress in Barcelona. Dr. Katarzyna Kwiecień-Długosz chairs the Music Theory Division at the Institute of Music at the University Zielona Góra.

Note by Tiffany Ng

The loan of the Mobile Millennium Carillon was made possible by a Bicentennial Activity Grant.